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NEWCITY

present

Dreaming Grand Avenue

A film by Hugh Schulze



USA | English | 99 mins | 1.78:1 | Not Rated

dreaminggrand.com | [Film Images](#) // [Facebook](#) | [Twitter](#) | [Instagram](#)

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Logline

Maggie and Jimmy have never met, but they keep showing up in each other's dreams. As they navigate memories, traumas, hopes and desires in sleep and the waking world, they'll discover the truth of their linked destiny with the help of a dream detective, a sleep scientist and the poet Walt Whitman himself.

Short Synopsis

Though they've never crossed paths in waking life, Maggie and Jimmy keep meeting in dreams. Each recently devastated by loss and struggling to find meaning in any of it, fate has undeniably tied them together in ways they don't yet comprehend. Set in a city as magical as any dreamscape, these unresolved traumas—both individual and shared—are no longer wounds to be endured silently, asleep or awake. In *Dreaming Grand Avenue*, the experiences become the very way through the disconnection that haunts us. As Maggie and Jimmy navigate their anguish—with help from a dream detective, a sleep scientist and even the poet Walt Whitman himself—they'll discover not only the truth of their own linked destiny, but that of the waking world, too.

Long Synopsis

Though they've never crossed paths in waking life, Maggie and Jimmy keep meeting in dreams, a subconscious realm that both mystifies and confounds. Each recently devastated by loss and struggling to find meaning in any of it, fate has undeniably tied the two dreamers together in ways they don't yet comprehend. Set in Chicago, a city as magical as any dreamscape and teeming with collective memories, tragedies, hopes and desires, these unresolved traumas—both individual and shared—are no longer wounds to be endured silently, asleep or awake.

In *Dreaming Grand Avenue*, a film that asks as many questions as it answers, the experience becomes the very way through the confusion, pain and disconnection that haunts us. As Maggie and Jimmy navigate their anguish—with help from a dream detective, a sleep scientist and even the poet Walt Whitman himself—they'll discover not only the truth of their own linked destiny, but that of the waking world, too.

Director's Statement

Dreams ooze and bubble up from our individual and collective unconscious. Over time, our memories and dreams deepen like a rich loam. We encounter past lovers, long dead relatives, and city streets from our childhood, rising through our experience, making connections. Every night. Dream work is soul work.

In *Dreaming Grand Avenue*, Jimmy K. and Maggie de la Luz are haunted. Both have dealt with recent, disturbing deaths and now find themselves in each other's dreams, though they have never met in real life.

Romantic pop culture tells us that some imagined Other will fill the empty void in us, will give our life meaning. "You complete me!" Tom Cruise/Jerry McGuire announces. Except experience teaches us: you don't. Many of us move from one dysfunctional relationship to another, toting our own lack and emptiness like a ridiculous duffel bag.

Before Jimmy and Maggie ever meet on this side of dreams, each must take an individual journey to confront the deaths that haunt them. In a country known for its denial of death and crisis of meaning, that's not going to be easy.

Cities dream too. Our neighborhoods and streets reflect our collective hopes, desires and despairs. The memories and voices that feed Chicago's dreams (and *Dreaming Grand Avenue*) include the Potawatomi, the Haymarket martyrs, Al Capone and Dean O'Banion, Nelson Algren, Jane Addams and Marion Stamps, the Chicago Seven, Mavis Staples, Steve Goodman, Algebra Suicide and decades of others.

In a city where, as I write this, 2,352 people have been shot this year alone (438 murdered), in a country where "rugged individualism" has become its own cult, and in a world where Climate Change proceeds indifferent to our own impotent politics, *Dreaming Grand Avenue* explores how the dreams and talents of two people can become something greater than either has been able to achieve on their own.

Guillermo del Toro in *Time* magazine described Radical Optimism:

Optimism is radical. It is the hard choice, the brave choice. And it is, it seems to me, most needed now in the face of despair....Optimism is our instinct to inhale while suffocating. Our need to declare what "needs to be" in the face of what is. Optimism is not uncool; it is rebellious and daring and vital.

Dreaming Grand Avenue is a work of Radical Optimism and celebrates the Soul.

—Hugh Schulze // May 2020

An Interview with Filmmaker Hugh Schulze

This isn't your first feature film, but it comes across as a very personal narrative, one that explores themes you've clearly thought about quite a bit. Talk about how the narrative came to be, around the themes you aimed to address.

My first feature, *CASS*, was set in Detroit, where I was born. I wanted to do my second feature in Chicago where I've spent the majority of my life and include the city itself as a character. I believe cities dream too.

