

Strand Releasing presents

LOVESONG

A FILM BY SO YONG KIM

WRITTEN BY SO YONG KIM & BRADLEY RUST GRAY

Starring Riley Keough, Jena Malone and Brooklyn Decker

PRELIMINARY PRESS NOTES

*Official Selection:
Sundance Film Festival*

Country of Origin: USA
Format: DCP/2.35/Color
Sound Format: Dolby SRD
Running Time: 85 minutes
Genre: Drama
Not Rated
In English

LA/National Press Contact:

Jenna Martin / Marcus Hu
Strand Releasing
Phone: 310.836.7500
jenna@strandreleasing.com
marcus@strandreleasing.com

Please download photos from our website:
<http://www.strandreleasing.com/films/lovesong/>

SHORT SYNOPSIS

Neglected by her husband, Sarah embarks on an impromptu road trip with her young daughter and her best friend, Mindy. Along the way, the dynamic between the two friends intensifies before circumstances force them apart. Years later, Sarah attempts to rebuild their intimate connection in the days before Mindy's wedding.

LONG SYNOPSIS

Using the poetics of naturalism and minimalism in lieu of explicit dialogue and predictable labels, in *LOVESONG*, Sundance Film Festival alumna So Yong Kim (In *Between Days*, *Treeless Mountain*, *For Ellen*) strips down the central relationship between two familiar but very distant friends, telling a complete story with sometimes no more than a gaze. Neglected by her husband, Sarah (Riley Keough) embarks on an impromptu road trip with her young daughter and her best friend, Mindy (Jena Malone). Along the way, the dynamic between the two friends intensifies before circumstances force them apart. Years later, Sarah attempts to rebuild their intimate connection in the days before Mindy's wedding to Leif (Ryan Eggold). Quietly cinematic and picturesque, and peppered with unexpected supporting turns from the likes of Rosanna Arquette, Brooklyn Decker and Amy Seimetz, *LOVESONG* is a bittersweet, beautifully modulated love story about muted desire and the grey areas that define every friendship, romance and marriage.

A Conversation with So Yong Kim

How did you come to work with Riley Keough on your fourth feature LOVESONG?

I met Riley on the set of my husband Bradley Rust Gray's movie JACK & DIANE, she was a co-star and only 19 years old at the time. At that point she was mostly modeling and had only one film credit under her belt. But I wanted to work with her after watching her on that set — she transformed herself in front of the camera. Then as soon as it was turned off, she became a different person. I thought she had something. I worked with her on a short film I did for Miu Miu called SPARK & LIGHT and then LOVESONG came up. Initially I thought she might be too young for the role. She was 25 at the time, and single, so she wasn't on my radar at the time. But I talked to her about playing a mom, and her own mother recently had had twin daughters. Riley told me she took care of the babies until they were toddlers, so in fact she had strong connections playing a mother role. Riley convinced me she could personally connect to the Sarah character despite her young age.

What was the genesis of LOVESONG?

I was struggling with a project about an older matriarch who was turning 70. But I had to put it aside, it wasn't working. Then I started to think about a younger mother character who's lonely and isolated with a toddler in a country house. Initially the story was going to be something simple, about this lonely young mom living in isolation. Then while I was brewing this idea, Jena Malone came to play a concert in NYC with her band, The Shoe, and she invited us to come watch. After the concert on an impulse, I asked if she would be interested working on this project I've been writing. She did. That was the solidifying moment - the film was going to be about a young mom living in isolation and her best friend comes for a visit.

Had Riley and Jena worked together before?

They were together in one scene in JACK & DIANE that was later cut from the movie. But they worked together for a week on that film, and got along well.

The dynamic they share in LOVESONG is complex and deeply ambiguous. What did each actor bring to her respective character?

Riley and Jena each have such a different chemistry but I felt connected to both of them on many levels. I didn't know if it was going to work between them until day one of the shoot — you never really know. Jena had appeared in a short scene in my previous feature, FOR ELLEN, and I didn't know if that scene was going to work with Paul Dano because she had flown in the day before we shot the scene. You never know if the chemistry between actors is going to be charged on screen or not, or if it has to be completely constructed. Thankfully there was natural chemistry flowing between Riley and Jena from the outset, Sarah and Mindy

sprung to life easily.

