



# BIG CITY, SMALL WORLD



# ELSEWHERE, NY

STORY BY TOM WILTON & JEFFREY P NESKER, WRITTEN BY TOM WILTON, DIRECTED BY JEFFREY P NESKER.  
PRESENTED BY PROJECT BOOTLEG & OCULAR NUTRITION.

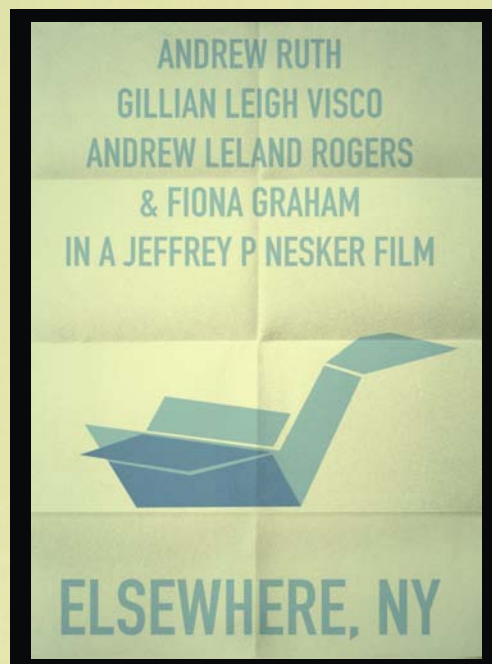
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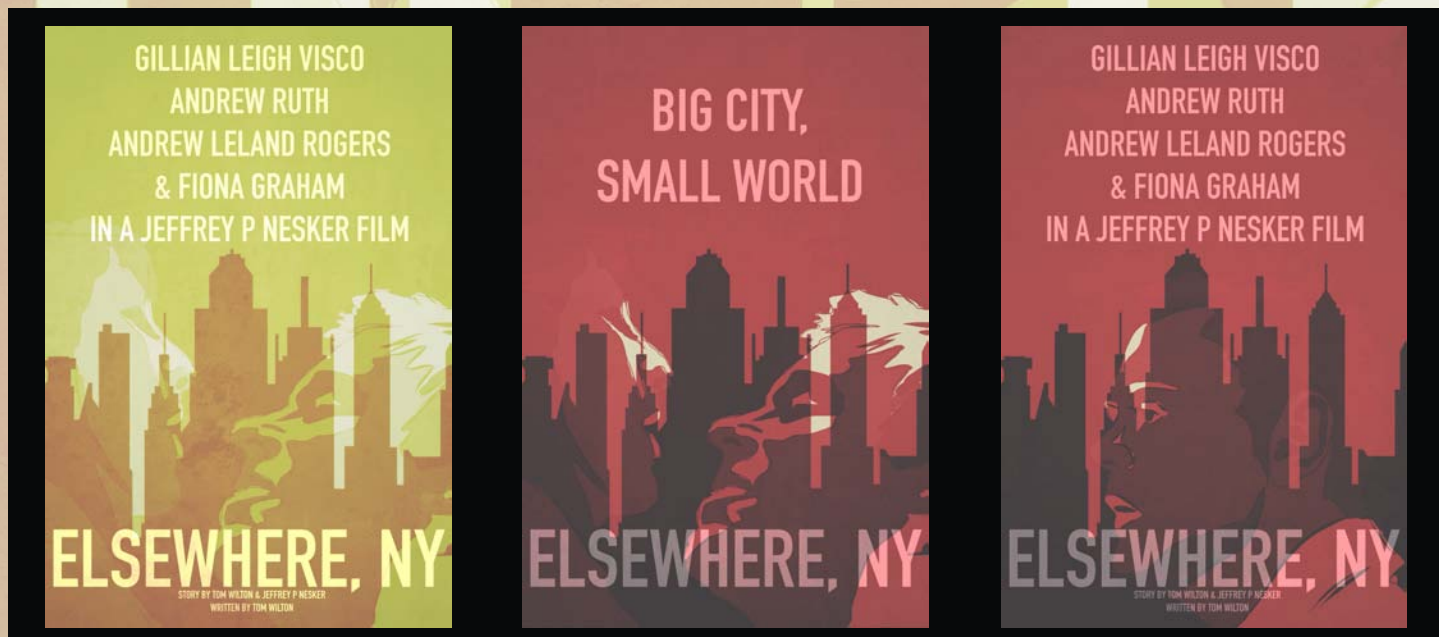
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# ELSEWHERE, NY

## POSTERS/GRAPHICS



ELSEWHERE, NY – Alternate Poster  
(Tom Wilton, 2014.)



ELSEWHERE, NY – Early Poster Designs  
(Tom Wilton, 2014.)



