

Inflo Films

Presents



Written and directed by Dusty Mancinelli

Starring

Anne-Marie Caicco

(2009, 15 mins, Canada)

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SOAP

LOGLINE

An unhappily married woman finds herself in a sticky situation when she discovers her lover dead from having slipped on a bar of soap.

SHORT SYNOPSIS

Set in the 1980s, Eileen (Anne-Marie Caicco), an unhappily married woman, finally decides to put an end to her affair. After a wild and passionate farewell, her lover (Joshua McKaye) takes a quick shower. Eileen is dancing in the next room when suddenly...THWACK! Her lover slips on a bar of soap and cracks his head open. Eileen walks into the bathroom. There's blood everywhere. He's dead. This looks bad. In a state of panic, she decides to clean up the mess and get rid of the body. As new obstacles arise, Eileen's simple plan begins to spiral out of control...

LONG SYNOPSIS

Eileen (Anne-Marie Caicco) finds her passionless relationship with her husband (David Kinsman) unfulfilling, which causes her to have an affair with a younger man, Patrick (Joshua McKaye). After her unsuspecting husband leaves for work one day, Eileen puts her baby (Hazel Craig) to sleep. She spends the rest of her morning getting ready for her lover. While dolling herself up, she begins to feel a tremendous amount of guilt and shame for what she is about to do, but Patrick arrives and it's not long before they are having a wild and passionate time in the kitchen.

While Patrick takes a shower, Eileen is full of energy and is dancing in the next room when suddenly...THWACK! Her lover slips on a bar of soap and cracks his head open. Eileen walks into the bathroom and is shocked by what she sees. She rushes over to Patrick's lifeless body and checks his pulse...nothing. He's dead.

She rushes into her bedroom in a state of panic, not sure what to do. She impulsively picks up the phone and starts to dial the police. But, when she suddenly hears her baby crying in the next room reality sets in and she hangs up the phone and decides to clean up the mess and get rid of the body.

Taking her baby along for the ride, Eileen wraps Patrick's corpse in saran wrap and stuffs his body into the back of her Cherokee. Just before she can leave her garage she is confronted by her next-door neighbor, Jerry (Graham Gauthier), who is looking to borrow her shovel. The same shovel she needs to bury Patrick. As new obstacles arise, including being pulled over by a cop (Ken Olsen) for speeding, Eileen's simple plan begins to spiral out of control...

DIRECTOR'S STATEMENT

SOAP is about the consequences of our actions. By examining the motives behind each decision, the film attempts to show how individual choices can reveal one's true nature. When Eileen finds her lover dead in her bathroom she forces herself to make a life-altering decision. Ultimately, each decision that Eileen makes is dictated by the true nature of her character and by the end of the film the audience has an intimate glimpse of who Eileen really is and what she is capable of.

Eileen's dramatic need in the film is to get rid of her lover's dead body without her husband or the police finding out. Eileen's choices are motivated mainly by fear. In this case, she fears that if her husband discovers that she is having an affair he will leave her and she will lose everything she has. Her life, as she knows it, will never be the same. Ironically, while Eileen's journey is fueled by her desire to preserve her current lifestyle, by the end of the film she is a completely different person: a changed woman, forever.

At the same time, **SOAP** also explores how different situations can impact and influence the decision making process. Specifically, the film looks at the various repercussions of concealing the truth and the impact this has on one's choice. Eileen decides to cover up the truth. Each time Eileen hides the truth she is confronted by a new obstacle. The further Eileen runs away from her problems the worse her problems get and the harder it becomes for her to "come clean". Eventually, Eileen spirals out of control and reaches a point of no return where she can no longer undo what she has done.

PRODUCTION NOTES

Independently financed by writer/director Dusty Mancinelli and producer Harry Cherniak, **SOAP** is not your average short film. While short filmmakers always seem to be shy on cash, **SOAP**'s very ambitious nature sets it apart from the pack. "From 1980s production design and period piece picture vehicles to a 14 month-old baby and underwater shots, making SOAP was quite an adventure," explains Director Dusty Mancinelli.

