

# PRESS NOTES

MARCH 2019

## INFORMATION

114 MINUTES

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## PRESS

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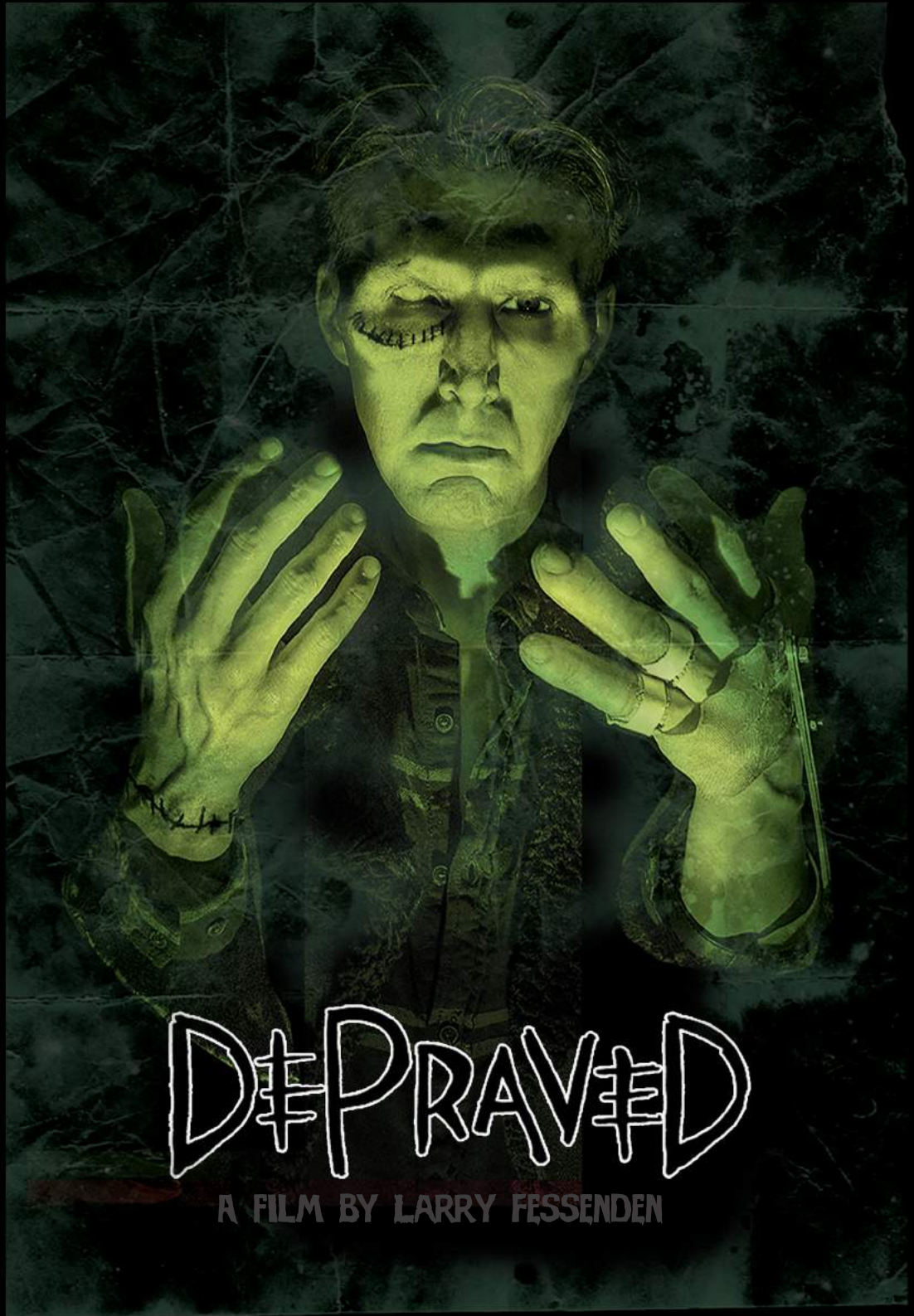
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## WEBSITES

GLASSEYEPIX.COM

DEPRAVEDFILM.COM



GLASS EYE PIX & FORAGER FILM COMPANY PRESENT DAVID CALL JOSHUA LEONARD AND ALEX BREAUX "DEPRAVED"

ANA KAYNE MARIA DIZZIA CHLOÉ LEVINE OWEN CAMPBELL AND ADDISON TIMLIN

CINEMATOGRAPHY CHRIS SKOTCHDOPOLE JAMES SIEWERT PRODUCTION DESIGN APRIL LASKY

COSTUME DESIGN SARA ELISABETH LOTT MAKEUP EFFECTS GERNER & SPEARS EFFECTS

VISUAL EFFECTS JAMES SIEWERT MUSIC WILL BATES SOUND DESIGN JOHN MOROS MIX TOM EFINGER

EXECUTIVE PRODUCERS JOE SWANBERG EDWIN LINKER PETER GILBERT

CO-EXECUTIVE PRODUCERS ANDREW MER SIG DE MIGUEL STEPHEN VINCENT

CO-PRODUCER LIZZ ASTOR PRODUCERS CHADD HARBOLD JENN WEXLER

WRITER DIRECTOR EDITOR PRODUCER LARRY FESSENDEN

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A Glass Eye Pix  
Forager Film Company  
production

