

HOMESKILLET ELECTRONIC PRESS KIT



-
'What if you had to do something no one understood?'

Combining a character-driven narrative with real-life interviews of homeless individuals, HOMESKILLET takes its viewers on a journey of awakening and a deep call to action.

For more information please contact:

phiAMMA

phiamma@gmail.com

503-351-5840

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Maggie and Rella at the airport

HOMESKILLET Technical Specifications

Country of origin:	United States of America
Year:	2014
Running Time:	88 minutes
Rating:	Not rated, but would be PG13
Master format:	1080 23.9769 4.2.2. Stereo, Broadcast CC
Available in:	Theatrical, Television (CC), Foreign, HD CAM .MOV files
Aspect ratio:	16:9
Sound:	Stereo Dolby SR
Language:	English, CC titles available

Links

Official website:	www.homeskilletmovie.com
Official facebook:	www.facebook.com/HomeskilletMovie
IMDB:	www.imdb.com/title/tt3402274/
Twitter:	www.twitter.com/radiantfluxpdx
YouTube:	www.youtube.com/user/RadiantFluxPDX
Vimeo:	http://vimeo.com/radiantfluxproductions
Instagram:	phiAMMA@radiantfluxpdx



Alysha barges in at shelter

Credits

CAST

Maggie Benson...

Geoffrey Benson...

Chrissy...

Kate Goodin...

Beth...

Henry Benson...

Rella Benson...

Alysha...

Jim Goodin...

Michelle...

Nikki...

Feona Crivens

Marc Steele

Chantelle Sims

Catherine Johnson

Cynthia Love Leigh

Adam Lau

Natasha DuVall

Azalea Lewis

David Withers

Deone Jennings

Lauren Jean

SUPPORTING CAST

Kyle Barnett, Gerry Birnbach, Mike Cahill, Casey Gaines Cynar, David Fullerton, Patty Gray, Wes Harris, Evan Hayes, Otniel Henig, Julie Marie Howard, Paulina Violet Jaeger, Spencer Jarman, Rachael Knighton, Crystal Lemons, Karen McEwan, Erin Miller, Aaron A Oosterhart, Jennifer Rogers, Jackie Sharpe, Rollyn Stafford, Matthew Stern, Edward Stiner, James Stites,

Heather Rose Walters, PWS HS Girls' Basketball team, and members of the Portland Peace Choir



HOMELESS INTERVIEWEES

Becky

George

Jimbo and Gypsy (and dog Athena)

Laurie

Purple

Sylvia

FURRY CAST - Brie, Stella, Luna



"The Last Supper"

CREW

Writer/Director...

Executive Producers...

Co-Producers...

Director of Photography...

Editor...

Sound Design...

Composer...

Original Music...

Camera...

Gaffer...

Sound Mixer...

Script Supervisor...

Grip...

Makeup & Hair...

Set Design...

Set Dresser...

Specialty Props...

All-around everyman...

phiAMMA

Phiamma Elias, James Stites

Sofia Elias Jamison, Robert Cseko

Mark Gamba

Heidi Zimmerman

Jason Wells

Cooper Stites

Saxon Stites

Andy Maser

Ryan Chapman

Joshua McDougall

Charles G. James

Anthony Statham

Jacobson Webb

Dayan Morgan-Sylvaen

Whitney Rene Paige

Cameron Cseko

Yvonne Cseko

Antoine James Erhardt

Charlie Armstrong



Adam Lau as Henry

Logline

'What if you had to do something no one understood?'

Synopsis

HOMESKILLET

While volunteering at a homeless shelter, Maggie's upper middle-class world shifts when Alysha, a teen mom, barges into her life. Awakened to the issue of homelessness, Maggie becomes determined to try to make a difference. When a congressman reintroduces a bill called "4 Walls and a Roof," which makes it a right of every American to have shelter, Maggie decides to take action and goes on a protest hunger strike. As her health declines, family and friends grow desperate to understand her extreme action and try to stop her. First-time film director phiAMMA also wrote this timely story, and is spearheading a movement to create a real 4 Walls bill to bring greater attention to the homeless problem in America and to help make shelter a basic right for all.

The Concept

Everyone deserves a home.

