

MAD STREET PICTURES

PRESENTS

# ONE BUCK



# MAD STREET PICTURES

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Fabien Dufils / CEO



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## SYNOPSIS

Shifting from one pocket to another, from one man's drama to another, a lowly dollar bill, "one buck" takes us on an odyssey through the heart of a forgotten town in Louisiana. Along the journey of "one buck", we encounter Harry who is immersed in a downward spiral brought about by the sudden and violent death of his wife. In its transitions from each hopeless hand to another and each desperate character to the next, "one buck" bears witness to different facets of irresistible vice enticed by money. If money could talk, this is its disturbing tale of the dark side and of moral disintegration in society. Harry's self destruction is the highlight of the stories and his demise serves to be his redemption.

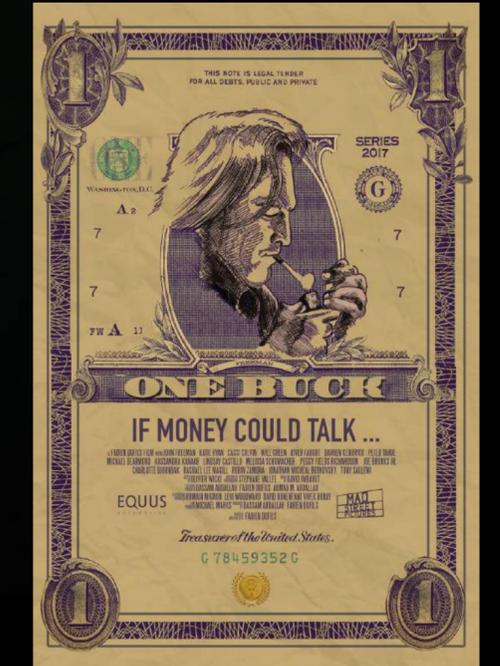
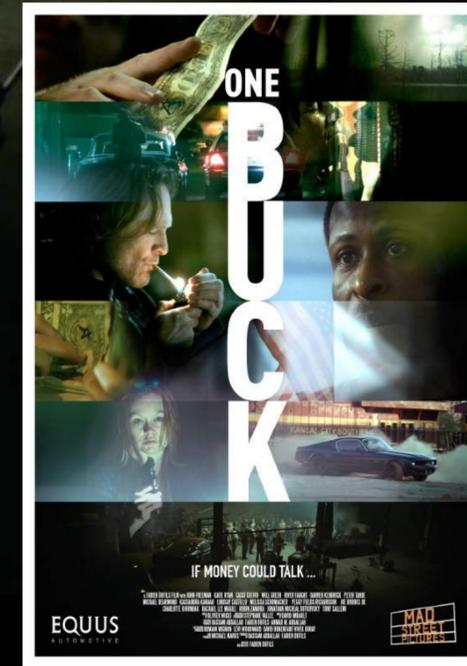
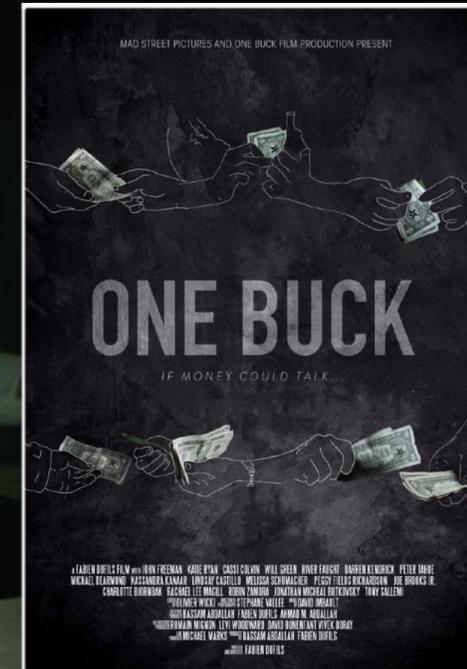
« IF MONEY COULD TALK... »

« THE JOURNEY OF A BUCK »

« INSPIRED BY TRUE EVENTS »



# POSTERS





## ABOUT THE DIRECTOR

Born and raised in Paris, Fabien Dufils moved to NYC in 2008. He is a director, screenwriter and producer.

Since 2000, he has directed over 100 commercials and 150 music videos for several great international artists such as David Guetta and Joachim Garraud to name a few. In early 2001, Fabien produced and directed a music video entitled “French Kiss” for the track “you are my high” by a Sony BMG Artist (Demon) and received numerous awards including an MTV Awards nomination.

