RECOVERY

Mallory Everton — Whitney Call

A SORØ FILMS PRODUCTION
SHORT SYNOPSIS

Two directionless sisters brave a cross-country road trip to rescue their grandmother from a COVID outbreak at her nursing home.
It’s February 2020. Sisters Jamie and Blake Jerikovic have big dreams of what lies ahead this year—world travel, family vacations, buying stock in airlines and hotels. Jamie has won over her fourth grade class by adopting Bert and Ernie, two pet mice, and Blake has finally gone on a decent date, mainly composed of a 6-hour bounce house makeout witnessed by multiple families. Then the most historic of buzzkills comes barrelling in—COVID-19. Life, and all its beautiful plans, comes to a sudden standstill. What even matters? Why even care? How long has my tampon been in? Two days? No one knows.

Jamie buries herself in mundane tasks, while Blake spaces out on the toilet for two hours at a time—neither one dealing well with the end of their professional/social/romantic lives. The sisters then discover a week-old letter informing them of a COVID outbreak at their beloved grandma’s nursing home in Washington. They call the facility and realize the place is a warzone, with high death tolls and a frazzled staff. Jamie and Blake immediately reach out to their sister Erin, who lives close to Nana, only to discover that Erin has taken advantage of ridiculously cheap cruise prices and is out at sea. Erin assures her sisters she’ll be back to pick up Nana in three days when her very safe cruise (that stocks soap in “almost all of the bathrooms”) has ended. Jamie and Blake realize they’ll have to road trip from New Mexico to Washington as fast as they can to save Nana from their infected, oblivious sister.

Along the way, the girls sort through frantic calls about randy grandpas, surprise mice babies, and toilet dick pics, all while trying to beat Erin to the nursing home before she stumbles off her COVID death cruise and inadvertently murders every old person inside. In order to save their Nana, Jamie and Blake must dig deep into reserves they didn’t know they had, and remember what it’s like to care, to try, and to think about putting deodorant on again.

Just kidding. There was no deodorant in the making of this film.
Mallory Everton
Director, Writer
Mallory graduated from BYU with a BFA in film. She's best known for being one of the original writer-actors on the sketch comedy show Studio C and for her role in the Purple Mattress Raw Egg Test commercial. She also co-founded JK! Studios (where she writes and acts in comedic web series) and performed on NBC's Bring the Funny. She loves good food as well as writing, playing, and directing feral women.

Whitney Call
Writer
Whitney received an MFA in creative writing while writing and acting in Studio C. She, alongside Mallory, wrote the web series Freelancers and Loving Lyfe for JK! Studios, on top of multiple sketch series. She's refused to take the pandemic lying down and is newly expert at pottery, crystals, and dying her own hair.
Stephen Meek  
Director

Stephen studied international relations, but veered into film after writing, directing, and performing in BYU’s sketch comedy group, Divine Comedy, and later Studio C. He has directed, produced, and starred in many JK! web series such as Freelancers and Evening Plans. When not directing, Stephen loves playing with his and Whitney’s three sons—all toddlers, no multiples. It’s a true circus.

Brenna Empey  
Director of Photography

Brenna earned her bachelor’s degree in media arts before launching full-time into the film and television industry, working as a camera assistant for Netflix, National Geographic, BBC America, Adidas, and Ubisoft — as well as BYUtv’s Studio C and several feature films. A relative newcomer to cinematography, she draws inspiration from everyday life and light around the world, as well as in her mountain hometown of Salt Lake City. As director of photography, she’s passionate about creating images that are altogether engaging, beautiful, and full of story. When she isn’t on set, you can find her skiing and backpacking the Wasatch mountains or spending time with friends.

