

QUINZE
DAYS
DIRECTORS' FORTNIGHT
CANNES 2013

WE ARE WHAT WE ARE

A FILM BY JIM MICKLE



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DIRECTORS' FORTNIGHT
CANNES 2013

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2013
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WE ARE
WHAT
WE ARE

A FILM BY JIM MICKLE

WITH

BILL SAGE
AMBYR CHILDERS
JULIA GARNER
JACK GORE
KELLY MCGILLIS
MICHAEL PARKS
WYATT RUSSELL

USA / Color / 100 min / HD / 2013



SYNOPSIS

In their small town, the Parkers are known for their discretion and reclusiveness. Behind closed doors, the father, Frank, rules his family with a firm severity.

Following the brutal and unexpected death of their mother, teenage daughters Iris and Rose need to start looking after their younger brother Rory. Soon though, they must carry even more weight as they are faced with new responsibilities. At their father's command, they must continue a macabre ancestral tradition at all costs.

But when a torrential storm hits the region, the town's rivers overflow, and the local authorities start to uncover clues that lead them closer to the Parker family's terrible secret.

ABOUT THE MOVIE

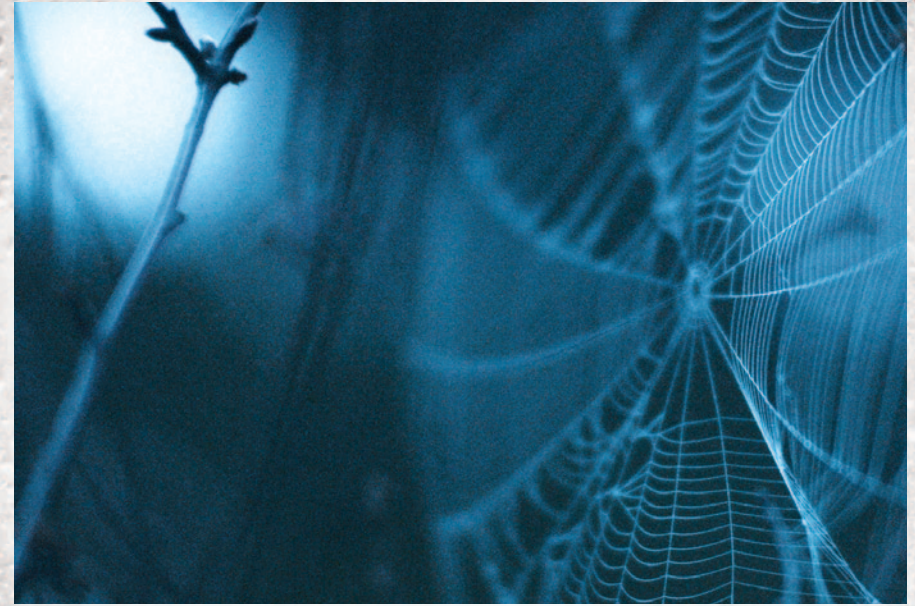
After winning raves for their 2010 indie vampire thriller, “Stake Land,” writer/director JIM MICKLE and co-writer NICK DAMICI were mulling over what to do next. “There was a movie called ‘We Are What We Are’ that kept showing up at the same festivals ‘Stake Land’ was in,” Mickle recalls. “I never got a chance to see it. But it sounded awesome.”

The film, made by Mexican director Jorge Michel Grau, was about a family of cannibals living in urban Mexico City whose teenage members must take on the responsibilities of hunting and providing ritual meals for the group, following the passing of their father. After optioning SOMOS LO QUE HAY from Jorge, the producers immediately thought Mickle would be the ideal fit for the re-imagining.

But Mickle was not a fan of remakes, particularly of horror movies. “It just feels so manipulative and devoid of ideas, especially, as in this case, because it was a recent movie, and it was a foreign movie.” Damici, who had also co-written Mickle’s previous film, horror thriller “Mulberry Street,” had similar feelings. “You can’t remake a film. You can only reinvent one,” he notes. “But when they said, ‘You guys can start from scratch,’ then I was interested.”

