



BIRTH/REBIRTH

PRESS NOTES



Directed by **LAURA MOSS** (*Eureka!*, *Fry Day*)
Written by **LAURA MOSS & BRENDAN J. O'BRIEN** (*Fry Day*)

Starring **Marin Ireland** (*Hell or High Water*), **Judy Reyes** (*Scrubs*), **Breeda Wool** (*National Treasure: Edge of History*), and **A.J. Lister** (*Challengers*)

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LOGLINE

A single mother and a childless morgue technician are bound together by their relationship to a little girl they have reanimated from the dead.

SYNOPSIS

Rose (Marin Ireland) is a pathologist who prefers working with corpses over social interaction. She also has an obsession — the reanimation of the dead. Celie (Judy Reyes) is a maternity nurse who has built her life around her bouncy, chatterbox six-year-old daughter, Lila (A.J. Lister).

When one tragic night, Lila suddenly falls ill and dies, the two women's worlds crash into each other.

They embark on a dark path of no return where they will be forced to confront how far they are willing to go to protect what they hold most dear.

This standout directorial debut from Laura Moss reimagines Mary Shelley's classic horror myth *Frankenstein* with such a contemporary understanding that it becomes something exciting, terrifying, and singularly new.



DIRECTOR'S STATEMENT

I remember the impact Mary Shelley's *Frankenstein* had on me when I first read it as a pre-teen. I was delighted, not only by the material, but by the fact that it was written by a woman from the Victorian era, and it wasn't about manners, or marriage, but about elemental questions of life and legacy.

As I grew older and wrestled with the life-creating capabilities of my own body, I thought of Shelley, who suffered miscarriages and grappled with her body's mutiny. Who lost the love of her life, and faced so much grief, and the finality of death.

This film has been gestating within me for a long time, and when it finally came out as a screenplay in my thirties, it was infused with the anxieties of my particular stage of life. The fear of the transformational nature of giving birth, of a potential loss of identity, led me to craft a story of two very different mothers.

Rose and Celie, the dual protagonists of this film, represent two different expressions of motherhood and the drive to imbue life with meaning. Celie has embraced her identity as a biological mother. Rose, obsessed with creating life with her mind, tries to build a wall between her intellect and the natural processes of her body. Over the course of the film, the polarities of these women reverse, and as they bond, we start to notice their similarities as well as their differences.

When I first read *Frankenstein*, it kicked open a door in my brain. With *birth/rebirth*, I tried to harness that electric feeling into something personal and visceral. I am so excited to share this baby with you.



INTERVIEW WITH DIRECTOR LAURA MOSS

You've made several short films before making *birth/rebirth*, your debut feature. Would you classify most of those films as horror?

They always seem to be a bit genre-adjacent, or horror-adjacent. My first short, *Fry Day*, was about a young girl coming of age against the backdrop of Ted Bundy's execution in 1989 and learning about monsters that are a little more mundane than the celebrated serial killer ones. I did a short about a stand-up comedian stuck in an existential loop on stage that was, I think, pretty horrific. It was shot on three 1980s broadcast cameras and contained to feel like a comedy special in and of itself. I always try to make stuff that if I hadn't made it, I would be a fan of. Stuff that I think people who appreciate horror hopefully like, but I don't know that it squarely sits in the horror camp.

What are some of the major cinematic influences for this project?

We looked at David Cronenberg's *Dead Ringers* a lot. We were looking at Todd Haynes' *Safe* and Lynne Ramsay's *Morvern Callar*, for their observational camera language. In a way, all those films also sit adjacent to the horror genre. They bring up these unspoken feelings that the best horror brings up, but I think in a subtle, not so jump scare-y kind of way. I fell in love with Mary Shelley's *Frankenstein* at a pretty young age, and that's where this comes from, in a general sort of way.

Fascinating. Where do you see Mary Shelley's influence in the film?

The more I learned about her life history and her miscarriages, I feel like it could not help but have informed the way that she writes. It seemed obvious to me that she was writing herself into the story. As I started to develop this female Frankenstein character with Rose, I was like: "I don't know how to talk about her without talking about bodies." A creator of life who wants to create something with her mind and maybe is a bit disdainful of the processes of her own body.



