

SEARCHLIGHT
PICTURES

Presents

A **KAPLAN MORRISON** and **INTAKE FILMS** Production

A Film by **MONA FASTVOLD**

T H E

T E S T A M E N T

O F

A N N L E E

Starring

AMANDA SEYFRIED

THOMASIN MCKENZIE

LEWIS PULLMAN

STACY MARTIN

MATTHEW BEARD

SCOTT HANDY

VIOLA PRETTEJOHN

JAMIE BOGYO

DAVID CALE

with **TIM BLAKE NELSON** and **CHRISTOPHER ABBOTT**

Directed by **Mona Fastvold**

Written by **Mona Fastvold, Brady Corbet**

Produced by **Andrew Morrison, Joshua Horsfield, Viktória Petrányi, Mona Fastvold, Brady Corbet, Gregory Jankilevitsch, Klaudia Śmieja-Rostworowska, Lillian LaSalle, and Mark Lampert**

Music by **Daniel Blumberg**

With songs adapted from Traditional Shaker Spirituals

Cinematographer **William Rexer, ASC**

Production Designer **Samuel Bader**

Editor **Sofía Subercaseaux**

Casting by **Isabella Odoffin, CDG, CSA**

Choreography by **Celia Rowilson-Hall**

Costume Designer **Małgorzata Karpiuk**

Hair and Makeup Designers **Stephanie Pasicov**

Run Time: 137 minutes

Rating: R

<https://press.searchlightpictures.com/>

Los Angeles

Julia Krom

845.248.0711

Julia.Krom@searchlightpictures.com

Regional West

Cristina Karangelov

714.454.8930

Cristina.Karangelov@SearchlightPictures.com

New York

Brooke Schwartz

201.562.6263

Brooke.Schwartz@searchlightpictures.com

Regional East

Michelle Matalon

212.536.6422

Michelle.Matalon@searchlightpictures.com

THE
T E S T A M E N T
OF
A N N L E E

From award-winning writer-director **Mona Fastvold** (*The World to Come*, *The Brutalist*) comes the extraordinary true legend of Ann Lee, founder of the devotional sect known as the Shakers. Academy Award® nominee **Amanda Seyfried** stars as the Shaker's irrepressible leader, who preached gender and social equality and was revered by her followers. ***The Testament of Ann Lee*** captures the ecstasy and agony of her quest to build a utopia, featuring more than a dozen traditional Shaker hymns reimagined as rapturous movements with choreography by **Celia Rowlson-Hall** (*Vox Lux*) and original songs & score by Academy Award® winner **Daniel Blumberg** (*The Brutalist*).

Written by Academy Award® nominees **Fastvold** and **Brady Corbet** (*The Brutalist*), producers include **Andrew Morrison** (*The Brutalist*), **Joshua Horsfield** (*The Silent Twins*), **Viktória Petrányi** (*The Brutalist*), **Fastvold**, **Corbet**, **Gregory Jankilevitch** (*Woman of...*), **Kludia Śmieja-Rostworowska** (*The Silent Twins*), **Lillian LaSalle** (*Brooklyn, Minnesota*), and **Mark Lampert** (*The Brutalist*). Also joining behind the camera are cinematographer **William Rexer**, production designer **Samuel Bader**, editor **Sofía Subercaseaux** (*Maria*), costume designer **Małgorzata Karpiuk**, Hair and Makeup Designer **Stephanie Pasicov** (*The Knick*), and casting director **Isabella Odoffin** (*How to Have Sex*).

Our film is a retelling of the life of the extraordinary true legend Ann Lee, one of the few female religious leaders of the 18th century. She and her followers, known as the Shakers, worshipped through ecstatic song and movement—trembling, exuberant, and physically expressive acts of devotion.

I was raised in a secular household, and yet Ann Lee’s prophecies—however implausible—moved me deeply. Not because I share her faith, but because I recognize in her a yearning for justice, transcendence, and communal grace.

Her radical pursuit of a self-fashioned utopia speaks to the creative impulse at the heart of all artistic endeavor: the urgent need to shape the world anew. In particular, her clarity of vision and ability to guide others toward a shared ideal recalls the collaborative spirit that underpins any creative undertaking—whether composing a symphony, building a building, or making a film. Each discipline is defined by the same striving: the search for moments of grace.

For me, being an artist is always about striving to create the impossible — that’s what drew me to Ann Lee. This film is offered as a tribute to her dream — and the silence that now surrounds it.

- Mona Fastvold, DIRECTOR, WRITER, PRODUCER

ABOUT THE PRODUCTION

A Chance Encounter with History

While in production on her second feature *The World to Come*, award-winning writer-director **Mona Fastvold** stumbled on a vast archive of Shaker songs of worship from the Upstate New York area. She happened upon a hymn called “Pretty Mother’s Home,” written by a freed slave who became a prominent leader of the Shakers, which inspired her to locate dozens of other Shaker hymns from the era and led her straight to Ann Lee and the utopian community she joined in 1758.

“I didn’t know much about the Shakers beyond their furniture design, which is what most people today know of the group,” says Fastvold. “In the beginning when they were the Shaking Quakers of Manchester, it was a place for people to explore religion in a different way, and I think this aggressive style of confession became a form of therapy. People who couldn’t fit into mainstream society were drawn to the Shakers because it offered a way out of the repressive and restrictive Church of England.”

“I became fascinated by Mother Ann’s story and was surprised no one had brought to light the story of this wild feminist religious leader in late 1700s America,” Fastvold continues. “She has been completely overlooked by history. Here was a woman leading a different kind of church who was espousing radical ideas while preaching tenderness and kindness toward others.”

Fastvold’s fascination with Mother Ann transported her into a unique spiritual era of revolutionary thinking. “There was a massive surge of utopian communities and religious groups around the time Ann immigrated to America in 1774,” says Fastvold. “In Colonial-era rural America, the landscape became a kind of mecca for reimagining what society could be—or shaping civilization to one’s own liking.”

Lee as a female leader became the central focus of Fastvold’s story, which she began writing with frequent collaborator Academy Award® nominee **Brady Corbet** (the two were nominated for an Academy Award® for writing *The Brutalist*). Divided into three chapters detailing the major transitions in Lee’s life, *The Testament of Ann Lee* begins with her impoverished childhood and coming of age in pre-industrial Manchester, continues through her immigration to America, and culminates with 1784, her death at age 48 after a violent attack on the Shakers the previous year.

The co-writers took an interpretative approach to Ann’s story. “A lot of what is written about Ann Lee is all conjecture and hearsay. We thought that the most radical thing we could do was take their testament quite seriously,” explains Corbet, “as opposed to deconstructing it with a cynical or very contemporary sort of perspective. We didn’t think that that was the most interesting way to go about it. Mona had such a strong sense of what this was before we sat down to execute it, that it came together pretty quickly.”

For Fastvold, that part of the process “always feels a little bit like a haunting or an exorcism,” she says. “Because you’ve lived with the story and these ideas for several years. And then when you sit down to execute it, all of a sudden these characters have an opinion about where they’re going and you just have to follow it, you kind of have to run after them and then get out of the way.”

Making a full-on musical was also a creative risk she needed to take, for Ann’s sake. “Amid the colossal struggle of her story, I found humor, audacity and determination,” says Fastvold. “I

felt there was ample room within this historical biography for big gestures, bold theatrics, and operatic scale.”

Forces of nature: Mother Ann and Amanda Seyfried

Ann Lee grew up poor in Manchester, where she became an early adherent of the movement known as the “Shaking Quakers,” whose members were known for chanting and shaking vigorously during prayer sessions — a kind of ecstatic dancing believed to purge sins from body and mind.

Illiterate and with no formal education, Lee started preaching after losing her four children at a young age, insisting to her followers that they could attain holiness by giving up sexual relations. Despite her own marriage, she renounced gender roles, and marriage itself, advocating social equality, which made her a controversial figure in the eyes of the Church of England. Declared a heathen and placed in a mental asylum, Lee was said to have profound visions that led her to believe herself to be God’s representative on Earth and the female reincarnation of Christ.

Finding an actor to fully embody Ann was a major task. The role required many emotional and physical challenges, including singing and dancing while preaching to her flock and speaking in a thick 18th-century working-class Mancunian accent, for which there is no documentation or recordings, only literature and text.

Academy Award® nominee **Amanda Seyfried** was enchanted by the visionary religious leader. “The world doesn’t know what an incredible woman Ann Lee was,” says the actress, who was nominated for an Oscar® for her work as Marion Davies in David Fincher’s *Mank*. “Mona herself always has a strong vision, and her work speaks for itself, but her determination to tell Ann’s story in such a unique and original way was an opportunity I couldn’t pass up. It’s essentially the origin story of the Shaker religion, which a lot of people don’t know about. I certainly didn’t know anything about Ann Lee before I talked to Mona.”

Seyfried had complete faith in Fastvold’s bold intention. “This was far from anything I’d read before, and I couldn’t fully envision what it might look like in terms of the singing and dancing sequences. But I trusted Mona, and I trusted the script, which I thought was beautiful. Did I trust myself in that world, playing with these new parameters of feminism and religious life? Not so much — but that’s always a good reason to do something.”

Becoming Mother Ann required more than a year of preparation for Seyfried, which began in Budapest in 2024 with trying to master the religious leader’s thick Mancunian accent. The actress enlisted dialect coach **Tanera Marshall**, a professor at the University of Illinois and a voice and accent specialist who worked on *The Brutalist* and *Train Dreams*, for help.

“The first step was getting used to a Manchester accent and then working with Tanera who could help explain what might’ve existed back then, because we don’t have recordings of people in the 1770s,” says Seyfried. “I had about four months to prep and I loved the challenge, an accent really helps you become a character for sure.”

“From the minute Amanda began working on this role, she had a very intense connection to her character — she inhabited Ann Lee,” says Fastvold. “It didn’t hurt that she is a very unafraid actor, who located and supported the drive in the character and welcomed the physical demands, including singing and movement. She was always up for taking things three steps further than they were written on the page.”

Seyfried admired how ahead of her time Lee felt on the page and wanted to bring that alive in the movie. “While some of her ideas felt foreign — the celibacy and the idea that she was this vessel for all things holy who was being spoken to by God, the place of innocence and purity and goodness that it came from made for someone I wanted to understand on a deeper level,” says the actress. “What felt grandiose started to make a lot of sense, because sometimes we need rigidity and rules in life to make us feel safe. Ann also happened to be generous, passionate and selfless, and I came to see her as being grounded in who she was — especially after the trauma and loss she experienced at a young age. She’s very loving and generous and really believes in the best in people. She’s a rare bird and I think that’s why so many people wanted to follow her into the sun.”

The sect’s supporting players

For the role of Lee’s younger brother William, who becomes her biggest evangelist and proselytizer in America, Fastvold cast **Lewis Pullman** (*Thunderbolts**, *Top Gun: Maverick*), an American actor whose masculinity and good looks coupled with his emotional vulnerability added depth to the character. “He has an interesting arc throughout this whole movie,” says Pullman. “He’s very much his sister’s keeper in a lot of ways and a very devoted brother. But she’s almost like his mother and his partner. And so they’re inseparable.”

Although the actor was not confident in his singing or dancing skills, he trusted the creative team to help get him where he needed to go, performance-wise. “I was terrified because I don’t sing or dance in public very often, and the Mancunian accent was quite challenging for me,” he admits. “But all of those things were quite intriguing, I wanted to see if I was capable of doing it.”

“Amanda is the center of the movie but I think Lewis actually really brings you through the emotional journey of it,” says Academy Award® nominated producer **Andrew Morrison** (*The Brutalist*). “He had never really done this kind of thing before and that was why he was excited to do it. Lewis is an incredibly warm person and he brings such a devotion and a love to his character.”

For the role of Lee’s husband Abraham, with whom Lee experienced the loss of four children, Fastvold cast **Christopher Abbott**, whom she directed in *The World to Come*. “It’s push-pull in terms of Ann and Abraham’s sexual relationship and marriage, and Chris was especially great in this role because he plays against the tropes most actors might fall into with this character,” says Fastvold. “He brought warmth and a sense of humor to what is otherwise a cold and undemonstrative man.”

“I would say he is a reluctant sort of follower,” adds Abbott, who first met Fastvold in drama school. “He wants a traditional family and a wife and then gets reluctantly sucked into the Shaker movement, essentially becomes a bystander and starts to slowly kind of reject what she’s trying to do.” Abbott was intrigued by Fastvold’s overall vision for the film and the legend of Ann Lee herself. “I liked how the movie was going to be undefinable, but also extremely, epic, historical,” he explains. “But it’s also very fantastical and sort of dreamlike.”

In the role of Ann’s most devoted young adherent Sister Mary, New Zealand-born **Thomasin McKenzie** transformed into the true believer who was dutiful and loyal to the religious leader until the end of her life, forsaking motherhood and sexuality for the Shaker cause.

Fastvold had McKenzie in mind for a previous project, but she jumped at the chance to cast the in-demand young actress as Sister Mary following her recent turn as a sexually curious young Boston woman in William Oldroyd's *Eileen*, based on the Ottessa Moshfegh novel.

"This was different from anything she had done before, including mastering a very difficult accent, but Thomasin helped ground Sister Mary in the most beautiful way," says Fastvold. "We spoke a lot about her character's deep and abiding love for Ann and her quiet devotion to the Shaker movement. Mary's journey sneaks up on you over the course of the movie, she's committed without being demonstrative."

McKenzie was excited to play such an important supporting player and to work with Fastvold and Seyfried. "Mary is adventurous and strong, but really devoted to Ann Lee and what they're doing together," says the actress. "She's willing to give her life for something that's much greater than she is."

She also serves as the film's narrator. "Thomasin has such an incredible voice," says Morrison. "There's a seriousness and devotion, but also a sense of humor. She delivers several genuinely funny line readings with her narration, and that's challenging to do."

Shooting in 35mm

As far as the look of the film, Fastvold was adamant about shooting on 35-millimeter film and blowing it up to 70-millimeter for maximum effect. "You want to feel the time period you are in, and I enjoy shooting on film because of the painterly quality it creates," says Fastvold. "With 35mm, all the texture and grain and details — like the depths of the blacks when you light a room with candles — makes the picture look like a Caravaggio. Our director of photography **William Rexer** did a brilliant job; it's fun to create this fantasy of time-travel and climbing into a painting from the period in which the movie is set."

For Rexer, deciding what type of film to use was the big question in the beginning. "70 wasn't going to be practical, the cameras are too noisy," he says. "And we just knew it was going to be very hard and unwieldy to use 70 for the dance numbers and we also wanted to record so much of the singing live. We needed quiet cameras, so that's another reason we went with 35."

