



RESURRECTION

PRESS KIT



Written and Directed by: Andrew Semans (NANCY, PLEASE)

Produced by: Tory Lenosky, Alex Scharfman, Drew Houpt, Lars Knudsen, Tim Headington, Lia Buman

Starring: Rebecca Hall (VICKY CHRISTINA BARCELONA), Tim Roth (ROB ROY), Grace Kaufman (THE SKY IS EVERYWHERE), Michael Esper (THE OUTSIDER)

Run Time: 104 Minutes

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SYNOPSIS

Margaret's life is in order. She is capable, disciplined, and successful. Soon, her teenage daughter, who Margaret raised by herself, will be going off to a fine university, just as Margaret had intended. Everything is under control. That is, until David returns, carrying with him the horrors of Margaret's past.



A CONVERSATION WITH RESURRECTION WRITER-DIRECTOR ANDREW SEMANS

What was the origin of RESURRECTION?

When trying to come up with a story, I'll often start by thinking about something that really terrifies me, some fundamental fear that I have, in the hope that it'll inspire an idea. In this case, I got to thinking about fears around parenthood – specifically the fear that your child or children are vulnerable and you will be unable to keep them safe; the fear that you will fail in your fundamental duty as a parent and allow your child to be hurt or victimized. This line of thinking brought to mind the subgenre of “parental vigilante” films. These movies play on these fears but also provide a sort of grandiose wish-fulfillment fantasy about being able to protect your child in even the most extreme circumstance and becoming sort of an unstoppable superhero in the process, out of a sense of fierce love and dedication toward your kid.

I started writing RESURRECTION about 7 or 8 years ago while I was working on other scripts, so it was a long gestation period. I imagined a character of a single mother acting alone to protect her child from some sort of dangerous threat or predator, but I didn't quite know who she was or why she must act alone. Around this time, a friend of mine became involved in a relationship with a very toxic guy, and I witnessed their relationship firsthand. In talking to her and trying to understand the nature of that relationship – and trying to figure out how I might help her extricate herself from this relationship – I became interested in and terrified by the tactics employed by manipulative, controlling people to form and maintain intense emotional bonds with their victims. What I learned greatly influenced the shape of the script.

The character of Margaret, played by REBECCA HALL, is a complex woman, haunted by events in her past but also extremely in control of her life — or so she thinks.

Margaret is a character preoccupied with control: control over her environment, her body, her emotions. Maintaining control is how she keeps her emotional wolves at bay, and brings her a sense of pride. But of course, if you're someone interested in maintaining strict control over yourself and your environment, the worst thing you can possibly do is have a child!

Margaret takes responsibility for so much – she holds herself responsible not only for keeping college-age daughter, Abbie, safe, but she also blames herself for the return of David, a dangerous man from earlier in her life. This to me is one of the most tragic elements of her character – Margaret is convinced she has brought this on herself, when in reality she is obviously the victim, someone who at a young age was groomed and gaslit and preyed upon by a sadistic older man. Now David has returned and is trying to recreate the relationship they had in the past



and exercise the same level of dominance and control. David believes his key to doing so comes in the form of their child, which he professes to carry with him. The child immediately activates Margaret's sense of loss and grief. It is what Margaret yearns for most and is the flashpoint for her guilt. Although impossible, the notion of a reunion with her child is irresistibly attractive to her, because it might finally allow her to forgive herself.

This isn't a story that puts the characters into unrealistic situations, though. Margaret's dealings with Abbie and with David — as well as her day-to-day life, and the crisis within her — are all very grounded, aren't they?

Yes — even though RESURRECTION is a psychological thriller with surreal elements to the story, it was important for me to try and make it as psychologically truthful as possible. It's a genre film, but I didn't want to play fast and loose with the main character's emotional life. I wanted to try and depict her experiences and her reactions in a way that felt truthful given her history.

A lot of it, of course, is due to Rebecca Hall's performance. She never plays this character as unstable or unreliable; she maintains Margaret's fundamental dignity. Rebecca is so intelligent and has such an innate and formidable sense of dignity, she always keeps that within Margaret as an anchor. You can't dismiss this character by just saying, "Oh, she's going crazy." Rebecca is too much of a powerful force for that!

Talk a bit more about working with Rebecca. She's accomplished on stage and screen, a BAFTA winner, and recently directed Passing, a 2021 Sundance Grand Jury Prize nominee. How did she get involved with the film?

We got the script to Rebecca's agents, and she read it and immediately responded to it. I was just over the moon because she was absolutely perfect for the character, and it became very apparent early on that she understood the movie and Margaret completely. When she arrived on the first day on set, the performance was already perfectly calibrated. It was just such an incredible pleasure working with her. She's totally committed and totally prepared — the sort of actor who is not only unafraid of doing a seven-minute, uninterrupted, single-shot monologue, but one who nails it on the first take!

Rebecca's performance here is very physical as well. The script emphasized how fit this character is, how intense she is about exercise and controlling her body, so Rebecca made sure she was in excellent physical condition for the role. Further testament to her commitment to getting it right.



Tim Roth's performance as David is intense without ever being showy. This disturbing character is a man who tries to demonstrate power in a much more interior way. Discuss Tim's approach to the character.

I was incredibly excited to have Tim on board. I've always been a huge fan of his, of course, all the way back to *Vincent & Theo*. What he wanted to do with the character was a bit of a risk, actually, but it also felt more truthful. Tim didn't want to play David as simply some mustache-twirling villain. He didn't want to exude overt menace or malevolence; he wanted to play him as a normal guy, someone who seems utterly harmless to anyone who is not Margaret. I like that choice because people who are amoral or sadistic rarely behave in ways that telegraph their malign intent — they try to disguise that, and often seem totally innocuous.

