



BLAME

Written and Directed by Quinn Shephard

*Starring Chris Messina, Quinn Shephard, Nadia Alexander, Tate Donovan, Trieste Kelly
Dunn, Tessa Albertson, Sarah Mezzanotte*



100 minutes / Color / English / USA

PUBLICITY CONTACTS

NY

Kate Patterson / Brigade Marketing
Kate@BrigadeMarketing.com

LA

Shipra Gupta / Brigade Marketing
Shipra@BrigadeMarketing.com

DISTRIBUTION CONTACT

Ryan Boring / Samuel Goldwyn Films
Ryan@SamuelGoldwyn.com

Synopsis

It's the start of a new year at a small suburban high school and Abigail (Quinn Shephard) is an eternal outcast returning for the first time after a mysterious event the previous year. Facing constant bullying, Abigail escapes from her hostile surroundings by immersing herself in the worlds of the characters she reads about, much to the amusement of her manipulative classmate, Melissa (Nadia Alexander).

When the girls' intriguing new drama teacher Jeremy (Chris Messina) announces Arthur Miller's 'The Crucible' as their fall show, and casts Abigail over Melissa in the starring role, Abigail's confidence blooms — but soon her relationship with Jeremy begins to move beyond the fantasy world she's constructed. This taboo bond strikes a nerve in Melissa, fueling a vengeful jealousy that quickly spirals out of control — and brings about a chain of events that draws even further parallels to the madness of Salem. The riveting debut of 22-year-old writer/director Quinn Shephard, *BLAME* examines the indelible stain of rumor and suspicion in the contemporary suburban high school while delving into the psyches of the cell phone generation.

Q&A with Writer/Director Quinn Shephard

Where did you first get the idea for BLAME? How has it changed from initial conception to the completed film?

When I was a sophomore in high school, I was cast as Abigail Williams in a regional production of Arthur Miller's 'The Crucible'. At 15, it was the most mature role I'd ever played, and the experience had a tremendous impact on me. Beyond my fascination with the play, embodying Abigail had a strong influence on my day to day life. It changed the way I perceived both myself and the world around me. The role innately tied into my own coming-of-age; I felt powerful for the first time. The script for *Blame* was born, not only from imagining what Abigail's story would look like set in a modern day high school, but from observing the way she changed my own perspective, and heightening that to a fictional level.

As far as initial conception to completion — pretty much everything changed! Because I was so young (15) when I finished the first draft, the story was very different in the original version. There was an immaturity to the way I wrote the characters that my mom (who shares a story credit with me) helped me recognize and work my way out of. We spent *years* sitting around talking about these people, mapping out the intricacies of the plot line, untangling the spiderwebs of alliances within the ensemble. With each draft, the characters deepened so much. As I matured as a writer, and as my mom continued to push me to elevate my narrative, the film grew closer and closer to where it is now. Right up to the start of principal photography, we were rewriting. We reworked the script around the actors we cast. And the story and tone of the film changed dramatically as we shot and then edited it. I re-wrote scenes with actors 10 minutes before we shot them. I re-wrote scenes WHILE shooting scenes. There was a lot of improv. We shot my favorite sequence in the film (a basement party scene) for almost 12 hours. I think the crew thought I had lost my mind. We rolled and rolled on improv. I had the gut feeling that I was doing something great, but my mind often argued with me. We'd watch raw footage and not even be sure if we were making a satire or a dark drama. But the answer was neither—and of course, it's not a love story either (as I had originally thought as a teenager writing it). In the end, *Blame* is tonally unique, and acts as a time capsule of my mind as teenager—shaped with the editing moral hand of myself as an adult artist.

Can you discuss your relationship to 'The Crucible'?

