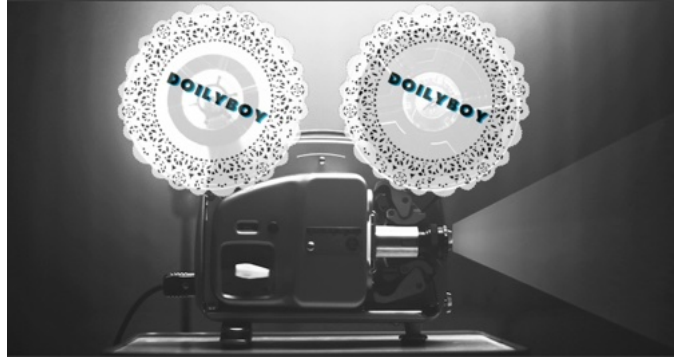


DOILYBOY



DOILYBOY PRODUCTIONS
Presents

THE ADDICTION OF HOPE

Directed and Written by: **Martin A. Gottlieb**
Produced by: **Martin A. Gottlieb, Anne-Marie Johnson,
David Marroquin**

THE FILM: THE ADDICTION OF HOPE

<https://www.theaddictionofhopefilm.com>

THE TRAILER: <https://www.theaddictionofhopefilm.com/trailer>

103 minutes/USA/English

Digital, 2:35 format, 5.1 sound

PG: language

News/Reviews

HOLLYWOOD LIFE:

<https://hollywoodlife.com/2025/01/29/the-addiction-of-hope/>

THE INFLUENTIAL:

<https://www.the-influential.com/2025/02/the-addiction-of-hope-santa-fe-film-festival-2025.html>

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AWARDS

GRAND JURY AWARD - BEST FEATURE FILM – SANTA FE FILM FESTIVAL

GRAND JURY AWARD - BEST FEATURE FILM – TRYON INTERNATIONAL FILM FESTIVAL

GRAND JURY AWARD – BEST ORIGINAL SCREENPLAY RICHMOND INTERNATIONAL FF

GRAND JURY NOMINEE – BEST FEATURE – RICHMOND INTERNATIONAL FF

AARP – OFFICIAL MOVIE FOR GROWNUPS

FILMMAKER’S DIALOGUE SELECTION SVA – NEW YORK

REEL TALK SELECTION – LOS ANGELES

FESTIVALS

RICHMOND INTERNATIONAL FILM FESTIVAL

MODERN ELDER ACADEMY FILM FESTIVAL

TRYON INTERNATIONAL FILM FESTIVAL

SANTA FE FILM FESTIVAL

FORT LAUDERDALE INTERNATIONAL FILM FESTIVAL

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Somewhere between reality and despair...
there's hope.

THE ADDICTION OF HOPE

DOILYBOY PRODUCTIONS PRESENTS "THE ADDICTION OF HOPE" ANNE-MARIE JOHNSON HARLEY JANE KOZAK

ALAN ROSENBERG SHARI DELAFONTE MATTHEW MOY WITH ERIKA ALEXANDER AND CLANCY BROWN

PRODUCED BY MARTIN A. COTTLEB ANNE-MARIE JOHNSON DAVID MARROQUIN CINEMATOGRAPHY & EDITING BY DAVID MARROQUIN

WRITTEN & DIRECTED BY MARTIN A. COTTLEB



www.theaddictionofhopefilm.com

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SYNOPSIS

The *Addiction of Hope* is a female driven independent feature film that touches on age, race, gender, family, health and the choices we make in life. Do our actions, our work, our relationships make us feel good? Do they fulfill us? Do we want the same thing at an older age as we did when we were younger?

Jo Stock is an African American woman of a certain age faced with a decision that could uproot her life at a time when it's uncomfortable to change. As an aging actress living off her past success, she's forced to examine her choices in life and the importance of family versus fame when her sister, Linnie gets sick in this story about having the courage to change your life.