Part of Tim's approach was to play the character as though he perceives himself as a kind of romantic hero, someone who is nobly trying to recreate a deep and special love that was tragically interrupted many years earlier. David thinks he's doing the right thing. Tim also embraced the idea of David understanding himself as the victim and being wounded and aggrieved, like, "How *dare* you do this to me when I'm just trying to *help* you?"

As Margaret's daughter, Abbie, Grace Kaufman does a great job of portraying a young person caught between worlds, with her mother inadvertently preventing her from moving on to the next stage of life, in a way not letting Abbie grow up.

Grace was 19 when we shot the movie, but she just knew how to approach the role. She's such a pro — she's been acting for a long time, since she was a young kid. She can make adjustments on a dime and do everything a role requires so convincingly — she can play heavy drama but she can also be very funny and warm. And she connected with Rebecca in such a great way. The character of Abbie hasn't been allowed a lot of independence by her mother; she's home a lot, plays a lot of video games, and yearns for autonomy, but hasn't really been given the tools to know how to handle that. So she's torn, because she's eager to go away to college and finally be an adult, but she feels ill-equipped for all of that. So when her mom, this helicopter parent who's been ever-present her whole life, suddenly starts behaving erratically, it's very scary for Abbie, and triggers a survival instinct in her.

Talk about the way RESURRECTION plays with audience expectations, how some plot points are straightforward while others are more enigmatic.

Yes, there are ambiguities in the movie, especially with regards to the ending — quite intentionally. It's very tricky to work in that space because you can obviously tip too far one way or the other, or it can be very unsatisfying if it doesn't play effectively. The trick is to make it engaging and engrossing dramatically and create a coherent emotional payoff, so that any ambiguity or mystery feels earned and warrants the audience's attention and consideration.



There's no correct interpretation of the ending of RESURRECTION – it isn't a riddle to be solved. The ending is, on its face, a happy one, but its instability and impossibility suggests that the truth may be something far more tragic than what's depicted on screen.

Talk about working with Director of Photography Wyatt Garfield, whose work on films like Miguel Arteta's Beatriz at Dinner and Kent Jones' Diane was also so distinctive.

I've admired many of the features Wyatt has shot — in particular, I was a huge fan of *Give Me Liberty*. For the photography of RESURRECTION, we talked about how we didn't want to do anything wildly stylized or expressionistic; we wanted to do something stripped-down and relatively spare. Even though there's some crazy stuff in the story, we wanted the visuals to stay grounded in reality, maintaining a simple and straightforward approach that still reflected the themes of the film. We used some older vintage Canon lenses to help lend it a film-like look, and as reference watched a number of '70s paranoid thrillers such as *The Conversation* and *Klute*, as well as Todd Haynes' utterly brilliant *Safe*.

Composer Jim Williams' score is memorable as well. His work for indie features and, before that, British TV programs is really terrific.

For the RESURRECTION score, we really got lucky when we got Jim, who just did Julia Ducournau's *Titane*. I really love his music. We decided that for those scenes in which Margaret was very active or in control (or trying to assert control), Jim would utilize a string quartet. At other times, the strings would be barely present, or not present at all, and the score would employ a more atmospheric, doom-filled ambience. I'm very pleased with the contrast, which provides a dynamic, varied, unsettling energy to the film.



FILMMAKER BIOS

DIRECTOR – Andrew Semans

Andrew Semans is a filmmaker and screenwriter based in Brooklyn, NY. His sophomore feature as writer/director, *RESURRECTION*, premiered at the 2022 Sundance Film Festival and will be released theatrically by IFC Films in 2022. The psychological thriller stars Rebecca Hall and Tim Roth, based on an original screenplay that appeared on the 2019 Black List. *NANCY, PLEASE*, Andrew's debut feature as writer/director, premiered in competition at the Tribeca Film Festival and was distributed theatrically by Factory 25. He is a graduate of The School of Visual Arts film school in New York City.

PRODUCERS

TANGO ENTERTAINMENT- Tim Headington, Lia Buman

Tango Entertainment was formed in 2017 by Tim Headington and Lia Buman with the mission to be a nimble and story-driven producer and financier. Since then, Tango has produced and financed a wide variety of films including Nia DaCosta's *Little Woods* (Neon), *Blow the Man Down* from Bridget Savage Cole and Danielle Krudy (Amazon) and Eliza Hitman's *Never Rarely Sometimes Always* (Focus). Other credits include *Little Fish* directed by Chad Hartigan (IFC) and *Together Together* directed by Nikole Beckwith with Ed Helms and Patti Harrison starring (Bleeker). Recently, IFC picked up *Resurrection* directed by Andrew Semans and starring Rebecca Hall out of Sundance 2022. A24 and Mubi recently acquired *AFTERSUN* directed by Charlotte Wells and starring Paul Mescal out of Cannes 2022. Tango is currently in post on *Spaceman*, directed by Johan Renck and starring Adam Sandler for Netflix and will release *WEIRD*, the Weird Al Yankovic biopic, starring Daniel Radcliffe in the Fall with Roku. Tango is financing and producing several independent films for release in 2022. They are developing both film and tv projects with an eye towards original, voice-driven stories.

SQUARE PEG – Lars Knudsen

LARS KNUDSEN (Producer) launched Square Peg with Ari Aster in the spring of 2019 following their collaboration on Aster's critically acclaimed directorial debut *Hereditary* and his follow up, *Midsommar*, both with A24. Together, they are in post-production on Aster's next film with Joaquin Phoenix along with a slate of films and television projects (the company has a First Look TV deal with A24).



