



Saint Frances

Directed by Alex Thompson and Written by Kelly O'Sullivan

Starring Kelly O'Sullivan, Ramona Edith-Williams, Jim True-Frost, Francis Guinan, Lily Mojekwu, Mary Beth Fisher, Charin Alvarez



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TRT: 98 mins **Country:** USA **Language:** English **Section:** Narrative Feature Competition

SXSW Screenings

World Premiere: Monday, March 11 | 2:00pm at Stateside Theatre

Screening #2: Tuesday, March 12 | 11:15am at Alamo Lamar E

Screening #3: Friday, March 15 | 5:15pm at Alamo Lamar B

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Logline

After her decision to end an unwanted pregnancy, 34-year-old Bridget reluctantly agrees to nanny the bright and rambunctious Frances, forming an unexpected bond with her and her parents.

Synopsis

At the start of the summer, Bridget (Kelly O'Sullivan) has an abortion just as she lands a much-needed job in an affluent Chicago suburb - nannying six-year old Frances (played by the scene-stealing Ramona Edith-Williams). With no time to recover, she clashes with the obstinate Frances and struggles to navigate a growing tension between Frances' moms. As her personal relationships suffer, a reluctant friendship with Frances emerges, and Bridget contends with the inevitable joys and shit-shows of becoming a part of someone else's family.

A Q&A With Director Alex Thompson And Writer/Star Kelly O'Sullivan

Kelly, where did you begin with this story - what prompted the creation of Bridget's story in SAINT FRANCES?

I was a nanny in my 20s, and I always knew I wanted to write about that because it's such an odd, emotional job. You really grow to love the kids that you take care of, and in a way you become a part of the family but also remain outside of it. You're in the home, sometimes witnessing incredibly vulnerable moments within the family dynamics. But at some point when the job is over, you leave. Then in my 30s, I had an abortion, and I thought what if those two experiences - of having an abortion and spending your days taking care of children - overlapped. So while much of the film is fiction, it began in a real place.

You approach Bridget's abortion very head on, almost without hesitation. Why?

Kelly: I don't think there should be any shame in women getting abortions, and there's a major lack of non-traumatic abortion stories in TV and Film. I wanted, from the moment Bridget finds out she's pregnant, for her to be 100% sure she's going to have an abortion and truly never waiver, never once regret it. Which doesn't mean she doesn't have complicated feelings about it - it's just that none of those feelings involve guilt. An abortion can be a part of someone's story without it being the climax or a defining event. I'm tired of abortions being taboo to talk about, and I thought we could depict at least one woman's experience in an honest, nuanced, even sometimes funny way.

Alex, this your feature length debut. How did you get involved and what drew you to this story?

Alex: I've written and rewritten this so many times, the gist of it really is the script. I was just wowed by it. I had produced several features and directed several shorts, but I had never read something that popped and fizzed so sweetly. It had teeth. I knew that Kelly could do it, and I'm just lucky she trusted me to do the same, and trusted me to bring on my collaborators (Cinematographer Nate Hurtsellers, Producers James Choi, Ian Keiser and Raphael Nash, Key Grip Sammy Hochberg, Composer Quinn Tsan) and to take the position we took on the production, vision and score. I'll always be a producer at heart, so having that trust early on allowed me to dream about it without that fear of saying or doing the wrong thing. It was a long process from page one to done, but we worked together really well. She's a generous collaborator.

Why did you decide to cast Kelly as Bridget?

Alex: Kelly simply was always Bridget, there was never any question.

Ramona, your Saint Frances, has an incredible presence on-screen. How did you find her?

Alex: We worked with the incredible women at Paskal Rudnicke Casting and basically set a challenge for ourselves: if we couldn't find the right actor to play Frances by June 6, we wouldn't shoot on July 6 (our planned start date). They brought in a huge number of enthusiastic, charismatic actors for the role, but our casting director AJ Links kept bringing up Ramona. She showed us this Swedish Covenant Hospital Commercial, one of those improvised things where two kids talk adorably about something adult. In this case it was - classic - where babies come from. She was incredibly present, responsive, and genuinely funny. AJ had a "feeling". When Ramona came in, I remember we stepped outside and told her we needed five minutes. Her response was "five minutes...to dance!" and she proceeded to dance. I left the waiting area, but I assume she danced for five minutes.

