

I Am Like You

Project Information

Ultra Low Budget

Pay: Sag Scale

Director/Writer: Haik Kocharian

IMDB: <https://www.imdb.com/name/nm5311041/>

Tentative Production Schedule

*Please note: Talent is will be needed for 2-3 weeks during each of the time blocks listed below.

PRODUCTION AND POST TARGET DATES

Production is expected to take place in four condensed time blocks

FIRST QUARTER OF THE PRODUCTION	JANUARY - 2019
SECOND QUARTER OF THE PRODUCTION	MAY - 2019
THIRD QUARTER OF THE PRODUCTION	OCTOBER - 2019
FOURTH QUARTER OF THE PRODUCTION	JANUARY - 2020
POST PRODUCTION	JANUARY 2020 - MARCH 2020
COMPLETION DATE	MARCH - 2020

Casting agency: Rocky Mountain Entertainment Agency

*Please note that although Rocky Mountain Entertainment Agency is acting as the casting studio/agency for this particular project submissions for this film are open to the public. All talent statewide, whether they are working independently or are signed with other agencies in the state are encouraged to submit.

In order to be considered for this project you will need to submit a dropbox link with the following information to casey@rm-ea.com and karlee@rm-ea.com.

1. Headshot
2. Resume
3. Submission Tape

Submission Deadline October 26th:

For confidentiality purposes all casting materials such as character sides and/or video submissions need to be kept confidential. Please refrain from posting, sharing, or discussing the information regarding this film on social media or other media outlets.

Submission Process

Rocky Mountain Entertainment Agency will be hosting castings for this project throughout the state. When you arrive at the casting please have your lines ***memorized*** and be prepared to have your submission filmed at that time. If you are unable to make it to a casting to be filmed please look over the instructions for making a self tape in the following pages.

Casting Dates and Locations:

October 18th - Polson, Montana
3 4th Ave.
5:00pm-7:00pm

October 19th - Billings, Montana
Billings Open Studio
3rd floor
2814 2nd Ave. N
3:30pm-5:30pm

October 21st -Bozeman, Montana
Location-TBD
3:00pm-5:00pm

Instructions for Self Taping

Please read the following instructions very carefully. Any self tapes not meeting these standards will ***NOT*** be submitted for consideration.

1.) ***Lighting:*** The lighting in the room that you are filming your audition in should be bright. It is vital that the your face can be seen and that there are limited shadows.

2.) ***Background:*** Film with a solid background. Background color should be a standard white, blue, or green. There should be NO noise in the background while you are filming.

3.) ***Filming:*** Again, lighting is vital. You may use a cellphone. Film everything in landscape mode. (If you are being filmed with a cellphone whoever is filming should tilt the phone horizontally with the lens of the camera going to the left)

1.) Slate: The scene should start with a close up of your face (mid chest up) and you will give your slate. In your slate please state the following:

- Your Name
- Age
- Height
- Representation (if necessary)
- Where you are currently located
- Availabilty Conflicts

2.) Next, you need to zoom out to get full body shot and then zoom back in to mid waist.

3.) Start filming your scene from mid waist up.

4.) ***Reader:*** You may have a reader for your scene. Your reader **MUST** stay OFF camera. They should be placed behind the camera either slightly to the right or left. It is important you read your lines to the reader, **NOT** directly at the camera.

5.) ***Putting the Submission Together:*** Almost every computer has windows movie maker or iMovie. These programs are quick and easy to

work. Keeping the audition professional is extremely important. You may create an intro slide (a slide with your name), then you should move on to your slate, and then to your actual audition. If you are skilled with movie making software you may splice your scene together but it is best to keep it as simple as possible.

6.) ***Submitting Your Audition:*** Once your audition is complete, please submit your tape and other materials via dropbox ***LINK*** to casey@rm-ea.com and karlee@rm-ea.com. You should name your video files in the following format:

name_role_project_agency_take1

Please submit **TWO** takes of your scene within your dropbox folder that you share.

Character Breakdown/Instructions

Please follow instructions carefully and see attached sides.

JOELLE (Lead): Female, 30s – 40s

35-year-old single, working mother of a son (Sean) with ASD. She is fiercely loyal to her son, but as his condition worsens and she loses her job, she finds herself at her wit's end. Caring, no nonsense, tough and dedicated. General instruction. Please "do not act" Speak naturally as in real life. Memories the text as much as possible before making the video.

Directions for the scene.

Its early morning, Joelle is late for work. She is at the verge to loose her job. She is stressed, impatient, tired, overworked. Sean is not co-orparating further stressing Joelle. But through out the scene and despite being stressed Joelle feels unlimited love towards her son.