The two screened the Mexican film, and Mickle found ingredients that appealed to him. “It bit off a very specific – culturally-specific – chunk of it, so it felt like there was another movie that could be made, even with these pieces, without simply repeating the original. I didn’t want to just remake Jorge’s very filmmaker-driven movie, but rather do a sort of a companion piece. So we moved on it.”

Weeks after deciding to jump in, the two began their usual process of writing a script, which they completed quickly, in a month. “The way we do it,” Damici explains, “is I write, and then have to send it to Jim, and he edits it. I’ll tend to go overboard, like killing somebody with a bulldozer, and he’ll pull me back. It works just fine.” Adds Mickle, “He starts an idea, telling me, ‘I’m just kind of playing with this,’ and I start to steer him. It’s a fun process.”



The first thing the two writers did was flip the family dynamics around, having the mother, not the father, die off early in the film. “The original takes place in Mexico City, and it’s very urban, featuring the poor slums of that city,” the director explains. “It’s the father who dies in the opening scene, and then it’s the brothers who remain, and they’re dealing with replacing the dad and being the man of the house, which I think has a lot to do with the male role and patriarchy in Mexican culture. Which felt personal to Jorge, because it’s his first film.”

Mickle, instead, wanted something that he could relate to. Says Damici, “We originally put it in New Orleans, but we quickly realized that neither of us knew much about New Orleans.” Mickle had grown up in a small town in Pennsylvania, and had spent quite a lot of time in rural upstate New York. “It’s a place both Nick and I understand,” he notes.

While Grau’s film wasn’t specifically about cannibalism, and took a slightly more comical approach, Mickle says, he instead wanted to focus on the characters and what would drive their behavior. “We’re better at character dramas that make you want to be able to feel for these people. So we just kept asking ourselves, ‘Well,

what would actually drive you to do this?' But not do it in a way that would be so extreme that it throws you off the idea."

The answer, for Mickle, laid in religion. "Religions often become corrupt from the places where they began. People often have an incredible blind faith that drives them to do things simply because they've been done before, without ever really thinking about it," he says. "It's about the only thing we could think of that convinces mass groups of people to kill one another and not feel guilty about it." Adds Damici, "Religious extremism today says that, 'If I kill, and God says that's okay, it's good.' That gave the two a launching point. "It was interesting to explore," says Mickle, "how something could actually convince you to do something so horrid. But if you grew up with it, and it's the only thing you've ever known, and the people you trust are telling you the way it is, is that all that much crazier than any religion? So it was kind of fun to take that idea and stretch it, but try to keep it as realistic as possible."

Since the original film provided no backstory on the family, Mickle and Damici realized they were free to create any kind of religion they liked, as well as invent its history, some of which is dramatized in flashbacks in the film. Says Damici, "We started to ask ourselves, 'Well, how did this family come about?' We came up with this history of a stranded family, as we see in the flashbacks to the 1700s. They have to eat meat, but to cope with the method of providing it, they make it part of their religion. We thought, 'Wow – imagine this guy whose religion is to eat people?'. The question then becomes, 'How do you make that real?'"

One way was through the various pieces of the mythology of the religion, most of which is laid out through the treasured family book, which details both the history and procedures to which the Parkers must refer. "It's not unlike any religion," Mickle says. "Every religion has its signature book, which is sort of a manual, in some ways. In our case, it's a cookbook."

One of the things the book details is the procedure for carving up a freshly-killed neighbor for consumption purposes, as the girls must do with poor Mrs. Stratton. "That was a lot of back and forth, between Jim and me," Damici recalls, "Jim gave me a book on butchering meat. He didn't want to do a whole graphic sequence where we're gonna cut the body and chop up the meat. He came to me and said, 'How cool would it be if we just mark it out, the different cuts, the way butchers do



it?’ And I said, ‘Okay, what if they do it with lipstick?’”