At 15, I was *very* convicted in my belief that Abigail Williams was not a villain. Maybe it's the whole "bad people don't think they're bad" mentality that I, as an actor, applied to the role. But looking back, I think it had more to do with the fact that I was so young while playing her. Most productions cast Abigail as a seductive, manipulative young woman. I was actually a teenage girl. To me, the idea of being an orphan in Puritan times (when women were typically powerless), who fell in love with a much older man who slept with and then abandoned her, was heartbreaking enough to justify Abigail's

actions in the play. Well, maybe not the murder, but certainly the hysteria. I have always loved complex “villains” who are later revealed protagonists. I also love flawed heroes and heroines. While I thematically paid homage to *The Crucible* with plot and character parallels, in the final act of *Blame* I strove to reject the separation of villain and hero and ultimately create an intimate, unbiased depiction of each player in the story.

What other films or filmmakers did you draw inspiration from while making this film?

I would say the films I was most heavily influenced by are *Stoker*, *Donnie Darko*, *American Beauty*, *Fish Tank*, *Girlhood*, and *Spring Breakers*. I love visual theatricality and magical realism as a means of communicating symbolism and emotion—I also love intimate character studies. *Blame*’s power as a film largely relies on the audience seeing the world through the young protagonists’ eyes. I aimed to blend visual drama, subtle fantasy, and strong, raw performances to create a point of view that captured the tumultuous emotional state I personally associate with being a girl in high school. To me, all of the films on this list have a certain magic to them that deeply inspired me—whether through slow-motion fantasy sequences, stunning color schemes, or raw, intimate moments that took my breath away.

The film is so visually striking and has a rich, saturated color palette. How did the look of the film come together?

Aaron Kovalchik, my DP, came on board years prior to the actual shoot of the film (I’d say around 2013). I had put together a teaser trailer for *Blame*, shot on my DSLR with some friends, and sent it to him along with an early draft of the script. I was a big fan of his work, which I had first seen through a director friend of mine. It was kismet—Aaron responded immediately to the project, and was the first team member (other than my mom) to join us!

In crafting the visual world of the film, I gathered mood-boards and reference images for years leading up to the shoot. Aaron and I frequently sent each other photographs and links to films. You can actually take stills from *Blame* and compare it to stills from the first teaser, or the thousands of reference images I pulled, and see such a distinct correlation. The aim was to create a visual palette that “split down the center” between the two young protagonists — Abigail and Melissa. Abigail’s world of fantastic romanticism is characterized by moody, stylized shots that convey the emotion of the scene. Lighting is a vivid element — spotlights, silhouettes, candlelight, shadows. Her visuals are charged with the theatricality of her mind. For her palette, we stuck to old-fashioned earth tones that reminded me of vintage dresses and old books.

Melissa’s world, on the other hand, is an electric, lipstick-stained, dirty teen universe. Chaos and anger fill her life. This is why her visuals are often dominated by mess and clutter, dark, bright colors, and even blacklight and neons. For her palette, we used vivid jewel tones—specifically pink, blue, and yellow.

Aaron has an incredible eye, and he was able to translate the bible of inspiration I gave him into a film that demonstrated the differences in the girls, while still feeling cohesive. His instincts are superb, and in all seriousness, I would never want to work with any other DP!

You shot this film in your hometown and at your own high school. What motivated that decision? Was that the plan from the beginning?

Yes, it was always the aim! Aesthetically, it was important to me that the location of the town and school felt distinctly wholesome, close knit and all-American. The blue-and-white color scheme of Metuchen High School, with its classic football field and stunning auditorium, was the perfect setting for our story. I was able to rediscover the place I had grown up, and first imagined the film, in a totally new way. Beyond that, Metuchen was a support system for my mom and I as producers. We were welcomed into local homes to film—our set was catered by local businesses—and MHS and the Board of Ed made the entire production possible by allowing me to film at my old high school.

I don't think I ever really appreciated growing up in a small town until I saw how much help was offered to my film. I felt very out of place growing up; I didn't feel like I had much in common with my peers, and was constantly using art and literature to escape what felt like a suffocating environment. It's where I drew a lot of my character's plot-line from. But shooting *Blame* gave me a new sense of gratitude for my hometown.

