

A woman with shoulder-length brown hair, wearing a white long-sleeved shirt, is holding a grey, textured sculpture of a human figure. She is looking intently at the sculpture. The background is a cluttered room with a wooden bookshelf filled with books and papers, and a desk with various items. The lighting is soft and natural, creating a focused and artistic atmosphere.

A24

Showing Up

Press Notes

Synopsis ⁵

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Cast ¹⁴

Crew ²¹

Credits ²⁷

New York/ Los Angeles

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108 minutes

Not yet rated

US

English

Color

Regional

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Synopsis

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A sculptor preparing to open a new show must balance her creative life with the daily dramas of family and friends, in Kelly Reichardt's vibrant and captivatingly funny portrait of art & craft.

Production Notes

—

About The Film

From the rising tensions of a make-or-break week of a Portland artist getting ready for a big show, filmmaker Kelly Reichardt carves a profound, gorgeously layered portrait of a woman that is as much about what makes up a life as it is about making art. Michelle Williams shimmers with complexity as Lizzy, who is trying to hold things together when they keep trying to fall apart. Her hot water heater is busted, her brother might be going off the rails, her divorced parents are exasperating in their own separate ways, she's surrounded by free spirits at the arts college where she works... and all this lies just below the raw surface of the work that feeds her soul.

It is through Lizzy's deeply relatable, often comical, everyday tribulations on her way to a longed-for achievement that *Showing Up* becomes a quiet tour de force. Out of pressurized moments of absurdity and inspiration, out of crazy-making yet sustaining relationships, there emerges the beautiful, wondrously jagged shape of a person's life.

The film is Reichardt's most sweetly comedic, yet it swerves irony. Instead, the fun comes from the awkwardness of Lizzy being Lizzy, from the hippy throwbacks of the Portland art scene, and the contradictory dynamics of Lizzy's many push-and-pull relationships. Over the course of one frantic week, Reichardt takes us into the fabric of how Lizzy makes it through harried days and night-time triumphs in her garage studio, where she goes through the process of making her art.

Says Williams, "I think this story is relatable to anyone who ever tried to make something out of nothing. It's about someone trying to overcome lots of resistance, inside and out, and break down obstacles to do what she loves, because life is always getting completely in the way."

Life does get in the way unceasingly for Lizzy, but perhaps this simply *is* the way. Lizzy's frustrations fuel her art, and her art in turn enlarges her view of who she can be, which fuels her again in a never-ending circle. This circularity is also evident in Lizzy's complex kinship with Jo, played by Hong Chau. Adding to the roster of Reichardt's probing explorations of the vital ties of friendship, Jo is Lizzy's artistic peer, her neighbor and landlord. Says Chau, "*Showing Up* shows how the things that motivate you aren't always what you think they are. They're your family, your relationships, your community."

As her show looms, the crucial question for Lizzy is can she continue to show up for others while also showing up for herself? The pleasure is that we get to see, from the inside, how Lizzy answers. Puncturing the tropes of movies about artists with its comic touch and excavations of how we become ourselves through others, *Showing Up* gets to something deeper and more personal.

In a way, the film operates as "a corrective to the standard artist biopic," notes Reichardt's long-time writing partner, Jon Raymond. Here, the engine of the story is not a vaunted prodigy struggling alone but Lizzy's entire disorderly family and community.

Origins

Reichardt has set most of her films in Oregon, perhaps the metaphorical far edge of American seeking. *Showing Up* takes place in modern Portland, the city known for its DIY, counterculture lifestyle, its self-declared "weirdness," and its own variety of quixotic American Dream: artists, outsiders and non-conformists trying to forge a community.

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The story, though, didn't start there. Instead, Reichardt and Raymond began making a movie about early 20th century Canadian artist Emily Carr—drawn to the years Carr spent so distracted by being a landlord that she entirely stopped painting. They loved the idea of an artist biopic about an artist doing everything but art. But a trip to British Columbia revealed that Carr's name and statues were splashed across the province. "We were kind of deflated to find Carr was so iconic—we didn't want to write about a hugely famous artist," Reichardt explains.

Then, things took a different turn. "While on this trip, both our families experienced crises," she continues. "It was hard to concentrate because we were always on our phones dealing with things back home. At the time, the trip just seemed kind of unsuccessful, but looking back, everything that happened was relevant to what the *Showing Up* script became."

The trip's escalating pile of distractions suddenly became the very core of what they wanted to write about. "Our focus turned closer to our own world, to the artists in our lives past and present," says Reichardt. Raymond notes, "Part of it was that Kelly and I really wanted to stay out of the rage of the last several years and do a story about something that we like, and we both really like visual art."

Raymond drew in part on years of dabbling in arts criticism in Portland and observing the local arts scene. "Writing about art is kind of just a weird side hobby but it's also been a way for me to think more deeply about regionalism and identity," he says.

While thinking about the script, Reichardt made two short artist films—one of Michelle Segre working in her Bronx studio, and the other of Jessica Jackson Hutchins working in a ceramics studio at Cal State. "This was research to see how things get made, what a day in the studio is like," says Reichardt.

In exploring the many avenues of Lizzy's identity, Reichardt and Raymond increasingly became rapt with the kind of '70s-era films that revolutionized comedy by bringing in a fresh sensitivity to the personal. "We were thinking of the kind of comedies that don't get made much anymore, soft, situational comedies, like Elaine May's," says Raymond. "The story of *Showing Up* is not always lighthearted, but we were exploring in a comic register."

Some of the films Reichardt and Raymond viewed include May's romantic farce *A New Leaf*; Jonathan Demme's CB radio tale *Citizens Band*; Claudia Weill's *Girlfriends*, about female friends trying to make it in Manhattan; and Jack Hazan's semi-fictionalized doc about painter David Hockney, *A Bigger Splash*. Reichardt says, "One thing I love in Hazan's film is when Hockney's agent complains that David wasted six months and really painted *A Bigger Splash* in two weeks' time. Hockney explains that the two weeks couldn't have happened without the six months of hanging out and partying."

Showing Up's own affectionately honest humor arises in part from a willingness to be diverted by Lizzy's diversions—to mine her world, the convoluted people in it and her reactions to them for more insights into who she is and how she got to this personal crossroads. Says Reichardt of Lizzy's detours, some inescapable, others self-created, "For some people, angst and tension are necessary for getting down to work. Most artists I know really put themselves through the ringer."