Fabien has directed numerous high fashion commercials in the Advertising Market for Brands like Olay, Pantene, Clearasil, Vidal Sasson, Ponds, Clear, Chap Stick, Stolishnaya, and Herbal Essence to name a few in addition to different Fashion Houses.

He opened ‘Mad Street Pictures’ in 2014 with his partner Bassam Abdallah.

Fabien produced and directed several short movies.

[www.fabiendufils.com](http://www.fabiendufils.com)



# INTERVIEW: **FABIEN DUFILS**



**After several decades of working as a TV Commercial and Music Video Director, what triggered your launch to Direct a Film?**

It's been several years since I had the interest to make a feature film, however, I needed to find the right subject that would fit the confines of a low budget. In 2010, I started writing my first scripts for the U.S. market, none fit into a small budget film economy so I had to revise my approach and find an affordable concept. It is at this moment that my experience in Advertising and Music Videos came into use and allowed me to explore my ideas and create a unique movie with a smart narrative but still within a low budget.

**Why this story? What was your inspiration?**

As a Director, I have to travel often to shoot and on each departure abroad I usually leave a note for my wife on the kitchen table while she is still at work. On one occasion, in a hurry, I had the idea to draw a love sign on a \$ 1 bill. My wife used a magnet to post the bill on the fridge door and it stayed there for months, among other posts. Several months later, I had the unfortunate idea to spend it to complete my tip to a food delivery guy. My wife's discovery of the missing bill caused an unforeseen commotion the very next day. Miraculously, a few months later, during a grocery purchase at a store near my home, the cashier gave me back some change and to my surprise it included my \$ 1 bill; improbable but true! My "One Buck" was back. On my way back and before I reached home the idea of my first film was born: "if money could talk ...". The dollar bill would have been able to recount its whereabouts from the time I used it as tip for my Thai food delivery up until it ended up back in my hands. My wife still finds it hard to believe and continues to taunt me about it, lol.

**Tell us about the process of independent film production.**

The budget of producing and directing a low-budget film is equivalent to that of a 30-second TV Ad, except in this case it's a 90-minute ordeal that involves the mental exercise of finding solutions to each challenge. You have to think simple in order to be efficient and effective, in a short time frame and with limited technical means ... imagine being able to shoot in one day 4-5 minutes of useful film time, on several sets and sometimes in extreme conditions that are similar to the filming of a short film. I'm making the comparison to shooting a short film because most short films don't have the budget to pay the crew at the normal rate, you have to improvise and make sacrifices on set, which of course includes cutting the number of shooting days. Basically, you better be damn prepared, know your settings, your players, your directions to each of your scenes. You have very little room for error because time is money.

**Après plusieurs dizaines d'années à œuvrer dans la pub et le clip, quel a été le déclencheur pour lancer ce premier long ?**

Ça fait plusieurs années que je souhaite réaliser un long métrage. Je n'avais pas trouvé le bon sujet et le déclic pour un film à petit budget. C'est en 2010, que j'ai commencé à écrire mes premiers scripts pour le marché U.S. Ils ne rentraient pas dans une économie de film à petit budget. Donc j'ai dû revoir ma copie et trouver un film concept, et c'est à ce moment-là que mon expérience en pub et clip m'a permis d'avancer un peu plus rapidement. Essayer de faire un film un peu différent des autres, trouver un axe narratif peu académique en rentrant dans une économie réduite.

**Pourquoi cette histoire ? Quelles ont été tes inspirations ?**

A chaque départ à l'étranger, j'ai pour habitude de laisser un petit mot à ma femme sur un coin de table, ou bien aimanté sur le frigidaire. Un jour, dans le speed, j'ai eu l'idée d'écrire 3 mots sur un billet de 1\$, un « One Buck ». Il est resté pendant un moment sur le frigo, au milieu d'autres papiers. Quelques mois plus tard, j'ai eu la fâcheuse idée de le dépenser en complétant un pourboire pour un livreur. Un drame était né à la maison. Par miracle, quelques mois plus tard, je retournais dans un autre magasin proche de chez moi, et le caissier m'a rendu la monnaie sur 20 dollars, incluant mon billet de 1\$. Improbable mais vrai. Mon « One Buck » était de retour. En rentrant chez moi, sur le chemin, j'avais déjà l'idée de mon premier film, et « si l'argent pouvait parler... ». Ce billet égaré m'aurait raconté une tonne d'histoires entre le moment où je l'ai dépensé et le jour où il est retombé dans mes mains. La suite est devenu mon film. Ma femme m'en veut toujours encore un peu ; mdr.

