



# FIRST REFUSAL

Winner of over 40 Awards and Nominations

**Directed by**  
COURTNEY SANELLO

**Written by**  
COURTNEY SANELLO

**STARRING**  
E JAMES FORD  
COURTNEY SANELLO

Running time: 8 mins | World Premiere  
Genre: Psychological Horror - Experimental - Drama

## CONTACTS

**PRESS**  
Courtney Sanello  
courtneysanello@gmail.com  
1-516-477-0843

**SALES**  
Logan Saunders  
logan@babysharkproductions.com  
1-646-374-8428 1-516-388-2378

**A soul is summoned to lift a shadow of the past.**

Produced by  
Baby Shark Productions

#firstrefusalfilm | @firstrefusalfilm | firstrefusalfilm.com

# STORY

## **Short Synopsis:**

Court takes her older brother, Ken on a surrealistic “fever dream” journey, to show him the painful repercussions of selfishness. Court confronts Ken about his decision, only to be faced with a mirror forcing her to admit her deepest hidden truth, that once exposed, breaks their entire world apart. FIRST REFUSAL champions the idea that sometimes, in order to truly heal and find solace, one must learn to let go.

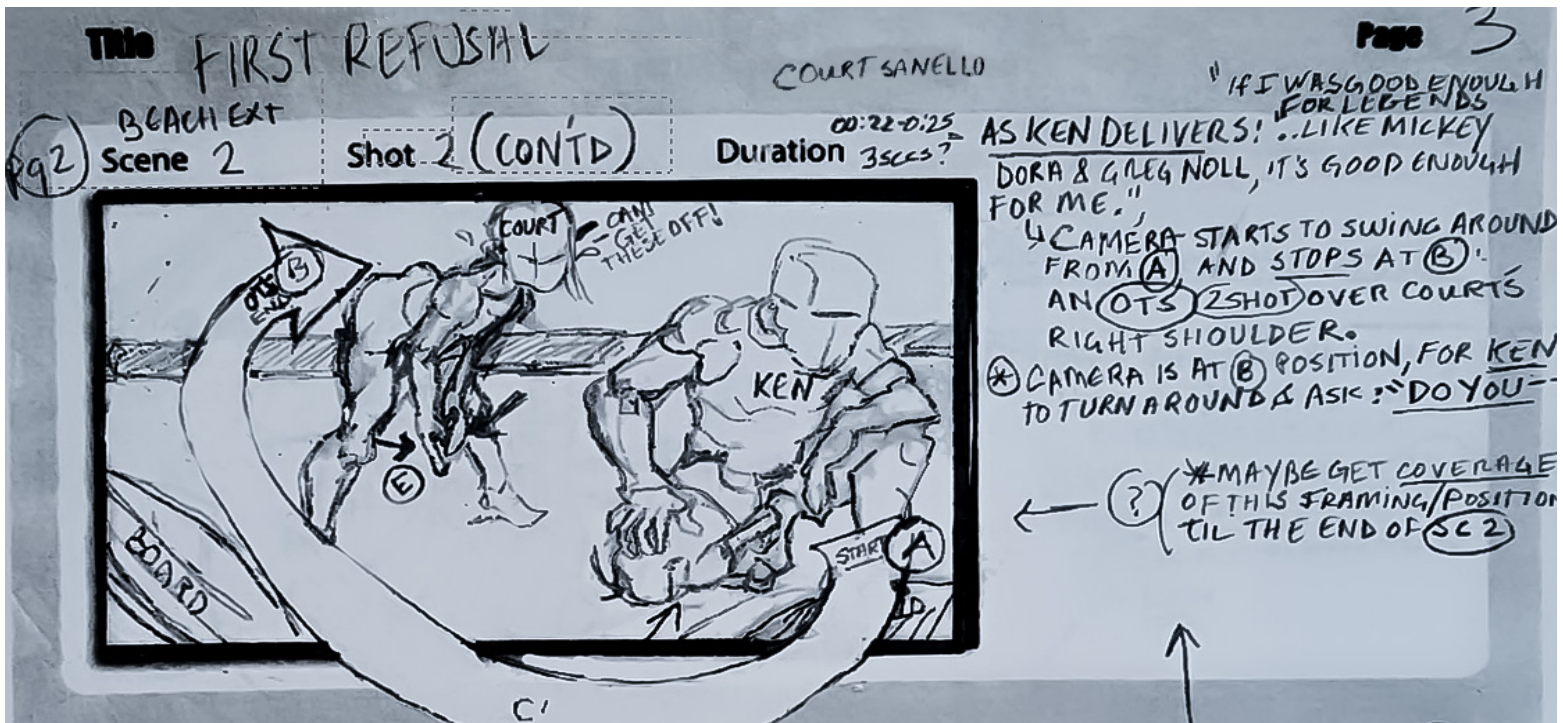
## **Full Synopsis:**

In the surreal “fever dream” world of First Refusal, we follow the emotional journey of a young girl, Court, who grapples with grief, and is forced to confront the pain of loss head-on. Drawing a mythological Dybbuk, Court summons her older brother Ken, trapping them in a sanctuary of her own design. The boundaries of reality continue to blur until Court confronts Ken about his selfishness, only to be mirrored by being asked to reveal her deepest hidden truth. FIRST REFUSAL champions the idea that sometimes, in order to truly heal and find solace, one must learn to let go.



# AWARDS

- 2024 Winner - Best First Time Director - Milan Shorts Film Festival
- 2024 Winner - Best First Time Director - Independent Shorts Awards
- 2024 Winner - Best Experimental - Spotlight Short Film Awards
- 2024 Winner - Best Experimental - Golden Bridge Istanbul Short Film Festival
- 2023 Winner - Best Director - 4theatre selection
- 2023 Winner - Women in Film Fellowship - Shawna Shea Film Festival
- 2023 Winner - Best Sci-Fi Short - Crown Point International Film Festival
- 2023 Winner - Best Experimental - Pure Magic International Film Festival
- 2023 Winner - Best Acting Award (Courtney Sanello as Court) - Independent Shorts Awards
- 2023 Winner - Best Acting Award (E. James Ford as Ken) - Independent Shorts Awards
- 2023 Winner - Best Cinematography - 4theatre selection
- 2023 Winner - Best Costume Design - 4theatre selection
- 2023 Winner - Best Editing - 4theatre selection
- 2023 Winner - Honorable Mention - Absurd Film Festival
- 2023 Winner - Best International Short Film - Ekurhuleni International Film Festival
- 2023 Winner - Best Actor (E. James Ford as Ken) - 4theatre selection
- 2023 Winner - Best Actress (Courtney Sanello as Court) - 4theatre selection
- 2023 Winner - Best Original Score - 4theatre selection
