

*Strand Releasing presents*

# A WOMAN, A PART

**A FILM BY ELISABETH SUBRIN**

*Starring Maggie Siff, Cara Seymour, John Ortiz and Khandi Alexander*

*Official Selection:  
2016 BAMcinemaFest  
2016 International Film Festival Rotterdam*

**Country of Origin:** USA  
**Format:** DCP/1.85/Color  
**Sound Format:** 5.1 Surround Sound  
**Running Time:** 98 minutes  
**Genre:** Drama  
Not Rated  
**In English**

**National Press Contact:**  
Jenna Martin / Marcus Hu  
Strand Releasing  
Phone: 310.836.7500  
[jenna@strandreleasing.com](mailto:jenna@strandreleasing.com)  
[marcus@strandreleasing.com](mailto:marcus@strandreleasing.com)

Please download photos from our website:  
<http://strandreleasing.com/>

## **LOGLINE**

Burnt-out on her career, Anna Baskin, a successful television actress on a hit network show in Los Angeles, abruptly walks off her set and returns to New York, attempting to reconnect with her two closest friends, theater collaborators she turned her back on years ago. But her journey tears open old wounds and leads to unexpected results for all.

## **SYNOPSIS**

Anna Baskin (Maggie Siff, “Mad Men,” “Billions”) is at a crossroads. She's a successful television actress on a hit network show in Los Angeles and has played the same brittle “career woman” part for years. After a particularly egregious confrontation on set, Anna reveals to her manager Leslie (Khandi Alexander, “Treme,” “Scandal”) that she wants to quit acting -- even though leaving her show would result in a huge lawsuit and ruin her career. She impulsively flies to New York in an attempt to return to the past life she left behind, reconnecting with lapsed friends from her '90s experimental theater troupe: Kate (Cara Seymour, “The Knick,” “American Psycho”), a now-sober, queer ex-actress, and Isaac (John Ortiz, “Silver Linings Playbook,” “Fast and Furious”), a married, struggling playwright.

Isaac welcomes Anna with open arms—an acceptance possibly fueled by his hope that Anna’s celebrity can help his career— while Kate can’t forgive Anna for abandoning them for Hollywood. But when Anna learns that they’ve used her past life as inspiration for their own new play, she experiences a complex betrayal — a betrayal, that, paradoxically, leads her back to the intoxicating security of losing herself in a part. As her return tears open new wounds, all three are forced to reckon with their pasts and uncertain futures.

A WOMAN, A PART marks the feature-length debut of celebrated filmmaker and artist Elisabeth Subrin (“Shulie,” “The Caretakers”). It’s an astute critique of how women are portrayed in media, the ways in which personal relationships intertwine with and shape the creative process, and the difficulty of change — all set against a gentrifying New York City. Siff is a revelation as Anna, movingly portraying a woman at a crossroads who exists in different versions to different people. The role of Kate offers a major showcase to Cara Seymour, who shines as her conflicted, wary friend, struggling to stay sober and create a life for herself outside the spotlight. And Ortiz is sensitive and sexy as an artist hoping to regain past glories while navigating a marriage in crisis.

## **ABOUT THE PRODUCTION**

A WOMAN, A PART is award-winning visual artist and filmmaker Elisabeth Subrin's feature film debut. It stars Maggie Siff, Cara Seymour, John Ortiz, and Khandi Alexander and is produced by Scott Macaulay and Shrihari Sathe.

The story of a Hollywood television actress who finds herself at a personal and professional crossroads, A WOMAN, A PART deals with themes that have obsessed Subrin for years in her short experimental films and video installations. But here she has developed and dramatized them within what is a new form for her: the feature-length drama. Of her interest in making a feature, Subrin says, "I've always made character-based work, but I became increasingly interested in narrative as a vehicle to more explicitly explore emotional territory underrepresented in cinema — that of women's life experiences and voices. With A WOMAN, A PART, I didn't want to distract the audience with radical formal interventions — I've done that plenty over the past two decades — but to delve more deeply into emotions as expressed through character and plot."

Subrin's interest in moving into narrative and long-form drama began in the mid-'00s, when an early screenplay landed her at the Sundance Screenwriter and Director Labs. "Having gone to art school," she says, "The Sundance Labs was my first education in narrative, and I spent the next decade teaching myself to write, direct and work closely with actors in order to prepare for this challenging new approach. Narrative is often seen as the devil in avant-garde circles, and yet I've been humbled by the profound and exciting challenges of screenwriting and indie production."