Who are Sarah and Mindy in your own words and what is the nature of their complicated relationship?

Mindy's character is very similar to Jena's personality; she's very impulsive, spirited and adventurous but also loyal and comforting. Mindy has this crazy edge to her, because she's a photographer who loves to be able to take off at any moment and travel. Sarah, on the other hand, is introverted and responsible. She became pregnant during college and decided to keep the child and raise it with her boyfriend, who became her husband. So Sarah and Mindy — who were friends in college — are very opposite in their personalities but they make a yin-yang kind of couple who complement each other through their differences.

For your first two features, you notably worked with non-actors. Your most recent features FOR ELLEN and LOVESONG both showcase seasoned professionals. Does working with skilled actors make the process run smoother?

When I was casting Aimie in my first feature (IN BETWEEN DAYS) I wanted someone who had similar traits to the character I had written. With that actor in particular, who was a non-professional I had found after searching through cafes in various Koreatowns, her nature and character were much stronger than the character I had written, so she made my character better than I had imagined. With her, I was creating a situation and setting and placing her in it and allowing her to react or interact with the character who is her best friend, modifying and adjusting the script and narrative according to what they are doing and at the same time trying to capture the nuances between them. With Paul Dano in FOR ELLEN, it was totally different because he's an immersive kind of actor, once he's committed to a role, he's 110 percent that character before the camera rolls because he does all this research. It was similar to IN BETWEEN DAYS in the sense that I created the setting and allowed Paul's character to exist in that setting, interacting with other people in that environment. What was amazing about working with Riley and Jena on LOVESONG is that after scenes were created, I could go back with the actors and ask them to make it more extreme on an emotional level, or maybe pull back in the opposite direction. That's what's great about working with professionals versus non-professionals — the pushing forward or pulling back is much smoother.

You told an interviewer how you develop your characters from little moments so that at the end of the writing process you've conceived a whole person. You also mention how you don't place too much importance on a big story or theme. How did these strategies come into play during the writing of LOVESONG?

With this movie I had to deviate a bit from my usual strategies. FOR ELLEN and my previous features took a long time to write, it was a laborious process for me to develop them into whole stories. I worked in bits and pieces until they felt

whole. LOVESONG was more impromptu, more impulsive. It was more a question of following immediate intuition, and I worked on its two parts during different time periods. I didn't know how the story was going to progress when I was working on part one of the movie. We shot that part in six days, and Brad and I both felt we had something even though we didn't have a conventional script — I had about 26 pages, and it was a mix between a script and a treatment. We had funds to shoot that portion without any guarantee that the first part would later become a feature. I brought in my husband to help me write part two because we only had about a month to finalize the rest of the story before we shot in December 2014. It was a crazy process — the writing and filming aspects were both different than any way I've worked before.

Did you find that the bifurcated structure helped fuel the complex dynamic between the two women at the heart of LOVESONG?

The two parts of the story kind of fed into each other for me, because of the nature of not knowing what the ending of the story would be. While we were rewriting, we thought it should be in two parts, jumping ahead three years in the second half. I also wound up casting my younger daughter in the role of Sarah's toddler (in part one); our other daughter is four years older, and the time jump in the story was three years, so we cast her in part two. I decided to have Mindy get married and see where we could take the story. But I wanted the two parts to feel different. The first part is very intimate, so we used two different cinematographers to create a different sensibility that reflected the different time periods and mindsets in Sarah and Mindy's lives.

Both Riley Keough and Jena Malone have such expressive faces — in general, you tend to film your characters in close-ups that hold on rumination. What is your fascination with filming faces in deep contemplation?

Faces are landscapes in themselves. A face has all these valleys and crevices that form out of experience and innermost thoughts — it's only natural that I'd want to pay tribute to the face that contains so much of a person or soul.

Your daughters Jessie and Sky appear in the film as Sara's daughter. How was your experience directing each of them? Were there any challenges you encountered?