## CREW

writer director editor  
LARRY FESSENDEN  
producers  
LARRY FESSENDEN  
CHADD HARBOLD  
JENN WEXLER  
co-producer  
LIZZ ASTOR  
executive producers  
JOE SWANBERG  
EDWIN LINKER  
PETER GILBERT  
co-executive producer  
ANDREW MER  
SIG DE MIGUEL  
STEPHEN VINCENT  
cinematographers  
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JAMES SIEWERT  
production design  
APRIL LASKY  
costume design  
SARA ELISABETH LOTT  
special makeup effects  
and creature design  
GERNER & SPEARS  
visual effects and animation  
JAMES SIEWERT  
Original score  
WILL BATES  
music supervisors  
TIM BICKFORD  
MANDI COLLIER  
casting  
SIG DE MIGUEL  
STEPHEN VINCENT  
2nd assistant director  
LEO SWARTZ  
assistant camera  
JESSE LOCASCIO  
gaffer  
BENJAMIN DUFF  
key grip  
ABBEY KILLHEFFER  
swing  
RIGO GARAY  
sound mixer, boom  
ANDREY RADOVSKI

## ART

art director  
NATALIE HOFFMAN  
set carpenter  
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Set Construction  
JAMES SIEWERT  
BEN DUFF  
ABBEY KILLHEFFER  
CHRIS SKOTCHDOLPOLE  
JACK FESSENDEN  
Set dressers  
SKY MURRAY  
ANDRE ROMILLE  
TRAVIS WOOD

Concept Drawings  
ROBERT U. TAYLOR  
BRAHAM REVEL  
TREVOR DENHAM  
"Monster and Me"  
BECK UNDERWOOD  
Loft Windows  
NEW YORK OLD IRON  
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GLEN ATTY BARN  
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assistant costume designer  
ARIS BORDO  
wardrobe supervisor  
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Uniforms  
KAUFMAN'S ARMY & NAVY

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Prosthetics  
BRIAN SPEARS  
PETER GERNER  
ASHLEY K. THOMAS  
STEVE SATURN  
Shop Crew  
HR SPEARS  
BROCK SPEARS

## PRODUCTION

production assistants  
CAL ZITO  
SYDNEY CLARA BRAFMAN  
HENRY JOHNSTON  
ZAC SWANNER  
  
Additional production Assistants  
MARIAM RODRIGUEZ  
AMEER KAZMI  
Swing Crew  
QUINN HOLMES  
Hole Digger  
KIM SPURLOCK

assistant editor  
ROBERT MALONE  
additional assistant editor  
KYLE MUMFORD  
bts videographer  
JACK FESSENDEN  
stills photographer  
NELSON BAKERMAN

## ADDITIONAL PHOTOGRAPHY

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GABE GALVEZ  
LEO SWARTZ  
additional assistant camera  
SAM WOOD  
additional sound  
ROBBIE KUSH

## CAST

Henry ... DAVID CALL  
Polidori ... JOSHUA LEONARD  
Adam ... ALEX BREAUX  
Liz ... ANA KAYNE  
Georgina ... MARIA DIZZIA  
Lucy ... CHLOE LEVINE  
Alex ... OWEN CAMPBELL  
Shelley ... ADDISON TIMLIN  
Mrs. Beaufort ... ALICE BARRETT  
Mr. Beaufort ... JAMES O'CONNOR  
Mr. Ling ... ZILONG PU  
Mr. Zhang ... JAMES TAM  
Adam Soldier ... NOAH LEGROS  
Sam ... ANDREW LASKY  
Flores ... HOPE BLACKSTOCK  
Spano ... JOHN SPEREDAKOS  
Eddie ... JACK FESSENDEN  
Grandmother ... PAT PATTERSON

Strip club bartender  
STORMI MAYA  
Exotic dancers  
HANNAH TOWNSEND  
REV LOVE  
Canine Cops  
STEVE GARFANTI  
KEITH LEONARD  
MICHAEL MEDEIROS  
HENRY JOHNSTON

Lucy Double  
ASHLEY MORGAN BLOOM  
Polidori Double  
COLIN VAN WYE  
Child Singers  
BELLA MAGGIO  
JOEY MAGGIO  
NIA AMALIA MOROS  
TV Voices  
JAMES LE GROS  
TOBY HUSS  
TOMMY NOHILLY  
ANA ASENSIO  
RIGO GARAY  
JOHN SPEREDAKOS

stunt coordinator  
COREY PIERNO  
stunts  
DYLAN HINTZ  
JASON IANNACONE  
MICHAEL VIOLA  
dog handler  
SHERRY RALPH

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payroll services  
MEDIA SERVICES

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BLASE THEODORE  
Edit and Online Facilities  
THE STATION  
additional animation  
BEN DUFF  
titles  
JAMES FELIX MCKENNEY  
LARRY FESSENDEN  
Stock Footage  
POND 5

## POST SOUND

supervising sound editors  
TOM EFINGER  
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re-recording mixer  
TOM EFINGER  
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JOHN MOROS  
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TOM EFINGER  
foley  
TOMMY STANG  
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TOM EFINGER  
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JOSEPH MAGEE  
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additional ADR  
DAN SNOW  
ANARCHY POST

music coordinator  
LUCY ALPER  
assistant to the composer  
ERIK LUTZ  
Recorded at  
FALL ON YOUR SWORD, CA  
TV voices Recorded at  
UNDERGROUND AUDIO  
Engineer  
MATT ROCKER