Macaulay, who has been producing award-winning independent features since the early 1990s, first met Subrin nearly 20 years ago, when he was attending the Rotterdam Film Festival with Harmony Korine and GUMMO, and Subrin was showing her experimental work, "Shulie." They reconnected nearly a decade later at the Sundance Institute Producer's Lab, where he sat down with Subrin just weeks after she finished the Directors Lab. Macaulay was struck by the narrative feature projects Subrin was developing, projects that fused character study with visual commentary on history, politics and the ways they shape identity and consciousness. In their initial meetings, Subrin and Macaulay discussed directors ranging from John Cassavetes and Michelangelo Antonioni to Barbara Loden and Todd Haynes. "I was thrilled by the way in which Subrin was committed to a cinema of ideas that was at the same time intimate and emotional," Macaulay says. "Of course I knew her experimental work, particularly her classic, "Shulie." But what I was struck by was how, in her new scripts, she was working the ideas found in her experimental films into character-based narrative dramas."

After working on different projects with Subrin, including a short film starring Cara Seymour, "The Caretakers," the two settled on A WOMAN, A PART, as her first feature. A focused portrait of a woman at a transitional time in her life, it had an intimate scope, and it was suitable for a production plan that would include

the kind of production and marketing ideas Macaulay has frequently written about as Editor-in-Chief of Filmmaker Magazine.

Subrin says that, in writing a story about a Hollywood actress facing personal and professional crises, she was accessing emotional terrain she herself knew well. “A WOMAN, A PART comes from uncomfortably personal places,” she says. “About six years ago, I was overwhelmed by a series of medical and emotional challenges that forced a long overdue personal reckoning. I had to go on medical leave, and the recovery required an overhauling of my own workaholic tendencies. Drained of creative impulses, I reluctantly tried to rewrite an older script of mine and out of that process a new story and character emerged, that of a burnt-out, workaholic actress struggling to reinvent her life through revisiting her past.

Joining Macaulay to produce A WOMAN, A PART was Shrihari Sathe, whose credits include Eliza Hittman’s celebrated debut feature, IT FELT LIKE LOVE. Says Sathe, “I was attracted to A WOMAN, A PART because even though the main character was an actress the script wasn’t about the film industry. It is multi-layered narrative about friendship, betrayal, questioning one-self and finding of work-life balance in this fast moving hyper connected world. I also come from an experimental film /video art background so I was curious to see how a visual/video artist would make a ‘traditional’ narrative.”

In the year leading up to production, the film’s identity and audience was built online through social media and a Tumblr blog, “Who Cares About Actresses?”, that grew from a site promoting A WOMAN, A PART into one tackling, more broadly, issues of sexism and racism in Hollywood. Funding included not only private investment from individuals and companies like Durga Entertainment, who are dedicated to projects from women directors, but grants from Creative Capital, The Westenberger Foundation, Temple University and Film Independent. Finally, a successful Kickstarter campaign that attracted over 600 donors provided post-production finishing costs.

“American independent film is at a transitional moment,” says Macaulay. “The ways I made films twenty and even ten years ago don’t work today. We’re having to reinvent the wheel, and, for me, A WOMAN, A PART was the kind of project that I knew could garner the kind of diverse support an independent film needs today.”

Subrin wrote the role of Kate, an ex-pat struggling to survive in a rapidly gentrifying New York, for the brilliant British actress Cara Seymour, currently on “The Knick” and who starred in Subrin’s short film, “The Caretakers” (2006). Casting Anna, the film’s lead, was more challenging. Subrin wanted a very strong, smart Jewish actress who could bring both intensity and intelligence to the difficult role of a woman at a crossroads. “I knew I needed an incredibly smart and subtle actor,” Subrin explains. “It’s very challenging to play a complex, shut-down woman in crisis who’s also professionally successful and privileged — the ‘empathy’ card works against her. I saw her character as a metaphor of woman in

general in a sexist and performative culture, but didn't want her reduced to a mission statement or cliché.”

None of the actresses who Subrin and Macaulay considered in the early casting process seemed like the right fit for Anna. Then Subrin remembered the department store heiress in the first season of “Mad Men” played by Maggie Siff, and immediately realized the actress would be perfect. Before they even sent the script to her agent, Subrin by chance signed into a yoga class in Los Angeles while in town for a test shoot, and there, standing next to her at the sign-in desk, was Siff. One yoga class and two coffees later, they were discussing schedule. A year and a half following, the film was made. Says Subrin, “Maggie's subtlety and technically very precise and considered work kept the film from becoming histrionic or melodramatic.”