We ended up casting my two young daughters to play Sara's child at different time periods. Our three-year old daughter Jessie appears earlier in the story and to our great surprise, she had a blast being on set and did great. To this day, Jessie still calls Riley, her 'pretend mom.' Our older daughter Sky plays the same character three years later in the story. I just assumed since she's older and she'd watched her sister enjoy being on set, that she'd have a similar experience. But it was completely different for Sky, and she did not enjoy being on set and resisted taking direction from me. After a few takes into our first scene of the day she screamed "Acting is boring! And I don't want you telling me what to do." I had

chills running down my spine. No matter how I tried to help her, it was tough going for the rest of the day. I was stumped. Thankfully my wonderful crew and cast including Jena Malone and Riley Keough really helped and it became a group effort. As it turned out, she became spontaneous and relaxed once the camera was rolling. She constantly made up her own dialogue, which fortunately was better than what we had written in the script!

There's a strong natural element in all of your features, from the wintry landscapes in IN BETWEEN DAYS and FOR ELLEN to the rural life in TREELESS MOUNTAIN and parts of LOVESONG. How important is nature to your movies, and what was significant about setting your latest feature in the Poconos and Nashville?

Mainly because I live in Pennsylvania and it's familiar to me. But I think it's important for my characters to be concretely based in a location or setting that enhances their experience. A natural environment becomes an integral part of the narrative for me. I'm a much more visual person than I am a writer, and at one point I wanted to be a painter. In filmmaking, the environment you place your characters in becomes crucial because it says so much about a person and his or her experience. Nashville was a strong contrast to the rural Pennsylvania environment in the first half of LOVESONG. For the second half, I wanted to find a place that was musically rooted and more urban than the Poconos. The film opens with Sarah in her home, in a very melancholic space, and Nashville — where Mindy is getting married — is more hectic and vibrant, so they are separated in that way, just like the characters.

In all your features, you gradually reveal whole people who are brought to life over the course of your stories through fleeting moments as opposed to clear-cut or obvious plot lines. Happy endings are not high on your agenda — would you agree?

I was open to the idea of having a happy ending for LOVESONG. Brad wrote a happy ending and I wrote a different ending and we shot both versions. Then we threw out the ending where Sarah and Mindy live happily-ever-after. It just didn't work for the film. So we used my ending but it wasn't because I was dogmatic about it. My films tend to be about a very specific journey within someone's life. And I want to find the honesty within my characters that the happily ever after end scenario could not serve. Take Paul Dano's character in FOR ELLEN - at the end of the film, he makes a decision about his daughter Ellen then hitches a ride with a trucker to escape. I believe there will be further repercussions he has to face at the end of that ride, there will be consequences. That's similar to how I view living my own life, making decisions and facing the consequences. I believe that's how we grow and learn from our experiences. But it's a struggle for me as a filmmaker - you want to be able to express something you are exploring honestly and share this with an audience. But I need to find the balance between how much of it is too much and how much is constructive sharing. This is something I am trying to figure out when I make my films.

ABOUT THE CAST

JENA MALONE - “Mindy”

Jena starred in Zack Snyder’s SUCKER PUNCH, Sean Penn’s INTO THE WILD, Oren Moverman’s THE MESSENGER, Anthony Minghella’s COLD MOUNTAIN, Joe Wright’s PRIDE AND PREJUDICE and Richard Kelly’s DONNIE DARKO. Most recently Jena starred in the smash hit THE HUNGER GAMES: CATCHING FIRE and appeared in its sequel MOCKINGJAY as well. Last year Malone starred in Paul Thomas Anderson’s INHERENT VICE and Oren Moverman’s TIME OUT OF MIND starring alongside Richard Gere. She recently wrapped production on Nicolas Winding Refn’s THE NEON DEMON.

RILEY KEOUGH - “Sarah”

After making her big screen debut in THE RUNAWAYS opposite Kristen Stewart and Dakota Fanning, Riley went on to act in Steven Soderbergh’s hit film MAGIC MIKE, Nick Cassavetes’ YELLOW, Xan Cassavetes’ KISS OF THE DAMNED and Bradley Rust Gray’s JACK AND DIANE. She also co-starred in George Miller’s Oscar-nominated MAD MAX: FURY ROAD. Currently Riley plays the lead role in the television adaptation of Steven Soderbergh’s THE GIRL-FRIEND EXPERIENCE for the cable network Starz, which also premieres at Sundance 2016 and airs this spring, and co-starred in Andrea Arnold’s forthcoming film AMERICAN HONEY.