The cinematographer feels there's an alchemy with film. "And for a project about a woman who was all about alchemy, there's nothing more appropriate," he says. "There's a formality to film, even the way we slate, the fact that there's 10 minutes on the roll and everyone knew that we had a limited budget. It's precious — the rehearsal time, the performance, they know every minute is important and they treat it as such."

SETTING THE 18TH CENTURY SCENE(S) AND THREE KEY LOCATIONS

Fastvold and Corbet divided Ann's story into three chapters: her impoverished upbringing in Manchester, England; journeying across the Atlantic with her followers; and the building of her American utopian Shaker society through her death.

Bringing that to life required Fastvold, production designer **Samuel Bader** and DP **Rexer** to recreate and shoot 18th century Manchester and New York City, as well as the original Shaker colony at Niskayuna and a barn they could burn down for the film's chilling climax.

Meeting Ann in Manchester

Lacking clearcut information on Ann Lee's life in Manchester and struggling to find comparisons with historical figures beyond Joan of Arc, Fastvold and Corbet turned to Baroque and religious paintings for visual inspiration during the writing process. "We looked at Caravaggios and other Old Masters for the dramatic colors, lighting and drama they contain when we needed to fill in the blanks of her story," says Fastvold. "Once we pieced together what we believe occurred in Ann's early years — though we allowed ourselves certain artistic liberties— we traced her journey to America, where her life was well documented by the early Shakers."

Bader adds that renowned English painter, engraver and satirist William Hogarth was a strong reference as well because of Hogarth's strong point of view. "It was the messiness and the naked depiction of lower-class life in England in and around the time," says Bader. "People emptying their waste pails out windows, signs hung at irregular heights," matched the chaotic, often cramped spaces of Lee's early life, compared to the visuals toward the end of the film which have neat, clean lines, representing her more peaceful, purposeful life in America. "There's a place for everything and everything in its place."

Most of the production was filmed on a plot of land outside Budapest (though some scenes were filmed at and around the Hancock Shaker Village in Pittsfield, Massachusetts), recreating New York City and Manchester in the movie through practical sets and set extensions.

"I wanted to tell this story with as much authenticity as possible while also making it feel grand in scale — because I felt like Mother Ann would have demanded that," says Fastvold. "The story deserved to be epic, but when you can't find anything extant, whether buildings or costumes, you have to make it yourself."

Fastvold and Corbet had found great collaborators in Budapest for *The Brutalist* and employed many of them on *The Testament of Ann Lee*. "There are wonderful film workers in Hungary, and we had come to know so many crew members and locations we knew we could re-purpose and build upon," says Fastvold.

After Budapest, the production moved to Gothenburg, Sweden, for the transatlantic shipboard sequence that, following Ann's release from prison, delivers her and a small coterie of Shakers to the New World. "The only place I could locate a tall and fully operational 18th-century ship was in Gothenburg," says Fastvold. "It was a beautiful replica right down to the hand-stitched sails."

Ann's Testament at Sea

The journey takes the film from the murkier, muddier and more claustrophobic spaces of Manchester to fresh open air and skies. "The minute we're on the ship, it's wide open, sky blue skies, and there's ocean breeze and scope," Bader says. "You feel like you've left this claustrophobic reality to this very open thing."

DP Rexer also shifted his approach from a neorealist style, to having the cameras be more observational. "In Manchester, when the family's eating at the table, it's like a painting. We're in the back a bit. And then once we start that journey on the ship, we're a participant."

Cast and crew had only two days to film with the Götheborg, a historic replica of the world's largest ocean-going wooden sailing ship, which had to remain docked. "It's an absolutely gorgeous and period accurate ship. The first day we got to Sweden we rehearsed on the deck and later did a full dress on the top deck."

“Filming on the boat was a huge challenge,” adds Rexer. “We asked a lot of our cast. We had to make rain, snow, and sunshine. The movement of the ship, that was hard on the cast and then them getting drenched and being cold, that was hard. Those were the biggest challenges on the ship for us, and staying dry, keeping the equipment dry.”

Seyfried says in addition to trying to film a complex dance sequence in tight quarters, they were dealing with ever-changing weather. “There wasn't enough room for us on the boat to be doing what we did, but we did it,” she says. “That sequence is so beautiful, almost haunting. The weather kept changing, and we kept changing our costumes, going back and adding layers. And then I got drenched with torrential rain as if we were on the ocean.”

Despite the challenging elements, Pullman says the cast essentially found a flow state. “There were a lot of moments where we were all so locked in as a group,” he says. “But I think it was our last take on the ship, it felt like we were like a school of fish we were so in sync.”

Adds Seyfried, “I think I ended up weighing twice my weight because of my clothing being soaked.”

The Shakers take the States

Arriving in New York two years before the American Revolution, the Shakers settled in Albany County, where they built their community of worship known as Niskayuna under Lee's rigid guidelines. They included: celibacy, the abandonment of marriage, and the pursuit of perfection in every facet of life. As a revenue stream, the sect began manufacturing simple items of furniture, including chairs.

“What I personally connected with in Ann's journey was the idea of creating a society not for personal gain or money but with the intention of living inside this space where she could devote herself to work,” says Fastvold. “Labor was a central part of her life and vision.”

“The philosophy of the movie mirrors the Shaker philosophy of building, and labor, and craftsmanship,” continues Fastvold, who alongside Bader used traditional matte paintings and set extensions to bring the 18th century back to life. “Sam is as obsessive as me, if not more so, and we had done so much research on the period, but it was a fine balance between what we could afford to create or source.”

Bader learned “everything he could” about the Shakers and was further inspired visiting and collaborating with the Hancock Shaker Village. “So many of their environments are preserved, there's so much information in the furniture because it is so iconic,” he says. “Also we wanted you to feel nature throughout this film, particularly towards the end. The reality of Shaker spaces is one that does not seek to compete with nature, but coexist alongside it.”

A lot of the film was captured at what Bader refers to as their “Goldilocks location,” an early 19th century estate discovered in Hungary by one of his location scouts. “That provided great bones, great floors, great casings and a massive, untilled field that backed up into wide open farmland,” recalls Bader. “We could till that land, put in our fencing, our dirt roads, and build a freestanding structure of the exterior meeting house.”

Production made the most of the multi-faceted location. “A lot of the longer, meatier scenes that take place in interior Shaker structures were built into the exterior façade of the Shaker meeting house,” explains Bader. “That was a way to condense and combine without sacrificing scope. It allowed William to point a camera at the façade of the building, and to feel as if the meeting house is, in fact, on the other side.”

Lee's radical beliefs and expanding community irritated her rural neighbors, who frequently attacked the Shakers in violent mobs, which inspired and informed the film's fiery, climactic sequence. Bader found a nearby quarry in which they could safely build and burn what they called Shattuck House.

"We spent a good bit of time rehearsing that sequence," says Rexer. "We had a crane that was through a window, filming Amanda's character blessing her new followers, and then the ruffians come in and burn the place down.

"And once this thing lights up, there's no turning it back," continues Rexer. "It's built to burn. So we get roughly one shot at it. Of course, the night we filmed it we get the first rains that they've had in months and it's dumping rain on us. The actors are freezing, our first take is a disaster, we stop. Second take is a disaster." The third take, and time, was the charm.

"It was always going to burn in real time, with actors in front of it," says Bader. "We started meeting with our effects team in Hungary quite early on. If you watch the film, you see the kind of tents of a labor camp and one of the larger tents off camera right, which is housing about 16 to 20 large kerosene tanks. There was a lot of hidden tubing that went right into the back of the house, recessed behind one of the exposed beams. It's never an exact science when you're dealing with old barn wood and fire. That was another exercise in a lot of planning, and a little bit of faith that it would burn and collapse the way we wanted it to."

"This movement was so beautiful because of its connection to music through dancing and shaking – the chaos of that physical movement made you feel closer to something that is holy. They danced to feel free; they danced to feel more alive; and they danced to be closer to God."

- Amanda Seyfried

Movement and dance parties as prayer

In early 2024, months before *The Testament of Ann Lee* went into production, Fastvold began rehearsing closely with cast and choreographer, working to early drafts of composer **Daniel Blumberg's** songs.

"Ann Lee isn't a traditional musical per se, but I wanted to combine movement with music, and the story lent itself seamlessly to that because the Shakers worship through ecstatic dance," says Fastvold, who has a background in movement and dance. "It was a long rehearsal process in terms of finding a communal language of movement among the actors and specialists working with them before we filmed."

The actors worked with choreographer **Celia Rowson-Hall** to bring to life the unique Shaker prayer rituals. "Mona shared several illustrations with me that depicted hundreds of Shakers praying in these beautiful formations that we did our own interpretation of at the end of the film. I also knew that Martha Graham's 'Appalachian Spring' was inspired by the Shakers so that choreography was in the back of my mind as well," she says. "There was an evolution of the movement, so when Ann is in Manchester, it's raw, searching, and by the time they were in America, I wanted the choreography to land in this very clean, realized, almost distilled version of itself."

"Our interpretation of the Shaker movements led us to these ideas of physical language: gestures often center on relieving pain—sometimes by taking on another's burden, sometimes

by drawing from a higher spirit and passing that energy along,” Fastvold notes. “It’s supposed to be prayer and worship, so it was about finding those stories within the movements. For us, that meant seeing the movements not just as physical acts, but as a form of communication—embodied expressions of care, faith, and shared experience.”

“I’ve done a lot of dancing, but not like this,” says Seyfried. “Getting to indulge in these harrowing scenes through dance and singing live made me feel closer to the character and who she was.”

Having looked at drawings of movements from the Shaker archives, Fastvold and Rowilson-Hall turned to their research for the rehearsal workshops. “We built a slow progression of what movement should feel like from these drawings of hundreds of Shakers dancing in circular movements while they used hand gestures to convey spiritual release,” says Fastvold. “What we couldn’t deduce from the drawings we improvised.”

For the cast these workshops were revelatory, creating a palpable group energy that electrifies on screen. “It was important to create this sense of unity between Amanda and the rest of the cast because I wanted there to be a love and tenderness between Mother Ann and her flock,” says Fastvold. “You read about the Shakers and see them as grim and sexless or lacking intimacy but what I came to understand was quite the opposite: There was passion and joy in their prayer and movements — the Shakers really loved each other.”

Says Rowilson-Hall, “I imagined what it would have been to be a woman at that time, and to have this fervent desire to connect with something larger than oneself and create a life that one didn’t see available — I just channeled that through movement. It was important that these movements were pouring out of or into her.”

For DP Rexer, he and his team were tasked with capturing the complex choreography, often in tight spaces. “As the film goes on, we want the audience to feel like they’re being brought into Ann’s flock among her worshippers. The dance sequences are that way as well,” he says. “You’ve got coverage for all of the choreography, but then the camera becomes an active participant and joins in the dance. My A-cam operator Sam Ellison, who was also my second unit DP, is amazing and would be in the scenes as a dancer constantly and you really feel it,” Rexer says. “And that was really important for us. Every one of the dance sequences has a crane element and a handheld element.”

Seyfried says that while some of their toughest shooting days involved filming the dances, it brought cast and crew even closer together. “It was like God was in the room, protecting us,” she says. “Sometimes it felt like we were in slow motion because we all knew what we had to do. We were all in it together, just like the Shaker movement.”

The editorial process reflected the same spirit of communal instinct and discovery. Editor **Sofía Subercaseaux** explains that it all came together in a very instinctual way. For the ‘Beautiful Treasures’ dance sequence specifically, “there was so much story,” she says. “We had four different versions of the dance and then six or seven scenes to be intercut. That process really shaped everything else we did.” Subercaseaux would first identify the strongest moments from each take, then fine-tune timing. “That first big edit kept guiding the rest. I’d ask Daniel [Blumberg] for another chorus, and he’d adapt the song and send me something longer. We had so much footage to work with — it was a very free process.”

Shaker sound and song

After winning the Oscar in 2025 for his score for *The Brutalist*, **Daniel Blumberg** went directly into creating the music for *The Testament of Ann Lee*. Taking a dozen traditional Shaker melodies as a starting point, Blumberg transformed his source materials into a boldly imaginative set of songs and score that drives the film throughout its two-hour duration.

Fastvold and Blumberg had worked together on *The World to Come*, which was the London-based musician's first motion picture score. "Our collaboration on that was unconventional for director and composer, and Daniel spent a lot of time on set developing and writing the score," says Fastvold. "He was also sending me long improvisations — I like the way we create together because there's always a lot of back and forth."

Blumberg was deeply involved in making *Ann Lee*, having worked with Fastvold since early 2024 on musical sketches for cast and choreographer to workshop to, and he remained on set for the whole summer shoot, rehearsing and recording the actors on location. "I knew from the beginning of this project that music and movement were going to be a big part of the story," says Fastvold. "The Shakers lived their lives like a musical, often breaking into song and dance when they felt moved by the Holy Spirit. It became a question of how to combine music, hymns and movement in a way that supported the reality of the characters."

Before the script was completed, Fastvold and Blumberg studied the Shaker archive of hymns, finally settling on twelve which the musician-composer would reimagine for the film's song movements; additionally, he composed three new songs for the film (one of which unfolds over the end credits featuring Blumberg himself dueting with Seyfried). "I'm a songwriter so it felt very natural to create the songs for this film", says Blumberg, "Mona encouraged me to work in a similar way I do with my (song) records".

"The hymns are like the heartbeat of the film," Fastvold says. "While they originate from centuries-old traditions, our goal was to reinterpret them through a contemporary lens - to preserve their emotional depth while crafting a sound that feels distinctively original and integral to the film's world."

Considering the underlying instrumentation for song and score, Blumberg says, "I used a very specific palette for this film but tried to push everything to its absolute extreme. The Shaker movement and *Ann Lee* were so radical and the story covers so much dramatic ground that the instrumentation had to stretch a long way. This is definitely the most intense process and experimental work I've ever been part of."

Invoking the phenomenon of glossolalia or speaking in tongues, he assembled close to a hundred singers from different backgrounds – esteemed vocal improvisers (Maggie Nicols, Shelley Hirsch), groups of amateur singers helmed by extreme vocalist Phil Minton, choirs of trained classical singers - to create a wordless cacophony of voices. To this he added tuned percussion - hand bells, church bells, vast metal bell plates - which toll spectrally through the film - and the celeste, a keyboard with metal plates that is operated by a hammer, also known as the bell piano. Finally at the climax of the film a distorted electric guitar solo shreds through the otherwise acoustic instrumentation.

"Musically, I'd never heard these instruments before in the way Daniel uses them — it was magic," says Seyfried. "He's taking these hymns that were written hundreds of years ago and with a very unique thumbprint turning them into something modern that we can experience anew."