As soon as she came in, it was clear she had a special gift, and a presence on-screen. She didn't feel coached, though we found out later just how supportive her family is, and she had real joy and a true sense of humor. She was also the youngest person we saw - she hadn't yet turned six. It was a big gamble, but I was certain she was the only person who could pull it off. At the speed I knew we were shooting, and the way I knew we wanted to shoot, if she had a bad day and I had a bad day, I was sure that we could simply point the camera at her and at the very least she'd be Ramona. Some people can't do that. She can. I still don't know if she's going to decide to be an actor when she "grows up". She's also an extremely talented ice skater, and a pretty sharp Uno player.

Was her character always meant to be this titular anchor? Why the title?

Kelly: Yeah, Frances was always the titular character. I'd love for people to see the movie and then have their own interpretations of the title, so stop reading if you don't want spoilers! But for me, Bridget needs healing - not from her abortion, but from her overall self-doubt and feelings of disappointment in her life - and she gets that healing from Frances' completely non-judgemental friendship and love. The summer with Frances is a huge blessing for Bridget, and I mean that in the most agnostic, non-religious way.

How did you decide to go with a lesbian couple for Frances' parents? Was there anything in particular you wanted to convey by presenting a queer couple to the story?

Kelly: I always saw Frances's parents as Annie and Maya. Queer parenting is normal and should continue to be normalized. What Annie and Maya are struggling with in the film isn't their sexuality, it's the challenges of parenting that many couples deal with: that Annie has to work all day to support the family while Maya wrestles with postpartum depression.

It's uncommon to see a coming-of-age story about a 34 year old woman. The film finds Bridget questioning her own definitions of success and failure. Why choose to explore that within a 30+ year old, as opposed to a teen or a 20 something?

Kelly: I mean, I don't think you can really fail in your 20s. Floundering is expected and even celebrated while you're in your 20s. In your 20s you hear, "you've got time!" In your 30s, you hear, "you better hurry up." The conversation amongst your peers switches from, "God, I hope

“I’m not pregnant” to “if we’re not pregnant in 6 months, we’re seeing a fertility specialist.” There are things people expect you to have figured out and be “successful” at in your 30s, namely career, marriage, and kids. Bridget doesn’t have any of those things, and because her peers do and there’s a societal expectation that she should as well, she feels like a failure. I think that’s rich and relatable ground to explore.

The film brings up a number of timely topics: feminism, racism, homophobia, classism, "the contemporary family" ... millennials. Was it important for you to portray more than Bridget's story?

Alex: We made a conscious decision to try and approach every character with as much empathy as possible. We didn’t want the world filled out by quirky “supporting” characters, but rather real people honored with real lives. Those isms are built into the foundations of our society. They’re bound to show up if you have even the slightest interest in pursuing truth in storytelling.

Alex, you also edited the film. How did you decide on the pacing? Did you know this was the flow you wanted from the beginning, or did you choose this pacing while in the editing room?

Alex: Though I think it seems fast-paced, the film has a great deal of what Gordon Willis called “shoe leather” built into it intentionally - characters walking in and out of frame gives the film a momentum, even as it allows scenes to breathe. I knew I wanted the film to move, because then any moment of stillness would be that much more relevant. So I was thinking often of where a scene begins, and with what sound and picture, and where it ends, and with what sound and picture. Building in the framework for what would become the incredible work done by our team at Skywalker Ranch - Tom Meyers, Zach Martin and Tony Sereno, as well as our Chicago sound editor Malika Gumpangkum. The edit was meant to give as much impact to the cuts as possible, and we worked hard to build up the sound of Bridget’s world - trains and dogs, cars and disruption - and its foil, the peaceful suburbs of Frances’ world. When Bridget begins to affect Frances’ world, those sounds begin to invade. The pacing reflects that.