- 2023 Winner - Best Producer - 4theatre selection
- 2023 Winner - Best Production Design - 4theatre selection
- 2023 Winner - Best Short Film - International Media Arts Film Awards
- 2023 Winner - Best Sound Design - 4theatre selection
- 2023 Winner - Best Trailer - 4theatre selection
- 2023 Winner - Best Visual Effects - 4theatre selection



## AWARDS - cont'd

2024 Jury Nomination - Best Production Design - Milan Shorts Film Festival  
2023 Jury Nomination - Best Female Director - Cannes World Film Festival  
2023 Jury Nomination - Best First Time Filmmaker - Cannes World Film Festival  
2023 Jury Nomination - Best Experimental Short - Indie Short Fest  
2023 Jury Nomination - Best Acting Award (E. James Ford as Ken) - Indie Short Fest  
2023 Jury Nomination - Best Acting Award (Courtney Sanello as Court) - Indie Short Fest  
2023 Jury Nomination - Best First Time Director - Indie Short Fest  
2023 Jury Nomination - Best Original Song - Indie Short Fest  
2023 Jury Nomination - Best Production Design - Indie Short Fest  
2023 Jury Nomination - Best Experimental Short - Montreal Women Film Festival  
2023 Jury Nomination - Best First Time Director - New York International Film Awards NYIFA  
2023 Jury Nomination - Best First Time Director - ONIROS<sup>R</sup> Film Awards

2024 Finalist - Best Experimental Film - Mindfield Film Festival  
2023 Finalist - Best Production Design - Cannes World Film Festival

2023 Semi-Finalist - Best Short Film - Zed Fest  
2023 Semi-Finalist - Best First Time Director - Edinburgh Film Awards

2024 Quarter-Finalist - Best Experimental Film- 11th ARFF Barcelona International Awards  
2023 Quarter-Finalist - Best Technical Awards - Milano Indie Movie Awards

2024 Official Selection - Love Wins Film Festival  
2024 Official Selection - Red Dirt Film Festival  
2024 Official Selection - Hot Springs International Women's Film Festival  
2024 Official Selection - Buenos Aires International Film Festival  
2024 Official Selection - Berlin Short Film Festival  
2024 Official Selection - 10th ARFF Barcelona International Awards  
2024 Official Selection - 2024 ARFF Paris International Awards  
2024 Official Selection - Bistrita Romania International Film Festival



# THE FILM

FIRST REFUSAL is a short film about choice and acceptance, and the role they play in our lives. This story documents two siblings' "fever dream" confrontation of a deeply hidden truth that, once exposed, breaks their entire world apart. This is the story of a girl who chooses to live in a world of her own design, versus reality, in order to keep her older brother alive. She summons her brother, through the rendering of a mythological Dybbuk, to make him understand the severe repercussions of his selfish actions, the source of her deepest pain. Having a surrealistic and ethereal atmosphere, FIRST REFUSAL illustrates how sometimes in life one must surrender their most-loved thing, in order to have a life to live.

