

REE-INVENT FILMS PRESENTS

3rd ANNUAL
**MATRICHER
FALLS**
INTERNATIONAL
FILM
FESTIVAL

A FILM.
A DREAM.
A PROMISING RIDE
ON THE GRAVY TRAIN.

Press Kit



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IN ASSOCIATION WITH KEISHAN ENTERTAINMENT, TICASA PICTURES
TRIDRA FEETURES, SEANIEBIRD PRODUCTIONS, AND MOKOFACE FILMS

A CHERIE KERR FILM

MATT MORRISON • CHERIE KERR • RICH FLIN

FEATURING:

ROBIN FITZGERALD • BARBARA WILDER • ELIZABETH MILLAN • BRENT WHITE • COLE RANDALL
MATTHEW TURRELL • BILL REED • DAN CHARLES LEE • TIMOTHY SMITH • WALE TK DAVIES • ANABELLE MUNRO
TANIA PIRRITANO • DAVID ANDERSON • RUSTY FELBOB • DUANE SINCERBOX • ANITA MORALES • LIZ BORDEN
ANGELA WHITE • ROBBIE NELSON • LARS WHELAN • JUNO WHELAN • H. NELSON TRACEY • JOHN PRIMM
LILY SMALHEISER • ANTONY "DOC" ADAMS • TONI ALEXANDER • TONY GRACIA • PATRICK LEWIS
PRATEEK DAMODAREN • REY GONZALEZ

EXECUTIVE PRODUCER
CHERIE KERR

EXECUTIVE PRODUCER
ERIC ANDERSON

EXECUTIVE PRODUCER
MATT MORRISON

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KATHERINE LORENTZ

DIRECTOR OF PHOTOGRAPHY
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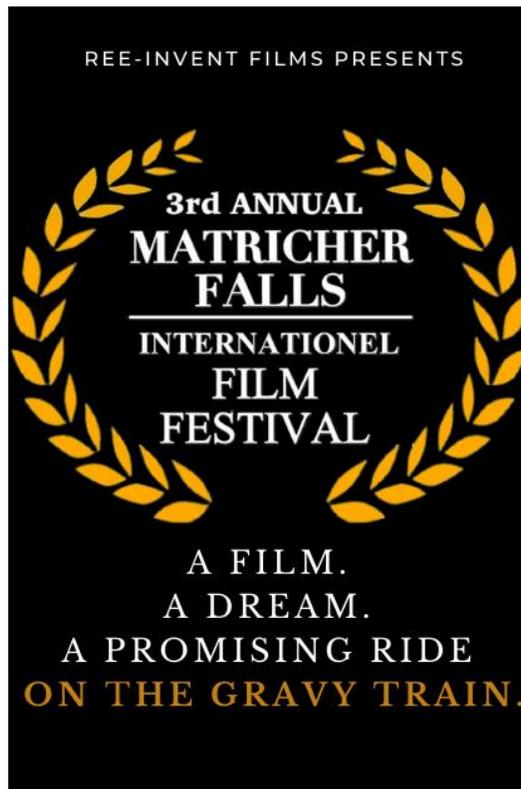
SOUND
ETHAN CARRANZA

UNIT PRODUCTION MANAGER
H. NELSON TRACEY

WRITTEN & DIRECTED BY
CHERIE KERR

MATRICHERFALLS.COM





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Assistant Editor/Photography: HARLEY SEVERIN

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Awards

- **Grand Jury Prize** – *Ethos Film Awards International Film Festival*
- **Best Director** – *8&Halfilm Awards*
- **Best Trailer** – *8&Halfilm Awards*
- **Best Indie Feature Film** – *Hollywood Gold Awards*
- **Best Indie Feature Film** – *London Movie Awards*
- **Best Indie Feature Film** – *New York Movie Awards*
- **Artist Circle (Trailer)** – *The NOVA Fest*
- **Artist Circle (Feature)** – *The NOVA Fest*
- **Award of Recognition, Feature Film** – *IndieFEST*
- **Award of Recognition, Feature Film** – *Accolade International Film Festival*
- **Award of Recognition, Movie Trailer** – *Accolade International Film Festival*
- **Official Selection** – *Florence Film Awards*
- **Official Selection** – *International Comedy Film Festival*
- **Official Selection** – *SoCal International Film Festival*
- **Best Trailer** – *SoCal International Film Festival*
- **Best Comedy** – *DC After Dark International Film Festival*

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Press Coverage

[Indie Film Review "The 3rd Annual Matricher Falls IFF"](#)

24 Nov 2022 | [Indie Film Reviews](#)

WATCH THE TRAILER [HERE](#)

First, the **Recap**:

Never give up, never surrender!! Glutton for punishment, eh? You've made your mark, or at least what's now left of it, and had initially chosen to call it quits in "The Biz". What does it say when the mother of all invention decides to dawn on you, spurring you onwards with a newly forming, grandiose concept that just might put you back in the game? So, all you have to do is go for it with everything you've got and success shall arise again! Maybe? Possibly? For stalwart and beleaguered comedic film and stage vet Cherie ([Cherie Kerr](#)), an unanticipated opportunity has come about that soon she, her "leading men" Maynard ([Matt Morrison](#)) and Mitch ([Rich Flin](#)), and three actresses from the failed "Orange Is The Orange"—Cassie ([Robin E. Fitzgerald](#)), Greta ([Barbara Wilder](#)), and Estella ([Elizabeth Millan](#))—embark on a new adventure—making a documentary based on found footage from the previous disaster to enter into film festivals and achieve glory. All shall be well. No, seriously. Well, potentially? Oh, never mind!

Next, my **Mind**:

It's another fantastically orchestrated, utterly entertaining, biting but intentionally, hilariously satiric, playfully "unforgiving" portrait of the realm that is "The Biz" that we're privy too thanks to this newest indie feature film effort from writer/director/executive producer [Cherie Kerr](#) and executive producers [Eric Anderson](#) and [Matt Morrison](#) that not only continues to take more than its fair share of "shots across the bow"—actually, more like direct HITS—when it comes to illustrating the ongoing perils of the industry it is comedically crushing, but also chooses to put it more specifically into the context of film festivals and all the chaos that might just be occurring behind the scenes—at least in SOME part—with the politics and shenanigans involved. Being a direct sequel to Kerr's previous effort, "[The Show Can't Go On!](#)", if the experiences the director herself has encountered over the years of being a part of said institution that is entertainment remain a part/inspiration again even for a LITTLE of what we're witnessing—that's still undeniably scary!

Having come out of the massive failure of their first stage-based attempt "Orange Is The New Orange, the narrative here finds our doggedly intrepid, totally agitated, worn-out director and her two main guys being made aware of the existence of video material that could be turned into a documentary film, causing them to consider submission to film festivals, and then the one they end up getting into. It's an all-encompassing immersion into an ever-unfolding study of the filmmaking process, from the insanity of editing to make a logically cohesive project, actor's contractual requirements, rights and royalties, the tediousness of shopping for festivals and the associated investments it takes just to make it worthwhile for submission (even if one's own mind!), festivals and their organizers being SO inept and overwhelmed, to the opportunities for meeting agents, press, and distributors, coveting festival "swag", battles of ego and who actually gets creative credit for a film, screening nightmares, awards presentations, "undeserving" winners, and thank you speeches run amok, even backstage "deals"!

It's literally ALL addressed and then some, but in such a beautifully executed, consistently lighthearted, whimsically irreverent, jocular way throughout, deeply engaging for the viewer to just enjoy sitting back and guffawing at the sheer absurdity of it all! Even the TOWN the festival in question takes place in is an exercise in farcical excess via the entire notion of riding the "gravy train" to success in the industry (and OVER-attentive or pushy wait staff and mangers! Watch the film!). Mind you, this IS ultimately being done for, admittedly "scathing", humor and this critic never felt it at all

means to put down the fully legitimate festivals out there, etc. But, in spite of this, it stands to reason these scenarios in general DO happen I'm sure, SOMEWHERE out there, and that's what delivers the film's fearless punch in "exposing" it, complete with a "where are they now" sequence during the finale that is quite a hoot. Plus, there's the sobering actuality of what the industry can be MOST about—hearing "NO" more than "YES". Period.

Folks, the entertainment business, let's be frank, has never been a bastion of unwavering integrity and selflessness, nor at ALL easy to find lasting success without compromising your soul in many respects, and I applaud Kerr and Company for simply being willing to poke candid fun at it. Onwards to the acting, Kerr extends, perpetuates, and then hysterically maintains her character's longsuffering, motivationally destroyed, yet STILL-grasping-onto-hope demeanor through her return performance as Cherie, the industry vet who was going to kiss it all a fond goodbye until new revelations renew her desire for ONE more shot at film success glory. Even as she works (through absolute MADNESS...AGAIN!) to see her new project created and gain traction via a film festival appearance, the journey is fraught with the continued frustrations, questioning, egomaniacal attitudes, zany celebrity encounters, and all other manner of lunacy, we FEEL her pain (AGAIN!), and Kerr exudes this agony so deftly throughout the film with fluid comedic timing and skill. Please remember, she's the Founder and Artistic Director of [OC Craziies](#) based out of the De Pietro Performance Center in Santa Ana, CA! Check it out!

Morrison and Flin likewise make a triumphant return to their respective roles as Cherie's two "go-to" guys Maynard and Mitch who stand by their director with unflinching dedication as they also strive to make the most of the unexpected chance to see their documentary project come alive while still managing to get themselves involved with other silliness along the way, and like Kerr, the adeptness of their evident talents with comedy shines through. Primary supporting players that also make a return include "power trio" Fitzgerald, Wilder, and Millan as Cassie (who's STILL a jovially self-serving manipulative individual out for nothing else but her own "fame"), Greta (who has her own moments to be the drama queen she's always been while discovering some new options thanks to the festival environment), and Estella (who VERY much showcases her potential for DRAMA in public upon circumstances being what they are at the festival). All three actresses are SO good at PLAYING actresses in the context they are coming out of the previous film and it was so wonderful to see them excel here again as these characters!

More arrivals include [Cole Randall](#) as the group's VERY haggard editor Fletcher, [Rey Gonzalez](#) as the crew's studio manager Ralph who has to put up with a LOT more than he should have to, [Prateek Damodaren](#) as former (and JILTED) tech head Kyle who's found a way to move on in a rather unpredicted way, [David Anderson](#) as Matricher Falls' quite eccentric mayor Clifton Radanski, [Brent White](#) as local press "celeb" Todd Tileman whose coverage of the festival just might yield the REAL opportunity he's there for, [Duane Sincerbox](#) as Moby, a local waiter (A RIOT!!) and "talkie" who makes his presence known quite well, [Matt Turrell](#) as an actor Matthew Derby who might be getting FAR more credit than he's due, [Anabelle D. Munro](#) and [Tania Pirritano](#) as Katrina and Roxie who are the celebrity hosts for the awards show at the festival, along with [Wendy Natividad](#), [Robbie Nelson](#), [Lily Smalheiser](#), [Katherine Lorentz](#), [Rusty Felbob](#), [Liz Borden](#), [Anita Morales](#), [Angela White](#), [Timothy Smith](#), [Bill Reed](#), [Dan Lee](#), [Tk Davies](#), [Doc Adams](#), and [H. Nelson Tracey](#) ALL of whom (and I DO mean this) totally make their appearances WORTHWHILE to watch and laugh at. BRAVO to the entire supporting cast beyond these as well, as you ALL make a movie possible.