By the time I hit my 30s, all these questions were percolating around me and amongst my friends — about choosing to give birth, choosing not to, having the choice made for you. Just a lot of anxieties about the transformational nature of motherhood. Will your identity be subsumed if you create this thing that you can't abandon? To me, that Frankenstein story sort of dovetailed with all these feelings about my body and the creation of life.

How do Rose and Celie represent two different attitudes around motherhood?

Rose is a little bit divorced from her own body. She is obsessed with a need to create a legacy, which is connected to her own feelings about her mother, but she doesn't think about nurturing a living being. Celie is all nurture, not just as a mother, but also in her vocation as a nurse. She really nurtures the women and advocates for the mothers she's treating.

I wanted to create an environment that would allow Rose to develop empathy, particularly with her child/creation, and really reckon with the consequences of what she was doing. And think about ways that Celie might harden in her single-minded pursuit to keep her child alive. The question of — what is a mother? what is a good mother? — was really interesting to me.

Judy Reyes and Marin Ireland are both so excellent in this film, and they have amazing chemistry together as well. What was the casting process like?

I always had Marin in mind and loved Marin. So, she was an obvious choice for me. And Judy, she's known for *Scrubs*, she's known for *Devious Maids* and *Claws*, all comedies that she's great in. But I had seen her in *Gun Hill Road*, which is this incredibly grounded indie drama. So from moment one, I was talking to my producers about Judy, who's from the Bronx, who has so many personal connections to Celie and her background that it just felt like a perfect fit.

The film feels very intentionally located in its Bronx setting. How did you decide to set the film in New York City, specifically The Bronx?



I'm from New York City, so this place was very specific to me. Co-op City in particular where Rose lives, my great-uncle was actually the rabbi of Co-op City. It's a particular kind of space in the Bronx, and that was the first space that my co-writer Brendan J. O'Brien and I intentionally wrote for. Branching out from there, we were thinking about: What is the realistic environment of this place? And I'm always attracted to stories where the location is a character and not incidental.

You worked with composer Ariel Marx on the score, which is really unique and fascinating. How did that collaboration come about?

She's so good. I've been lucky enough to work with her for all my shorts and then she has since ballooned in her career. She recorded me, she recorded my mother, she recorded a young friend of ours, who is actually the daughter of our sound mixer, Claire, who's three years old, making different sounds and manipulated them into these voices you hear in the score. In addition, there are body sounds, fetal heart monitor sounds, sonogram sounds. She's taken this sonic environment that really thematically expressed what we were going for and turned it into this orchestra. So I think the score's really unique and I'm really excited about how people receive it.

How does your non-binary identity inform the way you told this story?

I think the way it shows up in this movie is almost like a fight. Rose is in a fight with her body in that it's always kind of surprising her and not behaving the way she would prefer that it behave. She sort of has a sense of disconnection at times from her body and her own biological processes. That's definitely something I feel a lot and think about a lot. I don't think Rose has spent a lot of time thinking about her gender identity and would identify as a woman, but I think so much about womanhood makes her deeply uncomfortable, which is also true for me.

There's such a wonderfully dark sense of humor throughout this film, and Judy and Marin both ride that line really brilliantly. Is that always present in your work?

I really respond to horror that has a sense of humor because I think you need to balance it. And I think that's life too. Life is funny and horrifying and sad and beautiful. If I'm put through a



difficult punishing experience in a film with no humorous reprieve, I tend to get resentful and I don't want to create that experience for an audience. I think it's so satisfying to watch a recognizable social dynamic between two people. And there's inherently humor in this situation. It's ridiculous, it's heightened. So rather than trying to paper over that and create a true melodrama, I think acknowledging the surreal absurdity of the situation helps the film.

Can you talk about the visual language of the film?

I have a brilliant cinematographer, Chananun Chotrungroj. We basically spoke in images, which is how I like to work. I come from a production design background. So we had a brief interview when I was looking for DPs and then she sent me a 198-page look-book and I was like: Yes, this is my person.