Anne-Marie Johnson as Jo



Harley Jane Kozak as Linnie

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DIRECTOR'S STATEMENT



It's interesting why people sometimes ignore what seem like the obvious best choices in life. Despite the truth before them, they put on the blinders and put one foot in front of the other hoping not to step in a hole. Whether it's career, family, health, age –we're often forced to stand at a crossroads and choose a path. And we can only hope it's the right choice. But hope has a way of allowing us to ignore the truth at times. And it can become addictive. It can lift us up and push us forward. Or if false hope, can hold us back and push us down. Joanne is fighting the hope that past glory holds and possibly ignoring the hard truth that at her age, Hollywood is done with her. She only begins to consider change when forced to visit Linnie, her ailing sister who's got her own relationship with hope. Despite a less than perfect sibling relationship, both women must lean on each other to make tough decisions rooted in truth. For anyone who's stood at a crossroads in life and had to choose on which road to travel, The Addiction of Hope is a story of discovery about people realizing it's never too late to make changes.

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ABOUT THE FILMMAKERS

MARTIN A. GOTTLIEB – Director/Writer/Producer

Marty is from Brooklyn, NY and now lives in Los Angeles. A graduate of the University of Colorado – Boulder where he played football for the Buffs, he's an award-winning actor/writer/producer and photographer. As an actor (**AKA MARTIN GREY**) he's worked in films as diverse as *Ghost World*, *The Natural*, *The Odd Couple*, *The Cherokee Kid* and *About Fifty*. On stage, he was honored with a Los Angeles Drama-Logue award for best actor in *Friends*. Marty's also had starring roles on television shows like *Bones*, *Life*, *Cold Case*, *CSI:Miami*, *X-Files*, *Desperate Housewives*, *ER* and *NYPD Blue*.

But acting never seemed like enough and he wanted to control his own narrative. He made his writing, producing and directorial debut with the original comedy *On and On*. His first film *About Fifty*, (as co-writer/producer/actor) was bought and distributed by Screen Media after winning several festival awards including Audience Favorite at the Ft. Lauderdale International Film Festival. *The Addiction of Hope* marks his feature film directorial debut.

ANNE-MARIE JOHNSON – Producer/Cast

Anne-Marie is a Los Angeles native and UCLA graduate. She starred in the classic film *Hollywood Shuffle* as well as *I'm Gonna Git U Sucka*, *Robot Jox*, *True Identity*, *Down in the Delta*, *L.A. Riot Spectacular*, *Adopt a Highway*, *About Fifty* and *Sister Code*. On television Anne-Marie has starred as a series regular in several successful television series including *In The Heat of the Night*, *What's Happening Now*, *In Living Color*, *Melrose Place* and *The InBetween*. She's also starred in numerous shows like *That's So Raven*, *So Help Me Todd*, *NCIS*, *Grey's Anatomy*, *Cherish the Day*.

Anne-Marie represented the Screen Actors Guild as a national board member and 4-term first vice-president, from 1997-2013. She was recently honored with the prestigious 2016 Ralph Morgan Award, SAG-AFTRA Los Angeles' highest honor.

Since 2015, Anne-Marie has worked with the LAPD creating, co-producing and directing a series of public service announcements. She is also the VP of the *ManKind Initiative*, a non-profit that uses music, arts and the spoken word to encourage empathy and tolerance in order to build bridges.

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She was honored with the 2017 Southern Christian Leadership Conference's Rosa Parks Award and was named the 2017 Silver Lake Woman of the Year by Senator Adam Schiff. She was also recognized as one of the 2019 Wonder Women of the Fourth by Los Angeles Councilmember David Ryu.

Ms. Johnson served as an At-Large board member and co-chair of her Neighborhood Council governing board from 2011 – 2019, and is co-creator of Silver Lake Together Advocacy Team, which serves her community in myriad ways. Currently Ms. Johnson serves as an Elder for her church, Silver Lake Community Church.

DAVID MARROQUIN – Producer/DP/Editor/Cast

David has always had a passion for cinematography and film. He began acting at the age of 17 and later attended the Royal Academy of Dramatic Art in London. His acting pursuits came to a halt when David was diagnosed with cancer in 2004 and 2005. Following chemotherapy, David was inspired to become a Los Angeles Police Officer and joined the LAPD in May of 2007. Though he is a full-time police officer, David continues to pursue his passion for filmmaking.

Some of his projects as cinematographer include *NIGHT JOURNEY*, *HIDDEN* and now *The Addiction of Hope*.