She journeys with her brother, venturing through literal stages of her life, now all altered as a result of him leaving. Refusing to release her hooks from her brother, her brother is forced to trick her into admitting that her life is, in fact, better now that he is no longer amongst the living. Once acknowledged, the spell's cord between the two is broken, allowing each to move on to the next stage of their separate lives.

What makes this film distinct and stand out is the visual style and world building. Having such strong convictions on visual imagery offered no option other than to build the entire world from nothing. The Director felt her ability to draw, via storyboards, would be the most- practical and efficient way to communicate her vision with the rest of the team. In order to showcase film's strength of being a visual storytelling medium, dialogue was inserted only when absolutely necessary, intentionally leaving negative space viscerally felt throughout FIRST REFUSAL.



## THE FILM

Everything in *FIRST REFUSAL* was a project of firsts. Built and designed entirely by the Director's own hands, *First Refusal's* set design and environment needed to be and have a homegrown feel. Original and intimate: from the Practical effects, to building an entire soundstage in a standard two car garage. Four theater frames were constructed as well as three sets of convertible hanging masonite flats, pre-set by the Production Designer (also the Director) to create the three very different interior spaces in the film. All musical (voice, cello) compositions were created exclusively for this film. Using her audiobook narrating and editing prior experience, the Director developed a time code rhythmic scoring rubric system to facilitate and expedite ADR recording sessions for the exterior beach scenes.

The amazing thing about *FIRST REFUSAL* is that not only was it shot twice, due to the first iteration not matching the Director's vision, but also the fact that the second iteration was fully completed in 25 days. This includes the two film production days, post-production editing and color grading, full sound design, ADR, and composing an original song for the film. It proves that when a cast and crew share and believe in a unified vision, (women were the majority of cast and crew) and have an abundance of tenacity and faith, one can deliver a quality film, even when everyone around you says it can not be done and to "lower your expectations."



# DIRECTORS STATEMENT

As 2023's sole recipient of the Shawna Shea Film Festival's Women Film Foundation Award, I had the opportunity to showcase my directorial film debut of my own design. I felt it was my duty to not only honor Shawna Shea's spirit and legacy, but to also to creatively challenge myself in the most extreme way. That meant taking on not just multiple roles of Director, Producer, Writer, Actor, Production Designer and Storyboard artist; but also revealing my greatest vulnerability: being openly honest with sharing the deepest darkest parts of my soul and the demons that live inside me and publicly sharing them. It's scary.

FIRST REFUSAL was shot twice; the first attempt not matching my vision, thus making all footage unsalvageable. Many colleagues advised that "sometimes you have to lower your expectations." My response was, "Yes. Sometimes." In With Court in FIRST REFUSAL, I wanted to create a character - a lost soul - with an extraordinarily resilient spirit who chooses to live in her own manufactured reality to be with the person she loves and needs most, her soulmate and brother, Ken.

There are several universal themes captured in FIRST REFUSAL: Letting go of your most precious object in order to grow, dependency; whether it is a codependent relationship or substance abuse, and the painful transformation from self-denial to self-awareness.

The use of strong visual imagery was the primary driver to communicate FIRST REFUSAL'S story, in an effort to not come off as overly dramatic. The negative space of having minimal dialogue is purely intentional; breathing life into film's strength as a visual medium, "to show, not tell."

I initially created storyboards to establish the world and style of FIRST REFUSAL, only inserting dialogue afterwards when absolutely necessary to drive the story. I was very militant in excising any hint of exposition, cutting back dialogue up until and even during our two days of filming. The language is conversational and relatable, as if it's any other day of banter between two siblings.

But ultimately, at its core, this is a film about love, about holding onto something so much that it prevents your own personal growth, and about how trauma can force an individual into a new stage of development, forging their own path of their choosing.