You have a great ensemble of young actors in the film. How did you assemble the cast?

My mom has an amazing eye for finding new talent. As the casting director on the film, she totally understood my vision, and brought me super unique choices for each role. She always thought outside the box in a way that still captured the core essence of each character. She and I spent a long time discussing possible options, and only actually brought in a handful of actors to read, based on our knowledge of their work—but we did not call actors in based on 'names'. Two of our supporting leads weren't even SAG when we cast them! The priority was always on finding the people who fit the roles best. We ignored all the typical industry habits of casting teens with big social media followings and extensive resumes.

It was important to me to run auditions in a different way than I typically experience as an actress. We had almost the entire ensemble read together in a chemistry test (which included improv as well as scenes from the script) and that had a huge impact on our final decisions, as well as the final revisions to the characters—especially with the role of 'Melissa'.

Nadia Alexander was a completely different direction for 'Melissa' than the character read on paper in early drafts. My mom brought her to my attention as a young actress I should look at for the film, but we initially disagreed on which role to see her for—first, I

called her in for 'Ellie' (much closer to who Nadia is in real life), but after seeing her audition agreed that her innate darkness was quite interesting and something we had not found yet in our search for 'Melissa'. On the page, Melissa was a bitchy, girly blonde cheerleader. When I asked Nadia to read that role, she laughed at me! I had to talk her into it! After she auditioned for Melissa the first time, it changed my entire view of the role and film. It was like getting punched in the gut. I imagine it was similar to the way it felt when Glenn Close first read for *Fatal Attraction*. I made a lot of changes to the script, keeping the core obsession and intensity of the character but morphing Melissa's exterior into a leather-jacket-wearing badass who smokes under the bleachers and idolizes Taylor Momsen over Regina George. Before her final screen-test, I sent her new sides (which were literally written for her), along with a character playlist and a few reference films. We did a full workshop of the new version of the character and she just hit it out of the park. Nadia is absolutely mesmerizing to watch and I couldn't be happier with her fearless commitment to the role.

How did you come to cast Chris Messina? Was he your first choice for the role? And how did he shape his character, if at all?

My mom and I first noticed Chris Messina in Sam Mendes's *Away We Go* (specifically the nightclub scene with Melanie Lynskey) years prior, and pretty much knew then that he was the actor we wanted for the role of 'Jeremy'. He had the perfect blend of masculinity and emotional tenderness that we needed. After managing to get his wife's email through a friend of a friend, I wrote him a very long letter, and sent him the script for *Blame* along with my short film *Till Dark*. Within a few days, Chris emailed me and we met up (I just happened to be in LA!). I was shocked that he said yes! In the months leading up to pre-production, Chris and I spoke on the phone almost every week for hours at a time, doing re-writes together. He made time for me when he was in New York for work to meet at his hotel and run lines, improv, and write new dialogue together. He was a huge part of bringing so much honesty to that character—I don't exactly have much life experience as a 40-year-old man! He treated my little film like the biggest deal, right down to buying his own wardrobe. He is a true supporter of independent film and new directors, and an absolute joy to work with.

Overall, I was so blessed with my cast. If you're thinking of hiring any of them, do it. They all kick ass.

Talk about the relationship between Melissa and Abigail.

Melissa and Abigail begin as perfect foils for each other—opposites in every way. Abigail is the fragile outcast, Melissa is the tough mean-girl. Everything about them, down to the cinematic style of their individual scenes, is in stark contrast. However, this changes a lot as the film progresses.

There are a few reasons why it was important to me to make this film as a dual-protagonist story. Each girl represents one side of Abigail Williams, respectively.

Abigail is the lonely romantic searching for love and meaning. Melissa is the manipulative, power hungry girl who uses sex as a means of control. But as I mentioned earlier, as a storyteller I don't believe in heroes and villains being so separate, especially when dealing with young female characters. Not to give too much away, but over the course of the story it gradually becomes clear that the two have a tremendous amount in common, which is why it's so especially tragic that they spend the length of the film entangled in vicious rivalry.