## MUSIC

"More Than Enough"  
written by ELIZABETH ZIMAN  
published by EZIMAN PUBLISHING

"Bourée"  
written by Johann Sebastian Bach  
performed by ROGER PELTZMAN  
recorded at DUBWAY STUDIOS  
engineer RUSSELL CASTIGLIONE

"Gravity Blues"  
written and performed by  
MARK AMBROSINO  
featuring IRVING LOUIS LATTIN  
publisher GLOBALLY GROOVY

"Someone Else"  
Written & Performed by  
UNWANTED HOUSEGUEST  
publisher Tavistock Records

"Wind"  
Written & Performed by  
TOM LAVERACK  
publisher  
1 STOP PAST YOUR DESTINATION

"Alive"  
Written and produced by  
MORGAN Z. WHIRLEDGE  
Performed by KEILA ROLDAN  
publisher POLYPHONIC GOLD

"depRAVEd"  
Written and Performed by  
UNWANTED HOUSEGUEST  
publisher Tavistock Records

"Wheels on the Bus"  
Performed by  
UNWANTED HOUSEGUEST

"Pleasant Street"  
Written by Dalton Salisbury  
performed by HOLIDAY  
publisher HOLIDAY

## THANKS TO

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WREN ARTHUR  
STEVE BUSCEMI  
PETER PHOK  
ROB BAUNOCH  
TARA SICKMEIER  
JACOB JAFFKE  
BRENT KUNKLE  
RENEE TAB  
ROBYN BENNETT  
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DANIE STREISAND  
BRIAN SWARDSTROM

BECK UNDERWOOD  
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JOE MAGGIO  
GLENN McQUAID  
GRAHAM REZNICK  
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GREG NEWMAN  
TESSA PRICE  
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SCOTT FERGUSON  
LAWRENCE MATTIS  
EAMMON BOWLES  
JOSH BRAUN  
DAN BRAUN  
RUSSELL FX  
LAURENT REJTÖ  
SCOTT LEVY  
PHILIP WARREN  
KYLE McGRORY  
BRUCE JONES  
TED GEOGHEGAN  
MICHAEL GINGOLD  
ERIC KOHN

New York Film Office  
Hudson Valley Film Commission  
Screen Actors Guild

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## LOGLINE

In Larry Fessenden's meditative reimagining of Mary Shelley's FRANKENSTEIN, a disillusioned field surgeon suffering from PTSD makes a man out of body parts and brings him to life in a Brooklyn loft.

## SYNOPSIS

Alex (Owen Campbell) leaves his girlfriend Lucy (Chloë Levine) after an emotional night, walking the streets alone to get home. From out of nowhere, he is stabbed in a frenzied attack, the life draining out of him. He awakes to find he is the brain in a body he does not recognize. This creature, Adam (Alex Breaux), has been brought into consciousness by Henry (David Call), a brilliant field surgeon suffering from PTSD after two tours in the Mideast, and his accomplice Polidori (Joshua Leonard), a predator determined to cash in on the experiment that brought Adam to life. Henry is increasingly consumed with remorse over what he's done. Only Liz (Ana Kayne), Henry's estranged girlfriend, reaches out to consider the creature's loneliness. But that can't save him: when Adam finally discovers a video documenting his own origin, he goes on a rampage that reverberates through the group and tragedy befalls them all.

## FROM THE DIRECTOR

I have always been deeply moved by the archetypes of horror, and have made it my mission to breathe new life into these stories by grounding them in our contemporary world. DEPRAVED is a modern interpretation of Mary Shelley's *Frankenstein*, shot on the 200<sup>th</sup> anniversary of the source material. I have been captivated by the iconic Monster since childhood, and the themes that draw me to the story remain vital.

On a fundamental level, *Frankenstein* is a coming of age tale, in which a bewildered and innocent protagonist learns the harsh realities of the world. This story explores ideas about parenthood, loneliness, memory and the subtle psychological shocks that shape us as individuals. Of course there are also themes about science and human hubris; the book, after all, was subtitled *The Modern Prometheus*.

The 1931 James Whale adaptation of the story introduced the idea of the brain transplant to explain the monster's behavior. In that telling, the hunchback Igor procures the brain of a criminal, rendering the monster "bad." But in DEPRAVED, we have met the character whose brain ends up in the monster and he isn't identifiably bad or violent. It is his circumstances throughout the film that turn him. I saw in this set up an opportunity to explore the theme of nature vs. nurture. Do our circumstances make us bad? Of course, the horrific implications of the question "what would it be like if you woke up a monster?" drive the story.



A book called *My Stroke of Insight* by Jill Bolte Taylor in which a brain doctor (Jill herself) suffers a stroke, charts the many ways in which the brain can recover by re-wiring itself, yet certain traits can be dead forever, such as the ability to feel anxiety or conflict. I wanted the Monster in *DEPRAVED* to have a detached quality, an other-worldly quality; I imagined some of his brain might have died in the trauma of being harvested. Always I am looking for the relationship between behavior and brain science, between the physical and the metaphysical, a trick the author Oliver Sachs does so deftly in books like *The Man who Mistook his Wife for a Hat*.



