SHIRLEY



Directed by: Josephine Decker
Written by: Sarah Gubbins
Starring: Elisabeth Moss, Odessa Young, Michael Stuhlbarg, Logan Lerman

Running Time: 107 Minutes

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SYNPOSIS

Fred and Rose move to a small Vermont college town in pursuit of a job for Fred as an assistant professor of literature. The young couple receives an offer for free room and board from professor Stanley Hyman, as long as Rose agrees to spend time cleaning up the home and looking after his wife, acclaimed horror author Shirley Jackson. At first Fred and Rose detest the rocky household of the eccentric couple, but they eventually establish deep bonds with their counterparts, which will test the limits of their young love.

Director Josephine Decker makes an exciting return with a biographical portrait brought alive with energy and imagination, based on a novel by Susan Merrill and screenplay by Sarah Gubbins. *Shirley* is a fresh take on the period drama, full of contemporary intrigue and dynamic in style. It features a stellar lead cast—Elisabeth Moss, Michael Stuhlbarg, Odessa Young, and Logan Lerman—who all return to the Festival to give another memorable performance.

DIRECTOR'S STATEMENT

Shirley Jackson was a wildly unorthodox human and storyteller. Encountering her work was like finding a map towards becoming the kind of artist I would like to be. Daring. Intimate. Structured yet dreamlike.

Shirley's work rides on the skin between imagined and real, seducing with its oddness and humble cracks until you can't tell if you're looking up the stairwell or into your own mouth. I felt strongly that this film needed to feel like a Shirley Jackson story. Cinematographer Sturla Grovlen and I tried to build an ever-evolving visual language for the film that would feel both real and surreal. I remember Sturla saying at some point on the shoot, "Usually, as you go along, it becomes easier to make choices. You understand the film you are making, and then it becomes clearer what you need to do in each scene. This is the only film I have made where that is not the case. The rules are constantly changing." This was one of the challenges of the film and also one of its thrills.

Sarah Gubbins wrote a fantastic script that inhabits many worlds: the world inside Shirley's house so different from the world outside Shirley's house; the world inside Shirley's mind at times inextricable from the world outside it. The layers kept folding in upon themselves. The napkin dropped. The spoon became a fork became a ghost. We were constantly chasing the reality, and I think this is one of the things I find most special about our film. I deeply adore collaboration, and on this project, we let the mystery remain a mystery. I hope that this was true on all levels of the process- - the acting, the production design, the cinematography. We had to work on the edge of what we knew so the process could remain fresh and alive, as mysterious as Shirley's mind.

Speaking of actors, I feel blessed to have had an insanely great cast on this movie. I was constantly learning from them; our process of discovery always dipped further into our own unknowns. We had so much to work with as well thanks to Sarah's incredible script.

Sarah wrote stunning characters in Stanley and Shirley. Their wit, codependence and joy in manipulation ferment the brew of our story. In real life, Stanley and Shirley had the most fascinatingly open yet toxic relationship. I think in some ways, Sarah's story is about cycles of abuse – and how self-destruction often masquerades as 'success.' This is true of both the burgeoning author and the burgeoning housewife. One can pour oneself so deeply into one's 'art' – whether that's baking or storytelling – that one loses ability to self-care. Rose and Shirley influence, destroy, remake, create and transcend each other. They feed on each other's obsessions. How do we fall apart and let that falling be an entrance into our true selves?

I remember reading some critic or biographer noting that Shirley wasn't a political writer. But I believe that Shirley grounded the political in the personal and that this is why her work continues to resonate today. Her stories are so deeply human that they are also timeless. She battled racism, classism and sexism through the unusual, the psychological, the manipulative rhythms of the subconscious.

WRITER'S STATEMENT

Writing about writers is always a tricky endeavor. Writers themselves aren't that dramatic or empathetic a subject. As a genus and species they are want to be solitary, sedentary, and sullen. Social mores often elude them. As a breed they are prone to paranoia, anxiety, depression and petty self-absorption. And they tend to go extended periods without bathing.

And yet their imaginations are inimitable. And there is no imagination that compares to the fascinatingly tortuous one of Shirley Jackson.

Shirley is a fictional account of the American Gothic writer Shirley Jackson and her husband Stanley Hyman. Jackson is most well known for writing the short story, *The Lottery* – about a ritualized stoning that occurs every year in an unnamed New England town. Hyman was a professor at Bennington College, an avid jazz critic, and a luminary in the field of literary theory.

Jackson has long been shuttled to the less literary genre of horror writer. But nowhere in any of her novels or her copious short stories will you find a vampire, a zombie, a changing or any other mythical monster that populate most horror stories. Instead Jackson finds terror in the commonplace arena of the domestic and the mundane. People are terrifying monsters. Our own psyches are demonic, bloodthirsty ghouls. And our society a mercurial mob capable of hosting a lawn party one minute and an organized stoning the next.

