



THE A FILM BY JEREMY DAVID WHITE
FIRST HOPE

DIRECTED BY JEREMY DAVID WHITE

RUNNING TIME 12 minutes 07 seconds

ASPECT RATIO 2.39 : 1

SHOOT FORMAT 35mm, Kodak 5219 & 5207

FINISH FORMAT 35mm, HDSR

SOUND FORMAT Dolby 5.1

CAMERA & LENSES BY Panavision®

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Thank you mom
for...

SYNOPSIS

After seeing Leia kiss Luke on his VHS copy of **Empire Strikes Back**, a young boy unwittingly develops an inappropriate crush of his own.

SHORT SYNOPSIS

LONG SYNOPSIS

Johnny loves **Star Wars**. Matter of fact, Johnny loves just about any movie he can get his hands on. On a summer afternoon he kicks back with **Empire** while his older sister Karen is left to babysit.

But when Johnny watches Princess Leia kiss Luke Skywalker, his curiosity sparks and he grapples with a confusing new feeling toward Karen. Meanwhile, Karen's crush unexpectedly shows up at the house with a group of friends in tow. While his sister hopes to share a first kiss with the boy of her dreams, Johnny hopes to understand his new feelings by earning a kiss of his own.

The First Hope is a short film directed by Jeremy David White. It's a story of first love, first kisses, and first impressions embedded in the movies.

DIRECTOR'S NOTES

The First Hope came about suddenly, and with little warning. Austin Reynolds called me and, over the phone, pitched an idea that had just occurred to him. He was talking so fast it was as if the concept would run away from him before he could say it aloud.

But it only took me thirty seconds into the call to know that we had an opportunity to make an engaging film. The idea itself was so clear that I was skeptical. We had to be doing something wrong. In fact I had trouble believing that this film didn't already exist. The story was wonderfully simple and self-evident. But beyond the joke, it was emotionally complex, difficult to grasp and (thankfully) of an experience that was impossible to articulate.

The idea was simple: a young boy watching **Empire** experiences his first confused crush when he sees the now-infamous scene of Princess Leia kissing Luke. To me it was the best kind of high concept: complex, funny, and it inspired debate. But it was a loaded concept. Even within the space of the short the story was multi-layered. The film needed to be immediate and palatable on the surface, but much more delicate and difficult to define underneath. The confusion, the impulse and the emotional discovery at the root of it made the story quintessentially coming of age. It instantly recalled my earliest memories watching and puzzling over movies I didn't fully understand. I wanted to make a film that was, like the main character, at the intersection of first love and the movies. At the convergence of his television and the real world. For as concise and sparse as the script became, I'd found the material to be about much more than a boy kissing his sister.

Developing the film became an exercise in balancing tone. It couldn't be parody or homage, yet it couldn't take itself too seriously. It's a script about a brother and sister wrestling with their own messy emotions, and it's also derived from and deferential to the movies. It demanded natural and often silent performances from a very young cast, but also a formal and precise visual construction. It had to be riffing cinema, never ripping it. Every decision of the film had to be felt rather than told. And as the film grew and took on new collaborators, I found that people connected to important memories from their own adolescence. Just about everyone had a secret story to share about their first crush on their cousin...

It became a film by and for a generation raised on home video. It came to embody the memories that led me to filmmaking in the first place. And it reflected the nuanced, character-driven and (yes) subversive kinds of film I'm inspired to continue making. I defined it simply as a celebration of growing up on film. It was all a fanciful idea until we received the clearances from Lucasfilm allowing us to tell the story the only way I knew how: practically. What started as an opportunity to make an engaging film became a wonderful obligation.

So this last sentence must go to thanking you, George, in many more ways than one.

—Jeremy David White



COLLABORATION

JEREMY ON AUSTIN

Austin and I have been wrestling (sometimes literally) over how to tell a good story for many years.

As collaborators, writing partners and filmmakers, we've spent enough time together to be able to talk without actually speaking. He has an inexplicably and frustratingly clear understanding of storytelling for film. He understands, better than anyone I know, the power of a cut. No transition on his page is without deeper meaning, whether visually or emotionally. As a collaborator he always indulges my desire to explore tangents in mood, or environment, but never allows me to lose sight of our story or our characters.

By now, I've realized that Austin is just about the best crutch any director could wish for. He creates nothing but exciting possibilities for film. Austin called me out of the blue one afternoon to pitch me a concept that had just occurred to him. It was the concept for what would become **The First Hope**. And he prefaced it (as he almost always does) with this sentence: "I know you're going to hate this, but..." Looking back, I've loved whatever follows that sentence damn near every time. Austin is the reason that I answer every phone call I ever get.