Six years ago, my father died and I began to think about how much we cannot know about our parents, especially their inner lives. Martin Heidegger has a concept called *Geworfenheit* (you asked!) which is translated as *Thrownness* and refers to how each of us is "thrown" into life at different times and places which in turn send us on very different journeys, even within the same family. Indeed even identical twins can have significant differences in their life journeys. This idea set up the idea of Jimmy and James -- though they share the same father, they have different lives and different views of the same man. One has been abandoned, the other was not. How would each be affected to learn of the others' existence?

I have spent the past four decades writing down my dreams and have been fascinated by their logic, by the connections they make. Much of what is in *Dreaming Grand Avenue* relating to dreams and the Soul comes from the writings of archetypal psychologist, James Hillman. His method of dream interpretation is not to "analyze" a dream, anymore than you would analyze a painting. He writes of engaging dreams in a deeper conversation to explore those connections.

As I began to sketch out Jimmy and a potential love interest, I began playing with the romantic pop culture idea of a "soulmate" -- especially in a culture that seems little interested in the idea, much less the implications, of having a soul. To find a "soulmate" would require believing in a soul. The woman we see Jimmy with in waking life cares about him deeply but also cares about him as a project, as someone she can feel like she can help, fix, even save.

What connects Jimmy and Maggie is their shared sense of vulnerability -- both are wrestling with issues around a death. While they discover each other through that doorway of emotional vulnerability, what deepens with each encounter is a sense of shared enthusiasms: poetry being another connection between them. In the end (literally), they find that their very different passions have an overlap that provides meaning that they might not otherwise have found with simply a job. One of the reasons we leave the possibility of a romance as a possibility at the end is that first each person has to find what gives them a sense of meaning and purpose.

Casting is a critical element in any film. In a story that asks quite a bit of its lead actors—real life, dream life, unresolved trauma, radical optimism—how important was finding the right actors for Jimmy and Maggie? When did you know you'd found them?

Casting Andrea Londo was a surprisingly easy choice. While her work in *Narcos* may seem miles away (literally) from *Dreaming Grand Avenue*, Andrea was able to show a headstrong character with a tender heart.

It was a little tougher for Jackson Rathbone as Jimmy K. There was a bit of a tightrope to play Jimmy as someone relatable and slightly depressed and not just an eccentric goof. In some ways perhaps having played in a series of fantasy films like *Twilight* may have helped navigate some of the twists and turns of his through-the-Lookinglass experience.

Chicago is as much a character in the film as any speaking role; how did the city become such a significant part of the narrative? Could this story be told anywhere else?

Chicago itself has such a unique history and character that from the First Nation Potawatomi history to Marc Smith's poetry slams at The Green Mill I wanted this infused with imagery and a landscape those who love the city could relate to. The story of Jimmy and Maggie could certainly be told (and is being told in its own way) in other cities -- but it would look and feel very different. Cities dream and I think the dreams of Chicago are unique to this place.

What were you reading, watching, listening to as you developed the script? How did elements like Walt Whitman, Andromeda and other influences find their way into this journey Maggie and Jimmy must go on?

I'm always a little nervous answering questions like this because it can set up certain comparisons that don't necessarily map 1-to-1, but that said, I would say that Wim Wenders' *Wings of Desire* was in heavy rotation at the back of my mind. I've always been a fan of directors who are willing to embrace themes that are a little more liminal, at the end of a dream state. Bill Forsyth's work in *Local Hero* and *Comfort and Joy* come to mind. Alan Rudolph is another director who takes risks with films like *Trouble in Mind* and *The Moderns*.

While Walt Whitman and Emily Dickinson have East Coast roots, I think of them as quintessentially American poets, and poets whose work is fully an expression of their lives and a commitment to language: Whitman with his yawp and excess and Dickinson who is able to pack so much power into a few lines.

As for Andromeda: there is a quote that is still hanging up in the office that was used as the production office by the poet, Robert Duncan: "*Our work is to arouse in a contemporary consciousness reverberations of old myths.*"

And maybe this goes more in the spirituality section: Carl Jung wrote: *“The gods have become diseases; Zeus no longer rules Olympus but rather the solar plexus and produces curious specimens for the doctor’s consulting room.”*

As with any art, what a viewer takes away from Dreaming Grand Avenue will depend largely on what they bring to it in the first place. How did your understanding of the film, its themes and messages change from when you started writing the script to when production was completed?

I’d say there were three types of changes that occurred at three different points: In addition to the producers, Brian and Jan, I had a number of people provide feedback. Every reader was different, but where I saw recurring issues in dialog, character of plot, I adjusted and shaped the script. Bringing in Maggie’s father was a very late addition which was to provide more backstory and increase the conflict for her to show her commitment to the issue of children in Chicago.