It seems so simple, and yet Maggie discovers how big the problem really is and how little is being done to address the issue. She also discovers a deep calling within to make a difference. A real difference that can help to change real lives.

How far would YOU go?



phiAMMA

Production Story

Filmed entirely in Portland Oregon over three months, with 24 shooting days, HOMESKILLET is a rare example of a true micro-micro-budget film. Although a tiny indie film, HOMESKILLET behaved like a larger film, with 15-21 cast and crew on set every day, over 20 locations, the RED Scarlet and the RED EPIC, and top of the line post production support coming in at \$50k. Yep, \$50K and the film looks and sounds and acts like a million making it instantly accessible for prime time TV on Oregon Public Broadcast stations, airing in October and December 2014 and again in February 2015.

Markets

WOMEN

A notable element of this production is the number of women who played key roles in the making of HOMESKILLET: The writer/director, producers, editor and seven of the principal roles were women. This mirrors Maggie's support system in the film, and the filmmaker's are proud to provide these opportunities in an industry that is still so male-dominated.

FAMILIES

This is a family film. Suitable for children over 13. This is the story of one family's journey together and the difficult decisions they have to make in the face of love.

SPIRITUAL

Although not a specifically religious film, HOMESKILLET has a spiritual component that audiences recognize and a reverence for the human connection that transcends every age and class.

TEENS+

This is the story of a teenage homeless mother who fights for what she wants and how two privileged teens grow to understand the plight of those less fortunate. The film is scored by a composer who was 18 and features songs by teens throughout.

INNOVATIVE FILMMAKING

As a hybrid of a narrative feature story and a documentary, HOMESKILLET demonstrates how unique films can both entertain and inform and inspire.

INDIE FILM MARKETS

HOMESKILLET is that rare bird that does a whole lot with very little resources and shows that you can make a solid film with a great story with superior production values for very little.



phiAMMA, Mark, Sofia and Mr. Csöko

The Team

PHIAMMA ELIAS - Writer/Director/Producer

phiamma.com

phiAMMA started acting at age 13 and kept going. After a season at Actor's Theater of Louisville, she spent two years learning the Meisner Technique with Bill Esper in NYC, after which she performed in various local productions on off-Broadway. In 1985, phiAMMA moved to LA where she became the Artistic Director of VISION: ARTS, a rep theater housed at the Rose Theater in Venice. She was the recipient of the BEST DIRECTOR DRAMALOGUE AWARD in 1987 and her production of Telemachus Clay earned her an additional 12 Dramalogue Awards. After leaving the theater, phiAMMA found her way into film as a script supervisor and then as a First AD learning the film craft by working on local indie films in all genres. After a return to NYC, during which time she continued to work on films such as BLIND VISION, SCORPIO, John F. Kennedy, and more, she moved to Portland, Oregon, where she took time off to have a family. Despite the demands of mothering, phiAMMA continued to write, and directed the local Food For Thought storytelling festival, and several high school productions. In her youngest's senior year, after writing the script for HOMESKILLET, phiAMMA launched the production for the film. HOMESKILLET has premiered in Portland at the prestigious Whitsell Auditorium at the Portland Art Museum, through the NW FILM CENTER and was immediately launched for it's American TV Broadcast Premiere on Oregon Public Broadcast (OPB) through PBS. phiAMMA is already several months into her second production, The Music Project, and recently started shooting a third production through her company RadiantFlux Productions she shares with her sister Sofia.

SOFIA ELIAS JAMISON - Co-Producer

Sofia has always loved the arts, both as an audience member and as a performer. Acting and singing her way through life from her first play in 3rd grade, somewhere along the way she began to dream of entertaining and inspiring others through the medium of film. Upon moving to Los Angeles in her 20's she landed a coveted hands-on position as Assistant to the Producer for Arlene Sidaris (Hardy Boys/Nancy Drew Mystery series, "Obsessed with a Married Woman") at Malibu Bay Films. Arlene and her late husband Andy Sidaris, a multi Emmy-award winning director for ABC sports and racing films, were busy making their own independent films for theatrical distribution, home video and international sales. Sofia was actively involved in all stages of making a film: from concept, through pre-production, budgeting, contracts, production, talent handling, payroll, post-

production and distribution. She spent 10 years working with this wonderful family and team of talented filmmakers, contributing to their cult library of James Bond-type action adventure films. These movies still have legs all these years later with a dedicated fan base and are shown regularly on cable networks and overseas.