Blame is centered around teenage girls. Can you discuss how you perceive depictions of teenage girls in cinema and where Blame fits among those portrayals?

At the start, *Blame* introduces us to characters we recognize immediately. The film plays into clichés and stereotypes in a way that lures the audience into a sense of knowing where things are headed—I had fun toying with and poking fun at a lot of familiar motifs in the portrayal of the characters at the start (the “bad girl,” the “Lolita”), with nods to high school movie clichés and schoolgirl fetishism. But then the film takes a turn in very a different direction. There is a slow-burn to the ‘moral’ of the film. It’s not shoved down your throat. As an actress and a film lover, I constantly see movies about student-teacher relationships or girl-to-girl rivalries, but rarely from such a brutally honest (or young!) perspective. During our early test screenings, a colleague strongly suggested that I cut a few scenes from *Blame* that made test audiences uncomfortable. Of course, I didn’t follow the advice. From my perspective, there is nothing about the topics I examine in my film that should be easy to swallow. The point is to shoot a scene that is beautiful and sexy and familiar...then make it raw and realistic to the point where you start to question the beauty of it, and you’re forced to face what the scene is really about. I want people to be uncomfortable. And if those scenes *don’t* make you uncomfortable—that’s part of the self-reflection. *Why not?*

My hope is that *Blame* makes audiences question the judgements they made at the beginning of the film, as well as reactions they’ve had to films on similar subjects in the past. It’s important to me that every character is intimately understood and humanized by the time the credits roll. In our current political state, it’s more important than ever that we are telling women’s stories and showing the dangers of the objectification of girls and of girl-to-girl cruelty. It’s a time to unite young women, not divide them. The girls in this film are always competing, lying, sabotaging—it’s not until the end that we realize how so much pain could have been avoided if they had only showed each-other (and themselves) some empathy.

About Quinn Shephard

Quinn Shephard is a 22-year-old actress, writer, and director based out of NY. Her first feature-length screenplay, *Blame*, was selected as a finalist for the Sundance 2013 Screenwriters Lab, and Quinn directed the feature in July 2015. It is set to premiere in the US Narrative Competition at Tribeca 2017. *Blame* stars Chris Messina, Tate Donovan, Nadia Alexander and Trieste Kelly Dunn. Quinn's original short *Till Dark*--starring Will Denton, Ian Colletti, and Natalia Dyer began its festival run in May 2015 and screened at the Montclair Film Festival, Manhattan Film Festival, and Cannes Short Film Corner.

Her short story '*Brighter*' was the runner up for the 2014 One Teen Story Writing Contest, judged and reviewed by YA author Tara Altebrando, who called it "*wonderfully claustrophobic...a spot-on depiction of how visceral, competitive, and fragile adolescent relationships are.*"

As an actress, Quinn has appeared in a wide range of films and television shows. She began her film career at 4 1/2 with the war drama *Harrison's Flowers*, in which she played the daughter of David Strathairn and Andie MacDowell. She followed this up with roles in *From Other Worlds* and *Assassination of a High School President*, before starring in the Warner Brothers feature *Unaccompanied Minors* (Dir. Paul Feig).

In 2010-2011, Quinn starred in regional stage productions of *The Crucible* as 'Abigail Williams', and *The Glass Menagerie* as 'Laura Wingfield' (where she first gained inspiration for *Blame*). That year, she also guest-starred on *Law and Order: SVU* in the episode "Lost Traveler". She juggled this work with beginning the track to graduate early from high school, as well as continuing her education in film and directing/producing a number of student shorts.

