

FRAMING AGNES

Director

Chase Joynt

Writers

Chase Joynt and Morgan M. Page

Featuring

Jules Gill-Peterson

Chase Joynt

Angelica Ross

Jen Richards

Max Wolf Valerio

Silas Howard

Stephen Ira

and

Zackary Drucker

Producers

Samantha Curley

Shant Joshi

and

Chase Joynt

Cinematography

Aubree Bernier-Clarke

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FRAMING AGNES

Agnes, the pioneering, pseudonymized transgender woman who participated in Harold Garfinkel's gender health research at UCLA in the 1960s, has long stood as a figurehead of trans history.

In this rigorous cinematic exercise that blends fiction and nonfiction, director Chase Joynt explores where and how her platform has become a pigeonhole. Framing Agnes endeavors to widen the frame through which trans history is viewed — one that has remained too narrow to capture the multiplicity of experiences eclipsed by Agnes's.

Through a collaborative practice of reimagination, an impressive lineup of trans stars (Zackary Drucker, Angelica Ross, Jen Richards, Max Wolf Valerio, Silas Howard, and Stephen Ira) take on vividly rendered, impeccably vintage reenactments, bringing to life groundbreaking artifacts of trans health care.

Joynt's signature form-rupturing style radically re-envision the imposition of the frame on the cultural memory of transness through his brilliantly crafted, communally driven excavation. This reclamation tears away with remarkable precision the myth of isolation as the mode of existence of transgender history-makers, breathing new life into a lineage of collaborators and conspirators who have been forgotten for far too long.

Sundance Programmers, 2022

Runtime	1 hour, 15 minutes
Screening formats	DCP, ProRes LT, HD
Color	Black & White, Color
Aspect Ratio	16:9
Camera	Sony FS7
Sound Mix	5.1 Surround
Spoken language	English

FRAMING AGNES DIRECTORS STATEMENT – CHASE JOYNT

My practice is grounded in a commitment to using experimental and performative methods to put pressure on culture-making moments that impact the trans community, from animating medical technologies to tell a story about the institutional surveillance of gender (*STEALTH*), to a performative and satirical response to invasive and imagined questions about minoritized identities (*I'm Yours*). *Framing Agnes* is born out of these fundamental beginnings which are rooted in a belief that trans people should remain leaders of the trans movement, and narrators of trans stories. This project is uniquely positioned to address critical questions that are being illuminated by the current spotlight on trans issues.

The recent proliferation of stories on transgender rights and figures in popular media has resulted in unprecedented attention on gender non-conforming communities. Presenting one person's story, rather than a story about a group, is a common storytelling method in medical and media histories of trans people. For example, the 1993 murder of Brandon Teena – as depicted in Kimberley Pierce's *Boys Don't Cry* (1999) – remains a touchpoint of both news media and Hollywood attention. Similarly, Christine Jorgensen's interviews on early talk shows in the 1950s are still referenced as the singular turning point in televised trans history. In these stories, trans people are positioned in isolation – untethered from community and family – and therefore ever-vulnerable to harm and exploitation. In reality, trans communities have been navigating and world-building together behind the scenes since before “trans” was a thing. Isolation was, in fact, a narrative produced and patrolled by medicine and the media.

Representation of trans and gender nonconforming communities has changed dramatically in the last decade. *Framing Agnes* emerges as an incisive opportunity to both acknowledge social transformation and remember the formative, often flawed makings of history. Our project is emboldened by a team of artists motivated to blur the lines between fiction and nonfiction, past and present, in pursuit of a more expansive and nuanced future. The film is an extraordinary labour of love that has relied upon the grit, talent and endurance of so many. Together, we invest in performance as the mechanism through which we can imagine and enact social change.

— Chase Joynt

Director, Writer, Producer, *Framing Agnes*

FRAMING AGNES ABOUT THE FILM, CHASE JOYNT

“FRAMING AGNES” features preeminent trans culture-makers breathing new life into those who redefined gender in the midcentury.

In the late 1950s, a woman named Agnes approached the UCLA Gender Clinic seeking gender-affirming surgery.

The story of Agnes was long considered to be unique, until never-before-seen case files of other patients seeking similar care were found inside a rusted shut filing cabinet in 2017.

