

The New York Times

PROTOZOA



30WEST

present

SOME KIND *of* HEAVEN

directed by:

Lance Oppenheim

produced by:

Darren Aronofsky, Kathleen Lingo (The New York Times), Jeffrey Soros and Simon Horsman, Melissa Oppenheim Lano, Pacho Velez, and Lance Oppenheim

world premiere

2020 Sundance Film Festival

official selection

2020 International Film Festival Rotterdam

True/False Film Festival

MoMA Doc Fortnight (Closing Night)

Big Sky Documentary Film Festival

Miami Film Festival

Florida Film Festival

Melbourne International Film Festival

Cleveland Film Festival

Visions du Reel

Sarasota Film Festival

San Francisco Film Festival

DocYard 2020

83 Minutes | U.S.A. | English | Color

Publicist:

42West | Scott Feinstein

Scott.Feinstein@42West.net, (212) 413-0806

Sales Agent:

UTA, 30West, Submarine (Int'l)

PRESS NOTES

LOGLINE

Behind the gates of a palm tree-lined fantasyland, four residents of America's largest retirement community, The Villages, FL, strive to find happiness and meaning.

SYNOPSIS

A Floridian garden of earthly delights and discontents, *SOME KIND OF HEAVEN* follows retirees newly arrived at the fountain of youth: America's largest retirement community, located in central Florida. At The Villages, often called the "Disneyland for Retirees," a married couple, a widow, and a bachelor search for Eden and a second bite at the apple, only to discover each of the deadly sins out on full display. From synchronized swimming to pickleball, the good life is waiting, as well as a discounted funeral package now at a new, lower price. In a transcendent debut film that puts a twist on the "long-term" relationship, director Lance Oppenheim digs below The Villages' perfect facade to explore its residents' oscillation between reinvention and recklessness, freedom and familiar safety. A film that reminds us that we all leave this Earth the way we came.

THE CHARACTERS

At first glance, **Anne and Reggie Kincer** appear to be a quintessential Villages couple. Anne spends her time socializing and playing pickleball. Reggie, skeptical of his wife's cookie-cutter lifestyle, finds his own solace in tai chi and Eastern spiritualism. Though the Kincers have different interests, they've struck a fragile balance since moving to The Villages. As the couple's 47th wedding anniversary approaches, a troubling development threatens to derail their marriage: Reggie's increasingly eccentric spiritual practices have led to reckless drug use and hallucinogenic episodes. Anne blames these troubling "breaks with reality" on The Villages. Tensions rise as Reggie runs afoul of the law, and Anne is left questioning her devotion to their marriage.

Dennis Dean lives out of a baby-blue van that he illegally parks on The Villages' property. An 81-year-old nomad on the run from legal trouble in California, he spends his days hustling wealthy widows into handing over the keys to their homes and his nights evading security guards. After a run-in with Villages police, Dennis learns that the authorities intend to expel him and his van from the premises. He grows increasingly desperate for housing, funds, and friendship. He calls dozens of acquaintances and begs for assistance. No one bites. As Dennis hits rock bottom, contemplating death, a blessing from an eccentric evangelical pastor pulls him back from the brink. He decides to make one final call to Nancy, his ex-lover of last resort. Miraculously, she offers him a place to stay. For a moment, Dennis finds paradise in The Villages. But can a perennial bachelor ever really settle down?

Ten years ago, **Barbara Lochiatto** and her husband, Paul, moved to The Villages with dreams of living out their golden years in a "magical, beautiful place." But things haven't worked out that way: recently widowed, Barbara yearns to move back to Boston, her hometown, but lacks the money to do so. Debilitated by grief, still working full time at a rehabilitation center to make ends meet, Barbara struggles to fit into the relentlessly upbeat Villages atmosphere. When an unexpected heart-to-heart with her manicurist motivates Barbara to get out and meet people, she explores The Villages' offerings: bowling leagues, acting classes, and even the singles club. Still, she can't

seem to shake her funk—that is, until she finds herself with Lynn, a dashing golf cart salesman. At long last, Barbara catches a glimpse of what life in The Villages ought to be. But will it last?

