

# CHAOS AND DESIRE PRODUCTIONS LLC

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CARL DIMAGGIO CHARLES STRANSKY PENNY BALFOUR  
A FILM BY ARTHUR VINCIE

# CALEB'S DOOR

Some doors  
were not  
meant to be  
opened.

Others have  
to be.

ARTMAR PRODUCTIONS PRESENTS A CHAOS AND DESIRE PRODUCTION CARL DIMAGGIO CHARLES STRANSKY PENNY BALFOUR  
CALEB'S DOOR ANDREA REESE STEPHEN BRADBURY ABIGAIL LOPEZ CASTING LEONARD FINGER PRODUCTION DESIGNER RYAN  
COOPER MUSIC MAREK KISIEL DIRECTOR OF PHOTOGRAPHY BEN WOLF EDITOR ADAM NADLER EXECUTIVE PRODUCER MARILYN  
HOROWITZ PRODUCED BY LISA LAWRENCE & MARILYN HOROWITZ WRITTEN & DIRECTED BY ARTHUR VINCIE

## DISTRIBUTION

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Worldwide rights for *Caleb's Door* have been licensed to Around The Scenes (www.aroundthescenes.com), an independent distributor and sales agent. For more information, contact Around The Scenes at info@aroundthescenes.com.

## SYNOPSIS

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Caleb is an ex-marine who's drifting through life, moving around, jumping from one pointless job to another; trying to find answers. He moves back to his childhood home to escape his nightmares and get his life back on track.

He finds that everything's different. His high school sweetheart is now engaged. His parish priest, whom he always turned to for support, is struggling with his own crisis of faith. And instead of getting better, the nightmares start getting worse.

Then they start coming *true*.

## INFORMATION

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**TITLE:** *Caleb's Door*

**TYPE:** Feature

**RUNNING TIME:** 82 min.

**COUNTRY:** USA

**LANGUAGE:** English

**SHOOTING FORMAT:** NTSC DVCAM

**PROJECTION FORMAT:** HDCAM 1080/60i

**WRITTEN & DIRECTED BY:** Arthur Vincie

**PRODUCED BY:** Marilyn Horowitz & Lisa Lawrence

**EXECUTIVE PRODUCER:** Marilyn Horowitz

**DIRECTOR OF PHOTOGRAPHY:** Ben Wolf

**MUSIC:** Marek Kisiel

**EDITOR:** Adam Nadler

**SOUND DESIGNER:** Georgia Hilton

**PRODUCTION DESIGNER:** Ryan Cooper

**COSTUME DESIGNER:** Rochelle Finkelstein

## ABOUT THE FILM

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“The idea for the film came from a series of dreams I had, combined with various life experiences,” says writer/director Arthur Vincie. “But at first, I was interested in the money.

“I was trying to develop another script I wrote, something that would have required a good deal more money than *Caleb* ended up costing. I was waiting for the heavens to line up and investors to come through — a position many filmmakers find themselves in early on in their careers. I wrote *Caleb's Door* very quickly, after having some very intense dreams.

“The script became a form of art therapy, keeping me fresh for another round of talking to people who I was hoping would write large checks.

“Then I looked around and realized that all of these films had come out — *Pieces of April*, *28 Days Later*, *Lustre*, *Virgin*, and others — that were made on a low budget, AND had beautiful stories, acting, sounds and imagery. My producing partner, Marilyn Horowitz, took the next logical step, and said ‘why not put the other project aside, and focus on getting Caleb made instead.’

“Suddenly everything fell into place... the investors, cast, crew, gear... clearly this was a ‘meant to be’ project.

“The main thing was that I didn’t want to make a straight-up horror film. I love horror and would be happy to direct a horror film someday, but I really thing that the ‘dreams are scary’ concept has been taken to its limit in the genre. I wanted to do something was definitely creepy or eerie, but more along the lines of David Lynch’s work. The visuals should get you deeper into Caleb’s head, and make you feel the weight of his problems.

“It was obvious that we wouldn’t have a big special effects budget to work with, so I tried to concentrate on the biggest effect of all: the performances. Having seen how bad indie acting can be while working on other people’s films, we sought out a solid casting director and spent a great deal of time casting. In the end, we got an excellent cast, one that could really roll with the punches. Given our hectic schedule and with nearly zero time for rehearsals, it’s amazing they put in such good performances.

“Post took an especially long time, since by the end of the shoot I had to go back to line producing other people’s work. But having that extra time made a big difference — we were able to try a lot of very wacky things, a few of which made a huge difference and really ‘punched’ the story up.

As the film neared completion, we did end up having to spend some money on visual effects. Fortunately, Final Cut Pro comes with a powerful set of transition and basic effects tools. It was very liberating to try things out while we were still cutting picture. It made it possible to frame the effects in the context of the larger story. For the “big” effects, however, we relied on our colorist, Lian Tal, and George Englezos of Park Avenue Post.