So, in total, "The 3rd Annual Matricher Falls Internationel Film Festival" (and YES, the one word IS misspelled on purpose, peeps. Just had to abbreviate the title in my review header above!) is, like its predecessor, a flat-out gratifying, sidesplitting excursion into lively, exuberantly purposeful mockery and sportive derision that actually ends up being a compelling statement about the true fortitude it takes to make it in the industry while providing us with 90-minutes of definitive escapism that also delivers EXACTLY what we need SO much of in this day and age—a reason to RELAX and SMILE!!

As always, this is all for your consideration and comment. Until next time, thank you for reading!

"AMUSES AND IMPLORES FILMMAKERS TO PROCEED THE FESTIVAL CIRCUIT... WITH CAUTION"

Take2IndieReview: Rich Monetti | December 31, 2022

<https://take2indiereview.net/2022/12/the-3rd-annual-matricher-falls-international-film-festival/>

THE 3RD ANNUAL MATRICHER FALLS INTERNATIONEL FILM FESTIVAL

Director: Cherie Kerr

Cinematographer: Chris Warren

Executive Producer: Cherie Kerr, Eric Anderson, Matt Morrison

Writer: Cherie Kerr

Starring: Matt Morrison, Rich Flin, Cherie Kerr

Genre: Comedy

Run Time: 89 mins 27 sec

Film Website: www.matricherfalls.com

The 3rd Annual Matricher Falls International Film Festival is a follow-up to a chaotically hilarious mockumentary called, The Show Can't Go On! Written and directed by Cherie Kerr, the events detail the final fizz out of a burned-out sketch comedy writer/director. Playing herself, Kerr oversees an offbeat cast and crew and wonderfully exaggerates the lunacy of production. So a year later, the cavalcade is at it again, and the same antics apply. Unfortunately, the onslaughts of conflict and incompetence that previously produced critical masses of comedy doesn't come across as uproariously. But that's no reason to put aside the 89 minute film. The sarcasm still sings, and this time Kerr has a cause. Film festivals the target, the uncertain nature of the circuit is taken to task and makes this a must see for any filmmaker trying to make a name.

The film begins back at the original theatrical space, and eventually moving to the heartland, the events feel like they are actually happening. The Chris Warren cinematography makes the scenes seem second nature and operate like real time. At the same time, the actors give us characters who continually fight to be heard, and with their combative banter never taking turns, we feel like a referee trying to sort through the fouls. All together, it's as if the characters are going to come off the screen and into our personal space.

Nonetheless, this new production completely unravels at the outset. Unchanged in the year gone by, Kerr's frayed directorial impulses continue to persist, and her troupe can't keep up. Cassie (Robin Fitzgerald), Greta (Barbara Wilder) and Estella (Elizabeth Millan) haven't missed a beat either, and after cackling on too long, Kerr capitulates. She fires the actresses, and re-retirement provides the inciting incident.

The actresses threaten to sue, and it's revealed that the previous production had cameras spying the entire time. Agreeing to share the rights to the footage, the warring factions are sure the right dose of editing will yield a feature documentary that could sweep the festival circuit.

Off kilter, the editing process amuses as expected and puts the new film in the can. Thus, the search for acceptance begins. Of course, Kerr, Maynard (Matt Morrison) and Mitchell (Rich Flin) have no idea what they are doing, and the synergy of stupidity makes for the standard chortles.

The message stands out more than the laughs, though. While filmmakers are willing to invest money for their shot, do they spend the commensurate time to ensure the experience suits their film and creates the best possible exposure?

These three certainly don't. But they aren't lucky enough to have a choice, because only Matricher Falls accepts. Novices again, the whole cadre is overcome, and the actors oozing a gleeful ignorance, we can't help wondering how many filmmakers start shoveling over money.

Official photographers, seminars, buffets, after-parties and eager distributors with their wallets open – all accumulate expense. But since their film is a shoe in, the credit card keeps clicking. Now the offerings can obviously serve a valuable purpose, but an assumption is being made. It's a festival, so everything must be good to go.

Unfortunately, the real thing proves otherwise, and we don't have to actually arrive at the festival to start seeing problems. The first level of concern is the tie to the local economy.

In Matricher Falls, gravy makes this town unique, and they put the brown stuff on everything – including salad. A golden ladle being the prized trophy, the line is blurred between the integrity of the festival, and the lengths the municipality will go to ensure commercial success.

Of course, the satire lays the gravy on thick, and the waiter (Russell Felbob) exemplifies the problem. Continually pitching the staple, Felbob has his character so immersed in the marketing that he no longer recognizes the mythology he is promoting.

Moving on, the crew doesn't necessarily run into a conspiracy of corruption that means to exploit filmmakers. Instead, the organizers have little incentive to raise their professional game. Simply said, they have a captive audience of gullible filmmakers who are eager to hand over their money. So why bother?

Bob (Robbie Nelson) is the poster child, and he shines when confronted over the various failings. A total amateur, his greatest skill is placating the complaints with enough plausible deniability, and thereby giving him plenty of room to segue elsewhere.

Still, our fellow travelers are right at home. They are set up to fail from their own perspective and that of the festival. A laughing matter, the excess is easy to identify. But Matricher Falls also gets the message across. If the festival circuit lays ahead, filmmakers need to proceed. . . with caution.

NEWS PROVIDED BY

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February 03, 2023, 07:37 GMT

Founder of ETHOS Film Awards International Film Festival -Anabelle D. Munro

Celebrating purpose-driven films with a platform to showcase their projects ETHOS Film Awards International Film Festival by Anabelle D. Munro

'Film is a gateway to other worlds, new realizations, a deeper understanding of who, where, why, and what we are.'

— Anabelle D Munro

LOS ANGELES, CA, US, February 2, 2023 /[EINPresswire.com](#)/ -- Here Is a Lookback at The ETHOS Film Awards International Film Festival 2022- A Look at Some of The Winners.

Celebrating purpose-driven films and providing filmmakers with a platform to showcase their projects ETHOS Film Awards International Film Festival by Anabelle D. Munro was held in November 2021.

Santa Monica, California- A Platform for Impactful, Passionate and Deserving Filmmakers.

DATE— The fourth edition of ETHOS Film Awards International Film Festival 2022 was held in November 2021, founded by the award-winning actress, writer, director, producer, author, and C.E.O. of the L.A.-based film production company Blue Boots Entertainment, Anabelle D. Munro. A purpose-driven organization aims to bring quality content to a wider audience across the world. This year it debuted at the Laemmle Monica Film Center and Santa Monica College; with submissions from emerging talent of filmmakers, it received entries from twenty-seven countries.

Previously known as the TMIF Impact Awards, it changed to the ETHOS Film Awards in 2019; it provides an opportunity for filmmakers from all over the world to bring their worth-telling stories to an international platform, to help it achieve the due recognition and allows it for access to a great audience. Anabelle D Munro shared her decision about taking this initiative shared,

‘Film is a gateway to other worlds, new realizations, a deeper understanding of who, where, why, and what we are. Social causes, drama, documentary, experimental films, music videos, scripts, novels, photography, and the written word all compete daily for a space in our minds. We take pride in celebrating purpose driven films and are grateful to our sponsors in making this all possible. I am happy to deliver another successful edition of ETHOS Film Awards Film Festival.’

A roundabout 150 projects were selected to be premiered at the ETHOS Film Awards International Film Festival and nominated in twenty different new categories, such as ‘Purpose Driven Script Of The Year’ and ‘The OverComer Award’, among other categories. The impressive jury panel includes the head judge Suzette Troché-Stapp. Other members include Ruben Maria Soriquez, the award-winning Italian film director, writer and producer popularly known for his feature films premiering across Europe, U.S., and Asia. Curtis Webster and Yifan Du are also part of the judges on board. A diverse panel allows for better evaluation of the films, with judges precisely articulating their judgment of films based on the criteria of their content, screenplay, acting, dialogues, production, and direction.

The scales of determining the deserving winners, and a focused approach on virtues like bravery, sustainability, tolerance, diversity and inclusion, addiction rehabilitation, and social justice, were noted by the judges for noteworthy accomplishments in written and visual art. ETHOS created the Next Generation Prize to honor emerging creative talent. It is granted to works created by young people under 18.

The winners included James Keech, who won an award for Impact Director/Producer of the Year for Body Of Work, the Klaus Klein Special Award to Stairway To The Stars, Sandi Bachom for her first documentary film True Believers At The Insurrection in the category of Best First Film from NewsFest a subsidiary of ETHOS Film Awards International Film Festival and Purpose-Driven Script Of The Year was given to Big Girl Face, the complete list of winners are as follows,

- Ethos Lifetime Achievement Award: Henry Jaglom
- Impact Director/Producer of The Year: James Keach, Body Of Work
- Impact Director of The Year, Purpose-Driven Film: Salvador Carrasco
- Human Condition: Million Loves in Me
- Addiction/Recovery: Kay Sumner, “Survivors”
- Best Animation: David Foster

- Best Director: Laurel Adler, Split Feather
- Best Writer: Dawn Menge
- Best Short: Mindy and Jeremy Philips
- Best Documentary Short: The Short
- The Overcomer Award: Colton Ventura, The Prisoner
- Best Produced Screenplay: The Anxiety of Laughing
- Most Inspirational: Dani's Twins
- Best Music Lyrics: Don't Give Up, Diane Kaufman
- Best Short Script: Gabrielle Barlattier
- History in Film: Leaving The Factory, Alessia Cruci
- Rising Star Category, Purpose-Driven Writing: Jessee Dorian
- The Human Connection: Under The Sun
- Purpose-Driven Script Of The Year: Big Girl Face
- Klaus Klein Special Award: Stairway To The Stars
- Impact Kids Awards: Liam Linton
- Regenerative Technologies and Sustainability: Lindsey Ward
- Neurodiversity: Marlow Peyton, Medical Anomaly, and Harri James/ O'Kelley Legends, 2E Behind the Scenes
- Environment and Nature: Sej Saraya, Curious Woods
- Outstanding Achievements In Acting: Sean Young, Stairway To The Stars
- Outstanding Achievement in Purpose-Driven Film: Diane Miller
- Politics and Culture: Alci Rengifo, Azizam
- Outstanding Achievements Purpose-Driven Film, Community Support: Richard Tahvildaran-Jesswein
- Kara Scott Dently Award for Female Empowerment: Cherie Kerr, 3rd Matricher Falls
- International Film Festival
- Impact Writer of The Year: Sophia Louisa Lee
- Outstanding Achievements In Thought Leadership: Melinsa and Don Boyer, The Power of Thought

The event was graced by the presence of Oscar-nominated and Emmy winner Cindy Cowan who headed the special category awards under 'Conquering Disabilities With Films.' To honor her presence at the festival, she, alongside Kevin Smith, was awarded a special recognition for their valuable contributions to the entertainment industry and was given ETHOS Impact Award.

For more details and information, please head over to <https://www.amunrofilmfest.com/>.