Knudsen has produced over 30 films, including: Robert Eggers' *The Witch*, Aster's *Hereditary* and *Midsommar*, Andrea Arnold's *American Honey*, Ira Sachs' *Little Men*, *Love Is Strange*, and *Keep the Lights On*, David Lowery's *Ain't Them Bodies Saints*, Andrew Dosunmu's *Mother Of George*, Shaul Schwarz's *Narco Cultura* and *Trophy*, Mike Mills' *Beginners*, and Kelly Reichardt's *Old Joy*

ROSETORY - Tory Lenosky

Emmy Nominated producer, Tory Lenosky launched *Rosetory*, a production company in 2021. Her company's debut feature film, *Resurrection*, (written and directed by Andrew Semans and starring Rebecca Hall and Tim Roth) is being distributed by IFC, Shudder Films and Internationally by Universal Pictures in 2022. She most recently produced this year's comedy special, *NIGHTCLUB COMEDIAN* for Netflix starring Aziz Ansari. Previous films produced by Tory include *THE HATER* (2019 Sundance Director Lab Project) from writer/director/star Joey Ally starring Bruce Dern, *LOST TRANSMISSIONS* (Tribeca Film Festival 2019) starring Simon Pegg and Juno Temple, and *LOITERING WITH INTENT*, starring Academy Award-winners Marisa Tomei and Sam Rockwell (Tribeca Film Festival 2014). Short form content produced by Tory includes the Emmy nominated *HUMANKINDA*, starring Sam Richardson (2016 Daytime Emmy for Outstanding Special Class Short Format Daytime Program). Tory is an alumni of the Sundance Creative Producing Lab, Rotterdam Producing Lab, Sundance Catalyst, and IFP No Borders.

SECRET ENGINE - Alex Scharfman, Drew Houpt

Secret Engine is a story-driven production company founded by producers Drew Houpt, Lucas Joaquin, and Alex Scharfman.

Past films include *RESURRECTION* (Sundance 2022), written and directed by Andrew Semans, named to the Black List, starring Rebecca Hall and Tim Roth, distributed by IFC Films and Universal Pictures International; *MAYDAY* (Sundance 2021), written and directed by Karen Ciorre, distributed by Magnolia; *THE EVENING HOUR* (Sundance 2020), written and directed by Braden King, distributed by Strand Releasing; *BLOW THE MAN DOWN* (Best Screenplay, Tribeca 2019) written and directed by Danielle Krudy & Bridget Savage Cole, distributed by Amazon Studios; *SELAH AND THE SPADES* (Sundance 2019), written and directed by Tayarisha Poe, distributed by Amazon Studios; *FRANKIE*, co-written and directed by Ira Sachs (Cannes 2019), distributed by Sony Pictures Classics; *BEACH RATS* (Best Director, Sundance 2017), written and directed by Eliza Hittman, distributed by Neon; and *LOVE AFTER LOVE* (Best Cinematography, Tribeca 2017), co-written and directed by Russell Harbaugh, distributed by IFC Films.



Upcoming episodic projects include a series adaptation of BLOW THE MAN DOWN, to be written and directed by Danielle Krudy & Bridget Savage Cole, who will executive produce alongside Sarah Condon, co-executive produced by Houpt & Scharfman, for AMC Studios; and UNTITLED VONNEGUT SERIES, to be executive produced by Phil Lord, Chris Miller, Daniel Radcliffe, Deanna Barillari, Scharfman, and the estate of Kurt Vonnegut, for Sony Pictures Television and Amblin Partners.

Upcoming films include DEATH OF A UNICORNE, written and to be directed by Alex Scharfman, producing with Lars Knudsen of Square Peg, for A24; DUST, named to the Black List, written by Karrie Crouse, to be directed by Crouse and Will Joines, producing with Alix Madigan of Mad Dog Films, for Searchlight; HOUSE OF SPOILS, written and to be directed by Danielle Krudy & Bridget Savage Cole, producing with Blumhouse, for Amazon Studios; THE CATS OF BAXLEY, written by Scharfman, producing with Seth Rogen and Evan Goldberg of Point Grey Pictures, to be directed by Andy Serkis; WHERE DID THE TIME GO?, written and to be directed by Harrison Atkins, starring Joe Keery, Geraldine Viswanathan, and Moises Arias; HEAVEN OR LAS VEGAS, written by Lauren Wolkstein & Jane Schoenbrun, to be directed by Wolkstein; COMPOUND, written and to be directed by Russell Harbaugh; and HIGHER, written and to be directed by Kirsten Tan, producing with Square Peg.

Together their projects have been supported by Film Independent, the Tribeca Film Institute, the San Francisco Film Society, Cinereach, IFP, CineMart, the Berlinale Talent Campus, the Venice Biennale College, and the Sundance Institute, where all three participated in the Creative Producing Fellowship.

COMPOSER - Jim Williams

Educated in classical and jazz composition, Jim Williams first established himself in popular music writing and performance, with his subsequent extensive television experience culminating in an Ivor Novello Award nomination for Hotel Babylon. More recently he has focused on some of the more innovative feature films of recent times.

For Ben Wheatley's Kill List press accolades described an 'unsettling score – the film's saturnine heartbeat – puls[ing] underneath' (Financial Times), and a 'brilliant score, which is filled with strings so taut, they sound like screams you might hear in the distance' (LA Times). Following the music for Wheatley's third feature Sightseers, the score for A Field in England '[underpinned] ostensibly calm pastoral scenes with a constant undertow of clanging, churning menace' (Hollywood Reporter).