BROOKLYN DECKER - “Lily”

After a career modeling for the likes Vogue, Elle, GQ, Glamour, Esquire, Cosmopolitan and Sports Illustrated, Brooklyn began her transition to acting in 2011, starring in her first roles in a feature film in Columbia Picture’s JUST GO WITH IT and Universal Pictures’ BATTLESHIP. She also played a supporting role in Andrew Bujalski’s RESULTS, which premiered in competition last year at the Sundance Film Festival. In television Brooklyn has also had guest starring roles on the television series NEW GIRL, CHUCK, UGLY BETTY and ROYAL PAINS and THE LEAGUE. The actress starred in CBS’s ensemble cast comedy FRIENDS WITH BETTER LIVES. Currently she can be seen co-starring in Netflix’s hit series GRACE AND FRANKIE.

RYAN EGGOLD - “Leif”

Ryan can currently be seen co-starring on the hit NBC drama THE BLACKLIST. He also starred as one of the leads in the CW’s BEVERLY HILLS 90210. Ryan booked recurring roles on HBO’s ENTOURAGE, Cartoon Network’s OUT OF JIMMY’S HEAD, ABC’s BROTHERS & SISTERS and The CW’s VERONICA MARS, before obtaining his first series regular role on FX’s DIRT. Most recently he co-starred in the History Channel’s mini-series SONS OF LIBERTY. Recent feature films of Ryan’s include a part in Ned Benson’s THE DISAPPEARANCE OF ELEANOR RIGBY, Lionsgate and Tyler Perry’s SINGLE MOM’S CLUB,

Megan Griffith's LUCKY THEM and Gabriele Muccino's FATHERS AND DAUGHTERS.

ROSANNA ARQUETTE - "Eleanor"

Rosanna has worked with some of Hollywood and independent cinema's most important and influential directors, including in Quentin Tarantino's PULP FICTION, Martin Scorsese's AFTER HOURS and NEW YORK STORIES, David Cronenberg's CRASH, Vincent Gallo's BUF- FALO '66, Blake Edwards' S.O.B., John Sayles' BABY IT'S YOU and Lawrence Kasden's SILVERADO. She also won the BAFTA for Best Supporting Actress for her performance in Susan Seidelman's DESPERATELY SEEKING SUSAN, and was nominated for an Emmy for her performance in the television adaptation of Norman Mailer's THE EXECUTIONER'S SONG. Most recently she acted in Matthew Ross' FRANK AND LOLA, also premiering at the 2016 Sun- dance Film Festival.

AMY SEIMETZ - "Chloe"

Amy is an actress, writer and director. She was most recently a series regular on AMC'S THE KILLING, and recurring as guest star on Christopher Guest's HBO series FAMILY TREE. Her critically acclaimed lead performance in Shane Carruth's UPSTREAM COLOR took Sundance by storm and earned her rave reviews including landing her on Variety's 'Actors to Watch' list. Her directorial debut feature SUN DON'T SHINE won her a special jury prize at South by Southwest and went on to be nominated for two Gotham Awards. She has also acted in many festival favorite independent films including Lena Dunham's TINY FURNITURE, Adam Wingard's YOU'RE NEXT, Ti West's THE SACRAMENT, and Joe Swanberg's ALEXANDER THE LAST. Amy recently wrapped up work writing, directing and co-starring in the upcoming Steven Soderbergh produced Starz series THE GIRLFRIEND EXPERIENCE, starring Riley Keough.

ABOUT THE FILMMAKERS

SO YONG KIM, WRITER-DIRECTOR-EDITOR

So is an award-winning Korean-American independent filmmaker. She has made three feature films prior to this one: *IN BETWEEN DAYS*, *TREELESS MOUNTAIN* and *FOR ELLEN*. In 2006 So received the Special Jury Prize at the Sundance Film Festival for her debut feature *IN BETWEEN DAYS*. Loosely inspired by her own youth, the film was mostly improvised by its teenage cast members, whose awkward, raw romance and alienation from their surroundings were expressed through intimate digital photography. After that she had *TREELESS MOUNTAIN* premiere at the Toronto Film Festival in 2008 and theatrically released by Oscilloscope to excellent reviews. The film was later nominated for the John Cassavetes Award and Best Cinematography at the Independent Spirit Awards. Kim's most recent feature film *FOR ELLEN*, starring Paul Dano and Jon Heder, premiered at the Sundance and Berlin Film Festivals in 2012 and was subsequently released in theaters by Tribeca Films. IndieWire singled out Dano's work as his "best performance yet." Most recently in 2014, So directed *Spark and Light*, a short film starring Riley Keough commissioned by fashion house Miu Miu as part of their ongoing series *WOMEN'S TALES*.