The other part of the myth involved the illness factor – tied to a real illness that cannibals in New Guinea actually suffer from. That illness, Kuru disease, a form of Prion’s disease, causes degeneration of the nervous system, due to continual consumption of human brain tissue. “It’s sort of a Mad Cow Disease for people,” explains Mickle. “We were then able to use that in the whole faith idea – again, what would be a strong enough motivation, and still be realistic enough to drive the story forward? They believe that if they don’t continue carrying on the tradition, God will punish them with the disease,” which was apparently the case with Mrs. Parker. The most important part of bringing this “religion” of Mickle’s and Damici’s to life is, of course, through the rich characters they created and the cast who portray them. At the center of it all is Frank, the family patriarch, portrayed by veteran actor BILL SAGE (“American Psycho”). Mickle is a longtime fan of director Hal Hartley, who has often used the actor. “When I fell in love with movies, it was through films like Hal’s ‘Simple Men’ and ‘Amateur,’ which Bill was in. But then he did this Texas cop drama a little later, ‘EvenHand,’ and I just thought, ‘Every time this guy pops up in a movie, he’s fuckin’ great!’”

Sage found the project instantly appealing. “Both the story and the character hit me – from the inside and from the outside,” he says. “From the inside, I just felt I had the facility to do it. And on the outside, I appreciated it because of where we are as a country now with religious zealotry. When I finished reading the script, it was during the Republican primary, and I had just listened to something Rick Santorum was saying – he got a little too close for comfort. Everything’s so black and white about religion in this country. So it appealed to me on that level, as well.”

For Frank, it’s simple, Sage says. “The family has to stay together. Lamb’s Day has to be observed. And that’s the way it is.”

The characters of the girls, Iris and Rose, were also very carefully drawn out, lest they throw the audience off track. “They’re two sisters who have both been shielded from the world,” Mickle explains. “They’re both very isolated, but I didn’t want them to be just like weird ‘Addams Family’ girls, but simply people who haven’t quite seen the outside world.” But make no mistake about it, they’re cut from the same cloth as their father. “I wanted the audience to spend the first half of the mo-

vie with them, and feel sorry for them because of their loss and what they’re going through. But then we throw this curve ball, and you realize they’re monsters from a monstrous family – but you still keep your sympathies with them and see them as much as victims as anything else.” Mickle originally had a different actress set to portray 17-year-old Iris, the older of Frank’s two daughters, but, after a schedule change, he began searching for a family’s new matriarch, just weeks before shooting. “AMBYR CHILDERS’ agent sent over a scene she had taped for something else, and it totally floored me – there was something that she did with very little, which was exactly what Iris is.”

Ambyr Childers, aged 24, who is married with a young daughter herself, was in Cannes with her husband when she received word from her agent that a director wished to speak with her. “I read the script, and just thought, ‘Hm, this is a mouthful,’” the actress, recalls. “I had never really done a character that was both introverted, yet dying to express herself, but never could because of her upbringing. And projects with little dialogue are challenging for an actor – but it also communicates even more to the audience watching the movie.”

Childers also understood Iris’s plight. “She’s forced into the role of filling her mother’s shoes. I think being a young girl that’s put into that situation, where the mother passes away, and she’s left with two younger siblings, as well as a father who’s not present and has to carry on the tradition by himself, is a tough spot to be in. I think that even though the father wore the trousers in the family, the mother had to have great strength. And I think that’s where Iris gets all her strength to follow through and complete the tasks she needs to and take care of the family.”

The actress also had another connection to her character. “I was raised in a Mormon family,” something she no longer practices, she says. “So my upbringing was similar in a lot of ways to Iris’s. I didn’t have any friends growing up. I grew up in a very conservative home. I had my sister as my friend, just as Rose is in the movie. You just kind of stick together as a family. Also, like Iris, I began to question the things I had been taught as a child, and eventually moved away from the religion to find my own way. So that really helped me be in the right headspace for the film.”

Playing Iris’s younger sister, Rose, is 18-year-old JULIA GARNER, who had appeared previously as Sage’s daughter last year in “Electrick Children.” “Julia’s been acting for a couple of years, but she’s still a kid, which is great,” Mickle says. “She still has



this child-like wonderment in so many ways, and so many things just come to her so naturally.” “I’m very picky with horror films, because I have a hard time watching them,” the young actress admits. “But I thought the dialogue was so good, and it had a really interesting story.