Lizzy's work garners meaning from those around her, and the film also brings the work of real-life artists to attention. These include the ceramic women of Portland-based Cynthia Lahti and the large-scale installations of Bronx-based Michelle Segre, which stand in respectively for Lizzy and Jo's work. "When working on the script, this is the art Jon and I imagined

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for Lizzy and Jo, so it's such good fortune that these artists agreed to let me use their work in the film," says Reichardt.

Perhaps the person who most appreciates Lizzy's creative powers is Jo. And it is Jo who brings to the fore how much of our emotional lives and personal yearnings are distilled not through romance, work, or family, but through friendships, one of Reichardt and Raymond's most striking and prevalent themes. Says Raymond, "I think what interests us about friendship is that it is the most democratic of relationships. You're born into your family, and you're stuck with that, but friendship is where we get to be citizens together by choice."

Lizzy

The challenge of playing Lizzy, who is in nearly every frame of *Showing Up*, is that she has to let us in even as she resists allowing her loved ones full access to her most guarded, private places. From early on, Reichardt envisioned Michelle Williams, the four-time Oscar® nominee renowned as a gifted chameleon, taking the part. The two have become a frequent duo, with Williams starring in *Wendy and Lucy*, *Meek's Cutoff*, and the Montana-based *Certain Women*, inhabiting a drifter, a frontierswoman, and a discontented wife with illuminating expressiveness. Here, Williams finds utterly captivating layers in a woman with little interest in captivating anyone outside her immediate family.

Initially, Reichardt was struck by Williams' physical similarity to the sculptor Lee Bontecou with her pageboy haircut, impish smile, and aura of self-possession. "Bontecou was a good entrance point for me," Reichardt explains. "It's helpful to find a real person—not necessarily a well-known person, but it's nice to have an image of someone to work from. In this case images of Bontecou working in her studio helped me imagine Michelle in the role of Lizzy. That was a little starter seed."

During shooting Williams revealed things to Reichardt that enriched and complicated Lizzy's idiosyncratic character. "Michelle is always surprising me with how she uses her body in new ways," Reichardt says. "Also, how she uses her voice, her timing, and how she interacts with animals—that's where you can see how open and how receptive she is."

Between Williams and Reichardt there is no standing on ceremony so when Reichardt asks her to play a role, Williams explains, "Kelly usually just sends me a text like, 'I've got something for us. Are you around?' And my answer before I even read a thing is always 'yes,' because it's such a great honor not only to work with her but to keep accumulating these different experiences with her. After four films together, I feel like being part of her work is one of the biggest contributions I've made to movies in my lifetime."

Lizzy may look to herself, not others, for deepest fulfillment, but she's not an isolationist. "I don't think of Lizzy as particularly lonely," Reichardt says. "She has work to do. She does well on her own. It's a solitude that works for her."

Williams found Lizzy's mix of deep caring and frequent spikiness endlessly intriguing. She sought ways to light Lizzy from the inside whether she is on her own, plying the clay, or interacting with others. She was especially drawn to the divide between how Lizzy sees herself versus how others see her. "I think Lizzy sees herself as this very giving caretaker, while others probably think she's just annoying," Williams remarks.

Going into a Reichardt film, Williams is acutely aware of how much their emotional force operates underground. "What I always find is that when I see the final film, Kelly had bigger ideas going on than my mind even grasped. One of the things that's so special about her filmmaking is that there is both conscious and unconscious storytelling," she

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observes. “The literal part of *Showing Up* is Lizzy preparing for the show and caring for her family. But then there are all the unconscious things Kelly brings to the table with her framing, her editing, and the way she perceives life.”

The making-art aspect intrigued from the start. Williams was moved by Cynthia Lahti’s playful, kinetic ceramic women—and saw the figures as expressing something instinctually joyous in Lizzy that has no other means of coming out. “The girls Lizzy makes are so expressive, so fun and free,” Williams says. “The colors are really bold and unexpected, and what I find so interesting is that Lizzy is not that person. But these figures are where she is able to embody whatever she wants, where she isn’t limited to her physical self, and she’s allowed to play in an imaginative, free place.”

Raymond notes that the “gnarled, raw look of Cynthia’s work really seemed to resonate with Lizzy.” Adds Reichardt, “Her sculptures are so particular I’m not sure what else could have worked in their place.”

Williams learned the ways of clay in online sessions with Lahti. “We sent Michelle a huge chunk of clay and some tools in New York,” says Reichardt. “Cynthia had her making little things at first—a tiny bowl, a bird—anything just to have fun. They worked for a few months before shooting and when Michelle got to Portland, she finally was able to spend time in Cynthia’s studio.”

Lizzy & Jo

Showing Up equally becomes a rare rendering of a not often explored variant of friendship: that between two women in the same field, at once envious and admiring. Lizzy and Jo are each very much on their own paths, and they’re almost too busy for each other—yet they identify with each other and yearn for the same things, which keeps drawing them closer. Their dynamic

is complicated by a subtle yet emotionally significant power differential: Jo is a tad more successful and, as Lizzy’s landlord, holds literal control over Lizzy’s basic need for a hot shower.

Giving Jo a confident verve is Hong Chau, who was Golden Globe®-nominated for Alexander Payne’s *Downsizing* and recently seen in the acclaimed *Watchmen* series. Says Reichardt of Chau, “I think Hong is a lot like Jo in that things seem to come naturally to her. I never sensed her struggling. She just kind of did her thing, wasn’t overthinking anything.”

Reichardt sees the two as needing more room for their kinship to fully blossom. “Jo and Lizzy are close but it’s an unbalanced relationship. They should probably get some space from each other,” she laughs. “Lizzy should maybe move. But managing the rent bill dictates a lot of people’s lives.” Adds Raymond, “Lizzy and Jo have been doing this for decades, so they’ve each had their ups and downs, and there’s a lovely sorority that comes from that. There is some rivalry there, but I think they’re truly fond of each other’s artwork and that recognition means a lot.”

Chau found Lizzy and Jo’s shifting bond resonant and true. “Deep down they respect each other but Jo being Lizzy’s landlord makes things spicy. I think a lot of people, no matter what they do as a career, can identify with the relationship Lizzy and Jo have,” Chau says. “Everyone’s got someone in their life they feel has it together in a way they don’t. For Lizzy, Jo is that person. But Jo also has more positivity than Lizzy. Even when Lizzy’s getting attention, she doesn’t always seem to notice it.”