**Parle-nous de ce mode de production indépendante.**

Produire et réaliser un film à petit budget, c'est à dire l'équivalent d'un budget de film de pub de 30 secondes, mais cette fois-ci pour 90min est tout simplement un arrache tête et parfois un calvaire. Tu dois penser simple, tourner efficace, en un court moment avec peu de moyens techniques... Je vous laisse imaginer ce que peut être que de tourner 4-5 minutes utile à la journée en fiction sur plusieurs décors; dans des conditions de tournage parfois extrême et proche du court métrage. Je parle de court métrage car tu n'as pas le budget pour payer les équipes au tarif normal, tu appelles les copains, tu fais des sacrifices sur la mise en scène, et bien sur le nombre de jours de tournage. En gros, tu as intérêt à être sacrément préparé, connaître tes décors, tes acteurs, tes directions pour chacune de tes scènes. Tu as peu de temps pour rebondir et improviser car le temps est de l'argent.

# INTERVIEW: **FABIEN DUFILS**



**How long did it take to convince your financiers? Players ? The crew?**

I wrote my script with the cost in my mind every step of the way. I had to cut some scenes knowing that I would never have the budget for them. I walked a thin line while writing my script, in terms of balancing my artistic desires with the reality of the budget. Then came the second stage — the funding — I partnered with a friend, an American car enthusiast, for whom I had already directed and produced commercials for his car company. We both took the risk with the invaluable support of several executive producers. We formed a production company called Mad Street Pictures, and "One Buck" is the first feature. It is appropriately named, this adventure was just crazy — small French guy who arrives in Louisiana alone and convinces friends to shoot a film to tell an American story.

In the USA, your film is either SAG or non-SAG, "Screen Actors Guild". We did not have the budget to use SAG actors, so the casting took time; we auditioned thousands of people through a casting director and it took more than 5 months. The actors and the sets are the most important elements in my direction and my narration.

Once at the end of these two steps, I appealed to the American and French teams, mainly friends, who found interest in the project; without them, the film would have been very difficult to make technically. Given that I could not make the film with the Union, American technicians who belong to a union, we had to find a flexible crew. The film was supported by a large number of talented people who helped with the production, both in artistic positions and also in post production. "One Buck" was a fusion of beautiful energy and wonderful encounters.

**Did your years in commercial and music video world help you? What were the major changes for you?**

My years of experience in commercials and music videos definitely helped me. Having to tell a long story in a precise frame is part of the process of "One Buck." With the gallery of characters that intersect with each other I had to narrow my tale to the essentials. My experience in documentary and reportage for 5 years in my early days with BBC may be my biggest share of inspiration on this film. Having a discreet camera angle but yet in close proximity to people, to my actors, and being as realistic as possible is a documentary-making exercise. The biggest change was the duration and the shift to telling a longer tale without falter and without losing the rhythm of the narrative. I had to hold the viewer's attention for 90min, a whole new experience which I loved!

**Combien de temps t'a-t-il fallu pour convaincre les financiers ? Les acteurs ? Les techniciens ?**

J'écrivais mon script en pensant argent. J'ai dû m'arrêter sur certaines scènes sachant que je n'aurais jamais le budget pour les réaliser. Je suis resté en flux tendu tout au long de l'écriture entre mes envies artistiques et la réalité du budget. Puis est venu la seconde étape, celle du financement, je me suis associé avec un ami, un passionné de voiture Américaine, pour qui j'avais déjà réalisé et produit des films de pub sur sa voiture. Nous avons pris les risques à deux avec l'aide précieuse de quelques producteurs exécutifs. Notre société de production fiction s'appelle Mad Street Pictures, et « One Buck » est le premier long métrage. Elle porte bien son nom, cette aventure était tout simplement de la folie. Un petit français qui débarque seul en Louisiane puis arrive à convaincre des amis à le rejoindre pour y tourner un film.

Aux USA, ton film est SAG ou non SAG, syndicat des acteurs. Nous n'avions pas le budget d'être SAG donc le casting a pris un peu de temps ; nous avons auditionné plusieurs milliers de personnes avec le directeur de casting, cela nous a pris plus de 5 mois. Les acteurs et les décors sont les choses les plus importantes dans ma mise en scène et ma narration.