Truthfully, though, if there’s any genius in the film’s edit, it’s shared with Sofi Marshall (Wild Canaries, A Teacher, and Villians). When Sofi got her hands on the film as a consulting editor, I had exhausted my own perspective. I knew there had to be montages and momentum, but I couldn’t see how it all added up. The temp soundtrack was a glorious mishmash of Jeff Buckley, Simon & Garfunkel and Burt Bacharach, but despite its groove, the first cut was a monster - slight, but overlong and heavy. One of our EP’s Haroula Rose was finishing up what sounded like an incredible stretch of editing with Sofi on her film Once Upon a River, and she connected us. Sofi came back with suggested cuts and changes that eventually shaved over twenty minutes off the film. We lost ten speaking roles, including some good friends and great actors. But now it sings, and it moves, and because of that I got to slow down and have fun with several montages that harkened back to our 70’s influence.

What do you hope audiences take from this film?

I hope people leave with less judgement and more empathy. I hope people laugh and find themselves loving the characters. I hope some women feel seen in ways they haven't been before. I hope it inspires more honest conversation about abortion, postpartum depression, periods, parenting, and anything else for which people might feel shame, but shouldn't have to.

Cast Biographies

Kelly O'Sullivan (Writer/ "Bridget")

Kelly O'Sullivan is an actor and writer originally from North Little Rock, Arkansas. Saint Frances is her first feature screenplay. As an actor, she has performed at Steppenwolf Theatre, The Goodman, Writers Theatre, the Pacific Playwrights Festival, and the Ojai Playwrights Conference. Her TV and Film work includes two seasons on USA's *Sirens*, and independent films *Henry Gamble's Birthday Party*, *Olympia*, and *Sleep with Me*, among others. She is a graduate of Northwestern University, The School at Steppenwolf, is a recipient of a Princess Grace Fellowship for Theatre and a 3Arts Make a Wave grantee.

Ramona Edith Williams ("Frances")

Ramona Edith Williams was born on May 21st 2012 in Joliet, IL. She started participating in pageants at one year old. At two years she fell in love with figure skating and also proclaimed herself Princess Ramona. She signed with Lily's Talent Agency when she was three years old. Princess Ramona spent 2015 and 2016 doing community service helping the homeless as part of her Pure International Miss Illinois and Little Miss Illinois Royalty Charity Pageant titles. During the summer of 2016, Princess Ramona won the title of Pure International Pageants Toddler Miss America, won First & Second Place medals at ISI World's Recreational Championships and landed a campaign with Bright Directions, an Illinois government college savings program. Towards the end of 2017 we took a break from auditioning. Then in May of 2018 Princess Ramona was called to audition for Saint Frances. Even though we had not renewed her contract with Lily's, they called us because she had been requested specifically for this audition by the great people at PR Casting.

Currently Ramona is focusing on her skating. She dreams of making her way to the Olympics. She has a great coach Jonni Malizia at Homewood-Flossmoor Ice arena that truly believes in her. Just this last week in February Princess Ramona passed her Pre-Freeskate test and is now working on her Freeskate 1 level skills and maneuvers.

Jim True-Frost ("Isaac")

Jim True-Frost is best known for playing PREZ on the HBO series *The Wire*. His film credits include *The Conspirator*, *Affliction*, *Singles*, *The Hudsucker Proxy*, *Off the Map*, *Company Retreat*, *Sympathetic Details*, *Diminished Capacity*, *Slippery Slope*, *Normal Life*, and *Far Harbor*. Television roles include a regular stint on *American Odyssey*, recurring roles on *Boardwalk Empire*, *Hostages*, and *666 Park Avenue*. TV guest appearances include *Madam Secretary*, *Blindspot*, *Proven Innocent*, *Elementary*, *The Good Wife*, *Blue Bloods*, *Fringe*, *Medium*, *CSI: Miami*, *Law and Order*, *Law and Order: SVU*, *Law and Order: Criminal Intent*. He is a member of the Steppenwolf Theatre Company of Chicago where he has directed and appeared in many plays including *I Just Stopped By to See the Man*, *David Copperfield*, *Side Man*, *The Pillowman*, *The Playboy of the Western World*, *The Homecoming*, and *Killers*. On Broadway and other New York stages, he was seen in *Buried Child*, *Philadelphia*, *Here I Come!*, *The Rivals* and *The Grapes of Wrath*.