DIRECTOR'S STATEMENT

For most of my childhood, The Villages fascinated me. Growing up in South Florida, a few hours' drive away from the development, salacious tales from the "Disneyworld for Retirees" seeped into my local newspaper, sensationalizing the community's "hedonistic" residents.

As my previous films have explored how people create homes in unconventional places and spaces, The Villages, a themed development designed to simulate the American yesteryear, appeared to be an ideal subject. I knew I didn't just want to observe life in The Villages from afar, I wanted to embed myself into the social fabric of the place. For nearly thirty days, I lived in a rented room in The Villages with retired rodeo clowns and tried my best at living the local lifestyle. With the help of my new hosts (who introduced me to their friends and gave me the lay of the land) I fashioned a busy daily schedule of pickleball, shuffleboard, Zumba, and acting club.

My initial interest in The Villages—its make-believe history, manically optimistic media, and picture-perfect grooming—soon shifted as I got to know residents at odds with the community's ethos. Why did some people struggle to find their place inside of this fantasy world?

Despite being three generations removed and almost fifty years younger than many Villagers, I was surprised at how relatable I found many Villagers' pursuits. Their attempts to find connection, love and meaning were not so dissimilar from my own.

In the popular imagination, the elderly transcend their youthful passions to lead placid lives, informed by hard-won wisdom. That may be true for some people, but that stereotype ignores the reality for most older people (especially those in this film!)—who are no less crazy, or complicated, or full of desire than anyone else. It is my hope that this film speaks to the idea that even in life's final chapters, conflicts often go unresolved, desires persist, and the search for fulfillment continues.

ARTISTIC APPROACH

Nearing my final year of college, I became drawn to learning more about American - and deeply Floridian - notions of what life after life looked like, especially amidst the landscape of a fantasy-world. I wanted the film's visual language to reflect that setting, and I worked with cinematographer David Bolen to achieve a look somewhere between a Larry Sultan photograph and the Technicolor sheen found in a Douglas Sirk melodrama. We wanted the camera to have firmly fixed images that would mirror the controlled, manicured Villages tableau. Yet, in doing so, our approach made it difficult to fade in the background like a fly-on-the-wall.

Filming almost exclusively on a tripod over the course of 18 months, our methods made the process of constructing the film's narrative more legible to our subjects. Rather than "stealing" moments through hours of fly-on-the-wall observation, we invited Anne, Reggie, Barbara, and Dennis into our process. We didn't shy away from asking difficult questions, and instead described our intentions and detailed what we found interesting in their stories. As a result, they became partners in telling their stories, allowing our camera to bear witness to their everyday

struggles. Knowing what the lens of the production was, our subjects treated their appearance in the film as a performance – one in which they were enacting difficult moments from their everyday lives. Without the straightforwardness born throughout this rigorous process, the truth and humanity would likely not have emerged.

I feel extremely fortunate to have met and worked with Anne & Reggie, Barbara, and Dennis. It is through their courageous dedication to this film, and the vulnerability, bravado, and longing they allowed us to capture, that such a portrait of growing older was made possible.

PRESS

“Those nostalgic for the fond portraits of eccentric Americana in Errol Morris’ early work — and pretty much everyone else — will be delighted by Some Kind of Heaven..Everything.. in this lively, colorful production is pleasing, amplifying a general tenor that’s good-humored yet never condescending to the people onscreen.” – Dennis Harvey, Variety

“*Some Kind of Heaven* is a solid feature debut from a bright young filmmaker who, despite his age, is able to expand our understanding of the complicated lives of older Americans.” – Beandrea July, The Hollywood Reporter

“Shot with a visual discipline rare in US nonfiction, edited for no dead time (TRT: 81 minutes!), [*Some Kind of Heaven is*] a sleek first feature shot across the bow.” – Vadim Rizov, Filmmaker Magazine

“When so often such stories of the elderly are cut for time, Oppenheim’s debut is particularly refreshing and although it’s debatable the stars of the film are better off opening themselves up to new experiences, this work of an extraordinarily gifted filmmaker leaves no question for the audience.” – Stephen Saito, Moveable Fest

“Some Kind of Heaven perhaps works best in how it blends emotionally and aesthetic construction, its score and look blending the progressive and the stagnant... Like an unconscious rebuttal against ageism and the standards it provides, Oppenheim’s film is a carefully felt ethnography.” – Matt Cipolla, The Spool