As Leslie, Anna's tough but devoted manager, Khandi Alexander was a no-brainer, having herself quit two TV series. John Ortiz, who plays Isaac, Anna's old friend and a playwright in personal and professional crisis, is well known to moviegoers from his roles in FAST & FURIOUS and SILVER LININGS PLAYBOOK. But what made him perfect for A WOMAN, A PART was his background in New York downtown theater. With Philip Seymour Hoffman he founded the great LABYRINTH Theater, and he brought to the project humor, irony and a deep understanding of his character.

To shoot A WOMAN, A PART, Subrin and Macaulay chose Chris Dapkins, whose gorgeous cinematography graced two films by Tim Sutton, MEMPHIS and PAVILION. “Chris and I both come from experimental film backgrounds,” says Subrin, “and we share a love for the great radical innovators in narrative and non-narrative cinema. But at a certain point in prep we decided that this film called for a simpler approach that honored the story and the characters' explicitly emotional journey over rigorous formal interventions. We developed a plan allowing us to cover an overambitious enormous amount of scenes in a very quick time, shot on both coasts. Our basic guideline was a distanced, locked down frame with few close ups for when characters were alone (literally or emotionally) or performing (literally or metaphorically), and a more dynamic, kinetic shooting as the lines between past and present emerged through the charged, intimate friendships. We also wanted to highlight the dynamics of dramatically gentrifying New York, and paid careful attention to locations and compositions that pointed to that theme.” Indeed, the film shot throughout Williamsburg and other Brooklyn neighborhoods that Subrin has lived in and watched change over the past two decades.

Shot over 19 days in Los Angeles and New York, the film had a diverse, young crew, with 80% women in principal roles, over 50% women crew and department heads, and many crew and actors of color, including two out of four principal roles. Dapkins lensed the movie on a Canon C500 with rehoused Leica Cine lenses, and Jenn Ruff (LYLE, GLASS CHIN) edited the film. Erin Beaupre

(CREATIVE CONTROL, THE JINX) production designed, and Sarah Maiorino (IT FELT LIKE LOVE, APPROPRIATE BEHAVIOR) was the costume designer.

The film's soundtrack consists of instrumental music by the rising experimental classical composer, Missy Mazzoli; four songs by the British avant-rock band, Micachu & the Shapes (whose leader, Mica Levi, scored UNDER THE SKIN); several songs from a compilation of early riot grrl tracks on the Mr. Lady label; and a song by Eszter Balint, a star of Jim Jarmusch's STRANGER THAN PARADISE who also plays a role in A WOMAN, A PART.

"Having never worked in feature narrative form, making A WOMAN, A PART was a profoundly empowering experience," Subrin says, "particularly in my ability to integrate my aesthetic personal and political perspectives, and the rewards of gathering an incredible group of collaborators to create a work that we all believed in and connected to."

## **CAST BIOS**

### **Maggie Siff (Anna Baskin)**

Starring opposite Paul Giamatti and Damian Lewis in the hit Showtime series "Billions," Maggie Siff is a Los Angeles-based actress hailed for her work in television, on stage and in independent film. Well known for her seven seasons as Tara Knowles on the hit FX series "Sons of Anarchy," she made her debut as department store heiress Rachel Menken on the first season of the award-winning AMC series, "Mad Men," and she has had recurring roles on "Nip/Tuck" and "Life On Mars" as well as guest roles on "Grey's Anatomy" and "Law & Order." On the big screen, Siff has been seen opposite Edward Norton in Tim Blake Nelson's feature film, LEAVES OF GRASS. She also appeared in Paul McGuigan's PUSH with Djimon Hounsou and Dakota Fanning, Judd Apatow's FUNNY PEOPLE with Adam Sandler as well as in the Sundance 2013 Dramatic Competition film CONCUSSION, released by Radius/TWC. Most recently, Siff appeared in J Blakeson's THE 5<sup>TH</sup> WAVE and Rob Spera's THE SWEET LIFE, both released in 2016.