Williams and Chau formed their own organic bond on the set. “They were both there with their babies,” Reichardt notes, “so they had that in common—moms balancing work and family.”

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The mesmeric artwork of Jo is created by Michelle Segre, whose out-sized installations utilize materials that include metal, plaster, wire, and woven yarn. With their substantial heft, they have an almost totemic or cosmic feel that contrasts with Lizzy's work, much like their personas.

Chau took great pleasure in getting to know Segre's highly physical process during a visit to her Bronx studio. "Kelly told me going in that Jo is not Michelle, we're just using her artwork. But Michelle said something that really struck me. She said, 'I don't know how you're going to play this person and not have her be based off me, because my artwork is so personal.' So, I talked to her a lot about her inspirations, about how she came to be an artist and especially her relationships with fellow artists. All of that became really helpful to understanding how Lizzy and Jo relate."

Lizzy & Family

Lizzy's interplay with each of her family members, who are all Portland artists, sketches another major part of her picture. She has especially complicated feelings towards her frenzied brother, Sean, to whom she feels an unfailing if nerve-inducing duty as he verges on mental health issues.

"They have a kind of fractured sibling relationship," observes Williams. "In her mind, I think Lizzy feels she needs to take care of Sean while Sean just wants to be left alone. What I find really interesting is they have this very specific dynamic together where they're instantly children again. They're probably arguing about the same things they did when Lizzy was eight."

To play Sean, Reichardt called upon her friend John Magaro, who portrayed the gentle frontier chef Cookie in *First Cow*. Here, he is an almost opposite type of persona, emphatically

emotional and in a restless whirl. Reichardt notes that Sean's lyrical way of understanding the world also faintly echoes Will Oldham's character Kurt in *Old Joy*. "Kurt with his string theory and Sean with his 'poetry is the earth talking' --that's the dialogue of Jon Raymond," Reichardt says.

A lot of care was taken from the start with Sean. Raymond says, "It can be pretty charged ground depicting mental illness, and there were so many cliches to avoid. We really wanted to get to the idea that this is a person that you come to live with the way he is. He's not going to be cured or become something else. He's a part of your life that you have to negotiate all the time."

Those negotiations take up a lot of Lizzy's scarce bandwidth and merge with her own anxieties of losing control. "Lizzy has true sisterly devotion to Sean but there's frustration at the energy Sean's sucked out of their family dynamic, as well as a competition for their parents' attention," says Raymond.

Magaro too approached the role conscientiously, wanting to give Sean agency but also evoke his mixed feelings towards Lizzy, with its volatile blend of familial closeness and delusional suspicion. "I would say Sean might be spiraling into a manic episode," Magaro notes. "He's the wild card in their family. No one knows what will set him off or what he's going to do next and that really stresses Lizzy out, especially at this moment. The lack of stability frightens her."

While he undertook some reading about life with bipolar disorder, Magaro says, "mostly I let the words on the page take me on the path to find Sean." The final layer came from the interaction with Williams. "Michelle brings a truth to Lizzy that's absolutely beautiful," Magaro comments.

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Magaro especially looked forward to the rhythm Reichardt creates on her sets. “It’s a warm, familial, encouraging environment. That’s why so many people keep coming back to work with her, it’s a wonderful collaboration and it’s just so much fun to be part of it.”

Joining the collaboration for the first time are Judd Hirsch and Maryann Plunkett as Lizzy’s overexuberantly social father and her eternally non-plussed, workplace boss mother, whose modestly exasperating interactions with Lizzy further widen our view of who Lizzy is.

“Since I really wanted to work with Michelle and John, the question was how to make them look like siblings,” says Reichardt of the casting. “A friend was always telling me I needed to someday work with Judd Hirsch, ‘one of the all-time great actors.’ I thought this was the moment because Judd looks like he could be Magaro’s father. Michelle introduced me to the idea of Maryann. She does look like she could be Michelle’s mother, and she is wonderful in the role.”

The ensemble, put together in collaboration with casting director Gayle Keller, also includes Heather Lawless, Amanda Plummer, Matt Malloy and James Le Gros. One of the most surprising pieces of casting was André Benjamin, aka André 3000, co-founder of the seminal hip-hop group Outkast, as the art college’s kiln master, Eric. Reichardt reached out to Benjamin after living with a photo of him taped over her desk for a long time. “It was a photo of André in overalls,” she says. “He just became Eric in my mind.” Benjamin recalls, “She wrote me a letter, and she said, ‘I knew at the moment I saw you that you were Eric.’ And I thought it was very cool because first of all, people just don’t write letters anymore.”

Benjamin came to love the magic of working a kiln. “Working with two great kiln masters, I really got into it. Now I’m forming my own clay,” he admits. Benjamin says what thrills him most about ceramics is that “like life, you never really know how it’s going to turn out. You start with one thing, and you keep shaping it into something else. Then you put it in the fire, and you really can’t tell what’s going to happen next at that point. There’s always a surprise around the corner.”

He also liked that Eric calms Lizzy at her most beleaguered. “He brings in a ‘let it be’ attitude,” says Benjamin. “He’s used to students coming to him in dire situations, so he knows how to guide people to cherish the things that are happening to them and not get too caught up in it. What I learned is that a kiln master has to be a certain kind of person with a certain kind of touch. You need patience and care and, also, delicate hands because it’s almost like delivering babies.”

Lizzy’s Portland

Imbued with the spirit of Portland, *Showing Up* shot in many authentic locations, aided by the film’s location scout, Janet Weiss, a legend in her own right as the former drummer for the seminal Pacific Northwest rock band Sleater-Kinney and current drummer for Quasi.

For the warmly comic take on the woodsy art school where Lizzy once attended and now works, with its retro, eccentric vibe and interpretive dance classes, the film utilized the grounds of the defunct Oregon College of Art and Craft—which tragically closed its doors in 2019 after 112 years. “It was a huge loss for the community. So many people, including members of our crew, had a history at the college,” says Reichardt. “Here was this empty school that was all ours to figure out and turn into whatever we wanted it to be. That was a huge project and

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something I really got a kick out of doing. Sitting over big maps at night in my apartment deciding what classes would go where".