There is a little bit of a coldness to the way that the movie is filmed. It's a little bit unsparing. I also didn't want to look away from difficult moments, which shows up in the work of Lisa Forst, our special effects prosthetic makeup artist who's incredible. We wanted medical realism and we wanted to depict medical realism in the film. Chananun also brought a lot of her lived experience to the film. She's a mother and someone who actually went through an emergency C-section, and we spoke a lot about that when we were framing Emily's POV experience at the beginning of the film. She was really drawing from her own experience going through that.

How did you achieve that medical realism? There's a lot of medical jargon in the script as well.

I was an EMT in my early days, so I had a little bit of a facility with that language, but certainly not enough. When I started writing this film, Brendan and I read a few books. There's a wonderful book by Judy Melinek called *Working Stiff* about her life as a New York City medical examiner. There's a great book on cadavers called *Stiff*, by Mary Roach. "Stiff" seems to be a popular pun in the autopsy-literature field.

And then I solicited help from everybody I knew to find me a pathologist, a midwife, a doula and a regenerative medical specialist who were all willing to read the script. I basically said, "Tear it



apart. Tell me everything that's wrong with it." And they did. And that was hugely helpful. But for the actors' comfort and for our own peace of mind, we wanted to have someone on set that specialized in the medical element. So, we worked with Emily Ryan, who is a Stanford pathologist, who fortunately was able to take some time off to be our medical advisor.

How did you think about the use of violence in the film?

It's interesting because there's a lot of things that are explicit in the film that are not violent. And I think about violence differently than I think about, for example, an open cadaver, which shows up pretty early in the film. There's always a responsibility when you're depicting violence on film. What is the intention there? Are you trying to trigger or traumatize? Or are you trying to move your audience through a story? I do think a little goes a long way. To me, sound is always the most effective way to communicate a horrifying moment. I think when you leave it to the audience's imagination, it's oftentimes much more effective than when you're showing explicit gore.

We had an early reading of this script about five years ago, and we got little feedback sheets, and one of the sheets said, "Does it have to be so violent?" And at that point I was like, "I think this guy is talking about childbirth." There isn't actually a ton of violence in the movie, but I think to certain viewers it's going to feel more violent than it is. It's the horror of having a body. It's the horror of reckoning with your body, which is, I guess body horror, but it's not always necessarily someone doing violence to someone else that evokes that horror.



CAST BIOS

MARIN IRELAND (she/her) "Rose"



MARIN IRELAND is an actress based in New York City. Marin is a Theatre World Award winner and Obie Award winner, and has been nominated for multiple Drama Desk, Lucille Lortel, Outer Critic, and Broadway League Awards. She was also nominated for a Tony Award for "Best Featured Actress" in Neil LaBute's "REASONS TO BE PRETTY" on Broadway. In her film work, Marin was nominated for an Independent Spirit Award for "Best Supporting Actress" for her performance in Noah Buschel's film "GLASS CHIN". Marin will next be seen starring in Rob Savage's FOX feature "THE BOOGEYMAN", and William Oldroyd's independent feature "EILEEN" which will premiere in competition at the 2023

Sundance Film Festival. Marin has also appeared in Taylor Sheridan's Lionsgate feature "HELL OR HIGH WATER", Martin Scorsese's film "THE IRISHMAN", Noah Buschel's film "THE MAN IN THE WOODS", Bryan Bertino's film "THE DARK AND THE WICKED", Paul Harrill's film "LIGHT FROM LIGHT", David Prior's FOX feature "THE EMPTY MAN", and Matt Ross's film "28 HOTEL ROOMS". In television, Marin will next be seen in the FX series "JUSTIFIED: CITY PRIMEVAL", which is a spinoff of the hit series "JUSTIFIED", as well as Ridley Scott's upcoming Apple+ series "SINKING SPRING". Marin is best known for her work in television starring in the Amazon series "SNEAKY PETE", the FX series "Y: THE LAST MAN", and Season 2 of the Netflix series "THE UMBRELLA ACADEMY". She also starred in the NBC mini-series "THE SLAP" and has appeared in HBO's "GIRLS", Showtime's "MASTER OF SEX" and "HOMELAND", among others.