“I want to disrupt the relationship between authorship and authority”, begins filmmaker Chase Joynt, and indeed, authorship is at the core of his new Creative-Documentary, “FRAMING AGNES”, World Premiering at the 2022 Sundance Film Festival.

Born from a friendship, and inspired by ongoing collaboration with University of Chicago sociology professor Dr. Kristen Schilt, “FRAMING AGNES” explores the precarious politics of trans representation.

By investing in the complicated legacy of the case study of ‘Agnes’, the film provides new ways to interpret a problematic and overdetermined past.

“There’s extraordinary value in imperfect histories. They help us recognize where we are now and imagine new possibilities for our future.”

In FRAMING AGNES, Joynt uses the previously undiscovered case files from the UCLA gender clinic in the 1950s “to think about the ways in which medicine and media have set various frames of understanding for trans existence and experience.”

“I am indebted to AIDS activist video-makers who understand cinema as a necessary and critical tool of social change. Their groundbreaking work teaches me how to communicate complex socio-political ideas to broader audiences.”

“FRAMING AGNES invests in performance as the mechanism through which we can imagine and enact social change.”

“The cold open of the talk show immediately implicates the audience in the story and its unfolding. Further, throughout the film, I use recording technologies as portals to both intimacy and alienation. From the private domestic Super 8 to the public industrial talk show studio camera, each comes with their own expectations and aesthetic. I rely on the audience's familiarity with those forms to bring them closer to the story.”

“We have to move the conversation beyond representation to think more expansively about how difference arrives on screen.”

“Indeed, Agnes survived by breaking frames of interpretation and understanding. As a team, we too are breaking frames as we try to make a new kind of documentary in order to create a new kind of world for ourselves and our shared communities.”

FRAMING AGNES WRITERS STATEMENT – MORGAN M PAGE

There is no group of people more ubiquitously tied to our current decade's politics than trans people. *TIME*'s Transgender Tipping Point in 2014 was just that: the catalyzing moment that brought trans people into the mainstream consciousness in a way we hadn't been for nearly forty years. Competing efforts to legislate us into and out of existence sprang up in its wake across Canada, the United States, the United Kingdom, and beyond, alongside a massive wave of media portrayals on dramas, comedies, documentaries, and, yes, talk shows. These news stories, feature films, and guest appearances were sometimes positive, sometimes negative, but almost exclusively written and directed by and for non-trans people. Is there any narrative quite so moulded and packaged for non-trans people than our TV talk show appearances? From the earliest glimpse of Christine Jorgensen stepping a well-turned heel onto the tarmac at Idlewild airport in 1952 following her world-shaking sex change, to chants of "Jerry! Jerry!" as trans people are exposed and humiliated for applause on '90s trash TV, the media has taken it upon itself to tell the non-trans world how it should feel about us.

While some might write off this legacy of freakshow coverage for its politically incorrect and occasionally violent nature, *Framing Agnes* aims to show us how this may be one of the few arenas where our lives and our histories have been well-documented and linked to the contemporary times in which we find ourselves living, dying, and sometimes thriving. Whether it's the CBC interviewing trans woman Dianna Boileau for an unaired docuseries about women's issues in the 1970s, or the "world's first pregnant man" shocking audiences on Oprah in 2008, talk show appearances of trans people have a lot to say about the zeitgeist at any particular moment. Are we evidence of the sexual revolution's victory? Or a disconcerting development of the tech era? Are we a fundamental threat to heterosexuality? Or glamorous entertainers giving thrills to bored housewives?

Examining and upending these narratives, as *Framing Agnes* aims to do, will illuminate not only how media narratives about trans people have changed over time, but also how the concerns of an era are read onto the bodies of some of the most marginalized in society without their consent. While Canada moves to affirm non-binary identities legally, America bans transgender troops, and the UK systematically loses its mind in a panic over our bodies, *Framing Agnes*—and its new telling of trans history—couldn't come at a better or more urgent time.

— Morgan M. Page
Co-Writer, *Framing Agnes*

FRAMING AGNES PRODUCERS STATEMENT

– SAMANTHA CURLEY, SHANT JOSHI

Framing Agnes is not the average documentary. Its genre-bending approach aims to engage and challenge audiences to become active participants in the remaking of trans history. By juxtaposing the story of Agnes in the 1950s with the celebrity of trans actors in our contemporary moment, the project aims to invite critical attention to questions of representation, authority, and truth-telling. As society wrestles with the legacy of histories told and buried, *Framing Agnes* offers something urgently relevant to help us move differently towards a more equitable future.

