

EN ROUTE

A photograph of two women sitting in the front seats of a car. The woman on the left has dark hair tied back and is wearing a grey sweater. The woman on the right has long red hair and is wearing a teal button-down shirt. They are both looking out the windshield with serious expressions. The background shows a road and trees.

Grief is unavoidable. And sometimes, so are sisters.

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AWARDS & RECOGNITION

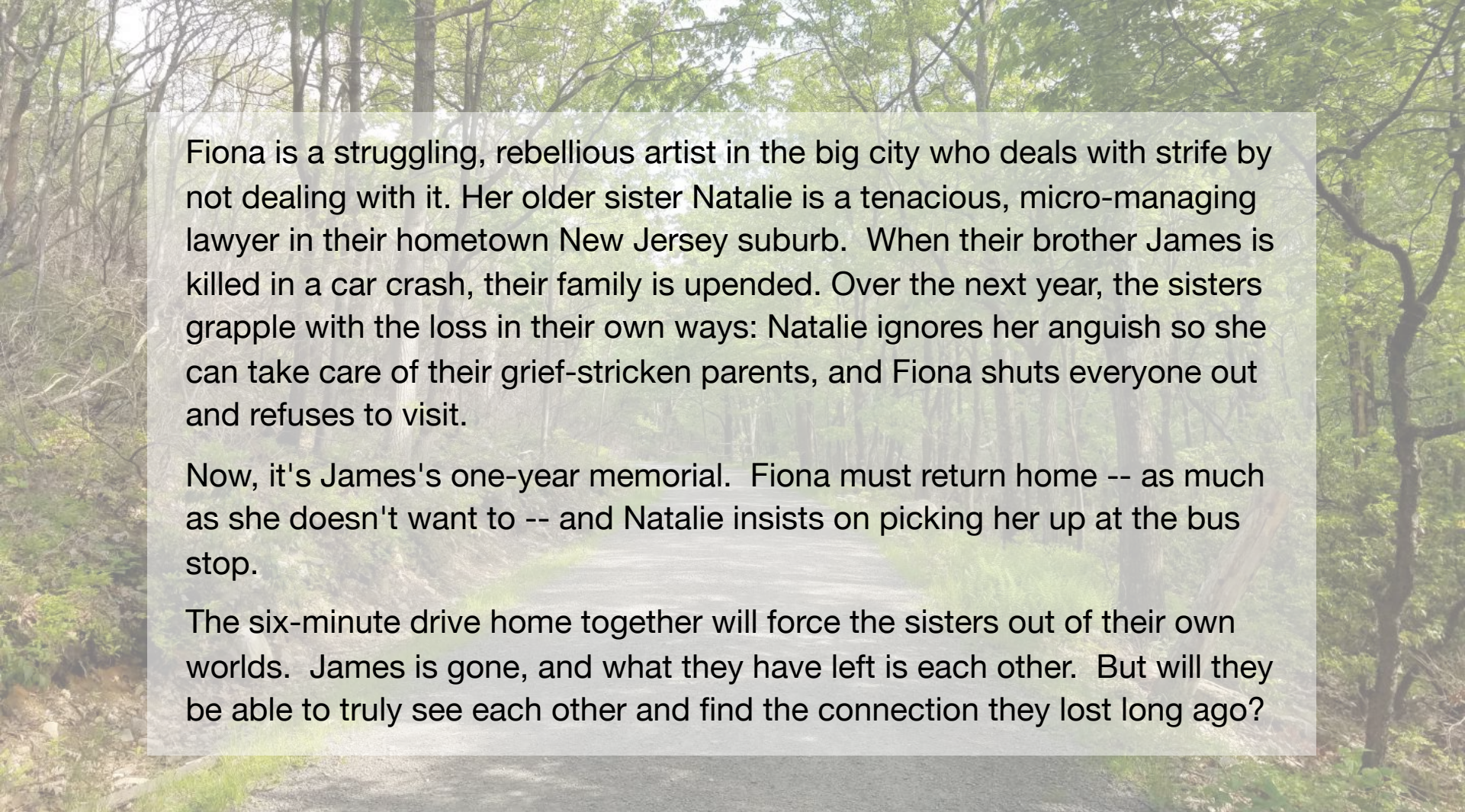
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SYNOPSIS

Two estranged sisters must face each other for the first time in a year -- on the 6-minute ride to their deceased brother's memorial.



Fiona is a struggling, rebellious artist in the big city who deals with strife by not dealing with it. Her older sister Natalie is a tenacious, micro-managing lawyer in their hometown New Jersey suburb. When their brother James is killed in a car crash, their family is upended. Over the next year, the sisters grapple with the loss in their own ways: Natalie ignores her anguish so she can take care of their grief-stricken parents, and Fiona shuts everyone out and refuses to visit.

Now, it's James's one-year memorial. Fiona must return home -- as much as she doesn't want to -- and Natalie insists on picking her up at the bus stop.

The six-minute drive home together will force the sisters out of their own worlds. James is gone, and what they have left is each other. But will they be able to truly see each other and find the connection they lost long ago?

“ Despite the best intentions and need for connection, we rarely truly see a person who may only be inches from our face.”

A number of things inspired this film. One being my relationship with my actual sister.