“Some Kind of Heaven [is] an exceptionally well made documentary from first-time feature director Lance Oppenheim... It’s a slam-dunk as far as docs go, owing as much to the quirky cast of subjects as the filmmaker. It’s an honest, open, and deeply human look at getting older.” – Louisa Moore, Screen Zealots

“*Some Kind of Heaven* is a sweet story about the third act of our lives. Death never enters the conversation. It’s about life and the living of it. Lance Oppenheim puts together a beautiful package to tell a series of varied stories.” – Alan Ng, Film Threat

“Using inspiration from Todd Haynes and *Edward Scissorhands*, Oppenheim portrays the suburban grounds with still camerawork, highlighting their staid, sickly-sweet nature. His deft sound editing further enhances the first-

person perspectives of his subjects, all trying to find some form of happiness.” – Jake Kring Schreifels, *The Film Stage*

ABOUT THE PRODUCTION

SOME KIND OF HEAVEN initially emerged from 23-year-old director **Lance Oppenheim’s** undergraduate thesis in the Visual and Environmental Studies program at Harvard University. Oppenheim also worked on an earlier, shorter component to the film under the tutelage of filmmakers like Robb Moss, Ross McElwee, Lucien Casting-Taylor, and Alfred Guzzetti, which informed the creation of the rest of the project. The film continued to develop through the Sundance Ignite program, of which Oppenheim was a fellow.

After collaborating with **Kathleen Lingo** at the New York Times on his three previous short documentaries for Op-Docs, Oppenheim approached Lingo regarding *SOME KIND OF HEAVEN*. Lingo urged Oppenheim to develop the project into a feature film, thus sparking their fourth collaboration – and first feature film production – together.

Darren Aronofsky met Oppenheim when he was still a senior at Harvard after Aronofsky and his team watched the sizzle to the film and “knew immediately that he had a kind of talent that is so rare these days, especially in someone so young.” Aronofsky, Ari Handel, and Brendan Naylor of Protozoa became key collaborators throughout the process of the crafting the film. “Lance has a singular vision of the world, and his eye for composition and visual language is very strong,” says Aronofsky. “The film he’s made is a timeless look at love and fulfillment in one’s later years, and I believe it will resonate with people across all stages of life.”

A key component of *SOME KIND OF HEAVEN* is **David Bolen**, the cinematographer of the film. Oppenheim and Bolen have been collaborating since the former was 17 years old. Bolen was a key contributor to the film from the earliest stages of production, developing the heightened style and look of the film before production. “What I find most impressive about collaborating with David is the degree to which he can anticipate and beautifully frame shots without ever losing track of the real events unfolding before his eyes,” Oppenheim remarks. “Documentary cinematographers often have one of these skills – the formal rigor and technical skill, or the sensitivity to the subjects and environment – but rarely both. He’s the real deal, and I’m extremely grateful for everything he brought to this project.”

Daniel Garber, the editor of *SOME KIND OF HEAVEN*, is a co-author of this film through and through. Starting when only a quarter of the footage had been shot, Garber tirelessly worked with Oppenheim to give the stories of *SOME KIND OF HEAVEN* their shape, even visiting The Villages himself to get a better sense of the place. As an editor with experience in both documentary and narrative filmmaking, Garber brings a unique sensibility and appetite for experimentation to the editing process. “We wanted audiences to be able to watch the film much as they would a narrative film, in a mode that is more experiential and less informational than most documentaries. The challenge for us was to create that grammar for the film while still remaining 100% grounded in reality—staying true to the emotions and events of our subjects’ very real stories,” he says, “It’s been a once-in-a-lifetime

project and the beginning of what I hope will be an ongoing creative partnership. I was always motivated by Lance's radiant enthusiasm, artistic ambition, and generous spirit of collaboration."

The lead physical producer of SOME KIND OF HEAVEN is **Melissa Oppenheim Lano**, Oppenheim's sister. The pair have worked together on his previous shorts, and SOME KIND OF HEAVEN marks their first collaboration together on a feature film. Lance shares, "Working with my sister has been rewarding in ways I couldn't have imagined. She was the glue driving each shoot, as Mel has the rare ability to zoom in and zoom out while keeping us all focused on pushing the project as creatively ambitious as possible."