Mary Beth Fisher (“Carol”)

MARY BETH FISHER's many Chicago theatre credits include: BLIND DATE, VANYA & SONIA & MASHA & SPIKE, THE LITTLE FOXES, LUNA GALE, THE SEAGULL (Goodman Theatre); DOMESTICATED, DEAD MAN'S CELL PHONE, THE DRESSER (Steppenwolf); GUESS WHO'S COMING TO DINNER, LONG DAY'S JOURNEY INTO NIGHT, THREE TALL WOMEN, THE YEAR OF MAGICAL THINKING, THE WILD DUCK (Court). Her New York credits include FRANK'S HOME (Playwrights' Horizons); BOY GETS GIRL, THE RADICAL MYSTIQUE, BY THE SEA...(Manhattan Theatre Club); THE NIGHT OF THE IGUANA (Roundabout); EXTREMETIES (Westside Arts). Her TV/Film credits include Sense8, Chicago Fire, Chicago Justice, Without a Trace, Numb3rs, Prison Break, NYPD Blue, Profiler, and Dragonfly. Mary Beth has received two Joseph Jefferson Awards, Drama Desk, Lucille Lortel, and Bay Area Critics Circle nominations, the L.A. Drama Critics Circle Award, and Chicago's Leading Lady Award from the Sarah Siddons Society. She was a Beinecke Fellow at Yale and a Lunt-Fontanne Fellow at the Ten Chimneys Foundation.

Charin Alvarez (“Maya”)

Charin Alvarez is a Mexican actress living in Chicago, Illinois. Works in theatre & her Film/TV credits include: “Easy”; “Shameless”; “Chicago Fire”; “Mob Doctor”; “Boss”; “Chicago Code”; “Approach Alone”; “Rooftop Wars”; “Arc of a Bird”; “Were the World Mine”; “Chicago Overcoat”; “First and Only Lesson”; “Dogwalker”; “Rogers Park”; “Olympia: Manual on how to live your life”; “Signature Move”; “En Algun Lugar”; “Princess Cyd”; “Single File”; “Teacher”; “Hala”, “Saint Frances”. Jeff nominations for “Two Sisters and a piano” & “2666”

Crew Biographies

Alex Thompson (director)

A Kentucky native, Thompson graduated from DePauw University and took up an assistant position at Lessall Casting, in Los Angeles, where he'd spent several summers. Months later, Thompson cast his first short as a director, Irene & Marie. Based on his Yiayia, the film starred Olympia Dukakis, Rose Gregorio, Burt Young and Louis Zorich. It premiered with the Greek America Foundation and played at festivals across the country. He went on to direct several films in Chicago, including Calumet, with Austin Pendleton, which won the Grand Jury Prize at the Rome International Film Festival. That began a friendship that has endured for music videos, a web series and two feature films as producer - Our Father, and King Rat. He directed a series of dance films based on the music of composer Quinn Tsan, Bedrooms, that went on to win the Grand Prize at the In/Motion Dance Film Festival, the Jacksonville Dance Film Festival and the Flatlands International Dance Film Festival in 2016.

In 2017 he directed his first feature, Saint Frances, written by and starring O'Sullivan. It will premiere at the 2019 SXSW Film Festival this March. He lives in Chicago, Illinois, and visits his family frequently. He was recently listed on New City's Film 50 list of "Chicago's Screen Gems".

Edwin Linker (producer)

Eddie (Edwin) Linker is a founding member of Forager Film Company and co-founder of the non-profit, Elevated Films Chicago. His background is in finance, specifically financial markets. His goal is to find a way to merge art and finance, to help create a reliable ecosystem that supports filmmakers. Eddie is passionate about helping filmmakers find ways to have commercially viable projects while also providing the freedom to create and work independently. Eddie has served as Executive Producer on over 13 films, all of which have premiered at major film festivals. He has two films at the 2019 edition of SXSW: Sword of Trust and Saint Frances.