Video instructions:

Please have the actor face and speak directly to the camera. No made believe hands gesticulations. Keep the camera close and centered. Feed all the necessary lines off shot.

DENNIS (Supporting): Male, 50s – 60s

55-year-old father, husband, and wealthy church and community benefactor . A local bigshot, he donates a lot of money. However, he is also the ruthless owner of an underground dogfighting ring. Sadistic manipulative, charismatic, and callous.

General instruction.

Please "do not act" Speak naturally as in real life. Memories the text as much as possible before making the video.

The sides have two parts. First Dennis is looking for buy a fighting dog. In this scene he is cold, calculative, out to get a good bargain. Dennis shows no emotions, he is sadistic and heartless.



Video instructions:

For the scenes please have the actor face directly the camera. No made believe hands gesticulations. Keep the camera close and centered. Feed all the necessary lines off shot.

RICH (Supporting) Male 40-50

Dennis's dog handler responsible for training and fighting dogs. Rich is somewhat creepy. He has a IQ of a 15 years old man. He is a heartless and dark soul devoted to Dennis and ready to carry on all of his commands.

This character has no dialogue and main consideration is the look/real life character. Please have the actor look at the camera and scream in Anger. "Shut Up" "I'll teach you how to hate" "Keep fighting!" "Fight back!" "Come on fight!" "Get angry!"

SUSAN (Lead): Female, 40s – 50s

45-year-old compassionate veterinarian who completely dedicates herself to her work. After losing her sister to a painful battle with cancer, she launched an underground assisted suicide program. She puts what she believes is right above the law, and is haunted by her sister's death.

General instruction.

Please "do not act" Speak naturally as in real life. Memorize the text as much as possible before making the video.

The sides have two parts. First part Susan is assisting suicide for the first time. While from outside she keeps herself composed the entire tension is inside her. Inside she is deeply moved and emotional full of love for Diana who is ending her life.

Video instructions:

For the scenes please have the actor face directly the camera. No made believe hands gesticulations. Keep the camera close and centered. Feed all the necessary lines off shot.

DIANA (Supporting): Female, Late 60s – 80s

75-year old grandmother and wife suffering from Parkinson's Disease. Gentle and kind, she doesn't want to be a burden on her family as she loses her ability to function independently and so she has decided to pursue assisted suicide. Loving, soft-spoken, and sad.

General instruction. Please "do not act" Speak naturally as in real life. Memorize the text as much as possible before making the video.

In this scene Diana discusses her plans to end her life for the first time with Susan. She remains composed, polite and tries hard to sound upbeat but inside she is tormented, vulnerable and very scared.

Video instructions:

For both scenes please have the actor face directly the camera. No made believe hands gesticulations. Keep the camera close and centered. Feed all the necessary lines off shot.

For the following characters please find and memorize a 45 second monologue that embodies the character described.

LARRY (Supporting): Male, 40s – 50s

50-year-old obese alcoholic who lives in a mine with his girlfriend, Sheila, and friend, Vincent. When Vincent tries to care for a stray dog, Larry reacts with anger and disgust. Cantankerous, loud, and aggressive.

SHEILA (Supporting): Female, 30s – 40s

35-year-old drug addict who lives in a mine with her boyfriend, Larry, and friend, Vincent. After recently losing custody of her son, she has fallen deeper into substance abuse. Hurting, manic, and hysterical.

VINCENT (Supporting): Male, 50s – 60s

60-year-old alcoholic who lives in a mine with a couple, Larry and Sheila. Considers himself to be a philosopher. He cares for a wounded wolf-dog, but just as quickly, harasses the dog. Delusional, childish, and unpredictable.

MATT (Supporting) 30s

Fast food restaurant manager. Average, everyday guy. Hoping to build a career in fast food business. Works day and night. His job is all he has.

Joelle Page 1

SEAN (13), sits on the bed half-dressed. Joelle, his mother enters the bedroom and stops in frustration. *

JOELLE
Sean, I asked you to get dressed.
You will be late for school and I
will be late for work.

Sean does not move. Joelle begins putting on his socks herself, her movements jerky and stressed. Sean watches her while sitting on the bed. *

SEAN
I don't want to go to school.

Joelle does not reply and continues putting on his socks. *

SEAN (CONT'D)
Please, Mommy. *

Joelle finishes putting on his socks, stands him up on his feet, and begins putting on his pants. *

JOELLE
Come on, lift your leg. Now the
other one.

Sean puts on his pants. Slowly. *

SEAN
(innocently)
Pleeese...

Joelle struggles to finish putting on Sean's pants. *

JOELLE
Come on, lift the other leg. *

Sean does not comply. *

JOELLE (CONT'D)
C'mon, sweetie. Lift your leg.