JUDY REYES (she/her) "Celie"



Judy Reyes is a Dominican-American actress born in the Bronx. She is known for her role as "Carla" in the iconic television show *Scrubs*, "Zoila" on ABC's *Devious Maids*, and "Quiet Ann" on the hit TNT series, *Claws*. Recurring roles include: "Lala" on FX's *Better Things*, "Ramona" on Netflix's *One Day at a Time*, "Deb" on the TBS series *Search Party*, "Irene Vega" on Bravo's *Dirty John*, and "Eva" on HBO's *Succession*. In 2022 she had a riveting cameo in the hit film *Smile* (Paramount) which grossed \$216M

worldwide. She has also appeared in such films as *Gun Hill Road* (Sundance '11) *The Circle* (STX), and *All Together Now* (Netflix). In 2023 audiences will see her in a lead role in the feature film *Turtles All The Way Down* (New Line/HBO Max), which is based on the bestselling novel by John Green. Reyes has worked extensively in television, theater, and film for the last 20 years and remains a founding member of NYC's Labyrinth Theater Company.

Reyes has also begun to expand her role in Hollywood by executive-producing an animated video series entitled "LaGolda," which tackles a variety of social and environmental issues through the sport of soccer and is sponsored by UnitedHealthcare's "Do Good. Live Well." initiative.

BREEDA WOOL (she/her) "Emily"



Breeda Wool is an established actress, writer and producer whose work has captivated audiences time and again across several critically acclaimed projects.

Wool can currently be seen in the Disney+ highly anticipated series *NATIONAL TREASURE: EDGE OF HISTORY*. Directed by Mira Nair and executive produced by the films' producer Jerry Bruckheimer, the series is an expansion of the *NATIONAL TREASURE* movie franchise told from the point of view of young heroine Jess (Lisette Alexis) — a DREAMER in search of answers about her family. Wool stars opposite Catherine Zeta-Jones as the treasure hunting antagonists who'll stop at nothing to obtain the treasure for themselves.



In addition to the series, Wool will next be seen in the psychological horror film BIRTH/REBIRTH which is set to premiere at opening night of Sundance in 2023. The film follows a single mother, and a childless morgue technician are bound together by their relationship to a little girl they have reanimated from the dead.

This past year, Wool starred in films THE COLLECTION, ULTRASOUND, and the critically acclaimed MASS, for which she won the Robert Altman award at the Indie Spirit Awards. She also appeared alongside Gillian Jacobs in THE SEVEN FACES OF JANE which opened Geena Davis' Bentonville Film Festival.

On the television side, Breeda's past credits include Netflix's Emmy-winning series GLOW, David E. Kelley/Stephen King's, MR. MERCEDES for Audience Network and UNREAL for Hulu/Lifetime.

A.J. LISTER (she/her) "Lila"



Born Friday the 13th, the young actress, A.J. Lister has always had an affinity towards the dark and dramatic. She began her professional acting career at 4 years old with commercials such as Disney World; but her true "happiest place on earth" is on set - making friends with the cast and crew. She is passionate about work that tackles the most complicated range of human emotions and gives herself fully to her roles.

A.J.'s credits include guest star as the tormented daughter "Sabrina" on the series "A HAUNTING", the heartbreaking lead "Dory" in the short film ORDER MY STEPS, and "Lily Donaldson" in Luca Guadagnino's upcoming drama feature CHALLENGERS.



DIRECTOR BIO

LAURA MOSS (they/them) | DIRECTOR & CO-WRITER



Laura is a filmmaker from NYC whose work has screened at Tribeca, Rotterdam, and SXSW. Their short film *Fry Day* is featured on the Criterion Channel. They directed the sci-fi/comedy pilot *eureka*, which won Best Director, Comedy Pilot at Seriesfest. They were a 2020 Sundance Screenwriters/Directors Labs fellow. Their award-winning screenplay, *Gordon*, co-written with Brendan J. O'Brien, is currently in development.