Seven-year-old JACK GORE plays the youngest of the Parker clan, Rory, who, when “supper” is served, gleefully digs in as if he has just been given the prize drumstick on Thanksgiving. So how did the lad feel about playing a cannibal? “He read the script, but I think he didn’t catch on to the clues,” Mickle recalls. “We talked to his parents and asked them, ‘How much do you guys want us to explain, and how much do you want to explain?’ They were just happy to say, ‘He knows as much as his character does, so just let him go with it.’”

Playing the kind-but-nosy neighbor, Marge is KELLY MCGILLIS, of course known best for her appearances in “Top Gun” and “Witness,” but unfortunately not seen often enough by audiences today. “She actually did ‘Stake Land’ for me, and then we brought her back for this role, which was kind of saddled with so much darkness and heaviness,” Mickle explains. “I gave her a call and said, ‘We have a movie for you. It’s not a horror movie – I know you don’t like horror movies.’ She read it, and said, ‘Yep, great! I’m comin’!’ It was fun for her.”

Marge has a unique relationship with Frank, completely unaware, of course, of what goes on downstairs in his nearby shed. “She lives on his property in a trailer, but she’s not the typical ‘poor white trash,’” the director explains. “She’s there by choice. She’s downsizing her life, much like Kelly actually has, who now lives in a small town, which I think made for an ‘in’ for her. Marge is probably a woman who’s made her own mistakes. She sees Frank in these horrible moments that he doesn’t even let his own family see, of him grieving and what-not, and because she’s seen some of it, she feels that connection.”

Sage also got to share the screen with another favorite actor of both him and Mickle – MICHAEL PARKS, who portrays Doc Barrow, and whose career spans back to the days of classic 1960s television – everything from “Ben Casey” to “Perry Mason.” “Most people know him today from ‘Twin Peaks’ and ‘Then Came Bronson,’ but he started popping up again in ‘From Dusk Till Dawn’ and Robert Rodriguez films like ‘Grind House,’” Mickle says. “I just love him. We wrote the part as sort of a bit older



version of Frank, and right away, I was, like, 'Wouldn't it be incredible if we could get Michael Parks?' I wrote him a respectful fan letter and sent him the script. And one of the first things he said to me was, 'I think one of the greatest lines in all of modern cinema is, 'Did you eat my daughter?' I said, 'Awesome – you get it!'"

Frank and Barrow are essentially two sides of the same coin, the director states. "They're both dealing with loss and tragedy, and one of them, Barrow, turns it into a positive and pushes forward and uses it to fuel his live, while the other, Frank, winds up being the demise of his entire family because of it."

Nick Damici himself, interestingly, originally pictured himself as Barrow – an idea quickly shot down by his writing partner. So he said, 'What about Sheriff Meeks? You can beef it up if you want.' I told him, 'No, you can't beef that up. I'll play it like it is.' It's a little part. It's fine."

MAKING THE MOVIE

WE ARE WHAT WE ARE was filmed mostly on location in the Catskills region of upstate New York, near the towns of Margaretville and Bovina, over a five-week period beginning late May 2012. "I love the Catskills," says Jim Mickle. "I spent a lot of time there and have a place there and edited there, and I really wanted to capture the feel of the region. I think we're all big fans of sort of timeless movies, where, other than a cell phone that might pop up, it could take place in any decade. That's something we wanted to embrace."

Mickle engaged production designer Russell Barnes, who shared the director's vision. "We originally had in mind to create an ethereal, almost magical look," he notes. "But then, once the film was cast, that changed, because the looks of the actors were all so striking." Adds Mickle, "Russell and I spent a lot of time identifying the textures and shapes we wanted to have onscreen. And that included building a movie around the two girls, to sort of use them as production design, in a way, because they both have such awesome and extreme looks. Julia, especially, with her braided hair and her skin, is like a Chinese lantern. They're both like porcelain dolls."





The girls' costumes similarly recall another era. "Our costume designer, Liz Vas-tola, has them in dresses that are totally out of fashion. Yet they find a way to still blend in, which I thought was really cool," Mickle says.

The film was shot by director of photography Ryan Samul, a longtime associate of Mickle's. "We met early on when we were both grips," the director recalls. When I made my first movie, 'Mulberry Street,' I wanted to give people breaks, and used Ryan as DP. We shoot everything together."