Une fois arrivé au bout de ces deux étapes, j'ai fait appel à des équipes américaines et françaises, principalement des amis, qui ont trouvé leur intérêt sur le projet. Sans eux, ce film aurait été très difficile à monter techniquement. Je ne pouvais pas faire un film Union, syndicat des techniciens Américains, donc il a fallu trouver des équipes flexibles.

Le film a été porté par un grand nombre de personnes talentueuses qui nous ont aidé à la production, aux postes artistiques mais aussi en post production. « One Buck » a fédéré de belles énergies et de belles rencontres.

**Les années pubs et clips t'ont-elles aidé ? Quelles furent les grands changements pour toi ?**

Mes années d'expérience en pubs et clips m'ont bien aidé. Arrivé à raconter une histoire en peu de temps est aussi une part de « One Buck ». Cette galerie de personnages qui se croisent les uns avec les autres. Il fallait aller à l'essentiel. Mon expérience dans le documentaire et le reportage pendant 5 ans à mes débuts, est peut être ma plus grande part d'inspiration sur ce film. Avoir une caméra discrète et proche des gens, de mes acteurs, être le plus réaliste possible est un exercice très documentaire. Le plus grand changement a été la durée, passer à un format long sans s'essouffler, perdre le rythme narratif. Il fallait que je tienne le spectateur sur 90min. Une toute nouvelle expérience. J'ai adoré !

# INTERVIEW: **FABIEN DUFILS**



## Why make a purely American film, given that you are French?

I've lived in the US for over 8 years, my wife is American, my life is here and has been for so long that my inspiration has become regional. I'd love to do a movie in French language and in my country, I just hope to have the opportunity someday, it's just a matter of finding the right project, reading a good story and making the right match. Besides I am also developing scripts that take place in Asia, in Africa or in Europe.

The only difficulty of shooting in Louisiana, the south of America, was the struggle to understand the local accent, it's a different world than the North. It was a real challenge even till today with the post production on the voices of the film. We can't afford any timing errors in the dialogued scenes which is why we have an American as the editor, who is well versed in the lingo and nothing escapes him.

## Tell us about the choice of your actors?

My actors were incredible; they were 100% involved, very patient and attentive. "One Buck" is a dark film, it was necessary that I work with the right individuals, and who also embody the diverse American profile coupled with the Southern look. I like genuine actors. "One Buck" is conscious choice of diversity, we have actors from all over US and of course locals too, in order to authentically tell the story in Louisiana. Also, we took the time to work remotely with the actors in preparing them for their role. I was in New York but with current technology such as Skype, Facetime, etc., it was easy to work from distance. By the time they arrived on the set they had almost all the answers to their questions and knew exactly what was expected in their performance. For some of them, they had to undergo a physical transformation. "Bill Cain", the serial killer film lost 15 kg in three months, a big challenge.

## Producer, Writer and Director! Was this necessary?

This is a fairly common practice in the United States. You find actors who produce, perform and also write. The most important thing is to create and work on exciting projects. Certainly for the next projects, Mad Street Pictures will partner with other Production companies and also establish a department with writers in the near future.

Being the Producer, Writer and Director is not a necessity, however, for a first time low-budget film and such a concept, it is a combination that I found necessary. I went alone to explore this region for our location, then we shot the film in 5 weeks, and I had to go back alone to shoot missing scenes for the assembly and inserts. I was juggling between directing, producing and writing constantly but this also allowed me the flexibility to improvise as needed.

## Pourquoi faire un film purement américain, toi qui es français ?

Je vis aux USA depuis plus de 8 ans, ma femme est Américaine, ma vie est ici depuis tellement longtemps que mon inspiration est devenue régionale. J'adorerais faire un film en langue Française et dans mon pays, espérons juste en avoir l'opportunité. C'est juste une question de projet, de lire la bonne histoire et de faire la bonne rencontre. D'ailleurs je développe des scripts qui se déroulent en Asie, en Afrique ou bien en Europe.

La seule difficulté de tourner en Louisiane, le sud des USA, est de bien saisir l'accent local, un autre monde que celui du Nord. Ce fut un vrai challenge et encore aujourd'hui avec les finitions sur les voix du film. Ne pas faire d'erreur de rythme dans une scène dialoguée, c'est pour cette raison que le monteur du film est Américain. Rien ne lui échappe.