BRADLEY RUST GRAY, WRITER-PRODUCER-EDITOR

Brad is the husband and filmmaking partner of So Yong Kim. In addition to producing all of her features, he is an accomplished filmmaker himself, having written and directed the feature films *SALT*, *THE EXPLODING GIRL* and *JACK AND DIANE*, which premiered at prestigious festivals such as Berlin, Tribeca, Locarno and London. He has been nominated for two Independent Spirit Awards, once as a director.

ALEX LIPSCHULTZ, PRODUCER

Alex is an Independent Spirit Award nominated film and television producer. He executive produced Richard Linklater's television series *UP TO SPEED* for Hulu, followed by producing the feature film *COMPUTER CHESS*. The film premiered at the Sundance and Berlin Film Festivals in 2013 and ended up on the "Top 10 Films of the Year" lists in *The New Yorker*, *IndieWire*, *Film Comment*, *The New York Times*, etc. The following year Alex produced *ENTERTAINMENT*, directed by Rick Alverson, which premiered to rave reviews at the 2015 Sundance Film Festival and was acquired by Magnolia Pictures. Most recently he associate produced Joshua Leonard's feature *BEHOLD MY HEART*, which is currently in post-production.

DAVID HANSEN, PRODUCER

Seasoned as a creative executive producer with a specialization in investment and financing for the last 19 years, David has traveled around the world to create, produce, and document the stories of unique people: retired artists, English

teachers in Asian countries, Taiwanese students, and villagers in Tanzania. More recently, as the head of Autumn Productions, he has invested in and executive produced the feature films HELLION and ENTERTAINMENT. David is currently executive producing Liza Johnson's ELVIS AND NIXON, which Amazon Studios and Bleeker Street are releasing this year, along with Kim Nguyen's TWO LOVERS AND A BEAR, James Oakley's THE BRITS ARE COMING and Joshua Leonard's BEHOLD MY HEART, all of which are currently in post-production.

GAMECHANGER FILMS, EXECUTIVE PRODUCERS

Gamechanger Films is the first for-profit film fund dedicated exclusively to financing narrative features directed by women. The company aims to shift the gender disparity in the film marketplace by tapping into the enormous but undervalued talent pool of female directors and providing the necessary financing to bring their work to audiences worldwide. Gamechanger's films so far include Martha Stephens & Aaron Katz's comedy LAND HO! which premiered at Sundance 2014, was released by Sony Pictures Classics, and won the 2015 Independent Spirit John Cassavetes Award; Jamie Babbit's comedy ADDICTED TO FRESNO which premiered at SXSW 2015 and was released by Gravitass Ventures, and Karyn Kusama's thriller THE INVITATION which premiered at SXSW 2015 and will be released by Drafthouse Films and Netflix this year. Most recently, Gamechanger wrapped production on Sarah Adina Smiths' BUSTER'S MAL HEART.

KAT WESTERGAARD, DIRECTOR OF PHOTOGRAPHY

Kat has lensed a diverse range of projects ranging from GO FOR SISTERS from director John Sayles to FLUTTER, a documentary about butterfly collectors in Vietnam and everything in between. After completing the graduate film program at NYU's Tisch School of the Arts, Kat was asked to work as Barack Obama's personal filmmaker in 2008 and spent six months on the trail with the Obama campaign, recording President Obama's route to the White House. In the narrative world, Kat has served as the Director of Photography on many films including TRUE ADOLESCENTS (SXSW '10) with Melissa Leo and Mark Duplass and GIRLS AGAINST BOYS (SXSW '12) from director Austin Chick.