It won't take long to see the film's homage to *Who's Afraid of Virginia Woolf*. The similarities of Shirley and Stanley's interdependency to George and Martha are apparent. Both have biting wits. Both are extreme drinkers, excessive eaters, and chain-smokers. The film begins after Shirley has written her short story, *The Lottery* and is branded as the most reviled author in America. She has shut herself in the house, taken to her bed, and stirs only through the help of a cocktail of uppers, downers and scotch. But Stanley will not accept this. His wife is brilliant and her demons will not get the best of her. So he arranges for a young faculty member and his pregnant wife to board with them. Thereby supplying the household their own Nick and Honey.

While those familiar with Jackson's novel *Hangsaman* will no doubt find some specific resonance to the observations and psychic toiling Shirley endures, prior knowledge of the plot and characters aren't at all necessary to follow her journey of writing the novel. Like many writers she has certain, call them preoccupations that appear over and over. The personification of the inanimate. Trees have designs. Death lurks in benign seeming mushrooms. And young women are habitually misunderstood. Strangers are not to be trusted. And married women are never to be counted friends. But food will always bring comfort.

Often Josephine Decker and I would talk about how circuitous creativity is. The emotional highs and lows. The hairpin turns. Something that seemed brilliant one day, smells of crap the next. And yet we hope to capture that unpredictability in the film.

In no small part this *Shirley* is an attempt to exhume a writer of incalculable talent. While also seeing the price her writing extracted from her psychologically and physically. It's not an attempt at biography. This Shirley has been drawn from the archeology of her writing, the voice present in all her novels, short stories and the hundreds of letters written between herself and Stanley archived in the Library of Congress. That's the Shirley we've brought to the screen.

ABOUT THE CAST

ELISABETH MOSS

Elisabeth Moss can next be seen starring in THE INVISIBLE MAN, a reboot of the classic monster movie, for Universal/Blumhouse and makes an appearance in the upcoming Wes Anderson film, THE FRENCH DISPATCH. She has completed work on SHIRLEY, which she also produced, starring opposite Michael Stuhlbarg for director Josephine Decker, as well as on Taika Waititi's NEXT GOAL WINS, opposite Michael Fassbender and Armie Hammer. Most recently, Moss starred in the Alex Ross Perry film HER SMELL, which she also produced, for which she was nominated for a Gotham Award and an Independent Spirit Award, as well as opposite Melissa McCarthy and Tiffany Haddish in THE KITCHEN, an adaptation of the DC/Vertigo crime comic book series of the same name. Moss also produced the critically-acclaimed feature film LIGHT FROM LIGHT, starring Marin Ireland and Jim Gaffigan, which made it's premiere at the 2019 Sundance Film Festival. Her additional film credits include Jordan Peele's blockbuster hit US, with Lupita Nyong'o; THE OLD MAN AND THE GUN with Robert Redford and Casey Affleck; THE SEAGULL, based on the classic Chekov play, directed by Michael Mayer and starring Annette Bening and Saoirse Ronan; the Academy Award-nominated foreign film THE SQUARE**,** from Danish director Ruben Ostlund, which also won the Palme d'Or at the 2017 Cannes Film Festival; MAD TO BE NORMAL starring David Tennant; the short film TOKYO PROJECT, directed by Richard Shepard and starring opposite Ebon Moss-Bachrach; CHUCK with Liev Schreiber; HIGH-RISE, a film directed by Ben Wheatley also starring Tom Hiddleston, Sienna Miller and Jeremy Irons; TRUTH, with Cate Blanchett and Robert Redford; QUEEN OF EARTH, written and directed by Alex Ross Perry; THE ONE I LOVE, in which she starred with Mark Duplass; LISTEN UP PHILIP, directed by Alex Ross Perry and starring Jason Schwartzman; Walter Salles's adaptation of the classic Jack Kerouac novel ON THE ROAD, GET HIM TO THE GREEK, THE MISSING, GIRL INTERRUPTED, and VIRGIN, for which she was nominated for an Independent Spirit Award for Best Actress. On television, Moss will soon begin filming the fourth season of the Emmy Award-winning Hulu drama series "The Handmaid's Tale". Among the many honors and accolades she has received for her performance on the show are an Emmy and Golden Globe Award for Best Actress in a Drama Series. She has also received the same awards in the Best Drama Series category as an Executive Producer on the show. Moss's additional television credits include Jane Campion's highly-acclaimed miniseries TOP OF THE LAKE, for which she received Golden Globe and Critics Choice TV Awards for Outstanding Lead Actress in a Movie or Miniseries as well as Emmy and SAG Award nominations in the same category, and its follow-up TOP OF THE LAKE: CHINA GIRL; the award-winning series "Mad Men," for which her performance as 'Peggy Olson' earned her six Emmy Award nominations, a Golden Globe nomination, and two Screen Actors Guild Award nominations, and Aaron Sorkin's critically-praised and award-winning drama, "The West Wing," on which she played 'Zoey Bartlett,' daughter to Martin Sheen's president. Moss starred on Broadway in The Heidi Chronicles, a Broadway revival of Wendy Wasserstein's Pulitzer and Tony Award-winning play, for which Moss's performance as the title character earned her Tony nomination, Drama League and Outer Critics Circle Award nominations. Moss's additional theater credits include The Children's Hour in London's West End opposite Keira Knightley, the Broadway revival of David Mamet's Speed the Plow opposite William H Macy and her New York theater debut at the Atlantic Theater Company in Franny's Way.

