



THROUGH THE RED DOOR

Director: Josh Johnson
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CONTACT

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Cast

Ben..... Adam Epstein
Chloe..... Lynne-Marie Beard
Detective Ed Frank..... Randy Fratkin
Harris..... Paul Becker
The Killer.....David Solesbee

Crew

Writer/Director.....Josh Johnson
Story/Producer.....Christopher Kyle Kelley
Casting/Producer.....Janet Chu
Production Designer/Producer.....Cindy Gray
Director of Photography.....Will Turner
Editor.....Josh Johnson
Editor.....Christopher Kyle Kelley
Music.....Josh Johnson

Technical Info

31 minutes

English

Dolby 5.1

NTSC

Widescreen 16.9

Shot on Canon EOS 7D

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Short Summary

In this neo-noir, Ben, a former criminal, is obsessively driven to uncover a plot endangering his girlfriend, Chloe. But as Ben's grasp on reality fades, Chloe is forced to face an awful truth.



Synopsis

Through The Red Door is a neo-noir that takes place over the course of one fateful day. The film opens with a gunshot ringing through the night. Inside a small house, a radio clock strikes nine and an old standard begins to play. A body is dying on the floor. Behind that body is a red door.

Half an hour earlier, Ben, a former criminal and police informant, returns home to his girlfriend Chloe with a bleeding wound. Weary of his secrets, Chloe demands answers while threatening to leave him. Ben cannot disclose to Chloe that he has spent the day thwarting a plot to kill her. And to save her, he had to do the unthinkable: murder.

As the radio clock marches relentlessly forward towards the murderous hour, their heated conversation moves from apathy to passion to confusion and finally to an inevitable conclusion. But when the clock at last strikes nine and the red door has been opened, Ben's reality comes undone and the true killer is revealed.

Cast



Adam Epstein (Ben) Adam has been seen on *Reno 911*, as well as in many shorts and features since moving to Los Angeles. An accomplished voice-over actor, he has voiced commercials, video games and audio books. A producer and writer, Adam is currently writing a screenplay based on a book he optioned.

Lynne-Marie Beard (Chloe) Lynne-Marie was born in Montana and spent her early childhood living in Botswana where her father was a safari guide and bush pilot. Thanks to her father - who is a native of Mozambique - she is a good shot and a natural for picking up dialects. After her return to the United States she eventually graduated from California Lutheran University with a degree in Political Science. After deciding to pursue acting instead of a career in the Foreign Service she studied film acting exclusively for five years before launching a career in 2009.



Randy Fratkin (Detective Ed Frank) Canadian born actor Randy Fratkin fell in love with acting over 25 years ago. In the 80's, he began studying with renowned acting coach, Aaron Speiser. He shared his acting passion with his brother, film and TV regular, Stuart Fratkin. Randy however, put acting on the back burner to focus on a corporate career. In 2008, with the support of his wife, Karen, Randy made the decision to rekindle his acting career and immediately returned to Aaron Speiser's studio. Since May of 2009, Randy Fratkin has appeared in over 20 film productions, including *Grand Cru*, starring multi-award nominated actress Hailee Steinfeld, of *True Grit*. He can also be seen in commercials for the NFL Network & Sprint, TV shows for the Discovery and Animal Planet networks, and has supporting roles in four independent feature films: *Subtle Persuasions*, *The Problem?*, *Operation Terror* and *Find Me*.

Paul Becker (Harris) Paul lives in Los Angeles and works (as often as he can) as an actor. Recent credits include Stanley from the web series "Johnny B. Homeless" and Robbie from *Shopping and F@#*ing* which performed at the Lyric Hyperion Theatre. When not pursuing his acting career (or just trying to pay the bills) he is attempting to save (or conquer) the world through music. His band has been likened to "The Wild Stallions" in that they're not really a band nor have they ever really played together, yet somehow are still convinced of their own awesomeness.



