

Samuel Goldwyn
SAMUEL GOLDWYN FILMS

presents



NANCY

a film by CHRISTINA CHOE

(87 min., USA, 2018)

Language: English

World Premiere:

Sundance Film Festival 2018 - U.S. Dramatic Competition

****Winner: Waldo Salt Screenwriting Award****

Press Contacts:

René Ridinger - **Smith & Company**

rridinger@smithandcompany.com

213.232.1351

Ryan Boring- **Samuel Goldwyn Films**

ryan@samuelgoldwyn.com

310.860.3113

CAST

(in order of appearance)

Nancy ANDREA RISEBOROUGH

Betty ANN DOWD

Ellen J. SMITH-CAMERON

Leo STEVE BUSCEMI

Jeb JOHN LEGUIZAMO

Beth T SAHARA MEER

Deb VIRGINIA KULL

Raj SAMRAT CHAKRABARTI

Waitress LINDA KUTRUBES

Dr. Waters OLLI HAASKIVI

Funeral Director TIBOR FELDMAN

Jake RENÉ IFRAH

Jordan OWEN CAMPBELL

FILMMAKERS

Written and Directed by
CHRISTINA CHOE

Produced by
AMY LO
MICHELLE CAMERON

Producer
ANDREA RISEBOROUGH

Executive Producers
BARBARA BROCCOLI
MICHAEL G. WILSON
MYNETTE LOUIE
RACHEL SONG

Co-Executive Producers
JULIE PARKER BENELLO
DAN COGAN
GERALYN DREYFOUS
WENDY ETTINGER

Cinematography by
ZOË WHITE

Edited by
DAVID GUTNIK

Music by
PETER RAEBURN

Production Design by
CHARLOTTE ROYER

Costume Design by
TERE DUNCAN

Casting by
LAUREN GREY
LOIS DRABKIN

SYNOPSIS

“Fiction is the lie through which we tell the truth” – Albert Camus

NANCY is a provocative psychodrama about love, intimacy, and trust – and the slippery nature of truth. A serial imposter, Nancy has gotten more and more comfortable assuming fake personas, and lines have started to blur between fact and fiction, and performance versus reality.

Blindsided by the death of her mother, and facing rejection by a love interest, Nancy’s life begins to unravel. When she meets a couple whose daughter went missing thirty years ago, she becomes increasingly convinced these strangers are her real parents. As their bond deepens, reasonable doubts give way to willful belief – and the power of emotion threatens to overcome all rationality.

CHRISTINA CHOE, DIRECTOR'S STATEMENT

I've always been fascinated by the gray areas where fact and fiction overlap, and the way we bend and stretch the truth to create compelling personal narratives. With willful belief now trumping reality on a daily basis, it feels urgently necessary to question how we got here. My film NANCY examines just how powerful "emotional truth" can really be.

The story is partially inspired by my own encounter with a real-life imposter. My favorite writing professor in college was charismatic and soulful, and someone I revered. With his long hair and charming Irish accent, he told us, "Write what breaks your heart, because what breaks your heart will mend your heart." We all worshipped his daily nuggets of wisdom, and would often record his lectures and office hour sessions verbatim.

He told us he made his living as a Hollywood ghostwriter for an A-list celebrity, and we never questioned details that now seem so obviously shoddy. When it came out later that he was a fraud and had faked his entire identity, it was shocking and disorienting. Did that negate the profound impact he had on me? Or his brilliance as a teacher at the time? If the inspiration I felt was true, did it matter if it was based on a lie?

I first began telling stories as a documentary filmmaker and quickly realized truth can be shaped, crafted, and popularized. I've traveled to North Korea three times over the past five years, filming in secret in a place so often misunderstood as bizarre and brainwashed. My goal was to simply connect on a human level with the people there, many of whom looked like relatives in my family.

Though my intentions seemed basic, I was constantly navigating questions of what was real and what was fake in a country so tightly controlled. I could never be sure when someone was showing their true self or just following a script. For my part, when confronted by government minders about filming, I claimed I was making a video diary for my parents, and that I felt so close to the people of North Korea, as if they were my brothers and sisters. I told half-truths and half-lies to survive and avoid detention. This time I felt like the imposter.

For my main character Nancy, the reasons why she lies are complex. She does it to feel something real and authentic. She craves connection and love. She wants to feel important, and also validated and included by the creative class she aspires to join – the educated, fulfilled, and successful liberal elite world that Ellen and Leo represent.