# ELSEWHERE, NY

## SYNOPSIS

**TAGLINE :** Big City. Small World.

**LOGLINE :** Sex, love and drama in the heady world of Elsewhere, NY.



**250-WORD SYNOPSIS :** Jen stumbles across Todd on her first night in NYC, it's a crazy and intense introduction to the city. Fast forward two years, and she's settled with the amiable Ethan, happily letting life cruise by. But when she turns down the chance to move in with him, the last person she expects to take her place is Todd. Tensions build as Jen and Todd try to figure out a way to navigate their hidden past, but soon it's intense passion that's burning at the frayed. Elsewhere, NY is story about what happens when you've fallen in love with the wrong person, only for the right one to reappear.

**LONG SYNOPSIS :** On her first night in New York City, Jen (Gillian Leigh Visco) finds herself lost and flailing, just trying to get a handle on this oversized town. Eventually, nestled down in a bar, it's the kindness of a stranger that starts to turn her arrival around. Bartender Todd (Andrew Ruth) is soon teaching Jen the ropes of what to expect in NYC, and as they amble halfdrunk through the streets of Williamsburg, Brooklyn, it's soon obvious just where this is all going to lead. After a night of intense passion, Jen awakes to find a paper swan and a handwritten note telling her that maybe they'll be see each other around someday. For Jen, this is bruising lesson on what to expect in NYC. Fastforward two years, and she's a dyed-in-the-wool New Yorker, happily splitting her time between hanging out with her best friend, Christine (played by Fiona Graham) and her boyfriend, Ethan (Andrew Leland Rogers). Life is good, and Ethan's a kind and successful man, but when he asks her to move in, Jen's reaction is to sidestep the situation entirely. She's not ready, she tells him, and so he decides to offer the place up to somebody else he knows was asking after it. On moving in day, Jen is surprised to run into Ethan's knew roommate Todd. Over the following few weeks, tensions and emotions run through the gamut as Jen and Todd have to reconcile a secret past whilst she tries to handle the prospect that she might not be as happy as she thought she was with Ethan. Soon, a torrid affair begins, and it's in the space between the lies that these people have to find out who they really are and what it is they truly want.

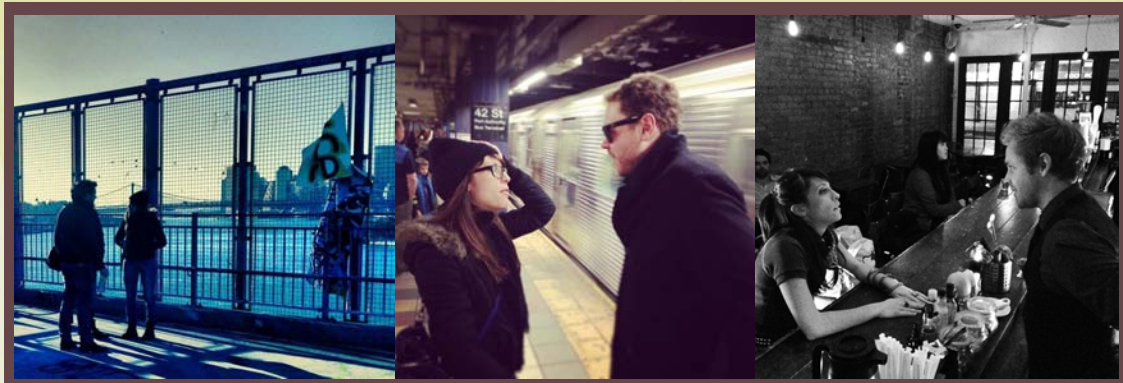
# ELSEWHERE, NY

## JUMPING OFF THE FENCE

Abridged from "PIVOTAL FILMMAKING DECISION – JUMPING OFF THE FENCE by JEFFREY P. NESKER"  
(filmcourage.com / 11.29.2014)

"I first met Tom Wilton in a basement café in Glasgow, Scotland, back in 2008, when my debut short film, NIGHTCLUB STORY, screened at the inaugural edition of his Bootleg Film Festival, a travelling film festival ran by filmmakers, for filmmakers. We've remained close friends and colleagues ever since, even bringing the Bootleg Festival to Toronto in 2012.

A word about Tom — He is the kind of filmmaker that just does it, pure and simple. He writes the script on a Thursday and goes to camera on Friday. He flies by the seat of his pants and pays no attention to budgets (or lack thereof) and what he would call the unnecessary artifice of filmmaking. He keeps it tight and simple, and over the years, he has more than matched his ambitions with product — Growing ever more capable as a one-man production studio as he grows as an artist.



Behind the scenes — making ELSEWHERE, NY  
(October — December 2013, NYC)

We decided to wrap up the Bootleg Festival with a final installment in New York City in March 2013. Tom had just moved there from the UK, and simply put, we wanted to focus the energy we'd been putting into the festival into our own endeavors.

I had got myself into quite a rut by then. Three shorts, spanning 2008–2011, a web series in 2013, all successful on the festival circuit, but that elusive debut feature project was getting further and further away, and Tom noticed. Full Disclosure: I had become envious and bitter. My motivation had been replaced by excuses and rationalizations. I had managed to convince myself that I needed, and spent so much time waiting for, permission from someone at the "big boy table" to make a film. I had forgotten a basic, golden rule — you don't need anyone's permission to make films. You don't need a million dollars. Just do it. I had forgotten what makes Tom such a force of nature.