Frankenstein the story also deals with education and parenthood. In today's society, with narcissism, vitriol and lies celebrated in public life, we seem to have forgotten that the example we set matters to the health of our children and society. The film follows the monster's increased alienation from the two parental figures that created him, as he comes to learn of their weaknesses and blatant self-interest. Adam must break away from these two, as the next generation must...

In most versions of the story, the doctor is repulsed by his creature and rejects the thing he brought into this world. Since I don't deal as much with physical deformity in the portrayal of the monster, I focus on Henry's ambivalence about his responsibilities after proving he is capable of creating life. It seems we rarely anticipate the repercussions of scientific advancements; we simply pursue them regardless of consequence. And our wars leave collateral damage in their wake: veterans with PTSD, societies ravaged, environments wasted.

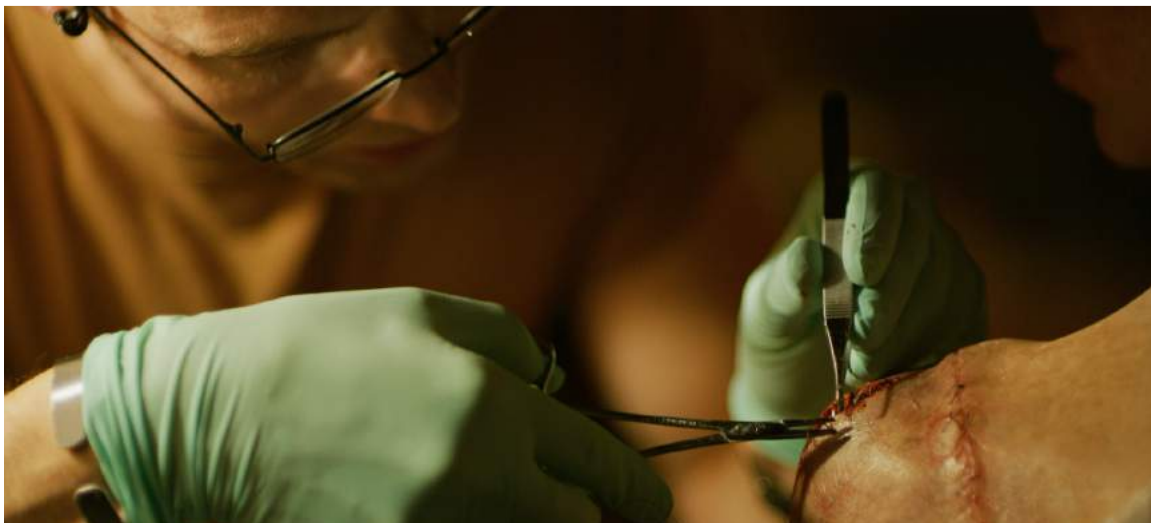
Structurally and thematically, I wanted to fracture the narrative by telling the story from different points of view. Cinema lends itself to the subjective point of view. The audience follows first Alex, then Adam, then Henry, then Polidori, then Lucy, like a baton being passed. Structure and point of view are essential tools of the filmmaker. I wanted to make a version of Frankenstein where we feel empathy for both the monster and his creator.

The ambition of *DEPRAVED* was to adapt a classic from the Western canon, to pay tribute and respond to one of the great icons of cinematic horror, to analyze where Western culture has succumbed to narcissism and collapse and to tell a personal story of being alienated simply by being conscious in an indifferent and arbitrary world. It is existentialist's Frankenstein for modern times. It seems to me that in this cultural moment we should remember what horror can do: represent the human experience not through specifics that inspire tribalism and social disconnect but through the metaphors and allegories which allow us to explore universal truths.

## ABOUT THE PRODUCTION

I have a page-long synopsis of DEPRAVED in my archives dated 2003. It took me a long time to make this film. After many years trying to package the project with the help of a diverse bunch of dedicated collaborators, I decided in December 2017 to mount a no-budget version of the film by committing to a location and starting to build the set. I figured if I couldn't raise the money, I would only lose the cost of the rental on the space and the supplies to make the wall of windows that would play as our industrial loft. I liked to joke that I built my wall before Trump built his.

I wanted the fake windows so we could exert control over the daylight coming into the loft. I liked the idea of a "movie set" feel to an otherwise naturalistic approach for the film's look. At the final hour, in January, I found a partner in Forager Film Company, and my gamble paid off: I had a set and a budget that meant we could make the movie in a rudimentary, visceral way, in the manner of so many productions I have championed at my company Glass Eye Pix.



Still, there is some pain in working with such a tight budget: one must prioritize. The makeup for the creature could not be compromised. I worked with my old associates Brian Spears and Peter Gerner to create the monster makeup, which was essentially a series of scars covering actor Alex Breaux's entire body. The makeup is an encyclopedia of Frankenstein references, with certain scars, the arm brace, the dead eye, heavy brow, square jaw and costume choices designed to evoke a century of creature designs, while suggesting a more plausible origin for our monster. I wanted to capture the essence of the story, and to acknowledge all the cinematic incarnations of the creature from Karloff to Lee to De Niro. In the end DEPRAVED. One decision we made was to forgo a scar along the front of the forehead, as the contemporary way to access the brain is to make the incision in the back of the head. It was a balance, following medical protocol while celebrating certain aspects of the iconic monster.