She finally manages to put on his pants. She grabs his sweater.

JOELLE (CONT'D)
Put this on.

Sean throws his head back, closes his eyes, and begins to scream. *

SEAN
I don't want to go!

JOELLE
Stop screaming!

Sean continues screaming, now hysterical. *

SEAN
I don't want to go!

Losing patience, Joelle slaps Sean on the wrist. *

JOELLE
Stop screaming, or you will get
more of this. *

The slap has a powerful effect. Sean stops screaming at once.

SEAN
(tenderly)
I am sorry, Mommy, please don't be
mad. I am so sorry. *

With sudden change of mood, Sean puts his arms around his
mother and presses against her. *

SEAN (CONT'D)
Please don't be upset at me.

Joelle holds her son tightly in her arms. No longer angry,
she's clearly filled with unconditional love for her son.

JOELLE
Honey, if you don't want mommy
upset then please get dressed, fix
come for breakfast. Ok?

INT. KITCHEN. CONTINUES.

Joelle is hurriedly setting up the breakfast table. Sean
enters and seats at the table. He looks unhappy. Joelle puts
a plate of food in front of him along with a pill and glass
of water.

JOELLE
Take your medicine.

Sean takes the medicine and washes it down with water.

JOELLE (CONT'D)
Start eating your food.

Sean begins to eat, barely.

Dennis Page 1

EXT. TRAILER HOME, BACK YARD - CONTINUOUS

A pit bull is chained to a specially designed metal hook buried in the ground. A few bite marks are visible on his skin. Seeing new faces, he nervously paces as far as his tight chain allows.

Dennis, Rich, and Jason stand at a short distance away, looking at the dog. The pit bull's anxiety grows. He produces a few nervous, short barks. Jason raises his hand authoritatively.

JASON
(commanding)
Shut up!

Obeying his master's command, the pit bull settles down, tucking his tail under in a sign of submission. Dennis looks over the dog like one looks over a product.

JASON (CONT'D)
I just had him checked. He is one-hundred-percent healthy and in great shape.

DENNIS
What are his stats?

JASON
In the six months he has been fighting, he's brought in over ten thousand.

Dennis continues to study the dog.

DENNIS
And how much do you want for him?

JASON
Five thousand.

Dennis gives Jason a surprised look.

DENNIS
No one will pay five thousand for this dog.

JASON
If you're serious about buying, I'll cut you a good deal.

Dennis studies the pit bull for a moment longer. He then shakes his head.

DENNIS
No, not interested.

Jason looks disappointed.

JASON
I'll give you good price, this is a
great fighting dog.

DENNIS
Thank you.

Dennis and Rich walk away, leaving Jason behind.

INT. INSIDE THE HOUSE. CONTINUOUS.

Dennis enters the house and stops. Teri is standing directly in front of him. She looks angry. Dennis understands the source of her anger.

DENNIS
Please don't give me that look.
I didn't kill anyone, okay!? Some
dogs are meant to be fighters. I
see them as athletes. People think
it's wrong to fight dogs, and I
happen to disagree. To me, it's an
exciting sport like any other.

TERI
You promised me that you would
stop.

DENNIS
Okey I'll tell you what. This will
be my last dog. I promise. Okey?

Dennis takes another moment, making sure his message came across. Teri collects herself and walks away.

Susan Page 1

INT. DIANA'S HOUSE, BEDROOM - CONTINUOUS

The first rays of sun illuminate the bedroom, giving it the blue glow of early morning. Diana sits on the bed, wearing a simple but colorful dress and her going-out shoes. Seeing Susan, she smiles.

DIANA

It's a beautiful morning, isn't it?

SUSAN

It is.

Diana's defiance and strength are gone. Instead, she looks like a helpless child. Susan returns her smile briefly but then assumes very reserved, almost businesslike, demeanor.

From the bag, Susan removes a small video camera and attaches it to a lightweight tripod. She then points the camera towards Diana and presses record.

SUSAN (CONT'D)

Based on establish rules of our organization I have to inform you directly about the reason I'm here. I am here because you expressed a firm and voluntary wish to end your life.

After a moment of hesitation, Diana nods.

SUSAN (CONT'D)

Diana, if you follow my instructions, you will die.

DIANA

I'm ready.

Susan lays the plastic hood attached to the container on the nightstand next to Diana's bed.

SUSAN

From this point on, I can no longer assist you. You must do everything by yourself. I can only give you verbal instructions.

(beat)

You have to put the plastic hood on the night stand over your head and tighten the elastic band at the bottom.

Susan Page 2

2.

Without words, Diana takes the plastic hood into her hands. She carefully places it over her head and tightens the elastic band. Her face looks distorted through the plastic. She looks at Susan for further directions.