"While producing **SOAP** was, in retrospect, very rewarding, the rewards certainly came with a few challenges along the way," admits Producer Harry Cherniak. Unlike on a feature, where a damaged item or the need for extra supplies is a minor inconvenience, on the set of **SOAP**, such an issue could create a major problem. Ultimately however, the hurdles jumped during production served as a reminder that with every decision new consequence will follow, much like the core message of the film. Dusty explains, "In ways, the production of **SOAP** reinforced that although many may strive for perfection, it is often in acknowledging our imperfections that success is truly obtained".

Flash from the Past

Transforming a modern house in Mississauga to resemble a 1980s suburban home, on a small budget no less, required extensive research, planning and coordination. "From covering cabinets and ceramic tiles with art deco paper, to wall papering entire rooms with fabrics that had to be ironed beforehand, our Production Designer Jillian Shipley thought of it all!" says Dusty. Harry adds, "It is especially amazing considering that as the makeover revealed itself to require more and more work than anyone expected, the art budget remained the same." While months were spent story boarding, designing and organizing, Jill and her team had only three days to complete their overhaul. As Dusty explains, "Jill and her team's ability to quickly transform the entire house to match the designs, with a modest budget, was incredible. We couldn't afford to re-paint the house after we were done, so Jill had to come up with a clever way of applying the fabrics so that it didn't ruin the walls."

Your Car is on Fire

Due to **SOAP**'s 1980s setting, picture vehicles from the eighties were a must. Dusty explains, "Selecting Eileen's car model was extremely important so that we could clearly set the era, as well as Eileen's social class. Also, it was important that it had a large trunk to make it plausible for her to fit a dead body in there!" Harry admits, "Finding the specific cars within the budget and in working condition was quite the challenge!" While a production vehicle supplier was willing to give a deal on the 1980s cop car, finding the perfect station wagon for Eileen required Jill to scour through a seemingly endless number of newspaper and craigslist postings. As she explains, "Eventually, a woman in Mississauga was found who was willing to rent her 1989 Jeep Cherokee, so

the search ended.” Or so the production team thought. The night before shooting, with a 5:00 am call time the next morning, Dusty, Harry and Jill arrived to pick up the car, only to find that it wouldn’t start! Thankfully, as the owner of the vehicle tried and tried to get the car started (including by eliciting the help of her intoxicated next door neighbour), the team found a solution. “As luck would have it, the supplier of the cop car had a 1988 Jeep Cherokee sitting on his lot that he was willing to throw it in for free,” explains Dusty. Harry hastens to add, “Of course, nothing in life is really free. While the Jeep looked nice, it was just barely drivable.” The car was nearly impossible to start, so even though it was leaking oil, it had to be kept running in between takes. With the help of a number of crew members and a few bottles of oil, the Jeep was kept running right up until its final shot. Dusty explains with a grin, “It was great timing, as soon as I yelled ‘cut’, the car lit on fire!” Fortunately, no one was hurt and the shots turned out beautifully.

Baby on Board

Working with children on set often requires the patience of a saint. Dusty explains, “14 month-old Hazel Craig was an absolute treat to work with - when she wasn’t crying, that is!” Baby Hazel was actually added to the cast by her mother Glenna after she received a call from long-time friend from Western, Harry. He admits, “Little did she know that Hazel wouldn’t be the only one working!” Glenna was on set for all of Hazel’s scenes, often being required to fit into cramped quarters and bizarre positions. Dusty has high praise for both mother and daughter. “One shot in particular required Glenna to crouch in the front seat of the Jeep, under the camera, in order to get Hazel to laugh.” He continues to explain, “Even with Glenna around, however, getting the reactions we required wasn’t always easy. There was one point where Hazel wouldn’t sit still and so the film had to roll for five minutes just to get a three-second shot.” Challenges and all, the crew came to agree that having a baby on set lightened the mood and brought a nice levity to the production.