Samul is particularly adept at shooting in the darkened house interior, particularly challenging after the lights have gone out due to the storm. "The house has a very dark look," Mickle adds, "which I think it will have whether they have electricity or not. And even when the power is on, everything is lit from the outside. And Ryan is not afraid to under-expose. We watched a lot of movies where DPs aren't afraid to light a wall and have the actor in front of it and not have them be silhouetted. It's pretty risky, but I love that Ryan was willing to explore that."



JIM MICKLE (Writer/Director)



Jim Mickle was born in Pottstown, Pennsylvania and graduated from NYU's undergraduate film program. In his third, highly anticipated feature, *WE ARE WHAT WE ARE*, starring Julia Garner (*MARTHA MARCY MAY MARLENE*), Ambyr Childers (*THE MASTER*) and acclaimed character actor, Bill Sage (*BOARDWALK EMPIRE*), a seemingly wholesome and benevolent family, the Parkers have always kept to themselves, and for good reason. Behind closed doors, patriarch Frank (Sage) rules his family with a rigorous fervor, determined to keep his ancestral customs intact at any cost. As a torrential rainstorm moves into the area, tragedy strikes and his daughters Iris (Childers) and Rose (Garner) are forced to assume responsibilities that extend beyond those of a typical family. In this re-imagining of the 2010 Mexican film of the same name, Jim Mickle paints a gruesome and suspenseful portrait of an introverted family struggling to keep their macabre traditions alive, giving us something we can really sink our teeth into.

Prior to this, Jim's critically acclaimed second feature, *STAKE LAND*, draws on the post-apocalyptic frenzy described by Richard Matheson (author of the novel *I AM LEGEND*) and George Romero. The film takes place in the heartland of America where a normal teenage boy is left to survive a vampire epidemic that has swept across the country, with the help of a rogue vampire hunter. *STAKE LAND* won the People's Choice Award in the Midnight Madness Section of the 2010 Toronto International Film Festival and was distributed by IFC Films.

Jim's first feature, *MULBERRY STREET*, earned acclaim for its atmospheric representation of a deadly virus in Manhattan that turns people into rat-like creatures, and earned the «Best Independent Feature» award at the Toronto After Dark Film Festival. With dozens of credits dating back a decade, Jim started out working as a lighting technician on projects such as *TRANSAMERICA* with Felicity Huffman,

John Cameron Mitchell's *SHORTBUS* and *PRIDE AND GLORY* with Edward Norton and Colin Farrell. He also developed his visual style working as a storyboard artist on a variety of projects such as *THE HEBREW HAMMER* and *JOURNEY TO THE END OF THE NIGHT*.

Jim first toured the festival circuit with *THE UNDERDOGS*, where he started his working relationship with Nick Damici, co-writer and actor on all of Jim's features, including *WE ARE WHAT WE ARE*, continuing their exploration of the darker aspects of American culture by re-imagining traditional elements of horror. With three features under his belt, each one more mature than the last, Jim's career trajectory has been hailed by horror aficionados, comparing it to the likes of Guillermo del Toro, Peter Jackson and Sam Raimi, a genre master crossing over into mainstream appeal.

FLMOGRAPHY

2013

WE ARE WHAT WE ARE

- Sundance Film Festival
- Directors' Fortnight

2010

STAKE LAND

- Toronto Midnight Madness *Audience Award

2006

MULBERRY STREET

- Toronto After Dark Film Festival *Best Independent Feature
- Fantasia Festival *Best Film Finalist
- Amsterdam Fantastic Film Festival *Black Tulip Award (Special Jury Mention)

NICK DAMICI (Co-Writer/Sheriff Meeks)

Nick Damici is a veteran actor whose numerous television credits include guest-starring roles on the series CSI: Miami, CSI: NY, Law & Order, and Life on Mars, as well as a recurring role on The Black Donnellys. His feature film credits include WORLD TRADE CENTER, Jane Campion's IN THE CUT, MY SEXIEST YEAR with Frankie Muniz and Harvey Keitel, and the upcoming THE DON OF 42ND STREET.