Julia Ducournau's highly acclaimed debut RAW employed 'folksy lighter numbers giving way to heavier, more psychedelic freak-out tracks as the characters degenerate into madness' (Variety).



The score for RAW was César Award nominated.

2018's score for Beast was nominated for a BIFA for Best Music, with Variety noting 'the many, varied screeches and squeaks of Jim Williams' terrifically rattling score'.

2020 saw Indian horror Kriya with 'an unforgettable score' (First Showing) premier at Fantasia Festival, and Brandon Cronenberg's POSSESSOR premiered at Sundance featuring a 'booming and distressing score... [that] helps to hammer home psychological breakdown' (cinemasmack.com). The film won the Prix de la Musique Originale at the prestigious Gérardmer International Fantastic Film Festival, as well as Best Score at the 2021 FANGORIA Chainsaw Awards.

Premiered in March 2021 at SXSW and directed by Kier-La Janisse, Woodlands Dark and Days Bewitched: A History of Folk Horror 'is uplifted by a stunning score by Jim Williams' (Horror Buzz), and produced by The Forge for Channel 4 released in autumn 2021, the score for Help, an 'eviscerating' feature starring Jodie Comer and Stephen Graham, contains a harrowing 12-minute music sequence that trawls the depths of despair thrown up by the pandemic.

Julia Ducournau's second feature TITANE was scored with 'unnerving low chanting... like a Black Mass' (Variety), 'accompanying the fervid action with its own fever dream rhythms, alternating between techno and something more operatic' (Sight and Sound). TITANE was awarded the Palme d'Or at the 2021 Cannes Film Festival.

2022 began with another Sundance premier: Andrew Semans' RESURRECTION summed up by Indie Wire as '...we're not in Kansas, anymore... it's the kind of movie that composer Jim Williams decided to score as soon as he finished work on TITANE'. 2022 we will also hear the score for Portuguese director Marco Martins' PROVISIONAL FIGURES.

DIRECTOR OF PHOTOGRAPHY – Wyatt Garfield

Wyatt Garfield is a New York based director of photography from Portland, Maine. Working primarily on dramatic feature films, Wyatt has photographed a diverse range of projects in locations across the United States and Europe. Nine of his films have premiered at Sundance, and others have shown at the Cannes, Berlin, Tribeca, and South by Southwest film festivals. Wyatt often shoots in remote locations, far from the conveniences of established film industry, such as MEDITERRANEA, which filmed in Italy and Morocco and premiered at the Cannes Film Festival in 2015. He shot the film DIANE, which premiered at Tribeca and was awarded Best Picture and Best Cinematography in 2018 and was nominated for Best First Feature and Best Actress at the 2020 Film Independent Spirit Awards. GIVE ME LIBERTY, which was filmed in the not-so-disparate sub-communities of Milwaukee, premiered at Sundance and Cannes in 2019 and won the John Cassavetes Award at the 2020 Spirit Awards. More recently, Wyatt shot Oda Edson's debut feature NINE DAYS, which won The Waldo Salt Screenplay Prize at Sundance and premiered in the narrative competition. In the past year, Wyatt shot RESURRECTION for the up-and-coming



director Andrew Semans, which premiered at Sundance this year, as well as MANODROME for Sundance winner John Trengove and THE KITCHEN for Sundance labs alum Kibwe Tavares. He's just starting work on A DIFFERENT MAN for Killer Films to be directed by Aaron Schimberg and starring Sebastian Stan.

PRODUCTION DESIGNER – Anna Kathleen

Anna is a Colorado-born Production Designer for film, television, and commercials. She studied critical theory and the language of design at NYU Gallatin where she graduated with honors. Before transitioning into film, she worked as a fashion designer for a luxury womenswear label where her designs walked the runways of New York Fashion Week. These foundations in design influenced her to seek world-building opportunities in film for womxn-driven stories that break down traditional boundaries. Before designing *Resurrection* (directed by Andrew Semans, starring Rebecca Hall) which premiered at the Sundance Film Festival, Anna art directed *Egg* (directed by Marianna Palka, starring Christina Hendricks) and *A Mouthful of Air* (directed by Amy Koppelman, starring Amanda Seyfried). Anna has recently designed several of the unique worlds

for *MasterClass* including those for author Salman Rushdie and former Secretaries of State Madeleine Albright and Condoleezza Rice.

CAST

MARGARET - Rebecca Hall

Rebecca Hall is an acclaimed British-American actress and filmmaker whose career encompasses the multiplex, the art house cinema, and the world's most respected theaters. She has worked with many of the industry's greatest artists, establishing herself as a leading talent as she challenges herself with each new role.