Scott Christopherson  
Producer

Scott was one of ten documentary filmmakers featured in Variety Magazine’s “Docu-makers to Watch” list in 2015. His debut feature film, Peace Officer, won both the Grand Jury and Audience Awards for best documentary at the SXSW Film Festival. Scott’s films have played at Hot Docs, Sheffield, Full Frame, Doc NYC, Montclair, Camden, Traverse City, New Zealand International, Melbourne International, Stockholm Independent and the Sundance Film Festival. Most recently he produced a fiction feature, The Killing of Two Lovers, that premiered at Sundance in the NEXT category in 2020. He is head of the non-fiction/documentary area in the film department at BYU.
Abi Nielson Hunsaker
Producer
Since completing her bachelors in Media Arts, Abi has been working full time as a creative producer for Utah-based production company, Sorø Films. She assistant produced for the Sundance 2020 premiere of The Killing of Two Lovers and is currently producing a documentary feature and a documentary series, both set to release late 2021. In addition to film, her experimental audio drama Radioland debuted in September 2019. Abi’s #1, though, is absurd comedy. And Bugles™.

Babetta Kelly
Producer, UPM
Since graduating with a BA in Media Arts in 2012 with an emphasis in writing and directing, Babetta has worked on Grace Notes with Elaine Bradley, drummer of Neon Trees, and produced content for JK Studios. She has traveled throughout Canada and the U.S. to help produce beautiful campaigns for HearingLife, an international healthcare group, and spent time working at the Laycock Center for Creative Collaboration.
Complete List of Crew

Director, Writer, Actor, Editor
**Mallory Everton**

Director, Producer, Actor, Editor
**Stephen Meek**

Producer, Unit Production Manager
**Babetta Kelly**

Director of Photography
**Brenna Empey**

Music Composer
**Eric Roberston**

Unit Director
**Lane Russell**

Gaffer
**Brett Weidmann**

First Assistant Camera Operator
**Tia Rosenlof**

Sound Mixer
**Doug May**
**Paul Hunt**

Sound Designer
**Brenden Bytheway**

Assistant Editor
**Troy Mendenhall**
**Jonah Rindlisbacher**

First Assistant Director
**Alex Fielding**
**Summer Florence**

Key Grip
**Carlos Orozco**

Assistant Sound
**Dallin Bytheway**

G&E Swing
**Daniel Steiner**
**Chris Anderson**

PA
**Ben Gardiner**
**Alec Barron**

Best Boy
**Easton Parkhurst**
Complete List of Crew

Supporting Cast

Anne Sward Hansen (Nana)
Julia Jolley (Erin)
Baylee Thornock (Jacob Harper)
Jessica Drolet (Mrs. Harper)
Tyler Andrew Jones (Nurse Ackerman)
Tori Pence (Nurse Jeanine)
Dora McDonald (Dora)
Jon Baty (Doug)
Noah Kershisnik (Scott)
Jetta Juriansz (Sarah)
Justin Call (Audiobook Narrator)
Ranleigh Johnson (Uncle Gene)
Marvin Payne (Fred)
Clint Larsen (Biker)

Party Extras

April Rock Johnson
Arvin Mitchell
Michael Dalton
Tess Kelly
David Vance
Joshua Smith
Jason Gray
Adam Berg
Parker Kelly
James Gibson
Babetta Kelly
Stacey Harkey
Jase Van Meeteren

Luau Extras

Michelle McCullough
Aaron McCullough
Ben Gardiner
Kristi Gardiner
Craig Gardiner
Braeagle Eddington
Cody Eddington
Tom Wilson
Lucy Wilson
Annie Wilson
Maevs Wilson
Archer Wilson
Conrad Ludvigson
Deacon Ludvigson

Recovery
1. What led you to make a comedy in the middle of a pandemic?

M: Everything about this pandemic has made it abundantly clear that we are not in control.

W: It seemed so depressing at first, having all of our projects halt indefinitely, but what better time to try something new than when you have all the time in the world?

M: When Whit and I came up with the idea of making whatever movie we could make right now, I suddenly felt like I could breathe again. We can’t change how crazy everything is, but we can always tell stories and make people laugh. And we just wanted to make something about all this that wasn’t freaking depressing.