The film was co-produced by **Christian Vazquez**, one of Oppenheim's best friends from college, who worked on the film from the basements of Harvard's Sever Hall to the pickleball courts on The Villages, to the offices of Protozoa Pictures.

Pacho Velez, a producer on SOME KIND OF HEAVEN, was a key collaborator in the post-production of the film. Oppenheim reached out to Velez after seeing his films MANAKMANA and THE REAGAN SHOW, and the two began chatting about the project. Velez, like Lingo, was an early supporter of the project, urging Oppenheim to broaden the vision of the film. Velez, having worked with editor Daniel Garber on THE REAGAN SHOW, also brought Garber into the fold, and was a constant creative presence during the editing of the film.

Composer **Ari Balouzian**, began working with Oppenheim on the score of the film before the director had even stepped foot in The Villages. Balouzian's music informed the ambition, heart, and scope of the project, and not only provided a soundtrack to the film, but also to the production itself. The crew listened to the score while in The Villages, often sharing rough demos of certain cues with the subjects themselves. "Ari's score was integral part of the conception of the project and the edit," says Oppenheim. "Whereas most documentaries rely on fashioning imitations of temp music so late in the process to feel truly essential, Ari's work informed almost every part of the stylistic design of this film. His sound – a slightly off-kilter, romantic nostalgia found in classic Hollywood scores (a la Nelson Riddle) – captures the essence of The Villages more purely than our camera ever could on its own"

Jeff Orlowski is an executive producer on SOME KIND OF HEAVEN. Orlowski served as a mentor to Oppenheim through the Sundance Ignite fellowship. Orlowski supported the project early on, providing Oppenheim with resources to continue filming, guidance through key creative choices, and on the business side of production.

Los Angeles Media Fund upended the usual financier-filmmaker dynamic, constantly providing helpful creative contributions to the project from production to post.

ABOUT THE FILMMAKERS

Lance Oppenheim (Director, Producer, Co-Editor):

Lance Oppenheim is an award-winning filmmaker from South Florida. His films explore the lives of people who create homes in unconventional spaces and places. He was a 2019 Sundance Ignite Fellow, one of Filmmaker Magazine's 25 New Faces of Independent Film 2019, and is the youngest contributor to The New York Times Op-Docs. His work has been screened at film festivals across the world, including the Sundance Film Festival, Rotterdam, Tribeca Film Festival, True/False. His work has been featured at The Museum of Modern Art and the Smithsonian, and distributed online by The New York Times (as three Op-Docs) and The Atlantic. Lance graduated from Harvard University's Visual and Environmental Studies program in May 2019. His first feature, *SOME KIND OF HEAVEN*, will premiere at the 2020 Sundance Film Festival.

David Bolen (Cinematographer)

David Bolen is an award-winning cinematographer based out of Los Angeles, California. He is best known for his international work on feature films, documentaries and music videos. His work has screened at festivals across the world including Venice, Tribeca, SXSW and BFI. His work on *BEAST* was in competition at the 2018 SXSW Film Festival and won the Independent Episodic Grand Jury Prize. His latest feature film entitled *Soni* premiered at the 2018 Venice International Film Festival and *Variety* praised David's "unobtrusively bravura camerawork." The film was later distributed as a Netflix Original.

Daniel Garber (Editor)

Daniel Garber is a documentary and narrative editor based in Brooklyn, NY. Most recently he edited the Blumhouse/Netflix Original thriller *CAM*, which won Best First Feature at Fantasia Fest in 2018. Previously, he received a Cinema Eye Honors nomination for his work as an editor on *The Reagan Show* (CNN Films, 2017), an all-archival feature documentary. His work has played at various film festivals including Tribeca, Rotterdam, Locarno, AFI Fest, Fantastic Fest, True/False, San Francisco, and BAMcinemafest.

Darren Aronofsky (Producer)

Darren Aronofsky is a filmmaker, producer and screenwriter, who is noted for his surreal, melodramatic, and often disturbing films. Under his Protozoa banner, Darren has produced *JACKIE*, *WHITE BOY RICK*, *ONE STRANGE ROCK*, *SPHERES*, and *PACIFIED*.