PRODUCERS



Mali Elfman (she/her) | PRODUCER

Mali Elfman is a Director and BAFTA nominated Producer. She's produced Karen Gillan's *THE PARTY'S JUST BEGINNING*, Mike Flanagan's *BEFORE I WAKE* and most recently *BIRTH/REBIRTH* with longtime collaborator Laura Moss. She and Moss were also selected for the Tribeca and Chanel's "Through Her Lens" Grant and the Cannes Film Festival's "Breaking Through the Lens" Program. Her goal is to support innovative storytellers in bringing monsters and mayhem to life.



David Grove Churchill Viste (he/him) | PRODUCER

David is a Spirit Award-nominated producer with a penchant for sailing. His latest work includes *THE WIND* which premiered at TIFF '18, the upcoming *HOW TO BLOW UP A PIPELINE* which premiered at TIFF '22, and the *SHUDDER* Original *BIRTH/REBIRTH* at *SUNDANCE '23*. You'll probably find him on a sailboat with a phone cradled to his ear prepping the next project.



**Brendan J. O'Brien (he/him) | EP
& CO-WRITER**

Brendan is a writer and producer whose films have screened at Sundance, SXSW, Tribeca, and Clermont-Ferrand. He has been a fellow at both the Eugene O'Neill Theatre Center and the Sundance Screenwriters Lab. His work has been cited in the London Review of Books and the Zombie Movie Encyclopedia.



CREW

Chananun Chotrungrroj (she/her) | DIRECTOR OF PHOTOGRAPHY

Chananun is a director of photography based between Los Angeles and Bangkok. Her most recent film, “Birth/Rebirth”, directed by Laura Moss, will be premiering at the Sundance Film Festival 2023. Her most recent credits include “Palm Trees and Power Lines” (Sundance Film Festival 2022), “Pop Aye” (Sundance Film Festival 2018), “Three Months” starring Troye Sivan, “Materna” (Tribeca Film Festival 2020), “The Third Wife” (Toronto Film Festival 2018). While pursuing an MFA in Film at NYU, she was awarded the Ang Lee Fellowship and Department Fellowship and received the Nestor Almendros Award for Outstanding Cinematography.



Taylor Joy Mason (she/her) | EDITOR

Taylor Mason is an Emmy Award-winning Television and Film Editor based in Los Angeles. She earned her MFA in Editing from The American Film Institute Conservatory in 2012, having worked in scripted television and film for over 13 years – some of which included assisting on the critically acclaimed [Dune](#) and [Blade Runner 2049](#). Her credits consist of titles such as [Pose](#), [Dahmer](#), and [A Black Lady Sketch Show](#), for which she was a part of the first all-Black team to win a Primetime Emmy Award for Outstanding Picture Editing for Variety Programming.



Courtney (they/she) and Hillary Andujar (she/her) | PRODUCTION DESIGNERS

Identical twins Courtney and Hillary Andujar are a production design duo based out of Los Angeles. They were included in *Filmmaker Magazine's* "25 New Faces of Independent Film" in 2019 and are AMC Shudder Labs and Outfest Screenwriting Lab Fellows. The twins have co-designed eleven features since 2018, including *The Wind*, *Vengeance*, and the upcoming *Brothers* for Legendary, directed by Max Barbakow.



Allison Twardziak (she/her) | CASTING DIRECTOR

She recently cast Josef Kubota Wladyka's "***Catch the Fair One***" (Tribeca Audience Award Winner 2021) and Tim Sutton's "***Funny Face***," (Berlinale 2020). Other credits include: Carlo Mirabella-Davis' feature film "***Swallow***" starring Haley Bennett (Best Actress, Tribeca Film Festival 2019) the Oculus Emmy Award Winning VR short film "***Henry***," the SXSW Grand Jury Prize winner "***Fort Tilden***," "***She's Lost Control***" (Berlinale, New Directors/New Films), as well the Sundance features, Erin Greenwell's "***My Best Day***" and Desiree Akhavan's "***Appropriate Behavior***."



Ariel Marx (she/her) | COMPOSER

An eclectic composer and multi-instrumentalist, Ariel Marx draws from many genres and often combines orchestral and rare instruments with electronics to create unique worlds of sound. Her scores have premiered in films at Sundance, TIFF, SXSW, Tribeca, Woodstock, Criterion Channel, as well as films and shows on Amazon, Netflix, Hulu, Peacock, FX, HBO, Mubi, Discovery+. She is a member of the music branch of the Academy of Motion Picture Arts and Sciences, and is a Sundance Film Music and Sound Design Lab alumn.