In 2012, Quinn booked a series regular role in the CBS/Jerry Bruckheimer pilot *Trooper* (not picked up) and recurred on CBS's *Made in Jersey*. Shortly after graduating early, Quinn teamed up once again with CBS/Jerry Bruckheimer for the 2013/2014 series *Hostages*. Here she starred alongside Dylan McDermott and Toni Collette, playing Morgan Sanders, an angst-ridden teen daughter turned hostage. Quinn followed up the run of the series with appearances on *The Blacklist* and *Believe* before beginning a recurring arc on *Person of Interest* and starring in the indie feature *Windsor* (all 2014).

Most recently, Quinn appeared as a regular on the DirectTV/Audience Network series *Almost There*. Her upcoming releases include A.D. Calvo's *Sweet Sweet Lonely Girl*, *Midnight Sun* opposite Bella Thorne and Patrick Schwarzenegger, and Desiree Akhavan's *The Miseducation of Cameron Post*.

About the Cast

CHRIS MESSINA | “Jeremy”

Most recently, Chris Messina starred in the drama *Live By Night*, opposite director/star Ben Affleck. His directorial debut, *Alex of Venice*, premiered at the Tribeca Film Festival to rave reviews. Highlights from Messina’s extensive film credits include the comedy *Celeste and Jesse Forever*, opposite Rashida Jones and Andy Samberg; the thriller *Argo*, again opposite director/star Ben Affleck, Bryan Cranston and John Goodman; and the romantic comedy *Ruby Sparks*, opposite Paul Dano and Deborah Ann Woll. He also starred in Lee Kirk’s directorial debut, *The Giant Mechanical Man*, and co-wrote and starred in *Fairhaven*. Previously, Messina starred opposite Amy Adams and Academy Award winner Meryl Streep in Nora Ephron’s *Julie & Julia*. The film won several awards, including the 2010 Golden Globe for Best Motion Picture – Comedy or Musical. He also appeared in Sam Mendes’ *Away We Go*, and was directed by John Krasinski in the independent feature *Brief Interviews With Hideous Men*. Other films include *Greenberg*, Woody Allen’s *Vicky Cristina Barcelona*, *Ira and Abby*, *Made of Honor*, *Humboldt County*, the J.J. Abrams telefilm *Anatomy of Hope*, Alan Ball’s critically acclaimed *Towelhead*, and M. Night Shyamalan’s *Devil*. Messina is also well known for his work on *The Mindy Project*.

NADIA ALEXANDER | “Melissa”

Nadia Alexander is an actress based in New York City. She began her career working in theatrical regional productions in Pittsburgh, PA, before moving to NYC. She has had a number of film roles, most notably alongside Tina Fey and Paul Rudd in *Admission*, Ethan Hawke and Hailee Steinfeld in *Ten Thousand Saints*, and Kiernan Shipka and Meg Ryan in *Fan Girl*. She has had guest starring appearances on numerous networks, including NBC’s *Law & Order*, HBO’s *Boardwalk Empire*, Fox’s *The Mob Doctor & The Following*, and most recently *Elementary* on CBS. In 2015, Nadia led two pilots (though sadly neither would make it to the small screen): Jenji Kohan’s HBO drama pilot, *The Devil You Know* (directed by Gus Van Sant), and USA’s horror thriller *The Wilding*. Nadia will next be seen in lead roles in Boaz Yakin’s psychological thriller *Boarding School* and Justin P. Lange’s monster tale, *The Dark*, as well as Netflix’s upcoming series *Seven Seconds*, from Veena Sud (*The Killing*), which is currently shooting its first season.

TATE DONOVAN | “Robert”

Tate Donovan can be seen in the Academy Award winning films *Argo*, *Manchester By The Sea*, as well as over 25 films including *Good Night and Good Luck*, *Memphis Belle*, *Ethan Frome*, *Love Potion #9*, *Clean and Sober* and the title voice in Disney’s animated

feature *Hercules*. TV credits include 'Man In The High Castle', '24: Live Another Day', 'Damages', 'The OC', and 'Friends'. Tate has also appeared on Broadway in the Tony award winning plays, "Good People" with Frances McDormand, "Amy's View" with Judi Dench, 'Picnic' and has worked off Broadway with Kenny Lonergan in 'Lobby Hero' and "The Medieval Play". He's also directed several episodes of 'Madam Secretary', 'Damages' 'Glee,' 'Weeds' 'The OC' and the full length Documentary for NFL Films "America's Game and the Iran Hostage Crisis". He won an EMMY for his ESPN documentary 'Arthur and Johnnie' about the tennis star Arthur Ashe.