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THE CAST



ANNE-MARIE JOHNSON – Joanne

See Above.



HARLEY JANE KOZAK – Linnie

Harley Jane Kozak was born in Pennsylvania, grew up in Nebraska, finished NYU School of the Arts Graduate Acting Program, and ended up in L.A. She's starred or co-starred in a few dozen feature films (*Parenthood*, *Arachnophobia*, *The Favor*, etc.), three soaps, many commercials, countless plays and a whole lotta TV before taking a 15-year maternity leave and turning to a life of crime fiction. She's written five novels—her first, *Dating Dead Men*, won the Agatha, Anthony, and Macavity awards—and her short prose has appeared in *Ms. Magazine*, *The Sun*, *The Santa Monica Review* and eight anthologies, including *Best American Mystery Stories of 2019*. Harley's still in Los Angeles, acting, writing, and producing and narrating audiobooks.

www.harleyjanekozak.com



CLANCY BROWN – Director Riz

Clancy Brown began his acting career in Chicago theater and continued to perform on stage locally until he won the role of Viking, a nasty prison inmate,

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in the 1983 feature film *Bad Boys* starring Sean Penn. He has gone on to star in many motion pictures; among them is the Oscar® winning film *Promising Young Woman*, the multiple Oscar® nominated film *The Shawshank Redemption*, as well as *John Wick 4*, *Chappaquiddick*, *Thor: Ragnarok*, *Cowboys and Aliens*, *The Guardian*, *Starship Troopers*, *Blue Steel*, *Shoot to Kill*, *Extreme Prejudice*, and the cult classic *Highlander*.

Some of Brown's recent television credits include *Dexter New Blood*, playing Michael C. Hall's nemesis, Kurt Caldwell, in what has become Showtime's most watched show. Previously he starred in HBO's Emmy® award-winning series *Carnivale*, and the NBC series *Earth 2*. He has also had major recurring roles on *Billions*, *The Goldbergs*, *Chicago P.D.*, *Sleepy Hollow*, and *ER*. He guest-starred as LBJ on the hit Netflix series *The Crown* and in the *Star Wars* universe he has played characters in six different productions.

Brown also has a prolific career as a voice actor. Just a few highlights are voicing "Mr. Krabs," for the past 25 years in Nickelodeon's iconic hit series *SpongeBob SquarePants*, as well as the *SpongeBob* feature film franchise. He is a fan-favorite in the DC Animation Universe for his portrayal of Lex Luthor and as the inimitable Detective Hank Anderson in Quantic Dream's popular game *Detroit: Become Human*. The hit game surpasses 9 million copies sold. Most recently he has been heard on Amazon's animated series, *Invincible*.

Next out for Brown is the new limited HBO Max series *The Penguin* where he portrays the D.C. character Salvatore Maroni opposite Collin Farrell.



ERIKA ALEXANDER – Vanessa

SAG and Independent Spirit award nominated Erika Alexander is beloved for her iconic acting roles as Maxine Shaw ("Living Single"), Detective Latoya (GET OUT), Cousin Pam ("The Cosby Show"), Perenna ("Black Lightning"), and Linda Diggs ("Wutang: An American Saga"). Erika wears many hats as not only an actress, but also a trailblazing activist, entrepreneur, creator, producer, and

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director -- an all-around boss. Erika represents one of the most bold, daring, and powerful voices in our country today.

Erika can currently be seen in Cord Jefferson's directorial debut *AMERICAN FICTION* starring alongside Jeffrey Wright, Sterling K. Brown, and Tracee Ellis Ross. Erika, alongside her ensemble cast, has been nominated for "Outstanding Performance by a Cast in a Motion Picture" by her peers at the Screen Actors Guild on top of receiving individual nominations for an Independent Spirit Award and NAACP Image Award in the "Supporting Actress" category for her beloved performance of "Coraline."

Earlier in 2023, Erika starred in A24's critically acclaimed *EARTH MAMA* opposite Tia Nomore. The movie was named one of the National Board of Review's "Top Ten Independent Films" of the year and received BAFTA, British Independent Film and Independent Spirit Award nominations.