- Courtney Sanello



*“Working on "First Refusal" was a very unique experience, if only to witness Courtney Sanello - a true force of nature - at work. E. James Ford was similarly wonderful to photograph - very open and honest.”*

- Sean Gallager KEY STILLS PHOTOGRAPHER on First Refusal

## **A CONVERSATION WITH DIRECTOR COURTNEY SANELLO**

### **Why does this film matter? Why now?**

The universal theme is about breaking away; whether it be from a toxic relationship, codependency, or substance abuse, in order to grow as an individual, no matter how painful it is. Having the person you love most forcing you into admitting that your life is better now that they are no longer a part of it, is a hard truth to admit and bear. But it is absolutely and unequivocally true.

Mental illness can do some very strange things and one would like to believe that someone battling with it will eventually improve; that another's love is sufficient to get them through to live a happy life. Unfortunately this is not always the case.

There is a stigma in society that an individual is “just” a drug-addict, and labels them as such and throws them away. Little effort is given or even seen as worthwhile, to investigate deeper into said “drug-addict’s” true source of suffering.

### **What is the origin story behind the film?**

FIRST REFUSAL is my directorial debut and I was given the opportunity to present a short film of my own design by the Shawna Shea Women in Film Fellowship. I like to challenge myself, pushing myself far past the boundaries of comfortability. So what would be the best way to do this? Create in a form that is completely new to me, about a topic that is the most personal and most painful experience I have to date.

I was a caregiver for my older brother for a very long time, almost two decades, watching immediate family members as well as close friends and acquaintances, give up on him, deeming him as a “lost cause.” I never saw my brother as that, and he knew I would never leave his side.

He tested the waters many, many times, to truly try and rid himself of his addiction via various support groups, rehabs, ground-breaking psychiatric methods, some more effective and long lasting than others. But always when he'd approach the one year clean date, things would start to fracture, and he would backpedal into destructive habits. Each time he went back out, a more hollowed shelled version of him came back to me, saying that he's really going to try this time. I had no other alternative than to truly believe and support him wholeheartedly. The result of this was that my life was in fact stunted, but at the time irrelevant to me, making my brother's life more important than my own. I don't know if that was the best choice, but that is what transpired, until the very last day in August 2020.

Needless to say After August 2020 I lived for a very long time in stasis, complete darkness. It was only at the end of May 2022 where I surfaced for air and decided I needed to fill this ever present void that stayed with me. I wanted to be creative again because I knew my brother would have wanted me to do that since he was my biggest fan and always believed in me even during my lowest points. so the first item on the agenda was to get out there and see what artists and film creators were making. It just happened to be that there was an upcoming film festival, the Long Island



International Film Expo that was not too large as I was crippled with an intense amount of social anxiety. but I pushed myself to purchase a one week golden pass ticket so I would have no excuse not to attend every day of the festival or as many days as my schedule will allow. I gave myself the framework: if I met one person every day and could talk to them that it was a win, to ask questions during the Q&A, and to be open to what films presented I was deeply attracted to. Having a history and background in business degree and working professionally at a top advertising agency I was well aware of how important networking power can be. So as any good person networker I followed up with a filmmaker whose feature film that premiered at life I felt deeply attached to artistically and spiritually.

Avoiding the risk of sounding desperate in my follow up, such as asking for a role, for example, I always offer something the recipient would deem as "added value" to them: I ask how I can support them, their goals and any future projects coming down the pipeline.

The filmmaker's response that stood out the most, was Skip Shea, who unbeknownst to me was the founder of the Shawna Shea Film Festival, a festival that has been running for over a decade in Worcester, Massachusetts. His reply was well it's not so much as what you can do for me but what I can do for you. my first thought was all right go on. He said he looked me up and said.. "I see you've produced, written and acted but never directed. I suggest you apply to our Women in Film Fellowship for first time Directors."

So I did. They select one female a year. And this year was me. So while the only requirement by the fellowship was to direct, I wanted to learn everything about creating a film, starting at the very granular level, so I directed, wrote, produced, acted, storyboarded, production designed, built all the sets by myself, composed and scored *FIRST REFUSAL*. And filmed it twice.

## **Where did the character Court come from?**

Court represents all of the raw feelings I had after my brother left. but I did not want to have a film just solely rooted in anger and frustration. So I dug deep inside myself to really find the most beautiful moments and experiences shared with my brother, one of them being bonding over surfing. Him being the far more experienced Surfer and I completely green, we decided to venture into the Atlantic Ocean right before hurricane Sandy. The waves were very erratic as Waters can be before, during and after a hurricane and my brother's words of advice that day saved my life. They were, **"Don't ever fight the water you'll never win. Don't panic"** I stupidly chose to try and catch a wave the biggest wave we saw that day only to find myself completely in a wash cycle spin at the very bottom of the ocean.