At the production stage, a fortuitous agreement from Shoreline Sightseeing, allowed us to move the initial mandala scene from a quarry to the Chicago River at night. Knowing the number of compromises that have to be made for budget or logistics in any film, this was a huge win for me.

Unfortunately, in the screening of the first cut, a number of people were confused by several roles and we were forced to cut on character completely which took a bit away from the Dr. Wandervogel character. But for the most part, the edit kept fairly close to the shooting script.

The other bit of feedback we received from the screening was that the audience not only bought the chemistry between Maggie and Jimmy, but they were more invested. We shaped the ending several different ways to provide the final image of the two walking away together. From the beginning, I wanted to avoid any explicit kiss/hand holding/romantic cliché and more focus on two people who’ve dealt with some of their demons and want to get to know each other better.

Potawatomis in Chicago and in *Dreaming Grand Avenue*

How does our past, our memories, our personal history inform our dreams? Any history of Chicago would need to include the history of its indigenous people. In *Dreaming Grand Avenue*, the dreams of both this city and the character, Jimmy K., are informed by that history.

In September 1833, representatives of the Federal Government of the United States met with more than a thousand Potawatomi in what was then the relatively small village of Chicago.

Professor John Low, author of *Imprints: The Pokagon Band of Potawatomi Indians & the City of Chicago* and a consultant on *Dreaming Grand Avenue*, [describes](#) how the indigenous population had little real choice in the matter. And to help negotiations, the government brought cases of whiskey. Given a promise of money and land west of the Mississippi, a majority of them agreed to cede their land in Illinois and Wisconsin.

But Chief Menominee and his Yellow River Band at Twin Lakes, Indiana refused to sign and refused to move. On August 30, 1838, General John Tipton mobilized a local militia of 100 volunteers to forcibly move the 859 members of the Potawatomi to Kansas. The enforced march of 660 miles over 61 days has been called the Potawatomi Trail of Death. More than 40 of the group died, most of them children.

In *Dreaming Grand Avenue*, Jimmy K. is unaware of his own history and heritage. His father abandoned Jimmy and his mother more than 20 years earlier. He doesn't know that his great-great grandfather was one of those who lived in Chicago in 1833 and one of those who refused to sign the treaty.

To create the dream artwork mandala for Jimmy K., we enlisted the considerable talents of Monica Rickert-Bolter, a member of the Prairie Band Potawatomi Nation.

—Hugh Schulze

Music at the Heart of *Dreaming Grand Avenue*

When it comes to music, Chicago is an embarrassment of riches. Finding the right song to have playing on the legendary Green Mill jukebox for the Dream Detective's entrance was not easy.

But when we found "An Explanation For That Flock of Crows" by Algebra Suicide, it seemed like the perfect fit. Perfect, because it teased our lead character's encounter with a flock of crows later, but also because the music and lyrics have a slightly surreal quality to them.

*Just press your ear against your back door.
There's a sound I've sent.
It's there to haunt you. Like a cello. Like a buzzsaw.
I hope you're enjoying yourself.*

Algebra Suicide was a Chicago-based duo: the poet and visual artist, Lydia Tomkiw and musician Don Hedeker. In 1982, they released their first 4-song EP "True Romance At The World's Fair." Their second EP, "An Explanation For That Flock of Crows," was released in 1985. Then in 1986, they released the full-length cassette "Big Skin." They built a strong local following in Chicago, and in Europe as well. They officially broke up as a band in 1995.

In some ways, their music and [this song](#) defy categorization. For the purposes of this film, however, "dreamlike" will do just fine.

—Hugh Schulze

Cast & Crew Bios



Hugh Schulze (Writer/Director)

Writer-director Hugh Schulze's first feature, *Cass*, an award-winning family drama set in Detroit, was released in 2013 to acclaim on the festival circuit, including winning Best Film at the San Diego International Black Film Festival, and the Indie Spirit Award at the Boston International Film Festival. Hugh is an executive producer of Maria Finitzo's documentary, *Dilemma of Desire* (2020) Jennifer Reeder's *Signature Move* (2016) and Ira Sachs' *Little Men* (2016), as well as co-producer of *Animals* (2014) and associate producer of *Love is Strange* (2014). Hugh's strategic marketing firm, c|change, works with clients around the world. Hugh is

co-author of a book on stigma and discrimination because of mental illness, which was published by Cambridge University Press.