On the final day of Bootleg NYC, in an intervention of sorts, Tom and Neil Rolland, a gifted Scottish Filmmaker also in the Bootleg Brain-Trust, all but demanded I get down to brass tacks and make a feature already. In Neil's words, they missed the "old Jeff", full of creativity and ambition, and echoed my own suspicions that years of sitting on the fence had turned me into a shadow of my former self.

Tom's suggestion was that I return to New York as soon as possible and together, we'd make a feature like he makes features — fast and dirty.



# ELSEWHERE, NY

## JUMPING OFF THE FENCE

On the drive back to Toronto, my sister and I hashed out a basic story. About three weeks later to the day, I was back in NYC, and over dinner, Tom and I beat out this story into a loose treatment. Happy with the result, Tom went to work on a script proper while we explored casting.

To say this process went as smooth as silk is to do it an injustice. It was pure magic. Very quickly we found the perfect cast, all hungry, intensely creative people that identified with the material and gelled perfectly with our micro-budget plan of attack. I was equally impressed and taken aback by how quickly it was coming together without any compromise.

I was gearing up to make the film I wanted with the people I wanted, too. Within a week of arriving, I was rolling camera on my debut feature.



Caught on camera – Director/Cameraman Jeffrey P. Nesker during the shoot for ELSEWHERE, NY (October–December 2013, NYC)

This became ELSEWHERE, NY. Shot over 17 days in New York with a cast of four and a crew of two, it's a tense relationship drama centered on the love triangle of Jen, Todd, and Ethan; flawed and passionate New Yorkers coming to terms with their city, their hopes and dreams, and each other. Making the film was an exhilarating blast of every possible emotion, as it should be. I slept on couches, I ate way too much cheap pizza, I both took and delivered my share of shit sandwiches, and I carried way too many bags on the subway in rush hour to not be a target for pickpockets, including a very pink clamshell suitcase. Yeah, I made New York City my bitch, and it was FANTASTIC.

It certainly wasn't easy. But it was never supposed to be. It most certainly is the best decision I've ever made, and the best thing I've ever done. In the end, I made the exact film I wanted to make.

A film, even a micro-budget one, is a team effort, and I had a fantastic team:

To my actors, Gillian Leigh Visco, Andrew Ruth, Andrew Leland Rogers, and Fiona Graham, I owe you a singular debt. You trusted me to do something very ambitious with no time and no money. We succeeded not because of me, but because of each of you, and that sacred trust. To my composers, Jason Thomson and Simon Poole, and all the bands that graciously allowed us to use your music, you rolled with a workflow from hell, countless changes after the fact, and so much more noise, if you'll pardon the pun. Sasha Abramov, thanks again for doing what you do so well – delivering amazing graphics and VFX quicker than it takes me to type out my thanks!

# ELSEWHERE, NY

## JUMPING OFF THE FENCE

To Elma Bello, who became much more than a Sound Designer. You became a trusted lieutenant. Your belief in the film held the whole ship together more than a few times, and your tireless devotion to making it great is beyond appreciated.

To Allon Schemool, Nicole DeWalt, and “Fireman” Sam, who opened their doors, and their lives, to an old friend from Toronto with no other place to go, without you, there would be no film to speak of. I am forever in your debt.

And, of course, to Tom Wilton, who showed me a kindness and willingness to service my dreams that I will cherish forever. To say that I am a different person after completing ELSEWHERE, NY is a gross understatement. After years of sitting on a fence, I’ve gone and climbed the mountaintop, and it feels damn good standing at the summit looking down.”



Team ELSEWHERE, NY, somewhere in Manhattan  
(October–December 2013, NYC)



# ELSEWHERE, NY

## MAKING ELSEWHERE, NY

Abridged from "MAKING ELSEWHERE, NY by TOM WILTON"  
(projectbootleg.com / 06.09.2014)

"Last September, we wrapped up the Bootleg Film Festival once and for all. It had been a long five year journey, covering two continents and six different cities. From Glasgow to NYC, via Toronto and Edinburgh, Bootleg had been a beautiful/mad run from me and everyone involved. In fact, there was a family that came out of it.

Back at Bootleg one, when it was still just me and my one-man-band idea, I got to know some great folks, including Neil Rolland, Cimberty Nesker and her brother, Jeffrey P. Nesker. The fact that five years on, we'd be closing out the festival once and for all, together in New York City, is a fact that none of us could have ever imagined. But there we were, raising one final glass to the hundreds of filmmakers who had been a part of the Bootleg story. It's incredible how bonds can be built.