Annie Simon (she/her) | COSTUME DESIGNER

Annie Simon is a Brooklyn based costume designer who has been designing costumes for the stage and screen for 20 years, including *Anesthesia* dir: Tim Blake Nelson starring: Kristen Stewart, Glenn Close and Sam Waterson, *Can You Keep A Secret* dir: Elise Duran, starring: Alexandra Daddario, Tyler Hoechlin, Sunita Mani and Laverne Cox *Bandit* dir: Allan Ungar Starring Josh Duhamel, Elisha Cuthbert and Nestor Carbonell, and *Pinball: The Man Who Saved the Game* dir Austin Bragg and Meredith Bragg starring Mike Faist, Crystal Reed and Boutskaris. She won the Kennedy Center Certificate of Merit for Outstanding costumes. She received her MFA from Tisch NYU. More of her work can be seen at www.asimondesign.com."



END CREDITS

Judy Reyes // Marin Ireland

A.J. Lister

Breeda Wool

Monique Gabriela Curnen

Rina Mejia // Grant Harrison

and LaChanze

Directed by	Laura Moss
Written by	Laura Moss & Brendan J. O'Brien
Produced by	Mali Elfman, p.g.a
Produced by	David Grove Churchill Viste, p.g.a.
	Brendan J. O'Brien
Executive Producers	David Newhouse
	Jordan Barker
	Emily Gotto
Executive Producers	Nicholas Lazo
	Samuel Zimmerman
Director of Photography	Chananun Chotrungroj
Edited by	Taylor Joy Mason
Music by	Ariel Marx
Production Design	Courtney Andujar
	Hillary Andujar
Costume Design	Annie Simon
Casting Director	Allison Twardziak, c.s.a.
Music Supervisors	Justine Von Winterfeldt
	Christian Zabala
Sound Supervisor	Bryan Parker
Makeup Design	Regina De Lemos

A SHUDDER Original Film

A Retrospecter Film

An Eflman + Viste Production



Unit Production Manager

KYLE PORTER

First Assistant Director

TASHA PETTY

Second Assistant Director

GABE GALVEZ

CAST

Rose

MARIN IRELAND

Celie

JUDY REYES

Lila

A.J. LISTER

Emily

BREEDA WOOL

Rita

MONIQUE GABRIELA CURNEN

Scott

GRANT HARRISON

Colleen

LaCHANZE

Pauline

RINA MEJIA

Kevin

RICHARD GALLAGHER

Muriel Caspar

SARAH DACEY CHARLES

Bar Patron

BRYANT CARROLL

Ultrasound Tech

ERICA SWEANEY

Woman in Labor

ASHA ETCHISON

Bradley

LYNDEN MILES LEY

Dr. Chan

ERIC YANG

Clerk

MARY ANN HAY

ER Doctor

RACHEL ZEIGER-HAAG

OB/GYN

EZRA BARNES

Obstetrician

DAVID LAVINE

Orderly

SEAN MICHAEL HARRISON

Paramedic

KATHLEEN MARY CARTHY

OR Nurse

KATIE KUANG

Muriel the Pig

ANJALI LAKSHMI SRINIVASAN

Stunt Coordinator

DREW LEARY

Executive in Charge of Production

EMILY GOTTO

NICHOLAS LAZO

SAMUEL ZIMMERMAN

Consulting Producers

BORGA DORTER



MADDY FALLE

CREW

First Assistant Camera
Second Assistant Camera
Loader

TRICIA MEARS
MAX SCHWARZ
ALI CIRENZA

Additional Photography

BENJAMIN RUTKOWSKI

Script Supervisor

EMILY JOHNSON

Production Sound Mixer
Boom Operator

JOE ORIGLIERI
LAUREN BANJO

Set Decorator
Assistant Set Decorator
Lead Person
On-Set Dresser
Additional On-Set Dresser
Set Dressers