Nancy is not unlike the rest of us, especially now that performance of our identities has become commonplace at all levels of society. We've been programmed to desire "likes" in quantities – and curate our behavior and image in order to get them.

This film is a product of our modern times exploring what truth really means to each of us – the subjectivity of it all – in a world where storytelling, opinions, and emotions are becoming more powerful than fact and reason.

ABOUT THE PRODUCTION

Christina Choe's NANCY is a singular, riveting psychodrama about love, intimacy, and trust – and what happens when lies become truth. Craving connection with others, Nancy creates elaborate identities and hoaxes under pseudonyms on the internet. When she encounters a couple whose daughter went missing thirty years ago, fact and fiction begin to blur in Nancy's mind, and she becomes increasingly convinced these strangers are her real parents. As their bond deepens, reasonable doubts give way to willful belief – and the power of emotion threatens to overcome all rationality.

In her assured feature debut, Choe creates a chilling, aching tension throughout, as we attempt to anticipate Nancy's next move. At times morally ambiguous, at times heartbreakingly raw and honest, NANCY presents a female anti-hero for times like ours – when, for better or for worse, posturing and storytelling are the instruments we use to overcome loneliness and isolation.

One of the initial sparks for the script was Choe's personal experience with a real-life imposter, as well as her fascination with other high-profile imposters like JT Leroy, Clark Rockefeller, and Rachel Dolezal: "I'd always found these stories entertaining until it happened to me – I heard years later that one of my favorite professors was a fraud."

Choe was diligent about writing NANCY, and the script took time to evolve. She was inspired to create a complex female character rarely seen on-screen. "Nancy is a messy, complicated protagonist and an unreliable narrator – but she's also inherently appealing. We haven't been taught to empathize with flawed women the way we have with flawed men, and these double standards are enormously troubling."

Key to creative development was finding an actor who could capture all of Nancy's complexity with empathy and nuance. Casting director Lauren Grey suggested Andrea Riseborough, and Choe was blown away. "When I saw Andrea's reel, I couldn't believe I was watching the same person inhabit so many totally different personas. I saw she was a brilliant actress with extraordinary range, and when we met in person, we hit it off immediately. I knew she was Nancy."

With Riseborough on board, NANCY moved ahead with an all-female team of producers, key production crew, and financiers – including Executive Producer Barbara Broccoli of EON Productions, one of the first to recognize and completely support Choe's vision for this film. With women heading up all departments and making final hiring decisions, the total production crew ended up comprised of 50% people of color and a whopping 80% female – compared to the industry-wide average of 12%.

DP Zoë White, who's currently shooting Season Two of the groundbreaking Emmy Award-winning series THE HANDMAID'S TALE, led an all-female camera crew on NANCY. White collaborated closely with Choe to ensure the visual approach tracked Nancy's POV throughout. "The beginning of the film was shot in a composed, framed style, reflecting the artifice of Nancy's life – extreme wide shots with a tiny, lone figure. Nancy's world with her mother Betty was also

filmed in a 4x3 aspect ratio to further her sense of being trapped, and to create an emotional subtext of quiet alienation, disenfranchisement, and disconnection,” says Choe.

“When Nancy leaves home to meet Ellen and Leo for the first time, the visual frame stretches to widescreen 16x9, as her world is expanded, both literally and emotionally. A shift also occurs towards more handheld shots and natural lighting, representing Nancy’s movement toward truth and self-awareness, as her authentic self emerges out of these fictional circumstances – the ultimate paradox and core truth of this story.”

ABOUT THE CAST

ANDREA RISEBOROUGH / Nancy

A film, TV, and stage actor known for her stunningly diverse range of portrayals, Riseborough appears in four feature films that premiered at the 2018 Sundance Film Festival, and plays the title character in two of them: *NANCY* opposite Steve Buscemi, Ann Dowd, and John Leguizamo; and *MANDY* opposite Nicolas Cage. Riseborough also stars in Armando Iannucci's *THE DEATH OF STALIN*, for which she was nominated for Best Supporting Actress at the British Independent Film Awards; and *BURDEN*, alongside Garrett Hedlund and Forrest Whitaker. She is currently filming Sony's Sam Raimi-produced reboot of the horror classic *THE GRUDGE* opposite Demián Bichir and John Cho.