The school's charmingly crafted ambiance had roots in Reichardt's own educational experiences—as a student at Boston's Museum School and later as an artist-in-residence at Bard College in New York. "The movie is a bit of an ode to Bard," says Reichardt. One of her Bard colleagues—video and performance artist Ben Coonley—added to the artworks in *Showing Up* while taking a small role. "It was a highlight to have Ben set up his projections and a Buckminster Fuller-like dome with the art crew," she says. "Ben plays Ben in the film so the hair and makeup team went about making Ben look like Ben. That was lovely for me—the teaching and filmmaking worlds colliding."

Production Designer Tony Gasparro and his art crew filled the school with creative life. "There were local artisans working in every room," Reichardt describes. "There were weavers and painters and sculptors and potters. When the kids playing the students arrived, April Napier, our costumer, took cues from them, what they were wearing. It was a big circle of influence and inspiration, everyone feeding off each other."

In addition to showcasing many pieces by Lahti and Segre, *Showing Up* features the vibrant glass panels of Jessica Jackson Hutchins, standing in for the work of visiting artist Marlene Heyman, as well as work from Michael Brophy, Chris Johanson, Storm Tharp, Johanna Jackson, and others. "There's a lot of artwork in the film that I feel very connected to, pieces I love and couldn't afford to have in my apartment but now get to live with in the film," says Reichardt.

For the look of the film itself, Reichardt and her long-time cinematographer Chris Blauvelt became fascinated with the physicality of making and installing art. But equally

they began to peer, in their unobtrusive style, into how art is looked at—observing the observers in a sense.

"Whenever I am in a gallery or museum, I end up looking at the people looking at the art," Reichardt says. "I have an endless number of photos on my phone of tilted heads or people leaning in close looking over their glasses, or standing back with a finger to their lips, or just sitting in a daze in front of a painting. Chris and I talked about ways to show the artist when they are in it with their work, totally connected or in the zone, and when they are standing back, trying to be objective about it—and where the artist's take would be in relation to the film viewer."

Music is also often in the air and Reichardt worked with music supervisor Dawn Sutter Madell (*Ma Rainey's Black Bottom*) to craft an eclectic soundtrack. "Outside of a few cues all the music was introduced to me by Dawn," says Reichardt. "Because the school's classes, and even the way kids dress today all have such a '70s aesthetic, everything is a throwback, so I wanted the music to be a counter to that. The score, by Ethan Rose, has a pre-programmed digital element to it and then at the other end of the spectrum is André Benjamin's Mayan drone flute."

During the week of *Showing Up*, Portland provides a haven for Lizzy and all the things that shape her—her family, her colleagues, her animals, her art, her friends. Like each of the deftly drawn characters in the film, the life of her neighborhood and school is not just a backdrop to Lizzy's story, but another vivid, if amusingly frayed, thread woven into her fabric and part of the journey to the possibilities of life beyond her show. "Places where people can still have a Bohemian lifestyle are a nice thing to have in the world," says Raymond. "I hope this movie depicts that kind of community—the community of Lizzy and Jo—in a positive light, one that is not satirical, but inviting and real."

The Cast

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Michelle Williams

Lizzy

Michelle Williams' performances have established her as one of Hollywood's most sought-after and respected award-winning actors. Next, Williams stars in A24's *Showing Up* – which marks her fourth collaboration with writer-director Kelly Reichardt. The film will premiere in competition at the 2022 Cannes Film Festival. This Thanksgiving, Williams stars in Steven Spielberg's *The Fabelmans* for Universal Pictures. Williams plays a fictionalized version of Spielberg's mother in this semi-autobiographical recounting of his childhood growing up in post-war Arizona and will star opposite Seth Rogen and Paul Dano among others. Williams earned a Primetime Emmy® Award, Golden Globe® Award, Critics Choice Award, and a Screen Actors Guild Award® for her portrayal of “Gwen Verdon” in the critically acclaimed FX limited series *Fosse/Verdon* alongside Sam Rockwell. The untitled eight-part series told the story of the romantic and creative partnership between Bob Fosse and Verdon. *Variety* and *Vulture* both listed *Fosse/Verdon* as one of the top television shows of 2019.

In 2018, Williams made her debut in the Marvel universe opposite Tom Hardy in *Venom* and returned to her role in the 2021 sequel, *Venom: Let There Be Carnage*. Together the films grossed more than \$1.3 billion worldwide at the global box office. In 2017, Williams starred in Ridley Scott's *All the Money in the World* which earned her a Golden Globe® Nomination. Prior to that, Williams was seen in Kenneth Lonergan's Academy Award® nominated *Manchester by the Sea*, opposite Casey Affleck. For her performance, she was nominated for an Academy Award®, Golden Globe Award®, Screen Actors Guild Award®, BAFTA Award, and a Critics' Choice Award. In 2011, she took on the iconic Marilyn Monroe in *My Week with Marilyn* opposite Kenneth Branagh and Judi Dench, a role that garnered her third Academy Award® nomination, as well as nods from BAFTA, the Screen Actors Guild Award®, in addition to Golden Globe® and Independent Spirit Award wins.

Williams' performance opposite Ryan Gosling in Derek Cianfrance's *Blue Valentine* earned her an Academy Award® nomination for Best Actress as well as Golden Globe®, Broadcast Film Critics Association nominations and Independent Spirit Award nominations. Her performance in Ang Lee's *Brokeback Mountain* earned her nominations from the Independent Spirit Awards, SAG, Golden Globe®, BAFTA, Broadcast Film Critics Association as well as an Academy Award® nomination for "Best Supporting Actress." In her first collaboration with Kelly Reichardt in the critically acclaimed independent film *Wendy and Lucy*, Williams' moving and evocative performance as "Wendy" garnered a Toronto Film Critics Award for “Best Actress” in 2009 and her third Independent Spirit Award nomination. 2010 marked Williams' second collaboration with director Kelly Reichardt in the period drama *Meeek's Cutoff*, which won the Producers Award at the 2011 Independent Spirit Awards as well as the SIGNIS Award at the 2010 Venice Film Festival. Williams' third collaboration with Reichardt, *Certain Women*, premiered at the 2016 Sundance Film Festival to rave reviews, and was released by IFC Films. *Certain Women* received the BFI London Film Festival's best film award.

The Cast

Michelle Williams (cont'd.)