Sofia also worked for Hollywood Ventures helping to distribute children's programming to Public Television, including the popular "Big Comfy Couch" series. Sofia helped bring coverage for this Canadian production to it's height of over 90% during her tenure, and helped to develop the stage production as well.

After meeting her husband, moving to Portland to raise her son, and launching a private practice in counseling, Sofia has reconnected with her earlier love for film work through HOMESKILLET. She is delighted to help bring such a meaningful story and inventive filmmaking style to life, and to share in the journey with her big sister. She looks forward to future RadiantFlux projects where she hopes to inspire thoughtful conversation, contemplation and inspiration in as many ways as possible.

ROBERT CSEKO - Co-Producer

Robert's entertainment career started in 1985 as the lead Business Manager with Parks, Palmer, Turner and Yemendjian handling clients Harrison Ford, Mick Fleetwood, Mary Hart and HSH Princess Stephanie. Robert moved to Klasky/Csupo Animation in 1988, the original home of "The Simpsons" series as well as the studio that introduced the "Rugrats" to a world-wide audience. As their Controller, he helped bring finance strength and leadership as the company moved from 12 employees to over 120 and assets from the thousands to millions. In 1990 Robert answered MTV's call as they looked to bring animation to their daily Nickelodeon Channel. Named Director of Finance for the newly formed Animation division in 1993, Robert was a key member of the executive team responsible for bringing the Animation division to Burbank and spent the next several years overseeing the 72,000sqft facility and the 5 animation divisions contained within which produced over 400 episodes from the "Hey Arnold" "Angry Beavers" "CatDog" "Oh Yeah" and "Sponge Bob Squarepants" series, during his tenure. Robert moved to the Live Action division from 2002-2005 and worked on the hit shows "Late World with Zach" and "Wildboyz."

In 2006 Robert moved to Portland Oregon to become the Director of Administration for the Portland Waldorf School, where he helped establish clear,

transparent administrative practices as well as being a key executive leader focused on repairing damaged relationships within the community and the City of Milwaukie. In 2012, Robert's desire to get back into production in the great city of Portland was answered when the project HOMESKILLET was presented. Robert's skill in understanding human relations as well as the ability to handle the diverse details required in a production made him a valuable asset as a Producer on the HOMESKILLET set and team.



Cooper Stites, phiAMMA and Saxon Stites

Early Reviews/Quotes

'It is beautiful to look at and deeply moving.'

-David Poland, *Portland Film Beat*

"Your film deeply moved me."

-Mary Gardner, *Oregon Public Broadcasting (OPB)*

"Surely this is a gift to the world. Maggie's journey makes us consider our own."

-Rev Alla Renee Bozarth, *History Maker*, one of the Philadelphia 11

"Congratulations on creating such a passionate and well-crafted debut film. There are many moments throughout that only a gifted filmmaker could pull off successfully."

-Eric Stacey, *Producer & Director, Movies On A Mission*

"Amazing work. We could go on and on about the production, the story line, the acting..."

-Jeff Wiencken, *REX POST*

Here is what our audience has to say: AUDIENCE SPEAKS

<https://vimeo.com/109346473>



Chantelle Sims as Chrissy, Cynthia Love Leigh as Beth, Catherine Johnson as Kate



Deone Jennings as Michelle



phiAMMA (aka Feona Crivens) as Maggie

Cast

PHIAMMA ELIAS (aka FEONA CRIVENS) – Maggie Benson

phiAMMA started her auspicious career playing an 83 year old woman in Twelve Angry Men and Women, at age 13. She never looked back. After working at repertory theaters throughout the country, including The Actor's Theater of Louisville, she returned to NYC to work with Bill Esper and craft through the Meisner Technique. After performances at theaters in NYC off-Broadway, phiAMMA moved to LA where she performed in Spotlight at VISION: ARTS, a rep theater where she was Artistic Director, followed by bit parts in local indie films. When the producers were casting HOMESKILLET, phiAMMA had no intention of playing the role of Maggie but after three months of searching they realized that phiAMMA needed to do the role. While producing and directing the film, phiAMMA gained 25 lbs and lost 43 lbs to do Maggie justice. She says, "Getting up every morning to prepare craft services while I was losing weight on a limited diet and fasting for the role, was totally a zen experience."

