

MOUNTAINS





MOUNTAINS

A FILM BY MONICA SORELLE

OFFICIAL WEBSITE

OFFICIAL STILLS

95 mins. / Drama / United States / Haitian Creole, English, and Spanish with English subtitles / 2023

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Logline

Immigrant worker Xavier dreams of a more spacious home for his wife and son while earning a living demolishing old houses, dismantling his rapidly changing neighborhood of Little Haiti, Miami, in this tender and vibrant family portrait.

Synopsis

In Miami's Little Haiti, Xavier (Atibon Nazaire) makes a living as a demolition worker while his wife Esperance (Sheila Anozier) holds down two jobs to sustain their cozy household. Their routine is tested when their son Junior (Chris Renois) returns home after dropping out of college. Xavier and Esperance struggle to relate with Junior, who is no longer interested in speaking Creole with them and harbors ambitions of an artistic career path they do not understand. Xavier aspires to buy a more spacious house for his family, but still wakes up every morning, goes to work, and dismantles his neighborhood brick by brick. Yet even as construction vehicles rumble down the block, Little Haiti remains a vibrant community with traditions and rhythms distinctly its own. Monica Sorelle's tender feature debut is a multigenerational drama that deftly explores the relationships between immigrants and their children, the looming threat of gentrification, and the pursuit of the American dream.

Director Statement

I think about gentrification daily. As I swerve through construction in Little Haiti, I wonder what kind of person will be able to afford a unit in the condos that will inevitably take the place of the neighborhood where I was raised.

Every piece I've written, developed, or worked on in the last half decade has examined this kind of alienation and displacement. It's something I can't get away from – seeing Miami both as a city of promise as well as a city that rarely keeps them.

This film explores Miami's racial dynamics, its never-ending development and redevelopment, and the sisyphian effort to survive and establish oneself in a system that never seems to keep us in mind. Additionally, *Mountains* explores the intergenerational divide between immigrant parents and their children, and the dichotomy between sacrifice and expectation.

Mountains is a Caribbean narrative as lush and vibrant as the city it's set in. It moves at its own pace. Between plots lie moments: tenderness between family, laughter between spouses, camaraderie and cultural misunderstandings between coworkers.

We recognize and honor these characters as reflections of our own immigrant families, the communities we live and work in, and the tug between aspiration and subsistence.



Q&A WITH DIRECTOR MONICA SORELLE

FROM BLACK HARVEST FILM FESTIVAL 2023, BY ROBERT DANIELS FOR [ROGEREBERT.COM](https://rogerEBERT.com)

The film begins with a Haitian proverb; what does that proverb mean, and what resonance does it have for you?

Proverbs are really big in Haitian culture. When we were trying to figure out the name of this film, I was looking at proverbs, and that one in the film—“Behind mountains, there are more mountains”—has always been one of my favorites. It’s essentially a way to say just when you figure some shit out and went through some shit, there’s some more shit that you’re gonna have to figure out. It could also be interpreted as behind the horizon, there’s more. So it can be a positive as well. But I think, generally, there’s always something down the line. And it resonated with me because of the Sisyphean journey the working-class immigrant in America feels, where you try to roll this ball up the mountain, but there’s always something that knocks you down.

The politics of the film primarily take place on these demolition sites, where the homes that dot Miami’s Little Haiti are being destroyed in the name of gentrification. How did you find these construction sites?

We wrote this whole film around demolitions, but it was the last thing we got. We’d been shooting for two weeks, and we still didn’t have any of those locations. We had scouts going around, trying to create relationships with these people. We were trying to figure out what their schedule was so we could put that schedule on our schedule. But the nature of demolition is they might hear a day before that they got the permit, so they’re gonna go there tomorrow. It’s also very obviously a male-centric industry. We had a woman scout who they didn’t really respect all that much. Since there were so many issues with getting the locations, we started shooting without them, just hoping that eventually something would pop up.