### **Cara Seymour (Kate Mullin)**

Cara Seymour has worked with some of the most respected and talented directors in the film world, including Martin Scorsese, Lars Von Trier, and Spike Jones. Recent movies include the Sundance award winner AN EDUCATION, THE MUSIC NEVER STOPPED, JACK AND DIANE and NASTY BABY. She currently co-stars in Steven Soderbergh's Cinemax miniseries "The Knick," playing Sister Harriet, an Irish nurse and midwife "who backs down from nothing and no one." She has won considerable acclaim on the New York Stage, appearing in the New Group's Obie winning productions of Mike Leigh's ECSTASY and GOOSEPIMPLES, The Public Theater production of Caryl Churchill's THE SKRIKER and Noel Coward's PRESENT LAUGHTER at The Walter Kerr Theater

on Broadway. In 2010/11 she premiered the critically acclaimed adaptation of James Joyce's ULYSSES with Patrick Fitzgerald. In 2012/13 she played Lily in the highly acclaimed hit production of Brian Friel's FREEDOM OF THE CITY at The Irish Rep.

### **John Ortiz (Isaac Jones)**

John Ortiz is an award-winning actor who honed his craft on the theatrical stage of New York. He won the Obie Award for Best Actor in the Off-Broadway production of REFERENCES TO SALVADOR DALI MAKE ME HOT, and was nominated for an Independent Spirit Award for his performance in the indie film JACK GOES BOATING.

He can currently be seen in the studio feature KONG: SKULL ISLAND starring Tom Hiddleston, Brie Larson, Samuel L Jackson and John Goodman and in the upcoming films GOING IN STYLE starring Morgan Freeman and Michael Caine and directed by Zach Braff, GOD PARTICLE and REPLICAS. Previous films include STEVE JOBS starring Michael Fassbender and Kate Winslet and the Academy Award-nominated film SILVER LININGS PLAYBOOK. Ortiz can be seen in the film version of JACK GOES BOATING, which he not only starred in but also produced with the late Phillip Seymour Hoffman. Other credits include PUBLIC ENEMIES, FAST & FURIOUS 6, and PRIDE AND GLORY.

On television, Ortiz starred opposite Greg Kinear in Fox's "Rake." He can be seen in the HBO series "Togetherness" starring Amanda Peet and Melanie Lynskey. He starred opposite Dustin Hoffman in the cable series "Luck." He was also a series regular on "Clubhouse," "The Job," and "Lush Life." Along with acclaimed actor Phillip Seymour Hoffman, Ortiz is the co-founder of LABYRINTH Theater Company, where he has produced and performed in many productions, including "The Last Days of Judas Iscariot," directed by Hoffman; JESUS HOPPED THE 'A' TRAIN, for which he was awarded a Drama Desk nomination; and GUINEA PIG SOLO and JACK GOES BOATING.

### **Khandi Alexander (Leslie Barrett)**

Khandi Alexander is well known for her award-winning roles in "Scandal," "Treme," and "CSI Miami." Her theater credits include CHICAGO, starring as Velma Kelly, at the Shubert Theater in L.A. as well as leading roles in BONES, DOES A TIGER WEAR A NECKTIE, THE HORRIBLE AND TRAGIC LIFE OF THE SINGING NUN and THE WEDDING BAND. After iconic turns in the feature films CB4 and THERE'S SOMETHING ABOUT MARY, Alexander starred in the indie film THE ASSAULT, where she plays a detective determined to seek justice for a rape of a high school student. Most recently viewers reveled in her Emmy-nominated portrayal of Mama Pope in ABC's "Scandal" opposite Kerry Washington and Joe Morton and she received critical acclaim for her role opposite Queen Latifah in HBO's "Bessie" for director Dee Rees.

## **CREW BIOS**

### **Elisabeth Subrin (Writer/Director)**

Elisabeth Subrin's critically acclaimed films and video art have screened widely internationally, including at The New York Film Festival, The Rotterdam International Film Festival, The Vienna Viennale, The Whitney Biennial, The Sundance Channel and The Museum of Modern Art, New York. She's the recipient of awards from the Los Angeles Film Critic's Association, The New England Film Festival, and the USA Film Festival, among others. Her film "Shulie" was selected for the once-a-decade British Film Institute's Sight&Sound critic's poll of "Greatest Films Ever." Her 2010 retrospective at Sue Scott Gallery was included in "Best Of" lists from The New York Times and Time Out New York, and her two-channel film "Lost Tribes and Promised Lands" subsequently traveled to museums in Paris, Stockholm, Milwaukee, Pittsburgh, MoMA/PS1's "Greater New York," and was featured in VOLTA/NY. Subrin participated in The Sundance Institute Feature Film Directing and Screenwriting Labs with her first feature screenplay, UP.