Kathleen Lingo (Producer)

Kathleen Lingo is the Editorial Director for New York Times Film and Television and is the former Executive Producer of the Op-Docs series. Since joining Op-Docs in 2013, the series published nearly 250 short films, virtual reality and interactive documentaries by filmmakers such as Errol Morris, Laura Poitras, Alex Gibney, Casey Neistat, Lucy Walker, Roger Ross Williams, Heidi Ewing and Rachel Grady. Honors for Op-Docs include three Oscar nominations, nine Emmy nominations, three News and Documentary Emmy Awards, two Peabody Awards and official selections at top film festivals, including Sundance, the New York Film Festival, Telluride, Toronto and IDFA.

Melissa Oppenheim (Producer)

Mel leads the Design & Launch team on Facebook's Creative Shop, which is at the center of developing and deploying ideas, programs, and activations for the creative advertising industry on a global scale. At Facebook Mel also co-leads the Women's group in NYC, comprised of over 1200 women from diverse backgrounds across the company, and stewards the company's New York Artist Forum, curating employee art exhibits in the office. Mel has produced several award-winning short films with Lance and the *New York Times* Op-Docs including Happiest Guy in the World, No Jail Time: The Movie, and Long Term Parking. Mel also illustrates and regularly combines her love of film photography with painting and screen printing, which have been featured in publications like *The Drum*. Mel graduated from Harvard University where she studied the history of science and technology.

Pacho Velez (Producer)

Pacho Velez directs and produces nonfiction films. His most recent feature, *The Reagan Show*, explores a popular actor's defining role: Leader of the Free World. It premiered at the Tribeca Film Festival before being broadcast on CNN. His previous film, *Manakamana*, won a Golden Leopard at the Locarno Film Festival. It played around the world, including at the Whitney Biennial and the Toronto International Film Festival. Pacho received his MFA from CalArts. He has taught filmmaking at Princeton University, Harvard University, Bard College, Parsons the New School, and MassArt. In 2015, he was awarded a Princeton Arts Fellowship. At present, he is Assistant Professor of Screen Studies at The New School.

Los Angeles Media Fund (Producer)

Launched in 2014 by Jeffrey Soros and Simon Horsman, Los Angeles Media Fund ("LAMF") is a multi-faceted entertainment company with a primary focus on the development, financing, and production of features, documentaries and television. LAMF sponsors storytellers who create innovative content and challenge audiences. In 2020, they produced three films at Sundance, including the Josephine Decker-directed *SHIRLEY*, *SUMMERTIME*, Carlos Lopez-Estrada's *SUMMERTIME*, and Lance Oppenheim's directorial debut, *SOME KIND OF HEAVEN*. The firm also has several strategic investments with partners in scripted and unscripted television, live events, and recently launched a sports management firm.

Jeff Orlowski (Executive Producer)

Jeff Orlowski served as director, producer, and cinematographer on the Sundance Award-Winning film, *Chasing Ice*. As founder of Exposure Labs, a production company geared toward socially relevant filmmaking, Orlowski, 32, has served as director and producer of short film projects and online/broadcast commercial work. He has worked with Apple, National Geographic, Netflix, Stanford University, and the Jane Goodall Institute among many others. His work has aired on the National Geographic Channel, CNN and NBC and has been featured in *The New York Times*, *The Wall Street Journal*, *Time Magazine*, NPR and *Popular Mechanics*. He has traveled on tour representing the Sundance Institute, President Obama's Committee for the Arts and Humanities, and the National Endowment of the Arts. Orlowski most recently produced the award-winning film *Frame by Frame* and earlier this year received the inaugural Sundance Institute | Discovery Impact Fellowship for environmental filmmaking. He lives in Boulder, Colorado.

30West (Executive Producer)

30WEST provides capital and strategic guidance to high caliber creative projects and forward-thinking companies operating throughout popular culture. Its media practice works with filmmakers to guide every stage of creative packaging, production, sales, distribution and licensing in order to maximize production quality and audience reach. 30WEST was founded in 2017. Micah Green is the CEO and co-president, Dan Steinman is the COO and co-president, and Dan Friedkin is the Executive Chairman.