If I didn't hear those words that day I am absolutely sure I would not be here to share my brother's story and tragedy would have hit a little sooner in my family I wanted to share the Beauty and the love to honor my brother sometimes the world can be just a little too much for some people and it will eat them alive there is nothing you can do so it was incredibly scary to re-enter the darkest part of my life and find a way to channel it into a very real non-glamorous creative way.

I was told that a script should have at least 20 versions of revisions and when I heard that I laughed in the person's face saying they were ridiculous first refusal had 19 and I still can't believe it I needed to find a way to create my brother's story not in an overly dramatic sad way so I saw my best memories with him first: His absolute commitment to teaching me how to surf during covid, which would be the final year we'd share together. I knew I had to include this fact even if it was just for the sole reason that we were supposed to surf at the crack of dawn the day he left me so

that memory is a huge marker in my life when things dramatically shifted. I also felt it was my duty not to create any character court or Ken as being victims of their own circumstance. In order to accomplish this, I chose to include the best parts: the human parts of what made him and I unique individuals. For Ken I knew I had to include what he was passionate about, some were more serious than others: his ultimate all-time favorite food mac and cheese, and his brief Journey into rabbinical study, being a complete fantasy, mythology and sci-fi bibliophile, and his absolute unfiltered honesty with me.

**You've spoken about the theme of "surrealism" and "fever dream" being crucial elements of the film. Can you talk more about that?**

I am the first to admit that a very large part of me had first review as a way to process the passing of my brother. I wanted to do the complete opposite of what I was doing everyday before I won this world and that was self-loathing and self-destruction. my brother always believed in my ability to create great art, paintings that always were surrealistic or impressionistic.

I wanted to combine my very loud, constantly looping inner dialogue of "did this just happen?" "Is this real?" "Am I real?" "What is real?" with a genre that allows great objectivity and distance for the audience. Above all ass I knew I wanted to avoid making Court a victim of immense tragedy At all costs. because that is not what this story is about. the quality is of surrealism and fever dream felt The best chance of achieving and succeeding in creating this Artful combination.

The second time filming first refusal I opened myself even to a greater level of vulnerability. It was the first time that I opened up my art paint tackle box to paint FIRST REFUSAL's sets, as well as played the cello in the film's score in 6 years and 8 years, respectively.

**Tell us about the locations?**

The first attempt at filming first refusal was entirely inside my home and backyard. After some time revealing what could have been improved going into the second filming I realized the limits created when filming in a location that is unmodifiable. So in order I solved this by building all interior scenes in my two car garage of my parents home, building theater frames for the first time holding three sets of convertible Masonite Flats reflecting the three interior rooms found in first refusal.

I am lucky to live near the Atlantic Ocean and while is technically public domain our team had to be mindful and considerate of nearby residents while we did get permission officially there is always that those one or two people I called them the Great disruptors trying to create a big hullabaloo over nothing we were in and out of the exterior Beach location in under 3 hours.

We had two full days scheduled back to back for filming and through my Director of Photography Caroline Mariko Stucky's genius suggestion of bringing in a backyard exterior scene into the garage allowed us to wrap 2 hours earlier than scheduled. Nothing was rushed and it is nothing short of a miracle.

## Can you go into the significance of “the void” that Court and Ken encounter? What does it represent?

While the film is surrealistic in its design, there are very real elements that have been integrated throughout the piece. The first that comes to mind is the void. While the “home’s” interior scenes represent iterations of Court’s psychological states, I also realized I needed to create an obstacle preventing Ken from escaping (my brother). “Why wouldn’t Ken just opt-out and leave the nightmare?” was my first question? Because if he did, as any rational person would do, would be the end of the story right then and there.

At first the void represented an absolute nothing, but it did not feel “enough.” I wanted it to create a visual/audio representation of my brother’s spirit, perhaps where he might be now. I couldn't find a fitting sound effect and I knew I wanted to include his actual voice in the film but I did not know exactly where to put it and which voice recording to include. Speaking to my Director of Photography Caroline Mariko Stucky and brilliant Gaffer Eric Richardson, Eric asked if I had audio recordings of my brother’s voice. Naturally, I had many, but the one that stuck out the most was the last voicemail recording I have of my brother, three days before he left.