Costume drama(tics)

A historical period drama set in pre-industrial Manchester and pre-Revolutionary America required hundreds of costumes. Polish-born costume designer **Małgorzata “Gosia” Karpiuk** (*The Zone of Interest*) designed most of the garments worn in the movie by hand.

“She’s a magician and wizard,” says Fastvold. “Wherever I turned she would be hand-stitching something, because very few costumes were rented for the movie. Everyone on Gosia’s team worked like a good Shaker.”

“Gosia’s work is so beautiful,” adds Morrison. “She built so many of the pieces herself and then sourced other elements from costume houses all over the world. It was quite a feat.”

Seyfried’s costumes were restrictive and confining, requiring many layers, including a leather cape that fell to her ankles, which made dancing and moving in formation during the movement sequences especially challenging.

“Mastering the accent was one thing, but the costumes brought you over the finish line when it came to feeling like you could exist in this world between action and cut,” says Seyfried. “Gosia sees the bigger picture in terms of costuming for hundreds of people, but she’s also microscopic in detail in the most incredible way.”

Bonded for life: Ann’s film family

Bringing Fastvold’s vision to life required true community spirit and full collaboration across all departments. “It’s an incredibly scrappily-made film that we ended up shooting all over the world without enormous resources,” says producer Andrew Morrison. “Mona has such a singular vision. It’s also a reflection of all of the relationships in her life and how meaningful those are.”

Adds DP Rexer, “The entire shoot was around 34 days and the only way a film of limited means is successful is if the art department, wardrobe, camera, everyone, all work together constantly,” he says. “It’s sort of like being in this incredible camp where, you’re all going out and having dinner together and you’re still talking about the work. And Mona knows exactly what she wants. Because she was an actor she also knows how to talk to actors and bring out their best. She just makes it enjoyable to be on set and makes it safe for both cast and crew. Amanda jokingly calls her ‘Mother Mona’ and it’s true.”

He also revealed a bonus BTS fact: “Almost every one of the crew members acts in the movie including me,” says Rexer. “I don’t like being in front of the camera but I’m the guy who comes out and greets Lewis and brings him back into the community at one point. And when my son was coming to visit me, Mona had him play one of the guys going after Amanda at the end.” Morrison notes that they wouldn’t have gotten the production off the ground without the right lead actor as their anchor. “The ensemble starts with Amanda,” he says. “She modulates the weight of that in an incredible way and just put her whole self into Ann.”

The challenging, multi-faceted role has left a lasting impression upon Seyfried. “Playing Ann has definitely changed me more than anything else has in a long time,” she says. “I think this role came at the exact right time in my life for me to really use it. For example, one day we did a scene where I got to speak in tongues, which was just me making up s---. An actor’s dream, really. I have done things in this movie that I will never be asked to do again. I used so much of my own energy and I’ve released so much of it that I feel like I’m lighter in a way.

“This whole movie, you've never seen anything like it,” she continues. “What we're trying to portray between these characters and in this religion, this movement and what thrusts these people on their journey, it's magic to me.”

Filming one of Seyfried's favorite and most taxing scenes led to a magical (and memorable) dance party break. “It's a part of a montage of me losing my kids and making my kids, and the dance is just so brutal,” she says. “The emotion behind it is so indulgent for an actor, but heartbreaking. It was some of my favorite work I've ever done.”

Rexer says they could tell their cast was overtaxed, but asked for one final take. “She was exhausted, the dancers were exhausted. Sam Ellison, who was operating on that sequence, was exhausted. We said, ‘One more take,’ and Amanda said to me, ‘If we do one more, you just have to do one favor for me.’ I said, ‘What's that?’ She says, ‘You have to tell the sound editor to play this track at the end.’ I said, ‘Alright.’ So we talked to sound. She does one more take, it's unbelievable, all the dancers like collapse at the end of it. And then comes the dance track.”

“I had the sound engineer play ‘I'm Gonna Be (500 Miles)’ by The Proclaimers,” says Seyfried. “I was drenched in sweat, we're all in our costumes, exhausted, but we took a moment to let go.”

Adds Rexer, “And everybody, cast and crew, all get out on the dance floor and dance together. Amanda knew that she needed that release, but we all needed that release. Mona's out there, I'm out there, Sam's out there, everybody. That's the type of leadership where they recognize what cast and crew need and do it in their own way.”

Ann Lee's lasting legacy

The Shaker sect grew — first in England and then in America, because its adherents, standing in rigid defiance to the evangelical Church of England, loved confessing their sins in the form of ecstatic movements pioneered by Lee.

The Shakers stopped converting adults in the late 1800s; at the peak of their movement prior to the Civil War, there were 6,000 members. As of 2025, only three practicing Shakers exist — they all reside at the Sabbathday Lake Shaker Village in New Gloucester, Maine. This is the last active Shaker community in the World.

“The Shakers were ahead of their time in terms of their maternal and brotherly-sisterly approach to co-existing together,” says Fastvold. “The social equality aspect of the movement lives on today, to say nothing of the Shaker aesthetic in building and furniture design — the beauty of its simplicity, making something that can last forever. Ann's legacy lies in the radical pursuit of trying, and believing in, your vision — something any artist working with limited resources can relate to.”

Seyfried remains fascinated by Ann and The Shakers' imperfect but inspiring ideals. “It was a utopia of sorts to a lot of people. Everybody was equal, everybody had a job. They prayed all the time and made everything that they could possibly need,” she marvels. “They were completely self-reliant and they maintained that for centuries. Mother Ann shows us how community can save us, how we are not here to live our lives on our own path, but to protect and support others. It's fascinating, inspiring and it's beautiful in its purity.”

ABOUT THE FILMMAKERS

Mona Fastvold – Director, Writer, Producer

Mona Fastvold is an Academy Award® nominated director / writer, based in New York and Oslo. She made her directorial debut in 2012 with *The Sleepwalker*, which went on to premiere at Sundance in U.S. competition. *The Sleepwalker* was co-written by Brady Corbet (who also starred). Corbet and Fastvold continued their close collaboration with *The Childhood of a Leader*, which premiered at the Venice Film Festival, where it won Best Director and Best First Feature, and earned Fastvold an Independent Spirit Award Nomination.

Fastvold frequently writes for and in collaboration with several directors, including Brady Corbet and Laure de Clermont-Tonnerre. She co-wrote *The Brutalist* with Corbet, which premiered at the 2024 Venice Film Festival winning the Silver Lion Award. *The Brutalist* was nominated for ten Academy Awards®, including Best Original Screenplay for Fastvold and Corbet (winning the Academy Award® for Best Actor, Best Original Score, and Best Cinematography), nine BAFTA Awards (winning Best Director, Best Actor, Best Cinematography and Best Original Score), and seven Golden Globes®, including Best Screenplay - Motion Picture for Fastvold and Corbet, (winning Best Motion Picture – Drama, Best Director – Motion Picture, Best Actor – Motion Picture – Drama).

Fastvold directed her second feature *The World to Come*, starring Katherine Waterston and Vanessa Kirby. The acclaimed film premiered in official competition at the 2020 Venice Film Festival. Fastvold is a member of the Academy of Motion Picture Arts & Sciences.

BRADY CORBET – Writer

Brady Corbet is a writer, director and actor. Brady made his feature directorial debut in 2015 with *The Childhood of a Leader*, starring Academy Award® nominee Bérénice Bejo and Robert Pattinson. The film was lauded with critical acclaim and decorated at the Venice Film Festival with the Orizzonti Best Director Award and Luigi De Laurentiis Lion of the Future Award for Best Debut Film.

His previous directing effort was the short film *Protect You + Me*, which won an award at the 2009 Sundance Film Festival and was shot by legendary cinematographer Darius Khondji. His second feature film, *Vox Lux*, starring Academy Award® Winner Natalie Portman and Academy Award® Nominee Jude Law was hailed by critics after it premiered in competition at the 2018 Venice Film Festival, London Film Festival and Toronto International Film Festival.

Corbet directed and co-wrote the BAFTA, Golden Globe® and Academy Award® winning film *The Brutalist*, starring Academy Award® winner Adrien Brody, Academy Award® nominee Felicity Jones and Academy Award® nominee Guy Pearce. The film was received with universal acclaim at the 2024 Venice Film Festival in competition, winning the Silver Lion Award for Best Director.

As an actor, Corbet has worked with world class filmmakers such as Michael Haneke, Olivier Assayas, Ruben Östlund, Noah Baumbach, Lars Von Trier, Gregg Araki, Lisa Cholodenko and Antonio Campos, among many others.

DANIEL BLUMBERG – Composer

Daniel Blumberg is a London-based composer and artist. He is best known for his Academy Award® and BAFTA winning score for *The Brutalist* (dir. Brady Corbet, 2024). He also composed music for the forthcoming film *Sotto Le Nuvole* (dir. Gianfranco Rosi). He has released three solo albums on Mute and is a visual artist who draws with silverpoint.

WILLIAM REXER, ASC – Director of Photography

William Rexer, ASC is a director of photography of feature films, tv series, commercials, documentaries, and music videos. He is represented by The Gersh Agency.

Currently, he is finishing post on the film *The Family McMullen*, directed by Ed Burns. His most recent work includes *Millers in Marriage* by Ed Burns.; *Long Bright River* with Amanda Seyfried; *The Crowded Room* with Tom Holland; and Ryan Murphy’s “Halston” with Ewan McGregor; Jordan Peeles’s “Hunters”, season 1 and 2 with Al Pacino; “The Loudest Voice” with Russell Crowe, Siena Miller and Naomi Watts; “The Tick”; Ed Burn’s “Public Morals”; and “The Get Down” for Baz Luhrmann.

His previous feature films include: *Under Blue Suburban Skies*, by Ed Burns; *Friends with Kids*, directed by Jennifer Westfeldt; *Ceremony*, by Max Winkler; *The Accidental Husband*, directed by Griffin Dunne; *I Think I Love My Wife*, directed by Chris Rock; *Prime*, directed by Ben Younger; Griffin Dunne’s *Fierce People*; and Ed Burn’s *Newlyweds*.

His camera work includes participation in such films as Martin Scorsese’s *Il Mio Viaggio in Italia* and Michael Moore’s *Fahrenheit 911*. His documentaries include Griffin Dunne’s *Joan Didion: The Center Will Not Hold*; Tom Zimny’s *The Promise* and the Grammy award winning *Wings for Wheels: The Making of Born To Run*; Ricki Stern and Anne Sundberg’s *The Trials of Darryl Hunt*; Peter Gilbert’s *With All Deliberate Speed*; *Blue Note: A Story of Modern Jazz* (GRAMMY nomination); *Side by Side, AIDS and Zimbabwe*; and *Neglect Not the Children* (Emmy Nominee).

He has made music videos for OK Go, Beyonce, Bruce Springsteen, Bob Dylan, David Byrne and Mobe.

SAMUEL BADER – Production Designer

Samuel Bader is a New York–based production designer whose work reflects a lifelong passion for creating vibrant, layered and authentic narrative worlds.

Most recently, Bader designed Ed Burns’ long-awaited *The Family McMullen* and is currently in production on an untitled feature directed by Arkasha Stevenson and produced by Lars Knudsen.

With over a decade of experience contributing to major studio features and series, Bader has worked as a set designer, art director, illustrator and researcher on projects by filmmakers including Steven Spielberg, Jim Jarmusch, Todd Haynes, Julie Taymor and Steven Zaillian. Other recent credits of his include “Ripley” (2024), “And Just Like That...” (2021–2023) and *The Father of the Bride* (2022).

Originally trained as an oil painter and life drawer, Bader brings his fine art sensibilities and instincts to every project, infusing his sets with a painter’s eye for composition and texture alongside a sense of proportion and scale gained through drawing from life.

A Midwest native, Bader is represented by The Gersh Agency.

SOFÍA SUBERCASEAUX – Editor

Sofía Subercaseaux is a Chilean editor based out of New York City. She has worked with Chilean Filmmaker Pablo Larrain in his last two films, *El Conde* (Venice 2023) and *Maria* (Venice 2024), and they are currently working on his limited series “Mis Muertos Tristes”.

She began her career editing Sebastian Silva's *Crystal Fairy* (Sundance Best International Film 2013). She continued collaborating with Silva on *Nasty Baby* (Sundance 2015), *Tyrel* (Sundance 2018), *Fistful of Dirt* (Telluride 2019) and *Rotting in the Sun* (Sundance 2023), for which she received an Indie Spirit Award nomination for best editing. She also edited Antonio Campos' *Christine* (Sundance 2016), *The Devil All the Time* (2020), and his series “The Staircase” (2023).

She has edited a number of other independent films such as Nicolas Pesce's *Piercing* (Sundance 2018), as well as the documentaries *Dina* (Grand Jury Prize - Sundance 2017 / Best Feature - IDA awards) and *Mala Mala* (Tribeca 2014), for which she received a US Social Impact Media Award for Best Editing.

In 2017, she was named one of the “25 new faces of Film” by Filmmaker Magazine and in 2024, she was honored as one of Variety's 10 Artisans to watch at SCAD Film festival.

ISABELLA ODOFFIN, CDG, CSA – Casting Director

Forthcoming

CELIA ROWLSON-HALL – Choreographer

Celia Rowlson-Hall is a multidisciplinary artist who fuses narrative storytelling, modern dance, and film—creating a genre all her own. Rowlson-Hall is a prolific and widely sought after choreographer and movement director. Upcoming films include *The Drama*, *The Plague*, and *Merv*. Recent films include *Smile 2*, *After Yang*, *X*, *Aftersun* (A24), *Birds of Paradise*(Amazon), *Chapter One* of *Vox Lux* (Neon), and *The Fits*(Oscilloscope). Her TV work includes HBO's *The Staircase*, two seasons of *Ziwe* (Showtime), *John Mulaney's Sack Lunch Bunch* (Netflix), and *The Other Two* (HBO Max). She has also choreographed music videos for artists David Byrne, Alicia Keys, Coldplay, Bleachers, MGMT, Romy, and many others.

Celia's debut feature, *MA*, which she wrote, directed, choreographed, and starred in, premiered at the Venice Film Festival in 2015. It went on to play at over 40 festivals worldwide, winning numerous awards, including the Breakthrough Audience Award at AFI Film Festival. Celia's vast body of short form work has garnered a variety of awards, including an Emmy nomination, and have screened at festivals such as Sundance, Venice, SXSW, SFIFF, Dance on Camera at Lincoln Center. In April 2025, she brought her unique approach for the first time to the stage with *SISSY*, starring Marisa Tomei, Lucas Hedges, and Zoë Winters at Baryshnikov Arts.