30WEST is currently in production on Kevin Macdonald's Prisoner 760 starring Benedict Cumberbatch, Jodie Foster, Shailene Woodley and Tahar Rahim; and Violence of Action starring Chris Pine and directed by Tarik Saleh, with STXinternational handling international sales and distribution. 30WEST executive produced and financed Late Night, starring Mindy Kaling and Emma Thompson, which they sold to Amazon following its world premiere in Sundance; Karyn Kusama's Destroyer starring Nicole Kidman; and Peter Hedges' Ben Is Back, starring Julia Roberts. Other 30WEST projects include: Chris Smith's acclaimed documentary FYRE (Netflix); Craig Gillespie's I, Tonya, starring Margot Robbie and Academy Award winner Allison Janney; and Wash Westmoreland's Colette starring Keira Knightley.

ARI BALOUZIAR of Appraiser (Composer, Sound Designer)

Appraiser is a boutique creative studio led by Ryan Hope and Ari Balouzian. The studio specializes in music consultancy, scoring, direction, cinematography, and production. Appraiser has racked up an impressive client list including Calvin Klein, Prada, and Gucci; catching the eye of directors such as Michel Gondry, Gia Coppola, and Jonas Lindstroem. In 2018, Ryan, Ari, and their band Gabriels composed the music for Prada's acclaimed 'The Delivery Man' series ahead of shooting. The track was subsequently released on R+S records, scoring airtime from BBC Radio's Giles Peterson and Benji B, before picking up Best Original Music at the 2019 AICP Awards. Documentary-wise the studio scored Netflix's acclaimed 'They Call Us Monsters'. Currently, Appraiser are in post with Darren Aronofsky's Protozoa Pictures, working on Lance Oppenheim's 'Some Kind of Heaven' a stylish, thought provoking portrait of a unique Florida retirement home. Feature length drama is also at the heart of the studio with Appraiser in pre-production on gritty Californian neighbourhood drama 'Honor Farm' and scoring David Raboy's psychological drama The Giant – which recently premiered at the Toronto International Film Festival 2019 in the Discovery Program.

CREDITS

directed by
LANCE OPPENHEIM

produced by
DARREN ARONOFSKY

produced by
JEFFREY SOROS
SIMON HORSMAN

produced by
KATHLEEN LINGO

produced by
MELISSA OPPENHEIM LANO
PACHO VELEZ
LANCE OPPENHEIM

executive producers
ARI HANDEL
BRENDAN NAYLOR

executive producers
MORGAN EARNEST
ANDREW BLAU

executive producers
JAKE CARTER
TREVOR GROTH
TRISTEN TUCKFIELD

executive producer
LINDSAY CROUSE

executive producer
JEFF ORLOWSKI

director of photography
DAVID BOLEN

edited by
DANIEL GARBER

co-edited by
LANCE OPPENHEIM

original score by
ARI BALOUZIAN

co-produced by
CHRISTIAN VAZQUEZ

Featuring, in order of appearance:

The Villages Golf Cart Precision Drill Team

This Boat Rocks

Aqua Rhythms Synchronized Swim Team

Joe Herold

Jerry Hone

Jeanie McGuian

Richard Schwartz

Carol Marks

The Villages Cheerleaders

Ben Brown

Anne Kincer

Corky Parnass

Frederick Solano

Karate for Life Club

The Villages Singles Club

Pinky O'Neill

Alberto Cherubini Jr.