The Bootleg NYC Brain-Trust  
(L-R - Nikki Yee, Cimberty Nesker-Bailey, Jeffrey P. Nesker,  
Tom Wilton, Neil Rolland)

But probably even more of a stretch for the imagination is to think that, just a month on, I'd be working alongside Jeff on crafting his debut feature film, ELSEWHERE, NY. Truth is, I think the real motivator to this was Neil - our brother in arms as a filmmaker and fellow Bootlegger. Not long before the last Bootleg in NYC, he'd checked in with Jeff, telling him he thought he'd lost his groove. And to be honest, he kind of had. I mean, when we first all hung out, here was a cat who had his stuff so sewn up that he was on a festival burn with his first short proper, NIGHTCLUB STORY. Back then, if you could have laid money on the next big Hollywood- thing, you could've done worse than placing a bet on Jeff Nesker. But the intermediate years, they'd taken their lumps out of him.

# ELSEWHERE, NY

## MAKING ELSEWHERE, NY

Any filmmaker who has ever tried to get a feature greenlit will know this story well, but for the TLDR audience, it sucks. It can be a long, convoluted process of lip-service conversations, networking nights that seem to run into each other, and so many false dawns that you lose all sense of what a real day might actually look like. Basically, as I've said before, Development Hell is a real place. So when I got talking with Jeff post *Bootleg* NYC, he said that things were still rough, and he was just about done with it. A job had fallen through, and feeling the knock, he knew he had to do something drastic or he was going to drown in his own emotional rut. And this was one that he seemed to have dug himself into over countless years and drafts, trying to get a feature off the ground. But something had changed, and now he wanted into some of what I was doing. He was ready to get into the lowdown and fast filmmaking I'd been doing for a some time, and he was ready to tear up a rulebook he'd been following for longer than might have been healthy. He was coming back to New York.



Tom Wilton at the ELSEWHERE, NY ADR Sessions  
(March 2014, NYC)

But probably even more of a stretch for the imagination is to think that, just a month on, I'd be working alongside Jeff on crafting his debut feature film, *ELSEWHERE, NY*. Truth is, I think the real motivator to this was Neil – our brother in arms as a filmmaker and fellow *Bootlegger*. Not long before the last *Bootleg* in NYC, he'd checked in with Jeff, telling him he thought he'd lost his groove. And to be honest, he kind of had. I mean, when we first all hung out, here was a cat who had his stuff so sewn up that he was on a festival burn with his first short proper, *NIGHTCLUB STORY*. Back then, if you could have laid money on the next big Hollywood– thing, you could've done worse than placing a bet on Jeff Nesker. But the intermediate years, they'd taken their lumps out of him.

I wish I could say that the making of *Elsewhere, NY* was a breeze. I wish I could say it was a walk in the park. It wasn't. It was tough, brutal and committed work. Did Jeff feel the blows? I think so. But, when he had a camera in his hands, did he bring it? Absolutely.



# ELSEWHERE, NY

## MAKING ELSEWHERE, NY

Before I knew it, we're at La Guardia, and he's telling me that he was in my hands to help him get this thing made. We didn't have a screenplay, just a passing idea – something about a girl meeting a guy, fooling around, and then running into him again a little ways on. As we chewed the idea over that first night, I knew I'd be wanting to get Gillian Leigh Visco onboard.



The many coffees of Gillian – On-set for ELSEWHERE, NY  
(October–December 2013, NYC)

Gillian, a Brooklyn-based musician, actor and at that point, the veteran of two of features I had made. I knew she could bring the hustle and knew how to work the crazy schedules you have to do when you're literally shooting for zero. As it was, we'd shot our first feature film together, VINYL, in just five days, so this was going to be sweatless work. Sort of.

As Jeff and I sat at the bar where Gill worked, we hammered out the beats of a screenplay, figuring out the pattern of a story that we thought would be compelling. We worked out a loose timeframe for shooting, and pretty much hopped to casting and setting up the shoot in the following days. Whatever this was, it was surely different to anything Jeff had done before.

As he hacked away at drawing up casting notices, I funnelled through the screenplay as only I know how; write fast and figure that all the creases will be ironed out in the shoot. By this point, I'd already directed two features of my own that year, and I was in the midsts of lining up a third when Jeff had rolled into town, so moving fast was kind of the rule versus the exception for me by this point.

Soon, we had the script ready to go, and in between, we'd been looking at our male leads for the film. Credit to Jeff on this one – he knew exactly what he was looking for, and when he pulled up the headshots of the actors we ended up casting, everything was sold.

Jeff said to me, 'These are my guys,' and you know what, he was right.

Jeff had been in town less than a week, and we had our cast rounded out; Andrew Ruth, Andrew Leland Rogers and Fiona Graham.

Before I knew it, cameras were rolling.

# ELSEWHERE, NY

## MAKING ELSEWHERE, NY

As I say, the shoot, it was tough. Not because it was being made for almost zero, but I think because all of our lives were just so goddamn busy. Then, when you factor in that Jeff was couch-hopping from my apartment in Queens, to that of his friends out in Brooklyn and even crashing with one of the other actors, it was a true cold-water bath for a guy who I'm sure always thought he'd be getting at least a real bed during his first feature shoot. But don't get me wrong here – Jeff did it. He sucked it all up and just kept rolling with the punches.