About ETHOS Film Awards International Film Festival

The fourth edition of the ETHOS Film Awards International Film Awards was held in November 2021. Founded by an award-winning actress, writer, director, producer, author, and C.E.O. of the L.A.-based film production company Blue Boots Entertainment, Anabelle D. Munro, with an aim to bring purpose-driven films to international platforms.

Here is the list of winners from ETHOS Film Awards International Film Festival 2022

Contact Details

Website URL: <https://www.amunrofilmfest.com/>

Film Freeway: <https://filmfreeway.com/ethosfilmawards>

Twitter: <https://twitter.com/ETHOSFilmAwards>

Facebook: <https://www.facebook.com/people/ETHOS-Film-Awards/100063728495809/>

Instagram: <https://www.instagram.com/ethosfest/>

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Short Synopsis

“The Third Annual Matricher Falls International Film Festival” (international is purposely misspelled) is the story about a burned-out sketch comedy director who quits a comedy troupe only to return to the theater for another show and encounters the same problems with the cast (prequel <http://www.scgomovie.com>). When she quits again, she learns the theater’s disgruntled sound booth technician had been taping all the rehearsals and shows; planned to sue her for some trumped-up allegations. Soon, she and two of the main “characters” access that surveillance tape and fashion it into a “doc-umentary.” They edit it. Submit it to 41 festivals. Only one accepts it. The one in Matricher Falls. The film’s tagline: A film. A dream. A promising ride on the gravy train. Is what they get on this improbable journey worth it?

Production Notes

After wrapping her fully improvised mockumentary, “The Show *Can’t* Go On!”, Kerr took the film to the film festival circuit where it ultimately received 15 nominations and 10 wins. The film was loosely based on a real experience of the near-disaster sketch show, “Orange Is the *New* Orange,” a themed 90-minute stage play that intermittently featured theme pieces from the title—a story about the “Rich Housewives of Orange County” who was, as Kerr put it, “Into *things*, you know....” Yes, and they had landed in prison for “crimes of fashion.”

The sketch show was a near disaster. Rather than plunge into a dark tunnel of despair the night the show closed, Kerr went to work to memorialize the trauma by shooting SCGO in four-and-one-half days as a mockumentary. For her, and several of the play’s cast members who tagged along; it was cathartic.

Along that film festival journey, Kerr attended one film festival she refuses to name, where she and the other two lead characters in the film, Rich Flin (playing Mitch Brine) and Matt Morrison (playing Maynard Blankenship) found themselves engaged in another disastrous event—a film festival where Murphy’s law was also at play. Big time.

The three were promised lots of perks, two screenings of the SCGO film, a fancy banquet, awards ceremony, and plenty of photo ops on the red carpet. For a price (that kept escalating).

When they arrived, the three stopped at a well-known, lower-scale restaurant, where they ordered simple meals. What showed up on the table were a salad, nachos, and a chicken wrap, all drenched and smothered in a gray/brown “gravy” that smelled like wet dog food and looked like contaminated motor oil.

They hoped that a quick stop off before heading over to the festival movie theater complex would be an anomaly, but they soon learned it was not. Again, Murphy’s Law was in full swing. The theater complex was in disarray. No one knew what the other was doing behind the festival desk. Attendees did not receive a gift (swag) bag, full of goodies, they were only given cheap lanyards—ones on which they had to write out their own names. When it came to the screening and judging process, half the films were lost, and the greatest insult of all was the red carpet. It was stained with what looked like the same “gravy” they tried to scrape off their food at the cheap restaurant as they courageously tried to eat it.

When Kerr and her cohorts finally found the small theater in which Kerr was to present a requested workshop: “How to Improvise Your Film the Whole Time You’re Shooting It,” there was no projectionist for nearly an hour, and the thumb drive she was asked to bring to show her PowerPoint demonstration from, had no computer on which to play it, and the theater’s main tech booth computer system was incompatible with her drive. Kerr had paid handsomely for someone to prepare the deck, complete—with before and after examples of scenes that had been shot improvisational style then showing the difference between the scene sculpted after it had been edited. She could only present her verbal comments to an audience that had dwindled from 10 attendees down to four. Patiently, they waited—then listened as Kerr improvised her presentation without the benefit of any visual aids.

It was hell.

Then there was the SCGO screening. There were only three audience members by the time the projectionist showed up for that, and, he was an hour late. And, to escalate the surreal experience, Kerr found out the film had been lost. By the grace of God, she had brought a second thumb drive (which she never carries around) and was greatly relieved that maybe something was suddenly going to go the team’s way. Not so fast: The film kept skipping, the sound going in and out like a bad cell phone call. The timing and the comedy were grossly interrupted.

Rich, Matt, and Cherie learned that immediately after the film faux pas, the awards ceremony (they had been nominated for several awards) was not to be at 9 p.m. that night, but instead handed out at the 6 p.m. award ceremony, featuring stunt actors whose

heydays had been 40 to 50 years earlier. That ceremony had been combined with the festival for which Kerr and SCGO had been nominated. The awards ceremony was to be held now at 7 p.m.

There was no banquet. They paid \$150 for each ticket; Kerr paid \$850 for a “membership” package which ultimately did not garner the publicity it promised; entry fees into other festivals, and a handful of other “perks.” Instead, the trio, like other banquet ticket holders, ate at the theater's snack bar: Mostly Junior Mints and popcorn.

The three SCGO stars were hungry and pissed off.

They won two awards for SCGO: “Outstanding Cast Performance,” and “Best Comedy.” The statuettes were plastic, ostensibly dipped in gold paint. Both broke into Kerr's suitcase on the flight back to Orange County.

As Rich, Matt and Cherie commiserated the following night over a nice dinner at a restaurant known for its beef—though they all ordered Vegan—they later learned there had been an awards ceremony that evening—and Kerr had won for “Director of the Year.” She didn't know about it until the following morning as she was about to depart for the airport.

Conversation over that unceremonious meal, culminated in hardy laughter since the threesome found the entire experience absurd enough for...wait for it: A sequel for “The Show Can't Go On!” The storyline: Its film festival experience.

In order not to get sued, Kerr went about laying out the storyline. She pretended the arrogant tech booth director for “Orange is the New Orange,” had secretly planted hidden cameras throughout the theater, and decided the story of confiscating it and making a “doca-mentry” out of it would serve nicely as the plot. In true Kerr style, she went on to satirize the film festival experience, poking fun at the thousands of festivals (reportedly more than 8000) that were available to enter. The story, with the help of story consultant, Matt Morrison, who stars in the SCGO franchise, paralleled the three's experience at the fated Murphy's Law-esque real-life festival.

Kerr took with her a handful of the other female leads to make the sequel, “Matricher Falls: The Third Annual International (sic) Film Festival in an obscure town, was best known for its gravy—lots of varieties of it. As mayor Clifton Radensky put it in his opening speech before the award crowd, “They come for the festival. They stay for the gravy.”

The MF festival has no stunt person's awards, instead, it glorifies those who have entered the “ATM” International Film Festival—nothing to do with banking—instead, the acronym stands for “Animal Trainers for Movies.” It serves as the “warm-up act” for the MF International Film Festival awards. Ultimately, It gives top honors to Daniel Almont, who, from his hospital bed after being nearly pecked to death by a band of crows he was training for a movie, thanks the ladies of Matricher Falls for their thoughtful bouquet-basket of gravies.

The MF film has a selection of characters other characters besides the gullible leads: Maynard, Cherie, and Mitch. Chief among them, are the Mumble Gang (A rap group that wins for best song); Moby Duck, who explains how his great grandfather stepped off the Mayflower and ultimately settled in Matricher Falls, Cassie Grumple who is promised a “senior” celebrity hook-up as part of a deal to turn over the contraband surveillance tapes to the trio as fodder for the “doc-a-mentry,” Fenwick, a rambling spiritual advisor. Matthew Derby, who wins for his starring role in “What?” It also features Todd Tilliman, KSCM's only Matricher Falls television reporter, and two accidentally glamorous award hostesses, Roxy and Katrina, along with two female, long-time lovers who run the concession stand in the lobby.

Kerr's aim was to take on the out-of-control film festival circuit, all while trying to cling to sanity over her recovery from an insane personal film festival experience.

Is there another sequel in the works for the SCGO franchise? With a Cheshire grin on her face, Kerr quietly stifles a laugh.

Synopsis

A Film. A Dream. A Promising Ride on the Gravy Train.

When a burned-out sketch comedy director agrees to return to a black-box theater to give a new sketch show, *Orange Little Lies*, a reluctant chance, she runs into the same problem she did with the prior show (*Orange is the New Orange*), a show that skated on the edge of disaster during its entire six-week run. Her small group of returning actresses can't remember their lines; they can't act and they're not funny.

During an introductory table read she quits.

In the process, she instructs the three actresses to leave, pointing to the exit. Instead, they head in the other direction: Backstage. She soon learns that one of the cast members, Cassie, has a secret. It seems one of the conveyor-belt tech directors had been secretly taping the goings on backstage and onstage. He talked her into leaving the hidden surveillance devices in the closet and not bringing attention to the hidden cameras, in exchange for using his secret captured footage to make her an "actor's reel." Once the tapes were returned to him, he says (Bernie) he then planned to find something incriminating on them. He would then use that suitable content as grounds for a lawsuit against the director and the theater.

An argument ensues between Maynard, Mitch, and Cherie and the three "Lie's" actresses, Greta, Estella, and Cassie.

The entire group makes a dash for the costume closet backstage where Cassie had, a moment ago, confessed that that is where the "evidence" lay hidden.

With everyone's hands on the equipment, literally, a major scuffle takes place. A huddle with Mitch, Maynard, and Cherie spawns a strategy, while the "girls" plan theirs. The three head for a quiet huddle in the kitchen, while the girls convene at the closet door entrance. Both sides discuss how they would have to share the spoils. While the director and her supporters had taken physical possession of the equipment, the conniving actresses had the password—the key to opening and accessing the cameras' "assets."

During the whispered huddle, Mitch suggests they make a "doc-a-mentary" of the footage. All three agree they could sell it at a film festival where they would undoubtedly sell it for a lot of money.

They are eager to negotiate.

Back at the entrance to the closet, the two groups agree to meet the following morning.

Via videoconference, Cassie brings along her arrogant talent manager, Kyle Jennings. Yes, the same Kyle Jennings tech director who the director fired toward the end of the "Orange Is the New Orange" production fiasco. With him on standby onscreen, Cassie lays out her six-point deal memo: 1) the addition of on-camera cameos, 2) a "rear-end" deal (profits that roll in after above-and below-the-line expenses as recouped), 3) editing input 4) attendance at any film festivals 5) a spiritual advisor and lastly, 6) a "hook-up" with an older male celebrity—handsome; mustache; tall, sexy....

With some hesitation, Mitch, Maynard, and Cherie agree to the deal.

Cassie's rep, Kyle, suggests they "paper the deal" even though Mitch, Maynard, and Cherie think he says, "Let's pay for the deal."

Soon, all parties meet with an editor. They boss him around. He finally explodes, but earlier cozies up to Cassie. With lips pressed against Fletcher's cheek, he promises to put her in every scene of the "doc-a-mentary."

They aptly name it, "The Show Can't Go On!"