MAŁGORZATA KARPIUK – Costume Designer

Since 2009, Małgorzata Karpiuk has designed costumes for feature films, documentaries, series, music videos, and TV theaters. Her portfolio as a costume designer includes notable works such as the Oscar®-nominated *Quo Vadis, Aida?*, the Sundance-premiering *Dolce Fine Giornata*,

the series “Blinded by the Lights”, and Radiohead's music video 'I Promise'. She also designed the costumes for *The Zone of Interest*, directed by Jonathan Glazer, which won both the Grand Prix and the FIPRESCI Prize at the Cannes Film Festival, as well as two Oscars® — Best International Feature Film and Best Sound.

STEPHANIE PASICOV – Hair and Makeup Designer

Forthcoming

KAPLAN MORRISON

Kaplan Morrison is a New York-based production company established in the fall of 2023 by co-founders Andrew Morrison and David Kaplan. Collectively as producers, their films have played major film festivals around the world, including Cannes, Venice, Berlin, Sundance, NYFF, and TIFF.

Kaplan Morrison’s most recent feature, Brady Corbet’s *The Brutalist*, premiered to universal acclaim at the 2024 Venice Film Festival where it received the Silver Lion Award for Best Director. It was distributed by A24 in the US, and Focus Features internationally. It went on to be nominated for 10 Academy Awards®, including Best Picture, winning three (Best Cinematography, Best Original Score, and Best Actor).

INTAKE FILMS

Intake Films is a London based independent film production company dedicated to impactful storytelling that pushes creative boundaries and brings unique, compelling narratives to the global stage.

Intake Films first gained critical acclaim for its BIFA award-winning psychological drama *The Silent Twins* starring Letitia Wright and Tamara Lawrance. The film had its premiere at the 2022 Cannes Film Festival after being nominated for the prestigious ‘Un Certain Regard’ award. Intake also produced the directorial debut of writer-director Wyatt Rockefeller, *Settlers*, a daring sci-fi western which was released theatrically in 2021.

More recent titles include Brady Corbet’s Oscar® and BAFTA winning *The Brutalist*, starring Adrien Brody, Felicity Jones and Guy Pearce, written by Corbet and Mona Fastvold. The film premiered at the 2024 Venice Film Festival, where it was awarded the Silver Lion for Best Director.

Joshua Horsfield, Managing Director of Intake Films, has also served as Executive Producer on *Military Wives*, *In the Shadow of the Moon*, *Outside the Wire*, *My Fault: London* and *The Penguin Lessons*. His upcoming credits as Executive Producer include Drake Doremus’ *Next Life* and Shane Meadows’ *Chork*.

ABOUT THE CAST

AMANDA SEYFRIED

Amanda Seyfried received both Academy Award® and Golden Globe® nominations for her portrayal of 'Marion Davies' in David Fincher's critically acclaimed film, *MANK*. The script was written by Fincher's late father, Jack Fincher, and is a biographical drama about screenwriter Herman J. Mankiewicz and his development of the screenplay for *Citizen Kane*. The film was awarded one of AFI's Top Movies of the Year, and it was nominated for Golden Globe® and Academy Awards® in the category of Best Motion Picture.

Notably, for her portrayal of 'Elizabeth Holmes' in Hulu's "The Dropout", Seyfried won an Emmy® Award, Golden Globe® Award, and Critics Choice Award, and she was selected as one of Time magazine's TIME100 for 2022. The series, which debuted on March 3, 2022, focuses on Holmes, founder of the medical testing start-up Theranos, and her rise and fall in the tech industry after it was revealed that none of the tech worked. Seyfried was also a producer on the series and received a 2023 PGA Award nomination alongside Elizabeth Meriwether, Michael Showalter, Rebecca Jarvis, and Victoria Thompson, among others.

Upcoming, Seyfried will star in *The Housemaid*, a psychological thriller based on Freida McFadden's New York Times bestselling novel. The film is set for release on December 25, 2025.

Most recently, Seyfried starred in the film *Seven Veils* in which she is reunited with her *Chloe* filmmaker Atom Egoyan. She plays 'Jeanine,' an earnest theater director who's been given the daunting task of remounting her former mentor's most famous work, the opera "Salome." The film premiered at the Toronto International Film Festival on September 9, 2023, opening in theaters on March 7, 2025. Seyfried also serves as an executive producer and stars as "Mickey" in "Long Bright River", a limited series based on Liz Moore's New York Times bestselling novel. The series premiered on March 13, 2025.

In 2023, Seyfried co-starred in "The Crowded Room", alongside Tom Holland. Created by Akiva Goldsman, the 10-episode series premiered on June 9, 2023.

In 2021, Seyfried starred as 'Catherine Claire' in *Things Heard & Seen*. Directed by Shari Springer and Robert Pulcini, the horror thriller is based off Elizabeth Brundage's novel *All Things Cease to Appear*. She also starred as 'Julie' in Amy Koppelman's indie, *A Mouthful of Air*, alongside Paul Giamatti and Amy Irving.

Seyfried first captured the attention of audiences and critics alike in her breakthrough performance as 'Sophie Sheridan' in *Mamma Mia!* which was released in 2008. The film, directed by Phyllida Lloyd, garnered a Golden Globe® nomination and grossed more than \$600 million. Ten years later, in 2018, she reprised her role in *Ol Parker's Mamma Mia: Here We Go Again*, which grossed over \$400 million.

In 2018, she starred as 'Mary Mensana' opposite Ethan Hawke in Paul Schrader's critically acclaimed film, *First Reformed*. The film first premiered at The Venice Film Festival and went on to earn an Independent Spirit Award nomination and AFI's "Movie of the Year" award.

Seyfried transformed into 'Linda Lovelace' in Millennium/Radius Films' *Lovelace*, a drama directed by Rob Epstein and Jeffrey Friedman. The film premiered at Sundance in 2013, and starred Peter Sarsgaard and Sharon Stone.

Seyfried once again displayed her vocal talents as 'Cosette' in Universal's musical film adaptation of *Les Miserables* in 2012. Tom Hooper directed the film, also starring Anne

Hathaway, Hugh Jackman, and Russell Crowe. The film earned Academy Award®, Golden Globe®, SAG, and BAFTA nominations and grossed over \$400 million internationally.

In 2010, Seyfried starred alongside Channing Tatum in the box office hit, *Dear John*, the adaptation of the Nicolas Sparks bestseller, from director Lasse Hallstrom with a script by Jamie Linden. The film grossed more than \$100 million worldwide and is the third highest opening film to date for Sony Screen Gems.

In 2009, Seyfried starred opposite Julianne Moore in *Chloe*, an Atom Egoyan-directed thriller which premiered at the Toronto Film Festival. Her second film at the festival that year was the cult classic, *Jennifer's Body*, where she starred opposite Megan Fox.

Seyfried's other screen credits include her role opposite Adam Driver in Noah Baumbach's film, *While We're Young*. She has worked with Seth MacFarlane on two films, *Ted 2* and *A Million Ways to Die in the West*. She lent her voice to 20th Century Fox's animated film, *Epic*, alongside Beyonce and Christoph Waltz. Seyfried starred opposite Justin Timberlake in Andrew Niccol's *In Time* and opposite Vanessa Redgrave in *Letters to Juliet*.

In 2015, Seyfried had her off-Broadway debut in the Second Stage Theatre production of Neil LaBute's play *The Way We Get By*, directed by Leigh Silverman. On the small screen, Seyfried received critical praise for her role as Sarah Henrickson in the Golden Globe® nominated "Big Love."

A Pennsylvania native, Seyfried started her career by modeling at the age of 11. She soon turned to acting and landed her first contract role in 2000 as Lucy Montgomery on *At the World Turns*. In 2002, *All My Children* signed her to the contract role of Joni Stafford. Her big break, though, was in 2004's *Mean Girls* where she co-starred with Lindsay Lohan and Rachel McAdams. She followed that film with Sundance Film Festival Favorites *Nine Lives*, and Nick Cassavetes' *Alpha Dog*, alongside Justin Timberlake, Sharon Stone and Bruce Willis.

Seyfried is currently Lancôme's global ambassador, alongside Julia Roberts, Lily Collins, Kate Winslet, Penelope Cruz, and Isabella Rossellini. She is an avid supporter of the non-profit organization Best Friends Animal Society which is the home of the largest no kill sanctuary in the United States. She and her husband Thomas Sadoski are also heavily involved with INARA, an organization that provides access to medical assistance to children impacted by war.

THOMASIN MCKENZIE

Forthcoming

LEWIS PULLMAN

Lewis Pullman is an Emmy®-nominated actor known for his distinctive talent and remarkable range, effortlessly inhabiting a wide variety of roles.

He recently wrapped production on Graham Parkes' *Wishful Thinking* alongside Maya Hawke. The film tells the story of a volatile couple who discovers their emotional state has supernatural consequences on the world around them. The pair must decide whether to fight for their relationship or accept that their powerful connection might be doing more harm than good. Pullman also serves as an Executive Producer on the project, the first under his Buckwild Pictures banner.

Upcoming, Pullman will be seen in the adaptation of *Remarkably Bright Creatures*, based on Shelby Van Pelt's bestselling novel. He joins an all-star cast including Academy Award® winner

Sally Field, Jayne Houdyshell, and Jenny Slate in this heartwarming story about the unlikely friendship between a grieving widow and a remarkably intelligent octopus.

Pullman was most recently seen on the big screen in Marvel Studios and Disney's *Thunderbolts** which premiered in May alongside a stacked ensemble, which includes Florence Pugh, Sebastian Stan, David Harbour, Julia Louis-Dreyfus and Wyatt Russell. In the film, Pullman emerged as a breakout star for his portrayal of Bob Reynolds — better known as Sentry — a character whose internal struggle with his dark alter ego, the Void, makes him one of the most complex and unpredictable figures in the Marvel universe. The film has grossed over \$480 million at the Worldwide Box Office.

He starred opposite Brie Larson in the highly acclaimed series, “Lessons in Chemistry”. Based on the National Bestseller of the same name, the show takes place in the early 1950s and follows Elizabeth Zott (Larson), whose dream of being a scientist is put on hold in a society deeming that women belong in the domestic sphere, not the professional one. When Elizabeth finds herself pregnant, alone and fired from her lab, she musters the ingenuity only a single mother has. Pullman plays Calvin Evans, Larson's love interest in the show. For his role in the series, Pullman was nominated for an Emmy Award, Critics' Choice Award and Indie Spirit Award for Supporting Actor.

Previously, Pullman starred opposite Eliza Scanlen in Laurel Parmet's *The Starling Girl*. The film tells the story of seventeen-year-old Jem Starling (Scanlen) who struggles with her place within her Christian fundamentalist community, but everything changes when her magnetic youth pastor Owen (Pullman) returns to their church. The film debuted at the 2023 Sundance Film Festival in the Dramatic Competition to positive reactions, with Pullman receiving praise for his nuanced and charismatic performance.

Pullman played an integral part in the 2022 box office hit, *Top Gun: Maverick*. He starred opposite Tom Cruise, playing a Navy fighter pilot named Bob who is being mentored by Tom Cruise's “Maverick.” Directed by Joseph Kosinski, also starring Miles Teller, Jennifer Connelly, and Ed Harris, the film debuted on Memorial Day Weekend 2022 to a domestic box office record of \$160 million and international of \$139 million. It became the highest-grossing film of 2022 with a total box office of \$557 Million Worldwide and garnered three Academy-Award® nominations, including for Best Picture.

Pullman's other previous credits include: Dito Montiel's *Riff Raff*; Gary Dauberman's *Salem's Lot*; Austin Peter's *Skincare*; *Outer Range*; William Friedkin's *The Caine Mutiny Court-Martial* starring alongside Kiefer Sutherland; George Clooney's mini-series, “Catch 22”; *Pink Skies Ahead* directed by Kelly Oxford; *Them That Follow* opposite Walton Goggins, Olivia Colman, and Kaitlyn Dever; and Drew Goddard's *Bad Times At The El Royale* opposite Cynthia Erivo, Jeff Bridges, Jon Hamm, and Dakota Johnson where he played the scene-stealing hotel manager.

STACY MARTIN

Over the past decade, Stacy Martin has pathed a diverse, and impressive, career in both French and English language cinema.

Martin's debut role was in Lars von Trier's provocative film *Nymphomaniac Volume I & Volume II* (2012). Martin played a self-diagnosed nymphomaniac called ‘Joe’ (played in later life by Charlotte Gainsbourg) recounting her erotic experiences to the man who saved her after a beating. Martin was picked from obscurity for the part, starring opposite a stellar cast that

includes Shia LaBeouf, Willem Dafoe, Christian Slater, Stellan Skarsgard, Uma Turman and Jamie Bell.

Nymphomaniac was released as two separate films and evoked a mixture of acclaim and outrage across the world. In October 2013, Martin was picked as a Screen Star of Tomorrow and a year later, announced as one of the BAFTA Breakthrough Brits. She was also nominated in the 'Best Actress' category at The Bodil Awards which is voted for by Danish film critics for *Nymphomaniac*.

Last year, Martin reunited with the award-winning Director Brady Corbet for a third time in his monumental epic *The Brutalist*. When visionary architect László Toth (Adrien Brody) and his wife Erzsébet (Felicity Jones) flee Europe to rebuild their legacy and witness the birth of modern America, their lives are changed forever by a mysterious and wealthy client (Guy Pearce). *The Brutalist* is an epic saga and a powerful love story spanning thirty years, written by Brady and his partner Mona Fastvold, with a cast that also includes Raffey Cassidy, Joe Alwyn, Emma Laird and Alessandro Nivola. The film premiered at the Venice Film Festival to huge critical acclaim, with Brady being honoured with the Silver Lion award for Best Director and has gone on to receive BAFTA, Golden Globes, Critics' Choice and Academy Award nominations across the board.

Martin's previous projects with Brady Corbet includes his acclaimed directorial debut *The Childhood of a Leader*, co-starring alongside Robert Pattinson, Tim Roth and Berenice Bejo, and *Vox Lux*, starring alongside Jude Law and Natalie Portman, which focuses on a pop star and how an unusual set of circumstances brings about unexpected success.

Martin has worked with many acclaimed international film directors and is a regular on the international film festival circuit. In 2019 she joined the Venice jury led by Lucretia Martel and joined revered French Director Claire Denis in the Cinéfondation jury in Cannes earlier that year.

Her other notable film credits include *High Rise* by Ben Wheatley, *The Electrical Life Of Louis Wain* from Will Sharpe, *Godard Mon Amour* by Michel Hazanavicius, *The Tale of Tales* from Matteo Garrone, *Bonnard, Pierre Et Marthe* by Martin Provost, *Moliere's Last Stage* by Olivier Py, *The Night House* by David Bruckner and *All The Money in the World* from Ridley Scott.

On TV, Martin starred in the mini-series "The Serpent", inspired by real events, and following the story of serial killer conman Charles Sobhraj and the remarkable attempts to bring him to justice. Martin starred alongside a cast that includes Tahar Rahmin and Jenna Coleman.