Riseborough's other recent films include Jonathan Dayton and Valerie Faris' Fox Searchlight movie *BATTLE OF THE SEXES* with Emma Stone and Steve Carell; Tom Ford's Oscar-nominated *NOCTURNAL ANIMALS* for Focus Features; and Alejandro González Iñárritu's *BIRDMAN*, which won four Academy Awards including Best Picture, and for which she shared a Screen Actors Guild Award and over a dozen other honors with ensemble cast Michael Keaton, Zach Galifinakis, Naomi Watts, Edward Norton, Amy Ryan, and Emma Stone.

On TV, she stars in John Hillcoat's newest season episode of *BLACK MIRROR*; and the upcoming limited series *WACO* from Paramount. She recently starred in the Channel 4 mini-series *NATIONAL TREASURE* with Robbie Coltrane and Julie Waters; and can currently be seen on the Netflix drama *BLOODLINE* opposite Sissy Spacek and John Leguizamo; and in Julian Jarrold's BBC adaptation of Agatha Christie's *THE WITNESS FOR THE PROSECUTION*.

Riseborough's long list of credits also includes Mark Romanek's *NEVER LET ME GO*; Joseph Kosinski's *OBLIVION* opposite Tom Cruise; Madonna's *W.E.* as Wallis Simpson; the Duffer Brothers' *HIDDEN*; Amit Gupta's *RESISTANCE*; Corinna McFarlane's *THE SILENT STORM*; Henry Alex Rubin's *DISCONNECT*; Rowan Joffe's *BRIGHTON ROCK*; and Nigel Cole's *MADE IN DAGENHAM*. Riseborough has twice been nominated for Best Actress at the British Independent Film Awards, winning for James Marsh's *SHADOW DANCER* co-starring Clive Owen; and garnering the London Critics' Circle Film Award for Best Actress and the Evening Standard British Film Award. She was also nominated for a BAFTA for her portrayal of a young Margaret Thatcher in BBC's *THE LONG WALK TO FINCHLEY*. Riseborough is a graduate of the prestigious Royal Academy of Dramatic Art.

J. SMITH-CAMERON / Ellen

J. Smith-Cameron is a Tony Award-nominated actress who has appeared across film, television and stage. She starred opposite Anna Paquin and Jean Reno in MARGARET, directed by her husband and Academy Award winner Kenneth Lonergan. She also appeared in Lonergan's debut film YOU CAN COUNT ON ME, and opposite Matthew Broderick in Lonergan's play THE STARRY MESSENGER. She can also be seen in Antonio Campos's acclaimed film CHRISTINE opposite Rebecca Hall.

In television, she starred as Janet Talbot on the critically acclaimed series RECTIFY on Sundance TV which won the esteemed Peabody Award. This season, Smith-Cameron appears in SEARCH PARTY with Alia Shawkat and is currently filming the upcoming HBO show SUCCESSION, opposite Brian Cox and Kieran Culkin. She has won Obie Awards for her theater work in AS BEES IN HONEY DROWN and SWEET AND SAD, and recently won the Joe Calloway Award for JUNO AND THE PAYCOCK. This spring she will appear opposite Lois Smith in PEACE FOR MARY FRANCIS for The New Group Off-Broadway.

STEVE BUSCEMI / Leo

Steve Buscemi has built a career out of portraying some of the most unique and unforgettable characters in recent cinema. Buscemi won an Independent Spirit Award, The New York Film Critics Award and was nominated for a Golden Globe for his role in GHOST WORLD directed by Terry Zwigoff. He was also nominated for a Best Supporting Actor Emmy for his role as Tony Blundetto in season five of THE SOPRANOS, and starred in the HBO drama BOARDWALK EMPIRE, which garnered him a Golden Globe Award, two Screen Actors Guild Awards, and two Emmy nominations.

His many other screen credits include the Coen Brothers' Academy Award-winning FARGO and THE BIG LEBOWSKI; along with MILLER'S CROSSING and BARTON FINK; Quentin Tarantino's RESERVOIR DOGS; Martin Scorsese's NEW YORK STORIES; Jim Jarmusch's COFFEE AND CIGARETTES, and MYSTERY TRAIN; Robert Altman's KANSAS CITY; Miguel Arteta's YOUTH IN REVOLT; and Tom DiCillo's DOUBLE WHAMMY and his Sundance award-winning LIVING IN OBLIVION. Buscemi recently co-starred in the critically acclaimed series HORACE AND PETE and will soon be seen in Armando Iannucci's THE DEATH OF STALIN and Andrew Haigh's LEAN ON PETE.