Lizzy

Williams' other film credits include *The Greatest Showman* opposite Hugh Jackman, *After the Wedding* starring opposite Julianne Moore and Billy Crudup, Todd Haynes' *Wonderstruck*, the STX comedy *I Feel Pretty*, Martin Scorsese's *Shutter Island*, Sam Raimi's *Oz: The Great and Powerful*, Saul Dibb's *Suite Française*, Sharon Maguire's *Incendiaire*, Sarah Polley's *Take This Waltz*, Charlie Kaufman's *Synecdoche, New York*, Todd Haynes' *I'm Not There*, Wim Wenders' *Land of Plenty*, Ethan Hawke's *The Hottest State*, Thomas McCarthy's *The Station Agent*, Sandra Goldbacher's *Me Without You*, and Andrew Fleming's *Dick*. In 2005, Williams was honored by the Motion Picture Club as "Female Star of Tomorrow."

On stage, Williams starred in David Harrower's Olivier Award-winning Drama *Blackbird* opposite Jeff Daniels with Joe Mantello directing and Scott Rudin producing. Her depiction of "Una" garnered her a Tony Award® nomination for "Best Performance by an Actress in a Leading Role in a Play." She made her Broadway debut as "Sally Bowles" in the Roundabout Theatre Company production of *Cabaret*. Her previous theatre credits include the Off-Broadway productions of Mike Leigh's *Smelling a Rat*, Tracy Letts's *Killer Joe*, and the Williamstown Theatre Festival production of *The Cherry Orchard*.

Hong Chau

Jo

Hong Chau is best known for her role in the Paramount film *Downsizing* (2017, dir. Alexander Payne) as Vietnamese amputee and political activist Ngoc Lan Tran. For her performance, she was nominated for a Golden Globe Award® for Best Supporting Actress – Motion Picture, the Screen Actors Guild Award® for Outstanding Performance by a Female Actor in a Supporting Role, and several other awards for best supporting actress. Before *Downsizing*, she appeared in the HBO television series *Treme* and the Warner Bros. film *Inherent Vice* (2014, dir. Paul Thomas Anderson). She has appeared as a guest star in several TV series, including Netflix's *Bojack Horseman* and HBO's *Big Little Lies* amongst others.

Her performance in *Driveways* (2019, dir. Andrew Ahn), which premiered at the Tribeca Film Festival, earned her a Best Female Lead nomination for the 2020 Independent Spirit Awards.

Chau can currently be seen in the HBO series *Watchmen* and the Amazon series *Homecoming*. She recently wrapped filming on two A24 films, *The Whale* (dir. Darren Aronofsky), opposite Brendan Fraser and *Showing Up* (dir. Kelly Reichardt), opposite Michelle Williams. She is currently shooting Searchlight's *The Menu* (dir. Mark Mylod) and will soon begin on *Unt. Wes Anderson* (dir. Wes Anderson).

Chau was born to Vietnamese parents who lived in a refugee camp in Thailand after fleeing Vietnam in the late 1970s. After growing up in New Orleans, Chau majored in film studies at Boston University and pursued an acting career.

The Cast

Maryann Plunkett

Jean

Maryann Plunkett is a Tony®, Obie, & Drama Desk Award-winning actress. She's toured Europe, China, and Australia with Richard Nelson's trilogy *The Gabriel Family Plays* which first premiered at NY's The Public Theatre and was televised on PBS. Prior to that she spent five years with Nelson's tetralogy *The Apple Family Plays* also at the Public, on tour, also televised on PBS and was recently seen at the Public in Nelson's newest play *The Michaels* & the 1st virtual play *What Do We Need To Talk About?* And just this year completed the Rhinebeck cycle of *Ten* (10) plays w/ the final *Michaels* play. Broadway credits include *Agnes of God*, *Sunday in the Park with George*, *Me and My Girl* (Tony Award®), *The Crucible*, *St. Joan*, *A Man for All Seasons*, Off-B'way: *Juno & the Paycock* and *Plough in the Stars* (Irish Rep O'Casey Festival), *The Lucky Ones* (Lortel Award nominee), *Aristocrats*, *Rodney's Wife*, Shakespeare, Chekhov, Shaw, *Theater of War*. TV/film: *Dr. Death*, *Manifest*, *Chicago Med*, *Bull*, *House of Cards*, *The Knick*, *Om City*, *Fairhaven*, *The Family Fang*, *MAD*, *Youth in Oregon*, *Blue Valentine* as well as the recent *A Beautiful Day in the Neighborhood* opposite Tom Hanks and Greta Gerwig's *Little Women*. Maryann is proud member of SAG-Aftra & Actors' Equity Association.

John Magaro

Sean

John Magaro has spent his career nurturing an impressive body of work that encompasses film, television, and theatre.

Upcoming films include Celine Song's *Past Lives* opposite Greta Lee (A24), a reunion with Kelly Reichardt in *Showing Up* opposite Michelle Williams that will make its world debut in competition at Cannes next month, and a supporting role in *Call Jane*, directed by Phyllis Nagy, that premiered at Sundance 2022.

Magaro is currently shooting the George Tillman Jr. directed biopic feature, *George Foreman* for Sony and then will go into Jack Huston directorial feature debut, *Day of the Fight*, with Michael Pitt and Joe Pesci.

Last Fall, Magaro had a supporting role in the Warner Bros./New Line feature film, *The Many Saints of Newark*, the prequel to *The Sopranos* that reunited him with David Chase. The film, which takes place during the Newark riots era in the 1960s, also stars Michael Gandolfini, Alessandro Nivola, Leslie Odom Jr., Jon Bernthal, and Vera Farmiga, among others. He was also the co-lead in Eytan Rockaway's *Lansky*, based on the real story of Meyer Lansky, a co-founder and head of the National Crime Syndicate, where he plays Young Meyer Lansky opposite Harvey Keitel and Sam Worthington.

Magaro starred as 'Otis "Cookie" Figowitz' in *First Cow*, directed by Kelly Reichardt, with a screenplay written by Reichardt and Jonathan Raymond. The film, which had its world premiere at the 2019 Telluride Film Festival, and was selected to compete at the 70th Berlin International Film Festival, was released by A24

The Cast

John Magaro (cont'd.)

Sean

in the US on March 6, 2020 and subsequently, due to the COVID-19 pandemic, was released via VOD on July 10, 2020. *First Cow* was selected as the Best Film at the 2020 New York Film Critics Circle Awards, and it was named one of the 10 Best Films of 2020 by the National Board of Review. On behalf of his performance in the film, Magaro was nominated for a 2020 Gotham Award.