ODESSA YOUNG

Odessa Young is currently shooting a role on the CBS All Access limited event series THE STAND, adapted from Stephen King's novel. She plays "Frannie Goldsmith", a pregnant young woman navigating a strange new world, who also has the foresight to recognize that there is evil lurking beyond the Dark Man. Odessa will next be seen opposite Elisabeth Moss in Josephine Decker's SHIRLEY for Killer Films. She plays a young pregnant woman who moves in with famed suspense author Shirley Jackson and becomes entangled in the complicated drama that is Shirley's life. Odessa recently completed Trip Cullman's Atlantic Theater Company's production of THE MOTHER opposite Isabelle Huppert. Previous

credits include last year's Sundance hit ASSASSINATION NATION directed by Sam Levinson, Sam Taylor Johnson's A MILLION LITTLE PIECES opposite Aaron Taylor-Johnson and THE PROFESSOR opposite Johnny Depp.

MICHAEL STUHLBARG

Michael Stuhlbarg has long been a lauded actor in the New York theatre world, but it wasn't until he played Larry Gopnik, the lead role in the Coen Brothers' *A Serious Man*, that he earned serious recognition from the film community including a Golden Globe nomination for Best Actor in a Motion Picture. His other films include: Luca Guadagnino's *Call Me By Your Name;* Guillermo Del Toro's *The Shape of Water; Miss Sloane* with Jessica Chastain; Marvel's *Dr. Strange,* Denis Villeneuve's *Arrival*; *Jobs,* directed by Danny Boyle *Trumbo* with Bryan Cranston; *Miles Ahead* with Don Cheadle; Ed Zwick's *Pawn Sacrifice;* Steven Spielberg's *Lincoln;* Woody Allen's *Blue Jasmine; Cut Bank; Hitchcock; Men in Black 3*; Martin Scorsese's *Hugo*; Ridley Scott's *Body of Lies*; Tim Blake Nelson's *The Grey Zone*; Sophie Barthes' *Cold Souls*; and Martin Scorsese's short homage to Alfred Hitchcock, *The Key to Reserva*. He will next be seen in the feature film *Shirley* starring alongside Elizabeth Moss. He played the role of New York City mob boss Arnold Rothstein on HBO's award-winning series *Boardwalk Empire*, has recurred on the Amazon series *Transparent,* Season Three of the FX Series *Fargo and* Hulu's *The Looming Tower* for which he earned an Emmy Nomination and the Netflix/Channel 4 Limited Series *Traitors* written by Bash Doran. He is currently filming the upcoming Showtime series *Your Honor.* In 2005, Michael Stuhlbarg was a Tony Award nominee and a Drama Desk Award winner for his performance in Martin McDonagh's *The Pillowman*. He has also been honored with the New Dramatists Charles Bowden Actor Award and the Elliot Norton Boston Theatre Award, the latter for his performance in *Long Day's Journey into Night*. The actor's other Broadway credits include the National Actors Theatre productions of *Saint Joan*, *Three Men on a Horse, Timon of Athens*, and *The Government Inspector*; Ronald Harwood's *Taking Sides*; Sam Mendes' revival of *Cabaret*; and Tom Stoppard's *The Invention of Love*. Mr. Stuhlbarg has worked numerous times with the New York Shakespeare Festival. His critically acclaimed credits include Sir Andrew Aguecheek in *Twelfth Night*, the title role in *Richard II*, and Hamlet in Oskar Eustis' production of the famous tragedy, for which he won a Drama League Award and most recently as the title role in Tim Blake Nelson's *Socrates*. Other off-Broadway credits include David Warren's staging of *The Voysey Inheritance* (Obie and Callaway Awards and a Lucille Lortel Award nomination); *Cymbeline*, reprising his role in a U.K. stint of the production; *Old Wicked Songs* (Drama League Award recipient); *Measure For Pleasure* (Lucille Lortel Award nomination) and *The Grey Zone*. Mr. Stuhlbarg received his BFA from The Juilliard School. He also studied at UCLA; at the Vilnius Conservatory in Lithuania's Chekhov Studies unit;at the British-American Drama Academy at Baliol and Keble Colleges in Oxford; and, on a full scholarship, with Marcel Marceau.