Martin has been a long-time ambassador for the luxury fashion house Louis Vuitton having previously fronted campaigns for Miu Miu.

TIM BLAKE NELSON

Tim Blake Nelson is a celebrated actor, writer, director, and producer.

This fall, he will co-star in FX's new drama series "The Lowdown" starring Ethan Hawke and created by Sterlin Harjo, set in Nelson's native Tulsa, Oklahoma. For film, he will star in the title role of the independent feature, *Bang Bang*, playing an aging boxer, whose glory days are long past.

As a writer, this September he will world-premiere his new play, *And Then We Were No More*, in an Off- Broadway engagement at La MaMa. In it, a lawyer is forced to represent a prisoner deemed 'beyond rehabilitation' and destined to perish in a newly developed machine designed to execute 'without pain.' This December, he will also publish his second novel, *Superhero*, a biting and highly entertaining look into the making of a mega-commercial

Hollywood comic book movie. His debut novel, *City of Blows*, another exacting look at Hollywood productions and personalities, was published in 2023 by Unnamed Press.

A veteran actor, Nelson has nearly 100 screen credits, including Steven Spielberg's *Lincoln* and *Minority Report*, Joel & Ethan Coen's *O Brother, Where Art Thou?* and *The Ballad of Buster Scruggs*, Terrence Malick's *The Thin Red Line*, Guillermo del Toro's *Nightmare Alley* and *Pinocchio*, *Colossal*, *Old Henry*, *Syriana*, *Fantastic Four*, *Holes*, *The Bricklayer*, *Donnie Brasco*, *Just Mercy*, *The Incredible Hulk*, *The Sound and the Fury*, *As I Lay Dying*, *Meet the Fockers*, and *Captain America: Brave New World*.

For television, Nelson received a Critics' Choice nomination for his role as "Looking Glass" in the Emmy- and Peabody Award-winning "Watchmen". His other recent TV credits include "Poker Face", Guillermo del Toro's Cabinet of "Curiosities", and the animated series "Lost Ollie".

Nelson has worked extensively in New York theatre as both a playwright and an actor. His most recent play, *Socrates*, an intimate portrait of the ancient Greek philosopher, premiered at The Public and starred Michael Stuhlbarg. He made his NYC playwriting debut in 1996 with the Obie Award-winning *The Grey Zone*, a Holocaust drama that he later adapted into an award-winning film starring David Arquette, Steve Buscemi, Mira Sorvino, and Harvey Keitel. MCC also premiered his 1998 play *Anadarko*. His debut play, *Eye of God*, was also adapted for film by Nelson and was nominated for the Grand Jury Prize for Dramatic Feature at Sundance and an Independent Spirit Award. As a stage actor, Nelson has starred Off-Broadway in Shakespeare in the Park's *A Midsummer Night's Dream*, *Richard III*, and *Troilus and Cressida*. Additional off-Broadway credits include *Mad Forest*, *The Beard of Avon*, *Oedipus*, *Innocents' Crusade*, *An Imaginary Life*, and Mac Wellman's *Dracula*, among others.

As a filmmaker, Nelson has directed five features, four of which he also wrote, including *Leaves of Grass*, starring Edward Norton, Keri Russell, Richard Dreyfuss, and Susan Sarandon; *Anesthesia* starring Sam Waterston, Kristen Stewart, Glenn Close, Gretchen Mol, and Corey Stoll; and *O*, a modern adaptation of Othello starring Mekhi Phifer, Josh Hartnett, and Julia Stiles. He is now in post-production on his latest film as writer-director, *The Life and Deaths of Wilson Shedd*, which will star Amanda Seyfried, Scoot McNairy, Wunmi Mosaku, Missi Pyle, and Nelson.

Nelson was born and raised in Tulsa, Oklahoma. He is a graduate of Brown University and the Juilliard Theater Center's four-year actor training program. Nelson currently resides in New York City with his wife. They have three sons.

CHRISTOPHER ABBOTT

Christopher Abbott will soon be seen starring opposite Florence Pugh in the highly anticipated limited series adaptation of John Steinbeck's novel "East of Eden" for director Garth Davis and writer/showrunner Zoe Kazan. Abbott also starred in Yorgos Lanthimos' Oscar®-winning feature *Poor Things* with Emma Stone, Willem Dafoe and Mark Ruffalo; Justin Anderson's film adaptation of Deborah Levy's Man Booker Prize-nominated novel *Swimming Home* alongside Ariane Labed, Mackenzie Davis and Nadine Labaki; and Christopher Andrews' *Bring Them Down* opposite Barry Keoghan, which premiered at TIFF in 2024.

Other feature credits include *Wolf Man* directed by Leigh Whannell, Zachary Wigton's *Sanctuary* opposite Margaret Qualley (premiered at Toronto International Film Festival in 2022), Jerrod Carmichael's directorial debut *On The Count Of Three* (premiered at the Sundance Film Festival in 2021), John Michael McDonagh's *The Forgiven* opposite Ralph Fiennes (premiered at the Toronto International Film Festival in 2021), Mona Fastvold's *The World To Come* with

Katherine Waterston and Vanessa Kirby (premiered at the Venice Film Festival in 2020), Brandon Cronenberg's thriller *Possessor* opposite Andrea Riseborough (premiered at the Sundance Film Festival in 2020), Lawrence Michael Levine's meta-drama *Black Bear* with Aubrey Plaza (premiered at the Sundance Film Festival in 2020), Damien Chazelle's *First Man*, Nicolas Pesce's *Piercing*, Jamie Dagg's *Sweet Virginia*, Trey Shults' *It Comes at Night*, JC Chandor's *A Most Violent Year*, Mona Fastvold's *The Sleepwalker* and Sean Durkin's *Martha Marcy May Marlene*.

In 2015, he was named by *Variety* as one of the "10 Actors to Watch" following his portrayal of the title role in Josh Mond's award-winning film *James White*. His performance garnered Abbott "Best Actor" nominations from both the Independent Spirit and Gotham Awards.

In 2023, Christopher starred in the Off-Broadway revival of John Patrick Shanley's play *Danny and the Deep Blue Sea* with Aubrey Plaza at the Lucille Lortel Theatre. He made his Broadway debut in John Guare's *The House of Blue Leaves*. Other theatrical work includes *The Rose Tattoo* at The Williamstown Theatre Festival, Lucy Thurber's *Where We're Born* at The Rattlestick Theatre, Annie Baker's *John* at The Signature Theatre and Sam Shepard's *Fool for Love* at The Williamstown Theatre Festival.

Abbott was also nominated for a Golden Globe® Award in the "Best Actor" category for his lead role in Hulu's limited series adaptation of Joseph Heller's classic novel "Catch-22" directed by George Clooney.

EXECUTIVE PRODUCER
HEATHER NODELMAN
THE BURGER FAMILY
MARC ISERLIS

CO-EXECUTIVE PRODUCERS
CARSON ROWLAND TYLER KONNEY
AUSTIN CAMMARANO CAMERON ZAHAND
EDEN BURKE GUO JIARUI
GRACE KENDAL

ANN LEE *AMANDA SETFRIED*
WILLIAM LEE *LEWIS PULLMAN*
MARY PARTINGTON / NARRATOR *THOMASIN McKENZIE*
JAMES WHITTAKER *MATTHEW BEARD*
ABRAHAM STANDERIN *CHRISTOPHER ABBOTT*
NANCY LEE *VIOLA PRETTEJOHN*
JOHN HOCKNELL *DAVID CALE*
JANE WARDLEY *STACY MARTIN*
JAMES WARDLEY *SCOTT HANDY*
JOHN TOWNLEY *JEREMY WHEELER*
PASTOR REUBEN WIGHT *TIM BLAKE NELSON*
DEACON TALMADGE BISHOP *DANIEL BLUMBERG*
ANN'S FATHER *WILLEM VAN DER VEGT*
ANN'S MOTHER *MARIA SAND*
ANN LEE (12 YRS) *MILLIE ROSE CROSSLEY*
ANN LEE (6 YRS) *ESMEE HEWETT*
WILLIAM LEE (10 YRS) *HARRY CONWAY*
WILLIAM LEE (4 YRS) *BENJAMIN BAGOTA*
CHIEF MAGISTRATE TIDESWELL *SCOTT ALEXANDER YOUNG*
GEORGE WHITEFIELD *GEORGE TAYLOR*
RICHARD HOCKNELL *JAMIE BOGYO*
CAPTAIN SMITH *MATTI BOUSTEDT*
MR. CUNNINGHAM *ALEXIS LATHAM*
MRS. CUNNINGHAM *SHANNON WOODWARD*
PATSY *LARK WHITE*
MR. SHATTUCK *ROY McCREREY*
MRS. SHATTUCK *VIKTÓRIA DÁNYI*
ELIZABETH HALE *NATALIE SHINNICK*
YOUNG MOTHER *MADDIE BROWNING*
DUTCHMAN *MARTIN O'REGAN*
INFIRMARY GUARD *FRANCIS McBURNEY*
CONSTABLE #1 *ALEX GREGOR*
CONSTABLE #2 *CHRIS JACKSON*
JAILER *LUKAS JOHNE*
JAILER #2 *ÁRON HAVASI*
ISMATE *FREYA EDMONDES*
CLERGYMAN *OWEN GOOD*
OLDER DECKHAND *JAMES HOGG*
YOUNG DECKHAND #1 *DAVID FJALLBRANT*
YOUNG DECKHAND #2 *MELKER APPEL*
BUILDER *LAURENT WINKLER*
RUFFIAN #1 *ZACH ZAMSKY*
RUFFIAN #2 *JACK LeGOFF*
TOWNLEY WOMAN *MAGGIE NICOLS*
YOUNG SHAKER WOMAN *CHRISTINA LEONARDI*
SHAKER SINGER *JOSEPHINE FOSTER*
ADAM *SASHA BATES*
EVE *MATTIE VOGLER*
ANGEL *EMILY LEONA ROSE*
LEND WOMAN *VIVIEN PITI*
JACOB *GERGELY CSERHÁTI*

FEATURED DANCERS
BETTINA ROSE JÚRAK KATALIN LÓRINC

MANCHESTER DANCERS
ZITA THURY ESZTER PETRÁNY ERISTÓF DEÁK
AUDE-MARIE BOUCHARD VIKTOR SZERI ANNA SZILVÁSI
CINTIA MOHAI CSABA VARGA EYAN FISK
DORINA MATYER LILIANA BOZSÁNYI MÁTYÁS KOVÁCS
EMESE CUHORKA PATRIK PERJÉSI ZSÓFI LISZKAI
DÁNIEL DRAGOS EGIN MAC DONNCHA SÁRA FODOR
KRISZTIÁN KELEMEN KRISZTINA BAUMGARTNER GERGELY CSERHÁTI
BENCE KIRICZA

NISKAYUNA DANCERS
JOE ALEGADO NERTA ZAHAVI ERISZTIAN SZILAGYI
VIVIEN FERECZ TIMEA LAZA GYULA CSEREPES
ADÉL JUHÁSZ GÁBOR ÁDÁM IVANOV GABRIELLA BAGSÓ
WALTER LEON AXELLE SECHAO ÁRON DARABONT
GÁBOR KINDL ESZTER GÁL ANDRÁS DÉRI
NÓRA HORVÁTH DÁVID MIKÓ NÓRA LITTLE
FLÓRA FRANK VIKTOR BANKA JÓZSEF HÁMOR 'JOCÓ'
BARNABÁS HORKAY FANNI MÉSZÁROS ERIKA VASAS

ASSOCIATE PRODUCER
S A B R I N A B R E W E R

LINE PRODUCER	<i>JUDIT SÓS</i>	MAIN UNIT FLOOR SECOND ASSISTANT DIRECTOR	<i>MÁRK KATONA</i>
PRODUCTION MANAGER HU	<i>ANDRÁS PÉTER VÍZ</i>	BASE THIRD ASSISTANT DIRECTOR	<i>BARBI KISIGNÁCZ</i>
FIRST ASSISTANT DIRECTOR	<i>BÉLA BAGOTA</i>	THIRD ASSISTANT DIRECTOR	<i>CSABA CSORTOS</i>
KEY SECOND ASSISTANT DIRECTOR	<i>EDINA GALGÓCZ</i>	KEY SET PA	<i>SÁRA KOLLÁR</i>
		MAIN UNIT PAs	<i>ZSOMBOR PAPP</i>
CASTING CONSULTANT US	<i>CASSANDRA KULUKUNDIS</i>		<i>BÁLINT BÁN</i>
CASTING ASSOCIATE	<i>JOANNA STURROCK</i>		<i>PANNA PETŐCZ</i>
CASTING DIRECTOR HU	<i>BEA NEMESHÁZI</i>		<i>GERGÓ SZOTÁK</i>
DANCE CASTING DIRECTORS HU	<i>BEA EGYED</i>	ADDITIONAL MAIN UNIT PA	<i>ANDRIS HORNEK</i>
	<i>JENNA JALONEN</i>	CAST PA 1	<i>FANNI BONIVÁRT</i>
INTIMACY COORDINATOR	<i>JENNA JALONEN</i>	CAST PA 2	<i>CINTIA RÉPÁSI</i>
		ADDITIONAL CAST PA	<i>PETRA PALLAGI</i>
1ST ASSISTANT CHOREOGRAPHER	<i>NATALIE SHINNICK</i>	SET PAs	<i>KITTI VEZSE</i>
ASSISTANT CHOREOGRAPHERS	<i>BETTINA ROSE JURAK</i>		<i>BARNABÁS BERGENDI</i>
	<i>RYAN VANCOMPERNOLLE</i>		<i>LILI ZELLES</i>
ASSOCIATE CHOREOGRAPHER	<i>GREGORY LAU</i>	PA	<i>ÁBEL KOMLÓS</i>
		ADDITIONAL SET PA	<i>MISI MAGENHEIM</i>
DIALECT DESIGNER AND COACH	<i>TANERA MARSHALL</i>	CROWD AD	<i>BRÚNÓ HEGEDŰS</i>
LATIN CONSULTANT	<i>JUAN DOPICO</i>	TRINEEL	<i>ROBERTINA BÍRÓ</i>
2ND UNIT PRODUCTION MANAGER	<i>ATTILA PLUHÁR</i>	2ND UNIT DIRECTOR	<i>BRADY CORBET</i>
PRODUCTION COORDINATORS	<i>NIKI ENGLERT</i>	ADDITIONAL 2ND UNIT DIRECTOR	<i>MADDIE BROWNING</i>
	<i>ESZTER HALÁSZ</i>		
ASSISTANT PRODUCTION COORDINATOR	<i>LEVENTE BARBORIK</i>	2ND UNIT FLOOR 1ST AD	<i>KRISTÓF LÁZÁR</i>
ASSISTANT PRODUCTION COORDINATOR (PREP)	<i>SZANDI PAPP</i>	2ND UNIT FLOOR 2ND AD	<i>GERGELY TÓTH</i>
TRAVEL & ACCOMMODATION COORDINATOR	<i>JUDIT BIHARI</i>	2ND UNIT 3RD AD	<i>DÁNIEL CSÓRGÓ</i>
ASSISTANT ACCOMMODATION COORDINATOR	<i>DAISY GYÖRE</i>	2ND UNIT SET PA	<i>DÁNIEL VÉGH</i>
CAR PAs	<i>ZSOLT DOBOZY</i>	2ND UNIT CAST PA	<i>PANNA GEDEON</i>
	<i>ZSUZSA DARÁNYI</i>	2ND UNIT SET PA	<i>GERGELY ORBÁN</i>
	<i>ZOLTÁN 'ROZI' ROZGONYI</i>	2ND UNIT ADDITIONAL SET PAs	<i>FRIGYES MOHÁCSI</i>
PRODUCTION INTERN	<i>SIMON KERÉKES</i>		<i>ZSÓFI MAKKOS</i>