David Solesbee (The Killer) grew up in Northern Virginia and graduated from West Virginia University, where he first discovered an affinity for acting while studying drama in theater class. After graduation, he moved to Dallas, Texas, on a modeling contract. Although David had a very successful modeling career while based in Dallas, he decided to move to Los Angeles to follow his true passion for acting. Since then, David has booked over thirty-five commercials, advertising campaigns, and television pilots, and he has worked consistently in the independent film genre. He recently shot a new pilot, "What's in Your Fridge?", currently in post-production. David is also an aspiring screenwriter, with an exciting new project currently being shopped to several production companies and networks. David can be seen in several independent films, including: *Through the Red Door*, *Garage Fighters*, and *Murdrum*.

Director's Bio

Josh Johnson grew up in the college town of Eugene, OR. As a child he enjoyed putting on "shows" and writing music that told stories. His interests dovetailed into writing fiction and theater. In his late teens he wrote and directed a musical for the stage before heading to California to get his music degree at Azusa Pacific University.

Over the last few years, his day jobs have included copywriting for the website of retail chain Hot Topic and substitute teaching, where he earned the nickname the "singing sub."

His love of film originally steered him towards film score composing. In the process of working with other film directors, he found himself drawn towards filmmaking himself. Partnering with Christopher Kyle Kelley, he began to work on his first short *Through The Red Door*. He is excited to finally have completed his directorial debut and looks forward to working on his next project.



Director Josh Johnson (left) with DP Will Turner

Writer/Director/Editor

Through The Red Door (2010) Short

Music Supervisor

After Grace (2010) Short

Associate Producer

Dead Trees (2008)

Composer

Through The Red Door (2010)

Women Don't Fall From The Sky (2011)

After Grace (2010)

Wheel of Knowing (2009)

Indelible (2009) Short

Toy Soldier (2008) Short

Acquired (2008) Short

Dead Trees (2008)

Dumblings (2007) Short

The Mailbox (2006) Short

The Kiss (2006) Short

Stupid Heroes (2005) Short

El Curandero (2004) Short

Production Team

Christopher Kyle Kelley (Producer, Story & Editor) Christopher's earliest memories of film are of late night horror movie marathons with his mother who worked the graveyard shift. From a young age he was entertaining his family and friends with short stories and homemade comic books. Now, years later, Chris has come a long way from middle school film clubs and Sunday school plays and has written and produced his first short film with his partner Josh Johnson. They are currently working on their next project.



Janet Chu (Producer, Casting) Janet was born in Burbank and raised in the San Gabriel Valley, California. At eleven years of age, Janet was fascinated by her family's hand-held camcorder. Janet and her sister, Anne, would film their own remakes of *Terminator 2* and numerous Disney movies. In 2002, Janet attended her first acting course at Pasadena College. Soon after, she landed her first supporting role in a feature film, *Sweet n' Sour*. Janet has toured with LAUSD's Storybook Theater and was a series regular in the educational video series, "Putting English to Work." By 2007, Janet was involved with all aspects of film production, producing and starring in her first short film, *Dumblings*. Her films have premiered at the Los Angeles Asian Pacific Film Festival and DisOrient Asian American Film Festival. Additionally, Janet played lead in *Wah-Wah*, which was an international finalist of the Rainbird Intelligent Use of Water Film Competition. In 2011, Janet landed the lead role in the television pilot, "Woman Don't Fall from the Sky."



Cindy Gray (Producer, Production Designer) Cindy grew up with dreams of a life in the entertainment industry. Performing in school and church plays and various traveling choirs she developed her love of entertainment. As an adult, she put her dreams on hold and earned her BA in History from Point Loma Nazarene University and teaching credential from SDSU. Integrating her passion for production with her love of teaching, she created and advised *The Film Club* at her first teaching assignment overseeing the production of a student produced short film. More recently, Cindy did set design for the '09 production of "Into the Woods" and the '10 production of "A Midsummer Night's Dream" for her school's drama department.



Will Turner (Director of Photography) Will grew up and went to film school in Arizona specializing in Cinematography and Visual Effects. Shortly after graduating he began work on several features as a Director of Photography. Since then he has gone on to work his way up the production ladder for such television channels as Discovery, Speed, FOX, Food Network, and the Travel Channel. He has applied his Visual Effects skills to several music videos and winning awards along the way for his work. As of recently he has worked for an up and coming recording artist as her personal videographer, following her around the United States and documenting her rise to fame.