They begin looking for film festivals on the ever-popular Movie Driveby website that lets members enter upward to 8000 festivals. They select a few. They tick off a handful of them out loud—many of which they agree they can't qualify for: like the "Slate and Clapper International Film Festival," the "Third Generation Vietnamese International Film Festival," and "Big Boom International Film Festival," none of which they believe they can qualify for.

Nothing. Until one day, Maynard bolts down the hall to the theater area, where he breathlessly announces to Mitch and Cherie, “We got accepted!” But, to what? They don’t seem to care. They got accepted to...The Matricher Falls 3rd Annual International Film Festival.” They ignore the typo. They don’t care. Nor do they care that they have never heard of the city of Matricher Falls or where it is located. They’re down! Party On!

When they arrive, they realize it is no Sundance. The town is not known for its films, but is, ostensibly, known for its gravy.

The monument sign that welcomes visitors as they drive in verifies that fact. It reads: “It’s the Gravy.” Even Mayor Clifton Radensky verifies that during his opening remarks at the 3rd annual awards ceremony.

There’s lots of confusion and chaos on the first day of the festival hosted at the Frida Cinema in Matricher Falls: Lanyards have names misspelled or no names on them at all; the step-and-repeat is too small for filmmakers to stand on comfortably, and there is some visible jostling for picture taking; the seminar Director Cherie De Pietro was asked to lead—“How to Improvise Your Film” (The Whole Time You’re Shooting It) is botched when the projectionist’s faulty computer system can’t play Cherie’s thumb drive film clips and only four people attend.

To make matters worse, the three learn they missed the 2 a.m. screening of their film. Couple that with the fact that the festival team lost the cut for the second screening (the one slated to follow Cherie’s seminar). However, when she provided them with a backup of the film on a thumb drive, it was not compatible with the theater’s technology and the sound skipped like a bad cell phone call.

During the awards ceremony the following night, Greta, Estella, Cherie, and Cassie were all nominated for Best Actress. None of them win. Estella sports a very bad attitude as she arrives late, citing the breakdown of the bus that she personally had to fix. Similarly, Maynard and Mitch were also nominated for Best Actor and neither of them won either. Instead, the coveted gravy boat went to Matthew Derby for his not-so-convincing role in the film. “What?” The loquacious performer stayed way too long on stage as he thanked almost everyone he had ever worked with and the SCGO cast commiserated in the audience, where they finally broke out into a screaming match amongst themselves. Spiritual Advisor Fenwick tries desperately to coach his client, Cassie, through the debacle. The ATM Awards (which precede the MF 3rd Annual Awards, present yet another disappointment to Ralph Diablo, the theater manager from the De Pietro, when he enters that contest and is nominated for teaching a fish how to whistle in its performance in “Tanked.”

The Mumble Gang steals the night by taking home top honors for best song, “Envy You, Envy Me.” As they thank the audience with heaps of gratitude, not one attendee could understand a word they say.

The red carpet interviews with local K-SCAM radio-television personality, Todd Tilliman, are one of the few proud moments for SCGO cast members, but ultimately result in hard-to-hide disappointment as they chat with Todd and Mitch after the ceremony when Mitch confesses, “I have mixed feelings.”

Meantime, the Mayor is getting down on the red carpet for celebratory photos with the four Mumble Gang winners (and asking them for a donation for his re-election campaign), and Todd takes a photo op with the foursome when he asks in declaratory form, “We’re going to spill some gravy tonight, right?”

There is much confusion before the awards at the After Party, which takes place, before the award ceremony, as it also turns out to be a major disappointment when guests attending that party learn the “before banquet” after the award ceremony is via the concession stand where they are mandated to spend \$25 more than their initial \$150 banquet ticket in order to get a 15-percent discount on the few offerings at the “meal stand.”

It’s not exactly a Hollywood ending, but no one from the SCGO team goes home empty-handed. Maynard steals the Grand Jury Ladle (oversized) Award when it was carelessly left on the sink of the men’s room. Mitch walks out with Maynard and one of the lovely award winners. Ralph talks festival workers, Larry and Bob, into selling him one of those leftover gravy boats. Greta latches on to two of the Mumble Gang winners. Estella leaves with a new man, not her husband. Maynard, Todd, Bob, and Larry quietly deal postcards with the Mumble Gang in the corner, and Matthew Derby has a change of heart for having traded his coveted award for the ATM nominee dog, “Cha-know.” He gives it back in exchange for his award. And, Cassie, receives the call she has been waiting for from her “older man hookup” and hurriedly heads out the Frida exit with stiletto heels in hand as she looks for him. And Cherie? She tells an alleged distributor, Sheldon Stankey, that she didn’t win anything. The two have an interesting conversation...she agrees to buy him a drink where they Stankey insists they further their discussion.







Technical Specifications

Running Time: 89 minutes 27 seconds

Country of Production: US

Year of Completion: 2022

Format: Narrative Feature

Sound Specification: 48kHz Stereo

Aspect Ratio: 16:9 1920x1080 Full HD

B/W or Color: Color

Language: English

**Ree-Invent Films
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Email: Cherie@ree-inventfilms.com

Contact: KerrPR

(714) 550-9900

assistant@kerrpr-execuprov.com

Lead Cast

Matt Morrison.....Maynard Blankenship
Rich Flin.....Mitch Brine
Cherie Kerr.....Cherie De Pietro

Supporting/Featured Cast

Anabelle Munro.....Katrina Manutti
Angela White.....Ongerie
Anita Morales.....Sheila
Antony “Doc” Adams.....Daniel Almont
Barbara Wilder.....Greta Bergenbaum
Bill Reed.....Rapper-Mumble Gang
Brent White.....Todd Tilliman
Cole Randall.....Fletcher
Dan Charles Lee.....Rapper-Mumble Gang
David Anderson.....Mayor Clifton Rodansky
Duane Sincerbox.....Moby
Elizabeth Millan.....Estella
H. Nelson Tracey.....Sheldon Stankey
Juno Whelan.....Cha’ Know
Katherine Lorentz.....Tina/Server at Pop’s Café
Lars WhelenLarry
Lily Smalheiser.....Gilly
Liz Borden.....Mimi
Matthew Turrell.....Matthew Derby
Patrick Lewis.....Fenwick
Prateek Damodaren.....Kyle Jennings
Rey Gonzalez.....Ralph Diablo
Robbie Nelson.....Bob
Robin Fitzgerald.....Cassie Grumple
Rusty Felbob.....Waiter at Zov’s
Tania Pirritano.....Roxanne Devareaux
Timothy Smith.....Rapper-Mumble Gang
Toni Alexander.....Toni Alexa
Tony Gracia.....Victor
Wale TK Davies.....Rapper-Mumble Gang

Crew

Director of Photography: Chris Warren

Sound: Ethan Carranza

Second Camera: Ed Uken

Editor: Dave Harding

Assistant Editor/Photography: Harley Severin

Unit Production Manager: H. Nelson Tracey

First A.D.: Katherine Lorentz

Line Producer: Haley Dyson

Story Consultant: Matt Morrison

Production Assistant: Keagan Fritz

Production Assistant: Santiago Solis

Production Assistant: Thomas Milkowski

Production Assistant: Sara Caldwell

V.O: John Primm

Public Relations: KerrPR

Communications/Graphics: Bronwynn Buakong

Social Media: Shogo Kimoto

Craft Services: Teresita Ayala

Biography

CHERIE KERR

Executive Producer/Writer/Director/Actress

Cherie Kerr, a founding member of the world-famous L.A. Groundlings, and founder of the Orange County Crazies sketch, standup, and improvisational troupe in Santa Ana, California, released her first film in May of 2013, "We've Got Balls," a family-friendly award-winning bowling comedy which received 13 nominations and eight wins. Kerr just wrapped her third indie film, an 89-minute improvised comedy "3rd Annual Matricher Falls International Film Festival," a sequel to "The Show Can't Go On!", now streaming on various popular platforms. It received 15 nominations, 10 wins, and four glowing reviews. The latter heaping high praise for the 86-minute mockumentary. It was an "Official Selection" in 13 of the 20 festivals it entered.

"MF," wrapped in June of 2022, and is now making its way along the film festival circuit. "SCGO" was released in February 2022 picked up by Tubi, Xumo, Popsey on Plex, Mometu Roku, Amazon Fire TV, Apple TV, Google Play, Web, Android, and iOS devices as well as Amazon Prime Video, and Cinedigm.

"The Show *Can't* Go On!" won three awards from the Accolade International Film Festival in 2021, "Best Feature Film," "Best Mockumentary," and "Best Woman Filmmaker," The quirky behind-the-scenes stage show debacle also earned her an "Award of Recognition," from the IndieFEST International Film Festival, a "Best Comedy Spirit of Cinema" Award from SoCal International Film Festival and an "Outstanding Achievement in Directing" honor from The Most Important International Film Festival." It also garnered top honors at AOF Megafest for "Best Comedy," "Outstanding Cast Performance," and "Director of the Year," and recently was given an "Artists Circle" and "Honorable Mention" award from the NOVA International Film Festival."

Kerr's first film, "We've Got Balls," made its world debut at the 2013 Newport Beach International Film Festival. It went on to win at the Action on Film and Movieville International Film Festivals, and the All Sports Los Angeles Film Festival. At AOF, Kerr took home awards for "Filmmaker of the Year," "Best Comedy – Feature," and "Outstanding Cast Performance." The film also was first runner-up for the "WithoutABox.com Best In Show" award. The film also won "Best Comedy" at the Movieville event in September 2013 and Balls won two additional awards "Audience Choice" and "Best Feature- Bronze" at the All Sports Los Angeles Film Festival in November 2013. During IndieFest 2013, the film earned the "Award of Excellence" for a feature film and in 2014 at the 47th WorldFest-Houston International Film & Video Festival racked up an eighth honor for the film: "Silver Remi" for best trailer.

Kerr has been given numerous accolades and rave reviews for her work over the years as producer/writer/director/actress for her live stage work. She now has parlayed her expertise and creativity into the genre of film. Having produced a number of comedy shorts for the O.C. Crazies over the past 32 years, Kerr founded Ree-invent Films in 2011 for the purpose of furthering her career interests and expanding her efforts from comedy shorts to full-length feature films. Kerr, named one of the "Top Ten Most Sensational People in Orange County" by *Orange Coast* magazine, has also been highly lauded for her work as a comedy writer/director, having garnered "Best Sketch of the Year" by the *Los Angeles Times* for her quirky sketch, "Too Much Shoulder Pad." She was also honored in October 2019 by Arts OC for the Helena Modjeska Cultural Legacy Award for her Lifetime Achievement in Comedy. In January 2022, Kerr was also featured and recognized for her long-running work in comedy by the *Los Angeles Times* in January 2022 with a front-page feature on

her many accomplishments. She also was named "One of the Top Most Sensational People in Orange County" by Orange Coast Magazine along with Michael Eisner of Disney.

Kerr has also won awards for her work as a lyricist, publicist, journalist, and author.

