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THESE THREE REMAIN: FAITH, HOPE AND LOVE ...



"POWERFULLY MOVING"
- THE HOLLYWOOD INDEX

She Will Be Loved

THE GREATEST OF THESE IS LOVE.

VERITAS MOTION PICTURES AND COFFEERING ENTERTAINMENT PRESENT A CHADWICK PELLETIER FILM
"SHE WILL BE LOVED" STARRING CONSTANCE BRENNEMAN, CHADWICK PELLETIER, AND JEREMY RUBOLINO PRODUCED BY VISIONARY STUDIOS
WRITTEN BY CHADWICK PELLETIER PRODUCED BY TANA ROLLER DIRECTED BY JOHN T. CONNOR EXECUTIVE PRODUCERS CHADWICK PELLETIER AND ANDY KHAWAJA
EXECUTIVE PRODUCERS PREMA THIAGARAJAH EXECUTIVE PRODUCERS CHADWICK PELLETIER EXECUTIVE PRODUCERS HOLLY KRISTIAN AND CONSTANCE BRENNEMAN
PRODUCED BY MARC BEAUMONT AND LAUREN S. HENRY WRITTEN BY CHADWICK PELLETIER



SHEWILLBELOVEDMOVIE.COM



DEDICATED TO THE BRAVE MEN AND WOMEN WHO SERVE AND SACRIFICE FOR OUR COUNTRY.



SHE WILL BE LOVED
SHORT FILM

Writer-Director: Chadwick Pelletier **Cinematographer:**
John T. Connor
Producers: Lauren S. Henry and Jillian Austin **Starring:**
Constance Brenneman and Chadwick Pelletier

Veritas Motion Pictures

Production Company

CoffeeRing Entertainment,
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Executive Producers

Andy Khawaja
Chadwick Pelletier
Prema Thiagarajah

LOGLINE:

A soldier's journey to overcome the strongholds of wartime PTSD, and pull a fractured life back together.

SYNOPSIS:

Christine Miller [Constance Brenneman] is a CIA Officer on an overseas mission when her convoy is struck by an IED, and is medevaced as the lone survivor. Upon her return, Christine and her husband, Sam [Chadwick Pelletier] fight to survive the incredible challenges of *survivors guilt* and wartime PTSD.

Q&A WITH WRITER-DIRECTOR CHADWICK PELLETIER

What initially inspired you to write *She Will Be Loved*? Can you talk about the evolution of the film from conception through filming?

Ahh ... *She Will Be Loved*. By the end of principal photography, both cast and crew had all kinds of jokes about how long it was actually going to take for *this woman* to be loved. After pick-up shots, raising additional financing, and accommodating schedules, we completed the picture in 13 months. Mind you, this is a short film ...

This type of project was (and is) very much outside of my wheelhouse. I tend to lean, as a writer-director, even actor, toward the thriller genre, so this drama was a stretch for me, which was one of the reasons I wanted to do it. Ultimately I was drawn to the subject matter, because I am a devoted patriot, and I wanted to support our troops—even to a small degree—who suffer from the debilitating disorder of wartime PTSD.

I met with my dear friend and talented actor, [Constance Brenneman](#) to discuss the storyline. I had worked with her on a few other CRE short films and knew she could pull this very demanding role off, if anyone could. I also knew that if it was going to *really* work in the marketplace, it had to be a female lead, and so the part was hers before I wrote a single line. Constance later came on as one of our co-producers to help see the vision through.



(Photo credit: Shane Russeck Photography *She Will Be Loved*)

She Will Be Loved is my first long-short film. Up to this point, I had a good handle on producing *ultra shorts* (<10 min.), but this story called for more, and there were moments that needed to breathe—moments of pain, healing, and love. The film could have easily been a full-length feature, but alas, budget always plays the leading role, and so we came in at a hard-hitting half hour.

Talk about casting and crewing up for the film. Any challenges there?