James Choi (producer)

James Choi is a prolific, award-winning filmmaker with over a decade of film industry experience in Los Angeles having worked in representation (Innovative Artists and The Firm), production (Sarkissian Productions, Rush Hour) and digital media (Ifilm.com/MTV Networks).

As an independent producer, James has produced two feature films from first time directors that have premiered at SXSW. "Made in China" which won the Grand Jury Award for Best Feature and distributed by IFC Films and "Saint Frances" which makes its world premiere at SXSW in 2019.

James was selected as one of Newcity's Film 50 – the leaders of Chicago's film culture of 2018. Having been in the forefront of the micro independent film movement in the last decade, James has produced and directed numerous films that have screen widely all around the world, winning awards and receiving distribution.

Mr. Choi also teaches at the DePaul University's School of Cinematic Arts in Chicago.

Haroula Rose Spyropoulos (producer)

Haroula Rose Spyropoulos is a filmmaker and musician currently in post-production on her feature debut as writer/director, ONCE UPON A RIVER. She also recently completed a new short film, AS THEY SLEPT. She wrote and directed the pilot entitled LOST & FOUND, which had its world premiere at the Tribeca Film Festival in April 2017 then went on to win the Audience Award at Bentonville Film Festival. It was positively mentioned by the New York Times, and named one of the top things to see at Tribeca by Filmmaker Magazine.

Roger Welp (producer)

Roger Welp is a Chicago based actor and independent film producer born and raised in the small Midwest town of Huntingburg, IN. Roger is the Director of Alternatives at RCM Asset Management and has over 25 years of experience in the financial industry specializing in the global derivatives markets and the alternative investment space. Roger has worked in the entertainment industry for the past 11 years both in front of and behind the lens, having successfully raised capital in the alternative investment and private equity sectors for entertainment properties. Roger's passion for acting and interest in filmmaking was set in motion when Michael Mann selected him for a role in the film Public Enemies (2009), but it was the talented people he met behind the scenes, and the friendships he made with fellow actors on set that really motivated him to further pursue a career in entertainment. Roger continues to enjoy acting on both the stage and screen, and is an executive producer and partner of the Chicago-based production companies Runaway Train & Family Squid Inc. In the past 3 years he has invested in and produced 7 independent feature films made in the Midwest and continues to collaborate with talented filmmakers from coast to coast on a variety of projects.

Pierce Cravens (executive producer)

Pierce Cravens recently produced Nick Kroll and John Mulaney's OH, HELLO on Broadway at the Lyceum Theater with Comedy Central. OH, HELLO is currently on Netflix. Feature projects include the upcoming feature comedy 1 Night in San Diego (starring Glee's Jenna Ushkowitz with Alexandra Daddario), Concrete Kids (distributed by The Orchard), This Isn't Funny (Netflix & Showtime, Screen Media Films), Pitch (Cannes Film Festival), King Rat (Amazon), starring academy award-nominee Burt Young, Brother, Sister, and Sweet Pie (Slamdance Film Festival, 2017). Pierce is a programmer for the Slamdance Film Festival in the narrative feature category. He and his company, Metropolitan Entertainment, are a financial partner in Network starring Bryan Cranston, the Broadway musical If/Then, starring Tony-winner Idina Menzel (Wicked, Glee), Pulitzer Prize-winning Next to Normal, and Little Miss Sunshine the Musical. Pierce Cravens is a Grammy voting member of the Recording Academy and a Tony voting member of the Broadway League of Producers. www.metropolitanentertainment.com

Rafael Nash (executive producer)

Raphael Nash is an award-winning independent film & video producer, director, and adjunct professor at DePaul University. He received his MFA in Film & Media Arts from Temple University in 2011. While pursuing this degree, he worked as a film instructor and mentor to

middle & high school students on the south-side of Chicago. In 2012, he launched Endangered Peace Productions, a full-service corporate video, and film production house - bringing those same mentees on as partners in the company.