After visiting a friend in Connecticut, she stopped in the city to have dinner with me before heading back to New Jersey. I remember I was exhausted from work. I kept apologizing over dinner how I was poor company. Our conversation was routine. One of us would divulge something, the other would criticize. It was the cab ride back to Penn Station where we had the truly honest and unguarded exchange. It was a five minute ride. We both really tried to reveal ourselves to each other but failed. We couldn't buy what the other was selling.

And that's one of the tragedies of the human experience; despite the best intentions and need for connection, we rarely truly see a person who may only be inches from our face. I wanted to write a film that captured a sliver of that experience. And I wanted the characters to really see each other, if only for a fleeting moment.

Something that comes up a lot in our acting class is the When of the scene. Well, the When of this film forces these two characters to deal with each other. The car ride. The memorial. The grieving parents. The dead brother. And all of that is further weighted by some twenty-odd years of history between the two sisters. As Pam would say, there's no cutting and running. As the car approaches the destination, shit gets real. Grief is inescapable.

- Kathryn Rhoads

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DIRECTOR'S NOTE

En Route was emotionally ambitious, so when we started rehearsals I held back a little to watch for where each actor's point of entry was. The goal was to slowly grow organically from here. I love characters that have layers, and though I'd occasionally put up guard rails, or we'd improv over an emotional hump, **our process of working allowed for surprise, complexity and nuance. It was so satisfying for all of us.**

We had a great time working together, and at the end of the day we felt we had created something beautiful.

- Pamela Harris



CAST & CREW

KATHRYN RHOADS SCREENWRITER / ACTOR



Kathryn Rhoads has appeared in a number of short films. Her first film *Room 605* was an official selection at the Orlando Film Festival. She recently wrapped a lead role in the horror film *Rose Tint*, which is also gearing for the festival circuit. Kathryn is a student of the legendary Wynn Handman. It was in Wynn's class where she met both Pamela Harris and Elisabeth Ness. *En Route* is her

first foray into screenwriting. She holds a degree in biophysics from Brown University. www.kathrynrhoads.com

ELISABETH NESS PRODUCER / ACTOR / CO-EDITOR



Elisabeth Ness is a Yale alum who has been named one of Take the Lead's "50 Women Who Can Change the World in Entertainment & Media." She co-founded Good Porpoise Productions (www.goodporpoise.com), and created www.RedheadsAnonymous.com, a web series that has garnered international recognition (including 'Best Sitcom Actress' at the Rome Web Awards, the 'Audience Award' at Katra Film Series,

and her nomination for London's 'Raindance Discovery Award'). Her work has been seen on CBS's *Bull*, Marvel's *Daredevil*, Netflix's *Like Father* (with Kelsey Grammer), and Cannes; and reviewed by the NYT and Washington Post. www.elisabethness.com

EN ROUTE

PAMELA HARRIS DIRECTOR / SCREENWRITER



Pamela Harris got a BFA from the Hartford Art School. She created an original pilot for Howard Stern Productions, was a staff writer for Oxygen's *Life on the Line*, and has had features optioned. She was a directing student of Wynn Handman, where she met Elisabeth and Kathryn. Pamela was selected for the 2017 IRIS Writers Lab funded by Meryl Streep and Oprah Winfrey with her feature *Joyville* and in May 2018 she was invited to Stowe Labs with a new pilot *Middletown*. Pamela lives and works in New York City. www.pamelaharrisart.com

ED NESBOT CINEMATOGRAPHER / CO-EDITOR



Ed Nescot has more than 15 years of film and television production experience under his belt. He's worked as a DP, Editor, Producer, and Director, among other roles. Currently, he makes short mini-docs for non-profit organizations, and shoots and edits news and documentary content as well as the occasional fiction project, such as the award-winning web series *Redheads Anonymous*. His work has appeared on nearly every major TV network, and has garnered him numerous industry awards, including multiple Tellys, Auroras, NY Festivals Medals, and an Edward R. Murrow award, among others.

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CREDITS

A Good Porpoise Productions Film

Directed by Pamela Harris

Story by Kathryn Rhoads

Screenplay by Kathryn Rhoads and Pamela Harris

Produced by Elisabeth Ness

Cinematography by Ed Nescot

Fiona -- Kathryn Rhoads

Natalie -- Elisabeth Ness

Radio DJs:

Ben Dawson and Ed Nescot

Songs:

“We Could Be Alright”

Written and Performed by

Ben Paul Williams

www.benwilliams.info

“I Hope”

Performed by Jerzy Jung

Written by Gordon Brown, Ron Haney, Jerzy Jung,
and Bart Schoudel

<https://jerzyjung.bandcamp.com/>

“All Out of Blue”

Written and Performed by

The Wildflower Revue

[https://www.facebook.com/The-Wildflower-
Revue-611871728989456/](https://www.facebook.com/The-Wildflower-Revue-611871728989456/)

Make-Up & Hair: Amy Marie

Location Sound: Spencer Plassman

Editors: Elisabeth Ness & Ed Nescot

Post Sound Mixer: Jay Pellizzi

Color Correction: Ed Nescot

SPECIAL THANKS:

The Actor's Green Room

SAG-AFTRA

Jennifer Hrobuchak

Darren Hrobuchak

Wynn Handman

Kevin Sebastian

Joe Villari

Split Level Productions

Chris Spencer

Spencer Plassman