This project also represents another frontier of an emerging trend in nonfiction filmmaking. Throughout the many years of bringing this project to life, we worked diligently to mirror the world being produced on screen with everything that happened both behind and in front of the camera. In other words, the way we went about making this film is very much in line with the ethos and impulses of the film itself. Just as in the film, there is no “on” and “off” screen when you are collaborating with a team of people whose lives are implicated by the story being told.

As producers, we are deeply committed to engaging artistic voices from emerging queer communities and communities of color. This meant working outside traditional systems of funding, hiring, and producing. Through incredible collaboration, patience, and perseverance we were able to bring our fantasies for this project to life and couldn’t be more thrilled for it to have its World Premiere at Sundance.

We imagine *Framing Agnes* will become an important object of study for those interested in popular culture, media studies, and the history of race, class, and gender. Through this project, we’ve been inspired to think critically and creatively about community history and the power we each have in the stories we choose to tell and believe.

— Samantha Curley and Shant Joshi
Producers, *Framing Agnes*

FRAMING AGNES Character Breakdown

Zackary Drucker as **AGNES**

Agnes approaches the UCLA Gender Clinic with one very specific goal: to have gender confirmation surgery. To accomplish this task, she produces an impenetrable narrative of self that does not allow for a fluidity or revision of experience. She is in a long-term committed relationship, and works as a secretary.

Angelica Ross as **GEORGIA**

Georgia is a trans woman from the South who is looking for help - from the Church, the military, and now the gender clinic. Due to the racist climate in Los Angeles at the time, she faces constant scrutiny by police and is unable to find work. Though far from her birth family and community, Georgia is happily married and eager to find new pathways for her future.

Jen Richards as **BARBARA**

Barbara is located in the heart of a sprawling underground network of trans people in 1950s Los Angeles. As a community ambassador, Barbara is often responsible for educating doctors about the more intricate details of trans life and organizing meet-ups where people share resources about transition.

Silas Howard as **DENNY**

Denny is an affable, working class man who finds himself occupying the borderlands between what we might now call butch lesbian and trans man. Uninterested in pursuing surgery, as he doesn't want to lose access to the lesbian community. Denny is partnered and employed.

Max Wolf Valerio as **HENRY**

Henry lives a solitary life: a reclusive writer isolated and alienated from the world around him. Denied medical care, unable to get a job because his legal documents don't match his gender, Henry is experiencing a pervasive hopelessness about his tenuous position in the world.

Stephen Ira as **JIMMY**

Jimmy is a 15 year old kid who approaches the UCLA Gender Clinic feeling confident about his identity as a boy, even while his parents and doctors continue to tell him otherwise. Jimmy is playful and easy-going, often joking about himself and others throughout the interviews. to tell him otherwise. Jimmy is playful and easy-going, often joking about himself and others throughout the interviews.

FRAMING AGNES Cast Bios

ZACKARY DRUCKER (she/her) is an independent artist, filmmaker, and cultural producer. She has performed and exhibited her work internationally in museums, galleries, and film festivals including the Whitney Biennial 2014, MoMa PS1, Hammer Museum, Art Gallery of Ontario, MCA San Diego, and SF MoMA, among others. Drucker is an Emmy nominated producer for the docuseries *This Is Me*, and was a producer on the Golden Globe and Emmy Award-winning Amazon show *Transparent*. *The Lady and The Dale*, her directorial debut for television, premiered on HBO in early 2021.

ANGELICA ROSS (she/her), Founder & CEO, TransTech Actress, & Advocate
Media Kit available [here](#)

From the board room, to film and TV sets to Capitol Hill, Angelica Ross is a leading figure of success and strength, in the movement for Transgender and racial equality. A series regular on the ninth season of Ryan Murphy's FX hit *American Horror Story: 1984*, and confirmed to return for the currently untitled season ten, Angelica is blazing a trail, kicking open doors, and building her own table with ample open seats.

In 2020, Angelica became a face of Nicolas Ghesquière's pre-Fall campaign for Louis Vuitton — a campy homage to vintage sci-fi book covers.