A 2002 Guggenheim Fellow, she's also received grants and fellowships from The Rockefeller, Annenberg, Creative Capital and Andrea Frank Foundations. She's received commissions for new projects from The Danish Arts Council/DaNY Arts, Participant, Inc., The Institute of Contemporary Art, Philadelphia, Sue Scott Gallery, New York, and The MacDowell Colony. Her work has been featured in The New York Times, Artforum, Film Comment, Frieze, BOMB, LA Weekly and Filmmaker Magazine. Subrin teaches in the Film and Media Arts Department at Temple University and lives in Brooklyn. A WOMAN, A PART is her first narrative feature.

### **DIRECTOR FILMOGRAPHY:**

2010 "Lost Tribes" (2-channel video projection, 16mm, 6:00)  
2008 "Sweet Ruin" (2-channel video projection, 16mm, 10:00)  
2006 "The Caretakers" (video, 18:45)  
2000 "Well, Well, Well" (video, 3:45)  
2000 "The Fancy" (video, 36:00)  
1997 "Shulie" (Super 8, 16mm, 37:00)  
1995 "Swallow" (video, 28:00)

### **Scott Macaulay (Producer)**

Scott Macaulay is a New York-based film producer and co-president of the New York-based production company Forensic Films. With his partner Robin O'Hara he has produced or executive produced many award-winning features. They include: Peter Sollett's RAISING VICTOR VARGAS; Harmony Korine's GUMMO (as co-producer) and JULIEN DONKEY-BOY; Alice Wu's SAVING FACE; Tom Noonan's Sundance Grand Jury Prize-winning WHAT HAPPENED WAS and his



follow-up feature, *THE WIFE*; Jesse Peretz's *THE CHATEAU*; Bryan Barber's *IDLEWILD*; John Leguizamo's *UNDEFEATED*; James Ponsoldt's *OFF THE BLACK*; and Mark Jackson's *WAR STORY*. As a company, Forensic Films has been involved as a co-producer in many European productions, including Olivier Assayas's *DEMONLOVER* and *CLEAN*. Macaulay and O'Hara are the recipients of an Independent Spirit Award for their producing work in independent film. He is also producing documentaries by the directors Alix Lambert and Kitty Green.

Previously, Macaulay was the Programming Director of The Kitchen Center for Video, Music, Dance, Performance and Film, where he programmed and produced five seasons of experimental theater and performance art. He is currently a member of the advisory board of the International Film Festival Rotterdam's Cinemart as well as Cinelan, the branded documentary content company formed by Morgan Spurlock and Karol Martesko. He is also the co-founder and Editor-in-Chief of *Filmmaker Magazine*.

### **Shrihari Sathe (Producer)**

Shrihari Sathe is a New York and Mumbai-based independent filmmaker and producer. Sathe produced Jaron Henrie-McCrea's *PERVERTIGO* which world premiered at the 2012 Warsaw and Mumbai film festivals and was a part of the 2011 IFP Independent Filmmaker Labs. Sathe's sophomore production Eliza Hittman's *IT FELT LIKE LOVE* which premiered at 2013 Sundance Film Festival and 2013 International Film Festival Rotterdam to great reviews. Sathe is a 2013 Sundance Institute Creative Producing Fellow and has received fellowships from the HFPA, PGA, IFP, Film Independent, and The Sundance Institute to name a few.

Sathe is a Trans Atlantic Partners fellow (2013) and Cannes Producer's Network fellow (2014, 2015). He is a co-producer on Partho Sen-gupta's *ARUNODAY (SUNRISE)* which world premiered at the 2014 Busan International Film Festival and Afia Nathaniel's *DUKHTAR (DAUGHTER)* which world premiered at 2014 Toronto International Film Festival and is currently in theatrical release in North America. Sathe's feature directorial debut – *EK HAZARACHI NOTE (1000 RUPEE NOTE)* won the Special Jury Award and Centenary Award for Best Film at the 2014 International Film Festival of India and has received over 30 awards. He recently finished post-production on Ed Blythe's *MAN WITH VAN* (2011 Film Independent Producers Lab). Sathe is an Adjunct Assistant Professor at Columbia University's School of the Arts.