ANN DOWD / Betty

Ann Dowd can currently be seen on the hit series *THE HANDMAID'S TALE*, for which she won a 2017 Emmy Award for Outstanding Supporting Actress in a Drama Series; and HBO's *THE LEFTOVERS* from creators Damon Lindelof and Tom Perrotta, for which she was nominated for an additional Emmy for Outstanding Guest Actress in a Drama Series.

Her extensive list of film credits includes Matt Ross' *CAPTAIN FANTASTIC* opposite Viggo Mortensen, Frank Langella and Steve Zahn; David Gordon Green's *OUR BRAND IS OUR CRISIS* opposite Sandra Bullock and Billy Bob Thornton; and many others including *GARDEN STATE*; *COLLATERAL BEAUTY*; and *COMPLIANCE*, for which she won Best Supporting Actress from the National Board of Review, and earned nominations for an Independent Spirit Award and a Critics' Choice Award. Her upcoming film credits include *A KID LIKE JAKE*, *TYREL*, *AMERICAN ANIMALS*, and *NANCY*, all premiering at Sundance 2018.

JOHN LEGUIZAMO / Jeb

Emmy Award winner John Leguizamo has appeared in over 100 films and countless television shows while establishing a career that defies categorization. John garnered a Golden Globe nomination for Best Supporting Actor for his performance as a sensitive drag queen in *TO WONG FOO THANKS FOR EVERYTHING, JULIE NEWMAR*, was the recipient of the ALMA Special Achievement Award for Entertainer of the Year, and picked up ALMA Award nominations for his roles in *MOULIN ROUGE* (Best Supporting Actor) and *KING OF THE JUNGLE* (Best Lead Actor).

His extensive list of film credits include *JOHN WICK*, *AMERICAN ULTRA*, *STEALING CARS*, *REPO MEN*, *RIGHTEOUS KILL*, *RIDE ALONG*, *MIRACLE AT ST. ANNA*, *CHEF*, *NIGHT OWL*, *POISON*, and *ROMEO + JULIET*. Leguizamo was recently seen in the third and final season of *BLOODLINE* where he reprised his role as Ozzy Delvecchio. Upcoming projects include *THE ADVENTURES OF DRUNKY*, set for release this year; ABC drama *SALAMANDER*; and *WACO*, a six-part event series set to release in 2018. John can currently be seen on Broadway at Studio 54 with his critically acclaimed one-man show *LATIN HISTORY FOR MORONS*.

ABOUT THE FILMMAKERS

CHRISTINA CHOE / Writer & Director

Choe's feature debut *NANCY* premiere at Sundance in the 2018 U.S. Dramatic Competition, where it won the Waldo Salt Screenwriting Award. Her docuseries *WELCOME TO THE DPRK*, filmed in secret over three trips to North Korea, was recently acquired by First Look Media, producers of Oscar Best Picture winner *SPOTLIGHT*.

Choe's previous work has screened at dozens of festivals, with her short film *I AM JOHN WAYNE* winning the Grand Jury Prize at Slamdance. Previous shorts *THE QUEEN* and *FLOW* screened at Telluride, SXSW, Aspen, among others, and earned her a nomination for the UK Film Council's Iris Prize.

Additional honors include an artist residency at The MacDowell Colony; a year-long HBO Directing Fellowship; a Sundance Institute Fellowship; and a Roger and Chaz Ebert Foundation Fellowship awarded at the Independent Spirit Awards.

EON PRODUCTIONS / Production Company

EON Productions Limited is the UK-based production company that has produced the James Bond films since 1962. Led by Michael G. Wilson and Barbara Broccoli, EON has produced some of the most successful Bond films ever, including *SPECTRE* and *SKYFALL*.

Wilson, Broccoli and EON have also produced and executive produced independent film projects including Paul McGuigan's *FILM STARS DON'T DIE IN LIVERPOOL*, Corinna McFarlane's *A SILENT STORM*, Tom Brown's *RADIATOR*, and Christina Choe's *NANCY*. They are currently in production on *THE RHYTHM SECTION*, starring Blake Lively and directed by Reed Morano.

They have also co-produced and co-financed successful theatrical productions that have played in London and on Broadway, including *Chitty Chitty Bang Bang*, *A Steady Rain*, *Chariots of Fire*, *Strangers on a Train*, *Othello*, *Once* and *The Kid Stays in the Picture*.