Becoming A Filmmaker

As far back as I can remember, I told stories. As a child, I put on plays with my cousins, wrote my own picture books, drew my own comics and as a teenager, wrote a musical. But telling stories soon gave way to music studies. Piano lessons. Clarinet recitals. Musical compositions. And then I was a film composer telling other people's stories with music. And as enjoyable as that was, I knew that there were stories that I wanted to tell.

I found a kindred spirit with Chris Kelley. He also had a love for film and a head full of stories and, together, we decided to make a movie. Spun from Chris' interest in psychological thrills and my own fondness for classic film noir, we crafted a neo-noir backdrop for what, in our minds, is a tragic story of a broken romance. When explaining the film to friends, I often say, "It's a relationship drama that begins after the love has soured and just before the bullets begin flying."



It Started With A Balcony

It started on a warm August night in 2009 with a balcony. Standing in my pajamas and looking down from my apartment balcony onto the illuminated patch of grass below, the movie in my mind projected a well-dressed man stumbling out of the shadows covered in blood and calling up to his lady-love. That was it: a stupid balcony and a little patch of light.

I mentioned my envisioned little scene to my partner Chris, not really thinking it would go anywhere at all. Much to my surprise, he added a little nugget to the story. And then, interest sparked, I added a little more. We batted the plot points back and forth, escalating the drama and the twists, until the story began to take shape. We would run upstairs to the balcony and look down and then race outside to look back up.



As pre-production began, we searched for the balcony we saw in our heads, but we couldn't find it. Finally, we settled on a small, one-story 1920's cottage for our setting. And the balcony, which had started it all, became a porch.

Location, location, location

A good portion of our film was shot in the Inland Empire (not the David Lynch one). Our primary location was a small home in the city of Upland, CA. We really wanted all the action to take place in one space so this house became a tiny cottage that could really emphasize a sense of claustrophobia. Beautifully decorated by producer and production designer, Cindy Gray, it fit our needs perfectly. Serendipitously, both the wonderfully textured abandoned warehouse and the fortuitously red-colored pay phone were mere blocks away from the house.



In the lovely and historical city of San Dimas, we filmed in front of an old church nestled on a street accustomed to period film shoots (although, usually those films have budgets). It was our first day of production, and my first day of directing, and everything seemed to be running quite smoothly. And then the church's pastor drove up in a car and explained that there had been some miscommunication and our full production day was going to be shortened due to a wedding. We had less than two hours to finish up. Everyone buckled down and we managed to get all of our shots.

My favorite location for the shoot was at the gorgeous, dimly lit, atmospheric restaurant. Initially, the owners, family friends of producer Cindy Gray and Christopher Kyle Kelley, weren't sure they wanted a seedy business exchange-turn-restroom murder taking place at their fine, family establishment. And we were scrambling to find another location for our fatal restroom rendezvous. But after spending the first part of the day with the cast and crew, the gracious owner was impressed with their professionalism gave us permission to finish the shoot there.

A Useful Interruption

Every production has a few interruptions: something or someone that stops the filming dead in its tracks. We had been shooting since the morning in our primary location, the 1920s cottage, and by this time it was quite late in the evening. Lights and craft services were setup in the front yard and we were shooting an intense scene just inside the house.



The shining lights attracted a wanderer whose shouts and screams drew us all outside. The visitor was brandishing a wooden stake security sign he had plucked from a neighbors yard and we approached him cautiously. His vaguely coherent ramblings about a shadow government, punctuated by bringing his finger to his lips and shushing his listeners, were slightly disconcerting and we made the quick decision to relocate the lights to a more secure location. After much coaxing from the crew, he wandered down the street swinging his security sign sword and bellowing out his conspiracy theories. Our lead actor, Adam, found some of his movements, especially his paranoid whispers and finger shushing, fascinating and incorporated them into his role, giving his performance a manic energy that really electrifies the screen.

- Josh Johnson