I think, maybe, three weeks into the shoot, Robert [Colom] said, "I think we're gonna just have to send everyone home, do this part of the shoot, and then separately find these demolition sites afterwards." But then, during the third week of shooting, on a Thursday, someone who we called weeks or months ago left a voicemail asking if we were still looking for demolitions. They had one on Monday, Tuesday, and Wednesday. It was like magic; it sort of happened. The person who plays the excavator operator was someone we had met, and he also said he had a job next week and we could shoot him while he was working. We didn't have any of our demolition workers because we couldn't put them on hold. So essentially, I was on set shooting, and Robert was going into a Rolodex of actors and auditioning them on Zoom and then coming to lunch to show me the casting videos. It was a crazy turnaround.

Speaking of timing being on your side, you mentioned in the Q&A last night that the script was written in 2019, but you didn't begin filming until 2022 because of the pandemic. With the extra time, the script shifted. In what ways did it shift?

The general story and the general approach was always there. I think what shifted was not so much the story, although we did add some scenes and clarified some things, it was more our approach to creating it and our approach to what we wanted our process to be and who we wanted for our cast, our crew, our partners. So we were very mindful of every single person we had on set in terms of not being interested in maybe getting the best or most experienced person, but rather who gets it on a cultural level or on a regional level. And mostly, who is a good person to work with? I didn't want to recreate the hostility that you see on so many film sets.

The casting here is amazing, particularly Atibon Nazaire, who plays Xavier. He's so tender and soulful, thoughtful and funny. How did he become part of this project?

I didn't know who he was when we started casting. I had another Haitian actor in mind, who a lot of Haitian people know, but something in my gut didn't feel right. So we went back to basics. I decided not to do an open call because I just didn't think it was possible in Miami to find a Haitian man in his fifties who was going to give me six weeks of his life, so we had an intern scrub through any movie or TV show with Haitian characters or about Haitian people, and she created a reel for us. I told her to check out this film called "Forever Yours," which is a Haitian indie romance film. We watched that film, actually, for its leads. I didn't feel like they were right for Xavier, though, ironically, the lead of that movie is actually the brother-in-law at the dinner table scene in this film. So we did cast him from that. But it didn't initially feel like it was a match. Just before I was about to turn the film off, there was a scene where the lead is talking to his buddy about a girl that he likes or something. The camera cut to the buddy, and it was Atibon. There was something so magnetic about him, so cool and relaxed and natural.

Robert and I were like, who is that? We did some digging and saw he had bit parts in "Mother of George" and other TV shows and indie films. Then I found out he was friends with another Haitian filmmaker who was actually in town that day for the Miami Film Festival. So we ambushed her at a party and told her we were thinking about this guy named Atibon. She's like, "That's my best friend. I'm gonna give you his number." She hooked it up, and the minute we saw him at the meeting, I didn't think I could find anyone like him, to the point we didn't audition anyone else. He brought so much to the character. He's a very attractive and magnetic kind of guy. And yet, he was able to bring a stoicism and dignity to Xavier that I really appreciated.

He and Sheila, who plays his wife Esperance, have so much chemistry. There is a clear warmth between them, which I think also comes through in the dialogue. Xavier calls her “sweetie,” “queen,” “love,” “little mama,” and so many other honorifics. Could we talk about crafting their romance?

From the beginning, when we were sculpting the story, we would look at it in terms of goals and themes. One of them was that we didn't want to perpetuate a lot of the tropes I felt were harmful with regards to portrayals of immigrants. For example, immigrants being angry or anxious all the time or there being no romance between the husband and wife. So many portrayals of long-term marriages on screen prioritize duty first. You know, Robert's parents are still together. My friend would tell me stories about how, with her elderly mom and dad, she could still hear them giggling through the door at night.

I think it dehumanizes us when you don't show that we have a range of emotions, loves, aspirations, and ambitions. I wanted to show that this long-term romance was still very much alive. In the script, I left a lot of room for the actors to be able to speak in their own voice. Whenever Xavier would say something loving, that was Atibon who would say that. We would talk about wanting him to honor her. Because this is a reflection of my family, too. We're very emotive and gentle and kind to each other in the ways we say “love” and “baby.” I definitely wanted that reflected in the dialogue and in their chemistry.

Having the majority of the dialogue be in Creole probably also helped to facilitate that too. Could you talk about the importance of this film being in Creole?