The longest collaboration I had on the film was, appropriately, with Adam the monster. I had read about Alex Breaux in the New York Times when he was profiled for his part in *The Red Speedo*, a play that ran Off-Broadway. I liked the idea of a stage actor who might be breaking out and I liked the physical commitment he had employed in doing the play. I auditioned Alex and we agreed to stay in touch and keep the project in mind for over a year and a half. As we got closer, I asked him to loose weight and start prepping for the role, even when we didn't know the scale of what we were doing.

After years trying to cast DEPRAVED, I engaged my actors just weeks before production. David Call, Ana

Kayne and Maria Dizzia were New York based professionals who seemed to materialize at the final hour and through a series of interviews, decided to commit to the project. David Call responded to the role of Henry because his own brother was still in active duty, and the detail and focus Call brought to his portrayal was clearly in tribute. Much of my research for the character was derived from a book called *On Call in Hell* by Richard Jadick, a field surgeon who had pioneered mobile triage in Iraq. As for the villain Polidori, I had worked with Joshua Leonard before and found him able to access the exact blend of irredeemable and sympathetic that every good bad guy possesses. His nuanced performance shows the hurt and desperation that underlie dangerous, destructive personalities.

We shot for 24 days in our single location in Gowanus, Brooklyn. It was a tight-knit crew, strong art department and costume, makeup—this is a fantasy film after all, and we had to create a believable world of the far-fetched. As with all my films, the images are mapped out in advance in a grand Hitchcockian schematic, but I had great support and collaboration from not one but two Cinematographers: James Siewert (*THE RANGER, LIKE ME*) and Chris Skotchdopole shared duties, with Chris serving as my camera operator primarily. Add to that four crew members and a sound guy and that was the team or artisans that made the flick. Of course makeup, art, and production staff meant lunch was served for 25.



I embarked on post-production filled with an ambition to elevate the subjective nature of the film by capturing the uniquely personal visuals that go on in our mind when our eyes are closed. I worked with James Siewert on various animation schemes to portray the hierarchy of brain activities that go on during thought, trying to evoke brain waves, neurons, synapses, and the bursts of endorphins we receive with every incoming stimulus.

The evocative score composed by my previous collaborator Will Bates (whose father played doctor Frankenstein in the 1970 Hammer film *THE HORROR OF FRANKENSTEIN!*), was a mosaic of sounds with an emotional core that bleeds seamlessly into sound design by John Moros, and mix by Tom Efinger. We sought to depict the subjective clutter of consciousness while capturing the bewilderment of being alive. In the sound design of *DEPRAVED* I use repetition and call-backs to suggest the way the brain imprints memory. With source music and cues that repeat, I aimed to create the world of the film as a closed loop, the subjective bubble we call existence.

Larry Fessenden,  
March 2019

## PRINCIPAL CAST

Henry ... DAVID CALL  
 Polidori ... JOSHUA LEONARD  
 Adam ... ALEX BREAUX  
 Liz ... ANA KAYNE  
 Georgina ... MARIA DIZZIA  
 Alex ... OWEN CAMPBELL  
 Lucy ... CHLOË LEVINE  
 Shelley ... ADDISON TIMLIN  
 Adam Soldier ... NOAH LE GROS

Mr. Beaufort ... JAMES O'CONNOR  
 Mrs. Beaufort ... ALICE BARRET  
 Mr. Ling ... ZLONG PU  
 Mr. Zhang ... JAMES TAM  
 Bartender ... ANDREW LASKY  
 Eddie ... JACK FESSENDEN  
 Strip Club Bartender ... STORMI MAYA  
 Exotic Dancer ... REV LOVE  
 Officer Spano ... JOHN SPEREDAKOS

**DAVID CALL (HENRY)** – David Call has been a staple of the American indie film scene for the last decade, acting in films such as *TINY FURNITURE*, *JAMES WHITE*, *GABRIEL*, *THE GIRL IN THE BOOK*, *TWO GATES OF SLEEP*, and many others. He has also been on many TV series, most recently “The Sinner,” “The Blacklist,” “The Good Fight,” “The Breaks” & many more. David recently wrote, directed & starred in a short film, *COLE*, which won the Hammer-to-Nail Spring '18 Short Film Contest and played many festivals, including Indie Memphis, Sidewalk, Maryland, Dallas and Eastern Oregon, where it received the Audience Award for Best Short. It also received the No Budget Award for Best Performance, was recently selected for Short of the Week and is a Vimeo Staff Pick. David was born and raised in the mountains of Washington State and is a graduate of NYU's Tisch School of the Arts.

**JOSHUA LEONARD (POLIDORI)** – A filmmaker, writer, and actor, Leonard has made an indelible mark on independent film and television throughout his career. He first came onto the scene in 1999 with lo-fi sensation *THE BLAIR WITCH PROJECT*, one of the most talked about indie films of all time. As an actor, Leonard continues to work on projects that push the envelope, most recently starring in Steven Soderbergh's *UNSANE*. He received rave reviews for his performance in Lynn Shelton's Independent Spirit Award-winning *HUMPDAY*, co-starred opposite Chloe Grace Moretz in Warner Bros' *IF I STAY*, and Vera Farmiga in her directorial debut, *HIGHER GROUND*. Leonard can also be seen on television in shows like HBO's “True Detective” and “Togetherness,” and A&E's “Bates Motel.” Leonard's directorial debut, *THE YOUTH IN US* premiered at Sundance in '05. The award-winning art doc, *BEAUTIFUL LOSERS* followed in '09. He made his narrative feature debut with *THE LIE* (Sundance '11), adapted from a story by acclaimed author, T.C. Boyle, which Leonard co-wrote, directed and starred in. Most recently, he completed his sophomore feature (as director and co-writer) with *BEHOLD MY HEART*, which stars Marisa Tomei, Mireille Enos and Timothy Olyphant. Leonard also developed the one-hour TV series, “Liberty” with acclaimed director, Cary Fukunaga for EPIX.