The days were long (filming after hours in a bar till almost 6am), and the atmosphere tense at times (I'm not afraid to say we crossed words at times), and the subject matter was pushy. But there was fun too. A lot of it. And like any rollercoaster ride, you get off half-scared, half excited, but wholly exhilarated.

And more than just Jeff turning up and doing an incredible job, I must give a huge shout to the actors. They trusted Jeff and me implicitly. From Gillian who was bold and brave, to Andrew Leland Rogers who had to tear himself down emotionally and even Andrew Ruth, humanizing a character that is a deliberate jerk at times, the guys were exemplary. Factor in the talented Fiona Graham, who also brought a humanity to a character that could have been quickly sidelined.



All Work, All Play – Fun times between takes filming ELSEWHERE, NY  
(October–December 2013, NYC)

We shot for over a month from before Halloween, right through to Thanksgiving. And in that time, I saw Jeff fall apart, only to rebuild. He became a better filmmaker than I'd ever seen before, and when he left to go back to Toronto, he had the confidence of a filmmaker who was over being screwed time and again. Me? I was exhausted. I'd delayed my own third feature to see this through, but it was worth it.

When I look at the film that Jeff and I and all the team produced, I'm extremely proud. It's good. Like, viscerally real and weighted in rich performances, and I just know that the story bumps in the chest like a boxer's fist. And that's a combination of a lot of things. Acting, a little writing, the visual stylings of a film school student picking up the glass for the first time in a long time and running around New York to shoot verite.

But more than that, it was about surrendering to the idea of doing something stupid and crazy and just admitting that whatever it was, whatever reasons he'd let the world hold him back from making a feature, it was all done.

Jeff was going to shoot a film the lowdown and dirty way, because the opaque conversations and half-promises weren't cutting it anymore.



# ELSEWHERE, NY

## MAKING ELSEWHERE, NY

It's funny, because we just did a week of ADR sessions back in the Manhattan in March, and it was the first time I'd seen Jeff since he'd flown back to Toronto, a hard drive full of footage in his suitcase. This time, he reminded me much more of that confident bastard I'd met back in Glasgow in '08. Except there was something a little different, he had a healthy amount of humility as well.



Dispatches from the trenches - ELSEWHERE, NY ADR sessions  
(March 2014, NYC)

I remember riding the subway, deep in our month of shooting, rat-tat-tatting possible titles for this film we were making, back-and-forth, back-and-forth. From terrible names, like 'Green Light, Red Light', to almost-but-not-quite names like 'Big Nothing', we must have considered at least a hundred. Over and over, we were trying to figure out what we were going to call this damn movie. And then I suggested 'Elsewhere, NY' and we both got a sense of, yeah, this is what it needs to be. I guess that's the thing, you spend forever trying to formulate something to be so goddamn perfect, and yet, if you just go do what you want and only worry about the details when they matter, everything will always come good."

# ELSEWHERE. NY

## FILM STILLS





# ELSEWHERE. NY

## FILM STILLS





# ELSEWHERE, NY

## FESTIVALS/AWARDS

### FESTIVALS / AWARDS TO DATE

(Current to February 9, 2016)

1. Write.Shoot.Cut (Friends and Family Pre-Screening) – SPECIAL FILM EVENT– Monday, July 14th, 2014, The Banshee Labrynth, Edinburgh, Scotland.
2. WORLD PREMIERE – 14th annual Whistler International Film Festival – Dec. 3-7, 2014.
3. US PREMIERE – 25th annual Cinequest Film Festival – Feb/Mar, 2015
4. GOLD REMI WINNER – EXPERIMENTAL FEATURE / NOMINATED for BEST ACTRESS – FIONA GRAHAM – 48th annual Worldfest Houston 2015 – April 10-19th, 2015
5. UK PREMIERE – 15th annual East End Film Festival (London) – July 1-12, 2015
6. 20th Annual Portobello Film Festival (London) – Sept. 4th-12th, 2015
7. 4th Annual Long Beach International Film Festival – Sept. 2015





# ELSEWHERE, NY

## FESTIVALS/AWARDS



# ELSEWHERE, NY

## ACTOR'S THOUGHTS



GILLIAN LEIGH VISCO  
(JENNIFER)

"I had worked with Tom Wilton previously on his features PALE HORSES (2014) and VINYL (2010) and he said he had a friend coming to town who was interested in making his first feature film. I love Tom's approach to making films, so when he asked if I'd be interested in working with him again I jumped at the opportunity. I first met Jeff when Tom brought him to the bar I was working at and they ran the premise of the film they were brainstorming by me. In between making cocktails I'd come over to the end of the bar and see the headway they were making. Over the next few days, Tom finished up the script and we got to work. In my preparation for the role of Jen, I had to explore the darker sides of myself in order to justify her actions. No one is perfect, especially in relationships, but I didn't want her to come across as a girl without a heart. I wanted the audience to feel the authenticity in her struggle and her flaws. Guerilla style filmmaking can be stressful. Finding locations is probably the hardest part since you're on a time crunch and it's nearly impossible to find an empty quiet bar. We had to get creative. Shooting in this style is almost as if it's happening in real-time. It allows you to really dive into character in a way that's not possible otherwise. Everything feels fresh because we really don't spend too much time on any one scene. It moves and flows so fast that you can really stay in character and live in their world."