Hall's directorial debut, *Passing*, which she also wrote and produced, premiered at the 2021 Sundance Festival to critical acclaim. Adapted from the celebrated 1929 novel of the same name by Nella Larsen, the film tells the story of two Black women, Irene Redfield (Tessa Thompson) and Clare Kendry (Ruth Negga), who can "pass" as white but choose to live on opposite sides of the color line during the height of the Harlem Renaissance in late 1920s New York. After a chance encounter reunites the former childhood friends one summer afternoon, Irene reluctantly allows Clare into her home, where she ingratiates herself to Irene's husband (André Holland) and family, and soon her larger social circle as well. As their lives become more deeply intertwined, Irene finds her once-steady existence upended by Clare, and *Passing* becomes a riveting examination of obsession, repression and the lies people tell themselves and others to protect their carefully constructed realities. Among its many accolades, Hall and the film received BAFTA nominations for Outstanding British Film and Outstanding Debut by a British Writer, Director or Producer, as



well as Gotham Independent Film Award nominations for Best Feature, Best Screenplay and Bingham Ray Breakthrough Director

Notably, Hall's work includes Antonio Campos' *Christine*, with Michael C. Hall, Tracy Letts, and Maria Dizzia, in a portrayal that garnered critical acclaim. Based on true events, the film captures the young and troubled newscaster, Christine Chubbuck, during her time at a small-town television station in the 1970s. Additionally, her work in Woody Allen's *Vicky Cristina Barcelona* alongside Penelope Cruz, Scarlett Johansson, and Javier Bardem garnered her Golden Globe, BAFTA Orange Rising Star, London Critics Circle and Gotham Award nominations in the performance and breakthrough categories.

Her other film credits include David Bruckner's *The Night House*, Adam Wingard's *Godzilla vs. Kong*; Max Minghella's *Teen Spirit*; Etan Cohen's *Holmes & Watson*; Mamoru Hosoda's animated drama *mirai*; Angela Robinson's *Professor Marston & The Wonder Women* opposite Luke Evans and Bella Heathcote; Brian Crano's *Permission* alongside Dan Stevens; Oren Moverman's *The Dinner*, co-starring alongside Richard Gere, Laura Linney and Steve Coogan; Steven Spielberg's *The BFG*, with Mark Rylance and Ruby Barnhill; Joel Edgerton's *The Gift* opposite himself and Jason Bateman; Sean Mewshaw's *Tumbledown* opposite Jason Sudeikis; Wally Pfister's *Transcendence*, opposite Johnny Depp and Paul Bettany; Patrice Leconte's *A Promise* starring alongside Alan Rickman; John Crowley's *Closed Circuit*; Shane Black's *Iron Man 3*; Stephen Frears' *Lay the Favorite*; Nick Murphy's *The Awakening*, for which she earned a British Independent Film Award Nomination and Gotham Independent Film Award nomination for Best Actress; Ben Affleck's *The Town*, which received the 2010 National Board of Review Award for Best Ensemble; Dan Rush's *Everything Must Go*; Nicole Holofcener's *Please Give*, for which the cast and filmmakers were honored with the Independent Spirit Robert Altman Award and a Gotham Independent Film Award nomination for Best Ensemble Performance; Oliver Parker's *Dorian Gray*; Ron Howard's *Frost/Nixon*, for which she shared in a Screen Actors Guild Award nomination for Outstanding Cast Performance; Christopher Nolan's *The Prestige*, for which she received UK Empire Award and London Critics Circle Award nominations for Best Newcomer; and Tom Vaughan's *Starter For 10*, her feature film debut.

In television, Hall was recently seen in Mark Romanek's *Tales from the Loop*, an hour-long genre Amazon series based on the acclaimed sci-fi art of Simon Stålenhag. Prior to that, starred in Susanna White's acclaimed miniseries *parade's End* for HBO and BBC, which was adapted by Tom Stoppard from Ford Madox Ford's tetralogy of novels. For her role, Hall received a Broadcasting Press Guild Award for Best Actress, a BAFTA TV Award nomination for Leading Actress, and a Critics' Choice Award nomination for Best Actress in a Movie or Miniseries. Her other television credits include Julian Jarrold's *Red Riding: 1974*, for which she won a BAFTA TV Award for Best Supporting Actress; Philip Martin's *Einstein and Eddington*; Stephen Poliakoff's *Joe's Palace*;



Brendan Maher's *Wide Sargasso Sea*; Stuart Orme's *Don't Leave Me This Way*; and Peter Hall's *The Camomile Lawn*.

On stage, Hall received an Ian Charleson Award for her West End portrayal of 'Vivie' in *Mrs. Warren's Profession*. The following year, she was recognized with an Ian Charleson Award for her portrayal of 'Rosalind' in *As You Like It*, which opened at the Theatre Royal Bath and later toured in both the UK and the US. Building on this success, Hall received the same commendation for her portrayal of 'Hermione' in The Bridge Project's production of *A Winter's Tale*. The actress made her Broadway debut in the Roundabout Theatre Company's *Machinal*, written by Sophie Treadwell and directed by Olivier-winner Lyndsey Turner. She was also seen in The Atlantic Theater Company's production of *Animal*, directed by Gaye Taylor Upchurch.

DAVID - Tim Roth

Tim Roth has made a career out of portraying unforgettable characters in one independent film after another. He made his studio feature debut in MGM's "*ROB ROY*" opposite Liam Neeson and Jessica Lange, in a role that has been touted as one of the best villains in screen history, earning him a Golden Globe Nomination and an Academy Award Nomination for Best Supporting Actor in a Drama.

Roth starred in Brian Grazer/Imagine's Fox 1-hour drama series, "*Lie To Me*," as a cutting-edge researcher who pioneered the field of deception detection. He played a human lie detector, skilled at reading the human face, body and voice to uncover the truth in criminal and private investigations.

He was also seen in "*THE INCREDIBLE HULK*," in which he co-starred with Edward Norton as well as the starring role in Francis Ford Coppola's "*YOUTH WITHOUT YOUTH*," and "*FUNNY GAMES*" opposite Naomi Watts.

Roth made his return to the stage in Sam Shepard's off Broadway production of "*THE GOD OF HELL*," for the first time since early in his career in London where he received great notices in Kafka's masterpiece "*THE METAMORPHOSIS*."