In 2006, Damici co-wrote and starred in the horror film MULBERRY STREET, which earned acclaim for its atmospheric representation of a deadly virus in Manhattan that turns people into rat-like creatures, and earned the Best Independent Feature award at the Toronto After Dark Film Festival. Damici reunited with creative partner Jim Mickle to take their apocalyptic vision of America in STAKE LAND prior to WE ARE WHAT WE ARE.



ACTORS

Bill Sage (Frank Parker)

In addition to *We Are What We Are*, Bill Sage can be seen in *Electrick Children* alongside Julia Garner and Rory Culkin. He recently completed production on the dark comedy *Douglas Brown*, the racing drama *Born To Race: Fast Track*, and the comedy *Bad Parents* opposite Janeane Garofalo and Cheri Oteri.



Known for his portrayals of complex men with disturbing pasts, Sage's film credits include *Surviving Family*, *The Green*, *Shockwave Darkside*, *The Scientist*, *Boy Wonder*, *Handsome Harry* alongside Steve Buscemi and Adian Quinn, *Precious: Based on the Novel Push by Sapphire* (Academy Award Nominee, Best Picture, 2010), *If I Didn't Care* with Roy Scheider, *Tennessee* directed by Lee Daniels, *Mysterious Skin* directed by Greg Araki, *Boiler Room* with Giovanni Ribisi and Vin Diesel, *American Psycho* with Christian Bale, *The Insider* (Academy Award Nominee, Best Picture, 2000), *If Lucy Fell* with Sarah Jessica Parker and Ben Stiller, *I Shot Andy Warhol* with Lili Taylor and *The Perez Family* directed by Mira Nair. He has also appeared in seven films by director Hal Hartley: *The Unbelievable Truth*, *Trust*, *Simple Men*, *Flirt*, *No Such Thing*, and *The Girl From Monday*. His short film, *Off Season*, directed by Jonah Van Tulleken was a BAFTA nominee for Best Short Film in 2010.

His television credits include "Person Of Interest", "Nurse Jackie", "Boardwalk Empire", "Reconstruction", "Law & Order: Criminal Intent", "NCIS", "Cashmere Mafia", "Law & Order", "Numb3rs", "CSI:Miami", "Third Watch", "The Handler", "CSI", "The \$treet", "Melrose Place", and "Sex and the City". Off-Broadway credits include *Aunt Dan & Lemon*, *Hysterical Blindness*, and *Snuff*. He has also appeared in *Electra* and *Sweet Bird of Youth* both in part of the New Jersey Shakespeare Festival. Sage is a graduate of State University of New York at Purchase. He currently resides in New York City with his wife and their two dogs, Kid and Hank.

Ambyr Childers (Iris Parker)

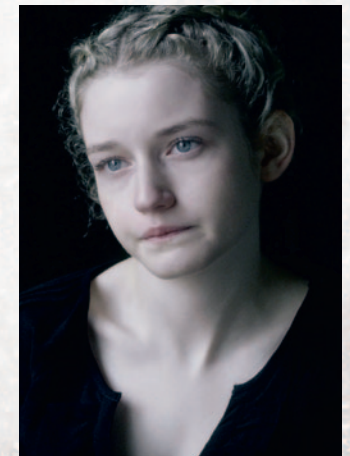


Ambyr Childers beat out hundreds of young Hollywood hopefuls when she scored the pivotal role of Elizabeth Dodd in director Paul Thomas Anderson's *The Master* starring Joaquin Phoenix, Philip Seymour Hoffman and Amy Adams. The film opened in September 2012 to critical acclaim. In the summer of 2012, Childers filmed the independent feature *We Are What We Are*, which debuts at the 2013 Sundance Film Festival. Childers can currently be seen with an all-star cast headlined by Sean Penn, Ryan Gosling and Emma Stone in Ruben Fleischer's *The Gangster Squad*.

Childers' film credits also include Stephen Frears' *Lay The Favorite* starring Bruce Willis and the upcoming feature, *2 Guns* directed by Baltasar Kormákur and starring Denzel Washington and Mark Wahlberg. Additionally, Childers will appear in the highly anticipated Showtime series "Ray Donovan," starring opposite Liev Schreiber and Jon Voight premiering Summer 2013. Born in Arizona, Childers grew up in Southern California and currently resides in Los Angeles.