CJ and Linda Baczek

Larry and Denise Phythian

Reggie Kincer

Barbara Lochiatto

Dennis Dean

The Original Villages Belly Dancers

The Villages Twirlers

Harold Schwartz

Elaine is Our Name

Linda T. Van

Chrystell Remley

Rev. Norman Lee Schaffer

Robbie Audette

Larry and Tena Stevens

Archie Carden

Villages Acting Workshop

Lynn Henry

Cathy Johnson

Rev. Weldon DeMeurers

Susan Edwards

Post-Production Supervisor

KEETIN MAYAKARA

Edit Advisors

AFFONSO GONÇALVES, ACE
ROBB MOSS

Assistant Editors
LOULWA KHOURY
DAVID SHAYNE

Additional Editing
MATT SCHAFF

Digital Intermediate Colorist
DAMIEN VAN DER CRUYSSSEN

Additional Colorist
JOSH BOHOSKEY

Sound Recordist
RICHARD CARLOS

Supervising Sound Editors
ARI BALOUZIAN and RYAN HOPE

Re-Recording Mixer
LUCIANO VIGNOLA

Foley Artist & Effects Editor
JACK SOBO

Additional Cinematography
MICHAEL FALLER

Drone Operator
ROBERT STARLING

Craft Services
ROY and ELLEN OPPENHEIM

Set Photographer
AUSTIN WEBER

Dialogue Editor
SARA STERN

Additional Dialogue Editor
MICHAEL McMENOMY

Sound Assistant Editor
AILIN GONG

Visual Effects
BRIDGET FULLAN

Title Designer
La Moutique

Original Music Written, Performed, and Produced by
ARI BALOUZIAN

Music Engineered by
TREVOR ESTES

Horn Arrangements by
MAX WHIPPLE

Recorded in Burbank, CA by
APPRAISER

Musicians

Max Whipple
Eli Pearl
Trevor Estes
Ari Balouzian
John Anderson
Vikram Devasthali

Andrew Conrad
Michael Mull
Juliane Gralle
Chet "JR" White
Colin Kupka
Juliana Giraffe

Sound Services Provided by
POSTWORKS NY

Sound Project Manager
ASHLEY FOY

SVP Feature Film
JAY RUBIN

Color Provided by
THE MILL

Color Producer
MEGAN RUMPH

Finishing Services Provided by
TECHNICOLOR POSTWORKS NY

Conform Editors
KEITH JENSON
SEAN PERRY

Finishing Producer
ANDREW McKAY

Account Executive
PETE OLSHANSKY

For Protozoa Pictures:

Senior Vice President
ELIZABETH GESAS

Director of Development
CAT HOBBS

For The New York Times:

Researcher
KATE SINCLAIR

Production Counsel
DONALDSON + CALLIF, LLP
CHRIS PEREZ
KANANI DATAN

Sales
30WEST
UNITED TALENT AGENCY

With Support From
ANDREW BIGGIO

EXPOSURE LABS
HARVARD UNIVERSITY
GENUINE ARTICLE PICTURES
THE OPP-GUIDE
SUNDANCE IGNITE
LINDA DAVIS

Additional Music
'The Villages Shovelin' Sunshine Song'
Ted Merthe
Merthe and Sons Publishing and BTRU2U Publishing

THANKS

Abraham and Charlotte Aronofsky
Alex Rincon
Emmet von Stackelberg
Adam Bolt
Abby Sun
Eliza Soros
Ali Slaughter
Elliot Schiff
Dylan Golden
Amelia Miller
Couper Samuelson
Andrew Coffman
Daniel Goldhaber
Ari Kuschnir
Andrew Rossi
Charlie Shackleton
Daniel Claridge
Andrew Swett
David Karlak
David Goldhill
Ed Hancox
Dave Green
Ben Naddaff-Hafrey
Ethan Reichsman
John Koczera
John Rybicki
John Sacks
Luis Arnias
Luna Carmoon
m ss ng p eces

Breakwater Studios
Dennis Lim
Federico Rosenzvit
Francisco Bello
Garber-Yahanda Family
Grace Royer
Grant Pugatch
Greg Slewett
Gus Deardoff
Guy Maddin
Haden Guest
Haley Albert
Haley Daniels
Isabelle Link-Levy
Jack Megan
Jacob Roberts
Jameson Johnson
Jean Lane
Jeff Liu
Jeff Schaffer
Jill Lepore
Jillian Buckley
JJ Schpall
Joe Weil
Owen Bates
Patrick Ragen
Paul Schiff
Paula Soares
Pete Grana
Ruth Lingford

Marjorie Cantine
Martin Myslinski
Matthew and Jody Miller
Natasha Lasky
Nico Carbonaro
Nina Soriano
Oppenheim Law
Howie Sanders

Sierra Pettengill
Sindha Agha
Sophie Kissinger
Teddy Lack
Theo Mendez
Tucker Flodman
Xenia Viragh
YoungArts