This British born actor's career was surprisingly spawned out of a schoolyard dare. With art being his passion, Roth spent his youth aspiring to become a sculptor and painter. But when he jokingly auditioned for a play in high school and landed the role, Roth soon found that he truly loved the craft of acting. After graduation he went on to study drama at a fine arts school in London.

Working steadily in public theatre, his first job in front of the camera was the lead in the controversial and British Prix Italia Award-winning telefilm, "*MADE IN BRITAIN*." Tim's second project came immediately after, starring in Michael Leigh's ("*Life is Sweet*") critically acclaimed



film, "MEANTIME." As his success continued, Roth starred in over fifteen film and television projects including Stephen Frears' "THE HIT," for which he won the Standard Award for Best Newcomer; "THE COOK, THE THIEF, HIS WIFE and HER LOVER;" "ROSENCRANTZ AND GUILDENSTERN ARE DEAD" with Gary Oldman; and Robert Altman's "VINCENT AND THEO" in which he portrayed Vincent Van Gogh.



END CREDITS

Associate Producer ISAAC ERICSON

Line Producer MICHAEL M. McGUIRE

Unit Production Manager BEN SHAFER

First Assistant Director ERIC LaFRANCHI

Second Assistant Director MOLLY BERNITZ

Margaret REBECCA HALL

David TIM ROTH

Abbie GRACE KAUFMAN

Peter MICHAEL ESPER

Gwyn ANGELA WONG CARBONE

Officer Geary JOSH DRENNEN

Desk Clerk ROSEMARY HOWARD

Tess WINSOME BROWN

Allison ZARRA KAAHN

Driver JAIME ZEVALLOS

Ben OWEN JOHNSON

JACKSON FINNEGAN

BEN BORNSTEIN



Puppeteers PAUL MOLNAR

Stunt Coordinator MARK PETTOGRASSO

Margaret Stunt Double SHAWNA THIBODEAU

Additional Margaret Stunt Double DEJAY ROESTENBERG

David Stunt Double RILEY BARNES

Peter Stunt Double SALAR GHAJARDOWLATSHAHI

Stunt Utility AARON JOSHUA
ALEXA MARCIGLIANO

Intimacy Coordinator OLIVIA TORY

Camera Operator KOREY ROBINSON

1st Assistant Camera LOGAN GEE
CONNOR LAWSON
ADAM GONZALEZ

2nd Assistant Camera CHASE LOWENSTEIN

Special Tasks MAIA SAUER

Dailies Processing RADAR DIT

Digital Imaging Technician LISA KONECNY

Loader ISAAC BANKS

Still Photographers JEONG PARK
GWENDOLYN CAPISTRAN



Sound Mixer MIKE INFANTE

Boom Operator ADAM PATE

Gaffer ADAM LoNIGRO

Best Boy Electric MARK LOPEZ

Electrician RANDY STORM

Electrician EVAN POLACINSKI

Key Grip MACKENZIE CUSHING

Best Boy Grip JIM FARNAN

Company Grip ZAFIR THOMPSON

JIM BROOKS

Additional Grip RICH KOENIG

Art Department Coordinator ARIANE SOLOMON

Graphic Designer KAREN HUDSON

Art P.A. KARIS BONGIORNO

DEJA LEEFORT

Art P.A./Driver LaCOURTNEY GARRETT

Prop Master ROB HAWORTH

Assistant Prop Master CHRISTINA BOWMAN

Prop P.A. ISLAY DI CESARE



Costume Supervisor VIVIAN PAVLOS

Key Costumer TRENT KIDD

Additional Costumer GREER VASHON
LAUREN KOWALSKI

Costume P.A. KRISTIN DAVIS

Make-Up Department Head RACHEL GEARY

Key Makeup ALISON WADSWORTH

Hair Department Head STEFANIE TERZO

Hair Stylists MICHAEL DUNN

SFX Make-Up Department Head BEN BORNSTEIN

Key SFX Make-Up Artist PAUL MOLNAR

Script Supervisor MICHAEL KEFEYALEW

Location Manager JONATHAN YI

Assistant Location Manager VINCENT TAYLOR
LIZ BENDELAC

Location Scout JILLIAN FISHER

Location Coordinator JUSTIN SCHWEBEL

Unit Production Assistant ANDREW RIDLER

Production Coordinator LUCY MOROUKIAN



Production Secretary SAM KANN

Second Assistant Director MOLLY BERNITZ

2nd Second Assistant Director KYLE WRIGHT

Additional 2nd Second Assistant Director JOHN WAYNE MARSHALL

Set Production Assistants ARIEL LOEWENTHAL / CAMILLE JAMES
/JONATHON SMITH / MIMI MGAWA / SAMANTHA
VATALARO /JASMINE DREAME WAGNER