SUSAN (CONT'D)

Lie down on the bed.

Diana lies down on her bed.

SUSAN (CONT'D)

You need to reach out to your left
and open the valve of the canister.

Diana does not move. She blinks rapidly, her eyelashes brushing against the plastic surface of the hood, making an eerie sounds. Diana's bosom rises up and down with every breath.

SUSAN (CONT'D)

If you choose to open that valve,
you will die.

(almost pleading)

You don't have to do this. You
don't have to...

Susan can see the rapid movement of Diana's eyes and hear her breathing heavily, emotionally. A few tense moments pass. Diana's hand moves.

At first slowly and insularly, and then more determinedly, her fingers crawl toward the metal valve of the canister. Reaching it, she rests her hand on the valve for a few seconds. Then, her fingers tighten and she turns the valve.

It gives easily, turning with a quiet squeak. Her fingers tighten again. She turns the valve again. The hissing sound of gas fills the air.

Jeb begins to weep.

Diana takes a few deep breaths and then her body goes limp. Her breathing slows down, and in a few short seconds, it stops completely. Jeb begins to weep uncontrollably.

Susan looks at Diana's face through the plastic. Her eyes are wide open, but she is no more.

The time stops for a moment, both Susan and Jeb are frozen in place. At least Susan turns to Jeb, she looks pale, deeply shaken from the experience.

SUSAN (CONT'D)

I'am going to leave everything here. Everything must remain intact. After one hour, you must call 911 and report your wife's suicide.

(beat)

Graceful Exit is not to be mentioned.

[REDACTED]

[REDACTED] Susan enters and passes by the front desk attendant giving him a friendly nod.

[REDACTED] She walks along the rows of cages housing the dogs and approaches Lucky. Lucky excitedly gets to his feet.

[REDACTED] She [REDACTED] extreme joy. Susan [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

SUSAN (CONT'D)
[REDACTED] Let's take a look.

[REDACTED] She falls back and looks at the dog's wound.

[REDACTED]
[REDACTED] [REDACTED] [REDACTED]

[REDACTED] and [REDACTED] a lick on the face.

[REDACTED] Susan notices Lucky's untouched bowl of food. Lisa passes by the cage with a mop in her hand.

SUSAN (CONT'D)
[REDACTED] has he catch anything today?

Diana Page 1

INT. DIANA'S HOUSE, LIVING ROOM - CONTINUOUS

It's a cozy, clean, family-style house. Diana shows Susan to a sunny, tastefully decorated living room. Susan takes a seat on the couch.

DIANA

Can I offer you something. Coffee?
Tea?
(playfully)
Or perhaps a little shot of
whiskey?

Susan smiles back, feeling a little more relaxed.

SUSAN

I'm okay. Thank you.

Diana sits in an armchair opposite Susan. Susan notices a family album on the coffee table. Diana catches her looking.

DIANA

Would you like to see?

Susan politely smiles, nodding. Diana picks it up. She shifts to a seat next to Susan and flips through the pages.

DIANA (CONT'D)

That one on the right is me with my
husband and three of our boys.
And the ones in the middle are my
grandchildren. I have seven of
them.

Susan smiles, looking at the happy faces of the children.

SUSAN

You have a beautiful family.

DIANA

Oh, they are great. I'm very fond
of them.

Diana gives Susan another genuine smile.

DIANA (CONT'D)

(still smiling)
I have thought long and hard about
dying.
(beat)
I love life. I love my life. I love
my husband, my children, my
grandchildren...

Her eyes become moist. She takes a moment, composing herself while drying a tear.

DIANA (CONT'D)

Sorry.

(beat)

It is because I love my family so much that I want to do this.

She pauses again, collecting her thoughts.

DIANA (CONT'D)

Lou Gehrig's has no cure, and it's going to get progressively worse. There is going to be a time when I will not be able to do the most basic things. I don't want--

She stops again, controlling her emotions.

DIANA (CONT'D)

I don't want to put my husband and my children through this. Of course, this is not an easy decision, and I can't say that I am ready to--

She takes another pause.

DIANA (CONT'D) (CONT'D)

I can't say that I am ready to die, but there is going to be a time when I will need to...

Diana stops, unable to continue. The silence returns to the living room.

SUSAN

I'm here because I want to help you.

Susan carefully takes Diana's hand.

SUSAN (CONT'D)

You can trust me.

Diana nods, a smile brightening her face once again.

DIANA

I trust you.

(beat)

Do you mind if I ask you a question?

Diana Page 3

3.

SUSAN

No, not at all.

DIANA

Why do you do this? I mean the...

(beat)

The assisting...