As a creator and co-founder of Color Farm Media and Board Member of VoteRunLead, Alexander is on a mission to bring greater equity, inclusion, and diverse representation to both media and electoral politics. Color Farm's latest project to be released is *JOHN LEWIS: GOOD TROUBLE*, a documentary film about the legendary Congressman and civil rights icon that is distributed by Magnolia Pictures, Participant Media, and CNN Films. Additionally, Erika is co-writer of the Buffy spin-off, *Giles*, a graphic novel collaboration with Joss Whedon and Dark Horse. Erika previously collaborated on Dark Horse's award-winning, ground-breaking sci-fi series, "Concrete Park."

Erika is currently co-directing a documentary film on reparations and racial equity, which she began filming in June 2019 at the U.S. Congressional reparations hearing on Juneteenth.

Erika is a critical thought leader on racial and gender equity and leadership and serves as a Board member of One Fair Wage and Exponent. She's highly involved with many social and racial justice orgs, including the Poor People's Campaign, Color of Change, NAACP, UNCF, and others.

Erika is a sought-after speaker who delivers keynotes on topics including leadership, communications & performance, and diversity & inclusion. She

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served as Hilary Clinton's most traveled surrogate during her 2008 and 2016 election campaigns. Born in Winslow, Arizona, Erika grew up in Flagstaff, AZ and in Philadelphia, PA.

Social Media:

- Instagram: @ErikaAlexanderTheGreat (628K followers)
- Twitter: @EAlexTheGreat (63K followers)
- Facebook: @ErikaAlexanderTheGreat (439K followers)
- TikTok: @ErikaAlexanderTheGreat (220K followers)



ALAN ROSENBERG – Roger

Alan Rosenberg graduated from CWRU, in 1972, with a degree in Political Science and Dramatic Arts. He went from there to the Yale School of Drama where he was a classmate of the great Meryl Streep.

Alan's theatre credits include A Prayer For My Daughter at New York's Public Theater and Lost in Yonkers and What's Wrong With This Picture on Broadway.

Alan's television credits include regular roles on Civil Wars, LA Law and Cybil and recurring roles on Shameless and Bosch. He was nominated for an Emmy for his guest appearance on ER.

On the big screen, Alan has appeared in The Wanderers, The Last Temptation of Christ and, as a very skewed version of himself, in Frankie and Johnny Are Married.

Alan served as President of Screen Actors' Guild from 2005-2009. He is the recipient of the Ralph Morgan Award for his Union service and of the Torch of Liberty Award from the ACLU.



SHARI BELAFONTE – Charisse

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Shari is currently working on two television shows - The Morning Show on Apple and Tyler Perry's Sistas. She is an award-winning actress, most recently grabbing a Screen Actor's Guild award for The Morning Show ensemble.



MATTHEW MOY - Kevin

Matthew Moy was born in San Francisco, CA. He starred as Han Lee on CBS's hit sitcom 2 Broke Girls and voiced Lars on the Cartoon Network animated series Steven Universe. Moy has appeared on other television shows including American Auto, The Guest Book, Scrubs, The Middle, Criminal Minds, and many more. In 2011, he played Chuck in the film No Strings Attached with Ashton Kutcher and Natalie Portman.



SUSAN RUTTAN – Dr. Winter

Susan is a recognized industry veteran, currently appearing on The Inside Man with Ted Danson on Netflix. She has been nominated for 4 Primetime Emmy awards and 2 Golden Globe awards.



MARTIN GREY – David

See Above as Martin A. Gottlieb

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CREDITS

Director

Martin A. Gottlieb

Cast

Anne-Marie Johnson

Harley Jane Kozak

Alan Rosenberg

Clancy Brown

Erika Alexander

Shari Belafonte

Matthew Moy

Susan Ruttan

Martin Grey

Alex Weed

Anthony Carvello

Joe Hart

David Marroquin

Beth Holmes

Nikko Austen Smith

Producer

Martin A. Gottlieb

Anne-Marie Johnson

David Marroquin

Screenwriter

Martin A. Gottlieb

Cinematographer

David Marroquin

Art Director

Dale Gottlieb

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STILLS



L-R: ANNE-MARIE JOHNSON as Jo and HARLEY JANE KOZAK as Linnie



CLANCY BROWN as Riz the Director



ANNE-MARIE JOHNSON as Jo and ALAN ROSENBERG as Roger

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L-R: ANNE-MARIE JOHNSON as Jo, ERIKA ALEXANDER as Vanessa, JOE HART as Tony D