**ALEX BREAUX (ADAM, THE MONSTER)** – is an actor, writer, director and producer of films. Since graduating from Harvard University and then The Juilliard School in 2014, Breaux has acted on Broadway opposite Ewan McGregor and Maggie Gyllenhaal, had profiles written in *THE NEW YORK TIMES* and *ESQUIRE MAGAZINE* detailing his off-broadway work in the play *RED SPEEDO*, and been named as a “Top Breakout Performer” by *TIMEOUT MAGAZINE*. As a director he has written and directed four short films — *HOTLINE*, *SWEET TOOTH*, *CAKEFACE* — and now *CAMPFIRE ALPHA*, that have played at film festivals on the East and West Coast. Upcoming projects include acting opposite Vera Farmiga in *CENTRAL PARK FIVE* — a Netflix miniseries directed by Ava Duvernay being released in summer, 2019; and directing his first feature, *METHOD* (spring, 2019).

**ANA KAYNE (LIZ)** – Ana Kayne is an NYC based actor/writer/producer and certified hypnotist. She has numerous NYC theater and indie film credits including Michael Cahill's *Another Earth* and Scott McGehee & David Siegel's *Uncertainty*. She can be seen on TV's *Bull*, *Blue Bloods*, *The Bold Type* and various other NYC based shows. She is currently appearing in NBC's new drama series *The Enemy Within*. Upcoming

projects include Greta Gerwig's *LITTLE WOMEN*. Ana is currently developing an episodic series about an insufferable actress who rediscovers her self worth at a camp for children with terminal illnesses. It's a comedy. Graduate of Barnard College for women.

**MARIA DIZZIA (GEORGINA)** – recently made her directorial debut with the Amios theatre company in their production of *The Loneliest Number*. Her New York theatre credits include: *If I Forget, The Layover, Belleville* (2013 Drama Desk Nomination), *Uncle Vanya, Cradle and All, In the Next Room (or the Vibrator Play)*, (2010 Tony Award nomination); *The Hallway Trilogy*, and more. Maria portrayed Polly on two seasons of Netflix's "Orange is the New Black." Other film and television credits include: "The Deuce," "Bull," "Red Oaks," "While We're Young," *MARTHA MARCY MAY MARLENE, MARGIN CALL, RACHEL GETTING MARRIED, "Horace and Pete," ROYAL PAINS, THE NEWSROOM, THE GOOD WIFE, MASTER OF NONE, "Louie," "Fringe,"* and "Law & Order". Upcoming, she will be seen in the new HBO series, "The Undoing" and the independent feature, *I WAS IN YOUR BLOOD*. She can currently be seen on "13 Reasons Why", now streaming on Netflix. Maria received her MFA from the University of California, San Diego.

**ADDISON TIMLIN (SHELLEY)** – Addison Timlin began her career with the 2000-01 National Tour of "Annie". She performed every orphan role before taking over the role of Annie when she was 9 years old. Her love of stage continued to several productions of Annie including Papermill Playhouse and the Theater of The Stars Tour alongside John Schuck before going on to Broadway as Baby Louise in "Gypsy" with Bernadette Peters. Timlin has recurring roles the TV series "Californication" and "Startup" and stars in independent films including *LIKE ME, ODD THOMAS, THE TOWN THAT DREADED SUNDOWN, THE FALLEN,* and *LITTLE SISTER*.

**OWEN CAMPBELL (ALEX)** – Owen Campbell is an actor and art organizer from Brooklyn, NY. He can be seen in films including *THE MISEDUCATION OF CAMERON POST* (2018), *NANCY* (2018), *BLAME* (2018), *SUPER DARK TIMES* (2017), and *AS YOU ARE* (2016). Theatrical work includes *Hangmen* (Atlantic Theater, 2018) and *Indian Summer* (Playwrights Horizons, 2016). Owen has recurred on FX's "The Americans" and HBO's "Boardwalk Empire" among other television series. He is a founding member of the "Zoo City" art collective, and is a founding member of "The Baumann NYC," a free event space and theater. He is Co-Director of "999" [Triple Nine], an organization that temporarily converts unused industrial spaces into donation-based studio and rehearsal space.

**CHLOË LEVINE (LUCY)** – Chloë Levine is an accomplished young actress and filmmaker who has shown impressive versatility in film and TV. Chloë appears in the Netflix cult series "The OA". She marked her Sundance debut in Rhys Ernst's *ADAM*. Levine received critical acclaim for her performances in *THE RANGER*, which premiered at 2018 SXSW, and *THE TRANSMUTATION*, which premiered at the Cannes Film Festival. Upcoming films include *ALASKA, ANTARCTICA* and *FROTH AND BUBBLE*, for which she will also produce, *SAVAGE YOUTH* (April Release), and *ASK FOR JANE*. Marking her role as a director, writer and actress, her short film *DRAGON* won the 2014 Tribeca Film Institute Award for Best Experimental Short. Other acting credits include Netflix/Marvel's "The Defenders," HBO's "The Deuce," CBS "Bull," and USA Network's "Mr. Robot." Levine resides in New York.