Assistant to Rebecca Hall CHRIS GOODSON

Assistant to Tim Roth LAUREL IRVINE

Set Decorator LIZ FLOOD

Leadman SEAN TURNEY

Key On Set Dresser ZENO BEN-AMOTZ

Key Set Dresser DJ HORNYAK

Set Dresser WILLIAM PIERCE

NATE TORRES

ERIC GIZZI

SHILO BOYCE

Add'l On Set Dresser MICHAEL D'ALESSIO

Charge Scenic MARK BACHMAN

BERNARD JACKSON

SUNNA YIM



EMIL PILOSOV

Journeyman Scenic NEVE PARKER

WALTER ZYLINSKI

JESS GOEROLD

Assistant Art Director KEELEY STADLER

Additional Construction KONDUIT NYC

Lead Carpenter (Konduit NYC) DANNY ROVIRA

2nd Carpenter (Konduit NYC) ETHAN LONG

3rd Carpenter (Konduit NYC) GRIFFIN ROVIRA

Construction Grip DAN MELTZER

Casting Associate REBECCA BIRSTOCK

Local Casting JOHANNA TACADENA

Casting Assistant JULIANNA AUSTIN

Background Casting JOHANNA TACADENA

Background Casting Assistant CRICKET WITHALL

LAYNE ZAGORSKI

STEPHEN HENEL

Pharmaceutical Consultant ODOCHI NWOKO, PhD

Production Consultants GEORGE YOUNG

PIN-CHUN LIU



Production Accountant JOAN TURGEON

1st Assistant Production Accountant NEAL ANDRUS

Payroll Clerk ANNA BOSCO

Payroll Services Provided By GREENSLATE

VP Sales & Business Development KERRY LAIFATT

Paymaster KENYETTA EASLEY

Background Payroll MARY MULLINEAUX

Caterer BETTER BITE
STUFFED ROOSTER

Craft Service SEBASTIAN DUMONT

Transportation Captain VINCENZO AMEROUSSO

Drivers JOSEPH CERONE

Covid Consultant NEHA PRASAD

Health and Safety Manager MICHELLE POLACINSKI

Covid Testing Coordinator VICTORIA DIANA

Covid Safety PA ONIKA RICHARDSON

Covid Medical Assistants SAMANTHA TARVER

Covid Nurse Practitioner TATEANA RODRIGUEZ

Set Medics AJ DODD



EVAN SIMONSEN

Covid Testing By PROJECT INDIE HOPE

Special Effects Supervisor ED DROHAN

Production Legal RAMO LAW, PC
NICOLE COMPAS
CHASE TURNER

Clearance Counsel DONALDSON CALIF PEREZ, LLC
KATY ALIMOHAMMADI

EPK Camera Operator CAMERON MITCHELL

EPK Sound Mixer CARL WELDEN

ADDITIONAL PHOTOGRAPHY

Line Producer/UPM OLIVIA KAVANAUGH

Cinematographer ISAAC BANKS

1st Assistant Director KYLE WRIGHT

2nd Assistant Director ACHILLE VANDERHAEGHEN

Production Supervisor NIKKI MORIELLO

Camera Operator BEN SPANER

1st Assistant Camera CHASE LOWENSTEIN

2nd Assistant Camera AMAYA CHENU

Gaffer MITCHELL PERRIN



Best Boy Electric CLARK IVERS

Set Decorator ZENO BEN-AMOTZ

On-Set Dresser LINDA JONES

Hair Department Head STEFANIE TERZO

Key Costumer TRENT KIDD

2nd 2nd Assistant Director PAUL STEINER

Production Assistants ANDREI BUNA
KEENSEN CHAMBERS
DASH PORTER
GAVIN WU

Craft Services TESS TREGELLAS

Extras Casting Director ANNIE DELANO

Set Medic KEVIN EMMANUEL

Nurse DON CASTRO

COVID Compliance Officer FAITH WARDLAW

Parking Services Provided By EXTREME PARKING

POST PRODUCTION

Post Production Supervisors LAUREN CHEN
JON BRANDEN

Assistant Editors COLLEEN HAGGERTY



NOEL BOHDAN

Visual Effects by MOLECULE FX
WILD UNION POST

On-Set Visual Effects Supervisor LOTTA FORSSMAN

For Molecule FX

Executive Producer CHRIS LUTTRELL

VFX Producer NELSON MEJIA JR.

Compositing Supervisor BLAKE LOYD

Matte Painter JINA LEE

VFX Artists ALEX OKJOO LEE
DULANEY FOSTER IV
JOHN SUNG
TONY NOEL
CARL FONG
LAYNE FRIEDMAN

For Wild Union

Visual Effects Supervisor ALEX NOBLE

Lead Compositor DULANY FOSTER IV

Compositor LISA DAILY STEFFEY

Post-Production Accountant BRENNAN BERGER

Supervising Sound Editor/ Sound Designer RIC SCHNUPP, C.A.S.



Supervising Dialogue Editor GIUSEPPE CAPPELLO

Sound Effects Editor SAMUEL J. MILLE

Foley Services Provided by ALCHEMY POST SOUND

Foley Artists LESLIE BLOOME
SHAUN BRENNAN
MARKO COSTANZA

Foley Mixers RYAN COLLISON
CONNOR NAGY
GEORGE LARA

Supervising Foley Editor ANNIE TAYLOR

Re-Recording Mixer RIC SCHNUPP, C.A.S.