LOGAN LERMAN

Logan Lerman is an immensely talented actor with a gift for taking on challenging roles and bringing dynamic characters to life on screen. As he fearlessly evolves his body of work with each new project, Lerman is fast becoming one of today's leading talents across both independent and mainstream film. Logan received rave reviews for his performance in James Schameus' drama INDIGNATION alongside Sarah Gadon. He plays Marcus, a young idealistic Jew from Newark who travels to Ohio to study at a conservative Midwestern Lutheran college. The film is based on Philip Roth's bestselling novel of the same name. Prior to INDIGNATION Logan starred in David Ayer's WWII drama FURY, opposite Brad Pitt, Shia LaBeouf and Michael Pena. Set in 1945, the film follows an American tank and the mission of its five-man crew at the collapse of Nazi Germany. This followed his starring role in Darren Aronofsky's acclaimed biblical epic NOAH opposite Russell Crowe, Jennifer Connelly, Anthony Hopkins, Douglas Booth and Emma Watson and A24's THE VANISHING OF SIDNEY HALL opposite Elle Fanning. He will next be seen in Josephine Decker's film SHIRLEY, alongside Elisabeth Moss, Odessa Young, and Michael Stuhlbarg and Elfar Adalsteins in END OF SENTENCE alongside Ethan Hawke,

and in Amazon's HUNTERS in which he stars opposite Al Pacino. In 2013, Lerman reprised his leading role in the second installment of the franchise PERCY JOHNSON: SEA OF MONSTERS. The film was released by Fox 2000 Pictures and based on the best-selling young-adult book series of the same title. Additional film credits include, James Mangold's critically-acclaimed remake of 3:10 TO YUMA; Roland Emmerich's war drama THE PATRIOT; Nancy Meyers' romantic comedy WHAT WOMEN WANT; Chris Columbus' PERCY JACKSON & THE OLYMPIANS: THE LIGHTENING THIEF; Mark Neveldine and Brian Taylor's GAMER; Penny Marshall's RIDING IN CARS WITH BOYS; as well as STUCK IN LOVE; THE THREE MUSKETEERS; THE BUTTERFLY EFFECT; HOOT; THE NUMBER 23; and MEET BILL. On the small screen, Lerman appeared in the made-for-television film, "A Painted House," winning him his first of three Young Artist Awards.

ABOUT THE FILMMAKERS

JOSEPHINE DECKER | DIRECTOR

Josephine Decker's feature *Shirley* —starring Elisabeth Moss, Michael Stuhlbarg, Odessa Young and Logan Lerman— is premiering this week in Sundance Competition. Her feature *Madeline's Madeline* World Premiered at Sundance 2018; it was hailed as a "mind-scrambling masterpiece" and was nominated for Best Picture at IFP's Gotham Awards and for two Independent Spirit Awards. Josephine premiered her first two narrative features at the Berlinale Forum 2014 to critical acclaim. She also explores collaborative storytelling via TV directing, documentary making, performance art, accordion-playing, acting, teaching at CalArts and Princeton University, and leading artist residencies with the School of Making Thinking.

SARAH GUBBINS | WRITER & PRODUCER

Sarah was the Co-Creator, Writer and Executive Producer of I LOVE DICK for Amazon and a Co-Executive Producer on the FX television show BETTER THINGS season three. She is currently developing several television projects with Big Beach, Working Title and Hulu as well as a feature film with Killer Films. She is the author of several plays produced around the country such as: COCKED, THE KID THING, FML: HOW CARSON MCCULLERS SAVED MY LIFE, and FAIR USE.

TAMAR-KALI | COMPOSER

Brooklyn born and bred artist Tamar-kali is a second-generation musician with roots in the coastal Sea Islands of South Carolina. As a composer, Tamar-kali has defied boundaries to craft her own unique alternative sound. Her debut LP Black Bottom, challenged the alt-rock norm. *"an ambitious new adventure into metal, classical, and progressive styles." - SONIC SCOOP.* The pieces she composes and arranges for her string sextet and voice project: Psychochamber Ensemble, marry the classical music of her Catholic upbringing with post-punk sensibilities. Eager to express the infinite range of her creativity, 2017 marked her debut as a film score composer. For her work on Dee Rees' Oscar-nominated "Mudbound," Tamar-kali's artistry and effort were rewarded with the World Soundtrack Academy's 2018 Discovery of the Year Award. Her powerful vocals have been featured in the Rees' award-winning film Pariah (2011, Focus Features) and in HBO's biopic Bessie (2015), starring Queen Latifah. Her sophomore film score, *COME SUNDAY*, starring Chiwetel Ejiofor and Martin Sheen which debuted at last year's Sundance Festival was released in theaters and on Netflix in April 2018.Tamar-kali speaks her lyrical truth with a supreme passion and a voice that will shake your foundation and shatter your expectations with its soulful intensity. Her range and versatility has allowed her to perform on a variety of domestic and international stages with a diverse list of artists from Vernon Reid, and Roger Waters to Vijay Iyer and Me'shell Ndegeocello. In addition to expanding her body of work with upcoming films Netflix's 'The Last Thing He Wanted' directed by Dee Rees and Killer Films' 'Shirley' directed by Josephine Decker; her current artist landscape includes a range of projects including the EP 'My Morning Cameo' a collection of songs that highlight her talent as a singer songwriter and showcase her original take on the torch song tradition.