Underwater Adventure

At the height of *SOAP*’s ambitious shot list were the shots that make up the underwater scene. As Harry explains, “Filming underwater can be a very expensive undertaking. Thankfully, we were able to utilize the resources of a large network of supporters and secure the use of an indoor pool, a professional scuba diver and an underwater camera.” Even with the resources obtained, as Dusty explains, for the cast and crew this was a challenging scene that required a great deal of effort to be successful. “To turn the pool into the black abyss you see in the film required a complicated set up. We were using a Panasonic HVX underwater camera and housing and special cables to run the video feed from inside the pool to on deck where me and our DOP, Maya Bankovic, were watching from a small monitor. Maya lit the entire scene from outside of the pool using powerful HMI lights and special surge protectors so that no one would get electrocuted! Our amazing art department jumped into the water and lined the pool with black fabric, using an innovative system of weights and ties. Our grips created a footrest at the

bottom of the pool so that Anne-Marie, Ken and Josh could hook their feet under a pipe to prevent them from floating to the surface of the pool. But I have to admit, I didn't realize how demanding the scene would be on Anne-Marie, who would have to tread water for up to ten minutes at a time and do take after take after take without getting much of a rest in between, until we got the shot just right." Harry jumps in, "We only had a few hours to shoot the entire scene!" Filming the scene was costly, risky and physically exhausting, but in the end, the visually stunning final product made it completely worthwhile.

Visit from the OPP

While finding the perfect location is never easy, *SOAP*'s filmmakers were lucky to have access to some stunning rural properties in Stouffville and Aurora. As Dusty explains, "It was very important that the exterior locations felt vast and barren to contribute to the isolation that Eileen is going through in the film. We were extremely lucky to find the perfect locations that did just that." However, one evening they found out that having permission to use land does not always mean being able to film unencumbered. "We had a visit from the O.P.P. one evening as we were filming our forest scene. The land we were given permission to use is normally empty, so when the neighbours saw the activity of a few cars and lights, they called the police. Given that we were filming a burial scene where a body is being disposed of, the timing couldn't have been more funny," explains Harry. Thankfully, after a conversation with the officers and a quick phone call to the landowner, filming was resumed and only a small amount of time was lost.

THE PRODUCTION COMPANY

Inflo Films

Inflo Films is a Toronto-based independent film production company. *Inflo* is the Latin word for inspire. The company's goal is to make thought provoking films that not only captivate audiences, but that also inspire them. Inflo sees short films as an exciting platform from which to develop a craft as filmmakers, build strong relationships within the film industry and prepare to create high quality feature length films.

In 2006, Inflo produced the well-received short comedy *Death to Charlie!*. In 2007, it released its next short, the quirky satire *P.U.R.E.*, which has played at more than a dozen film festivals across the U.S. and Canada. This fall, the company is excited to be premiering its most recent short, **SOAP**, in the Short Cuts Canada Programme at the Toronto International Film Festival.

THE FILMMAKERS

Dusty Mancinelli | Writer, Director

Dusty Mancinelli is a Toronto-based writer and director. While he was in film school, Dusty stood out when *P.U.R.E.* won the award for Best Narrative at the Student Shorts Film Festival. His short films have screened at film festivals across North America, including the Whistler International Film Festival, the Washington D.C. Independent Film Festival and the Cinéfest Sudbury International Film Festival. Dusty was also the stills photographer on Deepa Mehta's *Heaven on Earth*.

Dusty is currently working with Hamilton-Mehta Productions Inc., a Canadian production company founded by Producer David Hamilton and Academy-Award nominated Director Deepa Mehta. Dusty holds an Honours BFA in Film Production from York University.

Harry Cherniak | Producer

Harry Cherniak is a Toronto-based producer. In addition to producing Inflo Film's shorts, over the past few years Harry has worked in Los Angeles and Toronto as an Assistant and then Business Affairs Consultant to Nicholas Tabarrok, President of Darius Films and one of *Variety's* "10 Producers to Watch". He has also worked on the publicity of a number of films for Bonne Smith of Star PR, whose clients include Mongrel Media and TVA Films.

Harry is currently in his third year of law school at the University of Toronto. This past summer, he worked as a Summer Law Student at Torys LLP and in the legal department at Rogers Communications Inc. Harry holds an MSc with Distinction from the London School of Economics and a BA in Honours Business Administration with Distinction from the University of Western Ontario's Richard Ivey School of Business.