## KEY PERSONNEL

**LARRY FESSENDEN (writer, director, producer, editor)** Larry Fessenden, winner of the 1997 Someone to Watch Spirit Award, and nominee for the 2010 Piaget Spirit Award for producing, is the writer, director and editor of the award-winning art-horror trilogy HABIT (Nominated for 2 Spirit Awards), WENDIGO (Winner Best Film 2001 Woodstock Film Festival) and NO TELLING. His film, THE LAST WINTER (Nominated for a 2007 Gotham Award for best ensemble cast), premiered at the 2006 Toronto Film Festival and is in the permanent collection of the Museum of Modern Art. Fessenden directed SKIN AND BONES for NBC TV's horror anthology FEAR ITSELF and the feature film BENEATH for Chiller films. He wrote the screenplay with Guillermo del Toro of ORPHANAGE, an English language remake of the successful Spanish film EL ORFANATO. He is the co-writer with Graham Reznick, of the hit Sony Playstation videogame UNTIL DAWN which won a Bafta. As a character actor Fessenden has appeared in films such as the forthcoming THE MOUNTAIN (Rick Alverson), IN A VALLEY OF VIOLENCE (Ti West), BRINGING OUT THE DEAD (Martin Scorsese), BROKEN FLOWERS (Jim Jarmusch), THE BRAVE ONE (Neil Jordan), ANIMAL FACTORY (Steve Buscemi), WENDY AND LUCY (Kelly Reichardt), as well as dozens of independent horror films including WE ARE STILL HERE, YOU'RE NEXT, I SELL THE DEAD and TV shows including "Louie" and "The Strain".

**CHADD HARBOLD (producer)** is a Brooklyn-based director, writer, and producer. He wrote and directed Long Nights Short Mornings, which premiered at SXSW in 2016 and was released by The Orchard. He produced Most Beautiful Island, which won the Grand Jury Prize at SXSW in 2017, was nominated for the John Cassavetes Award at the Film Independent Spirit Awards, and was released by Samuel Goldwyn Films. His recent producing credits include Dan Berk & Robert Olsen's Villains (SXSW '19), starring Bill Skarsgård, Maika Monroe, Jeffrey Donavon, and Kyra Sedgwick, and Rashaad Ernesto Green's Premature (Sundance '19). Additionally, as a director and producer, his features and shorts have screened at film festivals around the world including Tribeca, Rotterdam, BFI London, and BAM cinemaFest, among others. He is an IFP Fellow and graduate of NYU's Tisch School of the Arts.

**JENN WEXLER (producer)** is a New York based writer, director and producer. She directed and co-wrote THE RANGER, which World Premiered at the Midnighter's Section of the 2018 SXSW Film Festival, screened in festivals around the world and is now streaming on Shudder. Jenn produced a series of acclaimed films for Fessenden's Glass Eye Pix, including MOST BEAUTIFUL ISLAND (SXSW Grand Jury Prize 2017, Independent Spirit John Cassavetes Award Nominee 2018), LIKE ME (SXSW 2017), PSYCHOPATHS (Tribeca Film Festival 2017), and DARLING (Fantastic Fest 2015). She produced Fessenden's segment of ABC'S OF DEATH 2 and was associate producer on Fessenden's BENEATH.

**CHRIS SKOTCHDOPOLE (cinematography)** is a filmmaker living in New York City. He works with Glass Eye Pix, an independent production outfit led by Larry Fessenden. His most recent short, THE EGG AND THE HATCHET played in competition at Oldenburg Film Festival, Festival du Nouveau Cinema, Marfa Film Festival, and HollyShorts Film Festival. Skotchdopole recently served as co-producer on Jenn Wexler's punk thriller, THE RANGER. He associate produced Mickey Keating's DARLING (SXSW) and Rob Mockler's LIKE ME (SXSW) and has produced several music videos and shorts for Glass Eye, including James Siewert's THE PAST INSIDE THE PRESENT (Slamdance, Florida Film Festival, Fantastic Fest). Chris is currently developing a feature with Fessenden, CRUMB CATCHER.

**JAMES SIEWERT (cinematography and visual effects)** is a director, cinematographer and visual effects artist. You might find him building a camera rig, drawing storyboards, coding a website or having a nervous breakdown depending on the day. He has directed seven music videos and his short film The Past Inside the Present has been shown at over 30 film festivals including Slamdance Film Festival and Fantastic Fest. He shot the Glass Eye Pix productions LIKE ME (Rob Mockler) and THE RANGER (Jenn Wexler). DEPRAVED is his third feature film as a cinematographer. He lives and works in Hudson New York.

**APRIL LASKY (production design)** April Lasky is a production designer from Brooklyn, NY. Her work has been featured in the Sundance Film Festival for *HOLD ON* (2017) and the Tribeca Film Festival for *LEMON* (2017). Her most recent project was Steven Soderbergh's *UNSANE* (2017). She has worked in the art departments of TV shows including "The Nick," "Daredevil," "Orange is the New Black" and "Gotham." She holds a BFA in Interior Design, which she pursues with a passion. She is also a long time member of Screen Actors Guild.