PRODUCERS

KILLER FILMS

Indie powerhouse Killer Films has produced acclaimed features including Academy Award®-winning STILL ALICE, Academy Award®-winning BOYS DON'T CRY, and Academy Award®-nominated films FAR FROM HEAVEN and CAROL from Todd Haynes, and FIRST REFORMED from Paul Schrader. Killer Films executive produced MILDRED PIERCE, the Emmy Award®-winning HBO mini-series starring Kate Winslet. Combined, Killer's properties have earned over 75 Oscar, Emmy and Golden Globe Nominations. Other titles include KIDS, HEDWIG & THE ANGRY INCH, SAFE, ONE HOUR PHOTO, I'M NOT THERE, BEATRIZ AT DINNER, VOX LUX and HAPPINESS. Killer is a perennial presence at Sundance and has premiered ten projects at the festival in the past three years alone. In television, the Killer-produced series 'Z: The Beginning of Everything' is now available on Amazon and the series 'This Close' on SundanceNOW. In 2019 Killer released its latest film DARK WATERS starring Mark Ruffalo and Anne Hathaway.

SUE NAEGLE | PRODUCER

Sue Naegle started her career at United Talent Agency where she quickly moved up the ranks to partner and co-head of the TV Lit Department. In 2008, she became President of HBO Entertainment, and was instrumental in shepherding such shows as *Game of Thrones, Boardwalk Empire, True Blood, Treme, Eastbound & Down, Enlightened, Veep and Girls.* In 2013, Naegle left her post at HBO to start her own television and film production company, Naegle Ink. In 2016, Naegle joined Annapurna Pictures as President of their television division. Among APTV's first projects were the BALLAD OF BUSTER SCRUGGS and SOUNDTRACK, both for Netflix and PLOT AGAINST AMERICA for HBO. Most recently, Sue was promoted to Chief Content Officer at Annapurna, overseeing TV, Film and Theatre development. SHIRLEY, produced by Sue Naegle, starring Elizabeth Moss, premieres at Sundance 2020.

LAMF

Los Angeles Media Fund was founded in 2014 by Jeffrey Soros and Simon Horsman with a mandate to finance and produce feature films and scripted television. The company has since diversified into unscripted, Broadway and athlete management. In addition to financing and co-producing *Shirley*, LAMF recently financed and produced *Summertime*, an unconventional narrative portrait based on the lives and true experiences of a dozen young spoken word poets, told over the course of one day in Los Angelesa directed by Carlos Lopez Estrada, and the documentary, *Some Kind of Heaven* with Darren Aronofsky and *The New York Times* as producing partners; both of these films will also premiere at the Sundance Film Festival this week. LAMF also financed and produced *Juliet, Naked* (Lionsgate / Roadside), *The Space Between Us* (STX*), The Bye Bye Man* (STX), *and Step Sisters* (Netflix), along with the Emmy-nominated basketball documentary *Shot in the Dark* (Fox Sports), and the Tribeca Audience Award winning documentary, *United Skates* (HBO). LAMF is currently in production on a five-part docu-series covering the "Showtime" era of The Los Angeles Lakers with the Lakers as a producing partner and is in pre-production on the feature film, *Rob Peace*, based on the bestselling book *The Short and Tragic Life of Robert Peace* by Jeff Hobbs, which is being directed by Chiwetel Ejiofor and co-produced with Antoine Fuqua. LAMF is a co-producer of OKLAHOMA! which won the 2019 Tony Award for Best Musical Revival.

KILLER FILMS

LOS ANGELES MEDIA FUND

LOS ANGELES MEDIA FUND *Presents*

a KILLER FILMS PRODUCTION

DIRECTED BY

Josephine Decker

SCREENPLAY BY

Sarah Gubbins

BASED ON THE BOOK WRITTEN BY

Susan Scaif Merrell

PRODUCED BY

Ch,istine Vachon

David Hinqjosa

PRODUCED BY

Sue Naegle

Sarah Gubbins

PRODUCED BY

Jeffrey Soros

Simon Horsman

PRODUCED BY

Elisabeth Moss

EXECUTIVE PRODUCER

Martin Scorsese

EXECUTIVE PRODUCER

Allison Rose Carter

EXECUTIVE PRODUCERS

Alisa Yager

Cher Hawrysh

Cinematographer	*Sturla Brandth Grovlen, DFF*
Production Designer	*Sue Chan*
Editor	*David Barker*
Costume Designer	*Amela Baksic*
Music by	*Tamar-Kali*
Music Supervisors	*Bruce Gilbert and Lauren Marie Mikus*
Casting by	*Kerry Barden and Paul Schnee*

Elisabeth Moss

Michael Stuhlbarg

Odessa Young

AND

Logan Lerman

IN

"Shirley"

Unit Production Manager	ALLISON ROSE CARTER
First Assistant Director	LAURA KLEIN
Second Assistant Director	**KAT HESS**