Most screenwriters have a certain vision for their characters as they are writing—how they look, behave, walk, talk, etc., and this project was no exception. As I

mentioned before, I wrote Christine's role with Constance in mind, and so much of the character was written based her [Constance's] ability to deliver, insofar as behavior and personality. Technically, however, I didn't give adequate (any; let's be honest) forethought to the fact that my lead actor would have one leg throughout the entire film. Looking back, I suppose I thought I would green screen every shot she was in, but then again, I didn't think about our shooting schedule, getting plates, and the amount of work and **time** that it would require. As a spec writer, these aren't normal considerations, but as a writer-director going into production, it's essential. My only other option was to cheat every shot and imply the missing limb, but that isn't my style.

Then it was suggested to me that I look for a body double. *Duh*. Sometimes 'you' can be so much inside your own head that an obvious solution can elude you. It did me. And so our producers went to town to find an amputee body double for Constance. In our search, we came across a number of Hollywood amputee websites, but the individual either had the wrong limb (arm vs. leg) or side of the body amputated, or had a different body type altogether. After awhile, it was suggested we adjust the script to accommodate a different type of injury, which was a consideration with each passing day, but it was important (for a number of reasons) to keep it the left leg above the knee. And so what started as an exciting *fix* to the green screen option, was quickly frustrated.

Then there was Cadie ...



To this day, I'm not sure how exactly we found her, so I chalk it up to God. That's the way He works in my life; in fact, this entire film is a small miracle. In a random nationwide search, we came across a non-profit organization that Cadie founded called, "The Rookie Run 'N' Walk 5K", and so I reached out. I shared the project with her, and she was not only interested, but excited — so much that she was willing to pay for her own travel to Los Angeles to body double for



Constance. Of course I wouldn't allow that, but she nearly brought me to tears with her commitment and passion for the film. The rest is history. We found a perfect solution to a potentially major production hurdle.

Cadie was great on set, and everyone fell in love with her story and zeal for life. Her positive attitude was simply infectious, and I'll never forget her telling me about her recovery after surgery, and what she had to go through. She's so strong, and I know her experience helped Constance develop Christine's character as well. I specifically remember Cadie saying "*I had choice to make, and it was to be bitter or better, and I chose to be better.*" She inspired many of us, and it was a true blessing to get to know this person.

Casting for other roles in the film was also interesting ...

I have been working in the entertainment industry for nearly two decades, and much like other CRE productions, I leveraged professional relationships to pull a great team together. Relationships I [now] refer to as 'repeat offenders' — those who have worked with me on a number of other CRE films. In regards to casting supporting roles and extras, I had a record breaking amount of non-actors in this project to deliver a certain 'type' of performance. Acting is behaving, and while many professional actors can 'deliver a line', I wanted to bring a certain level of authenticity, namely, because my target demo for this film were going to be folks who respected such.

My CIA Director in the film [Robert Schaefer] is a good friend of mine. We go back a long way, and he's the real deal, and so his seamless performance on screen was not acting per se—he's given speeches like this before. That's all I will say about that. Our actor/marine [Mark Hulse] at the table as well as the extras in the Ceremony were all **active or retired military** who donated their time to be a part of this project. Our Physical Therapist [Sophia Jones] had been my script supervisor on a few other pictures; she had the right look, attitude, and I knew she could deliver, with a little direction. The Support Group Leader [McKay Stewart] has appeared in, or worked on, a number of CRE projects, and has been my compatriot as we chase the Brass Ring in this town.



I had six of my own family members, including my two kids, wife and parents as extras; My ER Nurse [Elizabeth Gamza] is another dear friend, who was my acting coach when I first moved to LA in the late 90s. It goes on and on ... we're one big family. All in all, this production was rather unconventional (casting-wise), but in the end, it came together like a beautiful concert.

As for crewing, I had a number of great filmmakers matriculate from our last Award-Winning CRE short film, [FOR BLOOD](#). My always-dependable DP, John T. Connor, set designer, Tana Roller, moulage artist, Ken Nolls, and my First AD, Daniela Rodriguez, among many others. We also had the privilege of working with a great post team, including Marc Mellens for sound design, A-Lister, Anthony Harris for color, 4-time Grammy® Nominated recording artist, Jeremy Rubolino for our original score, Gibson Guitar's Jimmy R. Landry for title tracks, and Post-Supervisor, Todd Leykamp. It's a strong team, and I'm humbled daily.