**GERNER AND SPEARS EFFECTS (makeup and creature design)** Peter Gerner and Brian Spears have collaborated with Glass Eye Pix since 2008's *I SELL THE DEAD*, contributing special makeup effects to films *BITTER FEAST*, *STAKE LAND*, *HYPOTHERMIA*, *THE INNKEEPERS*, *LATE PHASES*, *THE STAKELANDER*, *STRAY BULLETS*, *DARLING*, *LIKE ME*, and *THE RANGER*. Spears has provided effects for dozens of indie films including *VILLAINS*, *TRANSFIGURATION*, *V/H/S*, *LITTLE SISTER*, *THE MIND'S EYE*, *COLD IN JULY* and for TV shows such as "Happy!" "The Punisher" and "Jennifer Jones."

**WILL BATES (original score)** Will Bates has composed original scores for acclaimed directors Mike Cahill (*ANOTHER EARTH*, *I*, *ORIGINS*), Alex Gibney (*WE STEAL SECRETS: THE STORY OF WIKILEAKS*, *STEVE JOBS: THE MAN IN THE MACHINE*, *GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF*), and Matt Ross (*28 HOTEL ROOMS*). Bates has recently scored a number of television series: Syfy's hit "The Magicians", Hulu's "The Path", "Chance" and "The Looming Tower", and NBC's "Rise". Current projects include "Sweetbitter" for Starz, and the upcoming George R.R. Martin series "Nightflyers" for Netflix. As a solo artist and multi-instrumentalist, Bates has recorded and toured the globe as The Rinse. In 2007, Bates created the first of a series of videos as Fall On Your Sword. His videos quickly went viral on YouTube, and an explosive FOYS live act soon followed. In 2009 Fall On Your Sword evolved into a music production company, now based in Los Angeles.

**JOHN MOROS (sound design)** A longtime collaborator with Fessenden, John Moros has worked in the sound department on Glass Eye Pix films *THE LAST WINTER*, *STAKE LAND*, *BITTER FEAST*, *BENEATH*, *STRAY BULLETS*, and oversaw the audio production on several seasons of *Tales from Beyond The Pale*. Moros is sound designer of the popular TV series "Z Nation" and has over 100 sound credits on films ranging from *THE STATION AGENT* and *HALF NELSON* to *UNIVERSAL SOLDIER* and "At Home with Amy Sedaris."

**TOM EFINGER (re-recording mixer)** has mixed a majority of the Glass Eye Pix features including *WENDIGO*, *THE LAST WINTER*, *THE HOUSE OF THE DEVIL*, *STAKE LAND*, *BITTER FEAST*, *THE INNKEEPERS*, *THE ROOST*, *I CAN SEE YOU*, *I SELL THE DEAD*, *STRAY BULLETS* and *BENEATH*, to name a few. He has worked with notable directors including Tod Solondz, Lisa Cholodenko, Tom McCarthy, Ramin Bahrani, Josh Marston, Mike Birbiglia, Ti West, and Charles Ferguson. He has over 200 credits for sound design, sound supervision, mixing in both documentary and narrative film, video art, TV, and VR. Tom received a Grammy for Best Comedy Album for his work on Lewis Black's *Stark Raving Black*.



## PRODUCTION COMPANIES

**GLASS EYE PIX** (“one of the indie scene’s most productive and longest-running companies” —Filmmaker Magazine), the fierce independent NYC-based production outfit headed by art-horror auteur Larry Fessenden, has been operating since 1985, with the mission of supporting individual voices in the arts. Fessenden’s company has produced numerous critically acclaimed films in and out of the horror genre, including *MARKIE IN MILWAUKEE* (Matt Kliegman) *THE RANGER* (Jenn Wexler), *MOST BEAUTIFUL ISLAND* (Ana Asensio), *LIKE ME* (Robert Mockler), *DARLING* (Mickey Keating), *AMERICAN JESUS* (Aram Garriga), *BIRTH OF THE LIVING DEAD* (Rob Kuhns), *LATE PHASES* (Adrián García Bogliano), *THE COMEDY* (Rick Alverson), *THE INNKEEPERS* (Ti West), *STAKE LAND* (Jim Mickle), *WENDY AND LUCY* (Kelly Reichardt), *I SELL THE DEAD* (Glenn McQuaid), *THE HOUSE OF THE DEVIL* (Ti West), *SATAN HATES YOU* (James Felix McKenney), *LIBERTY KID* (Ilya Chaiken), *I CAN SEE YOU* (Graham Reznick) and *RIVER OF GRASS* (Reichardt). Glass Eye Pix produces the audio drama series *TALES FROM BEYOND THE PALE*, created by Fessenden and Glenn McQuaid, now in its fourth Season and launching as a podcast Spring 2019. *TALES* was called “Uniformly Excellent” by A.V. Club and Slate magazine opined the *TALES* “push the state of the art to the next level.”

**FORAGER FILM COMPANY**, a collaboration between filmmakers Joe Swanberg (*DRINKING BUDDIES*, Netflix’s “Easy”) and Peter Gilbert (*HOOP DREAMS*) and trader Eddie Linker, has produced a dozen films since its inception in 2015, including Swanberg’s *HAPPY CHRISTMAS*, *DIGGING FOR FIRE*, and *WIN IT ALL*; Kris Swanberg’s *UNEXPECTED*, Alex Ross Perry’s *QUEEN OF EARTH*, *LITTLE SISTER* by Zach Clark, and *MADELINE’S MADELINE* by Josephine Decker.