CAST

Shirley Jackson	**ELISABETH MOSS**
Rose Nemser/Paula	**ODESSA YOUNG**
Stanley Hyman	**MICHAEL STUHLBARG**
Fred Nemser	**LOGAN LERMAN**
Katherine	**VICTORIA PEDRETTI**
Randy Fisher	**ROBERTWUHL**
Dean	**PAUL O'BRIEN**
Caroline	**ORLAGH CASSIDY**
Peggy	**BISSERAT TSEGGAI**
Norman	**ALLEN** MCCULLOUGH
Drunken Fellow	**TONY MANNA**
Faculty Wife	**MOLLY ELIZABETH FAHEY**
Ralph Ellison	**EDWARD O'BLENIS**
Drunk Cad	**RYAN SPAHN**
Grad Student	**VINCENT MCCAULEY**
Prissy College Student	**EMILY DECKER**
Nurse	**KECIA LEWIS**
Paula	**ALEXANDRIA SHERMAN**

Stunt Coordinator	**JENNIFER LAMB**

Production Supervisors	JON READ
	OLIVIA WEST LLOYD
Production Coordinator	EMMA HANNAWAY
Assistant Production Coordinator	WYATT MCBRIDE
Second Second Assistant Director	BARBARA "BABS" BABB
1st Assistant Camera	THOMAS W CAMERON Ill
2nd Assistant Camera	RACHEL FEDORKOVA
Steadlcam Operators	DEVON CATUCCI
Digital Imaging Technician	NICK EVANS
51111 Photographer	THATCHER KEATS
Extras Casting	HEIDI EKLUND
	AMY HUTCHINGS
Assistant Costume Designer	STEPHANIE LEVIN
Wardrobe Supervisor	GADDIEL LOPEZ
Key Costumer	GRETA STOKES
Personal Costumer to Elisabeth Moss	RUDY ROJAS
Additional Costumers	BIANCA DEL CASTILLO
	WILLA PIRO
	CARMELA LANE
	TERESA LEE
	MOLLY WALZ
	LISA MONTALVO
Shopper	NAOMI WOLFF LACHTER
Costume Production Assistants	KARA BRANCH
	MATTHEW HAMPTON
Art Director	KIRBY FEAGAN
Art Production Assltlllnl	CLARE BURDESHAW
Graphic Designer	NNEKA BENNETT
Set Decorator	ALEXANDER LINDE
Assistant Set Decorator	KATIE FRIEDMAN
Leadman	BRANDON TYLER
Set Dresser	COLTON MACALUSO
	JEREMIAH WENUTU
	ADRIANNE DAVIS
Lead Scenic Artist	DEIDRA CATERO
Scenic Charge	JACQUELINE NOWAKOWSKI
On-Set Dresser	MINNAMOILY
Property Master	MICHAEL AITKEN
Assistant Property Master	CARTER STANISLAW
Make-Up Department Head	MISSY SCARBOROUGH
Key Make-Up Artist	JENN BLUM
Additional Make-Up Artists	ADELINA ATASHI
	DENA OLIVERI
	ERIKA PEARCE
	DORIA RIKER
	ARI ROSENBAUM
	TARA ZIELENSKI
	RACHEL RAMOS-TOLEDO
	BRITTANYROSE LAFEMINA
Historical Maglck Consultant	DEIDRA CATERO
Hair Department Head	DENNIS BAILEY
Key Hair Stylist	CHERIE JOHNSON
Additional Hair Stylists	ANTOINETTE WADE
	GREG BAZEMORE
	MARGARITA ALLEN
	TENE WILDER
	TIJEN OSMAN

6affer	NOAH CHAMIS
Best Boy Electric	TOM FLYNN
3rd Electric	SARAH GITTINS
6enerator0perator	COURTNEY DENK
Additional Electric	DANIEL LAYTON
Key6rips	MATT KESSLER
BestBoy6rip	ZACH FRANK
3rd 6rip	IAN CLARKE
Dolly6rip	DAVE GREENPLATE
Additional 6rips	PAUL AGOSTONELLI
	DARRELL DAY
	ANTHONY STRACQUADANIO
Sound Mixer	DAN BRICKER
Boom Operator	DYLAN GOODWIN
Special Effects Coordinator	BOHDAN BUSHELL
Pyrotechnician	J. CHRISTIAN INGVORDSEN
KeystuntRigger	BEN REZENDES
stunt Riggers	COLLEEN KETCHUM
	BRYCE BURKE
	JAIME MILLER
	ALEXA MARCIGLIANO
Location Manager	JUSTIN STOWELL
Assistant Location Manager	JONATHAN GROOM
Unit Production Assistant	ANDREW "WOLFMAN" WOLTMAN
Script Supervisor	RACHEL GARBER COLE
Accounting & Tax Incentive Services Provided by	GREENSLATE
Production Accountant	MICHELE MILLER
Post Production Accountant	MICHELE MILLER
Transportation Captain	JOHN LONG
Driver	MITCHELL O'BRIEN
Script Clearance Research by	INDIECLEAR, CAROL COMPTON
Dialect Coach	KOHLI CALHOUN
Assistant to the Producers	ALEXANDRIA SHERMAN
Asmlant to Elbabeth Mon	DIANE PELLEGRINO
Casi Assistant	ALLISON BEGALMAN
Key Production Assistant	ALEX BACKUS
1st Team Production Assistant	JOHNNY WOJ
Walkie Productl on Assistant	DEE HAMID
Paperwork Production Assistant	NATALIE EAKIN
Background Production Assistant	DREW MILLER
Ptoductlon Assistant	MAX GILLIES
Additional Production Assistants	RYAN BROWN
	KENNA CAPALBO
	STEVEN CARTER
	AUSTIN CASSEL
	PAULA GONZALES
	BYRON LEON
	THOMAS MOSELEY
	ROLAN SHLAIN
Catering Services Provided by	TWO TREES CATERING
Head Chef	ADAM MORRISON
Chef	JASON BIGGS