L-R: ANNE-MARIE JOHNSON as Jo and Shari BELAFONTE as Charisse



MATTHEW MOY as Kevin

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ANNE-MARIE JOHNSON as Jo and HARLEY JANE KOZAK as Linnie



MARTIN GREY as David and ANNE-MARIE JOHNSON as Jo

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BTS



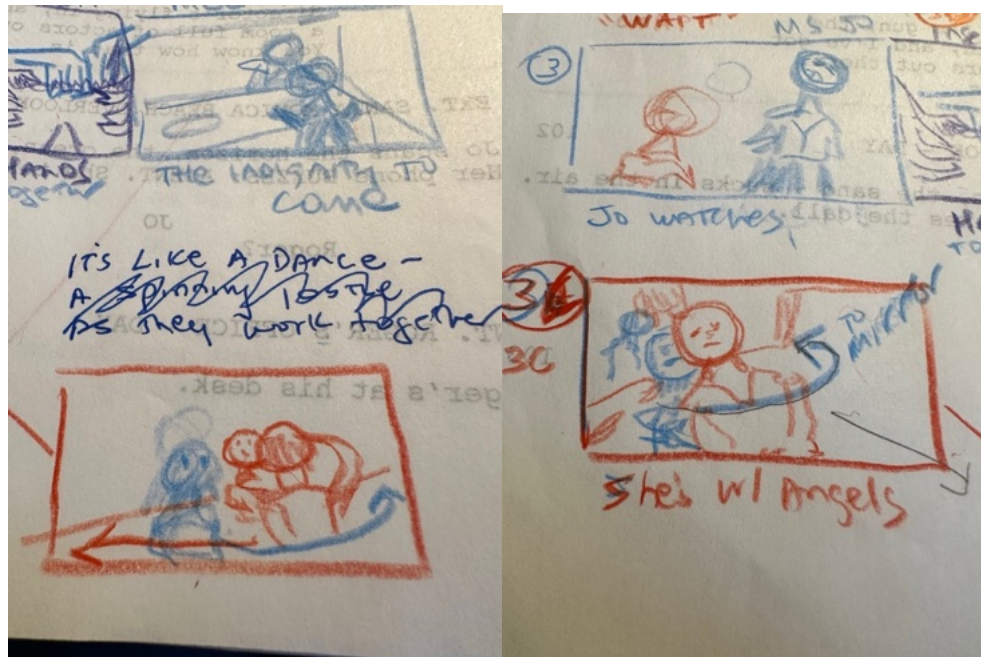
L-R: Anne-Marie Johnson, Martin Grey Gottlieb, David Marroquin



L-R: Martin Grey Gottlieb, Beth Holmes, David Marroquin and Clancy Brown

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FROM STORYBOARD TO SCREEN



SC 119 Storyboard



Anne-Marie Johnson as Jo and Joe Hart as Tony D

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Q & A WITH THE FILMMAKERS

What Sparked the idea for this film?

AMJ: My personal experiences as an over 40, careered actress in this business.

MG: Seeing friends and family making decisions based on hope as opposed to truth, it confused me, because hope is not a plan. But for those of us in this 'grey area', pun intended, confronted with health, aging out, etc. we sometimes can only cling to hope. It seemed like a topic worth exploring. Especially at my age.

DM: The initial push to make the film came from a desire to collaborate with one another. I pushed Marty to write a script so we could shoot something, and we were suddenly on our way.

What was one tough moment during filming that you had to handle?

AMJ: The scene where "Lynnie" hands "Jo" the old TV guide our mother had as a keepsake.

MG: We were shooting in a backyard and a neighbor a block away was doing some sort of construction - on a Sunday. It got a little ugly because we were fighting light and the police came, but in the end, it was all good. I think that was the only time during our shoot that I raised my voice. And it wasn't at anyone involved with the picture!

DM: I don't recall a tough moment during filming that we had to handle. Having the conversations and doing all the pre-production we did enabled us to really be on the same page about every aspect of filming.