J.D. MORAN
CHELSEA SMITH
BIANCA HERNANDEZ
J.P. HUCKINS
ERIN LaSORSA
AKIRA ISHIKURA
HADDIE WEBSTER
CARTER CAVANAUGH
MONICA DABROWSKI
EDWARD CHIMERA NICHOLS
DANI HILZENRATH
GRIFFIN ROSE
ALEXIS RUISECO-LOMBERA
DANA WEINTRAUB

Property Master
Assistant Props

KENDRA EAVES
ZACH MILLER
BEN EVORY

Screens
Fabricator

JACKSON GLASGOW
SHANNON POLLAK

Picture Vehicle Coordinator

LOST SOUL ENTERTAINMENT

Kid's Casting Consultant
Casting Consultants

DANIELLE PRETSFELDER DEMCHICK,
CSA
REBECCA DEALY
JESSICA KELLY



Background Casting	HBG CASTING/HILARY GREER
Assistant Costume Design	AMINAH HADDAD
Wardrobe Supervisor	CARLA THOMAS
Wardrobe Production Assistant	EMILY ROSE
Makeup Effects Department Head	LISA FORST
Makeup Effects Artist	BRANDON GREETHER
Additional Makeup Effects	SHANNON RAE MULLIGAN
Additional Makeup Effects	HEATHER BENSON
Hair Department Head	TIFFANY PARKS
Key Hairstylist	SYNECA MERRICK
Makeup Department Head	REGINA de LEMOS
Key Makeup Artist	SARAH FRANCAVILLA MADISON McLAIN
Special Effects Coordinator	EUGENE HITT
SFX Technicians	JAY RUS DAN CASEY
Construction Coordinator	AZIZ NAOUAI
Carpenter	MANUEL PEREZ
Gaffer	JORI STIGERS
Best Boy Electric	CHRIS LIND
Generator Operator	CHRISTOPHER AMBROSIO
Key Grip	PAUL WALLACE JARED DIAW
Best Boy Grip	LEANNA CULVER ALEXNYVES J PIERRE LOUIS
Dolly Grip	CONNOR MIKSZA
Grip	ED BARANOWSKI
Production Coordinator	JAIRUS CESARZ
Production Secretary	KYA QUINN
Second Second Assistant Director	LaCOURTNEY GARRETT
Key Production Assistant	EVAN CAIN



First Team Production Assistant
Background Production Assistant
Paperwork Production Assistant
Production Assistants

ALEEZA DeALTO
JON MITCHELL
HAILEY FOSS
FRANKIE PEDERSEN
JOHN DeMAN
ANTHONY TANMARO
JACOB BRODSKY
RIVER ENSSLIN

Production Office PA
Assistant to the Director

Legal Services provided by

EISEN LAW PC
BRUCE DAVID EISEN, ESQ.

Location Manager
Unit Production Assistant
Parking Coordinator
Parking Production Assistant

LAURI McCARTHY
DREW RESCINITI
HOWARD SHIPMAN
KAREEM OTTLEY
RAINER EVANS
ANDY LITTLEJOHN

Production Accountant
Post Production Accounting provided by
Post Production Accountant

LUIS OGANDO
GREENSLATE
DONNA FOGARTY

Transportation Captain
Drivers

BOB RICHARDS
DANNY MARTINEZ
ABBIEY LAWHORN
MARK WILLIAM CERRONE

Studio Teacher
Children's Studio Teacher(s) provided by

BERNADETTE JUSINSKI
ON LOCATION EDUCATION

Animal Coordinator
Head Trainer
Pig Trainer
Animals provided by

DAWN BARKAN
SUE GURAL
APARNA SRINIVASAN
DAWN BARKAN ANIMALS

Catering provided by
Head Chef
1st Asst. Chef
2nd Asst. Chef

TRIBE ROAD CATERING
ANDREW GILBERT
SAL SOUINI
ERIAN RUIZ-MONTANO



Craft Service
Key Craft Service Production Assistant

JOE FACEY
SHABAZZ ALLAH

CCO / Health Safety Supervisor / Set Medic
COVID Production Assistant
Medical Advisor

SCOTT ZELENETZ
KATHERINE MENDELL
EMILY RYAN M.D.