GUY GODFREE, DIRECTOR OF PHOTOGRAPHY

Guy Godfree is an award-winning cinematographer and member of the Canadian Society of Cinematographer whose work includes NATASHA, WET BUM, THE WARREN and the up-coming film MAUDIE, starring Sally Hawkins and Ethan Hawke. An alum of the American Film Institute, Guy is originally from the maritime province of Nova Scotia and currently resides in New York City.

JÓHANN JÓHANNSSON, MUSIC

Jóhann Jóhannsson is a Berlin-based composer originally from Iceland. His varied and eclectic output includes commissioned works for Bang on A Can,

Theatre of Voices and the Icelandic Symphony Orchestra as well as a collaboration with the New York-based experimental filmmaker Bill Morrison on the film THE MINER'S HYMNS. Jóhann was awarded a Golden Globe in 2015 for Best Film Score for THE THEORY OF EVERYTHING, directed by James Marsh. His music for the film also earned him an Oscar as well as a BAFTA nomination for Best Original Score. Jóhann's other recent film scores include Denis Villeneuve's PRISONERS, Lou Ye's BLIND MASSAGE and So Yong Kim's FOR ELLEN. Most recently, Jóhann collaborated with Denis Villeneuve again for the film SICARIO, starring Benicio Del Toro and Emily Blunt, which will premiered and at the Cannes Festival in May 2015.

CHRIS SWANSON, MUSIC SUPERVISOR

Chris is a founding partner of Secretly Group, which includes the independent record labels Dead Oceans, Jagjaguwar, The Numero Group, Secretly Canadian along with the music publisher Secretly Publishing. Chris first got involved in cinema through the work of Rick Alverson, executive producing his films THE BUILDER, NEW JERSUSALEM, THE COMEDY and ENTERTAINMENT. He has acted as a music supervisor for those films, along with works by Joe Swanberg, Hannah Fidell, Kris Swanberg and Patrick Brice.

BART MANGRUM, PRODUCTION DESIGNER

Bart enjoys the hunt for objects that represent the truth, and assembling those pieces into the bigger picture. His design work on ENTERTAINMENT, along with MEMPHIS and PING PONG SUMMER appeared at Sundance 2014 and 2015 respectively. Other Sundance-accepted films Bart designed include SEPTIEN, I USED TO BE DARKER and this year's DARK NIGHT. Bart also worked with Harmony Korine on shorts for Die Antwoord (UMSHINI WAN, SXSW) and The Black Keys ("Gold on the Ceiling"), and also did the Keys' "Little Black Submarines" video. He collaborated with Jack White on the "Sixteen Saltines" and "Lazaretto" videos.

ELIZABETH WARN, COSTUME DESIGNER

Elizabeth Warn was born in California and raised in Costa Rica. Being raised internationally allowed her to observe and take in the world around her and be influenced by other cultures and people. After living in Europe and Africa she moved back to the US to attend university and work as a costume designer. Since then she has designed costumes for ENTER- TAINMENT (Sundance 2015, HIGHSTON (directed by Jonathan Dayton and Valerie Faris) and ANOTHER EVIL, among others.

SAMANTHA ROE, COSTUME DESIGNER

Samantha Roe started her career in fashion as a model working in Milan, London, and Los Angeles. She began styling shoots for other models at 15 and became a celebrity stylist in L.A. by the time she was 20. Samantha has worked

with Lindsay Lohan, Michael C. Hall, Adrien Brody, Neil Patrick Harris and Jack White among others. Simultaneously, she has built a large catalog of advertising clients. She is known for designing and creating unique pieces for her projects. In 2008 Samantha moved her family to Nashville to continue her styling career. LOVESONG represents her first feature film as a costume designer.

IAN STYNES, SOUND

Ian Stynes has worked as a re-recording mixer, supervising sound editor and sound designer in New York City for the past 18 years. Beyond supervising and mixing the audio for FOR ELLEN, Ian has handled similar duties on THE SKELETON TWINS and PARIAH. He has recently completed the audio for several feature films including OTHER PEOPLE starring Molly Shannon and Jesse Plemons (also premiering at Sundance this year), MY BLIND BROTER starring Adam Scott, Jenny Slate and Nick Kroll, and most recently has begun audio production on a feature animated film entitled THE ADVENTURES OF DRUNKY starring Sam Rockwell, Jeffrey Tambor and Steve Coogan.

