

JENNIFER ALLCOTT

JOSH HELMAN

# Washland EXPRESS

*It will all come out in the wash...*

WRITTEN & DIRECTED BY CAMILLE CAMPBELL



Blending noir, romance and comedy, *Washland Express* takes place almost entirely within an express drive-thru car wash. Two misfits take a ride through the wash together, and inside this tunnel of love, they begin to fall for each other. *Washland Express* becomes a strange, outlaw love story, but unlike most crime stories, it's grounded in a female point of view. The femme fatale is the protagonist, and it becomes an unusual origin story for a twisted love, one that proves that finding your partner means finding someone who enjoys what's wrong with you.

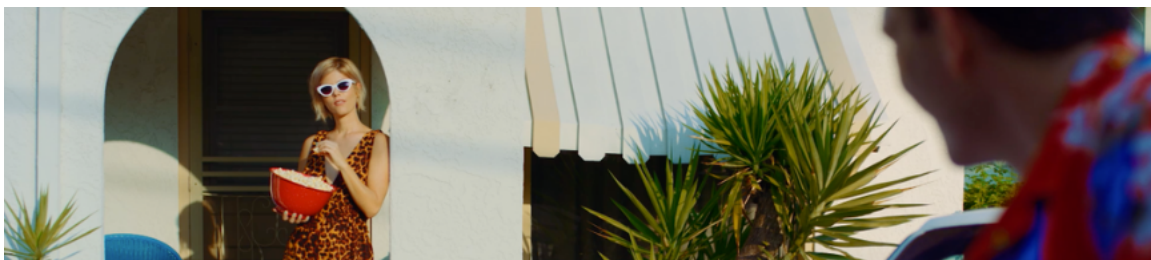
## **SYNOPSIS**

A young woman shares a connection with a car wash employee who rides along with her through an express car wash. Entranced by the bubbles and flashing lights, they begin to fall for each, but as the wash ends, things take a dark turn.

TRT: 08:43

## **CONTACT**

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## DIRECTOR'S STATEMENT

CAMILLE CAMPBELL

*Washland Express* mixes my more comedic voice with my love of noir films like *Blood Simple* and *Out of the Past*. Previously I'd felt excluded from this particularly masculine genre, and I wanted to find my version, so I gave myself the assignment to write a short about a robbery. While I was searching for a robbery that didn't feel like a generic stick-em-up, I was reminded of my love of car washes. They can feel like a magical amusement park ride, but the claustrophobia can also be unnerving.

The setting then played a huge role in determining the style and look of the film, and the focus on car culture pushed the film towards a timeless Americana aesthetic. We also played with the amusement-park-ride feel of the car wash by adding colored lights to the wash. I wanted to put these two misfits through a literal tunnel of love. The car wash itself also dictated how we shot. Accepting the limitations of shooting within a real car wash forced us to be creative and make bold decisions. We relied on a wide shot from the backseat, which allows us to observe how the wash pulls Cora and James forward, like an unseen force. To believe this strange love story, there had to be a magical, surreal feel.

The ending, in particular, feels dreamlike. For these two, it is their dream ending - two crazy people finding a twisted way to be together. Cora may have been the unsuspecting victim, like most women in crime stories, but she ends the film with the upper hand. She hits James with her car, and he loves it. He's finally found someone he can play weird games with. They are so wrong they are right. If *Washland* has something to say about love it's that finding your partner means finding someone who enjoys what's wrong with you.



Good friends from UC Santa Cruz, Camille Campbell and Jennifer Allcott had been trying to work together for a long time, so Jennifer was the first person Camille shared *Washland Express* with. Jennifer, who was coming off a successful festival run with her first feature, eagerly agreed to star in and produce this oddball short. Together they started scouting washes in the Los Angeles area, and they got incredibly lucky when they found Blue Wave Carwash, which had the long wash time and kitschy charm they were looking for. From there, they pitched the project to producer Kelly Bumford, whose expertise and ingenuity made this difficult technical and logistical shoot possible.

They negotiated renting the car wash for one night, and aware of the challenges of shooting within a real car wash, they also organized a practice shoot for actors, camera and sound. The practice shoot was essential for figuring out how to light the cavernous car wash and also how to time the scene within the wash, so it matched the actual car wash. The scene within the wash initially ran about thirty seconds longer than the car wash, and the plan was to temporarily stop the car wash for a portion of the scene. During the practice shoot, however, they discovered that they couldn't stop the track without causing the car wash to malfunction. So instead, Camille and the actors trimmed the extra thirty seconds and fit the scene exactly within the car wash.