COLLABORATION

AUSTIN ON JEREMY

Jeremy has always been my director. I've worked with other directors, but I've never had as good of a collaborative relationship as the one I have with Jeremy. We started working together in college, writing and shooting bad Internet sketches – as is the custom these days. But beyond an affinity for shooting films, we shared an instant bond over tone, style and the kind of stories we wanted to tell. Where most directors only want to play with their toys (cameras) or move their chess pieces (actors), Jeremy has always focused on how we can tell the best story possible. It's incredibly refreshing to work with someone who inherently

understands that, at the end of the day, what matters is a good story well told.

I've never worked with someone who's pushed me as hard as Jeremy has on a consistent basis to be a better writer. He's always had strong, though correct, opinions on the best way to tell a story. Whenever I'm stuck on a scene, banging my head against my laptop, I say, "W.W.J.D.W.W?" - What Would Jeremy David White Want. Our collaborations have continued for nearly ten years. This is one of many films to come.

BIOS

Jeremy David White

DIRECTOR

Jeremy is a writer/director from Washington, D.C. and a graduating MFA candidate at the UCLA School of Theater, Film and Television where his work has been distinguished by two MPAA awards and a Hollywood Foreign Press Association award. Jeremy graduated from Emory University in Atlanta where he formed a continuing collaboration with writer Austin Reynolds. Their short film, **Committed**, was selected to the 2009 Cannes Short Film Corner. Jeremy's most recent short film, **The Kids Don't Like It**, premiered at the Dallas International Film Festival, and his work has continued to screen at film festivals across the world. In addition to developing his feature debut, Jeremy is next directing an adaptation of **The Heyday of the Insensitive Bastards** based on the short story by Robert Boswell, produced by James Franco and Rabbit Bandini Productions. Jeremy's fascination with movies started at 9 years old when he stole his mom's Blockbuster card to rent the "good" R-rated movies. (Please don't tell her. He hasn't given it back yet.) Today, he resides in Los Angeles where he continues to write and direct narrative, documentary and branded content. But not rent from Blockbuster. Because they don't exist anymore.

Austin Reynolds

WRITER

Austin Reynolds is an MFA screenwriting graduate of the American Film Institute after receiving his Bachelors in Creative Writing from Emory University. He recently placed as a Semifinalist for his feature-length screenplay, **From New York to Florida**, in the 2012 Nicholl Fellowship in Screenwriting, where he is awaiting further results. Recently, Austin was a Writer's Intern on season five of **Mad Men** and worked for Sony Pictures Television in Comedy and Drama Production. In 2009 Austin co-wrote a short film, **Committed**, with Jeremy David White, which was selected for the Cannes Film Festival Short Film Corner and Virgin America Airlines. Austin can be found writing in Los Angeles where he is trying to convince his wife to let him adopt an English Bulldog.

Philip Klucsarits

CINEMATOGRAPHER

Philip Klucsarits is a Los Angeles-based cinematographer who recently earned his MFA in cinematography from The University of California, Los Angeles (UCLA). He also holds a Bachelor of Science Degree in Civil Engineering from The Georgia Institute of Technology in Atlanta, GA.

Philip has worked as cinematographer on various narrative feature films, short films, documentaries, music videos and commercials. His work has won numerous awards and has screened at Telluride, South by Southwest and over 50 other film festivals worldwide.

In 2009, Philip was a participant in the Budapest Cinematography Masterclass under the instruction of renowned cinematographer Vilmos Zsigmond, ASC. He has also worked extensively abroad, filming narrative projects in Spain, Peru, Argentina and Hungary.

A lover of cinema from an early age, Philip saw **E.T.** seven times in the theater as a child. He is currently hard at work teaching his daughter the lyrics to the original "Ewok Celebration Song" from the end of **Return of the Jedi**.

Kyle Laursen

PRODUCER

A Colorado native, writer/producer/director, Kyle Laursen graduated from the University of Colorado at Boulder, where he received a BFA in film production and a BA in film studies. While attending his undergrad, Kyle completed his undergrad thesis entitled, **Break**, which went on to be selected as one of the best student films of 2007 by Student Films Across America.

At UCLA, Kyle completed **Tread Darkly**, a short horror film that was an official selection in the Starz Denver Film Festival 2011 and won Best Sound Design at the UCLA Festival for New Creative Works 2011. For his work on **Tread Darkly**, Kyle was a recipient of the Hollywood Foreign Press Award and the Stanley Kramer Directing Award.