Author of 15 books; "Charlie's Notes" was named a winner in the New York book Festival. Two of her books include forewords by fellow Groundling alums and SNL players, Phil Hartman and Julia Sweeney. Over the years, Kerr has written more than 450 sketches, seven screenplays, one full-length Broadway musical, and directed dozens of sketch, and improv comedy shows. She also wrote and starred in her own one-woman show, "Out of Her Mind." In addition, she has won awards for her four-decade plus public relations firm, KerrPR, over the past 45 years. She started ExecuProv in 1983, a company which teaches improv comedy techniques to Fortune 100 and 500 companies. It continues to thrive, bulldozing its course offerings both via Video meeting platforms and live on stage at the 78-seat De Pietro Performance Center's black-box theater in Santa Ana, CA.

Kerr's mission with Ree-invent Films is to provide full-length feature comedies that offer not only laughs, but moral/satirical messages that leave audiences thinking, long after the laughter subsides.

Founder of four businesses, Kerr brings tremendous acumen and savvy to the table along with an abundance of her unique, enviable, and highly original sense of creativity. She is accustomed to mobilizing teams, utilizing the best resources, pumping out excellent products, and garnering results that translate into strong bottom lines.

She continues to run the De Pietro Performance Center in Santa Ana, Calif., located in the heart of the city's Arts District. It is there that she teaches and directs.

Kerr is the mother of filmmaker Drake Doremus ("Like Crazy," winner of the 2011 Sundance Film Festival Grand Jury Prize), who has since gone on to make a number of other movies (most of which are improvised) including those featuring A-list celebrities such as Guy Pearce, Jennifer Lawrence, Felicity Jones, Anton Yelchin, Ian McGregor, Nicholas Hoult, Jamie Dornan, Kristen Stewart, Shailene Woodley, and Sebastian Stan.

Kerr is the mother of three and grandmother to six children.

Cherie Kerr
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Email: cherie_kerr@kerrpr-execuprov.com

Theatrical Resume

RESUME

Founding and performing member of the Los Angeles Groundlings (1972 - 1975). Produced, directed, performed in various alternate format shows and served on the Groundlings alumni committee intermittently (1983 to 2005).

More than 40 years of experience and extensive background in performing, writing, story editing, as well as theatrical /improv/sketch/short film and feature film producing and directing.

Recipient- 2019 -Arts OC - Helen Modjeska Cultural Award Lifetime Achievement Award for Comedy

Founder (January 1990 to present) and head writer / artistic director / producer of the Orange County Crazies, an improv comedy and sketch organization. Wrote more than 450 sketches.

Named one of the "Top Ten Most Sensational People" in Orange County by Orange Coast magazine, along with Michael Eisner in 1992.

Produced, directed, and wrote various video pieces for the OC Crazies including parodies of music videos and the lifestyle and neuroses of the Orange County yuppie and spoofs on global events.

Member (since 1983): ASCAP - American Society of Composers, Authors & Publishers.

Member of Women in Film – since 2012 (L.A. Chapter)

Among the winners of the 2011 New York Book Festival for *Charlie's Notes: A Memoir*

Writer of "Too Much Shoulder Pad," named as best comedy sketch of the year in 1990 by the L.A. Times.

Wrote, directed, and starred in "Out of Her Mind," a one-woman show (1997).

Producer/Writer/Director *We've Got Balls* – full-length feature film – winner of 8 awards – Official Selection in the Newport Beach Film Festival 2013, Action on Film International Film Festival 2013, Movieville Film Festival 2013, All Sports LA Film Festival 2013. Winner of "Best Comedy – Feature," "Outstanding Cast Performance" and "Filmmaker of the Year" awards at Action on Film. Winner of "Best Comedy" at Movieville. Nominated for "WithoutABox Best In Show" award at Action on Film. Recipient of "Award of Excellence" from The IndieFest in November, 2013. In November 2013, winner of "Audience Choice" and placed in the "Best Feature" category at All Sports LA Film Festival. Winner of "Silver Remi – Best Trailer" at WorldFest – Houston in April 2014. Nominated for "Best Comedy Scene" award at the 2014 Action on Film International Film Festival. The film was picked up for distribution by Indie Rights and was released on May 26, 2015.

In her latest film, "The Show Can't Go On!" she received 15 nominations and has won nine awards along the film festival circuit for the 90-minute mockumentary spoof: An "Award of Recognition" in IndieFESTt; three awards in the Accolade Film Competition ("Woman Filmmaker," "Mockumentary", Comedy); "Best Comedy" in the Spirit of Cinema Awards in the SoCal Film Festival; two awards from Action On Film Megafest for "Best Comedy" and "Outstanding Cast Performance," from TMIF (The Most Important Films Competition) as well as the Impact Award for "Director of the Year." It also received four additional nominations in the Glendale International Film Festival and Hollywood Dreams. A sequel, "Matricher Falls" just wrapped its shoot and is in post-production. It is due out in Spring 2022.

Mother of Drake Doremus-winner of the 2011 Sundance Film Festival Grand Jury Prize (Like Crazy – purchased by Paramount/Indian Paintbrush); named in Forbes and Hollywood Reporter among top 30 under 30 (2011); Breathe In, 2014 (Paramount). Several other films through since that time, featuring A-list talent.

Member of Women in Film – since 2012 (L.A. Chapter)

WRITING/DIRECTING/PERFORMING/PRODUCING CREDITS

2008 to present:

FULL-LENGTH FEATURE FILM PROJECTS

3rd Annual Matricher Falls International Film Festival—a full-length mockumentary. Due out in Summer 2023- 19 nominations and 18 awards.

The Show Can't Go On! -a full-length mockumentary -Released in January 2022. Received 15 nominations and nine wins along the film festival circuit.

Smalls Claims – a full length-independent feature film – due out in Spring 2024.

We've Got Balls – full-length independent feature film – released August 2014- winner of 8 awards/distribution May,2015 Indie Rights.

Co-founder Ex-Serp Productions – producing reality series/PSA's/sizzle reels

Founder of HTVL (Humorous Video Training Library) sketches for corporate presentations

Consulting story editor: *The Bum* feature film by director Drake Doremus

Consulting story editor on *Turns*, short feature by director Drake Doremus

IN DEVELOPMENT/FINISHED PRODUCTIONS

Co-creator/Executive Producer – “Last Chance Bootcamp”

Co-creator Executive Producer – “Ad Wars”

Co-creator/Executive Producer – “Resort Guru”

Consulting Producer – “Hollywood Celebrity Divorce” – E! Entertainment

SCREENPLAYS

2022 The 3rd Annual Matricher Falls International Film Festival

2019 The Show *Can't* Go On!

2015 We've Got Balls (award-winning comedy feature)

2012 Small Claims (in production)

2007 Hype (full-length dramedy feature)

2008 Losing Your Marbles (full-length dramedy feature)

1990 to present --

Comedy film shorts:

"Hype" – nominated for "Best Comedy Feature" at 2014 Action on Film International Film Festival

"Background Check" – runner-up for "Best Comedy Scene" at 2014 Action on Film International Film Festival

"Popstars" – comedy short sendup of the show "Popstars"

"Inmates" – comedy short lampooning "The Bachelor"

"Embedded" – send up of reporters embedded in OC venues

"Hardly Copy"

"Loud Man"

"Publisher's Clearing House" (This winner had the entire contents of her home removed)

(many others)

Music video spoofs:

"When a Man Loves a Beamer"

"I Will Always Screw You"

"Had" (take off on Jackson's "Bad")

"Achy Breaky Cart" – grocery store spoof

"Coca-cabana" – Cocaine in OC

(many others)

THEATRICAL/ENTERTAINMENT:

1990 to Present --

Writer / Director Orange County Crazies Main Company – all improv show

IMPROVISATIONAL COMEDY SHOWS:

1990 to 2010 -- Artistic Director of weekend shows for:

Orange County Crazies – Mixed Nuts

Orange County Crazies – Main Company

Orange County Crazies – Crazies Plus Orange County Crazies – Crazie Beez

Orange County Crazies – Crazies-in-Training

SKETCH COMEDY SHOWS: (writer/producer/director)

2018 "Orange is the New Orange"

2001- 2006 "Orange Lang Syne" – New Year's Eve Show

2005 -- "The Eternal Sunshine of the Orangeless Mind"

2001 -- "2001: An Orange Odyssey"

1998 -- "Law Revue '98"

1997 -- "Law Revue '97"

"Out Of Her Mind"

1996 -- "You'll Never Work In This Orange Again"

"Law Revue '96"

"The OrangeCracker"

1995 -- "Orange Flew Over the Cuckoo's Nest"

"Orange Side Story"

"Gone With the Orange"

1994 -- "OrangeFeld"

"Orangethello"

"Romancing the Orange"

1993 -- "Orange Trek: The Lost Generation"

"As The Orange Turns"

"The Orange, The Bad & The Ugly"

1992 -- "Orangelahoma""TGI/Orange"

"Ahh...Those Lounge Swingin' DuBois Sisters!" (Full-length musical)

"The Wizard of Orange"

"Raiders of the Lost Orange"

1991 -- "Don't Cry For Me Orangentina"

"Ahh...Those Lounge Swingin' DuBois Sisters!"

"Orange On A Hot Tin Roof"

"LizAnne Live...Alone At Last"

1990 -- "It's Not Easy Bein' Orange"

"Behind The Orange Curtain"

"This Is Orange County"

1987 --

"Confessions of A Studio Musician" starring Tommy Tedesco

"Top Finalist/Lyric Division" Music City Song Festival Contest

1985 --

"The Groundlings' Tenth Anniversary Reunion Show" -- Producer

"First Place Winner/Lyric Competition" Music City Song Festival Contest

ADDITIONAL COMMENTS:

-- Author of 15 books among them: *Build to Laugh: How to Construct Sketch Comedy With the Fast and Funny Formula* and *"Who's There?" the Sketch and Improvisational Player's Guide to Conceiving, Creating and Developing Original Characters* (both books used at Second City as training manuals)

-My Watergate Scandal Tell-All: How I Unwittingly Caused This Historic Event -ghostwrote/cover credit)

--Produced, directed and wrote many comedy industrials including those for Jack in the Box, the American School Food Service Association, Foothill Capital, Honda, and Kawasaki.

-Winner of the Music City Song Festival 1985 lyric competition for "I'm Me,"; runner up 1987 for "Rick's Song,"; top 25 winners in the same contest in 1984

--Creator of ExecuProv's HTVL (Humorous Training Video Library -41 clips) comedy training shorts used by Toyota, SCE, FedEx, and many others.

--Also founder of KerrPR, an award-winning 45-year-old public relations firm based in Santa Ana, CA

--Also founder of ExecuProv—offering presentation and communication skills to Fortune 100/500 companies using the rigors of improv comedy as the basis for her presentation and communications skills teaching techniques.

--Also founder of Ree-invent Films – 2013



Press Releases

August 1, 2023

For: Immediate Release

Contact: Shannon Dugger, KerrPR – Shannon@kerrpr-execuprov.com 303 619-3949 or Bronwynn Buakong, KerrPR 714 550-9890.