So Robert and I aren't in the industry. We're not from that space. Everything we've made has been incredibly independent and incredibly scrappy. When we were thinking about the film, it was sort of a no-brainer to us for the language to be Creole because we wanted to make a Neorealist film about a Haitian family, so why would they be speaking English in their house? That's just not what happens. I didn't realize, in terms of the industry, in terms of American indies, that that was subversive in some way.

But thinking about the dialogue, it turned into almost like a preservation project. Atibon was very adamant about saying certain words a certain way. I would have a way of translating things in a Haitian-American way, where the language was sort of getting warped by American tongues. He felt like this film was a way to be able to preserve actual Haitian Creole before it gets gentrified. There were words I had never heard of or phrases I wouldn't say in a certain way that he was very adamant about. So language is really important, not only for realism, but also for ensuring the Haitian language could be shared with the world.

When you talk about protecting, gentrification is such an immediate threat in the real Little Haiti and the Little Haiti of this film. How reflective is the film of the situation on the ground?

Growing up, I didn't live in Little Haiti. But it's where my mother worked and where she lived for several years when she first moved to the US, so I spent a lot of time there as a kid. When I moved back to Miami in 2014 after film school, something was off. It was really apparent. I had just seen this film called "Right to Wynwood"—it's one of the companion films to "Mountains"—it really broke down gentrification for me and explained what's going on in our neighborhoods and how it really is a systemic process. It's incredibly planned, starting with detailed 15-year-long tracks that developers create. That film broke down the Soho model and how it was being put to work in Wynwood.

When I moved back to Miami, and I saw the same developers from that town hanging around the neighborhood, I realized this is real. That year, I joined a nonprofit, and we'd do direct actions and protests, but unfortunately, I grasped that if everyone's hip to the gentrification that is presently happening, that means it's already too late. The wheels are in motion; the buildings have been bought behind our backs. I stopped doing organizing work because I immediately became burnt out.

During that time, really awful systemic things had been happening in the city. At one point, there were these two plazas that have been there longer than I've been alive. There were thriving Haitian-owned businesses. But the buildings were sold to a developer who then raised the rent by a lot. Of course, this disturbed the longtime business owners there, but at the end of the month, they decided to make the payment and came with their rent checks. That same week, the new owner gave them back their rent checks. He was actually planning on evicting them anyways. He just didn't imagine that they would have the money to pay his new rent. The city is also chopping up Little Haiti into smaller neighborhoods so developers can call the neighborhoods different names like "Little River" or "Lemon City" instead of what it is.

I remember showing the film to friends and family back home and overhearing someone say a business in the film was gone now. Even in the year since I shot it, there are places that are gone and that are closed, and I think a year from now, it's gonna be even more stark and disturbing. People can't afford to live. I was looking for an apartment, and I can't even afford to live in Little Haiti anymore.

That's what makes the ending so powerful when Xavier is enveloped by a parade as he stares at his dream house. It's defiant, melancholic, and joyful all at once.

We always knew we wanted to include Ra-Ra because it's something that was disappearing from the neighborhood. It felt like a sign of the change that was happening. They used to happen every Friday. The parade goes would go out, people would hear it and leave their house, and they'd join in this massive parade throughout the neighborhood. But then it started dwindling as education began rising. I wanted to make sure that was also preserved on screen.

We also had always planned on having them go to a Ra-Ra at some point in the film. With regards to it being at the end, Robert came up with that because we had no desire to actually show Atibon's dream house getting demolished because it would have felt so sickening and gross. So we thought about a parade, specifically a Ra-Ra, which is a carnival kind of parade that has to do with revolution and joy and culture. We wanted to use the Ra-Ra to sort of bring Xavier back to the basics: this is who your community is; this is who your culture is.

There's more than material wealth here. There is a cultural wealth that you can take away from here.

What do you hope people take away from this film?

Everyone approaches this film differently depending on their experience with either Miami, gentrification, or Haitian culture. I think for some, especially Haitians, it's just a joy to see themselves reflected on screen and to see people that resemble themselves, resemble their families, and resemble their dynamics. For some, it's cathartic to see a father-and-son relationship rebuilt and healed. For others, it's a slight call to action in terms of being aware of what gentrification looks like on the ground. Not in a didactic way, but in terms of the familial: Who are the people that are actually affected by this?