“Sound became an even bigger concern — it’s probably the biggest difference between well-made and poorly made films. We worked with a series of sound editors, all of whom did solid work, but finally settled on World Wide Audio for our final design and mix. Georgia Hilton at World Wide supervised the mix and gave it that extra level of polish that marks a well-made film.

“At the end of the day, we hope we’ve created something unique — an eerie drama, if you will. We feel the film speaks to our need to deal with our inner conflicts and past in order to have a future.”

## KEY PRODUCTION BIOS

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### **ARTHUR VINCIE, Writer, Director:**

Arthur has more than 10 years of film and television production experience, four of them as a line producer, producer, and director. He recently wrote and directed *Caleb’s Door*, an independent feature currently wrapping up post-production. He’s currently developing his second feature film *Vision*. His science fiction script *The Investigator* was recently optioned by 21st Century Foy Productions.

He’s also line produced or production managed several feature films, including *Windows*, which premiered at the 2006 Tribeca Film Festival (and which he also post-supervised), and *Rock the Paint*, which premiered at the 2005 Tribeca Film Festival (also post supervised). Other line producer/production manager credits include *Racing Daylight*, a supernatural love story starring David Strathairn and Melissa Leo; *Goodbye Baby* (2008 Slamdance), *Company K*, a World War I film based on the Frederick March novel; *The Toe Tactic*, directed by Emily Hubley (SXSW 2008); *The Reawakening*, directed by Native American Diane Fraher (2005 American Indian Film & Television Festival, 2005 American Indian Film Festival); and *The Empty Hands*, an independent martial arts film. He’s also worked as the payroll accountant on *The Naked Brothers Band*, a children’s television show produced for Nickelodeon.

Arthur has line produced and produced second-unit shoots, industrials, music videos, and short films. The shorts have screened at various festivals (IFP’s Buzz Cuts, Lake Placid Film Festival, Woodstock Film Festival, Palm Springs International, New Orleans, Las Vegas, Georgetown, African American Women in Cinema).

Between 1996 and 2007, Arthur was a partner in ArtMar Productions, an independent production/education/consulting company. ArtMar offers script and budget consulting services, and produces screenwriting and filmmaking workshops. Since leaving ArtMar Productions Arthur founded a new production company, Chaotic Sequence.

In addition to line producing, Arthur has worked in just about every department for ABC, NBC, the Shooting Gallery, Nickelodeon, the Knitting Factory, and various independent production companies in the New York City area.

Arthur's spec scripts have placed as finalists or semi-finalists in numerous screenplay competitions (Shriekfest Sci-Fi/Horror Festival, Fade In Screenwriting Competition, and the Writer's Place Screenplay Competition, among others).

Arthur has written articles on budgeting and post for *Indie Slate* and *Student Filmmaker* magazine, and has guest lectured at New York University, Fairleigh Dickinson University, and the School of Visual Arts. He holds a B.F.A. in Film and Television Production from New York University.

**MARILYN HOROWITZ, *Producer, Executive Producer:***

Marilyn is an NYU professor, writer, producer, and writing coach. She won the New York University Award For Teaching Excellence in 2004. Marilyn was the script consultant and associate producer on *The Reawakening*, an independent feature film produced under auspices of the ABC New Talent Development Scholarship Grant. As Senior Partner of ArtMar Productions, she produced *Caleb's Door*, a feature film. She's currently the co-writer and co-producer of *The Fixer*, a feature slated to go into production in mid-2008.

Marilyn's private writing students have sold scripts to Miramax, HBO, Hallmark Entertainment, and ABC, as well as gained admittance to the AFI Graduate Writing program, Sundance Writers Lab, and the IFP Market. Marilyn has contributed articles to *Screenwriter*, *Hollywood Scriptwriter*, and *Script Magazine*, and has taught seminars for New York Women in Film and Television (NYWIFT), WGA/East, the IFP, and HBO/Montage Entertainment.

**BEN WOLF, *Director of Photography:***

Ben Wolf's first short film as a DP, *Gold Mountain*, won the Student Academy Award. Since then, he's been a DP on a number of independent feature films, including James Ryan's *The Young Girl and the Monsoon*, starring Terry Kinney and Diane Venora; David Sporn's *The Road from Erebus*, *Henry May Long*, *The Good Son*, and Art Jones' *Going Nomad*, starring Damian Young and Victor Argo. That last collaboration led to Jones' second feature, 2003's *Lustre*, starring Victor Argo, which won awards at the Tribeca, Avignon, and Arizona film festivals.

Ben photographed Deborah Kampmeier's *Virgin*, featuring Robin Wright Penn and Elizabeth Moss, which premiered at the 2003 IFP/LA Film Festival and was nominated for an Independent Spirit Award. His cinematography has been praised in a series of American Cinematographer articles, notably for Jones' *Going Nomad* and Charles Weinstein's *Under the Bridge*.

Other film credits include *The Last Word* (short directed by Shirin Neshat, 2003 Tribeca Film Festival), *Witnessing* (doc directed by Aileen Ghee, Tribeca Film Festival), *K* (feature directed by Shoja Azari, IFP/LA, Venice, Thessalonica film festivals), *The First Seven Years* (short film, PBS), and the recent features *Windows* and *Caleb's Door*.