## Parle-nous du choix de tes acteurs ?

Mes acteurs ont été incroyables. Ils se sont impliqués à 100% et ils ont été patients et à l'écoute. « One Buck » est un film sombre, il a fallu que je trouve les bons profils, à la fois la diversité Américaine et le look du Sud. J'aime les acteurs authentiques. « One Buck » est le choix de la diversité, nous avons des acteurs provenant de tous les Etats-Unis et bien sûr des locaux afin de bien implanter l'histoire en Louisiane.

Ensuite, nous avons pris le temps de bosser leur rôle à distance. J'étais à New York et eux un peu partout. Grâce aux outils actuels tels que Skype, Facetime, etc, il est facile de bosser avec ton acteur à distance. Ils sont arrivés sur le tournage ayant quasi toutes les réponses à leurs questions. Pour certains d'entre eux, ils ont eu à subir une transformation physique. Bill Cain, le tueur en série du film a perdu 15 kg en 3 mois, une grosse performance.

## Producteur, Scénariste et Réalisateur ! Une nécessité ?

C'est une pratique assez courante aux Etats-Unis. Des acteurs produisent, réalisent, et écrivent. Le plus important est de faire et d'avancer sur des projets stimulants. Il est certain que pour les prochaines réalisations, Mad Street Pictures aura du soutien en Co-production et un atelier d'écriture à terme.

Ce n'est pas une nécessité que de faire les trois métiers à la fois mais pour un premier film à petit budget, et d'une telle conception, c'est une combinaison que je trouvais nécessaire. Je suis parti seul explorer cette région, puis nous avons tourné le film sur 5 semaines, et j'ai dû y retourner seul pour tourner des scènes manquantes au montage et des inserts. Je jonglais entre la réalisation, la production et l'écriture en permanence.

# INTERVIEW: **FABIEN DUFILS**



Your film is very current-day news, almost conceptual, how did it transcend into a movie?

The initial concept revolves around money and the part it plays in aspects of our society. We follow the journey of a dollar bill in a remote region of America by highlighting characters in conflict, in need, in violence, struggle, misery, insecurity and vice. The film couldn't be more current and relevant, given that the world revolves around money. The dollar is certainly the most coveted subject in our society knowing that it has the power of life and death over almost 90% of the planet. The dollar is the most widespread currency in the world, and the "One buck" is the most frequently exchanged bill. Being the smallest value banknote currently in the United States, nicknamed the greenback, with its face bearing the image of former US President George Washington, and the symbol of the dollar. To give you a figure, it represents 41% of bills present in the United States.

To avoid falling into the category of a documentary film, but rather a fiction, I directed "One Buck" as a puzzle movie where the characters will evolve next to one another, intersect, hate, love, and sometimes with dangerous challenges.

All of my stories that intertwine are inspired by real events. I spent several months doing research prior to building the gallery of characters; I went alone to scout the region and to be in complete immersion. It was six months before the start of filming, an important step, I was sleeping in unsanitary motels, I was hanging out in bars and through word of mouth getting connected to the people living there. I had some great encounters while visiting the area and I was able to finalize the script through this process and experience. I had secured almost all my shooting locations 6 months before filming.

After the filming process, the script changed quite a bit because we faced a new obstacle of having to tailor down the film to 90 minutes even though we had initially planned for a 140min duration. It was a complicated exercise to re-write the script; I took time during the editing to re-organize the puzzle, kill some scenes and then return alone to film new scenes missing from the puzzle, in addition to some retakes, some transition scenes, ending story for few characters, and of course I increased some details about Harry's love story. The film was clearly filmed in two stages. That's the advantage of being the producer of the film, you're a little more independent. I went with a shoulder camera to shoot what was missing in the edit. My camera operator experience was greatly instrumental to finish the film.

Ton film est brûlant d'actualité. Presque conceptuel, comment le transcender pour en faire un film de cinéma ?

Le concept initial tourne autour de l'argent et la place qu'il peut avoir dans une partie de notre société. Nous suivons le voyage d'un billet de un dollar dans une petite région d'Amérique en mettant en lumière des personnages assez durs, dans le besoin, la violence, le mensonge, le malheur, la précarité et le vice. On ne peut pas être plus brûlant étant donné que le monde entier ne tourne qu'autour de l'argent. Le dollar est certainement le sujet le plus convoité dans notre société sachant qu'il a le pouvoir de vie ou de mort sur quasi 90% de la planète. A savoir, le dollar est la monnaie la plus répandue dans le monde, et le « One buck » est le billet qui s'échange le plus rapidement. Il est le plus petit billet de banque en valeur actuellement aux Etats-Unis, surnommé le billet vert, avec son recto à l'effigie de l'ancien Président américain George Washington, il est le symbole de la monnaie américaine. Pour vous donner un chiffre, il représente 41% des billets présents aux Etats-Unis.