STUNT COORDINATOR	<i>GÁSPÁR SZABÓ</i>
ASSISTANT TO STUNT COORDINATOR	<i>VIKTOR SZABADOS</i>
HORSE STUNT COORDINATOR	<i>LÁSZLÓ JUHÁSZ</i>
STUNT PERFORMER (ANN LEE STUNT DOUBLE)	<i>KLAUDIA BOGDÁNFI-TÓTH</i>
STUNT PERFORMER (JAMES WHITTAKER STUNT DOUBLE)	<i>BEC GEORGES</i>
STUNT PERFORMER (JOHN HOCKNELL STUNT DOUBLE)	<i>LAJOS JARABEK</i>
STUNT DOUBLE	<i>JÁNOS KÓKAI</i>

STUNT PERFORMERS		
<i>ENIKŐ FOLÓP</i>	<i>DÁNIEL DARÓCZI</i>	<i>MÁTÉ MOLNÁR</i>
<i>ANETT KISS</i>	<i>RÓBERT PAPDI</i>	<i>DÁNIEL HERNÁDI</i>
<i>RENÁTA SLOMINSKI</i>	<i>TAMÁS HIRT</i>	<i>MÁTÉ NOVINECZ</i>
<i>ZSOLT NAGY</i>	<i>EDVIN TÓTH</i>	<i>LÁSZLÓ DEMÉNY</i>
<i>ZOLTÁN DONGÓ</i>	<i>ATTILA KRIZSER</i>	<i>KÁROLY BAKSAI</i>
<i>DÁVID KRACHLER</i>	<i>PÉTER MURÁNYI</i>	<i>DÁNIEL GERGÓ</i>
<i>KRISTÓF NAGY</i>	<i>BOGLÁRKA JUHÁSZ</i>	<i>GYÖRGY SZÁNTÓ</i>
<i>GÁBOR TÓTH</i>	<i>DÁNIEL GERZSENYI</i>	<i>ZOLTÁN KENDRA</i>
<i>VIKTOR SOKORAI</i>	<i>ISTVÁN RUBÓCZKI</i>	<i>GERGÓ JORDÁN</i>
<i>GERGELY KUN</i>	<i>GYÖRGY KIVÉS</i>	<i>NORBERT KOVÁCS</i>
<i>PÉTER MOLNÁR</i>	<i>MIRJAM LÓRINCZI</i>	<i>BALÁZS BOLKÉNY</i>
<i>JÁNOS NAGY</i>	<i>ZOLTÁN SZÁNTÓ</i>	<i>BENCE NAGY</i>
<i>ISTVÁN MÁJER</i>	<i>PATRIK KOVÁCS</i>	<i>GÁBOR DYLSKI</i>
<i>PÉTER KÖRTVÉLYESSY</i>	<i>KINGA TÓTH</i>	<i>TÍMEA SPANKÓ</i>
<i>PÉTER FÖLDING</i>	<i>EDINA VANDERER</i>	<i>GÁSPÁR TÉRI</i>
	<i>KINGA KIVÉS</i>	

KEY STUNT RIGGER	<i>IMRE FERENCZI</i>
STUNT RIGGER 1	<i>ÁDÁM GÁSPÁR</i>
STUNT RIGGER 2	<i>DÁNIEL DOBSZAY</i>
STUNT SAFETY	<i>ÁDÁM SZABÓ</i>

ASSISTANT COSTUME DESIGNER	SZOFI BONGSÉR	
COSTUME SUPERVISOR	MÓNIKA KISS	
COSTUME COORDINATOR	BALÁZS RUDOLF	
WORKSHOP COORDINATOR	ÁKOS TANÁSZI	
CROWD SUPERVISOR	TIMI ASZMANN	
SET SUPERVISOR	ADRIENN FERENCZ	
TRUCK SUPERVISOR	EMESE KOCSIS	
ADDITIONAL TRUCK SUPERVISOR	MELINDA FERENCZ	
BUYER	MÁRK LIBSCHER	
PRINCIPAL DRESSERS	EMESE GOTTSCHALL	
	ISTVÁN SZIGETVÁRI	
	KATALIN LÁSZLÓ	
	LETICIA BARTOS	
PRINCIPAL DAILY DRESSER	KATA ZUBOR	
CROWD COSTUME	MILÁN BREDÁCS	
	LAURA SALLAY	
	VIOLA BORSOS	
	RÁKHEL VARGA	
	IMRE ALBERT KISS	
ADDITIONAL DRESSER	NIKI VERESS	
KEY TAILOR (WORKSHOP)	ILDIKÓ PREISINGER	
SEAMSTRESSES	SZILVIA FÜZESI	
	MARIANN HORVÁTH	
	ANDREA CUCER	
	DÓRA MADAY	
BREAKDOWN ARTIST	BALÁZS SASVÁRI	
COSTUME DRIVER	FERENC WEISZ	
DAILY CROWD COSTUME	KAMILLA TÓTH	
	DÁVID VÁRDAI	
	ANNA RUDOLF	
	EMESE PIRITYI	
HAIR AND MAKEUP SUPERVISOR	ANNA TÖRJTÉK	
KEY MAKEUP	ORSOLYA MURÁNYI	
KEY HAIR STYLIST	NOÉMI VARRÓ	
HAIRSTYLIST (PRINCIPALS)	BARBARA BERKI	
TRAINEE (PRINCIPALS)	RÉKA WOLF	
CROWD SUPERVISOR	NIKOLETT KERSELITS	
CROWD TRAINEE	EMMA NEVELÓS	
CROWD HAIR STYLISTS		
TÜNDE TYUKÁSZ	KRISZTINA BALÁZS	DOMINIKA HELMECZI
BORBÁLA BAKOS	ZSÓFIA GYÖRGY	DÓRA CZIGÁNY
VIKTÓRIA CSATÁRI	MELINDA MEZŐ	ZITA NAGY
ENIKŐ SZIKSZAI	RÓZSA POZSÁR	KRISZTINA FEHÉR
EDUÁRD VÖRÖS	ROZÁLIA SZEGEDI	LÁSZLÓ SZALAI
MÓNIKA SZABÓ	SZILVIA FEHÉRNÉ KOPCSÓ	ÉVA HORVÁTH
	DÓRA SÁRKÓZI	
ADDITIONAL CROWD HAIR STYLIST	NÓRA TAUZ	
CROWD MAKEUP ARTISTS	SZABINA SZÉL	
	MARIANN TÓTH	
	EMESE METTLER	
	ZITA RAJÓ	
	ATTILA TAMÁS	
PROSTHETIC	BALÁZS NOVÁK	
SCRIPT SUPERVISOR	LUCA TERÉNYI	
2ND UNIT SCRIPTER	KINGA KOVÁCS	
KEY LOCATION MANAGER	BENDEGÜZ HARMATH	
LOCATION MANAGER	ÁRON MAILATH	
ASSISTANT OF LOCATION MANAGER	DÁVID UNGVÁRI	
LOCATION SCOUTER	GERGŐ BAKOS	
UNIT MANAGER	DOMONKOS SZÁSZ	
UNIT COMPANY HEAD	ZSOLT MOLNÁR	
UNIT MANAGER ASSISTANT	GABRIELLA MÁTÉ	
UNIT SUPERVISOR	ZSOLT DOBÁK	
UNIT FLOOR MANAGER	ZSOMBOR PAPP-VÁRY	
UNIT ASSISTANTS	DÁVID DOBÁK	
	PÉTER GYÖRGY	
	GERGELY BAKOS	
	GÁBOR BALÁZS	
	ISTVÁN LEÉB	
	ATTILA SIRÁK	
	KRISZTIÁN NEMESKÉRI	
FUEL OPERATOR	ZSOLT SPITZER	
Genny OPERATOR	GÁBOR TÓTH	
HEAD OF UNIT SET CLEANER	TAMÁS ZOMBORI	
HEAD OF SECURITY	LÁSZLÓ JOÓ	
SECURITY COORDINATOR	ZOLTÁN SPISÁK	
KEY SECURITY COORDINATOR	OLIVÉR SOÓS	
SECURITY SET COORDINATOR	PÉTER FÁRI	

SECURITY

<i>TIBOR NAGY</i>	<i>CSABA SELMECZI</i>	<i>ZOLTÁN HAJDÚ</i>
<i>RICHÁRD NAGY</i>	<i>ZÉTÉNY SELMECZI</i>	<i>GYULA KURUCSÓ</i>
<i>ISTVÁN SZABADICS</i>	<i>ANDRÁS CZIMBAL</i>	<i>CSABA SZILI</i>
<i>ISTVÁN DANKÓ</i>	<i>ATTILA KOTHENC</i>	<i>BERNADETT GACS</i>
<i>RICHÁRD SOHÁR</i>	<i>RÓBERT BERECSKI</i>	<i>BERNADETT SPISÁK</i>
<i>TÜNDE POMIKULA</i>	<i>ZSOLT SINKÓ</i>	<i>ÁKOS FÁRI</i>
	<i>AXEL HREPKA</i>	

SFX SUPERVISORS	<i>TAMÁS KISS</i>
	<i>MÁRTON FARKAS</i>
SFX COORDINATOR	<i>ZOLTÁN ZAGYVA</i>
SFX STANDBY	<i>NORBERT FEKETE</i>
SFX TECHNICIANS	<i>GÁBOR KESZEI</i>
	<i>LÁSZLÓ</i>
	<i>KÁLMÁN TELEKI</i>
	<i>HENRIK SZABÓ</i>
PYROTECHNICIAN SUPERVISOR	<i>FERENC TÖRÖK</i>
PYROTECHNICIANS	<i>PÉTER THUMMERER</i>
	<i>GERGELY GOMBÁS</i>
	<i>FERENC GOMBÁS</i>
	<i>ATTILA ÉRCZKÓVI</i>
	<i>PÉTER BULAI</i>

ON-SET VFX PRODUCER	<i>ANIKÓ VAJDA-GRÁNICZ</i>
ON-SET VFX SUPERVISOR / PRODUCTION	<i>ISTVÁN VAJDA 'SPIGI'</i>

HEAD OF TRANSPORT	<i>ZSOLT SOMOGYI</i>
TRANSPORT CAPTAIN	<i>ZSOLT NYERKY</i>
TRANSPORT COORDINATORS	<i>DOMINIKA RÁCZ</i>
	<i>TAMÁS WIMMER</i>
	<i>DÁNIEL KISS</i>
	<i>TAMÁS KOSZTOLÁNYI</i>

DRIVERS

<i>ATTILA HARMATH</i>	<i>ATTILA KOZIOROWSZKI</i>	<i>BENCE RAUSZ</i>
<i>ANDRÁS NÉMETH</i>	<i>KÁROLY SZÁLAS</i>	<i>SÁNDOR NAGY</i>
<i>CSABA BARKÓ</i>	<i>SÁNDOR SIKLÓSI</i>	<i>SZILÁRD PÁL</i>
<i>TIBOR BOR</i>	<i>TAMÁS WIMMER</i>	<i>ZOLTÁN DUDÁS</i>
<i>ROLAND HŰVÖS</i>	<i>ISTVÁN MOCSÁRI</i>	<i>LEVENTE NYÍRÓ</i>
<i>LÁSZLÓ TÓTH</i>	<i>ATTILA ÉRSEK</i>	<i>GYÖRGY GAZDAG</i>
	<i>JÁNOS VARGA</i>	

HEAD OF FACILITY VEHICLE	<i>ZSOLT BAJCZÁR</i>
PRODUCTION VEHICLE COORDINATOR	<i>DÁNIEL HENTER</i>
BASE FACILITY OPERATOR	<i>GÁBOR 'SÓNI' HORVÁTH</i>
SET FACILITY OPERATOR	<i>GYULA MÁRTONYI</i>

HEALTH AND SAFETY SUPERVISOR	<i>NORMANN CZUNYI</i>
HSA MANAGER, ACCOUNT	<i>ANITA CZUNYINÉ</i>
PRODUCTION DOCTOR	<i>SZABOLCS TALPAI DR.</i>
OFF SET MEDICAL COORDINATOR	<i>DORKA SZALAI DR.</i>
NURSES	<i>ÁGNES ÁBRAHÁM</i>
	<i>SZILVESZTER PÁL</i>
	<i>BARNABÁS BÁNKUTI</i>
	<i>JOHANNA VADKERTI</i>
	<i>KAMILLA PETI</i>
	<i>BLANKA PERGEL</i>
	<i>BENEDEK GÁL</i>
	<i>DORKA ÜRGE</i>
	<i>RÉKA GÁL</i>
	<i>ANNAMÁRIA HÁRSY</i>
	<i>BENCE RIGÓ</i>

AMBULANCE DRIVERS	<i>EMIL SIMKÓ</i>
	<i>MÁRK RONTÓ</i>

FIRE CHIEF	<i>FERENC SCHWEIER</i>
FIREFIGHTERS	<i>LÁSZLÓ BRISKI</i>
	<i>ATTILA SZABÓ</i>
	<i>ZOLTÁN NAGY</i>
	<i>GYÖRGY PIRICSI</i>
	<i>DÁVID SÁRVÁRI</i>