Magaro is also well known for his role in Paramount's *The Big Short*, which was written and directed by Adam McKay. The cast was awarded Best Ensemble by the National Board of Review in 2015, and received the Ensemble Performance Award at the Palm Springs Film Festival. He was also nominated, among the cast, for a Critics' Choice Award for Best Acting Ensemble, in addition to a SAG Award® for Outstanding Performance by a Cast in a Motion Picture.

Additional film credits include *The Finest Hours* (dir. Craig Gillespie), *Carol* (dir. Todd Haynes), *Unbroken* (dir. Angelina Jolie), *Not Fade Away* (dir. David Chase), for which he received a "Hollywood Spotlight Award" from the Hollywood Film Awards, *Liberal Arts* (dir. Josh Radnor), and *The Brave One* (dir. Neil Jordan).

No stranger to the small screen, Magaro appeared opposite Elliot Page in the hit Netflix series *The Umbrella Academy*, based on the comic book series of the same name by Gerard Way. He was also seen in the Amazon series, *Jack Ryan*, alongside John Krasinski, and starred as the young male lead in Amazon's *Crisis in Six Scenes* opposite Rachel Brosnahan, Miley Cyrus, and Elaine May.

A stage actor as well, Magaro was last seen as Joe Papp in The Public Theater's *Illyria*, written and directed by Richard Nelson. He made his Broadway debut in a flashy supporting role in Scott Rudin's revival of *The Front Page*, directed by Jack O'Brien, opposite Nathan Lane, John Slattery and John Goodman. Magaro also played the male lead in the critically acclaimed production of *Tigers Be Still*, written by Kimberly Rosenstock and directed by Sam Gold (*Fun Home*) for the Roundabout Theatre Company, as well as Rod McLauchlan's *Good Television*, directed by Bob Krakower, for the Atlantic Theater Company.

The Cast

André Benjamin

Eric

André Benjamin—best known as André 3000—is one of the most celebrated artists of the last three decades, an auteur whose work in music, film, fine arts, fashion, and more continues to influence the cultural landscape on a global scale. His work as one half of the iconic hip-hop duo Outkast established a brand new voice/style within rap that had never been experienced before, both sonically and visually, when the pair emerged in the early '90s, in addition to demolishing sales records worldwide by the early aughts. Outkast's imprint on pop culture has made them one of the defining acts of our time, immeasurably impacting on sound, fashion, and achievement.

After conquering music, André set his eyes on other mediums within which to create, becoming a highly sought-after actor in acclaimed films such as *JIMI: All Is By My Side*, *High Life*, *Four Brothers*, and more. In 2006, he created Cartoon Network's *Class of 3000*, an animated series about a successful musician who leaves the spotlight to teach music at an Atlanta area performing arts school. His unique flair for fashion drew the eyes of the fashion world. He created a personally inspired clothing line Benjamin Bixby and has been a creative spokesman for brands like Tretorn. In recent years, he has contributed verses to songs by revered artists such as Beyoncé, Frank Ocean, John Legend, James Blake, and more. On the film side, he has worked with some of the greatest auteur directors of our time, including Noah Baumbach, Kelly Reichardt, and Claire Denis. André Benjamin has established a legacy that will never be duplicated in music and culture, continuing to break molds and redefine what is possible in art and entertainment.

James Le Gros

Ira

Since being cast by Gus Van Sant as Matt Dillon's drug-addicted cohort in *Drugstore Cowboy*, James Le Gros has established himself as a versatile actor with a diverse body of on-screen work.

Le Gros has starred in numerous award-winning films including Nicole Holofcener's *Lovely Amazing* opposite Emily Mortimer, Todd Haynes' *Safe* opposite Julianne Moore, Alan Rudolph's *Mrs. Parker and the Vicious Circle* opposite Jennifer Jason Leigh, and Stacy Cochran's *My New Gun* opposite Drew Barrymore. For his portrayal of the dim-witted, rising-A-list movie star "Chad Palomino," opposite Steve Buscemi and Catherine Keener in Tom DiCillo's *Living in Oblivion*, he was nominated for an Independent Spirit Award.

Le Gros' other film credits include David Fincher's *Zodiac*, Tony Scott's *Enemy of the State*, Oliver Stone's *Born on the 4th of July*, Cameron Crowe's *Singles* and Kathryn Bigelow's *Point Break*. Le Gros more recently starred opposite Michelle Williams in Kelly Reichardt's award-nominated film *Certain Women* and the critically acclaimed comedy *Support the Girls* opposite Regina Hall.

The Cast

James Le Gros (cont'd.)

Ira

His television credits include series regular work on David E. Kelley's Emmy Award®-winning *Ally McBeal* and Showtime's Emmy®-nominated *Sleeper Cell*. He costarred in HBO's *Mildred Pierce* opposite Kate Winslet, and recurred in HBO's *Girls*, FX's *Justified*, Showtime's *Billions*, CBS's *Blue Bloods* and Fox's *The Passage*. More recently he recurred opposite Anna Kendrick in HBO Max's *Love Life* as well as Amazon's *The Hunt* with Al Pacino.

Le Gros can currently be seen recurring opposite Justin Theroux and Kimberly Elise in *Mosquito Coast* on Apply TV+ and next in Kelly Reichardt's upcoming film *Showing Up* again with Michelle Williams.

Judd Hirsch

Bill

A Bronx-native, Judd Hirsch attended CCNY where he majored in engineering and physics. A blossoming fascination in the theatre convinced Hirsch that his future lay in acting. After an auspicious TV-movie bow in the well-received *The Law* (1974), Hirsch landed his first weekly-series assignment, playing the title character in the cop drama *Delvecchio* (1976-77). From 1978 to 1982, he was seen as Alex Reiger in the popular ensemble comedy *Taxi*, earning two Emmys® in the process. While occupied with *Taxi*, Hirsch received a nomination for the Academy Award® for Best Supporting Actor for his role in the drama film *Ordinary People* (1980). In the following decade, he was honored with two Tony® Awards for the Broadway efforts *I'm Not Rappoport* and *Conversations with My Father*.