Pour ne pas tomber dans un film documentaire mais être dans une oeuvre de fiction, j'ai fait de « One Buck » un film puzzle où les personnages vont évoluer les uns à côté des autres, se croiser, se haïr ou bien s'aimer avec des enjeux parfois dangereux.

L'ensemble de mes histoires qui s'entrecroisent est inspiré de faits réels, j'ai passé plusieurs mois à faire des recherches puis j'ai commencé à construire cette galerie de personnages. Je suis parti seul en repérage dans cette région pour être en parfaite immersion. C'était 6 mois avant le début du tournage, une étape importante, je dormais dans des motels insalubres, je trainais dans des bars et de bouche à oreille j'ai rencontré des personnes habitant sur place. J'ai fait de très belles rencontres. C'est en visitant la région que j'ai finalisé le script. J'avais quasi tous mes décors 6 mois avant le tournage.

Après avoir écrit mon histoire autour de ces personnages, j'ai installé un fil conducteur, celui d'Harry, notre personne principale. Il est présent par intermittence tout au long du film et nous partageons sa descente en enfer depuis la mort de sa femme.

Une fois tourné, le script a pas mal bougé au montage. Nous étions face à de nouvelles problématiques ; faire rentrer le film en 90 min quand tu as un premier montage de 140min. Ce fut un exercice compliqué à l'écriture. J'ai pris le temps au montage de poser le puzzle et de tuer certaines scènes puis d'en tourner d'autres en partant seul avec mon assistant. J'ai tourné des scènes de transitions, des fins de personnages, et bien sûr j'ai nourri Harry dans son histoire d'amour. Le film s'est clairement tourné en deux temps. C'est l'avantage d'être le producteur, tu es un peu plus autonome. Je suis parti avec une caméra sous le bras pour aller tourner ce qui me manquait au montage. Mon expérience d'opérateur caméra m'a considérablement aidé à terminer le film.

# INTERVIEW: **FABIEN DUFILS**



What are your next projects ?

I'm currently working on other projects, both fiction and TV series. One of the films I am working on takes place in Michigan, in the slums of Detroit, a thriller. The other is based on the hip-hop scene and set in the middle of Harlem, NY. Another film which will most likely be my next feature is about the complicated history of two brothers and set in the Midwest of America. And of course I continue to work in the advertising and Music Video markets.

Quels sont tes projets ?

Je travaille sur d'autres projets de fiction et de série télé. L'un des films se déroule dans le Michigan, dans les bas-fonds de Detroit, un thriller. Un autre dans le milieu de la musique sur Harlem. Et un autre film sur l'histoire compliquée de deux frères dans le Midwest.

Et bien sûr je continue mon activité dans le domaine de la pub. Notre plate-forme ONE BUCK VOD a des projets à venir, autres que notre premier film prochainement mis en ligne.

« IF MONEY COULD TALK... »

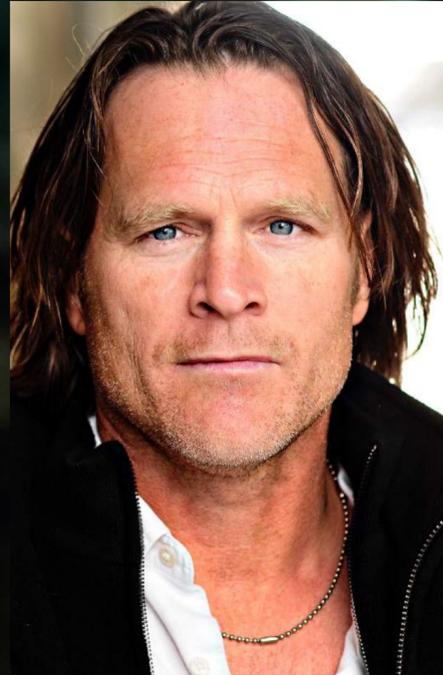
« THE JOURNEY OF A BUCK »

« INSPIRED BY TRUE EVENTS »