Brian & Jan Hieggelke (Producers)

Brian and Jan Hieggelke are the founders of Newcity, the preeminent cultural publishing company in Chicago (and São Paulo, Brazil), which they launched in 1986. In 2014, they launched a sister film production and boutique distribution company, Chicago Film Project, to pursue opportunities that have three characteristics: superior quality, commercial viability and some kind of Chicago DNA. Their first film, *Signature Move* (2017), world premiered at SXSW before playing more than 150 festivals worldwide and racking up numerous awards, including the prestigious Grand Jury Prize for Best US Narrative Feature at Outfest. After a limited theatrical run in New York, Los Angeles, Chicago and several other markets—in which it was the #1 film opening weekend in the US on a per-theater basis—the film launched on SVOD and TVOD platforms and is currently holding a 100 percent rating on Rotten Tomatoes.

Their second film, Jennifer Reeder's *Knives and Skin* (2019), world premiered at the Berlinale before playing many of the top festivals in the world, including Tribeca, Deauville, Fantasia, Fantastic Fest, Chicago International Film Festival and AFI. It is being distributed in North America by IFC Midnight; the rest of the world is being overseen by WTFilms in Paris.

Hugh Schulze's *Dreaming Grand Avenue* is their third feature.

They have recently launched The Chicago Film Fund to invest in films.



Christopher Rejano (Cinematographer)

Born and raised in the shadow of Detroit, Christopher Rejano has forged a career in feature film, commercials and music videos. Winner of two consecutive Best of the Midwest Best Cinematographer awards, Chris is a frequent collaborator with Jennifer Reeder, including her first two features, *Signature Move* and *Knives and Skin*, and a music video for Chicago's legendary post-punk band Joan of Arc. Chris also served as director of

photography for the groundbreaking local web series, "The T."



Jackson Rathbone (Jimmy K)

Actor, producer and musician Jackson Rathbone is best known for his breakout role as Jasper Hale in *The Twilight Saga* series, the internationally renowned franchise which has grossed over \$3.3 billion at the global box office. Most recent films include the incredible true story *The Hammer*, which is currently available on DVD and VOD, as well as the upcoming socio-political satire *The Wall of Mexico*, and the award-winning contemporary horror film *Do Not Reply*, for which Jackson won the Best Actor award in the NYC Horror Film Fest.

On television, Rathbone most recently appeared in major recurring arcs in MTV's "Finding Carter" and TNT's "The Last Ship." As a musician and songwriter, Rathbone has released multiple albums with his international touring band 100 Monkeys. Combining his passion for music and philanthropy, Rathbone serves as an honorary board member for Little Kids Rock, a nonprofit that works to restore and revitalize music

education in disadvantaged U.S. public schools. His first solo album "American Spirit Blues," a cross section of Americana, folk, and good old rock 'n' roll, is currently available across all musical platforms. The album was recorded at Twin Creeks studio in Austin, Texas and features several Austin locals, as well as Rathbone's own family members.

Andrea Londo (Maggie)

A border child, Andrea Londo was born in the United States, but grew up in Tijuana. She walked across the United States-Mexico border every day to go to school in San Diego. Upon graduation, Andrea moved to Los Angeles to pursue an acting career. Roles followed on television shows including "Catfish," "Faking It" and "Criminal Minds: Beyond Borders." Andrea landed her breakout role as "Maria Salazar" in the third season of the acclaimed Netflix series "Narcos," which premiered in the fall of 2017. Andrea was one of the two female leads in Sony's feature remake of the 1970s classic "Superfly" which was released in June 2018.



Wendy Robie (Andromeda)

In 1990-91, Wendy Robie played Nadine for two seasons on David Lynch's iconic series, "Twin Peaks," reprising her role 27 years later in "Twin Peaks, The Return," on SHOWTIME. Robie also starred in Wes Craven's *The People Under the Stairs* as the villainous Mother. Other TV credits include "Star Trek," "DS9," "Quantum Leap," "One Day at a Time," and "Party of Five." Theatre credits include Stratford Festival of Canada, Northlight, Court Theatre, The Goodman, Steppenwolf, and Chicago Shakespeare Theatre. Robie was nominated for a Jeff Award in 2019 for "Elizabeth Rex," Oak Park Theatre Festival.

Tony Fitzpatrick (Jack Yancy, Dream Detective)

Artist, writer and actor Tony Fitzpatrick was a longtime collaborator with filmmaker Jonathan Demme, who directed Tony in roles in "Married to the Mob" and "Philadelphia." Tony also has roles in "U. S. Marshals," John McNaughton's "Mad Dog and Glory" and "Normal Life" as well as Spike Lee's "Chi-raq" and Jennifer Reeder's forthcoming "Knives and Skin." Tony plays a recurring character in the series "Patriot." He also received a Jeff award for a principal role in "Mass Murder" at the Prop Theatre.