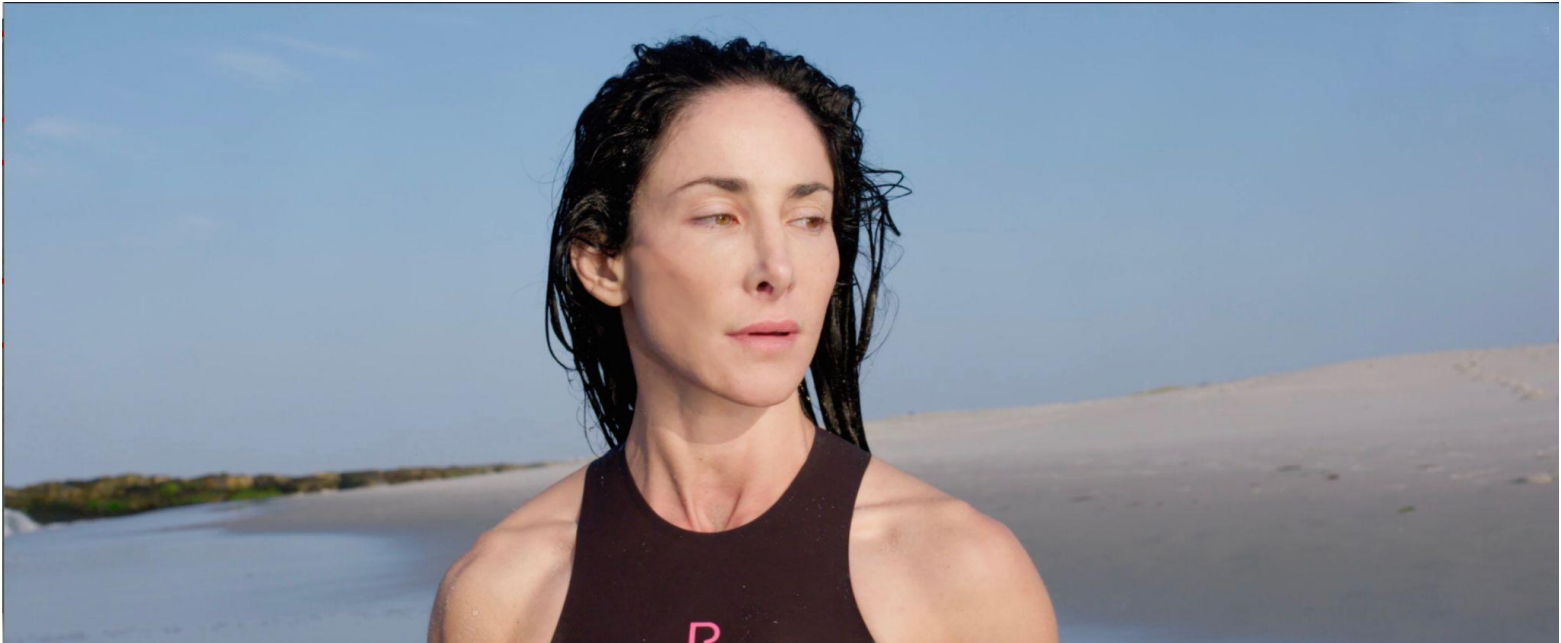
Eric Then followed with suggesting The Voice of Ken actually be the voice of the Void and to slow down his voice sample to 500%. The outcome is what you hear and see while the characters Court and Ken, when facing the purple void on the other side of the home’s front door threshold.

Working with my sound designer, Chrissy Sansculotte, we honed in on which specific section to emphasize. It was a complete coincidence, after inserting Ken’s voice into *First Refusal’s* timeline, that it sounds as if the void is actually replying to Court and Ken on the other side. The result is an even more beautiful representation of my brother, more than I could have ever imagined or created on my own.

## How did you get the rights to the finale song “Let’s Go Together”?

The days leading up to the second filming I found myself working out many potential problematic scenarios in my sleep however few hours I actually got. Out of nowhere the idea of having let's go together to close the film as I take my brother's surfboard and swim out into the ocean while credits rolling is probably something I can't take credit for.

I have no explanation as to how “Let's go together,” a song that my brother and I played together in a band, where he played drums and I sang and played cello. That group broke up 8 years ago and we both stopped performing after that. The fact that it would even come to my attention is just simply nothing short of mind blowing.



*"Of course! There are many reasons I decided to take on this project but I think the most interesting answer is when you [Courtney Sanello] opened up to me and gave me the backstory to your film. I was very touched by your vulnerability and courage to make this film and I wanted to help bring the images of your words to life."*

- CAROLINE MARIKO STUCKY, Director of Photography on *First Refusal*



## CAST CREDITS

COURTNEY SANELLO as Court (*Burying The Hatchet*, Original Off-Broadway Cast, *Saturday in the Park* (with Chuck Zito, Illya Konstantin, upcoming), *Garbage Bag of Broken Bottles* (upcoming), *B.O.O.B.S.*, *The Mockumentary*)

E JAMES FORD as Ken (*Gotham*, *Happy!*, *Pioneer One*, *Man of the People* (1st place award The Indie Gathering International Film Festival, *War Dreamer* (dir. by Leegrid Stevens), *The Dreary Coast* (dir. by Jeff Stark, NY Times Theatre Pick), *Biter: Everytime I Turn Around* (title:point, Time Out NY Best of the Year), *Private Manning Goes to Washington* (The Representatives), and *The Girl Who Handcuffed Houdini* (dir by Cynthia von Buhler).