AMY LO / Producer

Amy Lo has produced five feature films, all directed by women and people of color. Her credits include Gaby Dellal's ON A CLEAR DAY, starring Peter Mullan and Brenda Blethyn, which premiered opening night at Sundance and sold to Focus Features; top-grossing documentary PLANET B-BOY acquired by MTV; and Sony movie BATTLE OF THE YEAR. Short form work includes Janicza Bravo's segment for Amazon Studios' original series based on *The New Yorker*; Rose Troche's virtual reality projects IF NOT LOVE and THE MISDEMEANOR, both of which premiered at Sundance; and the PBS series SUGAR, with directors Alia Shawkat, Guinevere Turner, Jonathan Caouette, and Keola Racela.

Previously, as Head of Development for NY and London-based InFilm Productions, projects included Troche's THE SAFETY OF OBJECTS, with Glenn Close, Dermot Mulroney, and Kristen Stewart in her first film role; and the Oscar-nominated CAROL, starring Cate Blanchett.

Lo has served on the Selection Advisory Committee for the Sundance Institute Feature Film Program, and review panels for the Tribeca Film Institute, the Gucci Tribeca film grants, the Global Film Initiative, and the International Emmy Awards. She was also part of the production team for Spike Lee's INSIDE MAN; Steven Spielberg's MUNICH; and ABC's SIX DEGREES produced by J.J. Abrams and directed by Rodrigo Garcia.

MICHELLE CAMERON / Producer

Cameron's latest credits include the feature film WE'VE FORGOTTEN MORE THAN WE EVER KNEW, starring Louisa Krause, Aaron Stanford, and Doug Jones; and GROWING UP SMITH, starring Jason Lee (MY NAME IS EARL, CHASING AMY, CLERKS, ALMOST FAMOUS). Cameron worked on the Academy Award-nominated feature WINTER'S BONE directed by Debra Granik, as well as David Cross's HITS, which premiered at Sundance with cast including Matt Walsh, Amy Sedaris, Michael Cera, and Julia Stiles; and Benjamin Dickinson's FIRST WINTER, which was nominated for Best Narrative Feature at the Tribeca Film Festival.

Cameron first honed her skills as a producer on music videos, such as Yoko Ono's "Bad Dancer", featured in Rolling Stone; Paramore's "Ain't It Fun", which sold over 2 million singles and won the Grammy Award for Best Rock Song; multiple videos for Grammy-nominated artists The National; and work with Roberta Flack, QuestLove, Mike D, Ad Rock, Cibo Matto, Reggie Watts, Atlantic Records, Sony, and Disney.

ZOË WHITE / Cinematographer

After heading up an all-female camera department on Christina Choe's feature film NANCY, White was hired as DP for season two of the Emmy Award-winning hit series THE HANDMAID'S TALE, currently shooting in Toronto.

Recent credits also include Stephen Cone's acclaimed feature PRINCESS CYD; Eric England's HUNTSVILLE starring Sophie Turner and Dylan McDermott; and Onur Tukul's forthcoming THE MISOGYNISTS starring Dylan Baker. In 2016, White also premiered two features at the Toronto International Film Festival: Onur Tukul's CATFIGHT, starring Sandra Oh, Anne Heche, and Alicia Silverstone; and Rachel Lambert's IN THE RADIANT CITY, produced by acclaimed director Jeff Nichols (LOVING, MUD).

She previously shot Gina Abatemarco's feature documentary, the Berlinale premiere KIVALINA, a candid portrait of life 130 miles above the Arctic Circle on an island which is disappearing into the ocean. White has been awarded a cinematography fellowship with the Academy of Television Arts and Sciences, represented the United States at the Budapest Kodak Cinematography Masterclass, and received numerous honors from the Australian Cinematography Society.

CHARLOTTE ROYER / Production Designer

Charlotte Royer's recent credits include Bleecker Street Media's THE ART OF SELF DEFENSE, directed by Riley Stearns and starring Jesse Eisenberg and Imogen Poots; Josephine Decker's MADELINE'S MADELINE starring Miranda July and Molly Parker; and Marya Cohn's THE GIRL IN THE BOOK with Michael Nyqvist and Emily Van Camp.