Where did you shoot the film and how did you select these locations?

She Will Be Loved was filmed in and around Huntington Beach and Redondo Beach, California. Our pickups were shot in Las Vegas, with a Second Unit Team lead by my very talented friend and Cinematographer, Michael Su.

We found a perfect house in Huntington that gave us the right interior and exterior feel of an East Coast home. In Las Vegas we shot at a sound stage for the CIA Ceremony, and later in the desert for our AFG / Humvee IED explosion.

You talk about this film being dedicated to the men and women of uniform and another couple organizations. Can you tell us more about that?

Absolutely. This is where it's at for me. As I mentioned before, I am a huge patriot. I love our country, and very much appreciate all those who put their lives on the line for our freedom. I am not military, but am honored to serve in another USG capacity, as well as sit on the Board as Managing Director and co-founder of PMC, Miramar Logistics LLC. Our company places Special Forces Operators all over the world, and I have seen first-hand how war can change people. This film—this story—is not a fix by any stretch, but helps to shed light on a major problem within the PTSD community, and how many battles only just begin after returning from the theater of war.

My aim with this film is to give HOPE to those who suffer from this debilitating disorder, even if it only reaches one single person. YOU ARE NOT ALONE.

I'm proud to dedicate this project to the brave men and women of uniform who have served and/or continue to serve and sacrifice for our amazing country. And should we be so lucky to get a distribution deal, I will donate proceeds to non-profits who support this very cause. Here are a couple we'd like to support:

[CIA Officers Memorial Foundation](#)
[Shadow Warriors Project](#)

What do you hope your audience will take away from the film?

FAITH. HOPE. LOVE. This film is about the human condition. For the community of vets who suffer from wartime PTSD, also including survivors guilt, I want them to walk away with a sense of HOPE. Don't give up; you're loved, and we're in the fight with you. For my other viewers, I hope they will connect somehow with the characters in this journey.

I'm drawn to visceral and cathartic filmmaking, and would love nothing more than for my viewers to walk away having felt the profound love and sacrifice in this film.

Note from Lead Actress & Producer (Constance Brenneman)

I wanted to take a moment here to talk about what an honor and a privilege it was to be apart of "She Will Be Loved". It all started nearly two years ago when I sat down with Chadwick over a cup of coffee, and we were talking about projects that would be meaningful and have heart. We came up with this concept, and I was absolutely thrilled, because so often we hear about PTSD, but not often do we really see how that plays out through film — particularly through the narrative of a woman. And for that reason alone, taking on this character was very important to me. I didn't just want to *do* it, but I wanted to *do* it with honesty and to do it right; to understand what the trauma means (to the extent I can), and ultimately how it affects an individual life, as well as a that of a couple, a family.

There's also the angle of the CIA. So not only is it PTSD, but *you* can't really tell the story of *your* trauma; *you* can't talk about the event (outside of a very small circle), because it's Classified. Throw that into the context of a relationship, and it all comes to a head. How do we find our way back to peace? "She Will Be Loved" is a beautiful story and we're so very excited to share it with you.

The Filmmakers

CRE is a family of filmmakers – experienced and like-minded professionals who come together to deliver persuasive motion pictures. We write compelling scripts that attract industry professionals who have fun, work hard, and then ante up again. Over 90% of each film crew comes back for more. To learn more or get involved, please visit: coffeeringent.com/filmmakers/.

I would like to give a 'Special Thanks' to our Executive Producer, Andy Khawaya. Without his kind support, there was no clear path to seeing this film through. He understood the vision, and trusted my ability to deliver it—thank you Andy for your gracious assist and partnership on this picture. I know you'll be proud.

What can you tell us about CRE/VFT? Anything new on the horizon?

CRE has a number of projects in the pipeline, but this year will largely be devoted to getting *She Will Be Loved* its deserved exposure. Afterward, I

will be shifting gears to further develop a slate of feature projects, so my bandwidth is almost tapped out. Almost ... It's all very exciting!



CONTACT INFORMATION



OFFICIAL WEBSITES:

OFFICIAL MOVIE WEBSITE
<https://shewillbeloved.veritas.tv>

[IMDb](#)

KEY ART:

Wickster Media Inc.
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