TRIESTE KELLY DUNN | “Jennifer”

Trieste Kelly Dunn played Deputy Siobhan Kelly in the Cinemax series *Banshee*, and was recently seen in a major recurring arc as FBI Special Agent Farrell on NBC's *Believe*. Other notable TV credits include *The Good Wife*, *Almost There*, *Golden Boy*, *Brothers and Sisters*, *Bored to Death*, and *Canterbury's Law*. She'll next appear in a recurring arc on NBC's new-season hit *BLINDSPOT*. On the big screen, she starred in Onur Turkel's independent film *Applesauce* which had its premiere at the Tribeca Film Festival. Prior to that, she starred in the feature films *Loves Her Gun*, *The New Year, Vacation!*, *United 93*, and *Cold Weather*. Next up she can be seen in *Infinity Baby* opposite Megan Mullally, Nick Offerman, Kieran Culkin and Martin Starr.

TESSA ALBERTSON | “Ellie”

Tessa Albertson can currently be seen in the recurring role of Caitlin Miller in the TV Land series, *Younger*. Previously she was cast in the ABC pilot *Bambi Cottages*, opposite Molly Shannon, in the series regular role of Veronica. Film credits include: *Barry*, *Complete Unknown*, *Disconnect*, *Phoebe in Wonderland*, *November Criminals*, Untitled Joshua Marston project, and David Shane's short film, *The Board*. Broadway: *Shrek the Musical* (Teen Fiona, Original Cast). Tessa also portrayed the daughter in the award winning commercial campaign for HBO GO. Tessa enjoys studying Astrophysics and is currently co-writing her first original play. She began attending Princeton University in the fall of 2016.

SARAH MEZZANOTTE | “Sophie”

Sarah Mezzanotte made her debut on the stage in the world premiere of *Dry Land*, after graduating from NYU Tisch. Most recently, she starred in the New York Times Critics' Pick off-Broadway play "The Wolves". Film/TV credits include: Amazon's pilot *The Interestings*, recurring on *Royal Pains*, guest starring on *Law and Order*, and pilots *Truth Slash Fiction* and *Search Party*.

OWEN CAMPBELL | “TJ”

Owen Campbell was most recently seen in *As You Are* (Special Jury award, Sundance 2016). He can also be seen in *Super Dark Times* (Tribeca '17) and *The Strange Ones* (SXSW '17). He is also a founding member of the Zoo City Theater collective.

LUKE SLATTERY | “Eric”

Luke Slattery is a NYC-based actor and writer. A recent Vassar College graduate, Luke has appeared in the films *Two for One* and *Hunters Cove* as well as 59e59's off-Broadway production of *On a Stool at the End of the Bar*. TV credits include a series regular role on the CBS pilot *LFE*, a heavy recurring on ABC's *The Family*, and guest-starring appearances on *The Pioneers* and *Bull*.

MARCIA DEBONIS | “Ms. Cohen”

Marcia Debonis is an actress who has appeared in numerous films, including *SULLY*, *THAT'S WHAT SHE SAID* (Sundance 2013), Woody Allen's *WHATEVER WORKS*, *12 AND HOLDING*, *13 GOING ON 30*, *L.I.E.* and many more. In TV, credits include Mike O'Malley's *SURVIVOR'S REMORSE*, *HOMELAND*, *THE BIG C*, *CURB YOUR ENTHUSIASM*, *LIPSTICK JUNGLE* (recurring), *LAW & ORDER* and *SPIN CITY* among others. NY Theater credits are *Ars Nova*, *The Signature Center*, *Playwright's Horizons*, *NYSF* and *LTC Theater Lab* as well as numerous productions with the Drama Desk Award-winning theater company, *The Barrow Group*, of which she is a founding member. She also holds a BA in Theater arts from UCLA.