### **Taylor Shung (Co-Producer)**

Taylor Shung is a NYC born and raised producer who specializes in short films, feature films and commercial work. She received her undergraduate degree at NYU's Tisch School of the Arts for Film & TV, with a minor in Anthropology. Some of her commercial campaigns include Nestle, Patron, and Langone. In her narrative work, Taylor is interested in bringing diverse stories to screen and

blending the abstract with the real. Her recent credits include HAMHEADS, NAPOLEON IN EXILE, and JACQUELINE ARGENTINE.

### **Chris Dapkins (Director of Photography)**

In 2004, Chris Dapkins was invited by the Tribeca Film Institute to participate in the Tribeca/Marrakech Filmmaker Exchange, a two-week master class with Abbas Kiarostami and Martin Scorsese held in Marrakech, Morocco. In 2005, he wrote and directed a short film entitled WEAK SIGNAL (Tribeca '05). He spent the following years working as a documentary cameraman for Human Rights Watch and other organizations in various countries such as Egypt, Macedonia, South Africa, Malawi, Tajikistan, Chile, Jamaica, and Tobago. His first feature length co-directorial effort was the 2011 documentary, THE SWELL SEASON (Tribeca '11), which he also photographed. In addition to shooting documentary, he has shot a number of fiction films, such as KNIFE POINT (Sundance '09), PAVILION (SXSW '12), and MEMPHIS (Sundance '14). He has most recently wrapped production on Matt Tyrnauer's UNTITLED SCOTTY BOWER'S PROJECT, and Matt Wolf's UNTITLED MARION STOKES PROJECT. He was named one of "25 New Faces" by Filmmaker Magazine.

### **Erin Beaupre (Production Designer)**

Erin Beaupre is a Brooklyn based Production Designer with a background in architecture and graphic arts. She recently completed the short film "Vote Audrey" for & OTHER STORIES directed by Lena Dunham starring Zoe Kazan. Commercially she has worked for clients such as Sony, Oreo, Lonovo, Swedish Fish, and NPR.

Her feature Set Decorator credits include Emmy-nominated HBO's THE JINX, SXSW's Special Jury Award for Visual Excellence winner CREATIVE CONTROL, and Lee Kirk's GEEZER starring Billy Joe Armstrong.

Before working in film Erin graduated from Columbia with a Master's in Architecture. While at FXFOWEL she worked on the NYTimes' Building and Lincoln Center renovations. After leaving architecture Erin work in event design working for David Stark Event's. There she worked for clients such as Target, Benjamin Moore, and The Robin Hood Foundation.

### **Jennifer Ruff (Editor)**

Jennifer Ruff is filmmaker and artist based in Brooklyn. She has worked on numerous award-winning films, including Kelly Reichardt's OLD JOY, Alfonso Cuarón's Y TU MAMA TAMBIEN, Kimberly Pierce's BOYS DON'T CRY, and Lisa Cholodenko's HIGH ART. She recently edited LYLE, an award-winning feature starring Gaby Hoffman; THE COLOR OF TIME, a film made with numerous directors and James Franco; and GLASS CHIN, starring Billy Crudup and Corey Stoll. Jennifer also exhibits her video art and collages in galleries in NY, LA,

Tokyo and London. She has been a professor at NYU's prestigious Tisch Graduate School of Film since 2001.

### **Missy Mazzoli (Music)**

Missy Mazzoli was recently deemed "one of the more consistently inventive, surprising composers now working in New York" (New York Times) and "Brooklyn's post-millennial Mozart" (Time Out New York). She creates music for the operatic stage, concert halls, film and television. Her works have been performed all over the world by the Kronos Quartet, eighth blackbird, the Minnesota Orchestra and many others. From 2012 to 2015 she was composer-in-residence with Opera Philadelphia, Gotham Chamber Opera and Music Theatre-Group. Recent seasons included the premiere of works for Kronos Quartet, the LA Philharmonic, pianist Emanuel Ax, the Detroit Symphony and violinist Jennifer Koh. In March of 2015 Missy released VESPERS FOR A NEW DARK AGE, an album of her works commissioned by Carnegie Hall and performed by her ensemble Victoire with percussionist Glenn Kotche, of Wilco. VESPERS FOR A NEW DARK AGE was described as "ravishing and unsettling" by the New York Times. Missy recently joined the composition faculty at Mannes College of Music, and her music is published by G. Schirmer. With librettist Royce Vavrek she is currently working on an operatic adaptation of Lars von Trier's film BREAKING THE WAVES, commissioned by Opera Philadelphia and Beth Morrison Projects. [www.missymazzoli.com](http://www.missymazzoli.com)