Mix Re-Recordist SANGHEE MOON

Post Sound Mix Facility SOUNDTRACK F/T

ADR Facilities New York K-TOWN STUDIOS
ABACUS ENTERTAINMENT
MOBILE MIKES

ADR Mixers for K-Town Studios RON KUHNKE
CARL SHILLITO

ADR Mixer for Abacus Entertainment BRYANT FALK

ADR Mixer for Mobile Mikes MICHAEL FOWLER

ADR Facilities Los Angeles BELL SOUND STUDIOS



SOUNDBOX:LA

ADR Mixer for Bell Sound Studios KEEFE KAUPANGER-SWACKER

ADR Mixer for soundBOX:LA TIME FRIEDLANDER

Finishing Services Provided By POSTWORKS NEW YORK

Colorist NAT JENCKS

Color Assist & Conform Editor TOM YOUNG

Finishing Producer ANDREW MCKAY

Account Executive BARBARA JEAN KEARNEY

Title Design CLAIRE TYPALDOS

Title Animator AMY RUHL

End Titles Created With ENDCRAWL.COM

Music Supervision By GROOVE GARDEN

For Groove Garden ANNE PEARLMAN
MELISSA CHAPMAN

Music Editor JORDAN COHEN

Vocals LISA ABBOTT

Violin ANNA GIDDEY

Viola CHARLOTTE GLASSON

Cello JOE GIDDEY



Strings Mix/Engineering Consultant JOSH GALLEN

Financing Legal BRUNS, BRENNAN & BERRY PC

HAMISH BERRY, ESQ

EUGENE PIKULIN, ESQ

Producers Legal GRANDERSON DES ROCHERS, LLP

ANITA SURENDRAN, ESQ

EUGENE PIKULIN, ESQ

Assistant for Tango Entertainment JENNY TRUONG

SONGS

"LIGHT AND SHADE"

Written by PerØystein Sørensen, Rune Kristoffersen Performed by Fra Lippo Lippi

Courtesy of Rune Grammofon

By arrangement with Friendly Fire Licensing

"STRING QUARTET NO. 15 IN G MAJOR, OP. 161, D. 887: II. ANDANTE UN POCO MOTO"

Composed by Franz Schubert Performed by Kodaly Quartet Courtesy of Naxos of America, Inc.

"STRING QUARTET NO. 15 IN G MAJOR, OP. 161, D. 887: I. ALLEGRO MOLTO MODERATO"

Composed by Franz Schubert Performed by Kodaly Quartet Courtesy of Naxos of America, Inc.

"COLOR OF LIFE"

Performed by Lauren Hart Written by Lauren D Hart Courtesy of CD Baby

"IF I HAD TO DO IT ALL OVER"



Written by Edwin J Bocage / BMI Performed by Eddie Bo and Inez Cheatham Courtesy of Resnik Music Group

By arrangement with Mutiny Recordings

"BLACKWATERSIDE"

Traditional

Arranged and Performed by Meg Baird

THE DIRECTOR WISHES TO THANK

RICK ALVERSON

ARI ASTER

BRAD BARNES

MICHAEL BARRINGER

NICOLE BOETTCHER

ANNIE BROWN

GABRIELE CAROTI

DAVID CAVALLO

MEGAN COSTELLO

MICHAEL DAVIS

NATALIE DIFFORD

ALEXANDER DYNAN

LANCE EDMANDS

SERENA FORGHIERI

GABRIEL FOWLER

MATT GRADY

ERIK HALL

DANA HAMMER

RUSS HARBAUGH

WILL HEINRICH

LESLIE JAMESON

INGRID JUNGERMANN

CHASE KARPUS

MATT KIELTY

CHAD LAIRD

MARGARET LANGE

ZACH MANDINACH

CAROLYN MARKS BLACKWOOD

GRAHAM MASON

DAVID NUGENT



MICHAEL PRALL

HEATHER RADKE

GRACE REX

JAMIE SALTSMAN

AARON SCHIMBERG

JANE SCHOENBRUN

NOAH SCHWARTZBERG

BILL SEMANS

MACRAE SEMANS

NOAH SHANNON

VINAY SINGH

ANITA SURENDRAN

HALEY SWEETLAND EDWARDS

GABRIELLE TANA

SARAH TIHANY

MAMIE TINKLER

ANNIE TIPPE

PAT WALTERS

MJ WESNER KATIE ZANECCHIA

BRYAN WIZEMANN

LAUREN WOLKSTEIN

THE PRODUCERS WISH TO THANK

CHRIS ANDREWS

JIMMY ANZIANO

VICTORIA BELFRAGE

JOHNNY BELKIN-HOLLAND

DAN CHAMBERS

ANDREW W. CHAN

REBECCA COHEN-SCHARFMAN

MANDY DEMESKI

JACOB EPSTEIN

JACKSON FINNEGAN

PETER FINNEGAN

DEBBY GOEDEKE

CHERY GRIFFIN

STEVE GRIVNO

NANCY HAIGH



PRESTON HEARN

ZACH KAPLAN

SGT. JOSH LAIACONA

JENNIFER LAMB

ALEX LENOSKY

CHUCK LENOSKY

GABRIELLA LUDLOW

WILL MAXFIELD

DEBORAH McINTOSH

GREG MEOLA

DANIEL MOLINA

NIKKIA MOULTERIE

GABRIELLE NADIG

MELISSA NEARMAN McGUIRE

JAMIN O'BRIEN

GERRY PASS

DANIELLE PELLINI

JULIA OH

ALEX RESNIKOFF

MARK SCHARFMAN

HOLLY POPOWSKI

PETER SCHECK

ELYSE SCHERZ

SHELIA SCHARFMAN

KIM SZARZYNSKI

AVERY TRUFELMAN

MICHAEL SWANDER

ZACH YANNONE

MIKE ZOSS

ERICA WILLIAMS

ALBANY POLICE DEPARTMENT

ANN ROTH'S COSTUME COLLECTIVE

BETHESDA SOFTWARE

FILM ALBANY

FIRST COLUMBIA, TROY, NY

HAMPTONSFILM SCREENWRITING LAP

HEALTHTRACKRX

HUDSON VALLEY COMMUNITY COLLEGE

HURRAW LIP BALM

IATSE LOCAL 15

IATSE LOCAL 52

KONDUIT LOCAL 14



MAC MAKEUP

SANTA BARBARA TRAVEL

TROY POLICE DEPARTMENT

WILL HEALTH WORKS, LLC

STOCK MEDIA PROVIDED BY SOUNDDOGS / POND5

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