About the Crew

LAURIE SHEPHARD | Producer & Casting Director

After working as an actor, manager and acting coach for most of her life, Shephard first forayed into film producing with *Till Dark* (Montclair Film Festival). Shephard was the head producer on *Blame*, heavily involved in the creative development of the film, and served as the casting director on the project.

AARON KOVALCHIK | Cinematographer

Aaron Kovalchik is a cinematographer who holds a BA and MFA from Brown University. He has shot seven feature films, *The Eric Andre Show* for Adult Swim, and an ongoing series of video art projects for artist Nathaniel Mellors. Feature films include *I Love You Both* (New Vision Award at Cinequest), *Like You Mean It* (Outfest LA), *The Big Ask* (Seattle International Film Festival), *Aardvark* (Special Mention at the Locarno Film Festival), and *Gabi on the Roof in July* (Best Narrative Feature and Best Lead Actress at the Brooklyn Film Festival). Short films include *HUG* (Sundance, SXSW), *Coup de Grâce* (New York International Latino Film Festival), *Monkeywrench* (Slamdance, Brooklyn International), and *3 Wheels* (Tribeca, Golden Harvest). After ten years between Brooklyn and Providence, he has been based in Los Angeles since 2011.

PETER HENRY PHILLIPS | Composer

Peter Henry Phillips (“Pilou”), is a singer-songwriter from Asbestos, Québec. After graduating from the Conservatory of Music with a degree in double-bass, he collaborated with several bands, including *Mimosa*, who won first place in 2007 at *Les Francouvertes*. Pilou was also the co-founder, composer and singer of the band *Elektrik Bones*, until Maxime Morin (aka DJ Champion) recruited him to record as a singer on his album *Resistance* in 2008. He toured with *Champion* around the world and sang the anthem *Alive Again*, which became a radio-charting tune in Canada. Pilou has composed original soundtracks for a number of films and TV series — including Denys Arcand’s latest movie, *Le règne de la beauté*, as well as original scores for TV series in France and the US: *Deux flics sur les docks*, *l’accident*, *Real Detective*, *Switch & Bitch*. In addition, he has produced albums for an assortment of artists: Moran (*Mammifères*), Marie-Jo Thério (*Chasing Lydie*), Philippe Brach (*La foire et l’ordre*), David Giguère (*Hisser haut*) and Ines Talbi (*Boarding Gate*). *The Origin*, Pilou’s first solo album, was launched on September 4 2015.

Credits

WRITTEN + DIRECTED BY

Quinn Shephard

PRODUCED BY

Laurie Shephard

Quinn Shephard

STORY BY

Quinn & Laurie Shephard

CAST

(in order of appearance)

Abigail	Quinn Shephard
Ms. Cohen	Marcia DeBonis
Abigail's Mother	Elizabeth A. Howell
Abigail's Father	Carlyle Owens
Melissa	Nadia Alexander
Robert	Tate Donovan
Sophie	Sarah Mezzanotte
Ellie	Tessa Albertson
Mrs. Howell	Geneva Carr
Eric	Luke Slattery
TJ	Owen Campbell
Lily	Lily Houghton
Phelan	Phelan Tupik
Melissa's mother (voice)	Whitney Harris
Jennifer	Trieste Kelly Dunn
Hallway Teacher	Michael Jefferson
Officer Dolan	Larry Mitchell

DIRECTOR OF PHOTOGRAPHY

Aaron Kovalchik

COMPOSER

Peter Henry Phillips

ART DIRECTOR

Lucy Goldberg

COSTUME DESIGNER

Celeste Montalvo

EDITOR

Quinn Shephard

CASTING DIRECTOR

Laurie Shephard