Angelica's acting breakthrough came in the form of Ryan Murphy's Award Winning FX hit, *Pose* — which follows NYC's Black and Latino LGBTQ and gender-nonconforming ballroom culture scene, in the 80's and early 90's. Making TV history, the show features the largest transgender cast ever for a scripted series. *Vanity Fair* raved that "Angelica Ross steals many of her scenes as 'Candy'" the brashest member of the 'House of Abundance.'

Since studying acting at Florida Atlantic University, Angelica has appeared across numerous mediums, including film, television, and theatre. One project, the Emmy-nominated (Outstanding Short Form Comedy or Drama) web series *Her Story*, received special recognition at the GLAAD Media Awards. A segment Angelica appeared in on *The Daily Show* with Trevor Noah, was honored with a GLAAD Award for Outstanding Talk Show Episode. She's also appeared in *Transparent* (Amazon), *Claws* (TNT), *Doubt* (CBS), and *Danger & Eggs* (Amazon).

Miss Ross also works behind the camera! She executive produced and appeared in the Daytime Emmy-nominated web series *King Ester* (2019), and in the short film *Missed Connections* (2017), which went on to be an official selection at the Outfest LGBTQ Film Festival, the La Femme International Film Festival, and the Baltimore International Black Film Festival.

Angelica Ross is the President of Miss Ross, Inc. and founder of TransTech Social Enterprises, a program that helps people lift themselves out of poverty through technical training, digital work creating a social impact, and bringing economic empowerment to marginalized communities.

JEN RICHARDS (she/her) is a writer and actor whose work focuses on centering stories normally relegated to the margins.

SILAS HOWARD (he/him) is a director and writer focused on telling honest narratives filled with groundbreaking characters. His credits include executive producing and directing on FX's Emmy nominated series *Pose*, directing Sundance premiere and IFC Films internationally distributed film *A Kid Like Jake*. His television credits include directing on multiple seasons of Emmy award-winning *Transparent*, Peabody award-winning *Dickinson*, *The Fosters*, *Faking It*, *This Is Us*, *High Maintenance*, *Tales of the City*, and Josh Thomas' *Everything's Gonna Be Okay*. He was a founding member of the seminal queer punk band *Tribe 8*, co-founder of San Francisco legendary cafe and performance space *Red Dora's Bearded Lady*, and a 2015 Guggenheim fellow.

MAX WOLF VALERIO (he/him) is an iconoclastic poet, writer, actor, and a long-transitioned man of transsexual history. He is half First Nations (Kainai/Blackfoot Confederacy, Treaty 7) from his mother's side, and began transition thirty-three years ago in San Francisco. Prior to "Framing Agnes" Max has been featured in several films including: "Max" (1992); "Gendernauts" (1999); and "Genderation" (2021) — Dir. Monika Treut. He acted in the trans cult films "Maggots and Men" (2009) and "Unhung Heroes" (2002). Recently, Miriam Atkin dialogues with him about poetry in the arts journal "Caesura" (Nov, 2021). Poetry: *Troubling the Line: Trans and Genderqueer Poetry and Poetics* (Nightboat Books, 2013); an art book collaboration with SF artist Dana F. Smith *Mission Miracle Mile Trilogy +1* (2011). His memoir, *The Testosterone Files* (Seal Press, 2006) was a Lambda Finalist for 2006. His latest book of poetry is *The Criminal: The Invisibility of Parallel Forces* (EOAGH Books, 2019).

STEPHEN IRA (he/him) is a writer, filmmaker, and performer. His poetry has appeared in venues like *DIAGRAM*, *Poetry*, *Fence*, *American Poetry Review*, and *tagvverk*. As an actor, he has appeared at venues like *La Mama Etc*, *Dixon Place*, and *The Stud*, creating roles in new plays by poets like *Maxe Crandall* and *Bernadette Mayer*. As a filmmaker, his work has appeared at *OutFest*, *New Fest*, and the *Philly Trans Wellness Conference*. In 2013, he was a Lambda Literary Fellow. In 2019, he completed an MFA at the *Iowa Writers' Workshop*.