ANDREW RUTH  
(TODD)

"ELSEWHERE, NY came into my life through a self-submission. One of the tons of submissions I was making back then that led to one of the highlight projects I've been lucky to be involved in. What sticks in my mind was when Jeff and Tom stopped by my bar (like my character, Todd, I was bartending at the time) and pitched me on the project. See, this was a no-budget feature. A film coming in at a level I told myself I wouldn't work at anymore; the idea being that at a certain point you have to make the decision to not work at a certain level in order to move up a notch. I'll be honest, I was hesitant, but hearing Jeff and Tom's pitch, their enthusiasm behind the project, and their belief that in filmmaking, it's not the budget that matters, but rather a strong story and great acting that creates a successful film. Listening to them discuss the plot, their own hesitations about low-budget filmmaking (they'd both made higher budget projects in the past), but their strong belief that one can't let financing stand in the way of telling a good story, I was swayed and gladly joined the project. The scheduling was tough. We had to be really, really flexible with our schedules because everyone still had to work their day jobs. This led to many late nights/early mornings where we shoot a scene then run off to our money gig. The best part was the freedom that we had on set. Breathing room to improvise, to play with the choreography, to create the scenes truly guerilla – we're on a subway surrounded by real commuters, or stepping out of doorways for offices we had no business being in. It's exciting to make a movie that way – it's the best part about indie film."



# ELSEWHERE, NY

## ACTOR'S THOUGHTS



ANDREW LELAND ROGERS  
(ETHAN)

"I met Tom Wilton and Jeffrey P. Nesker at a Starbucks on Union Square in Manhattan. I'd applied to the project a couple of days earlier, and they said they just wanted to meet me, to talk. We discussed the concept of ELSEWHERE, NY, read through a couple of scenes and in Jeff's eyes, I knew he saw me as the character so I didn't change a thing at first glance. When they offered me the part, I dove right in, not knowing what to expect or what the process would be. Figuring out Ethan was a very personal process for me to be honest, but I can say that I used the clues on the page and really discussed a lot of it with Jeff as a director, feeling out the process and how he interlocked with the other characters in the piece. ELSEWHERE, NY was my first experience of appearing in a feature, so it was a beautiful combination of complex yet simple experiences. It wasn't all fun and games of course - there were some shitty parts, but there were moments where I really felt that I was allowed to own my character. So the good and the bad - they all serve as a learning curve, just as they do on any project.

ELSEWHERE, NY is an honest film above all else. In terms of genre, it's not really trying to be anything - it's just a simple love triangle about complex people. In fact, I think that many of us will have been a part of such a crazy situation (or at least, some version of), and so whether we are the one cheating or being cheated on, it'll be recognizable to many. People will (and do) get it.

Add to that the incredibly intimate relationship this film has with a New York you rarely see, and you've got nothing to lose with this flick."



FIONA GRAHAM  
(CHRISTINE)

"I met Tom Wilton and Jeffrey P. Nesker at the Bootleg Film Festival. The next time we met was in Tom's kitchen, along with the brilliant Gillian Leigh Visco to shoot, so it was a very fast process indeed. Of course, due to the nature of a film shoot, speed just became a part of its tapestry, working impulsively and organically. As an actor, this process demanded such a high level of trust not only with Gillian, who I had literally just met, but of course Jeff and Tom - the captain's of the ship. And I have to be honest, it was absolutely terrifying for me, yet thrilling. I already knew, of course, that I needed a deep connection to my character, Christine, and a connection to my narrative circumstances. But I also had to have a complete awareness and connection to the actual environmental circumstances, which, I've got to say, were unpredictable at every turn. Having previously worked on much larger budget films with way more crew members, the unconventional filming process was very new to me. However, it quickly became apparent that the camera was catching profound magical moments, which felt raw, exciting and uncompromisingly truthful. The best experience was learning to trust first impulses and to work hard and fast. The worst experience? Well let's say most challenging; shooting my character's final scene on day one."

# ELSEWHERE, NY

## CAST

**GILLIAN LEIGH VISCO**  
(Jennifer)



Gillian Leigh Visco has studied acting at Muhlenberg College, Goldsmith's University of London, and Terry Schreiber Studios. Gillian has been based in NYC for the past 7 years and is currently relocating to LA. Gillian writes music under the moniker SHADOW MONSTER, and has recently released an album entitled RESIDUAL GHOST, ([www.shadowmonster.bandcamp.com](http://www.shadowmonster.bandcamp.com)). Gillian also studies improv and dance.