HEAD OF CATERING	<i>GÁBOR SZELECZKY</i>	PRODUCTION ACCOUNTING	<i>KRISZTINA BÉRDY</i>
CHEFS	<i>MÁTÉ BENGI</i> <i>GORÁN VLASITS</i> <i>MÁTÉ FAZEKAS</i>	ASSISTANT ACCOUNTANTS	<i>DÓRA BÁNFALVI</i> <i>SÁNDOR KLAJ</i> <i>JUDIT KASTNER</i>
CATERERS	<i>DOROTEA ZAILAC</i> <i>GÁBOR VARGA</i> <i>GERGÓ SZATHMÁRI</i>	HUNGARIAN TAX COMPLIANCE EXPERT	
AUDITORS	<i>ZITA BOGNÁR</i> <i>ORSOLYA TÓTH</i>	OT / ONBOARDING SOFTWARE	<i>ANDRÁS SÓS</i> <i>ZOLTÁN TÓKEY</i>
AUDITOR ASSISTANT	<i>ÁGNES SZÉL</i>	POST PRODUCTION ACCOUNTING	<i>AFTER THE CIRCUS LIMITED</i>
		FINANCIAL CONTROLLER	<i>GERAINT JONES</i>
		POST PRODUCTION ACCOUNTANT	<i>AARON WARHAM</i>
		IMMIGRATION COORDINATOR	<i>JÁNOS PRIHODA</i>
		PERSONAL ASSISTANT TO AMANDA SEYFRIED	<i>KENDRA BAUDE</i>

S W E D I S H U N I T

SUPERVISING LINE PRODUCER	<i>SASKIA DUFF</i>	SOUND RECORDIST	<i>LINUS GIDSTEDT</i>
SERVICE LINE PRODUCER	<i>PAUL BLOMGREN DOVAN</i>	BOOM OPERATOR	<i>NICOLAS GAMBOA</i>
LINE PRODUCER	<i>FENG WAN</i>	COSTUME SUPERVISORS	<i>CAMILLA OLAI LINDBLOM</i> <i>SANNA NYSTROM</i>
PRODUCTION MANAGERS	<i>ISHAK ASSIA AND TESS TAMMER</i>	COSTUME ASSISTANTS	<i>HILDA JUNKER</i> <i>JENNIFER BRODÉN</i> <i>ANDREAS NILSSON</i> <i>MATILDA WESSLÉN</i> <i>HEGE RIKSFJORD HÅDELL</i>
BOAT CONSULTANT	<i>BERNARD TULP</i>	HAIR AND MAKEUP ARTIST	<i>THERESE SANDERSSON</i>
PRODUCTION COORDINATOR	<i>FRIDA LÅMBER</i>	HAIR AND MAKEUP ASSISTANTS	<i>LINDA BOIJE AF GENNÁS</i> <i>SAMIRA STRÖM</i> <i>JENNIE WIKLUND</i> <i>JESSICA SVENSSON</i> <i>JENNIE SCHUBERT</i> <i>FANNY RÅTZ SIMONSEN</i> <i>HELENE NORBERG</i> <i>JESSICA CEDERHOLM</i> <i>MARINA RITVALL</i>
PRODUCTION ASSISTANT	<i>MOA ASTRÉ</i>	LOCATION MANAGER	<i>MÅRTEN CAROLUSSON</i>
PRODUCERS' ASSISTANTS	<i>TOVE DANDENELL</i> <i>NATALIE WALDERT</i>	LOCATION ASSISTANTS	<i>ADAM CAHILIG</i> <i>HENRIK GÖRANSSON</i> <i>HAYAT DAOUD</i>
1ST ASSISTANT DIRECTOR	<i>YVONNE LUNDIN</i>	GRAFF	<i>BEATRICE HA</i>
2ND ASSISTANT DIRECTOR	<i>SOFIA OLSSON</i>	RUNNERS	<i>CAROLINE DUVEHOLT</i> <i>GUSTAV JOHANSSON</i> <i>LOVE LUNDGREN</i> <i>KALLE WANNERSKOG</i> <i>GUSTAV WALDÅS</i> <i>GUSTAV JOHANSSON</i> <i>ELIAS BERGGREN</i> <i>LOUISE HANSEN</i>
EXTRAS COORDINATOR	<i>DENNIS LINDBOM</i>	NIGHT WATCH	
EXTRAS ASSISTANTS	<i>JOHAN JOHANSSON</i> <i>STINA EMANUELSSON</i> <i>PERLA HEIEFORT</i>	FLOOR RUNNERS	
ART DIRECTOR	<i>KRISTINA SANDFORS</i>		
PROP MASTERS	<i>MALIN HOLSTRÖM</i> <i>PETER HOLMGREN</i>		
SET DRESSER	<i>EMELIE BERGSTRÖM</i>		
PROP ASSISTANTS	<i>MOIRGAN NORDLIE</i> <i>ALEXANDRA SEWELL</i>		
PROP MASTER ASSISTANT	<i>SOFIA GUSTAFSSON</i>		
STANDBY PROP	<i>ERIK SVALIN</i>		
ASSISTANT CAMERA	<i>ALEX KRISTOFFERSSON</i>		
CLAPPER LOADER	<i>HAMPUS BRINK</i>		
VIDEO ASSISTANT	<i>LUKAS ÖSTERGREN</i>		
GAFFER	<i>JONAS ELMQVIST</i>		
BEST GIRL	<i>SANNA KARACSONY</i>		
SPARKS	<i>DANIEL MARKSTRÖM</i> <i>KA NICASTRO SEGERBERG</i> <i>MARCUS HANSSON</i> <i>CARL PETERSSON</i> <i>VIKTOR VIKSTRÖM</i> <i>JOCKE KROMÉR</i> <i>PETER MAGNUS NILSSON</i> <i>ANDREAS MÅNSSON</i> <i>CHRISTIAN IRESTAD</i>		
KEY GRIP	<i>NICLAS HOLMBERG</i>		
GRIP ASSISTANT	<i>AKIRA ANDERSSON</i>		

H A N C O C K U N I T

1ST AD	<i>MATTHEW DEMATTIA</i>	SOUND MIXER	<i>JOSEPH CUNNINGHAM</i>
PAs	<i>MAYA NEWMAN</i> <i>EVAN KMEC</i> <i>ALEXANDER LYCETTE</i>	GAFFER	<i>SCOTT RAMSEY</i>
ART DIRECTOR	<i>MICHAEL BEDARD</i>	ELECTRIC	<i>KEITH MCNICOLAS</i> <i>DTLAN KELLY</i>
SET DECORATOR	<i>LAYLA STOVER</i>	KEY GRIP	<i>SALVATORE CASTELLI</i>
PROPMASTER	<i>HENRY DOLAN</i>	GRIPS	<i>RON MORALES</i> <i>EDDIE EAGAN</i>
SCENIC ARTISTS	<i>MARIKO NUMAGUCHI</i> <i>REBECCA PERRENOD</i>	KEY COSTUMERS	<i>BEGOÑA BERGES</i> <i>RYAN WILBAT</i>
ART RESEARCHER	<i>ANA LINS</i>	SET COSTUMER	<i>ERIN NORA PELLNAT</i>
SPECIALITY CARPENTER & CONSULTANT	<i>MICHAEL BURRET</i>	HAIR DEPARTMENT SUPERVISOR	<i>LAYNA ROBERTS</i>
ART PA	<i>JACK GLANTZ</i>	MAKEUP DEPARTMENT SUPERVISOR	<i>BRENNA MCGUIRE</i>
1ST AC	<i>JOHN LARSON</i>	ADDITIONAL MAKEUP ARTIST	<i>CHRISTALLA PHILLIPOU</i>
2ND AC	<i>JAMISON HENSON</i>	ADDITIONAL CASTING	<i>CHRISTINA LEONARDI</i>
LOADER	<i>MATTHEW VAN DECKER</i>	INTIMACY COORDINATOR	<i>COLLEEN HUGHES</i>
STEADICAM	<i>MICHAEL J. BURKE</i>	BTS PHOTOGRAPHY	<i>JEN STEELE</i>
2ND UNIT 1ST AC	<i>FILIPP PENSON</i>		
2ND UNIT 2ND AC	<i>JOSHUA BOTE</i>		

SHOT ON LOCATION AT
H A N C O C K S H A K E R V I L L A G E
with thanks to
DIRECTOR & CEO *CARRIE HOLLAND*
DIRECTOR OF HOSPITALITY *KRISTIE JACOBSON*
DIRECTOR OF ENGAGEMENT *MICHAEL CROTTY*

POST PRODUCTION

POST PRODUCTION SUPERVISOR *SASKIA DUFF*
 DELIVERY SUPERVISOR *ROLAND LEWIŃSKI*
 POST PRODUCTION COORDINATOR *ANTON BLAUBACH*
 1ST ASSISTANT EDITORS *LEEDA YAZDI*
LAYLA PIGOTT
 1ST ASSISTANT EDITOR (HU) *DÓRA VASZILY*

POST PRODUCTION SERVICES

By
 THE POST REPUBLIC

COLOURIST *MÁTÉ TERNYIK*
 DI SUPERVISOR *HERBERT BUTLER*
 DI OPERATORS *ANNA KRINITCINA*
PAUL ARMAND
 SOUND SUPERVISOR AND RE-RECORDING MIXER *STEVE SINGLE*
 SOUND DESIGNER AND RE-RECORDING MIXER *ANDY NEIL*
 MUSIC EDITOR *DANNY ALLIN*
 ADR EDITOR *ROB WALKER*
 FX EDITOR *MARKUS STEMLER*
 ASSISTANT SOUND EFFECTS EDITOR *BETH GRAINGER*
 FOLEY *COOPER SOUND*
 FOLEY SUPERVISOR *STEVE BURGESS*
 FOLEY ARTIST/EDITOR *DYLAN BURGESS*
 AUDIO ENGINEER *MAXIM ROMASEVICH*
 HEAD TECHNICIAN SOUND *MARKUS WURSTER*
 HEAD OF PICTURE *THOMAS LEHMANN*
 MASTERING PRODUCER *GUNSU ÇİFTÇİ LAU*
 MASTERING AND QC *STEFFEN SCHUCHHARDT*
JACQUELINE VOGT
 EXECUTIVE PRODUCER *MICHAEL REUTER*
 HEAD OF PRODUCTION *PAUL MACKMAN*
 POST PRODUCERS *CORNELIUS SHEA*
GUNSU ÇİFTÇİ LAU
 POST COORDINATOR *LARA RAINERI*
 OFFICE MANAGER *IDA NDONI*
 OFFICE ASSISTANTS *HATTHAM MAKSOSA*
DOM POOTS
 ADR CASTING *PHOEBE SCHOLFIELD*
 ADR SERVICES *krADR*
GOLDCREST POST NY
BLEAT POST PRODUCTION
 TEMP MIX RECORDED AT *BLEAT POST PRODUCTION*
 LOCALISATION SERVICES PROVIDED BY *DELUXE*
 TECH SUPPORT SERVICES BY *MOTION PICTURE ENTERPRISES*

VISUAL EFFECTS

By
 AUTOMATIK VFX

VFX EXECUTIVE PRODUCER *SEBASTIAN BARKER*
 VFX SUPERVISOR *DES ANWAR*
 HEAD OF PRODUCTION *PAUL MACKMAN*
 VFX PRODUCER *TOBY LANGLEY*
 VFX LINE PRODUCER *GABRIELA GONCALVES*
 VFX COORDINATOR *HARRY LAKE*
 HEAD OF VFX EDITORIAL *GEORGE MYER*
 VFX EDITOR *GERRY KIRBY*
 HEAD OF 3D *GUILLAUME JULIEN*
 ASSET TD *JAMES ROBSON*
RICHARD GOODCHILD
 CG GENERALISTS *RICHARD VOSPER CAREY*
BENJAMIN STEVULIAK
 MATCHMOVE TD *AKSHAY KRISHNAN*
 HEAD OF FX *DOMINIC CARUS*
 FX TD *SERGIO GARCIA*
 DMP ARTIST *RICHARD TILBURY*
 HEAD OF 2D *ANDREAS KREIN*
 LEAD COMPOSITOR *MATT CARTER*
 COMPOSITORS *ALLAN TORP JENSEN*
CAROLINE PIRES
EMINE ARKIN
JOSH GOTTO
LUCIA PARIS
ONUR OZGUC
ZAFER ERCEVIK
 HEAD OF PIPELINE *FABIAN GEISLER*
 PIPELINE TD *PATXI AGUIRRE*
PETER NEPP
TOM BEATTIE
 HEAD OF IT *TOMISLAV KAPETANOVIC*
 SENIOR SYSTEMS ADMINISTRATOR *KEITH BARTON*
 SYSTEMS ADMINISTRATORS *ALEX HENSTOCK*
JULES LINK
LUKE MISKELLY
 TRADITIONAL MATTE PAINTER *LEIGH TOOK*
 MATTE CAMERA OPERATOR *LAUREN MURPHY*

MUSIC PERFORMED BY

VOICE *ILANA BLUMBERG*
FREYA EDMONDES
JOSEPHINE FOSTER
SHELLEY HIRSCH
PHIL MINTON
MAGGIE NICOLS
ALAN SPARHAWK
 VIOLIN *ANGHARAD DAVIES*
 HARP *RHODRI DAVIES*
 DOUBLE BASS *JOEL GRIP*
 CELLO *OKKYUNG LEE*
 VIOLIN, OCTAVE VIOLIN, BOWED BELLS *BILLY STEIGER*
 TENOR VIOLIN, BASS VIOLIN, CHURCH BASS, DOUBLE BASS, BOWED BELLS *TOM WHEATLEY*
 CYMBALS, CHURCH BELLS, METAL BELL PLATES, TIMPANI, TUBULAR BELLS, WOOD *STEVE NOBLE*
 ADDITIONAL HANDBELLS *KENICHI IWASA*
 BELL TREE, CELESTE, HAND BELLS, MARK TREE, STEINBERG GUITAR, PIANO, VOICE *DANIEL BLUMBERG*
 ADDITIONAL SINGERS *MONA FASTVOLD*
ADA FASTVOLD-CORBET
GEORGINA VIDETTE REDDY
CARTER FRANCES REDDY
OTTO ALTGELD REDDY
MINNIE JAMES ANTEBI
 HIGH HOLBORN CHAMBER CHOIR
 CONDUCTED BY *EMMA WARREN*
 TRANSCRIPTION BY *HARRY BOULTON*
 ADDITIONAL CHOIR
 CONDUCTED BY *PHIL MINTON*
 ADDITIONAL CONDUCTOR: *EMMA WARREN*

PRODUCED BY *DANIEL BLUMBERG*
ADDITIONAL PRODUCTION *DANNY ALLIN*

RECORDED, ENGINEERED AND MIXED BY *DANIEL BLUMBERG AND DANNY ALLIN*

ADDITIONAL MIXING BY *STEVE SINGLE*

RECORDED AT *DANIEL'S AIRBNB, BUDAPEST*
DANIEL'S FLAT, LONDON
RAK STUDIOS, LONDON
CAMPBELL WORKS, LONDON
SWISS CHURCH, LONDON
RHODRI'S LIVING ROOM, SWANSEA
THE LONDON SYMPHONY ORCHESTRA WAREHOUSE
WITH BELL PERCUSSION, LONDON