Maya Bankovic | Director of Photography

Maya Bankovic is a Toronto-based cinematographer. Her diverse body of work ranges from vibrant and bold in her narrative to unobtrusive and emotionally sensitive in the documentary realm and has screened in festivals across North America and Asia, including the CFC Worldwide Short Film Festival, Hong Kong Film and Video Awards, Montreal International Film Festival and the San Francisco International Asian American Film Festival. She holds a BFA in Film Production from York University where she graduated with Distinction in her study of Cinematography, and has won various grants and awards for her work including two William F. White Production Grants and the Lynn Sarah Torode Memorial Award for Cinematography.

Jillian Shipley | Production Designer

Originally from Portland, Oregon, Jillian Shipley moved to Vancouver, BC in 2003 to attend the University of British Columbia's Film Production program. While there, Jillian wrote and directed two short films, *The Door* and *The Dollhouse*, and produced the film production program's annual 'Persistence of Vision' (POV) Film Festival in 2008. Having always had a knack for spiffing up unusual spaces, she naturally gravitated to production design while working on her first film, *The Door*. After winning the Best Production Design award for *The Door* at the 2007 POV Film Festival, she focused her work on production design and contributed to the art department in different capacities on four other short films. Her second film, *The Dollhouse*, won the Jim Murphy Independent Spirit Award at the 2008 POV Film Festival.

Darby Macinnis | Editor

Darby Macinnis is a Toronto-based editor who has worked on a varied body of documentary, television and narrative work. In 2007, Darby interned with Caroline Christie, Editor of the Genie nominated documentary, *Project Grizzly*. He recently graduated from York University with a BFA in Film Production. Darby's work has screened at festivals across North America, including the Edmonton International Film Festival. Other recent credits include assistant editing the popular CBC reality series *No Opportunity Wasted*, the VisionTV documentary mini-series *Ralph Benmergui: My Israel* and a one hour TV documentary *In the Spirit of Adventure: Glenn Gould's Inner Voice*.

Stephanie Atkinson | Costume Designer

Stephanie Atkinson is a freelance theatre designer and technician specializing in costume design and puppets. She currently works full time for her glass bead jewelry company, Bauble Box and continues to freelance in theatre and film. Upcoming projects include a puppet performance at Theatre Passe Mureille and teaching a marionette design/construction workshop at the annual Puppets Up! Festival in Almonte, Ontario. Stephanie graduated from York University with a B.F.A. Hons. Spec. in Theatre Technical Production.

CAST

Eileen Anne-Marie Caicco
Marty David Kinsman
Emily Hazel Craig
Patrick Joshua McKaye
Jerry Graham Gauthier
Wade Ken Olsen

CREW

Writer and Director Dusty Mancinelli
Producer Harry Cherniak
Director of Photography Maya Bankovic
Production Designer Jillian Shipley
Editor Darby MacInnis
Music Michael J. Sinclair
Sound Designer Sean Massey
Costume Designer Stephanie Atkinson

1st Assistant Director Matt Hotson
Associate Producer/
Production Coordinator Cassi Crevier
Production Manager Harry Cherniak
3rd Assistant Director/
Location Manager Marci Mancinelli
Assistant Production Coordinator Bill Cherniak

1st Assistant Camera/Loader Mike Battistone
2nd Assistant Camera Wayne Robinson
2nd Assistant Camera (daily) Kevin Hall
Video Assist (daily) Jacob Lew
Underwater Operator/
Stills Photographer Andrew Khalil
Story Board Artist Nadia Tan
Script Supervisor Jeff Ching

Gaffer Alejandro Munoz
Electric (daily) Kiran Singh
Electric (daily) Felicia Sims
Key Grip Adam Crosby
Grip Ohji Inoue

Swing	Roman Tchjen
Sound Recordist/ Boom Operator	Rachelle Audet
Boom Operator (daily)	Bryan Day
Art Director	Jeannette Nguyen
Set Dresser	Jackie Marculescu
Key Hair/Makeup	Olga Kirnos
Assistant Key Hair/Makeup	Amanda Sousa
SPFX Coordinator/ Stunt Coordinator	Brodie Spaul
Colorist	Jared Raab
Sound Mix	Matt Chan
Caterer/Craft Services	Jill Cherniak
Baby Wrangler	Glenna Riesberry
Production Assistant	Dan Craig
Production Assistant	Cameron Tisi