CATHERINE (CAT) JOHNSON – Kate Goodin

Catherine Johnson had her first introduction to acting in a grade school play

at 8 years old. It was so much fun that she went on to performing in high school and college. After several years Catherine made the transition to film and television work where she has most recently finished her performance as Helen Green in *Unthinkable*. In early 2013 she finished her role as Kate Goodin in *HOMESKILLET* and prior to that Gabriel Burkshire in *Gabby's Wish*, winning the Audience Choice award at the POW film fest. Catherine holds a BS in Psychology from PSU and is employed as an Oncology Sales Representative. She is from a family of eight children where she attributes her understanding and interest in people's lives. Catherine enjoys working as an actress on independent projects not only for the creative involvement but the thought of helping others dreams come true. "One of the greatest rewards in performing is the opportunity to internalize a new role, to give it your best with the knowing that you are part of something bigger, a story to be told that can greatly impact your viewers." For other listings of films that Catherine has been involved in, view [IMDB Catherine Johnson IV](#).

"This is one of the best Independent films I have seen come out in Portland in ten years."

-Cat Johnson, Producer/Actress, *Gabby's Wish, Fray, Purple Mind*

CYNTHIA LOVE LEIGH - Beth

Cynthia has been an actress in LA, Portland and Seattle for many years, appearing on TV in *Grey's Anatomy*, and commercials for Boeing and Microsoft and films (*The Bust Stop, America's Anonymous, HOMESKILLET*) as well as performances in theatrical productions throughout the Northwest. This mother of one brought a commitment and understanding to the film through the eyes of an African American woman, and who helped to create a deep sense of compassion on the set as she fearlessly dove into the subject matter.

CHANTELLE SIMS - Chrissy

Chantelle is a product of a civic theater family and has done various plays, tv commercials, and music videos over the course of her life. *HOMESKILLET* is her first feature. An amazing master of many things, Chantelle works as a mechanical engineer while raising her two girls.

DEONE JENNINGS - Michelle

Deone has been an actress since her childhood, when landing a national commercial, set the stage for her future. Her degree in Theatre, and ongoing film study, spurs her jump from live stage performances, to film. She loves being involved in the Portland indie film scene and does many films a year, but is particularly honored to be in the cast of HOMESKILLET. She looks forward to the film's debut, and launch into the world and believes the message it carries will touch the hearts of people everywhere.



Heidi Zimmerman

Key Crew

MARK GAMBA - Director of Photography

markgamba.com

Mark Gamba is a world class visual artist. His long career in still photography for clients like *National Geographic*, *Outside* and *Sports Illustrated* has earned

him a reputation as a storyteller able to bring back great images, no matter the difficulty of the situation. His work for commercial clients like *Nikon*, *Adidas* and *Jeep* has garnered a number of national and international awards. His fine art work has hung in galleries in New York, San Francisco, Seattle and Portland.

Throughout his career Mark has been interested in the world of film and video and has occasionally made forays into those fields directing commercials and shooting documentaries on environmental issues. *HOMESKILLET* is his feature film debut and he looks forward to bringing his skills to bear on many types of film projects.

HEIDI ZIMMERMAN - Editor

heidizimmerman.com

Heidi Zimmerman is a picture editor with over ten years of post-production experience in narrative films, documentaries, commercials, and clip shows. Heidi received a BFA in Film/TV Production at NYU's Tisch School of the Arts. She has worked with major entertainment companies such as Universal Music Group and Warner Brothers. Under the mentorship of Academy Award winning editor Pietro Scalia, Heidi cut her first feature documentary *40 Years of Silence* about the 1965 mass killings in Indonesia. Since then, she has cut a wide range of independent feature projects. From urban gardening in Detroit to Haitian development after the earthquake, her work continues to bring inspiring and provocative social justice stories to audiences around the globe. Heidi joined *HOMESKILLET* after meeting director Phiamma Elias at a local WIF chapter meeting. She hopes the film will reignite the conversation about homelessness in America. Although her passion for filmmaking takes her throughout the country, Heidi makes her home in Portland, Oregon.