The film asks you to take care of that knowledge, take care of your community, take care of the people that are being affected in these ways, and be mindful of how you show up. This is definitely a David versus Goliath situation, and I cannot pretend that I have any real solutions here. But I think being a very mindful, good neighbor is one step. Making sure you preserve your culture and your neighborhood's history is another. Even though this is a specific story about Little Haiti, I think had we known 20 years ago, there could have been things done to sort of protect the citizens there. But because we were all caught off guard, we got caught in this tsunami. So there is a call to action so others can begin community organizing before it's too late.



CAST

Xavier Atibon Nazaire
Esperance Sheila Anozier
Junior Chris Renois
Jorge Serafin Falcon
Daniel Roscoè B. Thické III
Chino Yaniel Castillo
Dominique Bechir Sylvain
Magaly Kerline Alce
Jimmy Macc Plaise
Angeline Karina Bonnefil
Farrell Farley Louis
Wesner Ovida Alva
Hector Hector Perez
Realtor Sydney Presendieu
Ritza Elanie Gervil
Flaco Weldys Machado
Jordan Lina Accius
Tony Pierre Richard Cator

New Neighbor
Comics

Haitian Man
Developers
Domino Players

Sleeping Baby
Penelope "Penny" Moon
Valet

Rich Woman
Featuring
Rappers

Demolition Workers

Starr Leavitt
Brittany Brave, Raul Colom, Maddie
Cooper, Sergio Mendez, Evan Wimberly
Raynald Blanchard
Billy Dearman, Bundy
Eddy Raymond, Georges "Moumous"
Wilson, Gouyad Dancers, Andy Dulcio,
Fernande Esterlien
Emy Accius
Herself
Jose Cabrera
Magaly Rodriguez
Rara Lakay, NSL Dance Ensemble
Booky Gang, G.UMAXm Nerway,
AD FWE
Dontea Collins, Ulises Jordan, Alvaro
Lara, Rosendo Rodriguez

CAST

Open House Guests

Adrian Alonso, Kevin Arrow, Tori Baldwin, Garrett Colon, Suanay Hernández, Tristan Scott-Behrends

Elementary School

Alicia Bridges, Jodine Deprez, Joseessa Deprez, Josue Deprez, Nylah Deprez, Oldine Pierre Louis, Fredrick Simmonds III, Kai Simmonds, Kristian Simmonds

Laundromat Neighbors Comedy Club

Daniella Lyndor, Aaliyah Rebecca Alvara, Julian Alvarez, Amelia Badri, Tori Baldwin, Serenity Bennett, Kevin Berriz, Pascal Bertrand, Gisselle Callejas, Agua Dulce Gloriosa, Peter Gurl, Nathaniel Harris, David Lozano & Lilit Muradian, Nathaniel Navarro, Alexandra Fields O'Neale, John O'Sullivan, Jonathan Renois, Katrina Rhodes, Joseph Rodriguez, Palanka Roumer, Jannelys Santos, Jade Smith, Jorge Tercero, Dylann Turfffs, Sandeep Varry, Kieron Williams

Communion Guests

Jordan Alriche, Zola Alriche, Milienne Bonenfaut, Saniorah Edouard, Olijah Frazer, Ritza Gervil, Derbraly Jean, Francoise Justis, Naomie Labaty, Jamal Mapp, Christine Masseur, Sheila McCray, Vanessa Michel, Ashley Toussaint, Niellah Viard, Justin L. Warren, Klaus Warren, Thaïs Warren Sela Vee

Communion Party DJ

Couple Moving Out

Final Rara

Dezray Smith, Ernest St. Rose Gary Alce, Balezla Chanal, Marckenson Charles, Wesner Charlze, Serena Chaudry, Kitchner Cyrille, Armani Emile, Wilnord Emile, Alexis Gerald, Woosny Grange, Genesis Johnson, Max Laurenceau, T. Elliott Mansa, Jackson Marseille, Nedgine Pierre, Mandella Phillips, Pierre S. Popole, Fabiola Registre, Luvertu René, Nancy St. Leger, Wichemond Thrius

ATIBON NAZAIRE (XAVIER)

Atibon is an actor, musician, visual artist, activist, Brooklyn resident, and proud Haitian.