REE-INVENT FILMS INDIE FEATURE '3RD ANNUAL MATRICHER FALLS INTERNTIONEL FILM FESTIVAL' SCORES 19 NOMINATIONS and 16 WINS ALONG THE FILM FESTIVAL CIRCUIT

Picked up by Filmhub - on Amazon Prime and through Reveel to date

Santa Ana, Calif: “3rd Annual Matricher Falls International Film Festival,” the second in a trilogy of mockumentary comedies that features the travails of a beleaguered sketch comedy director, has won 16 awards (19 nominations) thus far as it makes its way along the film festival circuit, according to Cherie Kerr, one of the Executive Producers of the 89-minute indie feature and who directed, wrote and co-stars in the sendup about the burgeoning indie film festival industry. (www.matricherfalls.com) (trailer) <https://matricherfalls.com/about-the-film/>

(She interjects that International is intentionally misspelled.)

The film festival satirical sendup won a “Grand Jury Prize” in the ETHOS FILM AWARDS; an “Award of Recognition” in IndieFEST for “Feature Film;” two honors in the Accolade International Film Festival, for “Feature Film” and “Movie Trailer.” In the London, New York, Florence, Hollywood film festivals, it won in the best comedy category. In 8&Half International Film Festival it won an award for “Best Director,” and “Best Trailer,” and in the Nova Fest it was given a seat in the “Artist’s Circle,” and also picked up three “Honorable Mention Awards” for the trailer and the film. It also won an “Artist’s Circle” award in the SoCal Fest for “Best Feature” and the trailer won “Best Trailer” which screened virtually and live during its festival.

“MF” was just picked up by Filmhub and within 24 hours, was chosen by Amazon Prime for its lineup of films and recently chosen by Reveel.

The prequel, “The Show Can’t Go On,” (www.scgo.com) which garnered 15 nominations and nine awards, and which streams on Mometu, Cineverse, Popsy on Plex, Tubi, Xumo, YouTube Movies and TV, Amazon Prime Video, and The Onyx Network, is a story about a failed sketch comedy show and its “conveyor belt crew, **iffy actors and one burned-out sketch comedy director.**” The Matricher Falls film picks up where SCGO leaves off: The three main characters cobble together surveillance footage to make a “doca-mentary.” They travel the film festival circuit (well, they submit) in an attempt to secure fame and fortune.

The prequel, “The Show Can’t Go On!” is currently running on many major platforms, having been picked up by Mometu, Tubi, Cineverse, Amazon Prime Video, Popsy on Plex, Xumo, Onyx Network and YouTube movies and films.

The MF story lives up to its tagline, “**A film. A dream. A promising ride on the gravy train.**” The SCGO’s acceptance into the Matricher Falls festival, is at the heart of the storyline which covers the hopeful trio’s experience leading up to it parallels the disappointment of the real-life failed sketch show Kerr mounted with the Orange County Crazies in 2019. The SCGO mockumentary was accepted at a number of film festivals in 2019 and 2021 and was lauded with numerous honors and rave reviews.

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The film was improvised from a tight storyline/treatment crafted by Kerr. “The plot was partly based on a true story,” Kerr quips. “When we staged the sketch show, “Orange is the New Orange,” and it held together by only a shoestring, we then re-lived it in a film. That venture prompted ‘The Show *Can*’t Go On!’ which traveled the film festival circuit in early 2021.” The film was then selected by several festivals—one in the summer of 2021; that experience also spawned one disaster after another. As such, “The MF film pretty much wrote itself,” Kerr laughs.

Ree-invent Films is an offshoot of the Orange County Crazies, a sketch, standup, and improv comedy 501.c non-profit organization that has served the Orange County community for the past 33 years with classes and shows. It ventured into indie films in 2013.

“3rd Annual Matricher Falls International Film Festival,” has been in various film festivals since last fall. The film marks the OC Crazies and Ree-invent Films third effort. In 2013, Kerr’s “We’ve Got Balls,” a family -friendly cult, bowling movie nabbed 13 nominations and eight awards including, “Best Comedy,” “Outstanding Cast Performance,” and “Director of the Year,” among others. It is still enjoyed around the world.

Kerr notes that the MF film team is now in pre-production of final part of this series with a projected release date of fall 2024. For more information or investment opportunities, visit www.matricherfalls.com) or call OC Craziest 714 550-9890 or 714 271-2140. Reviewers are urged to contact cherie@ree-inventfilms.com for a screener.

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July 16, 2023

For: Immediate Release

Contact: Shannon Dugger, KerrPR – Shannon@kerrpr-execuprov.com 303 619-3949 or Bronwynn Buakong, KerrPR 714 550-9890.

REE-INVENT FILMS INDIE FEATURE '3RD ANNUAL MATRICHER FALLS INTERNATIONAL FILM FESTIVAL' SCORES 19 NOMINATIONS and 16 WINS ALONG THE FILM FESTIVAL CIRCUIT

Picked up by Filmhub - soon on Amazon Prime

Santa Ana, Calif: “3rd Annual Matricher Falls International Film Festival,” the second in a trilogy of mockumentary comedies that features the travails of a beleaguered sketch comedy director, has won 16 awards (19 nominations) thus far as it makes its way along the film festival circuit, according to Cherie Kerr, one of the Executive Producers of the 89-minute indie feature and who directed, wrote and co-stars in the sendup about the burgeoning indie film festival industry. (www.matricherfalls.com) (trailer) <https://matricherfalls.com/about-the-film/>

(She interjects that International is intentionally misspelled.)

The film festival satirical sendup won a “Grand Jury Prize” in the ETHOS FILM AWARDS; an “Award of Recognition” in IndieFEST for “Feature Film;” two honors in the Accolade International Film Festival, for “Feature Film” and “Movie Trailer.” In the London, New York, Florence, Hollywood film festivals, it won in the best comedy category. In 8&Half International Film Festival it won an award for “Best Director,” and “Best Trailer,” and in the Nova Fest it was given a seat in the “Artist’s Circle,” and also picked up three “Honorable Mention Awards” for the trailer and the film. It also won an “Artist’s Circle” award in the SoCal Fest for “Best Feature” and the trailer won “Best Trailer” which screened virtually and live during its festival.

“MF” was just picked up by Filmhub and within 24 hours, was chosen by Amazon Prime for its lineup of films.

The prequel, “The Show Can’t Go On,” (www.scgo.com) which garnered 15 nominations and nine awards, and which streams on Mometu, Cineverse, Popsey on Plex, Tubi, Xumo, YouTube Movies and TV, Amazon Prime Video, and The Onyx Network, is a story about a failed sketch comedy show and its “conveyor belt crew, **iffy actors and one burned-out sketch comedy director.**” The Matricher Falls film picks up where SCGO leaves off: The three main characters cobble together surveillance footage to make a “doca-mentry.” They travel the film festival circuit (well, they submit) in an attempt to secure fame and fortune.

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June 26, 2023

For: Immediate Release

Contact: Shannon Dugger, KerrPR – Shannon@kerrpr-execuprov.com 303 619-3949 or Bronwynn Buakong, KerrPR 714 550-9890.

**REE-INVENT FILMS INDIE FEATURE ‘3RD ANNUAL MATRICHER FALLS INTERNTIONEL FILM FESTIVAL’ SCORES
19 NOMINATIONS and 16 WINS ALONG THE FILM FESTIVAL CIRCUIT**

MF Takes Top Honors; Ready for Release

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The film festival satirical sendup won a “Grand Jury Prize” in the ETHOS FILM AWARDS; an “Award of Recognition” in IndieFEST for “Feature Film;” two honors in the Accolade International Film Festival, for “Feature Film” and “Movie Trailer.” In the London, New York, Florence, Hollywood film festivals, it won in the best comedy category. In 8&Half International Film Festival it won an award for “Best Director,” and “Best Trailer,” and in the Nova Fest it was given a seat in the “Artist’s Circle” and also picked up three “Honorable Mention Awards” for the trailer and the film. It also won an “Artist’s Circle” award in the SoCal Fest for “Best Feature” and the trailer won “Best Trailer” which screened virtually and live during its festival. Ree-invent is awaiting other notifications from additional film festival submissions—those that have pegged it as an Official Selection.

The film is currently running on many major platforms, having been picked up by Mometu, Tubi, Cineverse, Amazon Prime Video, Popsy on Plex, Xumo, Onyx Network and YouTube movies and films.

The film was shot at the De Pietro Performance Center and Frida Theaters in Santa Ana, Pop’s Café in Santa Ana, and Zov’s Restaurant in Tustin.

The prequel, “The Show Can’t Go On,” (www.scgo.com) which garnered 15 nominations and nine awards, and which streams on Cinedigm, Popsey on Plex, Tubi, Xumo, Mometu, Roku, Google Play, Apple TV, Amazon FireFox, Android and Apple devices, LG TV and Amazon Prime Video, among others, is a story about a failed sketch comedy show and its “conveyor belt crew, iffy actors and one burned-out sketch comedy director.” The Matricher Falls film picks up where SCGO leaves off: The over-wrought director and two of her favorite actors discover surveillance tape in the theater (placed by a disgruntled former sound booth technician, who planned to use it to sue the theater). They fashioned that hidden footage into a “doca-mentary.” Ostensibly, we then see the ambitious trio at the only film festival at which it was accepted. We travel that journey with them as they hope for fame and fortune.

The MF story lives up to its tagline, “**A film. A dream. A promising ride on the gravy train.**” The SCGO’s acceptance into the Matricher Falls festival, and the hopeful trio’s experience leading up to it, parallels the disappointment of the real-life failed sketch show Kerr mounted with the Orange County Crazies in 2019. The SCGO mockumentary was accepted at a number of film festivals in 2019 and 2021 and was lauded with numerous honors and rave reviews.

“Both SCGO and the MF film were improvised from a tight storyline/treatment,” Kerr explains. “In my 45-years in comedy,” she continues, “I don’t think I have ever had more fun working on a ‘serial’ project.”

“It was a joy to do this sequel,” says Matt Morrison,” who stars with Kerr and close colleague, Rich Flin. “We had such a blast shooting the film and adding new characters.” Along with Morrison, those who returned to perform in the sequel include Robin Fitzgerald, playing the dumb-witted Cassie; Elizabeth Millan as profane Estella; and Barbara Wilder as an easy-to-rile Greta. Morrison plays Maynard Blankenship, while Flin plays a loquacious Mitch Brine.

Others in the film in supporting roles include: Brent White as Todd Telliman, Matricher Falls’ only television reporter; Lars Whelan and Robbie Nelson, bumbling film festival workers; Tania Pirritano and Anabelle Monroe, award ceremony hostesses; Patrick Lewis, as Fenwick, Cassie’s spiritual advisor; Rey Gonzales, the bossy theater manager; Cole Randall, Fletcher, who edits the surveillance footage and makes it into a “story;” Anita Morales and Liz Bordon, as snarky concession stand workers; David Anderson as Mayor Clifton Rodensky; Rusty Felbob and Duane Sincerbox as waiters at an upscale MF restaurant; Antony Adams, the winner of the “Animal Trainers for Movie” awards; and Angela White plays diva “Ongerie,” who clearly dominates one of the film’s final scenes. Henry Nelson Tracy and Katherine Lorentz play a distributor and

waitress respectively as they add spice and humor to the indie spoof. Lily Smallheiser is the festival's program director, and Matt Turrell plays Matthew Derby, who wins for best actor in the comedy, "What?"; Prateek Damodaren, who played a bossy tech director in SCGO, is featured in MF returning to play a conceited Hollywood agent. Their performances also punch up the satirical farce with outstanding performances. Stealing the show altogether, however, are four members of the (inaudible) rapping Mumble Gang: Bill Reed, Timothy Smith, T.K. Davies and Dan Charles Lee, who win big at the MF film festival for best song, "Envy You, Envy Me."