# CASTING



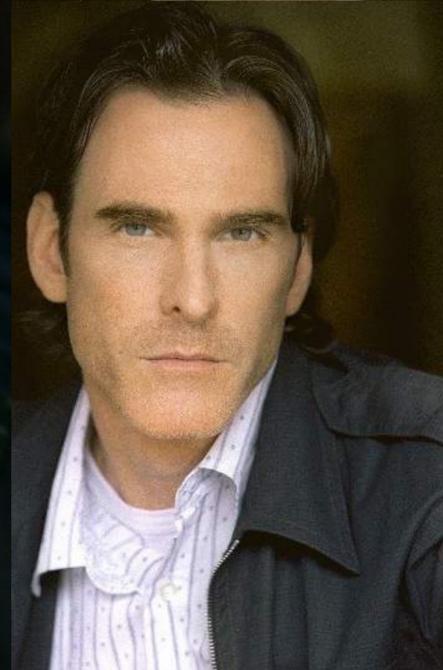
JOHN FREEMAN



John Freeman is a 5th generation Oregon cowboy who always had a love for the performing arts. After long, hard years in the cattle business and rodeo world, a chance opportunity to work on a short film afforded an opportunity to explore acting. Within a year he had made several short films, and has been cast as the lead in the feature *Redemption: For Robbing The Dead* - working with notables such as Margot Kidder, John Gries and Barry Corbin. His performance drew strong reviews from both critics and his fellow actors.

He has now moved to Los Angeles to pursue his love of acting, and is currently working as both an actor, and horse trainer.

DARREN KENDRICK



Darren Kendrick is a professional actor with credits including *Thor*, *World War Z*, *I Am Number Four*, and dozens of other A-list movie and television credits. He has also appeared in commercials for world-class brands such as Porsche, Nikon (appearing alongside Ashton Kutcher) and the nation of Colombia. Darren is a Chameleon when it comes roles. To put it simply, Darren loves being where the action is, and he loves leveraging his adventurous spirit into his work. You can find out more about



Cassi began modeling at the age of 10 in Dallas, Texas near her hometown suburb. Cassi first found her passion for acting after appearing in several music videos and national commercials. Since, she has starred in several short films, winning multiple festival awards in the states and abroad, Indie features, and a television movie. She most recently guest starred in season 3 of NBC's live sitcom, *Undateable*, opposite her real life love, comedian Chris D'Elia.

CASSI COLVIN



Katie Ryan began studying acting in 2009 at Playhouse West Repertory Theater under the tutelage of Robert Carnegie as well as Jeff Goldblum and James Franco. She was cast from the school to play a supporting role in Jim Parrack's feature film, *Post* and also in Scott Haze's play *Angel Asylum*. Katie then moved on to study with Larry Moss and Aaron Speiser, and is now currently at the Nancy Banks Studio. Her next feature film, "*American Duel*", by up and coming director Tyler Cornack goes into pre-production this summer. In addition to acting, Katie is also a professional abstract oil painter.

KATIE RYAN

# CASTING



WILL GREEN



Will Green is an actor and screenwriter born and raised in Miami FL. After college, he moved to Los Angeles to pursue a career in acting. Since then Green has been in a few short films, and starred in several independent feature films such as The Rule of Law, award winning drama Greencard Warriors in which he co stars with Manny Perez, and Vivica A. Fox (Set It Off, Kill Bill), and the horror anthology film The Sunday Night Slaughters directed by Edward Payson

MELISSA SCHUMACHER



Melissa grew up in Western ND. Having learned to ride horse at the age of 5 while living on the family farm, she eventually followed in her grandfather's footsteps and fell in love with rodeo going on to compete in the barrel racing and to hold several rodeo queen titles across the state.

While in college studying Public Relations and Agricultural Education, Melissa discovered a love for acting. After several years of school as well as community theatre, she made the move to Los Angeles in 2008. Melissa won Best Supporting Actress at the 2014 St. Tropez International Film Fest.



PETER TAHOE

Peter Tahoe is originally from Long Island, NY and began in radio at Boston's Classic Rock WZLX. He acted on stage, in movies and played in Rock bands for 10 years in the NYC area, and has worked as an Actor/Musician/Producer for over 10 years in LA. Tahoe was recently seen in the Series Premiere of VINYL.