**ADAM NADLER, Editor**

Adam Nadler has an M.F.A. from New York University's Graduate Film School, where he received the Best Graduate Editor award and the Warner Bros. Screenwriting Fellowship. His short film *The Magic Violin* earned the school's Best Comedy and Best Editing prizes, and has been distributed by Tapestry, with appearances on The Movie Channel, multiple overseas broadcasts, and at Lincoln Center's "Movies for Kids" series.

Since school, Adam has worked extensively in both television and features, and in 2002 he completed his own feature-length comedy, *Shoot George*. The film appeared at the 2003 Woodstock Film Festival, won the Best Narrative Feature award at the Arlene's Grocery Picture Show, and has been licensed for broadcast by Rainbow Media. *Shoot George* is also available at [www.cinemanow.com](http://www.cinemanow.com). Adam is currently teaching screenwriting at NYU and recently completed *Tunnelman!*, a horror-comedy screenplay which received second prize at the Hollywood Film Festival and is a finalist in this year's International Horror/Sci-Fi Film Festival.

**ROBERT L. SEIGEL, Associate Producer and Legal Counsel**

Robert Seigel is a partner in the law firm Cowan, DeBaets, Abrahams & Sheppard LLP, which specializes in film, theater, television, publishing, art, new media, and intellectual property matters.

He represented the award-winning independent films *Forty Shades of Blue*, directed by Ira Sachs and starring Rip Torn (2005 Sundance Film Festival Dramatic Grand Jury Prize), *Brother to Brother* (Wolfe Video), and *What Alice Found*, starring Judith Ivey (Castle Hill). He served as production counsel for such projects as *10th & Wolf*, starring Giovanni Ribisi, Brad Renfro, and Dennis Hopper, *Social Grace*, directed by B.D. Wong, *Dummy* (Artisan/Lions Gate) with Adrien Brody and Milla Jovovich, *National Lampoon's Pledge This!*, starring Paris Hilton, *Runaways*, starring Aaron Stanford and Robin Tunney, and *Swimmers*, starring Sean Hatosy, Sarah Paulson and Cherry Jones (2005 Sundance Film Festival).

Mr. Seigel has written articles on business and legal topics for publications such as *Entertainment Law & Finance*, *The Independent*, *Indie Slate* (for which he is a contributing editor), *Filmmaker*, *International Documentary*, and *The Benjamin Cardozo Journal of Arts & Entertainment Law*.

**GEORGIA HILTON, Sound Editor and Re-Recording Mixer**

Georgia has a 25 years history in Film, Broadcast, Music & Technology, including audio technology, video systems, studio design and implementation, submarine communications & acoustics, international network design, systems design/implementation. She has been an audio/video editor and producer for 15 years. Georgia has extensive credits in both picture

editing and audio editing, including sound design, mix and print-mastering, feature length, short format film editing, and broadcast related projects.

Member of Cinema Audio Society (CAS), Motion Picture Sound Editors (MPSE), BMI, Audio Engineering Society (AES), Society Motion Picture and Television Engineers (SMPTE)

**SELECTED CAST WITH RECENT CREDITS:**

<b>Name</b>	<b>Role</b>	<b>Selected Previous Credits</b>
Carl DiMaggio	Caleb	<i>Oz, Days of Our Lives, Ready to Wear</i>
Charles Stransky	Joseph	<i>Spanish Prisoner, Mamet's Homicide, Things Change, Dad, Law and Order</i>
Stephen Bradbury	Dad	<i>Alone in the Woods, Amazing Grace (Broadway), Buddies</i>
Penny Balfour	Liz	<i>Flawless, Law and Order, Drop Back Ten, Sidewalks of New York</i>
Andrea Reese	Mary	<i>Release, Kennedy's Brain, Phrenia</i>
Rick Mowat	Mark	<i>Sweet and Lowdown, Celebrity</i>
Neal Lerner	Jerry	<i>Boiler Room, Frasier, Law and Order, Ally McBeal, Seinfeld</i>
Michael Del Rio	Toth	<i>Da Spanish Mob, Men of Respect, One Life to Live, New York Undercover</i>
Abigail Lopez	Julie	<i>Sex and The City, My Little Girl (Ismail Merchant)</i>

## STILLS

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*Caleb (Carl DiMaggio) experiences a moment of writer's block.*



*Joseph (Charles Stransky), his childhood mentor, must confront his own problems before he can help Caleb.*





*Caleb (Carl DiMaggio) isn't sure anymore if he's asleep...*



*... or awake.*



*Caleb tries to reconcile with his old girlfriend, Liz (Penny Balfour).*



*Mary (Andrea Reese), his upstairs neighbor, tries to comfort Caleb.*



*Images from his dreams: the shadowy figure (Stephen Bradbury) haunts him in his apartment...*



*... and in the hospital room where Liz lies in a coma.*