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**ANDREW RUTH**  
(Todd)



Andrew's acting experience includes starring roles in three feature films, four television pilots, and over 20 short films. Projects have screened at SXSW, the Long Island International Film Expo, the Big Apple Film Festival, and more. In addition, the national series SHORT SIGHTED on the Halogen Television network describes him as "very impressive." Other related work includes an appearance on the Biography Channel, host for a weekly show on the Austin Music Network, and an invited panelist for the SXSW. Andrew Ruth holds a B.S. and B.A. from the University of Texas at Austin. He lives in New York City.

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# ELSEWHERE, NY

## CAST

### ANDREW LELAND ROGERS

(Ethan)



Andrew Leland Rogers was born in New York City but raised in Mexico City by a Mexican mother and an American Father. His training in acting began at The Lee Strasberg Theatre and Film Institute in NY where while studying he began his work as Ethan on Jeffrey P. Nesker's Elsewhere, NY. After that he has since acted in the feature films Let it Go (dir Tom Wilton) and 27 (dir. Marc Lafia) as well as several guest spots on cable television shows. As a producer, he co-produced Let it Go as well as Loneliness with long time friend and collaborator, mexican director, Miguel Angel Salazar. He now resides in LA, where he is preparing his first feature length script, and continues acting in film and television (both short form and feature length), in the US as well as in Mexico.

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### FIONA GRAHAM

(Christine)



FIONA GRAHAM'S career, both on stage and screen has seen her perform in London, Berlin, Rome, Tbilisi and New York. Fiona has worked with BAFTA award winning directors and her films have played globally including, Festival De Cannes, London Film Festival and The Edinburgh Film Festival. From London's West End's, The Soho Theatre to The Arcola Theatre, Fiona has received acclaimed reviews throughout her theatre career in plays such as Dr Faustus, Play it Again Sam, Tennessee William's The Dark Room, The Matchmaker, Hilda, and plethora of Shakespeare to boot. Fiona recently wrote and performed her one woman show Faithful, the story of Marianne Faithful in New York City.

[www.fiona-graham.com](http://www.fiona-graham.com)

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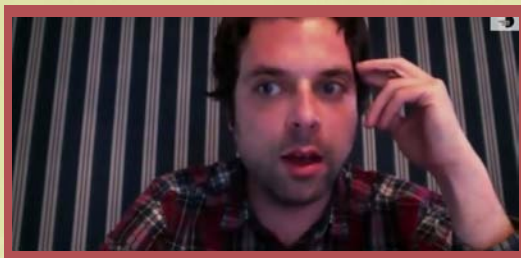
NY: 1 347 536 4073

# ELSEWHERE, NY

## CREW

**JEFFREY P. NESKER**

(Producer/Director/Cinematographer/Editor)



Jeffrey P. Nesker holds a B.F.A. from York University's Department of Film & Video. His first three short films, under his production banner of Ocular Nutrition, NIGHTCLUB STORY (2008), APOCALYPSE STORY (2010) and I'M RIGHT BEHIND YOU (2010), a collaboration with The Chimera Project for Canadian arts channel Bravo! have done very well on the festival circuit and won several major awards. In 2012, he brought the travelling Bootleg Film Festival across the pond from the United Kingdom to Toronto. In 2013, Mr. Nesker directed the superhero web-series THE UNDRAWN, which was awarded a Bell Media Fellowship at the 2013 Banff Worldmedia Festival. In 2014 he unleashed his debut feature film, ELSEWHERE, NY., which is enjoying its festival run through 2015. Mr. Nesker is developing several other properties, including a follow-up feature project he hopes to shoot this year. He stays busy creating music videos and continues to be an accomplished On-Set Script Supervisor and Picture Editor.

[www.ocularnutrition.ca](http://www.ocularnutrition.ca)  
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416-989-4725

**TOM WILTON**

(Producer/Writer)



London born Tom Wilton presently lives and works in New York City. The writer and director of many micro-budget shorts and features, he is a self taught filmmaker and has been working in the industry for more than a decade. In addition to his own directorial film projects, Wilton has collaborated as a writer and producer on several other feature films, as well as founding the Bootleg Film Festival and filmmaker platform, Cinema Zero ([cinemazero.com](http://cinemazero.com)).

[projectbootleg.com](http://projectbootleg.com) | [cinema-zero.com](http://cinema-zero.com)  
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# ELSEWHERE, NY

## WEBLINKS



[ELSEWHERE, NY - TEASER TRAILER](#)

[ELSEWHERE, NY - TRAILER 01](#)



[ELSEWHERE, NY - OFFICIAL WEBSITE](#)

[ELSEWHERE, NY - FACEBOOK](#)



[OCULAR NUTRITION](#)

[INDIECAN ENTERTAINMENT](#)



[PROJECT BOOTLEG](#)

[CINEMA ZERO](#)

# ELSEWHERE, NY

## CREDITS

INDIECAN ENTERTAINMENT in Association with  
PROJECT BOOTLEG and OCULAR NUTRITION Presents  
ELSEWHERE, NY