Atibon has performed in several notable films, series, and national ads. His credits include *The Best Man: The Final Chapters*, *Beauty*, *FBI*, *New Amsterdam*, *Kaleb*, *Mother of George*, *Stones in the Sun*, *Farwell Amor*, *Gabriel*, and *Mountains*, to name a few. Atibon trained in theater at Roxbury Outreach Shakespeare Experience (ROSE), Boston College, and Harvard University.

A consummate musician, he co-founded the musical groups *Batwèl Rada* and *Tjovi Ginen* and now can be seen drumming with different local Haitian alternative bands in dance classes and in Vodoun devotional ceremonies. Atibon is the founder of the Haitian-centered clothing line *TWAFÈY*, which is known for its talisman collections *Brooklyn Loves Haiti* and *Vodounchild*.

SHEILA ANOZIER (ESPERANCE)

Dancer, choreographer, singer and visual artist, Sheila Anozier is a performer and artistic collaborator whose main focus and inspiration is the rich tradition of Haitian art. Notable performances have taken Sheila to venues and festivals across the United States and abroad. She serves as choreographer and dancer to *Breaking the Thermometer to Hide the fever* - a multidisciplinary performance set to music by Haitian American singer-songwriter, Leyla McCalla, and directed by Kiyoko McCrae. She is company choreographer of *Brave New World Repertory Theatre*. Sheila is creator and artistic director of *Vwa Zansèt* - a full length theatrical production based on folkloric and Vodou songs of Haiti. The joy that is released through her art has helped her and others express the intersection of cultures that is so important to the immigrant-based communities that make up America.

CHRIS RENOIS (JUNIOR)

Chris Renois is a stand-up comic, actor, and content creator based out of Miami. Through showcasing his comedic talents on the internet, Chris has amassed over 150k followers across all his social media platforms with over 120k coming from TikTok alone. His skits have been featured on TV programs such as *Right This Minute* and *Access Hollywood*. One of the fastest rising performers in Florida, Chris also hosts his own showcase in the growing Miami comedy scene every Sunday at the *Tipsy Flamingo* bar.



CREW

Directed by	Monica Sorelle
Written by	Monica Sorelle and Robert Colom
Produced by	Robert Colom, p.g.a.
Executive Producers	Rhianon Jones, Tristan Scott-Behrends
Cinematography by	Javier Labrador Deulofeu
Edited by	Jonathan Cuartas
Music by	Dyani Douze
Production Designer	Helen Peña
Costume Designer	Waina Chancy
Consulting Producer	Faren Humes
Associate Producer	Johanna Piard
Unit Production Manager	Kevin Ondarza
First Assistant Director	Juan Luis Matos
Second Assistant Director	Paolo Cesti
2nd 2nd Assistant Director	Giselle Garcia Castro
Script Supervisor	Mia Tippenhauer
Additional Script Supervisors	Al'ikens Plancher, Edson Jean
First Assistant Camera	Kevin Alvarez Córdova

MONICA SORELLE (DIRECTOR AND CO-WRITER)

Monica Sorelle is a Haitian-American filmmaker and artist born & based in Miami. Her work explores alienation and displacement, and preserves cultural traditions within Miami & the Caribbean with a focus on the African & Latin diasporas that reside there.

Monica has worked in the casting department on films and TV shows including *Moonlight* and *Sesame Street*. She has also served as a creative producer on the features *T* (winner at Berlinale, BlackStar, Miami, New Orleans and exhibited at Sundance and on the Criterion Channel) and *You Can Always Come Home* (winner at Miami, exhibited at BlackStar and New Orleans). Her photo and video work has been shown in group exhibitions at Oolite Arts and the University of Maryland, and supported by Pérez Art Museum Miami's Caribbean Cultural Institute Artist Fellowship.