The film was improvised from a tight storyline/treatment crafted by Kerr. "The plot was partly based on a true story," Kerr quips. "When we staged the sketch show, "Orange is the New Orange," and it held together by only a shoestring, we then re-lived it in a film. That venture prompted 'The Show *Can't* Go On!' which traveled the film festival circuit in early 2021." The film was then selected by several festivals—one in the summer of 2021; that experience also spawned one disaster after another. As such, the MF film pretty much wrote itself," Kerr laughs.

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Kerr notes that the MF film team is working on a summer 2023 release date. For more information, visit www.matricherfalls.com) or call OC Crazies 714 550-9890 or 714 271-2140. Reviewers are urged to contact cherie@ree-inventfilms.com for a screener.

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May 10, 2023

For: Immediate Release Contact: Shannon Dugger, KerrPR – Shannon@kerrpr-execuprov.com 303 619-3949 or Bronwynn Buakong, KerrPR 714 550-9890.

REE-INVENT FILMS INDIE FEATURE 'The 3RD ANNUAL MATRICHER FALLS INTERNATIONAL FILM FESTIVAL'
SCORES 14 NOMINATIONS and 13 WINS ALONG THE FILM FESTIVAL CIRCUIT

Takes Top Honors; Ready to Stream

Santa Ana, Calif: "The 3rd Annual Matricher Falls International Film Festival," the second in a trilogy of mockumentary comedies that features the travails of a beleaguered sketch comedy director, has won 18 awards (19 nominations) thus far as it makes its way along the film festival circuit, according to Cherie Kerr, one of the Executive Producers of the 89-minute indie feature and who directed, wrote and stars in the sendup about the burgeoning indie film festival industry. (www.matricherfalls.com) (trailer) <https://matricherfalls.com/about-the-film/>

(She interjects that International is intentionally misspelled.)

The film festival satirical sendup won a “Grand Jury Prize” in the ETHOS FILM AWARDS; an “Award of Recognition” in IndieFEST for “Feature Film;” two honors in the Accolade International Film Festival, for “Feature Film” and “Movie Trailer.” In the London, New York, Florence, Hollywood, 8&Half, International Comedy Film Festival it won for “Best Comedy.” In the Nova Film Fest it was given a seat in the “Circle of Recognition.” Ree-invent is awaiting other notifications from additional film festival submissions.

The film was shot at the De Pietro Performance Center and Frida Theaters in Santa Ana, Pop’s Café in Santa Ana, and Zov’s Restaurant in Tustin. The prequel, “The Show Can’t Go On,” (www.scgo.com) which garnered 15 nominations and nine awards, and which streams on Cinedigm, Popsey on Plex, Tubi, Xumo, Mometu, Roku, Google Play, Apple TV, Amazon FireFox,,Android and Apple devices, and Amazon Prime Video, is a story about a failed sketch comedy show and its “conveyor belt crew, iffy actors and one burned-out sketch comedy director.” The Matricher Falls film picks up where SCGO leaves off. The over-wrought director and two of her favorite actors discover surveillance tape in the theater (placed by a disgruntled former sound booth technician, who planned to use it to sue the theater). They fashioned that hidden footage into a “documentary.” Ostensibly, we then see the ambitious trio at the only film festival at which it was accepted. We travel that journey with them as they hope for fame and fortune.

The MF story lives up to its tagline, “A film. A dream. A promising ride on the gravy train.” The SCGO’s acceptance into the Matricher Falls festival, and the hopeful trio’s experience leading

up to it, parallels the disappointment of the real-life failed sketch show Kerr mounted with the Orange County Crazies in 2019. The SCGO mockumentary was accepted at a number of film festivals in 2019 and 2021 and was lauded with numerous honors and rave reviews.

“Both SCGO and the MF film were improvised from a tight storyline/treatment,” Kerr explains. “In my 45-years in comedy,” she continues, “I don’t think I have ever had more fun working on a ‘serial’ project.”

“It was a joy to do this sequel,” says Matt Morrison,” who stars with Kerr and close colleague, Rich Flin. “We had such a blast shooting the film and adding new characters.” Along with Morrison, those who returned to perform in the sequel include Robin Fitzgerald, playing the dumb-witted Cassie; Elizabeth Millan as profane Estella; and Barbara Wilder as an easy-to-rile Greta. Morrison plays Maynard Blankenship, while Flin plays a loquacious Mitch Brine.

Others in the film in supporting roles include: Brent White as Todd Telliman, Matricher Falls’ only television reporter; Lars Whelan and Robbie Nelson, bumbling film festival workers; Tania Pirritano and Anabelle Monroe, award ceremony hostesses; Patrick Lewis, as Fenwick, Cassie’s spiritual advisor; Rey Gonzales, the bossy theater manager; Cole Randall, Fletcher, who edits the surveillance footage and makes it into a “story;” Anita Morales and Liz Bordon, as snarky concession stand workers; David Anderson as Mayor Clifton Rodensky; Rusty Felbob and Duane Sincerbox as waiters at an upscale MF restaurant; Antony Adams, the winner of the “Animal Trainers for Movie” awards; and Angela White plays diva “Ongerie,” who clearly dominates one of the film’s final scenes. Henry Nelson Tracy and Katherine Lorentz play a distributor and waitress respectively as they add spice and humor to the indie spoof. Lily Smallheiser is the festival’s program director, and Matt Turrell plays Matthew Derby, who wins for best actor in the comedy, “What?”; Prateek Damodaren, who played a bossy tech director in SCGO, is featured in MF returning to play a conceited Hollywood agent. Their performances also punch up the satirical farce with outstanding performances. Stealing the show altogether, however, are four members of the (inaudible) rapping Mumble Gang: Bill Reed, Timothy Smith, T.K. Davies and Dan Charles Lee, who win big at the MF film festival for best song, “Envy You, Envy Me.”

The film was improvised from a tight storyline/treatment crafted by Kerr. “The plot was partly based on a true story,” Kerr quips. “When we staged the sketch show, “Orange is the New Orange,” and it held together by only a shoestring, we then re-lived it in a film. That venture prompted ‘The Show Can’t Go On!’ which traveled the film festival circuit in early 2021.” The film was then selected in several festivals—one in the summer of 2021; that experience also spawned one disaster after another. As such, the MF film pretty much wrote itself,” Kerr laughs.

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Kerr notes that the MF film team is working on a summer 2023 release date. For more information, visit www.matricherfalls.com) or call OC Crazies 714 550-9890 or 714 271-2140. Reviewers are urged to contact cherie@ree-inventfilms.com for a screener.

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December 2, 2022

For: Immediate Release

Contact: Shannon Dugger, KerrPR – Shannon@kerrpr-execuprov.com 303 619-3949 or Bronwynn Buakong, KerrPR 714 550-9890.

**REE-INVENT FILMS INDIE FEATURE ‘The 3RD ANNUAL MATRICHER FALLS INTERNATIONAL FILM FESTIVAL’
SCORES 4 WINS ALONG THE FILM FESTIVAL CIRCUIT**

Takes Top Honors Early in Film Festival Run

Santa Ana, Calif: “The 3rd Annual Matricher Falls International Film Festival,” the second in a trilogy of mockumentary comedies that features the travails of a beleaguered sketch comedy director, has won four awards thus far as it makes its way along the film festival circuit, according to Cherie Kerr, one of the Executive Producers of the 89-minute indie feature and who directed, wrote and stars in the sendup about the

burgeoning indie film festival industry. (www.matricherfalls.com) (trailer) <https://matricherfalls.com/about-the-film/>

(She interjects that International is intentionally misspelled.)

The film festival satirical sendup won a “Grand Jury Prize” in the ETHOS FILM AWARDS; an “Award of Recognition” in IndieFEST for “Feature Film,” and recently won the same honor in the Accolade International Film Festival, for “Feature Film” and “Movie Trailer.” Ree-invent is awaiting other notifications from additional film festival submissions.

The film was shot at the De Pietro Performance Center and Frida Theaters in Santa Ana, Pop’s Café in Santa Ana, and Zov’s Restaurant in Tustin.

“The Show Can’t Go On,” (www.scgo.com) which garnered 15 nominations and nine awards, and which streams on Tubi, Xumo, Mometu, Roku, Google Play, Apple TV, Amazon FireFox and Amazon Prime Video, is a story about a failed sketch comedy show and its “conveyor belt crew, iffy actors and one burned-out sketch comedy director.” The Matricher Falls film picks up where SCGO leaves off. The over-wrought director and two of her favorite actors discover surveillance tape in the theater (placed by a disgruntled former sound booth technician, who planned to use it to sue the theater). They fashioned that hidden footage into a “documentary.” Ostensibly, we then see the ambitious trio at the only film festival at which it was accepted. We travel that journey with them as they hope for fame and fortune.

The MF story lives up to its tagline, “**A film. A dream. A promising ride on the gravy train.**” The SCGO’s acceptance into the Matricher Falls festival, and the hopeful trio’s experience leading up to it, parallels the disappointment of the real-life failed sketch show Kerr mounted with the Orange County Crazies in 2019. The SCGO mockumentary was accepted at a number of film festivals in 2019 and 2021 and was lauded with numerous honors and rave reviews.

“Both SCGO and the MF film were improvised from a tight storyline/treatment,” Kerr explains. “In my 45-years in comedy,” she continues, “I don’t think I have ever had more fun working on a ‘serial’ project.”

“It was a joy to do this sequel,” says Matt Morrison,” who stars with Kerr and close colleague, Rich Flin. “We had such a blast shooting the film and adding new characters.” Along with Morrison, those who returned to perform in the sequel include Robin Fitzgerald, playing the dumb-witted Cassie; Elizabeth Millan as profane Estella; and Barbara Wilder as an easy-to-rile Greta. Morrison plays Maynard Blankenship, while Flin plays a loquacious Mitch Brine.

Others in the film in supporting roles include: Brent White as Todd Telliman, Matricher Falls’ only television reporter; Lars Whelan and Robbie Nelson, bumbling film festival workers; Tania Pirritano and Anabelle Monroe, award ceremony hostesses; Patrick Lewis, as Fenwick, Cassie’s spiritual advisor; Rey Gonzales, the bossy theater manager; Cole Randall, Fletcher, who edits the surveillance footage and makes it into a “story;” Anita Morales and Liz Bordon, as snarky concession stand workers; David Anderson as Mayor Clifton Rodensky; Rusty Felbob and Duane Sincerbox as waiters at an upscale MF restaurant; Antony Adams, the winner of the “Animal Trainers for Movie” awards; and Angela White plays diva “Ongerie,” who clearly dominates one of the film’s final scenes. Henry Nelson Tracy and Katherine Lorentz play a distributor and waitress respectively as they add spice and humor to the indie spoof. Lily Smallheiser is the festival’s program director, and Matt Turrell plays Matthew Derby, who wins for best actor in the comedy, “What?”; Prateek Damodaren, who played a bossy tech director in SCGO, is featured in MF returning to play a conceited Hollywood agent. Their performances also punch up the satirical farce with outstanding performances.