CHARLOTTE BJORNBAK

Charlotte begun acting at the age of 9, and it has been her passion ever since. Beginning her start in theater in her native Denmark, she was then led to pursue television and motion pictures in Hollywood where she moved to in the year 2000. She has studied in several highly acclaimed schools including New York Film Academy, The Actors Workout Studio, David Kagen Film School, and Improv LA. Although she holds her roots in theater, she's had numerous leading roles in independent films, commercials, and recurring guest star roles in popular television shows such as the Showtime hit series "Weeds". She's also had the honor to produce and star in a 2009 Webby Award winning webseries, "Shrinking Characters"

# CASTING



TONY SALLEMI



Tony Sallemi is a New York based actor who has appeared in theater (both staged and interactive), film, web casts, music videos, and documentaries where he has played wide range of characters. "One Buck" is his third project with Director Fabien Dufils, and he is very happy to have worked with such a fine cast and crew. Tony is married and lives on Staten Island, NY.

RACHAEL LEE MAGILL



Rachael Lee Magill is a theatre graduate from Louisiana. Her passion is telling stories from every perspective. She has learned that by playing the truth, you can find the story.



KASSANDRA KANAAR

Kassandra was born in Los Angeles, and grew up on the Big Island of Hawaii. She went to small private schools most of her life; where art and freedom of expression were heavily encouraged. Growing up, she spent most of her time getting creative with friends, taking pictures, filmmaking, and exploring. Currently, Kassandra lives in Los angeles pursuing acting and writing/directing, she also works professionally as a fire dancer/entertainer.



PEGGY FIELDS RICHARDSON!

Peggy Fields Richardson! is an actor, writer, and award-winning voiceover artist who grew up in rural Pegram, Tennessee. After raising her family and working 40+ years for other people, she took a leap of faith and resigned her job with a major Nashville law firm to pursue life-long dreams, moving to the LA area in 2014. Since arriving in Los Angeles, in addition to *One Buck*, Peggy! has performed in a principal role in *Nocturnal Animals*, directed by Tom Ford and starring Jake Gyllenhaal and Amy Adams, as well as episodes of *My Haunted House*, and several short films and commercials. "My first love is comedy," she says, "and I am usually described as bawdy and brassy and completely unpredictable."

# CASTING



ROBIN ZAMORA



Robin Zamora is an actor and editor, known for The Survival Games (2012), Rituals (2007) and The T.J. Taxi (2016).



Joe Brooks Jr (Joe Joe), Started acting at age 9, booking his very first audition. It was a speaking role in the Feature Film Jack's Apocalypse. He now has been in 10 Films and 3 TV shows including a Principal role in Fox Network's Salem. He also has done Modeling and Sports prints, and is represented by Linicomn Agency Dallas. He is now 11 years old.

JOE BROOKS JR.

RIVER FAUGHT



These days River can be seen Starring in Feature Films, Reality Shows, TV Pilots, documentaries, commercials, music videos, and print ads!



Lindsay Castillo is an actress, known for That Awkward Moment When (2014), Preying for Mercy (2014)

LINDSAY CASTILLO

# CREW

PRODUCERS: **BASSAM ABDALLAH**  
**FABIEN DUFILS**

WRITTEN AND DIRECTED BY: **FABIEN DUFILS**

EXECUTIVE PRODUCERS: **BASSAM ABDALLAH**  
**FABIEN DUFILS**  
**AHMAD ABALLAH**

1ST AD: **TERRY MAILLARD**  
2ND AD: **TRUDY MOORE**

ADDITIONAL EXECUTIVE PRODUCERS: **ROMAIN MIGNON**  
**LEVI WOODWARD**  
**DAVID BONENFANT**  
**VIVEK BORAY**

CINEMATOGRAPHER : **STEPHANE VALLEE**

LINE PRODUCER: **MICHAEL MARKS**

SET DESIGNER: **ROMAIN MIGNON**

EDITOR: **OLIVIER WICKI**

SCRIPT SUPERVISOR: **ROMUALD MARTIN**

MAKE UP: **ALLISON LACOUR**

LOCATION MANAGER: **JERAMIE ELLSWORTH**

MUSIC: **DAVID IMBAULT**

WARDROBE: **NNENNA DUFILS**

Website: <http://www.onebuck.us>

SOUND OPERATOR: **HEATHER BAKEWELL**

Facebook: <https://www.facebook.com/ONE-BUCK-The-Movie-588072244654086/?ref=ts>

SOUND EDITOR: **MATHIEU DI CHARIA**

IMDB: [http://www.imdb.com/title/tt4685428/?ref=ext\\_shr\\_eml\\_tt](http://www.imdb.com/title/tt4685428/?ref=ext_shr_eml_tt)

SOUND DESIGNER: **GREGOIRE NOTERIS**