Monica is a member of Third Horizon, a creative collective dedicated to developing, producing, exhibiting, and distributing work which gives voice to stories of the Caribbean, its diaspora, and other marginalized & underrepresented spaces in the Global South. Currently, Monica is a Cinematic Arts resident at Oolite Arts, where she developed her feature film directorial debut, *Mountains*, premiering at the 2023 Tribeca Festival.

ROBERT COLOM (CO-WRITER AND PRODUCER)

Robert Colom (he/him) is a producer and writer from Miami, whose work illuminates stories of Florida and the Latin American diaspora. His films have been featured and awarded at Tribeca, Berlinale, Sundance, SXSW, and Miami Film Festival, and acquired by HBO, PBS, and Criterion Channel.

A fellow of Film Independent's Producing Lab (2022) and New Orleans Film Society's Southern Producers Labs (2020, 2018), his narrative work has been supported by European Film Market (2023 Fiction Toolbox), The Gotham (2022 U.S. Features in Post, 2021 U.S. Narrative Features) and U.S. in Progress (Wrocław 2022).

He is a member of the Caribbean creative collective Third Horizon, and has been a programmer for their flagship initiative, Third Horizon Film Festival, since 2021. In 2022, Robert founded the nonprofit "Cinemóvil", a free mobile cinema presenting classic and contemporary films from Latin America and the Caribbean across Miami neighborhoods.

"Mountains", his first feature film as writer-producer, premieres in the U.S. Narrative Competition at Tribeca in 2023.

JONATHAN CUARTAS (EDITOR)

Jonathan Cuartas is a Colombian-American writer/director from Miami. His debut feature, *My Heart Can't Beat Unless You Tell It To*, premiered at Tribeca Film Festival in 2020, where it received a Special Jury Mention. Jonathan also won the Citizen Kane Award for Best Directorial Revelation at Sitges and the New Direction Competition at Cleveland International Film Festival for his work on the film.

Jonathan is a proud Miami Dade College graduate and Sundance Knight Fellow. In 2022, he was part of the Jordan Ressler First Feature Competition Jury at the Miami Film Festival. Jonathan is best friends with his older brother Michael, who just so happens to be a cinematographer.

JAVIER LABRADOR (CINEMATOGRAPHER)

Javier Labrador is a director, writer and cinematographer from Cuba. He graduated in cinematography at the International Film School of San Antonio de los Baños in Havana. He has worked on both narrative and documentary features including *They Are We, Santa & Andrés*, *The Extraordinary Journey of Celeste Garcia*, and *Los Últimos Frikis*, which have been exhibited in national and international festivals such as Rotterdam, IDFA, San Sebastián, Havana Film Festival, Clermont-Ferrand, and Miami Film Festival, among many more. He is currently working as a freelance cinematographer in Miami, Florida.

DYANI DOUZE (COMPOSER)

Musician, performing artist, dreamweaver, spiral guide & sound healing practitioner Dyani (he/they) works in the underground electronic music tradition of sonic myth-making to resurrect spiritual tradition, ancestral memories, generational trauma and healing. The South Florida-born artist released their debut album, "Under" in September 2020, which was featured as "Album of the Day" on Bandcamp Daily, Wire Magazine, Mixmag, Thump Magazine, and more.

Former member of the New Negress Film Society, Dyani's multimedia projects have been showcased at The Knockdown Center, The Whitney Museum, MoMA PS1, Socrates Sculpture Park, Tribeca Film Festival, among others.

HELEN PEÑA (PRODUCTION DESIGNER)

Helen Peña is a Dominican-American child of the Atlantic, filmmaker, and community organizer from Miami, FL. They use filmmaking to tell the stories of Third World women and their relationship to the natural world for resistance and spiritual practice. Alongside directing, they are a production designer interested in building upon the Caribbean surrealist and Black feminist aesthetic for film. Their work has screened in festivals across the country including Prismatic Ground, New Orleans Film Festival and Third Horizon Film Festival.