She also production designed Anna Rose Holmer's debut feature THE FITS, which was a hit at the Sundance and Venice Film Festivals, winning an Independent Spirit Award and rave reviews from TIME magazine, Variety, The Washington Post, Mahnola Dargis at The New York Times, and Pete Travers at Rolling Stone, who named it "The Girl Power Movie of 2016".

Additional credits include Zachary Sledd's AMERICANA with Kelly Garner; Daniel Carbone's HIDE YOUR SMILING FACES, which premiered at Berlinale; Luigi Campi's MY FIRST KISS AND THE PEOPLE INVOLVED; and Darius Clark Monroe's documentary feature EVOLUTION OF A CRIMINAL, which premiered at SXSW and was broadcast on PBS' Independent Lens.

TERE DUNCAN / Costume Designer

Tere Duncan has costume designed dozens of acclaimed feature films including Angus MacLachlan's ABUNDANT ACREAGE AVAILABLE with Amy Ryan; Rahmin Bahrain's AT ANY PRICE, starring Dennis Quaid and Zac Efron; FACTOTUM based on the Charles Bukowski novel and starring Matt Dillon; Gina Kim's NEVER FOREVER with Vera Farmiga; Jill Sprecher's THIN ICE with Greg Kinnear; and Jon Avnet's forthcoming THREE CHRISTS, starring Richard Gere and Peter Dinklage.

Duncan has collaborated with director Raymond De Felitta on three features including CITY ISLAND with Andy Garcia and Julianna Margulies; ROB THE MOB with Michael Pitt and Nina Arianda; and the upcoming STANO with Sofia Vergara. TV projects include the ABC mini-series MADOFF also directed by De Felitta; and Amazon Studios' SEA OAK written by George Saunders, directed by Hiro Murai and starring Glenn Close.

PETER RAEBURN / Composer

Peter Raeburn is a British composer, music producer, and songwriter, well-known for his work with director Jonathan Glazer on the films SEXY BEAST, BIRTH, and UNDER THE SKIN starring Scarlett Johansson.

He has just completed scores for A24's WOODSHOCK starring Kirsten Dunst; Joshua Leonard's BEHOLD MY HEART with Marisa Tomei; and Danny Huston's much-anticipated feature THE LAST PHOTOGRAPH.

Raeburn's music was featured extensively in BLUE VALENTINE, starring Ryan Gosling and Michelle Williams; and he acted as Music Consultant for Justin Chadwick's MANDELA: LONG WALK TO FREEDOM, which was nominated for both an Oscar and Golden Globe for music.

DAVID GUTNIK / Editor

David Gutnik is a Sundance Institute Editing fellow who has edited multiple award-winning films, including a previous collaboration with Christina Choe on I AM JOHN WAYNE; and Joshua Sanchez's FOUR, which stars Emory Cohen, Wendell Pierce, and Aja Naomi King, and was nominated for an Independent Spirit Award.

Gutnik is currently in post-production on his first feature film as writer and director, BRIGHTON BEACH, starring FKA Twigs. A Brooklyn native, Gutnik earned his MFA at Columbia University's Graduate Film School, and received his Bachelor's degree at Georgetown's School of Foreign Service.

END CREDITS

PRODUCTION

Associate Producer T SAHARA MEER

UPM JAMIE FLORENCE
Production Supervisor KARA JANECKO

1st AD LAURA KLEIN

Art Director KELLEY LUTTER
Property Master CHANTELE ADAMS
Set Dresser KARA KREUTZBERG
Art PA ELI KLEINSMITH

Camera First Assistant RACHEL BATASHVILI
Camera Second Assistant PAULINE GEFIN
Media Managers RAY LEVE