What's one memory from production that stands out?

AMJ: The entire filming process, from soup to nuts, was one of the most enjoyable times of my life and career.

MG: There are so many, but early on in our shoot there's a scene when Anne-Marie's character gets back from Washington. She's had a glimpse of what's possible outside LA. She goes to a big picture window and slowly collapses there onto a small stool,

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trapped in her box again. It just killed me watching Anne-Marie live through that moment.

DM: Aside from packing my car to the max and driving from L.A. to Bellingham, Washington over two full days, watching Anne-Marie's last performance at her agent's office was hard. We did several takes and I cried after all of them.

How did you choose the cast?

AMJ: We had no problems reaching out to our dear friends, who also happen to be incredible actors, to ask them to join us in this crazy adventure.

MG: We're lucky to have incredibly talented friends who wanted to 'play' with us, so it was one of the easier things we had to do. We just asked.

DM: We had an incredible cast, and they were mostly friends. No-brainer. We were very lucky.

Were there any techniques you used to create the style of the film?

AMJ: Taking the director's instructions to be internally quiet.

MG: Early on David and I talked about 'restraint' quite a bit. The idea of only moving the camera when necessary and leaving it on sticks as much as possible. David did a great job.

DM: I don't know that there were any particular techniques used, but we had a fairly clear idea of what we wanted in terms of visual style. I lean more toward hand-held, but we realized early on that style of filmmaking wasn't going to suit the language of this film. We initially talked about shooting long scenes without cutting, favoring a wide-angle lens, but as we progressed through production it was hard to not move in for coverage of those incredible performances.

Where did you get financing and how did you manage a limited budget?

AMJ: It was all self-funded. Our team of producers learned, through our many years in this business, to use our money and resources wisely.

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MG: Like many SAG low-budget filmmakers, we self-financed and used our savings. Anne-Marie and I have no kids, so I guess this film is our baby. We've now raised it, sent it to school and can only hope it takes care of us in our old age! But even if it doesn't, we'll always love it.

DM: Great question! This was very much a passion project, as was Coppola's 'Megalopolis' but he spent a bit more than we did. We had a limited budget. I remember having a zoom meeting with a line producer that lasted hours. In the end I remember saying "We don't need this. We don't need that!" Independent filmmaking is all about wearing different hats and learning the many aspects of filmmaking. That's how we managed such a limited budget. We all wore different hats... and loved it!

What projects are up next for you?

AMJ: Early development for our next film. And my personal project about the first African American LAPD officer.

MG: We've been outlining a couple ideas for our next film, both small projects that we can control. If we're lucky enough to make back our money on this one why not put it back into the business?

DM: Hopefully another collaboration with Marty and Anne-Marie! We've tossed around a couple of ideas. In the interim I'm scheduled to be the Director of Photography on a short film coming up as well as the second half of a pilot episode. I'm also in talks with a producer to DP a bigger budget feature film. We'll see how that pans out. If it does, fantastic! If not... I'm just happy to be able to be a collaborative part of projects with a good story!

Any tips for those just beginning a career in filmmaking?

AMJ: Never listen to the naysayers. If there's a way, use your common sense, determination and support from trusted friends and your heart, to find the way to make things happen.

MG: Everyone will tell you NO. You can't do it. You're crazy. But if you *need* to do it, you'll find a way. If we can pull this off at our age, there are no excuses. Oh, and one other thing: treat everyone with kindness. You're all under incredible stress, but if you treat your

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cast and crew like they're at your dinner party, it goes a long way. As a director friend of mine said: Be a host not a boss. Great advice.

DM: Yes! This might sound cliché, but you can do it!! The world of possibilities is wide open! With the advent of YouTube and the many places to learn how to become a filmmaker even before you set foot on a set are endless! Watch videos, commit to becoming a student. Be proactive and learn the different aspects of filmmaking. You don't have to be an expert at one thing. Be a jack of all trades. Don't let people tell you it's not possible or accept this idea you don't have the right equipment. Much has been done with very little. It's all about story, and if you have one you need to tell... tell it! Before you know it, people will be looking to you for direction and answers. It just takes time, so get on with it!