NEON HEART PRODUCTIONS (EXECUTIVE PRODUCERS)

Founded by filmmaker Rhianon Jones, Neon Heart Productions is an independent film production company providing mentorship and limited financing for female filmmakers. Joined in 2022 by her producing partner, Tristan Scott- Behrends, Neon Heart Productions has continued to work closely with filmmakers early on in their careers. Selected highlights include Circus of Books (Netflix), Emma Seligman's feature film Shiva Baby (HBO, John Cassavetes Award Winner), Jessica Beshir's feature documentary Faya Daya (Criterion), Jamie Dack's Palm Trees and Powerlines (winner of Best Director and Best Screenwriter at Sundance Film Festival '22, Independent Spirit Award Nominee), and Amanda Kramer's Give Me Pity! (IFFR). Upcoming films include the Rhianon Jones-penned and Hannah Pearl Utt-directed Cora Bora (SWSW '23), Kit Zahaur's This Closeness (SXSW '23), Alexandria Bombach's It's Only Life After All (Sundance '23), Chestnut (Starring Natalia Dyer) and Monica Sorelle's Mountains.

ADDITIONAL CREW

Additional First AC	Florencia Portieri	Location Manager	Johanna Piard
Second Assistant Camera/Loader	Amanda Jean-Mary	Location Scouts	Constanza Majluf, Ashley Toussaint
Main Unit Camera Operator	Javier Labrador Deulofeu	Demolitions Provided by	Dade Wrecking, LLC
B-unit Camera Operators	Danny Rosenberg, Juan Luis Matos	Production Assistants	Absolute Demolition, Inc
Drone Pilot	Zu Choudhary	Translators	Amber Perez, Cristina Isabel Rivera, Giselle
Still Photographers	Michelle Lisa Polissaint, Nicole Combeau, Juan Luis Matos, Aaron Kudja, Jeff Alex Thomas	Senior Colorist	García Castro, Paolo Cesti
Gaffer	Danny Rosenberg	Colorist	Al'Ikens Plancher, Ritza Gervil
Key Grip	Aaron Kudja	On-Line Editor	Troy Thompson
Production Sound Mixer	Jeff Alex Thomas	DI Producer	Sean Sullivan
Boom Operator	Emilio Polo	Audio Post Production by	Max Roberts
Additional Production Sound Mixer	Daniel Abrusci	Sound Designer	Daisy Borders
Art Director	Nadia Wolff	ADR Mixers	Narrative Noise
Set Dresser	Dezray Smith	Additional Sound Recordist	Eric Valdes
Art Department Coordinator	Rraine Hanson	Visual Effects by	Eddy Moon, Colin Alexander
Art Department Swing Gang	Agua Dulce, Jessie Colom, Lupe Figueras, Alexander Ontiveros, Alejandro Perkins, Lissette Lendeborg	VFX Producer	Emilio Polo
Costumers	Margo Hannah, Diana Eusebio, Tori Baldwin	VFX Supervisor	XANF
Pre-Production Intern	Julissa Mateo	VFX Production Manager	Maciej Rynkiewicz
Production Accountant	Robert Colom	VFX Coordinator	Patryk Bychowski
		Compositing	Małgorzata Wójcik
		Titles	Agata Winkler
		Score Produced by	Patryk Bychowski, Oktawian Jurczykowski
			Robert Colom
			Dyani Douze



ABOUT MUSIC BOX FILMS

Music Box Films is the prestigious North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include Giuseppe Tornatore's epic documentary *Ennio*; Tom Gustafson's Indigo Girls jukebox musical *Glitter & Doom*; and in collaboration with Brainstorm Media, *Limbo*, Ivan Sen's stunning crime drama starring Simon Baker. Current and upcoming releases include Sophie Dupuis's vibrant and alluring queer love story of two rising drag performers, *Solo*; *Just the Two of Us*, the Cannes Film Festival psychological thriller by director Valérie Donzelli; and the winner for Best Foreign Film at the César Awards, *The Nature of Love*. Since its formation in 2007, Music Box Films has distributed award-winning films and art-house favorites that include Academy Award winner *Ida*, *Meru* (from Oscar-winning filmmakers Jimmy Chin and E. Chai Vaserhelyi), Christian Petzold's *Transit*, the popular Swedish comedy *A Man Called Ove*, and the original *The Girl with the Dragon Tattoo*. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates the Music Box Theatre, Chicago's premier venue for independent and foreign films. For more information, visit www.musicboxfilms.com.

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