*"The message of working through the pain of loss and the endless pit of despair it leaves for one to crawl out of and/or become lost within forever hit home. A contemplative and deeply moving piece to be certain. Great work."*

- DEREK ROOK, Founder of Rough House Publishing



## CREATIVE TEAM BIOS

COURTNEY SANELLO (director | writer | executive producer | producer | production & set designer | storyboard artist | composer | vocalist & cellist | role of Court)

Courtney Sanello is a multi-hyphenate creative award-winning screenwriter who thrives in an environment of “no’s.” ***First Refusal marks (Shawna Shea Women in Film Foundation) Courtney Sanello's directorial debut.*** The SAG-AFTRA actor is a signatory producer and founder of Baby Shark Productions. She studied the Meisner Technique at The William Esper Studio and graduated *magna cum laude* from Emory University’s Goizueta Business School, double majoring in Marketing and Organization & Management. A long-standing member of New York Women in Film & Television (NYWIFT), Courtney is a born and bred New Yorker and most peaceful near the water.

@courtneysanello @firstrefusalfilm

E. JAMES FORD (role of Ken)

E. James Ford is a performer, writer, and designer based in NYC. On TV, he has appeared on *Gotham* as an Arkham Asylum inmate who was co-murdered by The Penguin and The Joker, on *Happy!* as a psychotic easter bunny, and on *Pioneer One* as a hapless Homeland Security agent. Favorite NYC theater roles include *The Dreary Coast* (dir. by Jeff Stark, NY Times Theatre Pick), *Biter: Everytime I Turn Around* (title:point, Time Out NY Best of the Year), *Private Manning Goes to Washington* (The Representatives), and *The Girl Who Handcuffed Houdini* (dir by Cynthia von Buhler). As a voiceover actor he can be heard on the animated *Pokémon*, *Toy Cop*, *The Donkey King*, *The Christmas Witch*.

@ejimford

CAROLINE MARIKO STUCKY (Director of Photography)

Caroline Mariko Stucky is an award-winning Swiss-Japanese filmmaker with a fierce passion for American culture. Her work includes fiction, documentary, commercial, and music videos. Stucky is active as both a cinematographer and director and has been a member of the International Collective of Female Cinematographers since 2018.

Stucky has shot content for clients including New York Times, Time's Up, the Guggenheim Museum, The Brooklyn Museum, Alvin Ailey Dance Theater, Juilliard, the NFL, TED Conferences, Adobe U99 Conference, Facebook, Facebook at the Essence Festival, Disney on Broadway, Bluemercury, Deloitte, Ferrero, Dr. Phil, Medscape, Cartier, Weatherproof Vintage and the Basketball Hall of Fame.

@carolinemarikofilms

ERIC RICHARDSON (Gaffer)

Eric's unique perspective comes from a combination of in-depth technical understanding of light and camera as well as vulnerability and emotional intelligence garnered from his years as a trained actor. Being able to deploy a deep understanding of script analysis, motivation, subtext, and storytelling, as well as work with actors on common ground gives Eric a great foundation from which to work.

Eric has worked as an editor on feature films as well as commercial and corporate content which allows him to have a greater understanding of how images, angles, and moments will work together in the edit.

Eric is a great collaborator and loves to work together to find the best way to tell the story. He believes that every film is a puzzle and that all the pieces are in front of you if you merely look.

@photabulator

ALEX BACKUS (Assistant Director) @aggazana

DIANA RODRIGUEZ (Assistant Camera)

Diana is a multiple award-winning filmmaker and has always had a passion for Film and TV. She received a BFA in Film at CUNY City College of New York and worked her way into the camera department. She took advantage of every second on set to learn the tools she needed to direct her first feature, "Iris." This experience made her love for film grow tremendously. Currently, she is working as a camera assistant in both Union (IATSE Local 600) and non-union productions while looking for her next directing project.

@disfordirtyempire

GEORGE HALEY (Key Grip) @k1ng\_visual

CHRISSEY SANSCULOTTE (Production Sound Design and Mix) @C.A.Ssounds

MG FREDRICK (Editor | Colorist | VFX) @glenniefreddy

YVAN SEHR (Composer of “Let’s Go Together”)

Yvan is a professional musician, songwriter, and producer from NY.