### **Sarah Maiorino (Costume Designer)**

Sarah Maiorino began designing for theater, finding her way into film and television via a stint touring the world with the Blue Man Group. She designed costumes for IT FELT LIKE LOVE (Sundance 2013), about which Variety said "Spot-on costume and accessory design by Sarah Maiorino telegraphs reams of information about the characters while feeling completely natural." Other credits include THE SAINTS TOUR (NYC River to River Festival 2012); THE CONFINES (LA Film Festival 2015); Desiree Akhavan's APPROPRIATE BEHAVIOR (Sundance 2014) ; My First Kiss and the People Involved; Black Mountain Songs (BAM's 2014 Next Wave Festival); ABC's "Live! with Kelly & Michael's Annual Halloween Specials 2013- 2015"; and commercial work for clients including Samsung, Comcast, Western Union, Hilton and Tiffany & Co.

## **CREDITS**

### CAST

(in order of appearance)

Kate Mullen	Cara Seymour
Anna Baskin	Maggie Siff
Isaac Jones	John Ortiz
Alex Jasper	Sophie von Haselberg
Dr. Rubenstein	Seth Barish
Dan MacDonald	Geoff Sobelle
Leslie Barrett	Khandi Alexander
Little Girl	Leah Tarica
Heidi Bloch	Eszter Balint
Jude Taylor	Tasha Guevara
Nadia Audali	Dagmara Dominczyk
Loft Party Fan	Carly Zien
Jacob Carter	Chukwudi Iwuji
East Village Fan	Lipica Shah
Youngja Yoo	Kate Pak
Dayna Audali	Mia Ivana Lee Sanchez
Sam	Lucas Near-Verbrugghe
Actor	Flaco Navaja
Narrator	Ana Kayne
Suzanne Boudreau	Cynthia Hopkins
Realtor	Helen Coxe

in association with Infinitum Productions

in association with Durga Entertainment

### MAIN UNIT

creative consultant	Sacha Yanow
production supervisor	Taylor Shung
1st assistant director	Joel Pincosy
2nd assistant director	Chantel King
2nd 2nd assistant director	Anthony DiDomenico
additional 2nd assistant director	Dominique Anne Gold
unit production manager	Nikkia Moulterrie
production coordinator	Zachary Luke Kislevitz
additional production	Emily Lesser

coordinator location manager	Joseph Mullaney
script supervisor	Elizabeth Stern
1st assistant camera 2nd assistant camera additional 2nd assistant camera data wranglers	Olivia Kimmel Aaron Snow Matthew Harding Sahid Limon Jason Knobloch Jake Lane
gaffer key grip swing additional key grip	Maria Rusche Daisy Zhou Eric Perini Anthony Sur
art director	Caitlin Lynch
set decorator props master set dressers	Emily Higgins Deno Williams Marta Castaing Brett Calvo Steven Manganaro Scott Lamica
scenic paintings additional artwork	Hannah Guerrero Jackie Gendel Nicola Tyson Tara Geer Lindsey Wolkowicz
production sound mixer boom operator additional boom operators	Austin Moore Denzil Xavier Sasha Larco Will Roane Thomas Wynn
assistant wardrobe designer wardrobe assistant wardrobe consultant clothes provided by	Jenna Weinstein Lux Haac Allison Pearce Rachel Comey Comptoirs Des Cotonniers Osei-Duro Malin Landaus Vintage MIISTA

make-up dept head	Regina de Lemos
additional make-up artist	Kristy Strate
make-up assistant	Delina Medhin
make-up assistant	Laura Mitchell
hair dept head	Jon Carter
location scouts	Michael Mizrahi
	David Brotsky
	Katarina Dedicova
key production assistant	Adam Chitayat
1st team production	Shahin Izadi
assistant	
director's assistant	Ella Sahlman
set production assistants	Deana Holness
	Adam Bailey
	Eliot Banks
	Warren May
production interns	Erik Silverness
	Tiffany Canon
	Michelle Liu
	Nick Dagostino
office production assistants	Michael Landsman
	Lily Chan
caterer	My Kitchen Witch
	Karyn Jarmer
stills photography	Sahid Limon
web designer	Carl Williamson/Familiar
WCAA research	Molly Murphy
& design	Olivia Creamer
legal services	Law Offices of George M. Rush
<u>LOS ANGELES UNIT</u>	
production manager	Cate Smierciak
production coordinator	Lauren Jean Schwartz