A Film By  
JEFFREY P. NESKER

Written & Produced By  
TOM WILTON

Story By  
TOM WILTON & JEFFREY P. NESKER

Produced, Directed, Shot and Edited By  
JEFFREY P. NESKER

### CAST

Jen  
Todd  
Ethan  
Christine

GILLIAN LEIGH VISCO  
ANDREW RUTH  
ANDREW LELAND ROGERS  
FIONA GRAHAM

### ADDITIONAL CAST

Marcus  
Bar Extra

TOM WILTON  
PATRICIA SHEENA LEE

Additional Camera / Sound Recorder

TOM WILTON

Score / Music Supervision

JASON THOMSON  
SIMON POOLE



# ELSEWHERE. NY

## CREDITS

Sound Editor

ELMA BELLO

Sound Mixing

THEATRE D DIGITAL at THE ROYAL

Re-Recording Mixer

ALEX ASLUND

Colourist

JEFFREY P. NESKER

Titles / Graphics

SASHA GOLUMB AVRAMOV

Poster / Graphic Design

TOM WILTON

## THANKS

Carol & Jerry Nesker

Tony Tavalacci

Maria McIndoo

Neil, Kerri & Evie Rolland

Johnny Martinuk

Elma Bello

Justin Kelly

Brian Cook & Rebecca Scott

Scott Carruthers

Simon Poole

Wilf & Mayda Mandel

Roseanne & Elliott Fishman

Graham Kent

Jason & Brett Butler

Gianfranco Voce & The Staff & Regulars at The Sovereign Espresso Bar – Toronto

The Bootleg Film Festival Family

Dr. Helmut Von Schnuggles

Cimberly Nesker-Bailey & Jamie Bailey

Tom Wilton

Allon Schemool, Nicole DeWalt & Fireman Sam

Allison Leftkovitz & Stephen Endicott

Jeffrey Grabell

Babs Procon

Barbi Castelvi Gomes & Mitchell Anthony Gomes

Preston Maddox

Jason Thomson & Jackie Paduano

Cameron Bryson

David, Jodi, Adam & Lindsay Abrams

Sasha Golumb Avramov

Gordon Lee

Ryan Noel

Espresso Bar – Toronto

Alicia Moore

# ELSEWHERE. NY

## CREDITS

### MUSIC

#### CHANGELESS

Written By JAREK LESKIEWICZ & MARTIN ANDERSON

Performed By NAKED ON MY OWN & DOPEDRONE

#### FOXTROT

Written By JASON THOMSON

Performed By VAST ROBOT ARMIES

#### LITTLE CREATURES

Written By JASON THOMSON

Performed By VAST ROBOT ARMIES

#### WHAT WOULD THIS SONG BE CALLED?

Written By JASON THOMSON

Performed By SOMETIMES WHY

#### UNDONE

Written By MITCHELL GOMES & BARBI CASTELLVI GOMES

Recorded & Produced By MITCHELL GOMES

Performed By PHELYNS OF VEDICI

#### PROBLEM

Written & Arranged By PRESTON MADDOX & JAKE McCOWN

Performed By BLOODY KNIVES

Courtesy of SAINT MARIE RECORDS

#### 4 FELLINGS

Written By MITCHELL GOMES & BARBI CASTELLVI GOMES

Recorded & Produced By MITCHELL GOMES

Performed By PHELYNS OF VEDICI

#### TIP ME OVER AND POUR ME OUT

Written & Performed By SHADOW MONSTER

#### SCRATCH

Written By MIKE PORTOGHESE

Performed By THE DYING ARTS

#### REFRACTORY PERIOD

Written By SIMON POOLE

Performed By SIMON POOLE

#### ENVY ATTIRE

Written & Performed By JASON THOMSON

#### BLACK PYRAMIDS

Written & Performed By PANDA RIOT

From the LP NORTHERN AUTOMATOR MUSIC

Courtesy of SAINT MARIE RECORDS

#### CARRADINE

Written By KOWALSKI/VERMEULEN

Performed By PROCON

#### MY ANGELS ARE DEMONS

Written By THE STORIED NORTHWEST

Performed By THE STORIED NORTHWEST



# ELSEWHERE. NY

## CREDITS

### MUSIC

#### CHERRY

Written By JOHN AGEE & ROBERT BAYER

Performed By SUNDIVER

#### PRETTY PONY (CRISIOTHEQUE THEME) (DISELEXIA REMIX)

Written By KOWALSKI/VERMUELEN

Performed By PROCON

#### ELSEWHERE

Written & Performed By JASON THOMSON

#### THE NITE CALLS

Written By MITCHELL GOMES & BARBI CASTELLVI GOMES

Recorded & Produced By MITCHELL GOMES

Performed By PHELYNS OF VEDICI

#### FOR WHAT IT'S WORTH

Written By JASON THOMSON

Performed By VAST ROBOT ARMIES

#### GREY AREA LIVING

Written By JASON THOMSON

Performed By VAST ROBOT ARMIES

For Mark Allen Weinberg (z'l) - August 26, 1954 - May 28, 2013

Shot in & around Queens, Brooklyn, and Manhattan in the wonderful city of New York, NY.

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