Recently, Kyle produced Jeremy David White's **The Kids Don't Like It**, which world premiered at the Dallas International Film Festival 2012. Kyle re-teamed with Jeremy again on his Star Wars infused film, **The First Hope**.

Most recently, Kyle was selected in the 2012 FilmLAB of the prestigious Telluride Film Festival. Kyle is currently in post-production on his first feature with co-director Eric F. Martin entitled **Acting Like Adults**, which is scheduled to premiere in late 2012.

Eric F. Martin

PRODUCER

Eric F. Martin was born in the small town of Chico, California, and grew up in the even smaller town of Auburn. The son of a carpenter and a public school teacher, he was raised to spend exceptional amounts of time outdoors, read as many books as possible, and to avoid at all costs anything to do with television or movie screens.

Ten rebellious years later, he holds an MFA from UCLA's directing program, where his work was honored with the James Bridges Award, as well as the Jack Nicholson Distinguished Directing Award. His most recent short film, **Fran's Daughter**, premiered at the 2011 SXSW film festival in the narrative shorts competition, and went on to play festivals around the world.

Currently, Eric is in post-production with co-director Kyle Laursen on their debut feature, **Acting Like Adults**, which they hope to premiere on the festival circuit in the coming year.



CREDITS

CAST

JOHNNY	DAVIS DESMOND
KAREN	LILI REINHART
MARK	NOLAND AMMON
BRITTANY	VICTORIA MOROLES
TRAVIS	TRISTEN BANKSTON
LIZA	MADDIE LEVY
BRAD	JUSTIN HALL
DAN	ANDREW SHEA

CREW

DIRECTED BY	JEREMY DAVID WHITE
WRITTEN BY	AUSTIN REYNOLDS
PRODUCED BY	KYLE LAURSEN ERIC F. MARTIN
EXECUTIVE PRODUCER	EVAN J. SEGAL
ASSOCIATE PRODUCER	LINDA GRIFFEY STEVEN WHITE
DIRECTOR OF PHOTOGRAPHY	PHILIP KLUCSARITS
CASTING BY	SARA ISAACSON
PRODUCTION DESIGNER	JESSICA MAHNKE
EDITOR	TAYLOR MASON
SOUND DESIGNER	ERIC HOEHN
ASSISTANT DIRECTOR	FARZAD NIKBAKHT
SECOND ASSISTANT DIRECTOR	DOUG TURNER AL MARINOVICH
SPECIAL FX SUPERVISOR	MATTHEW RYCKMAN

POST PRODUCTION SUPERVISOR	BENJAMIN ARFMANN
UNIT PRODUCTION MANAGER	LUKE SLENDEBROEK
COSTUME DESIGNER	BRIANNA QUICK
KEY MAKE-UP ARTIST	ANDREA BURISH
MAKE-UP ARTIST/ HAIR STYLIST	SHANE BELL ANGEL PRADO
STEADICAM OPERATOR	JERRY FRANCK
SOUND MIXER	BRANDON PERT STEVE NEAL
BOOM OPERATOR	JASON MEADOWS
SCRIPT SUPERVISOR	LAURA JEAN BRANSKY LORELEI NEITZEL
ART DIRECTOR	MADELAINE FREZZA
SET DECORATORS	KYLE GOLEMAN YUKI IZUMIHARA JUSTIN PERKINSON JEFF ROSE MOANA SHERRILL
STORYBOARD ARTIST	ANTHONY SATTER
FIRST ASSISTANT CAMERA	JONATHAN HELMS
SECOND ASSISTANT CAMERA	ALEJANDRO SALINAS ALBRECHT DYLAN CHAPGIER ERIN GALEY BASIL MIRONER CORRIN HODGSON
GAFFER	
KEY GRIP	RAGLAND WILLIAMSON

ELECTRICIANS

MIKE ASINGER
ALEX HERNANDEZ
PAUL REISINGER
CASEY SCHUMAN
SHADAE LAMAR SMITH
MICHAEL TINGLEY

STILL PHOTOGRAPHER

MICHAEL MORIATIS
BILL & KYLE GOLEMAN
24 FRAME / JIM MCDONALD

VIDEO ASSIST

ROSALEE MAYEUX

LOCATION MANAGER

MICHAEL LYLE

FOLEY ARTIST

CHASE OLIVER

TITLES BY

AKEMI HONG

GRAPHIC DESIGNER

EILEEN GODOY

DI PRODUCER

LAURA HOLEMAN

ASSISTANT DI PRODUCER

MARK RATHAUS

DI EDITORIAL SUPERVISOR

TOM REISER

DI COLORIST

CHRIS TAFT

DI PRODUCTION SUPERVISOR

COLOR AND PRINTS BY

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