SAL MALFITANO, COLORIST

Sal joined the post-production house Nice Shoes in 2014 after formerly working at The Mill NY. Sal has had a lifelong passion and appreciation for beautiful images, be it painting, still photography, or cinema; he has held a constant curiosity about the esthetic trends in color imagery and about the process and science behind it all. Sal has collaborated with filmmakers and artists to perfect the imagery of films such as the Safdie Brothers' acclaimed feature HEAVEN KNOWS WHAT, music videos for The Strokes, The National, and Lady Gaga, as well as with agency clients on spots for Budweiser, Tiffany, Ford, Verizon, and Reebok.

CREDITS

Directed by
So Yong Kim

Written and Edited by
So Yong Kim
Bradley Rust Gray

Produced by
Alex Lipschultz
Bradley Rust Gray

Produced by
Johnny Mac
David Hansen

Executive Producer
Mynette Louie

Executive Producers
Laura Rister
Julie Parker Benello
Dan Cogan
Géralyn Dreyfous
Wendy Ettinger

Line Producer
Max A. Butler

Co-Producers
Morgan Coy Elise Tyler

Directors of Photography
Kat Westergaard
Guy Godfree
Casting Directors
Cindy Tolan
Adam Caldwell

Production Designer
Bart Mangrum

Music by
Jóhann Jóhannsson

Costume Designers
Elizabeth Warn
Samantha Roe

Music Supervisor
Chris Swanson

Co-Executive Producers
Abigail Disney
Regina K. Scully
Jenny and Douglas Patinkin

Associate Producer
Derek Nguyen

Unit Production Manager
Max A. Butler

CAST
(In Order of Appearance)

Sarah - Riley Keough
Jessie (Age 3) - Jessie ok Gray
Dean - Cary Joji Fukunaga
Mindy - Jena Malone
Jessie's Friend - Juliet Fitzpatrick
Cowboy Neal - Neal Huff
Jessie (Age 6) - Sky ok Gray
Leif - Ryan Eggold
Jessica - Marshall Chapman
Lily - Brooklyn Decker
Chloe - Amy Seimet
William - William Tyler
Steel Player - Luke Schneider
Bass Player - Sasha Dobson
Drummer - Jamin Orrall
Eleanor - Rosanna Arquette
Bridal Shop Owner - Karen Kaforey
Stripper - Justin Tarrents
Minister - Rick Duvall

Production - Part One

Camera Operator - Kat Westergaard
First Assistant Camera - Stephen McBride
B-Roll - Bradley Rust Gray
Gaffer - Adam Lukens
Grip - Chris Cazavilan
Production Sound Mixer - Jose Gorriti
Production Assistant - Laila Irvani Studio
Teacher - Mojdeh Hassani
Production Counsel - George Rush
Filmmakers' Counsel - Don Thornburgh
Catering - Teresa Steakley, Two River Junction, Liz Whitehouse
Sarah's Car - Carolyn Drake, Andres Gonzales
Animal Care - Dr. Dubensky, Milford Animal Hospital
Locations provided by Two River Junction Knoebels Amusement Park Malibu Ranch, Milford, PA Pocono Pines Motor Inn Xtra Mart, Milford, PA

Production - Part Two

First Assistant Director - Drew Langer
Second Assistant Director - Emily Neumann
Additional Second Assistant
Director - Jenny Nichols
Production Coordinator - Matthew Lasseter
Camera Operator - Guy Godfree
First Assistant Camera - C.K. Cates
Second Assistant Camera - James Teninty
Additional Second Assistant Camera - Tiffany Murray
Art Director - Lauren Hrehovcik
Prop Master - Megan Bosaw
Set Dressers - Diana Rice, Tyler Stein
Gaffer - Justin Hughes Key Grip - Jonathan
Key Grip and Electric Best Boy - Mick Utley
Grip - Nancie Kang
Additional Electrics - Shawn T. Jenkins, David Robertson
Additional Grip - Evan Hurst
Digital Imaging Technician - Anthony Guerrero
Hair and Make-Up Department Head - Amy Wilson
Hair and Make-Up Assistant - Anna Aldrich
Additional Hair and Make-Up Assistants - Justine Sylvie, Ana Liza Witham
Production Sound Mixer - Steve Grider
Boom Operator - Nick Price