phiAMMA, Jason Wells and Cooper Stites

JASON WELLS - Sound Design

audiowells.com

Jason is a composer of music and sound designer with 22 years of film, TV, and animation credits, including Dreamworks, Disney and Tim Burton. Creating AUDIOWELLS in Portland, OR after many years with both Todd-AO/Atlanta and Digital One, Jason has worked on many internationally distributed features and an endless list of national ads, short films, radio spots, interactive environments and albums. A wacky-jazz/classical soundtrack enthusiast, actor, trumpet player (Trashcan Joe, March Fourth Marching Band), multi-instrumentalist and seasoned engineer, Jason brings a lifetime of passion for music, sound, and film to HOMESKILLET.

COOPER STITES - Original Score

cooperstites.com

Cooper has always been musically curious and inclined. He began playing the

violin in 3rd grade and shortly switched to the piano thereafter, where he sat for hours at a time and played wondrous music 'out of my head.' He composed his first piece at age 16 (a jazz piece for a 16 member band) and kept going. He was the go-to guy in high school for anything musical as well as being the teacher's assistant in the music department and the keyboardist for the jazz band. Cooper was accepted on a generous scholarship to the Santa Fe University of Art and Design but chose to stay local in Portland and attend Clackamas Community College where he quickly outlearned the curriculum and joyously composed using their high-end studio. Cooper has built his recording studio in Portland and after debuting as a composer with HOMESKILLET, he is currently finishing the score for SOAR, a documentary; and slated for another documentary (UNIVERSAL LANGUAGE) in Spring 2015, as well as recording his first album of highly unusual remixes.



Filmmaker/Writer/Director's Statement

One of my earliest memories as a child growing up in NYC was of a homeless man who lived in our neighborhood. I didn't understand why he couldn't come home with us. Years later, living in Portland, I encountered a homeless teen mother pushing her two year old in a stroller looking for a place to sleep that night. As a mother of two, I could not walk away, and took this young woman grocery shopping and got her a motel room for the night. The next day I couldn't find her. I still don't understand homelessness, not in a country as rich as ours, not when there is more empty real estate than actual homeless citizens. Why?

I started writing HOMESKILLET when my sons were in high school, not knowing the role they would play in the making of the film. In my youngest's senior year, I told my family and friends I was making the film. No money, just a story. My eldest had written a beautiful song, "Force A Smile," about how we all get by, so I made a music video as a kickstarter. When the filming of the video dovetailed with a hunger fast protest in front of City Hall, I knew I was onto something. The video raised enough money to get us into our first two weeks of shooting, and we were off and running.

I could go on and on about all the people who said YES to me, about the surprises that just showed up when needed, about the money that kept flowing in, about the beauty of the RED camera and how I made a beautiful feature for \$50k that looks, sounds and feels like a million; but the real story is our journey with the homeless as we shot the film.

I decided early on that I wanted to weave a documentary thread featuring interviews with the homeless, throughout the narrative story. The hybrid of fiction and reality is beautiful and serves to underscore the truth of homelessness in a moving and accessible way. So we met a lot of homeless folks. We fed them and donated clothes, tarps, blankets and money. We shot in two local shelters and hung about with those on the street, and every night our cast and crew went home to warm houses and full pantries and said thank you for how lucky we were.

It is to those who are living on the street that I dedicate this film. Our culture does not readily accept that one person would make the ultimate sacrifice for others, not in real life anyway, although we love to point to the ultimate sacrifice when it suits us politically. But Maggie has no other choice but to do what she must, and hopefully, she inspires us all to reach out a little further and do what we can, when we can.

HOMESKILLET has an audience of thousands through its premiere, screenings and four TV broadcasts on Oregon Public Broadcasting stations through PBS, and audiences are deeply affected. Time and time again people reach out asking how to help.

As a filmmaker, my greatest success is that I told a story that entertained and immersed the audience in the family and Maggie's journey, that they forgot that Maggie isn't real and walked away wanting to know and do more.

Thank you for helping us to keep the conversation about homelessness alive while supporting the power of film to transform.

Peace
phiAMMA