Chor, Alllstant **TABITHA DAULTON**

LINNEA BRANDSTEDT

CraftS.rvicoAllistant **JULIAN HERNANDEZ**

Post Production supervisor	MARK SEAN HAYNES
Additional Editors	BILLY WELLS DARRIN NAVARRO
Assistant Editors	ALY MIGLIORI CRYSTAL LENTZ EMILY NINE ROBIN GONSALVES
Post Production Assistant	JOE NAN KIN
Sound Package Provided by	ECONOMY SOUND AND DIGITAL
Sound Designer/Re-recording Mlm	LESLIE SHATZ
Dlalogue/ADR Supervisor	PAM DEMETRUIS-THOMAS
FoleyMixers	RYAN COLLISON NICHOLAS SEAMAN
FoleyArtists	LESLIE BLOOME JOANNA FANG
Foley Editor	LAURA HEINZINGER
Foley ServicesProvided by	ALCHEMY POST SOUND
Re-Recording Mixing Facility	DIGITAL ARTS NY
ADR Recording Services Provided by	SOUNDTRACK NY DELUXE, TOR0°NTO TECHNICOLOR POSTWORKS
ADR Mixer (Soundtrack NY)	MARK DESIMONE, C.A.S
ADR Recordist (Soundtrack NY)	KRISTIN CATUOGNO
ADR Mixer (Deluxe Toronto)	DEVIM DOUCETTE
ADR Coordinator (Deluxe Toronto)	BIANCA MONTEIRO
ADR Recordist (Postworks NY)	CHRIS WHITE
ADR Coordinator (Postworks NY)	ASHLEY FOY
Music Editor	NANCY ALLEN
Composition, Conduction, Orchestration, Synth, Voice	TAMAR-KALI
Recording Engineer	TODD CARDER
Pro Tools Operator, Assistant Engineer	TIMOTHY MARCHIAFAVA
Mixing Engineer	VIRA BYRAMJI
Plano	NENNAOGWO
1st Violin	FREDERIQUE GNAMAN
2nd Violin	EDWARD W. HARDY
Viola	PATRICK PAGE
Cello	NILES LUTHER
Additional Cello	ERIC COOPER
Score Recorded at	THE BUNKER STUDIO NYC
Visual Effects by	MECHANISM DIGITAL INC.
VFX Supervisor	LUCIEN HARRIOT
Lead Digital Compositor	FANGGE CHEN
Digital Compositors	CONSTANCE CONRAD MARK PALKOSKI CRAIG GREEN
Head of Operations	KATHEREENA SINGH
Production Coordinator	MIRANDA JACOBY
Title Design by	ANDREW LIM
Picture Finishing Provided by	GOLDCREST POST NY
Colorist	NAT JENCKS
Head of Picture	JAY TlLIN

Finishing Artist	JORDAN P.H. STEIN
DI Producer	ETHAN LEIGHT
DI Assist	GIL LITVER
Data 1/0	ALEX HARTLEY
Editorial Facilities Provided by	FLASH/CUTS
	SUGAR STUDIOS
	TRUCKSTOP MEDIA
	WORK EDITORIAL
Camera Equipment	ARRI RENTAL
Grip / Lighting Equipment	HANDHELD FILMS
SFX Equipment	J&M SPECIAL EFFECTS
Additional 5FX Equipment	THE SPECIALISTS LTD.
End Tides Createll with	ENDCRAWL . COM
Production Counsel	BUSINESS AFFAIRS, INC.
	STEPHEN MONAS
	JENNIFER MODGLIN
	KIRK HAMILTON
Insurance by	INTEGRO GROUP
Insurance Broker	DIANN PETERSON
Associate Producers	MORGAN EARNEST
	EVAN SCOTT NICHOLAS

ForlAMF

Chief Financial Officer	PAT MURRAY
SVP, Production	ANDREW BLAU
Coordinator	YOUSIF NASR
Assistant	MARI YOUNG

For Killer Films

Prlnclpal	PAMELA KOFFLER
Coordinators	SYDNEY FOOS
	BEN KULLER
Assistant to Christine Vachon & Pamela Koffler	JARED JONES
	NICK MASSARI

SONGS

"I'M IN TOWN"
Written by Faye Thomas
Performed by Frantic Faye Thomas
Courtesy of Tuffamerica, Inc.