Julia Garner (Rose Parker)

Julia Garner's first job was a supporting role in *MARTHA MARCY MAY MARLENE*, which premiered in competition at Sundance 2011. But it was her first starring role, in the film *ELECTRICK CHILDREN*, which catapulted Julia to the next level. *ELECTRICK CHILDREN* premiered at the 2012 Berlin International Film Festival and then at the 2012 South by Southwest Festival to incredible reviews and fanfare. Julia is in every frame of the film and truly exploded off the screen. Julia next stars in *WE ARE WHAT WE ARE*, which will premiere at Sundance 2013,



and *THE BEGINNING OF THE END* (aka *THE LAST EXORCISM 2*) for Studio Canal and CBS Films. Julia also recently shot *YOU CAN'T WIN*, with Michael Pitt, and *UNICORNS*, Leah Meyerhoff's film. Julia is one of five actors to be profiled in *Variety* in their «Searching For the Next Sundance Darling» feature, out next week. She was selected as one of the «5 New Faces of the 2012 Berlin Film Festival» by *The Hollywood Reporter*, as well as one of the «10 Actresses on the Rise» by *Indie Wire Magazine* in 2012. She was most recently chosen as *THE ONLY* actor on the «25 New Faces of Independent film of 2012» by *Filmmaker Magazine*, as well as being featured in *Variety's* 2012 Youth Impact Report.

Jack Gore (Rory Parker)

Seven-year-old JACK GORE, native New Yorker, was thrilled to make his feature film debut in *WE ARE WHAT WE ARE*. He will soon begin production on NBC's Michael J. Fox series, produced by Will Gluck. Jack shot an episode of *30 ROCK*, and has appeared in numerous commercials and voice overs. In addition to acting, Jack loves his animals (he has 3 dogs and 2 cats), baseball, judo, reading, scootering, his little sister, and entertaining people with magic.



Kelly McGillis (Marge)

Kelly McGillis broke through to stardom when she appeared opposite Harrison Ford in Peter Weir's acclaimed *WITNESS*, which earned her a Golden Globe Nomination. That led to a string of notable feature film credits that include *TOP GUN*, *MADE IN HEAVEN*, *AT FIRST SIGHT*, *THE BABE* with John Goodman, *THE ACCUSED* with Jodie Foster, and Rob Reiner's *NORTH*. A classically trained actress who attended Julliard, McGillis has focused on raising her family and continuing her stage craft in recent years, having appeared in numerous acclaimed productions including playing Ibsen's Hedda Gabler on Broadway in 1994 and performing as Mrs. Robinson in the national touring company of the stage version of *The Graduate*. Recently, McGillis appeared in a recurring role on Showtime's acclaimed *The L Word*, and is currently working on the horror film *THE INNKEEPERS*.



CAST

Frank Parker.....BILL SAGE
Iris Parker.....AMBYR CHILDERS
Rose Parker.....JULIA GARNER
Rory Parker.....JACK GORE
Marge.....KELLY MCGILLIS
Doc Barrow.....MICHAEL PARKS
Deputy Anders.....WYATT RUSSELL
Emma Parker.....KASSIE DEPAIVA
Hardware Clerk.....ODEYA RUSH
Sheriff Meeks.....NICK DAMICI

CREW

DIRECTOR, JIM MICKLE
WRITERS NICK DAMICI & JIM MICKLE
ADAPTED FROM SOMOS LO QUE HAY BY JORGE MICHEL GRAU
DIRECTOR OF PHOTOGRAPHY RYAN SAMUL
PRODUCTION DESIGNER RUSSELL BARNES
ART DIRECTOR ADA SMITH
EDITOR JIM MICKLE
COMPOSER JEFF GRACE
COSTUME DESIGNER ELISABETH VASTOLA
MUSIC SUPERVISOR LINDA COHEN
CASTING DIRECTORS SIG DeMIGUEL & STEPHEN VINCENT
PRODUCER RODRIGO BELLOTT
ANDREW D CORKIN (MARTHA MARCY MAY MARLENE)
LINDA MORAN
NICHOLAS SHUMAKER (ANOTHER EARTH)
JACK TURNER
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