Maggie O'Brien (production designer)

Maggie is a Production Designer living and working in Chicago, IL. She graduated from the Film program at DePaul University in 2017 where she spent her time designing many short films and features. Since then, she has worked on commercials, independent feature films, and tv shows, such as "The Chi" and "Easy". Saint Frances is the fourth feature film she has designed. Maggie hopes to continue to work on films that highlight women's perspectives and tell their stories in an authentic way.

Zach Martin (sound effects editor)

Zach started his film career 15 years ago working for Francis Coppola at American Zoetrope. He came to Skywalker ranch 13 years ago to work as a recordist. He had the pleasure to work with many directors over the years including Ryan Coogler, Sofia Coppola, and Robert Redford. He grew up in Iowa and has always been interested in sound whether that be the making or manipulating.

Credits

Unit Production Manager - Raphael Nash

First Assistant Director - Alex Wilson

Full Cast/Character List

Kelly O'Sullivan- Bridget

Ramona Edith Williams- Frances

Charin Alvarez- Maya

Lily Mojekwu- Annie

Max Lipchitz- Jace

Jim True-Frost- Isaac

Mary Beth Fisher- Carol

Francis Guinan- Dennis

Rebecca Spence- Joan

Rebekah Ward- Cheryl

Ezra Gibson - Wally

Danny Catlow- Chad

Hanna Dworkin- Ms. Margaret

Bradley Grant Smith - Corey

Rebecca Buller - Dana

Braden Crothers - Cortland

Sam Rubin - Joan's Son

Sophia Rubin - Joan's Daughter

Meighan Gerachis- Doctor

HB Ward- Old Hippie

Laura Fisher- Donna

Brother Word- Nurse

Roger Welp - Man at Lake

Luis Garcia - Priest

Noah Williams- Boy in Restroom

Kathleen Ruhl- Woman in Waiting Room

Bill Drain- Librarian

Chris Coats- Police Officer

Courtney Rioux, Jackson Evans, Stephanie Paul- Friends at Baptism

Left-Eye - Herself

Associate Producers - Alex Wilson

Carole Dibo

Art Director & Property Master - Maggie O'Brien

Set Dressers - Mauricio Santamaria

Caymen Sheets
Randy Thompson

Steadicam Operator - Joshua Heetderks

1st AC - Jana McLain
Additional 1st AC - Conor Cunningham
Clarisse Callahan
Gianna Aquilina
Ian McAvoy

2nd AC - Phoebe Bostwick
Clarisse Callahan
Alexander Han
Myles Royal
Jessica Tolliver
Angie Zavala

Additional 2nd AC - Andrew Furriss
Film Loader/DIT - Troy Lewis
Riona Ryan
Script Supervisor - Troy Lewis
Sound Mixer - Cesar Ortega

Additional Sound Mixer - Timothy Chan
Alexander Phillips

Additional Boom Operator - Manny Rodriguez
Gaffer - Joshua Heetderks
Additional Gaffer - Cole Moore
Splinter Unit Gaffer - David "Slugger" Swinburne
Key Grip - Sammy Hochberg
Grip - Nick Emmanuele
Additional Grip - Kristen Estes
Clayton Forester
Grace Juracka
Karson Huismann-Kent
William Sidney Parker
Andrew Skalak

Special Effects Supervisor - Rochelle Kneisley-Fisher, John R. Fisher
Property Master - Maggie O'Brien
Assistant Editor - Troy Lewis
Assistant Editor - Troy Lewis
Consulting Editor - Sofi Marshall
Casting Associate - Alexis-Jade Links, Mickie Paskal, Jennifer Rudnicke
On-set Teacher - Diane Beckway

Background Casting - Greg Beckway, Diane Beckway, Fred Levine, Bob Rubin
Stills Photographer - Corey Stein
Production Assistants - Celeste Cooper
Andrew Furris
Callie Kennedy
Myles Majors
Jenna Reaume
Miles Royal
Megan Toler
Uduimoh Umolu