"THE GALLIS POLE (THE **MAID** FREED FROM THE GALLOWS)"
Written by Huddle Ledbetter and Alan Lomax
Published by TRO Essex Music Group
Performed by Lead Belly from the recording entitled
Lead Belly: The Smithsonian Folkways Collection, SFW40201
Courtesy of Smithsonian Folkways Recordings. (p) (c) 2015. Used by permission.

"EVERYTHING ABOUT YOU APPEALS TO ME"
Written by Leon Rene
Performed by The Red Callendar Trio
Courtesy of Tuffamerica, Inc.

"BOOGIE'N MY WOOGIE"
Written by Gladys Bentley
Performed by The Gladys Bentley Quintette
Courtesy of Tuffamerica, Inc.

"CHICKEN LEG CHICK"
Written by Joseph Swift
Performed by Joe Swift
Courtesy of Tuffamerica, Inc.

"OFF THE **RECORD"**
Written by Walter Warren (PRS)
Performed by Walter Warren
Published by DeWolfe Ltd.
Courtesy of Riptide Music

"HOUSE CARPENTER"
Performed by Clarence Ashley and Tex Isley from the recording entitled
Clarence Ashley and Tex Isley, FW02350
Courtesy of Smithsonian Folkways Recordings. (p) (c) 1966. Used by permission.

"BABY COUNT TEN (THE COUNTING SONG)"
Written by Cynthia Ellison & Raymond Saar
Performed by The Bell Sisters
Courtesy of d2 Music

"THE DANCE OF LOVE"
Written by Al Hazan
Performed by The Bell Sisters
Courtesy of d2 Music

"STAM PIN"'
Written by Morris R. Kaplan, Candace E.Johnson
Performed by Candy Johnson
Courtesy of **Riptide** Music Group, LLC

"SKIP THE GUTTER"
Written by Gladys Bentley
Performed by The Gladys Bentley Quintette
Courtesy of Tuffamerica, Inc.

"PRETTY PAPA BLUES"
Written by Paula Watson
Performed by Paula Watson
Courtesy of Tuffamerica, Inc.

THE FILMMAKERS WOULD LIKE TO THANK

ALLEN McCULLOUGH
AUDREY EVANS
BLAIR KOHAN
GARY UNGAR
JIMMY O'CONNOR
MALIK VITTHAL
MEGHAN OLIVER
MIKE MILLS
MIRANDA JULY
PARADIGM TALENT AGENCY
RANDOLYN ZINN
ROCIO GIMINEZ
THE DECKER FAMILY
TJ BERNARDY

WITH THANKS TO

ALI KRUG
AMANITA DUGA-CARROLL
ANDREA LONGACRE-WHITE
ANTOINETTE VANVALKENBURGH
BEC SMITH
CATHERINE CONOVER
ED CHEETHAM
ELIZABETH BRADLEY
ELIZABETH ORNE
GLADWYN LOPEZ
GREG MEOLA
JASMINE MITCHELL
JEREMY SALAMON
KEN MIRONER
LAURENT REJTO
MICHAEL WEISBERG
NICK GAZZOLO
PENELOPE KILLICK AT DAVID HIGHAM AGENCY
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SGT. STEVEN MARGINI
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STEPHANIE VALENTINE
TERESA QUINN
VALLEY CREATIVE SOLUTIONS
VASSAR COLLEGE

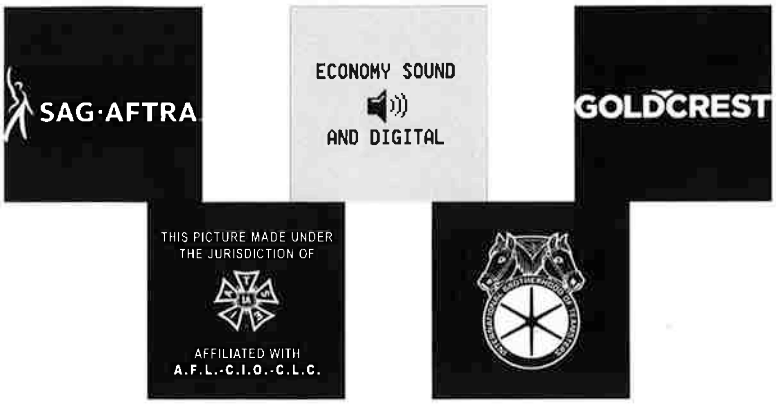
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Filmed with the Support of the New York State Governor's Office of Motion Picture & Television Development.





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SHIRLEY

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