Joseph Rabig (Editor)

Joe Rabig is an award-winning, Chicago-based film editor who has worked with a diverse group of acclaimed directors across the U.S., Canada and Europe. His long list of credits includes collaborations with Joe Chappelle (*An Acceptable Loss*), Thom Fitzgerald (*The Hanging Garden*) and Hugh Schulze (*Cass*).

Joe won the Best Editing award at the Women's Independent Film Festival for Colleen Griffen's *The Cold and the Quiet*, and recently cut the lauded directorial debut, *Tanya*, for Monica Raymund ("Hightown"/"Chicago Fire").



Seth Boustead (Composer)

Seth Boustead is a composer, broadcaster, writer, concert producer, in-demand speaker and visionary with the goal of revolutionizing how and where classical music is performed and how it is perceived by the general public. As a composer he has forged a unique and highly personal identity through pieces that are regularly performed and heard on radio broadcasts around the world.

Recent projects include an operatic adaptation of the classic Chris Marker film *La Jetée*, the inspiration for Terry Gilliam's *Twelve Monkeys* and an hour-long chamber piece inspired by stories of Italo Calvino.

As the founder and Executive Director of Access Contemporary Music, Seth has created a wide range of unique programs to bring contemporary classical music to new audiences including the Sound of Silent Film Festival, the Thirsty Ears Festival—the country's only

classical music street fest—a chain of storefront music schools teaching musical creativity, a concert series in Chicago and New York and more than a dozen annual international commissioning projects in Chicago, Milwaukee, Mexico City and New York.

Seth is the host and creator of the ASCAP Deems Taylor award-winning podcast Relevant Tones featuring music by and conversations with some of the most creative figures in contemporary classical music. He also created the Concept Lab series in Manhattan. Find more at sethboustead.com.

Film Credits

Written and Directed by
Produced by

Hugh Schulze
Brian Hieggelke
Jan Hieggelke
Christopher Rejano

Director of Photography
Editor

Joseph Rabig
Ryan Urban

Visual Effects Supervisor

Production Designer

Adri Siriwatt

Costume Designer

Kate Grube

Original Score

Seth Boustead

Sound Recording

Jason Culver

Associate Producers

Karen Hamilton

Ray Daniels

Tracy L. Miller

Contributing Producer

Thomas R. Leavens

Casting by

Emily Schweber, CSA

Additional Casting By

Jennifer S. Rudnicke, CSA

Mickie Paskal, CSA

AJ Links, CSA

CAST - in order of appearance

Jimmy K.
Maggie de la Luz
James
Andromeda
Jack Yancy
Amy
Dr. Emily Wandervogel
Carol
Samantha
HR Manager
Audra
Juke
Detective Augustine
Nimeda
Sugmuk
Roxanne
Ernesto de la Luz
Waitress
Alexander Wandervogel

JACKSON RATHBONE
ANDREA LONDO
TY OLWIN
WENDY ROBIE
TONY FITZPATRICK
BRYCE GANGEL
TIFFANY BEDWELL
TYLA ABERCRUMBIE
CAMERON HOPPE
ELIZABETH LEDO
ABBY PIERCE
JAY WORTHINGTON
A.C. SMITH
NICOLE BESA
FRANCISCO POSADA
MOLLY HERNANDEZ
TONY CASTILLO
GRACE SMITH
ELIJAH HAMMAN

Young Emily Wandervogel	IMELDA SCHULZE
Police Officer at Day Care	JUNE THIELE
Police Officer	MAX FITZPATRICK
Marc Kelly Smith,	
Slam Poetry Host and Founder	HIMSELF
Walt Whitman	TROY WEST
Slam Poet	JOE GUSTAV
Sarah	HARPER HORATH
Emily D, the cat	HUGH GRUBE
Betta fish	JASON
Tommy	ATTICUS BEVERLY
CTA Train Announcer	LEE D. CROOKS JR.
TV Newscaster	CHRIS AMOS
Stunt Coordinator	CHRISTIAN LITKE
Stunt Double - Amy	ANGELA BEND
Stunt Double - Juke/Jimmy	KAI YOUNG
Unit Production Manager	HEATHER E. SHARPE
Production Consultant	MARY KAY COOK
Production Supervisor	KYLE BEHLING
2nd Assistant Director	HANNAH WARD
Production Coordinator	ANDREA STALEY
Script Supervisor	KARA DAVISON
Additional Script Supervisors	LAUREN GOLDSTEIN
	TERRENCE THOMPSON
1st Assistant Camera	LUCINDA HARSTRICK
2nd Assistant Camera	ASHLEY BATTLE
Additional Camera	JOHN KLUS
	CHAD MATTHEWS
	JANA McLAIN
	MIKE DAVID T
Digital Imaging Technicians	DON REED JR.
	DARREN J. SANDERS JR.
Steadicam Operator	BEAU CHAPUT
Gaffer	RYAN ZELLER
Key Grip/Gaffer	LUKE DYRA
Best Boy Grip	ANASTASIA MIKOLYUK
Best Boy Electric	CONOR CUNNINGHAM
	BRICE PARDO