Wardrobe Assistant - Garrett French
Additional Wardrobe Assistant - Shelby Means
Production Accountant - Jennifer Dumas
Production Consultant - Ryan Zacarias
Key Set Production Assistant - Kyler Wilson
Production Assistant - Sarah Haas
Additional Production Assistants - Les Gibson, Hunter Jones, Dycee Wildman
Production Trainees - Cory Baldwin, Quince Lee, Brittany Pasquarella, James Ed West
Studio Teacher - Deborah Lasseter
Catering - The Stone Fox, Mandy McBroom, 14 Carrot Catering
Locations provided by Don Sadler Car Care Center Canvas Lounge Nashville
International Airport A Village of Flowers B Hughes Bridal / Formal Jen
Sieveking John and Sandee Cox Sterling Court Apartments Long Hunter State
Park Watermark Restaurant - Hospitality Development Group

Post-Production

Assistant Editor - Anthony Guerrero
Post-Production Consultants - Mike Selemmon, Matt Maddox, Taylor Smith
Color Grading - Nice Shoes
Digital Intermediate Colorist - Sal Malfitano
Digital Intermediate Producer - Matt Hubert
Producer for Nice Shoes - Kristine Pregot
Digital Intermediate Assistant - Tom Tomlinson
Post-Production Assistant - Jeff Kyle Post-Production
Audio Services provided by - Great City
Post Supervising Sound Editor, Sound Re-recording Mixer, Sound Designer - Ian Stynes
Dialogue Editor, Sound Re-recording Mixer, Sound Designer - Matt Schoenfeld
Sound Effects Editors - Renne Bautista, Daniel Heffernan, Jay Culliton
Music Sound Design and Processing - BJ Nilsen
Music Coordinator - Kathleen Cook
Music Supervision Assistant - Jessica Berndt

Songs

"Something Other Than"

Written & Performed by Heather Woods
Broderick Courtesy of the artist

"Sun Moon"

Written by Chris Phillip Bathgate
Performed by Chris Bathgate Courtesy of Quite Scientific Records

"Working Man's Dream"

Written by Luke Flitner Bell
Performed by Luke Bell Courtesy of the artist

"Keep It Interesting"

Written by Samuel Morgan Sylvester
Performed by Sam Outlaw Courtesy of Six Shooter Records

"Hypericum"

Written by Christopher William Barnes
Performed by Gem Club Courtesy of Hardly Art Records

"What We're Following"

Written by Breanna Johnston
Performed by Spirit Oak Courtesy of the artist

"Icarus"

Written by Casey Dienel
Performed by White Hinterland Courtesy of Dead Oceans

"Life Goes Sideways"

Written & Performed by Ryan Eggold
Courtesy of the artist

"Don't Take Your Love Away"

Written & Performed by Ryan Eggold
Courtesy of the artist

"September Fields"

Written by Frazey Ford
Performed by Frazey Ford
Courtesy of Netzwerk Productions, Ltd.

"Silver Timothy"

Written & Performed by Damien Jurado
Courtesy of Secretly Canadian

"Up Past the Nursery"

Written by Benjamin Shemie, Joseph Yarmush, Max Henry, Liam O'Neil

Performed by Suuns

Courtesy of Secretly Canadian

"Devastation Trail"

Written by Connor Flynn, Don Thornburgh, Jeff Abercrombie, Jason Ryan, and
Donnachada Daly

Performed by Dark Chapter Courtesy of the Artist

"Arena"

Written by Benjamin Shemie, Joseph Yarmush, Max Henry, and Liam O'Neil

Performed by Suuns Courtesy of Secretly Canadian

"22"

Written by Winston James Yellen

Performed by Night Beds Courtesy of Dead Oceans

"Bootyland" Written by Jonathan Weaver Performed by Weava Courtesy of Fine
Gold Music

"Broken Hearted Love Song" Written by Jena Malone and Lem Jay

Ignacio Performed by The Shoe Courtesy of Community Music Group under
exclusive license from There Was An Old Woman Records

"I'll Never Be Able to Love" Written by Shamir Bailey Performed by Shamir

Courtesy of Godmode