His post-*Taxi* TV series roles include Press Wyman in *Detective in the House* (1985) and his Golden Globe®-winning turn as John Lacey in *Dear John* (1988-92). Judd Hirsch could also be seen playing Jeff Goldblum's father in the movie blockbuster *Independence Day* (1996). In 2001, Hirsch co-starred with Paul Bettany and Christopher Plummer in the multi-Award winning biopic *A Beautiful Mind*. The actor once again found success on the television screen in CBS' drama *Numb3rs*, in which he took on the role of Alan Eppes. After appearing on all four seasons of *Numb3rs*, Hirsch took a small role in director Brett Ratner's crime comedy *Tower Heist* (2001). He was a series regular in the CBS series *Superior Donuts* and starred in the feature *Uncut Gems* opposite Adam Sandler. Judd can most recently be seen in the long-running ABC series *The Goldbergs* and Amazon series *Hunters* opposite Al Pacino. His upcoming credits are the upcoming Apple anthology series *Extrapolations*. As well as the Disney+ feature film *Hollywood Stargirl* and the Universal Pictures feature *The Fabelmans* directed by Steven Spielberg.

The Crew

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The Crew

Kelly Reichardt

Director/Written By/Editor

A retrospective of Reichardt's work took place at the Centre Pompidou in October 2021. Her new film *Showing Up* will premiere in completion at the Cannes film festival 2022. Her feature films include: *River of Grass* (1994), *Old Joy* (2006), *Wendy and Lucy* (2008), *Meek's Cutoff* (2010), *Night Moves* (2013), *Certain Women* (2016), *First Cow* (2019) and *Showing Up* (2022). Grants: Film Independent Bonnie Award, United States Artists Fellowship, Guggenheim Fellowship, Anonymous Was a Woman Award, Renew Media Fellowship. Special Screenings: Whitney Biennial (2012), Film Forum, Cannes Film Festival in "Un Certain Regard," Venice International Film Festival, Sundance Film Festival, Viennale Film Festival, Berlin International Film Festival, Toronto International Film Festival, International Film Festival Rotterdam, BFI London Film Festival. Retrospectives: Museum of Modern Art, Anthology Film Archives, Pacific Film Archive, Museum of the Moving Image, Walker Art Center, American Cinematheque Los Angeles, European Touring Retrospective (*The American Landscape: The Films of Kelly Reichardt*). Teaching: The Baby Jane Holzer Visiting Artist in Film at Harvard University. (2019), Currently S. William Senfeld Artist-in-Residence at Bard College. Publications: ReFocus: The Films of Kelly Reichardt, E. Dawn Hall, Edinburgh University Press. L'Amérique retraversée, Judith Revault-d'Allonnes, Centre Pompidou..

Jon Raymond

Written By

Jon Raymond is the author of the novels *The Half-Life*, *Rain Dragon*, *Freebird*, and the forthcoming *Denial*, as well as the story collection *Livability*, winner of the Oregon Book Award. He's also published a collection of writings about visual art called *The Community: Writings About Art In and Around Portland*, 1997-2016, and he was nominated for an Emmy® for his work on the HBO miniseries *Mildred Pierce*. His writing has appeared in Tin House, Zoetrope, Playboy, Artforum, and Bookforum, among many other publications. *Showing Up* is his sixth collaboration with Kelly Reichardt—along with *Old Joy*, *Wendy and Lucy*, *Meek's Cutoff*, *Night Moves*, and *First Cow*.

The Crew

Neil Kopp, Vincent Savino, and Anish Savjani

Producers

filmscience has produced over 20 features that have been nominated for numerous Independent Spirit Awards and screened at festivals around the world, including Cannes, Berlinale, Venice, Toronto, Sundance and Telluride. These films include Kelly Reichardt's *First Cow*, *Certain Women* and *Meek's Cutoff*, Joe Swanberg's *Hannah Takes the Stairs*, Jeremy Saulnier's *Hold the Dark*, *Green Room* and *Blue Ruin*, Macon Blair's *I Don't Feel at Home in This World Anymore* and Ritesh Batra's *Photograph*. A number of other projects by emerging and established independent filmmakers are currently in development and production, including Saulnier's *Rebel Ridge*.

Louise Lovegrove

Co Producer

Louise Lovegrove is a UK and US-based international film producer with a career that spans across several poignant films set in a multitude of cultures and continents. Her most recent work includes the highly acclaimed quintessential family portrait, *The Humans*, Kelly Reichardt's *First Cow* which was nominated for a César for Best Foreign Film, and Reichardt's upcoming film *Showing Up*.

Lovegrove's body of work reflects a drive that is purposeful and meaningful in the cinematic world, highlighting two Sundance Grand Jury Award winners: *I Don't Feel At Home In This World Anymore* directed by Macon Blair and *Sangre De Mi Sangre*, directed by Christopher Zalla, the first-ever Spanish language winner of this prestigious award. It is the coming together of extraordinary and talented people that ignites the magic of filmmaking for Manchester-born Lovegrove. Her passion for brilliant storytelling is further inspired through unique collaborations alongside cinema icons such as the late Douglas Trumbull: *The Man Who Killed Hitler and Then The Bigfoot*, to real-life warriors who triumph against all odds to leave behind impactful change and legacies.

She is currently producing William Guttentag's upcoming feature film *Afghan Dreamers*, based on the all-girls' robotics team from Afghanistan who were denied access to computers at school but paved their own way as pioneers in STEM (science-tech-engineering-math). Also, in the works is the screen adaptation of John Gardner's *Grendel*, partnering with The Jim Henson Company.

The Crew

Gayle Keller

Casting

An independent New York casting director who has worked the past 20 years in television and film casting. Some film credits include—*Bringing Out The Dead*, *Ghost Dog*, *Certain Women*, *Trainwreck*, *The Big Sick*, *Hustlers* (Artios nomination for Comedy Feature Casting), *First Cow*, *The King Of Staten Island* and *The Bubble*. And, some tv credits include – *Law and Order: Criminal Intent*, *Bored To Death*, *Louie* (nominated for two Emmys® for casting), *The Detour*, *Inside Amy Schumer* (won Emmy® for best sketch series), *At Home With Amy Sedaris* (Emmy®-nominated sketch series), *Crashing*, *What We Do In The Shadows* (won Artios for Best TV Comedy series), *Dispatches From Elsewhere*, *Betty*, *Flatbush Misdemeanors* and *Life & Beth*. And the soon-to-be-released feature films, *Showing Up* and *BROS*. A member of CSA and the Academy of Television Arts and Sciences.