SPECIAL THANKS

Alfred Guzzetti
Belén Mella
Bill Spencer
Bobby Matsudaira
Charles Lano
Doris Morrill
Elena Lee Gold
Frank and Jan Neumann
Garden Worship Center
Herb and Annette Pilelsky
Jacob Perlin
Lori McGinness
Lucien Castaing-Taylor
Maida Lynn
Meredith Lavitt
Rev. John Kelly
Ross McElwee
Samuel Fisch
Sarah and Mary Brewer
St. George Episcopal Church
Suzanne and Mark Matonek
The Edit Center
Toby Brooks
Vinny and Marilyn Riccio
Wendi Oppenheim
Xander Robin

Other Materials Were Used From The Following Entities and Organizations:

‘Laughter in the Rain’
Cody Philip and Neil Sedaka
Sony/ATV Music Publishing

'The Incredibles 2'
Walt Disney Pictures and Pixar Animation Studios
Walt Disney Studios Motion Pictures
Brad Bird

'Black-ish'
ABC Studios, Khalabo Ink Society, Cinema Gypsy Productions, Principato-Young Entertainment, and Artists First
Walt Disney Television
Anton Cropper

'The Leap'
Sounds of Isha
Sounds of Isha

WVLG The Villages
Villages Media Group

'Dreams'
Benjamin Tissot
Bensound's Royalty Free Music

'Blurred Lines'
Robin Thicke and Pharrell Williams
EMI Music Publishing
Performed by 3 for the Road

'Pink Cadillac'
Bruce Springsteen
Bruce Springsteen (ASCAP)
Performed by Music With Mike and Terrie

'Let It Snow! Let It Snow!'
Sammy Cahn and Jule Styne
Warner/Chappell North America Limited/Imagem Music

The Villages of Orange Blossom Gardens Promotional Materials
The Villages, Inc.

The Villages, Inc.
'The Building of Brownwood - New Barnstorm Movie Theater'

'Never Gonna Let You Go'
Sergio Mendes

Sony/ATV Music Publishing

'Purple Rain'

Prince

Universal/MCA Music Limited

'Little Green Bag'

Jan Visser and James Bouwens

EMI Music Publishing

'I Only Want to Be With You'

Mike Hawker and Ivor Raymonde

Chappell & Co.

'Sure Gonna Miss Her'

Bobby Russell

Ivan Mogull Music Corporation

'Pride and Joy'

Stevie Ray Vaughan

Wixen Music Publishing, Inc.

Reggie Kincer

'The legal system is broken. I have the Supreme Court on my side'

'Golden Girls'

Walter/Thomas/Harris Productions and Touchstone Television

Buena Vista Television

Matthew Diamond

'A Few Good Men'

Castle Rock Entertainment and Columbia Pictures

Sony Pictures Releasing

Rob Reiner

'Ex's and Oh's'

Dave Bassett and Tanner Elle Schneider

EMI Music Publishing

'Don't Know Why'

Jesse Harris

Sony/ATV Music Publishing

Performed by Dance Express

'Boogie Oogie Oogie'
Janice Marie Johnson and Perry Kibble
Spirit One Music (BMI)
Performed by Dance Express

'Daily Sun News Show'
Daily Sun Channel 2
The Villages Daily Sun

'Sea Cruise'
Huey Smith
Warner-Tamerlane Publishing Corp.
Performed by Music With Mike and Terrie

'Call Me the Breeze'
J.J. Cale
Carlin America
Performed by Music With Mike and Terrie

'Good Old Mountain Dew'
Bascom Lamar Lunsford and Scotty Wiseman
UMG
Performed by Music With Mike and Terrie

'Johnny B. Goode'
Chuck Berry
Jewel Music Publishing Company Limited
Performed by Music With Mike and Terrie

'All Day and All of the Night'
Ray Davies
Sony/ATV Music Publishing
Performed by The Hooligans

'American Horror Story'
20th Century Fox Television, Ryan Murphy Productions, Brad Falchuk Teley-Vision
20th Television
Alfonso Gomez-Rejon

'Great Balls of Fire'
Otis Blackwell and Jack Hammer
Chappell & Co. and Unichappell Music Inc.

Performed by Blue Stone Circle

In Loving Memory Of

CAROL MARKS

VERA SPENCER

© 2020 LAMF The Villages, LLC. All rights reserved