POST PRODUCTION

Post Production Supervisor
Assistant Post Supervisor

JORDAN BARKER
PETE McCAULEY

First Assistant Editor

ELIZABETH BERGANZA

Digital Intermediate by
Senior Colorist
Associate Colorist
Senior Finishing Editor
Senior Finishing Producer

PICTURE SHOP
MAXINE GERVAIS
JEFF PANTALEO
ERIK KAUFMANN
NANCY FULLER

Dailies provided by
Managing Director of Phiphen Studios
Dailies Producer
Dailies Operators
CEO, Phiphen Studios
COO, Phiphen Studios

PHIPHEN STUDIOS
ALDEY SANCHEZ
DOM LAMPASONA
CHRISTIAN "CRUSH" RUSH
JANE SINISI
MOLLY CONNERS

Post Production Sound Services provided by
Supervising Sound Editor
Sound Designer
Sound FX Editor
Dialogue Editor
Assistant Sound Editor

FORMOSA GROUP
BRYAN PARKER
DOUG MOSS
MELISSA CORNS
NATHAN EFSTATION
PERNELL L. SALINAS

ADR Mixer
Foley Artist
Foley Mixer

JAIMSON RABBE
ELLEN HEUER
STACEY MICHAELS

Foley Editor

ALEX ULLRICH

Re-Recording Mixer

BRYAN PARKER



Re-Recording Mix Technician

DAVID TICHAUER

ADR Recording Studio

OUTLOUD AUDIO

ADR Mixer

RODRIGO GALVAN

ADR Recording Studio

GOLDCREST POST NY

ADR Mixer

KRISSOPHER CHEVANNES

ADR Coordinator

RAINA CAGIAO

Loop Group

SUSAN BOYAJIAN

WOLFIE TRAUSSCH

RUTH ZALDUONDO

CHELSEA SPIRITO

ARTHUR ORTIZ

RICHARD MIRO

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JTN MUSIC

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VP of Operations, JTN Music

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GEARSHIFT PRODUCTIONS

Rescue Birds Animator

JOE ORIGLIERI

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End Titles made with

ENDCRAWL

Stock Footage

iSTOCK

ADOBE STOCK

FOOTAGEBANK

Camera and Lenses provided by

PANAVISION NY

Grip & Lighting Equipment provided by

EASTERN EFFECTS, INC.

Walkie-Talkies provided by

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EDGE AUTO RENTAL
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SONGS

"NEON DUET (LIVE)"

Performed by Laurie Anderson
Courtesy of Warner Records
By arrangement with Warner Music Group Film &
TV Licensing

"EASILY DONE"

Written and Performed by Phil May
Courtesy of De Wolfe Music

"NOISE OF JOY"

Written by Merrell Wayne Fankhauser
Performed by MU
Courtesy of HD Music Now Inc.

"SECOND FACE"

Written by Ralf Behrendt and Stephanie Lange
Performed by Saâda Bonaire
Courtesy of Captured Tracks

"MOTHER"

Written by Erika Azzini, Francesca Papi
Performed by Kæry Ann
Courtesy of Anomic Records | Published by Hoodoo snc

"HEART OF GOLD"

Performed by Sunda Kelepa
Written by Maria Holm-Mortensen, John Greany Sørensen,
Daniel Kolind
Courtesy of LaCrème obo ACE Edition |
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"RESCUE BIRDS THEME"

Written by Greg Moss
Lyrics by Brendan J. O'Brien
Orchestrated by Matt Glass

"TAR"

Written and Performed by Lucrecia Dalt
Courtesy of RVNG Intl.

SPECIAL THANKS

FARYL AMADEUS · AZALEA BARBER · DEREK BISHÉ · FEDERICO CESCA · MARSHA CLARK
· CULLEN CONLY
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LEHMAN-URBINA · BRETT LISTER
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MAGURA · JOANNE MATTHEWS
RAE McRAE · MATT MILLER · DAVID MOSS · SARA MOSS · CLAIRE ORIGLIERI · JOE
ORIGLIERI · DAN O'BRIEN · SUSAN O'BRIEN



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ELAINE STRITE & JOHN VISTE · ARDAN TYLAR THORNHILL · JOHN TINTORI

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