The difficult timing and the script's tonal shifts demanded two incredible performances from actors Jennifer Allcott and Josh Helman. Camille was positive Jennifer would find Cora's tough exterior as well as vulnerability. She then approached Josh for the role of James because she knew he would nail the two-sided character. His grounded, authentic performance helps the audience adjust to the short's tonal shifts.

## **FILMMAKERS**

### **WRITER, PRODUCER & DIRECTOR - Camille Campbell**

Camille Campbell is a Los Angeles based writer and director. Her pilot, *The Great House*, was a finalist for the Tracking Board, Script Pipeline and the Sundance New Voices Lab. Her comedic essays have been published by McSweeney's Internet Tendency, Reductress and The Toast. A graduate of UC Santa Cruz, she has worked as a development assistant at DreamWorks Studios and River Road Entertainment. She currently assists Liz Hannah (*The Post*) and is writing two features. *Washland Express* is her directorial debut.

### **ACTOR & PRODUCER - Jennifer Allcott**

Jennifer Allcott is an actor and filmmaker based out of Los Angeles. She established Grand Street Films in 2015 alongside Josh Helman with the creation of their debut feature film, *Kate Can't Swim*, which she co-wrote, produced and starred in. While her acting career started in the theater, her love of independent film and television has thrown her further into the filmmaking world. She wrote and produced two Grand Street Short films in 2018, and currently has three projects in development. Her film and television acting credits include WGN's *Manhattan*, *Falling*, *Sunlight* and *Rihanna Secret Show*.

### **PRODUCER – Kelly Bumford**

Kelly Bumford is a Los Angeles based Producer and member of the PGA. She has credits with major networks like NBC, MTV, Bravo, E!, VH1 and Comedy Central. She worked on the Emmy winning TV series *hitRECORD on TV with Joseph Gordon-Levitt* and continued to work with hitRECORD as a Producer for their 2016 project with the ACLU (which garnered an Emmy nomination). She spent a year on staff as a Line Producer with Popsugar Studios, and after Line Producing a Late Night Sketch Comedy pilot with Neal Brennan for Fox, she went freelance. In 2017, she Line Produced an indie feature *Darkness In Tenement 45* and produced a short film *Hurry Up And Wait*.

### **ACTOR – Josh Helman**

Originally from Queensland, Australia, Josh studied screenwriting at AFTRS, acting at QUT and directing at NIDA. Acting credits include: *X-Men: Apocalypse*, *Jack Reacher*, *X-Men: Days of Future Past*, *Mad Max: Fury Road*, *Animal Kingdom*, *Starz's Flesh and Bone*, *FOX's Wayward Pines*, *HBO's The Pacific*. Most recently, he starred in the biopic *My Name is Lenny* as the infamous British boxer Lenny McLean. His directorial debut, *Kate Can't Swim*, premiered at Slamdance in 2017.

## **DIRECTOR OF PHOTOGRAPHY – Alex Parker**

Alex Parker is a cinematographer and photographer based in Los Angeles. His work ranges from features and shorts to commercials and music videos, as well as a variety of content for CNN, The Guardian, Logo, MTV and BuzzFeed, among others. He recently finished shooting his second feature film, *Man Camp*, in Colorado, and his first feature, *Young and Innocent*, is currently screening in a variety of festivals across the US.

## **MUSIC – Tyler Parkford**

Tyler Parkford is a composer and musician known for his vocals, songwriting and instrumentals in the psych-pop band Mini Mansions, as well as his lounge alter-ego, Mister Goodnite. He recently toured as a member (keyboard & vocals) of Arctic Monkeys.



## **CREDITS**

Plaid Productions & Grand Street Films  
Present

WASHLAND EXPRESS

Written, Produced & Directed by  
Camille Campbell

Starring  
Jennifer Allcott  
Josh Helman

Produced by  
Jennifer Allcott  
Kelly Bumford

Director of Photography  
Alex Parker

Editor  
Christopher Guerrero

Costume Designer  
Katy Conroy

Music by  
Tyler Parkford

First Assistant Director  
Elaine Chu

First Assistant Camera  
Philip Hoang

Gaffer  
Jeremy Bolden

Production Sound Mixer  
Mason Hankins

Set Production Assistants  
Madison Kirkpatrick  
Eric T. Roth

Sound Designer and Re-Recording Mixer  
Matt A. Schoenfeld

Colorist  
Nick Acosta

End Titles Designed by  
Miriam Hitchcock

Special Thanks  
Blue Wave Carwash  
Dan Shapiro  
Decor Auto  
Emily Tomson  
Goodbye Pictures  
Jennifer Modglin, Esq.  
Julie Pearson  
Julio Flores  
Kate Phelan  
Parker Glenn  
Peggy Olsons Writing Group  
Power Ladies LA  
Robin Hardy  
SAG-AFTRA  
Shawn Goehl

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