Post Production Sound Services (by) Skywalker Sound
a LucasFilm Ltd. Company
Marin County, California
Re-recording mixer - Tom Meyers
Assistant Re-Recording mixer - Tony Sereno
Sound Effects Editor - Zach Martin
Dialogue Editor - Malika Gumpangkum
ADR Editor - Malika Gumpangkum
ADR Recordist - Erin Elizabeth Horne
ADR Mixer - Ian Farthing
Additional Foley Mixer - Ian Farthing

Assistant Sound Editor - Malika Gumpangkum
Foley Artist - Jana Vance
Foley Mixer - Blake Collins CAS
Engineering Services - Scott Brewer
Digital Editorial Support - Ivan Piesh
Accountant - Daniela Pontoriero
Manager - Mike Peters
Client Services - Eva Porter
Scheduling - Carrie Perry
Head of Engineering - Steve Morris
Head of Production - Jon Null
General Manager - Josh Lowden
Color: Mill Chicago
Colorist: Mikey Pehanich
Color Assist: Lindsey Mazur & Jacob McKee
Color Producer: Dan Butler
Color Scheduler: Kevin Smith
Executive Producer, Color: Laurie Adrianopoli
VFX: Mill Chicago
Head of 2D: Randy McEntee

Music Recorded and Mixed (by) Dorian Gehring

Music Orchestrated and Conducted (by) Quinn Tsan

Alex Babbitt

Music Recorded and Mixed (at) Foxhall Studio

Musicians

Alexander Babbitt

Quinn Tsan

Elias MacRoberts

Justin Vittori

Nolan Chin

Dorian Gehring

Cornelia Babbitt

Macie Stewart

Izzy Olive

Sima Cunningham

Catering (by) Reno

Technical Company Credits - The Camera Department

Keslow Camera

The Mill

Skywalker Sound

Arri

Adobe Premiere

(Soundtrack Album On) Music Publisher

Songs

"It Must Be Him"

Written by Gilbert Becaud, Maurice Vidalin, Mack David Performed by Vikki Carr courtesy of
Universal Music Group

"I Hate Myself for Loving You" written by Desmond Child and Joan Jett Performed by Joan Jett
and Blackhearts Courtesy of Universal Music Group"

Special Thanks

Patrick and Eileen O'Sullivan

Kevin O'Sullivan

Lucy Carapetyan

Jackson Peter Evans

Courtney Rioux Hubbard

Steph Paul

Scott Hubbard

Carly Olson

Diane Kuhn

Sarah Sullivan

Matt Farabee

Kayla Holder
Laura Fairman
Ruby and Frances Fairman
Chris Froseth
Philena Gilmer
Rosa SanMarchi
Dori Scallet
Rebecca Buller
Bob Fisher
Matt Liljegren
Colette Gabriel
Usman Ally
Brigid Duffy
Celeste Cooper
Yara & Hala Samad
Eric Slater
Marie Tourlos
Lorri & Dave Walch
Mary Thompson
Danny & Mary Hountalas
Matt Fagerholm
Liliiane Calfee
Mary Carter
Saint Vincent de Paul Catholic Parish Church
David Swinburne
Alex Orr
Ross and Samantha Keiser
Jamie Weil
Steven Jones
Randy & Tina Thompson
Eleana & Christopher Thompson
Richard & Rosemary Welp
David Dibo
Highwood Park District
Luke Reaume
Ravinia Nursery School - Kathy Olsen, Director & Staff
Debra Schwartz
John Mitchell & the Highwood Library
Shelley Kwiat
Michelle Collins
Cedric Collins, Jr.
Loretto Hospital Staff
Kevin Doyle
Ashley Hamilton
Country Kitchen Staff

Rob & Carrie Rubin
Jim Murphy
John Cicora
Daniel Mies Nass
Jennie Nass
Luke Reaume
Paul Ashton
Dana Sorman
John Comerford

DePaul University School of Cinematic Arts
Hewn Bakery
Tastee Freeze
Panera Bread Bannockburn, IL
Planned Parenthood
Hal Ashby