2. How has your relationship played out in this story?

M: Whit and I have been best friends since we were nine. Our sister-energy is very real. Like a lot of other elements in this film, making Recovery has been all about being resourceful and stretchy and leaning into whatever we already had. We’ve been friends for 20 years, so let’s lean into that. We’re in UT, so let’s plan most of the road trip route through it. We can’t be around other people, so let’s write some storylines that can take place over FaceTime.

3. Was Recovery inspired by any films?

M: We were very inspired by Locke and The Trip. We watched them both a few months into the pandemic and realized that if we made a film similar to either of those movies—which take place entirely or largely in the car—not only would it be small enough that we could make it ourselves with almost no budget, but we could also make it during a pandemic.

4. How would you describe this film to someone who hasn’t seen it?

W: Mall and I come from backgrounds in comedy, but Recovery is more grounded than a straight comedy. We wanted this film to feel as relatable as possible so that it can be a delightful time capsule of all the great things we’ve taken away from this terrible year. This film is 2020. No makeup, no frills, just connection. And improvised tampons.

M: Yeah, in some ways we wanted it to feel more like a podcast than a movie, like you’re really just hanging out with us, blowing off steam in all this madness.

W: Oh, man. A podcast would’ve been way easier.

5. What was the process of filming during quarantine?

M: We were constantly afraid that one of our cast or crew would get COVID and we wouldn’t be able to finish it. Our team was tiny, and we were very careful, but every day that threat loomed a little larger as we had more and more of the movie in the can and more and more to lose.
W: At the same time, a looming threat of infection kept our timeline fast and efficient. We didn’t have time to nitpick—we had to make something before this entire operation was shut down.

6. Did your sketch comedy background play into the making of this film?
W: Oh gosh, we won’t ever get away from sketch, and I’m proud of that. In a job where you tell a short, concentrated story with a joke every 8 seconds, you learn that the most effective jokes are the simplest ones to explain. That was the real motor of this film—how can we tell a simple story that everyone can relate to? Luckily, we all know 2020’s been a cluster cuss, so we can all (sort of) laugh about it together.

M: Definitely, I hope it comes into everything I make! I do love me some silliness.

7. What directors/films inspire your personal styles?
M: Oh man, I have so many films and directors I’m obsessed with but for me, the movie/director that we channeled the most while we were making it was Olivia Wilde’s Booksmart.

W: Personally, I’m inspired by Taika Waititi. I saw Eagle Vs. Shark in college and it was the quietest comedy I’d ever seen. I loved it. I loved the pain that came from simple stories and the joy that came from real crapfests. Taika is so good at making adventure out of the everyday, because it is!

8. This film was written, acted, shot, and co-directed by women. How does that affect the narrative?
W: I hope it’s the invisible hands that make this story one that sticks with people. Recovery stars a bunch of women; it covers female topics, but the story is very human. I think the most feminine aspect of this film is that we told a story without the clearly gilded hero’s journey because those aren’t the stories we live. Women get into the details, not the overarching goal. We care about connecting, and I hope that’s written all over this film.

9. Do you think female-led storytelling will change the film industry?
M: I hope so. I’m hoping that the rise of female-led storytelling results in more rises for storytellers from diverse perspectives. When we let people tell their own stories—instead of trying to tell them for them—the stories are more nuanced, interesting, and human. Let’s just get out each other’s way and listen to all these great stories!

W: Brit Marling talks about vulnerability in story and the female storytelling model and I am here. for. it. We’re realizing barriers placed in every aspect of our lives, even in the way we consume human experiences. What a beautiful thought that we have so many more perspectives to show in so many more unseen ways.

10. What would you want people to know before watching this film?
W: It’s a simple lil’ thing. I hope you’ll be delighted and I hope that you’ll see we were there, too. 2020’s been a real douchebag to all of us.

M: I want people to go into this film thinking it’s a Marvel movie. And that Timothee Chalamet is in it. They’ll love it.
Shooting Format ———— Digital
Aspect Ratio ———— 2.39:1
Audio Format ———— Stereo
Length ———— 80 minutes
Original Language ———— English
Age Limit ———— 13+
Sorø Films
801-473-6256
abi@sorofilms.com