Additional G & E

JAXI ALEGRIA • ANDREW BLOCK • JOSHUA BRIONES • CK CASMIER • JAMIE CONDON •
SAM DeMIO • ALEX HALSTEAD • MATTHEW HATLEBERG • SAMMY HOCHBERG • DAVID
HUGHES JR. • PATRICK HYATT • JT KLINGENMEIER • HADLEY KOONTZ • BETSY NEIS •
SEAN O'LEARY • GRIFFIN OLIS • NEIL SHUKLA • ANDREW SKALAK

Set Decorator	ROBIN LEE
Prop Master	KATHERINE KELLY
Leadman	MARIE ULLRICH
Prop Assistant/Set Dresser	JAMES McAULIFF
Set Dressers	RACHEL COLE KAYLA COOK BRYCE PARSONS-TWESTEN
Art Department Coordinator	CHRISTINA WALLACE
Wardrobe Supervisor	HALLEY SHARP
Set Costumer	CASSIDY KEAN
Wardrobe Shopper	ERIN LISTON
Hair & Makeup Department Head	LIBBY KNAPP
Key Hair and Makeup	JULIA LAUREN STERN
Additional Hair and Makeup	BRITTANY BOTTENHAGEN TAYLOR DARCY ASHLEY ZIMEL
Sound Mixer	JASON CULVER
Boom Operator	REID MILLER
Additional Boom Operators	ED BORNSTEIN NICK PRICE
Score performance	TREVOR PATRICK WATKIN, CONDUCTOR LAKESHORE RUSH HENRY ZHENG, VIOLIN CHRISTOPHER FERRER, CELLO ERIN MURPHY, FLUTE LAURA McLAUGHLIN, CLARINET JOSH GRAHAM, PERCUSSION HILLARY BAYLEY, VIOLIN BRUNO VAZ DA SILVA, VIOLA KYLE W. STEPHENS, PIANO KIT POLEN, DOUBLE BASS QUINN KLARER, AUDIO ENGINEER

With

Location Scout
Casting Assistant

OSCAR ROXAS
RUBY KEUTZER

Production Assistants
Key Office PA
Key Set PAs

JEREMY FRANKLIN
DIAMOND O'QUINN
ERIK SATEREN
J.J. ANGULO • JACLYN BAUGHMAN • MATT BETTE •
JESSICA CAREY • BOBBY CRUTCH • EVELYN LANDOW
• ARICA GALE • MÉTRA LAVON GILLIARD • NIKKI
HASSINGER • NICHOLAS KENNEDY • ARTURAS
KERELIS • HALEY MULCRONE • SERGIO NEYLAND •
KEVIN WILSON • XENON Y. ZEIGLER

Set Photographers

MICHAEL COAKES
MELISSA SCHULZE

Set Medic

ADRIENNE BALIGNASAY

POST PRODUCTION

Audio Facility
Supervising Re-Recording Mixer
Sound Designer
SFX Editors

ANOTHER COUNTRY
DREW WEIR
DREW WEIR
LOGAN VINES
CATHRYN STARK
PATRICIA RAMOS

Executive Producer
Producer

TIM KONN
LOUISE RIDER

Digital Finish
Colorist
Digital Conform

NOLO DIGITAL FILM, INC.
MICHAEL MATUSEK
KATHLEEN YOUNG

Visual Effects
Visual Effects Producer
Compositor

TURNCOAT PICTURES
RYAN URBAN
WILL FISHER

Visual Effects
Visual Effects Supervisor
Compositors

ORKA
PAVLE MILICEVIC
VLADIMIR TARASIUK
PIOTR SKIBA

Roto Artist	PIOTR ZDANOWICZ
Digital Matte Painter	PIOTR BANDOMIR
VFX Production Manager	ALEKSANDRA BANDOMIR
VFX Producer	SEBASTIAN ZAKRZEWSKI
Studio Manager	SONIA MARCINKOWSKA
	RADOSŁAWA BARDES
	MAGDALENA ZIMECKA