Christopher Blauvelt

Director of Photography

Christopher Blauvelt is a third-generation film craftsman who combines his extensive experience with a fresh creative eye. A protégé of Harris Savides, Chris worked on films for directors Noah Baumbach and David Fincher and operated on Tom Ford's *A Single Man*, Spike Jonze's *Where The Wild Things Are*, and Gus Van Sant's *Restless*. Chris' work as a cinematographer includes Sofia Coppola's edgy commentary on spoiled youth, *The Bling Ring*, *The Disappearance of Eleanor Rigby* for director Ned Benson, Jeff Preiss' directorial debut *Low Down* for producers Ron Yerxa and Albert Berger, and Sundance awarded him Best Cinematography at the 2014 festival. *I Am Michael* for director Justin Kelly, premiered at Sundance in 2015 and at Sundance in 2016, Chris lensed *Indignation*, which is the directorial debut of Focus Features veteran James Schamus. In 2017, Chris was chosen by one of his lifelong mentors Gus Van Sant to shoot *Don't Worry He Won't Get Far on Foot*, based on the autobiography of the Portland, Oregon native, and quadriplegic cartoonist John Callahan. He then went on to shoot the directorial debut of Jonah Hill *mid90's*. He shot *Emma* starring Anya Taylor-Joy, with director Autumn de Wilde for Working Title and Focus Features. Chris has a long working history with Kelly Reichardt, including *Meek's Cutoff*, *Night Moves*, *Certain Women* and *First Cow*. Their newest film *Showing Up* will premiere in the main competition at the Cannes International Film Festival this May. In addition to his award at Sundance, Chris has been named by Variety and Indiewire as a "Top DP to Watch."

Ethan Rose

Score

Ethan Rose is an artist and composer based in Portland, OR. His first full-length album, *Ceiling Songs*, caught the attention of Gus Van Sant, who subsequently featured Rose's music in the soundtrack to *Paranoid Park*. In the ensuing decades Rose has composed original scores for a number of award-winning feature films including Urszula Antoniak's *Nothing Personal* and *Code Blue*. Most recently he composed original music for Kelly Reichardt's upcoming feature, *Showing Up*. Alongside his musical work, Rose creates and exhibits sound-art installations and runs Parallel, a sound-focused design studio.

April Napier

Costume Designer

April Napier came to costume design from a background in fine arts and has amassed an impressive list of credits in feature films, commercials, and music videos. April Napier most recently designed costumes for Kelly Reichardt's *Showing Up*, which made its premiere at Cannes in 2022, and stars Michelle Williams, Hong Chau; André 3000 and marked her third collaboration with Reichardt; (following *First Cow* and *Certain Women*). She also designed the costume for the Oscar®-nominated *Lady Bird* directed by Greta Gerwig; *Booksmart*, the directorial debut of Olivia Wilde and *The Mustang*, directed by Laure de Clermont-Tonnerre.

In 2021, she designed *Am I Ok?* directed by Tig Notaro & Stephanie Allyne, starring Dakota Johnson and Sonoya Mizuna and *Things Heard & Seen*, starring Amanda Seyfried and James Norton. Her other films include: the Charlize Theron thriller *Dark Places*; *Bad Words*, directed by and starring Jason Bateman; *A Glimpse Inside The Mind of Charles Swann III*, helmed by Roman Coppola, and which co-starred Patricia Arquette; *Gentlemen Broncos* directed by Jared Hess; *Hesher* starring Joseph Gordon-Levitt and Natalie Portman as well as *Julia* starring Tilda Swinton.

In addition she also designed costumes for *Thumbsucker*, starring Tilda Swinton, with Vincent D'Onofrio and Keanu Reeves; *The Cell* directed by Tarsem Singh; *Your Friends and Neighbors* directed by Neil LaBute; *Blackwater Transit* directed by Tony Kaye and *The Hawk is Dying* directed by Julian Goldberger, starring Paul Giamatti, Michelle Williams and Michael Pitt. 2019 also saw the collaboration with the extraordinary visual artist Rachel Rose, on the film project *Enclosure* which premiered at the inaugural exhibit of the new Frank Gehry-designed exhibition space in Arles, France. Napier received the Costume Designers Guild award for the Apple short film *Vertical Cinema* directed by Damien Chazelle.

Napier's numerous music video credits include the award-winning *Closer* by Nine Inch Nails, directed by Mark Romanek. She also has designed videos for The Killers, Radiohead, Foo Fighters, Alanis Morissette, The Wallflowers, David Bowie, Marilyn Manson, Morrissey, Macy Gray, Lenny Kravitz, Wyclef Jean, Beth Orton, Live, Soundgarden, and Bush among many others. Her styling work has been featured in Rolling Stone, Interview, Paper Magazine and Details.

The Crew

Anthony Gasparro

Production Designer

Showing Up is Anthony Gasparro's third collaboration with director Kelly Reichardt. Including *First Cow*, he has production designed 11 feature films. Now living and working in Los Angeles, he has designed TV commercials in Japan, Hungary and England. He is currently working on developing his anticipated project *Untitled San Marino*.

Credits

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Credits

Crew

Directed by	Kelly Reichardt
Written by	Jon Raymond Kelly Reichardt
Produced by	Neil Kopp Vincent Savino Anish Savjani
Line Producer	Becky Glupczynski
Co-Producer	Louise Lovegrove
Director of Photography	Christopher Blauvelt
Production Designer	Anthony Gasparro
Editor	Kelly Reichardt
Costume Designer	April Napier
Flute by	André Benjamin
Score by	Ethan Rose
Casting by	Gayle Keller

Credits

Cast

Lizzy	Michelle Williams
Jo	Hong Chau
Eric	André Benjamin
Radio DJ	Todd-o-Phonic Todd
Terri	Lauren Lakis
William	Denzel Rodriguez
Peter	Jean-Luc Boucherot
Ted	Ted Rooney
Jean	Maryann Plunkett
Marlene	Heather Lawless
Ben	Ben Coonley
Alex	Chase Hawkins
Maya	Izabel Mar
Ira	James Le Gros
Preparator #1	William Rihel III
Vet	Bahni Turpin
Preparator #2	Dustin Clark

Credits

Holly	Holly Osborne
First Installer	Michelle Segre
Jared	Ethan Benarroch
Hanna	Hanna Caldwell
Bill	Judd Hirsch
Lee	Matt Malloy
Dorothy	Amanda Plummer
Jimmy	Kevin-Michael Moore
Sean	John Magaro
Craig	Theo Taplitz
Mia	Mia Bonilla
Dahlia	Sam Kamerman
Libby	Libby Werbel
Lauren	Eudora Peterson
Nova	Nova Kopp
Margaret	Margaret Rodini
Janet	Orianna Milne



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