@oldmanlung

SEAN GALLAGHER (Key Stills)

Sean Gallagher photographed the world of late night both on and off stage before making the transition to shooting stills for film and episodic TV. He is also a portrait and editorial photographer living in Brooklyn, NY. He uses Sony mirrorless and Fujifilm medium format cameras.

@imseangallagher

SAMANTHA MARTINO (Hair | MUA | SFX) @martinoartistry

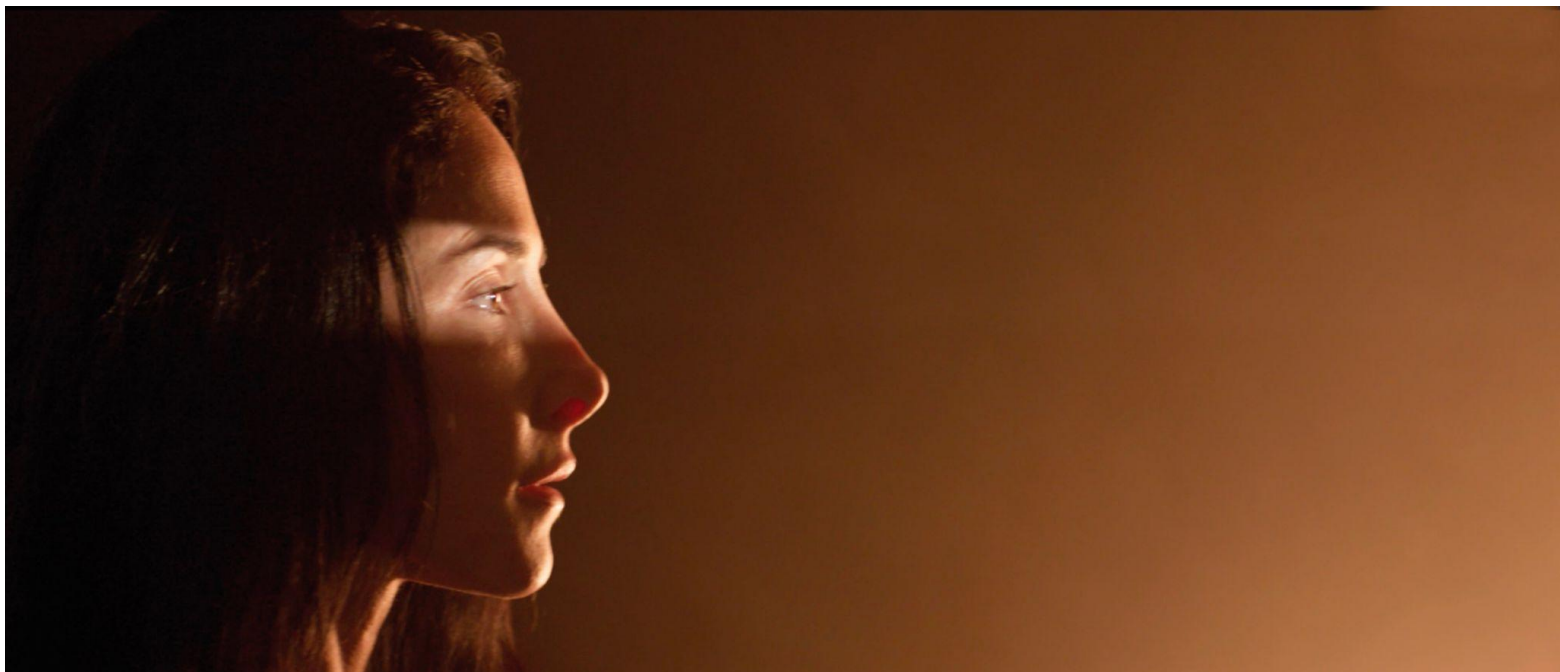
DOMINICK BROCCOLO (Production Assistant)

Dominick Broccolo is an award winning director and cinematographer and is inspired by Italian Westerns and farce comedies.

@dom\_broccolo

OLIVIA SCHNUR (Production Assistant) @olivia\_schnur

DIANA SHYKULA (COURT Stand-In) @diana.shykula



# CREDITS

directed | written | produced by  
Courtney Sanello

starring  
E. James Ford, Courtney Sanello

director of photography  
Caroline Mariko Stucky

music by  
Yvan Sehr, Courtney Sanello

edited by  
MG Fredrick

sound design  
Chrissy Sansculotte

production designer | set builder | set designer  
Courtney Sanello

executive producer  
Courtney Sanello

\*for complete credit list, please visit [firstrefusalfilm.com](http://firstrefusalfilm.com)





# NOTES