Visual Effects	GIANT PROPELLER
Visual Effects Supervisor	BRIAN SALCEDO
Lead VFX Artist	CAMERON AKE
Lead Character Animator	JOSHUA GLUCK
Lead Composer	JASON HEBERT
Visual Effects Producer	TIM JOHNSON
Visual Effects Coordinator	YULIA SHCHERBININA
Production Manager	MIKE HOPKINSON

Main Title and Paradise Daycare Animated Sequence
THE MILL

Head of Design	JEFF BODDY
Creative Director	MATT DARNALL
Designers	ADRIAN NAVARRO
	LUIS ROCA
	SARA KOPKE
Executive Producer	BLAKE NICKLE
Producer	RACHEL BURKE

Additional Design and Graphics C|CHANGE

Motion Graphics Designer/Video Editor	KEVIN O'ROURKE
Motion Graphics Designer	ROB KERR

Finishing and Digital Services FLAVOR AND CUTTERSTUDIOS

Executive Producer	NEAL COHEN
Finishing Editor	STEVE WOOD
Chief Technology Officer	RYAN SCHNIZLEIN
Digital Services	JULIE KLOS
	JUSTIN LAUREL

Graphic Designer	SIERRA CORONA
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Motion Graphics	KEVIN O'ROURKE ROB KERR
Website Designer	ALLISON BAKER
End Credit Title Card Designer	DAN STREETING
End Titles	ENDCRAWL.COM
Production Accountant	CYNTHIA COAKES
Legal Counsel	TOM LEAVENS, MANDELL MENKES, LLC
Marketing and Publicity Services	LISA M. TRIFONE 11TH STREET LOT MARKETING & PUBLICITY
Production Insurance	CHRISTOPHER JOHNSON JOHNSONESE BROKERAGE, LLC
Potawatomi Culture Consultant	JOHN N. LOW, JD, PhD
Extras Casting	EXTRAORDINARY CASTING 4 STAR CASTING
Camera	DAUFENBACH CAMERA
Lighting and Grip equipment	2ND CINE, INC.
Transportation Vehicles	CHICAGOLAND TRUCK RENTAL
Jimmy K.'s drawings by	LANE FUJITA
Walt Whitman reads	"LEAVES OF GRASS" BY WALT WHITMAN
Andromeda reads	"GOSPEL OF THOMAS"
Allan D'Arcangelo drawing	COURTESY THE ESTATE OF ALLAN D'ARCANGELO, LICENSED BY VAGA AND GARTH GREENAN GALLERY, NEW YORK
Water & Earth Mandala	COURTESY OF POTAWATOMI ARTIST MONICA RICKERT-BOLTER
Sea Creature images	COURTESY OF THE NATIONAL OCEANIC AND ATMOSPHERIC ASSOCIATION

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 BROOKE BENJAMIN · MICHELLE BOONE · JEN BOSWORTH · BRIANNA BUCKLEY ·
 BUBBLES ACADEMY · KATHY BYRNE · KIRK CARPENTER · ALLAN CHAMBERS ·
 C:CHANGE · CHICAGO DINER · CHICAGO FILM OFFICE · CHICAGO PARK DISTRICT ·
 CHIP COLLOPY · CITY CRAFTSMAN · CONCORDIA CEMETERY · SCOTT COOK · EILEEN
 CORLISS · CTA · JEFF DeLONG · JEFF DEUTSCH · DOUBLE BUBBLE · CHRISTINE
 DUDLEY · JOHN ETTELSON · ECHO LIMOUSINE · EDGE OF SWEETNESS · MICHELLE
 FALCO · JILL FANMIERER · FAT CAT · LOUIS FERRARA · SCOTT FETTERS · RYAN
 FLYNN · DON FRITZ · HYSON GIBBON · GOLD STAR BAR · GREEN MILL · GROWLING