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“3rd Annual Matricher Falls Internationel Film Festival,” has been submitted to film to various film festivals. The film marks the OC Crazies and Ree-invent Films third effort. In 2013, Kerr’s “We’ve Got Balls,” a family - friendly cult, bowling movie nabbed 13 nominations and eight awards including, “Best Comedy,” “Outstanding Cast Performance,” and “Director of the Year,” among others

Kerr notes that the MF film team is currently seeking distribution and is looking for an early 2023 release date. For more information, visit www.matricherfalls.com) or call OC Crazies 714 550-9890 or 714 271-2140. Reviewers are urged to contact cherie@ree-inventfilms.com for a screener.

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October 17, 2022

For: Immediate Release Contact: Shannon Dugger, KerrPR – Shannon@kerrpr-execuprov.com 303 619-3949 or Bronwynn Buakong, KerrPR 714 550-9890.

REE-INVENT FILMS HITS FILM FESTIVAL CIRCUIT WITH ‘The 3RD ANNUAL MATRICHER FALLS INTERNTIONEL FILM FESTIVAL’”

Launch debuts sequel to award-winning mockumentary ‘The Show Can’t Go On!’

Santa Ana, Calif: “The 3rd Annual Matricher Falls Internationel Film Festival,” the second in a trilogy of mockumentary comedies that features the travails of a beleaguered sketch comedy director, has officially kicked off its quest for honors in the ever-expanding film festival circuit, according to Cherie Kerr, one of the Executive Producers of the 89-minute indie feature and who directed, wrote and stars in the sendup about the burgeoning indie film festival industry. (www.matricherfalls.com)

(She interjects that Internationel is intentionally misspelled.)

The film festival satirical sendup has is now making the rounds along the film festival circuit. Thus far, the film has become an Official Selection in IndieFEST, Accolade and the ETHOS International Film Festival. Ree-invent is awaiting other notifications from upcoming festival deadlines.

The film was shot at the De Pietro Performance Center and Frida Theaters in Santa Ana, Pop's Café in Santa Ana, and Zov's Restaurant in Tustin. "The Show Can't Go On," (www.scgo.com) which garnered 15 nominations and nine awards, and which streams on Tubi, Xumo, Mometu, Roku, Google Play, Apple TV, Amazon FireFox and Amazon Prime Video, is a story about a failed sketch comedy show and its "conveyor belt crew, iffy actors and one burned-out sketch comedy director." The Matricher Falls film picks up where SCGO leaves off. The over-wrought director and two of her favorite actors discover surveillance tape in the theater (placed by a disgruntled former sound booth technician, who planned to use it to sue the theater) and fashion it into "doca-mentry." Ostensibly, we then see the ambitious trio at the only film festival at which it was accepted. We travel that journey with them as they hope for fame and fortune.

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"Both SCGO and the MF film were improvised from a tight storyline/treatment," Kerr explains. "In my 45-years in comedy," she continues, "I don't think I have ever had more fun working on a multiple project."

"It was a joy to do this sequel," says Matt Morrison," who stars with Kerr and close colleague, Rich Flin. "We had such a blast shooting the film and adding new characters." Along with Morrison, those who returned to perform in the sequel include Robin Fitzgerald, playing the dumb-witted Cassie; Elizabeth Millan as profane Estella; and Barbara Wilder as an easy-to-rile Greta. Morrison plays Maynard Blankenship, while Flin plays a loquacious Mitch Brine.

Others in the film in supporting roles include: Brent White as Todd Telliman, Matricher Falls' only television reporter; Lars Whelan and Robbie Nelson, bumbling film festival workers; Tania Pirritano and Anabelle Monroe, award ceremony hostesses; Patrick Lewis, as Fenwick, Cassie's spiritual advisor; Rey Gonzales, the bossy theater manager; Cole Randall, Fletcher, who edits the surveillance footage and makes it into a "story;" Anita Morales and Liz Bordon, as snarky concession stand workers; David Anderson as Mayor Clifton Rodensky; Rusty Felbob and Duane Sincerbox as waiters at an upscale MF restaurant; Antony Adams, the winner of the "Animal Trainers for Movie" awards; and Angela White plays diva "Ongerie," who clearly dominates one of the film's final scenes. Henry Nelson Tracy and Katherine Lorentz play a distributor and waitress respectively as they add spice and humor to the indie spoof. Lily Smallheiser is the festival's program director, and Matt Turrell plays Matthew Derby, who wins for best actor in the comedy, "What?"; Prateek Damodaren, who played a bossy tech director in SCGO, is featured in MF returning to play a conceited Hollywood agent. Their performances also punch up the satirical farce with outstanding performances. Stealing the show altogether, however, are four members of the (inaudible) rapping Mumble Gang: Bill Reed, Timothy Smith, T.K. Davies and Dan Charles Lee, who win big at the MF film festival for best song, "Envy You, Envy Me."

The film was improvised from a tight storyline/treatment crafted by Kerr. "The plot was partly based on a true story," Kerr quips. "When we staged the sketch show, "Orange is the New Orange," and it held together by only a shoestring, we then re-lived it in a film. That venture prompted 'The Show Can't Go On!' which traveled

the film festival circuit in early 2021.” The film was then selected in several festivals—one in the summer of 2021; that experience also spawned one disaster after another. As such, the MF film pretty much wrote itself,” Kerr laughs.

Behind the camera were: Director of Photography, Chris Warren; David A. Harding, editor; Harley Severin, assistant editor; Ethan Carranza, sound; Ed Uken, second camera; Haley Dyson, Line Producer; Katherine Lorentz second A.D.; and a host of production assistants, including Santiago Solis, Thomas Milkowski, Sara Caldwell, and Keagan Fritz.

The original jazz/funk/blues song, “Matricher Falls Blues” was composed by Jonas Lee, lead guitarist for the L.A. -based Lee Bros band. Other members of the four-piece ensemble who

play on this high-popping track are: harmonica player Ilaya Portnov; drums, Tyler Hammond; and bass guitar, Max Lee. The original song marks the band’s first feature film musical score. The video version of the song is featured on YouTube where the quartet recorded it high above the cityscape on a hilltop in Hollywood’s famous Runyon Canyon.

Background players include: Amanda Gould, Auriel Jones, Gia Pommerantz, Haley Dyson, Joshua Chang, Keagan Fritz, Kenny Adianto, Juno Whelan, Leilani (Lani) Turner, Madeleine Lemay, MacKenzie Lee, Malee Callahan, Maribel Millan, Mel Tuble, Mike McDaniels, Nina Rae Simbol, Noah Pao, Olivia Caffery, Joseph Markowitz, Ornella Kristina. Rachel Boyle, Rebeca Coronado, Rosalinda Tomich, Sandra Evans, Toni Alexander, Tony Gracia, Thomas Clancy, Yuping Liu, and Wendy Natividad.

Ree-invent Films is an offshoot of the Orange County Crazies, a sketch, standup, and improv comedy organization that has served the Orange County community for the past 32 years with classes and shows. It ventured into indie films in 2013.

“3rd Annual Matricher Falls International Film Festival,” is now submitting the film to various film festivals. The film marks the OC Crazies and Ree-invent Films third effort. In 2013, Kerr’s “We’ve Got Balls,” a family -friendly cult, bowling movie nabbed 13 nominations and eight awards including, “Best Comedy,” “Outstanding Cast Performance,” and “Director of the Year,” among others

Kerr notes that the MF film team is currently seeking distribution and is looking for an early 2023 release date. For more information, visit www.matricherfalls.com) or call OC Crazies 714 550-9890 or 714 271-2140. Reviewers are urged to contact cherie@ree-inventfilms.com for a screener.

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For: Immediate Release

Contact: Shannon Dugger, KerrPR – Shannon@kerrpr-execuprov.com 303 619-3949 or Bronwynn Buakong, KerrPR 714 550-9890.

REE-INVENT FILMS HITS FILM FESTIVAL CIRCUIT WITH ‘The 3RD ANNUAL MATRICHER FALLS INTERNATIONAL FILM FESTIVAL’

Launch Debuts sequel to award-winning ‘The Show Can’t Go On!’

Santa Ana, Calif: “The 3rd Annual Matricher Falls International Film Festival,” the second in a trilogy of mockumentary comedies that features the travails of a beleaguered sketch comedy director, has officially kicked off its quest for honors in the ever-expanding film festival circuit, according to Cherie Kerr, one of the Executive Producers of the 88-minute indie feature and who directed, wrote and stars in the sendup about the burgeoning indie film festival industry.

(She interjects that International is intentionally misspelled.)

The film was shot at the De Pietro Performance Center and Frida Theaters in Santa Ana, Pop’s Café in Santa Ana, and Zov’s Restaurant in Tustin.

“The Show Can’t Go On,” (www.scgomovie.com) which garnered 15 nominations and nine awards, streaming on Tubi, Xumo, and Amazon Prime Video is a story about a failed sketch comedy show and its “conveyor belt crew, iffy actors and one burned-out sketch comedy director. The Matricher Falls film picks up where SCGO leaves off. The over-wrought director and two of her favorite actors discover surveillance tape in the theater (placed by a disgruntled former sound booth technician, who planned to use it to sue the theater) and fashion it into “doca-mentry.” Ostensibly, we then see the ambitious trio at the one film festival at which it was accepted. We travel that journey with them as they hope for fame and fortune.

The MF story lives up to its tagline, “A film. A dream. A promising ride on the gravy train.” The SCGO’s acceptance into the Matricher Falls festival, and the hopeful trio’s experience leading up to it, parallels the disappointment of the real-life failed sketch show Kerr mounted with the Orange County Crazies in 2019. The SCGO mockumentary was accepted at a number of film festivals in 2019 and 2021 and was lauded with numerous honors and rave reviews.

“The film was improvised from a tight storyline/treatment,” Kerr explains. “In my 45-years in comedy,” she continues, “I don’t think I have ever had more fun working on a project.”

“It was a joy to do this sequel,” says Matt Morrison,” who stars with Kerr and close colleague, Rich Flin. “We had such a blast shooting the film and adding new characters.” Along with Morrison, those who returned to perform in the sequel include Robin Fitzgerald, playing the dumb-witted Cassie; Elizabeth Millan as profane Estella; and Barbara Wilder as an easy-to-rile Greta. Morrison plays Maynard Blankenship, while Flin plays loquacious Mitch Brine.

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Behind the camera were: Director of Photography, Chris Warren; David A. Harding, editor; Harley Severin, assistant editor; Craig Pallett and Mohammad Nazam, original music score; Ethan Carranza, sound, Ed Uken, second camera, Haley Dyson, Line Producer, Katherine Lorentz second A.D., and a host of production assistants, including Santiago Solis, Thomas Milkowski, Sara Caldwell and Keagan Fritz.

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“The 3rd Annual Matricher Falls International Film Festival,” will enter select film festivals later this year and next. The film marks its third effort. In 2013, Kerr’s “We’ve Got Balls,” a family -friendly cult, bowling movie won 13 nominations and eight awards including, “Best Comedy,” “Outstanding Cast Performance,” and “Director of the Year,” among others.

Kerr notes that the MF film will be available to the public by the end of 2022 or early 2023. For more information, visit www.matricherfalls.com).