production assistants	Kristen Ciambella Kira Bennett Kaeleigh Morrison Jessica Engs Larissa Schiavo Grant Lease Sabrina Che Ava Benjamin Caleb Hammond
director's assistant	Arianne Alizio
location scout	Robert Giradin
B camera operator	Christopher Wilcha
1st assistant camera 2nd assistant camera	Kathryn Begle Lauren Gutieras
data wrangler/swing 2nd unit camera	Travis Labela Jerry Henry
gaffers	Adam Leene Brandon Harris
key grip	JD Ramage
script supervisor	Devon Martinez
production sound mixers	Nick Campbell Michelle Guasto
art director	Caitlin Williams
set dressers	Abby Sanford Ian Lapidus Philip Champagne
art dept production assistant graphics	Alex Knell Taylor Slingerland
wardrobe assistant	Alex Grace
hair stylist hair stylist to maggie siff wig stylist wigs	Amy Bates Teressa Hill Elisa Solomon Favian Wigs by Natascha Natascha Ladek





courtesy of Missy Mazzoli

Fall

written by Micaela Rachel Levi, Marc David Pell, Mariam Raisa Khan  
performed by Micachu & The Shapes  
published by Beggars Music Limited  
courtesy of Rough Trade Records Limited  
by arrangement with Beggars Group Media Ltd

Oh, Baby

written by Micaela Rachel Levi, Marc David Pell, Mariam Raisa Khan  
performed by Micachu & The Shapes  
published by Beggars Music Limited  
courtesy of Rough Trade Records Limited  
by arrangement with Beggars Group Media Ltd

La Poison

written by Micaela Rachel Levi, Marc David Pell, Mariam Raisa Khan  
performed by Micachu & The Shapes  
published by Beggars Music Limited  
courtesy of Rough Trade Records Limited  
by arrangement with Beggars Group Media Ltd

Sex (I'm a Lesbian)

composed by Kaia Wilson, Alison Martlew, Melissa York  
performed by The Butchies  
published by Basket Tobias Radio Music (ASCAP)  
courtesy of Mr. Lady Records

Here We Are

music and lyrics by Eszter Balint (ASCAP)  
published by Towing Pound Music (ASCAP), administered by Domino Publishing  
Company USA (ASCAP)  
courtesy of Eszter Balint

Hey

words and music by Charles Thompson  
performed by John Ortiz  
published by Songs of Universal, Inc. on behalf of Rice and Beans Music (BMI)  
track courtesy of Masterphonic

Just Like Heaven

words and music by Robert James Smith, Simon Johnathon Gallup, Porl  
Thompson, Laurence Andrew Tolhurst and Boris Williams  
performed by Maggie Siff  
published by Universal Music - MGB Songs on behalf of Fiction Songs, Ltd.  
(ASCAP)

track courtesy of Masterphonic  
Wait for Me Now  
written and performed by Tammy Hart  
courtesy of Mr. Lady Records

State of NY  
written by Micaela Rachel Levi, Marc David Pell, Mariam Raisa Khan  
performed by Micachu & The Shapes and London Sinfonietta  
published by Beggars Music Limited  
courtesy of Rough Trade Records Limited  
by arrangement with Beggars Group Media Ltd

Girl Flavor Gum  
composed by Rachel Cams, Radio Sloan  
performed by The Need  
courtesy of Mr. Lady Records (BMI)

Democracy Now clip courtesy of Democracy Now Productions, Inc.  
[democracynow.org](http://democracynow.org).

#### VENDORS

camera package	AbelCine
additional camera support	Shrihari Sathe Infinitum Productions
grip & electric	Hand Held Films Hello World Communications
sound equipment	Austin Moore Professional Sound Services
walkies	Professional Sound Services
expendables	Expendables Plus
payroll	Media Services
insurance	Reiff & Associates LLC
vehicles	Edge Auto Rental Enterprise
clearances	Clearance Unlimited
promotional consideration	Health-Ade Kombucha GoMacro
soundstage	Manhattan Center Productions
post production studio	Dungeon Beach

Filmed with the Support of the New York State Governor's Office for Motion  
Picture and Television Development

special thanks to SAG-AFTRA

this film was made with support from the Sundance Institute Feature Film Program

made with support from Creative Capital

made with the support of Film Independent

support provided by  
Temple University  
The MacDowell Colony  
The Westenberger Foundation