RABBIT · THE HANGAR/2112 AT FORT KNOX STUDIOS · HELLOWATER · GEORGE AND CARRIE HOLT de LLAMA · ILLINOIS FILM OFFICE · DAVE JEMILO · JA'NON JOHNSON · KRISTIN JOHNSON · LIZ KLAFETA · THAVARY KROUCH, CHICAGO FILM OFFICE · KATE AND JOHN LEYDON · LINCOLN PARK ZOO · LIPMAN HEARNE, INC. · RUTH LOPEZ · JENNIFER MAIOTTI · STACEY MARQUARDT · MARCIN MATLAKOWSKI · HOLLI MCGINLEY · KATHLEEN MERRILL · METRO/SMARTBAR · METROPOLIS COFFEE · JEFF MIRO · NATALIE MONTERASTELLI · A. MONTES DE OCA · MORRIE'S PLACE · RICH MOSKAL · NAVY PIER · CREMATION SOCIETY OF ILLINOIS AT OLSON BURKE-SULLIVAN FUNERAL HOME · MINESH PARIKH · THE PINK SQUIRREL · RAY PRIDE · DENISE REED BURBON, CHICAGO PARK DISTRICT · BILL REILLY · GEORGE RIVERA · SAG-AFTRA CHICAGO · JOHNNY SCHEFF, MOTOWORKS · KEVIN SCOTT · SEMINARY CO-OP BOOKSTORES · JOE SHANAHAN · SHORELINE SIGHTSEEING · BOONE AND NANCY SIRIWATT · SNAK KING/VITNERS · LAURA SONCRANT · ADAM SONDERBERG · SARA STERN · THAILAND FOOD CORP. · ROB TOVAR · PAIGE TYLER · WATER HOLE LOUNGE · WARREN WINDOW · DAVID WITTER · MICHELLE WOLFE · ED ZANDER

With gratitude and appreciation to the families of:

SHAMIYA ADAMS (SHANEETHA GOODLOE)
BLAIR HOLT (ANNETTE M. NANCE-HOLT)
DEMETRIOUS GRIFFIN JR. (POLYNESIA SYKES)
HEAVEN SUTTON (ASHAKE BANKS)

Background Actors

DOLAPO AKINROGUNDE · LANCE ALLEN · CHRISTINA ARNOLD · RYAN BARRETT · NOEL BLAKELY · STEPHEN BRACEY · MELBA BROWN · NICK BUBASH · JOANA BUETA · SEVILLA CARTAGENA · JULIA CLVADETSCHER · SHENITA L. COLEMAN · CINDY COAKES · ANTHONY COOKE · BOBBY CRUTCH · BONNIE C. CULHANE · CARLA CZESAK · SAVANNAH DEAN · ANGLICA DOWDELL · NOA EVANS · PAULA FLIPPINS · SHALARA GANT · ANNA GENRICH · KAMARIE GLASS · JOSEPH GUSTAV · BRIAN T. HART · TIM HAVERTY · MICHELLE HELLER · ED HINKLEY · ALLISON HOPPE · DYLAN HOPPE · NEELUM JASPAL · DAVE JEMILO · ERIN KANE · LENA KAUZLARICH · SARA KAUZLARICH · ABIGAIL KELLEHER · ROBERT KERR · THADD KRUEGER · DAYLEN LATHAM · LAUREN LATHAM · LENNON LATHAM · LATRECIA A. LIDDELL · COLIN LEE · SUE MINO · VERONICA MORALES · STEVEN MORROW · DENIS MULVIHILL · JENNIFER MUMPER · MAGGIE MUMPER · KOKO NICOUE · FRANCISCO NUÑEZ · KAREN ORTIZ · MEGAN PALICKI · MIYOSHA PALMER · TEAGAN PASTIAK · STEPHANIE PLENNER · MONROE RATHBONE · DEVID REICH · JOANNA RICK · DEMI RIOS · ADA SCHULZE · MELISSA SCHULZE · ADNAN SHAH · KEVIN SMITH · ANDREW SOLORIO · MARK SOTIRA · JUNE THIELE · BRAEDON R. TOLBERT · RAUL B. VELEZ · JUJAUN WALKER · KEVIN WILSON · NINA WOLF · BRITTANY S. YOUNG

SONGS

“THE BEIGENESS”

Performed by Kate Tempest

Written by Kate Tempest and Daniel De Mussenden Carey

Published by Domino Publishing Company and WC MUSIC CORP. On behalf of MANATA LTD

Courtesy of Ninja Tune / Big Dada

“AN EXPLANATION FOR THAT FLOCK OF CROWS”

by Algebra Suicide

Written by Lydia Tomkiw and Don Hedeker Courtesy of Don Hedeker

ADDITIONAL MUSIC

“Head Butt” by Eric Palmer Digital Juice Music, Inc.

“A Pair of Nylons” Digital Juice Music, Inc.

THIS FILM IS DEDICATED TO THE HUNDREDS OF CHILDREN SACRIFICED TO GUN
VIOLENCE IN THE CITY OF CHICAGO FROM 2001 TO OCTOBER 2018,
AS WELL AS TO THE SURVIVORS OF THAT VIOLENCE AND ALL OF THEIR FAMILIES.

Filmed on location in Chicago, Illinois

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