RECORDING ASSISTANT AT BELL PERCUSSION *JOE EDWARDS*
RECORDING ASSISTANT AT RAK *ADELE PHILLIPS*

PUBLISHED BY *WARNER CHAPPELL MUSIC*

MANAGEMENT *MARK SLATER*

THANK YOU *ANYA ALLIN*
WALTON FORD
JOE AND JOHN AT BELL PERCUSSION
REBECCA NEWMAN
NERYS PIPE
BRADLEY RAINET
JIM WHITE
SEYMOUR WRIGHT
KORG
NEUMANN
SCHOEFS
SONOSAX
MUSIC DEDICATED TO *CELIA MITCHELL*

D A I L I E S D I G I T A L L A B
By
P O S T O F F I C E F I L M S

HEAD OF DAILIES *VANDA GORÁCZ*
DAILIES OPERATORS *MILÁN NAGY*
DÁVID GERENGSEÉR
HEAD OF TECHNICAL SUPPORT *GÁBOR KÁPLÁR*
TECHNICAL OPERATOR *ÁDÁM KECSKÉS*
POST OFFICE MANAGING DIRECTORS *DAVID JANCÓS*
LILI MAKK
ASSISTANT MANAGING DIRECTOR *GABRIELLA MOLNÁR*

L A B & S C A N N I N G
By
F O C U S F O X

HEAD OF FOCUSFOX STUDIO *GÁBOR FERENCZI*
LAB MANAGER *ÉVA SZILLI*
ARRI SCAN XT SCANNING *SZABOLCS BARTA*
PÉTER MOLNÁR
FERENC SZABADOS
NEGATIVE PROCESSING *GYÖNGYI FÉJJA*
LÁSZLÓ MADÁCSI

ADDITIONAL LAB SERVICES *FOTOKEM*
NFI FILM LAB HUNGARY
KODAK FILM LAB NY

TITLE DESIGNER
SEBASTIAN PARDO

CLEARANCE COORDINATOR HU *SZABINA GTÓRI*
PRODUCTION & SCRIPT CLEARANCES *PHIL BALL, BALLPARK MEDIA*
DELIVERY PAPERWORK *PAPER DELI*

INSURANCE PROVIDED BY *ALLIANZ HUNGARIA ZRT*
INSURANCE BROKERS *MEDIA INSURANCE BROKERS LTD*
TAX CONSULTANTS UK *SHIPLEYS LLP*

COMPLETION BOND SERVICES PROVIDED BY *FILM FINANCES INC.*
COLLECTION ACCOUNT MANAGEMENT BY *FINTAGE COLLECTION ACCOUNT MANAGEMENT UK LTD.*
DISTRIBUTION AND ADVISORY SERVICES *CAA MEDIA FINANCE*

UK LEGAL SERVICES FOR PRODUCTION *SIMONS MUIRHEAD AND BURTON*
RAZWANA AKRAM
BLAISE GAYMER
ANNIKA CHAUHAN

NORTH AMERICAN LEGAL SERVICES FOR PRODUCTION *MANIS RAPKOWSKI LLP*
RANDY MANIS AND
ANDREW GARABEDIAN

LEGAL SERVICES FOR MID MARCH MEDIA LTD *PRZYBECKI & PARTNERS SP. P.*
MONIKA RATAJCZAK
TOMASZ PRZYBECKI

EPK PRODUCER *ANNA BARTÓK*
HEAD OF EPK *ISTVÁN ILLÉS*
BTS CAMERA *LEVENTE HÓDI*
ZOLTÁN PÁLMAI
STILLS PHOTOGRAPHY *BALÁZS GLÓDI*
PUBLICIST *CINETIC MARKETING, EMILIE SPIEGEL*

FOR PROTON CINEMA

FINANCIAL SUPERVISOR *JUDIT FULÓP*
FINANCIAL ASSISTANT *DÓRA SZAPPANOS*
COO *ELZA CSERNUS*
ASSISTANT TO VIKTORIA PETRANYI *ESZTER KOZMA*
ARCHIVE DELIVERY MANAGER *ORSOLYA BÁNKI*
OFFICE MANAGERS *HANGA BÜS*
JÚLIA BODOLAI
LEGAL *CMS CAMERON MCKENNA NABARRO OLSWANG LLP*
DR. ÁGNES SÓLYOM
DR. SZABINA SÓPTEI
DR. GÁBOR BERTÓK
DR. ESZTER TÓRÓK
DR. BENCE BŐSZÖRMÉNYI

INTERNATIONAL SALES
By
CHARADES

SALES AGENTS *CAROLE BARATON*
YOHANN COMTE
PIERRE MAZARS
SALES COORDINATOR *HÉLÈNE ESPEISSE*
LEGAL AND BUSINESS AFFAIRS *PHILIPPE MASSY*
BENJAMIN RUZ
FESTIVALS MANAGER *LÉONARD ALTMANN*
MARKETING *SENA CILINGIROGLU*
JOSEPH PERY
ACQUISITIONS MANAGER AND SALES *LUCIE DESQUIENS*
PRODUCTION MANAGER *PAULINE BOUCHENT PINON*

FOR FILM IVÁST

SENIOR EXECUTIVE INTERNATIONAL CO-PRODUCTIONS *ANTHONY MUIR*
BUSINESS AFFAIRS EXECUTIVE *REBECCA BECKMAN*

THE WOMAN CLOTHED BY THE SUN
PERFORMED BY THOMASIN MCKENZIE
WORDS: THE TESTIMONIES OF THE LIFE, CHARACTER,
REVELATIONS AND DOCTRINES OF OUR EVER BLESSED
MOTHER ANN LEE AND THE ELDERS WITH HER
BY RUFUS BISHOP AND SEB Y. WELLS, HANCOCK, MA (1816)
ADAPTED BY MONA FASTVOLD AND DANIEL BLUMBERG
MUSIC: DANIEL BLUMBERG

BEAUTIFUL TREASURES
PERFORMED BY AMANDA SEYFRIED
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(TREASURES OF THE GOSPEL), RECEIVED AT CANTERBURY, NH (1849)
TRANSCRIPTION: DANIEL W. PATTERSON
THE SHAKER SPIRITUAL (1979)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

HUNGER AND THIRST
PERFORMED BY AMANDA SEYFRIED
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(I HUNGER AND THIRST), ALFRED, ME (1837)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

ALL IS SUMMER
PERFORMED BY AMANDA SEYFRIED AND CAST
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(ALL IS SUMMER) RECEIVED AT GROVELAND, NY (1873); TRADITIONAL
SHAKER SPIRITUAL (CIRCLE MARCH), ENFIELD, NH (1844)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

BOW DOWN O ZION
PERFORMED BY LEWIS PULLMAN
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
RECEIVED BY ELDER OTIS SANBYER
FROM THE SPIRIT OF BETSEY BATES AT SABBATHDAY LAKE, ME
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

I LOVE MOTHER (PRETTY MOTHER'S HOME)
PERFORMED BY LARK WHITE, JOSEPHINE FOSTER AND CAST
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(I LOVE MOTHER, I LOVE HER WAY), NORTH UNION, OH (c.1860)
TRANSCRIPTION: DANIEL W. PATTERSON
THE SHAKER SPIRITUAL (1979)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

DOWN TO THE DEEP
PERFORMED BY AMANDA SEYFRIED
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(DOWN TO THE DEEP AND ROLLING RIVER)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

CLOTHED BY THE SUN
PERFORMED BY DANIEL BLUMBERG AND AMANDA SEYFRIED
WORDS AND MUSIC: DANIEL BLUMBERG

WORSHIP
PERFORMED BY CAST
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(UNTITLED DANCE TUNE), SABBATHDAY LAKE, ME
TRANSCRIPTION: CHRISTIAN GOODWILLIE AND JOEL
COHEN SHAKER SONGS: A CELEBRATION OF PEACE,
HARMONY AND SIMPLICITY (2002)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

I NEVER DID BELIEVE
PERFORMED BY AMANDA SEYFRIED, LEWIS PULLMAN, SCOTT
HANDY, MATTHEW BEARD, CHRISTOPHER ABBOTT
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
NEW LERANOS, NY (c.1829)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

TODAY TODAY
PERFORMED BY VIOLA PRETTEJOHN AND JAMIE BOGYO
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(TODAY, TODAY IS MY OWN TIME),
KENTUCKY SHAKER COMMUNITY, KY (1835)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

JOHN'S RUNNING SONG
PERFORMED BY DAVID CALE, LEWIS PULLMAN AND
MATTHEW BEARD
WORDS: DANIEL BLUMBERG AND MONA FASTVOLD
MUSIC: DANIEL BLUMBERG

BUILDING AND GROWING
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(UNTITLED DANCE TUNE), SABBATHDAY LAKE, ME
TRANSCRIPTION: CHRISTIAN GOODWILLIE AND JOEL COHEN
SHAKER SONGS: A CELEBRATION OF PEACE, HARMONY
AND SIMPLICITY (2002)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

STONE PRISON
PERFORMED BY AMANDA SEYFRIED
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
RECEIVED AT HARVARD, MA (c.1842)
TRANSCRIPTION: CHRISTIAN GOODWILLIE AND JOEL
COHEN SHAKER SONGS: A CELEBRATION OF PEACE,
HARMONY AND SIMPLICITY (2002)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

BEAUTIFUL TREASURES (FUNERAL)
PERFORMED BY CAST
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(TREASURES OF THE GOSPEL), RECEIVED AT CANTERBURY, NH (1849)
TRANSCRIPTION: DANIEL W. PATTERSON
THE SHAKER SPIRITUAL (1979)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

TRAVEL AGENCY *AVENIDA*
 CAMERA RENTAL HOUSE *VANTAGE VISION*
 VIDEO RENTAL HOUSE *VIDEO ASSIST HUNGARY*
 GRIP RENTAL HOUSE *SPECIAL GRIP HUNGARY*
 FACILITY VEHICLES *FILMBUSZ*
 GENNY / UNIT COMPANY *LOCATION RENTALS*
 WALKIE-TALKIE RENTAL *RADIO RENT*
 MEDICAL *ALOHA MEDICAL*
 EPK TEAM *VIDEO NINJAZ*

ARCHIVAL FOOTAGE

PROVIDED BY

GETTY
OSTINDIEFARAREN GÖTHERBORG
ISTOCK

ARCHIVE CONSULTANT *JANET MERRIDE*

GÖTHERBORG ARCHIVAL FOOTAGE SHOT BY *JOEL ENGBERG*
JOSEF GÖTHERSKJÖLD

WITH THANKS TO

<i>GARY MARTONE</i>	<i>LOLA JOURDAN</i>	<i>SÁNDOR LUKÁCS</i>	<i>DAMIEN VAN DER CRUYSSEN</i>
<i>KATE FORBES</i>	<i>LUCY SCHWARTZMAN</i>	<i>SACHA GUTTENSTEIN</i>	<i>ZACH TUCKER</i>
<i>GRACE FITZGERALD</i>	<i>FRANCES SACKS</i>	<i>ELLISON BARBER</i>	<i>WAYNE BRETT</i>
<i>GREER GILLESPIE</i>	<i>DECLAN REXER</i>	<i>TROND ROMSTAD</i>	<i>SANDY HAMILTON</i>
<i>JACOB WARREN</i>	<i>HARLAN GREGOR</i>	<i>MARIANNE FASTVOLD</i>	<i>SEAN SHERIDAN</i>
<i>NATE FLOWER</i>	<i>BEATRIX GREGOR</i>	<i>ANYA BONDELL</i>	<i>BUDAKESZI FOREST</i>
<i>LINDSEY MATHEIS</i>	<i>HAILEY BENTON GATES</i>	<i>MARY CORBET</i>	<i>RÁCKERESZTŰR BRAUCH KASTÉLY</i>
<i>ALIZA RUSSELL</i>	<i>HÉDI MAILÁTH</i>	<i>THALE FASTVOLD</i>	<i>RP STUDIO</i>
<i>JESSE KOVARSKY</i>	<i>VINCE MAILÁTH</i>	<i>VILDE FASTVOLD</i>	<i>HISTORIC EASTFIELD VILLAGE</i>
<i>CAT CLIFFORD</i>	<i>LAURENCE BLUMBERG</i>	<i>MARIA ROMSTAD</i>	<i>QUANTUM VISUAL IMAGING</i>
<i>SCOTT SCHNEIDER</i>	<i>LESLEY BLUMBERG</i>	<i>ANTONIO CAMPOS</i>	<i>PORTOBELLO BUDAPEST</i>
<i>MEGAN WILLIAMS</i>	<i>ANGELA MORRISON</i>	<i>AMAPOLA CAMPOS SUBERCAEAUX</i>	<i>WOODLIFE CATERING</i>
<i>SPENCER MUHLSTOCK</i>	<i>BRIGGS MORRISON</i>	<i>ALESSANDRO NIVOLA</i>	<i>SCOTT HARRIS</i>
<i>JEANNA CANATSEY</i>	<i>JACK PARRY</i>	<i>EMILY MORTIMER</i>	<i>ABBY BLUESTONE</i>
<i>CECE CHAN</i>	<i>BENJAMIN SARIKAYA</i>	<i>CRAIG GERING</i>	<i>ALISSA YRADENBURG</i>
<i>CHUAN CHI CHAN</i>	<i>THOMAS SADOSKI</i>	<i>SUE CARLS</i>	<i>DANIE STREISAND</i>
<i>PAUL MCKENNA</i>	<i>NINA SADOSKI</i>	<i>BRIAN YOUNG</i>	<i>THERESA PETERS</i>
<i>CHRIS RAND</i>	<i>NATE SADOSKI</i>	<i>ANNE HUBBELL</i>	<i>ALEXANDRA KAPLAN</i>
<i>ANNE REDDY</i>	<i>MIA LIDOFESKY</i>	<i>TONY LANDANO</i>	<i>ANDREW KURLAND</i>
<i>JESSE MARCHANT</i>	<i>ROMEO LIDOFESKY-HALL</i>	<i>ANDREA LEONARD</i>	<i>DARA GORDON</i>
<i>CARY MARCHANT</i>			

SUPPORTED BY THE HUNGARIAN NATIONAL FILM OFFICE



Ownership of this motion picture is protected under the laws of the United States and all other countries. Any unauthorized duplication, distribution or exhibition of this motion picture or any part thereof (including soundtrack) is an infringement of the relevant copyright and may result in civil liability and criminal prosecution.

©2025 WCBTS FILM LIMITED ALL RIGHTS RESERVED