ILYA SHNITSER

Steadicam Operator DEVON CATUCCI

Still Photographer PIP COWLEY

BTS Video CHRISTIAN CHAPMAN

Gaffer YESSICA CURIEL MONTOYA

Key Grip MARCIA GARCIA

Swing GULAB SINGH

Grip KATSUMI FUNAHASHI

Rigger JAKE "DIRT" HAEHEL

Sound Mixer DEANNA WILLIAMS

Boom Operator JULIA BECKER

Script Supervisor HAJAR MAINL

Asst Costume Designer ABIGAIL GEOGHEGAN

HMU Department Head LAUREN BATES JAFFE

Add'l HMU FELICIA NELSON

Assistant HMU REBECCA NOPAREST

Assistant Production Coordinator HOLLY MEEHL

Assistant to A. Riseborough ASHLEY HAINES

Assistant to C. Choe ANGELICA ZOLLO

2nd AD TIFFANY MORRELL

MATT KEYSER

2nd 2nd AD SCOTT OLIVEIRA

Production Assistants TYLER CULLEN

GREG HARMON

TIFFANY WAXLER

NICK D'ALTORIO

JAIME LEWIS

JULIAN ANDREWS

EDUARDO DURAO

POST PRODUCTION

Picture Finishing Provided by GOLDCREST POST NY

Colorist NAT JENCKS

Finishing Artists JORDAN P.H. STEIN
MATT THOMPSON

DI Producer MAURA SABER

Visual Effects Artists FERNANDO ADEM
BRUCE HWANG CHEN

Visual Effects Producer ROCIO RUIZ DE AZUA

Title Design EMILY SUBER

Supervisor Sound Editor ELIZABETH McCLANAHAN

Sound Designers ELIZABETH McCLANAHAN & DAVID FORSHEE

SFX Editor DAVID FORSHEE

Re-Recording Mixer ELIZABETH McCLANAHAN

Audio Post Production Services by HEARD CITY

Audio Post Production Producers GLORIA PITAGORSKY & JACKIE JAMES

Foley Artists LESLIE BLOOM
JOANNA FANG

Foley Mixers RYAN COLLISON
NICK SEAMAN

Foley Editor LAURA HEINZINGER

Foley Recorded at ALCHEMY POST SOUND

ADR Recorded at HEARD CITY & ANARCHY POST

ADR Recordists KYLE LANE & ELIZABETH McCLANAHAN

Music Supervision & Clearances ANNIE PEARLMAN & MELISSA CHAPMAN
GROOVE GARDEN

Production Legal Services CRAIG F. COHEN
McCUE SUSSMANE ZAPFEL COHEN & YOUBI, P.C.

With the support of IFP



This film was supported by



This film was supported by the
Sundance Institute Feature Film Program.

MUSIC

Music Composed, Arranged & Produced by PETER RAEBURN
Score Supervisor JAY JAMES
Orchestrator & Conductor EVAN JOLLY
Music Co-Producer LUKE FABIA
Score Engineer & Mixer JAKE JACKSON
Music Technical Assistants MAX WILSON
THOMAS KITSON
Copyist DAVE FOSTER
Choral Conductor ESMERALDA CONDE RUIZ
Orchestral Conductor LUCY WHALLEY FOR ISOBEL GRIFFITHS LTD

Score Performed by THE NANCY WOMEN'S CHOIR
Soprano Soloist MEGAN WYLER
Violin, Viola & Bass EMMA SMITH
Orchestral Leader MAGNUS JOHNSTON
Celeste, Keyboards, Guitar & Piano PETER RAEBURN
Piano LUKE FABIA
Drums DOMINIC MUIR

Recorded at SOUNDTREE STUDIOS & AIR LYNDHURST STUDIOS
Mixed at SOUNDTREE STUDIOS

"THE FUTURE IS FEMALE"
Written by Peter Raeburn & Luke Fabia
Original Score composed by Peter Raeburn, published by
Decca Publishing,
a division of Universal Music Operations Ltd
In loving memory of Sharon Raeburn

"DREAMING OF A SUMMERTIME"
Written by Peter Raeburn
Performed by Peter Raeburn & The Soundtree Band
Published by Soundtree Music Publishing
Licensed courtesy of Soundtree Music

"TANGO DI TINA"
Written by Luke Fabia
Performed by Eddie Hession
Published by Soundtree Music Publishing
Licensed courtesy of Soundtree Music

"JOIE DE VIVRE"
Performed by Karolina, Pat & Olo
Written by Patryk Walczak
Published by Lynne Publishing (PRS)
Courtesy of shockwave-sound.com

Filmed with the support of the New York State Governor's of Motion Picture & Television Development



Country of Origin: United States of America
Nancy the Film, LLC is the author of this motion picture for the purposes of U.S. copyright law and the Berne Convention, as well as other international laws giving effect thereto.

The characters and events portrayed in this motion picture are fictitious.
Any similarity to actual persons, living or dead, or to actual events is purely coincidental.

Ownership of this motion picture is protected under the laws of the United States of America and other countries.
Any unauthorized duplication, distribution or exhibition of this motion picture or any part thereof (including soundtrack) could result in criminal prosecution as well as civil liability.

Copyright © 2017 Nancy the Film, LLC
All Rights Reserved