JULES GILL-PETERSON (she/her) is a writer, historian, and author of the Lambda Literary Award winning book *Histories of the Transgender Child*. Her work on trans culture and politics has also been published or featured in *The New York Times*, *CNN*, *The Guardian*, and *NPR*. She is an associate professor of history at *Johns Hopkins University*.

CHASE JOYNT (he/him) is a director and writer whose films have won jury and audience awards internationally. His debut documentary feature, *Framing Agnes*, will premiere at the 2022 Sundance Film Festival. With *Aisling Chin-Yee*, Chase co-directed *No Ordinary Man*, a feature-length documentary about jazz musician *Billy Tipton*, which was presented at *Cannes Docs 2020* as part of the *Canadian Showcase of Docs-in-Progress*. Since premiering at the *Toronto*

International Film Festival in 2020, *No Ordinary Man* has been hailed by *The New Yorker* as “a genre unto itself” and *Indiewire* as “the future of trans cinema.” The film has won 9 awards on the international festival circuit, including being named to TIFF Canada’s Top Ten. Joynt’s first book *You Only Live Twice* (co-authored with Mike Hoolboom) was a Lambda Literary Award Finalist and named one of the best books of the year by *The Globe and Mail* and *CBC*. Chase also directed episodes of *Two Sentence Horror Stories* for the CW, which are now streaming on Netflix. With Samantha Curley, Chase runs Level Ground Productions, a collaboratively run production company in Los Angeles.

MORGAN M PAGE (she/her) is a Canadian writer, historian, and artist based in London, UK. She is the creator of the trans history podcast *One From the Vaults*, and the executive producer of the investigative podcast series *Harsh Reality: the Story of Miriam Rivera* (Wondery, 2021). With Chase Joynt, she is the co-writer of *Framing Agnes*, as well as the *Queer Cinema Classics* book *Boys Don't Cry* (McGill-Queens University Press, 2022). Her work as a video and performance artist has been exhibited at the Brooklyn Museum, MOCA Taipei, and the Art Gallery of Ontario. In addition to her creative work, she is the co-founder of *Trans Abolitionist Futures*, a prison abolitionist reading group for trans and non-binary people in London.

KRISTEN SCHILT (she/her) is an Associate Professor of Sociology at the University of Chicago, where she directs the Center for the Study of Gender & Sexuality. She is the author of *Just One of the Guys: Transgender Men and the Persistence of Inequality* and the co-editor of *Other, Please Specify: Queer Methods in Sociology*. Her work has appeared in *Gender & Society* and other journals. In 2019 she co-directed a short film with Chase Joynt, *Framing Agnes* that premiered at the Tribeca Film Festival.

SAMANTHA CURLEY (she/her) is an independent producer and creative entrepreneur based in Los Angeles. She is the Co-Founder of Level Ground Collective, a 501(c)3 artist collective and production incubator creating experiments in empathy. Together with Chase Joynt, she also runs Level Ground Productions, a collaborative production company engaging the most important issues of the contemporary moment. Her first film, *FRAMING AGNES* (dir. Chase Joynt) premiered as a short at the 2019 Tribeca Film Festival and will premiere as a feature at the 2022 Sundance Film Festival. She’s also currently in production on *JFK8* (dir. Brett Story and Steve Maing) which follows a group of Amazon workers in their fight to unionize. Since 2013, Samantha has produced dozens of short films, podcasts, community events, and gallery installations. Her film projects have screened at festivals and won awards around the world, and she's received support from IDA, Field of Vision, Catapult, Ford Foundation, Just Films, Gotham, Hot Docs, XTR, and more. Samantha graduated with a B.S. from Northwestern University's School of Communication, an M.A. in Theology and the Arts from Fuller Seminary, and received an Executive Scholar Certificate from the Kellogg School of Management. In her free time she serves on the founding steering committee of the Eastside Women’s Film Club, plays on a women's recreational basketball team in Los Angeles, and is a community organizer in LA’s Echo Park neighborhood.

SHANT JOSHI (he/him) is a queer Indo-Canadian film & TV producer and president of Fae Pictures, based in Los Angeles and Toronto. His credits include the films Framing Agnes (Sundance), International Dawn Chorus Day (Berlin, TEDDY Award Winner), Porcupine Lake (Toronto), and Noor & Layla (BlackStar); the hit web series Teenagers (CSAs); and the Dekkoo original series, I'm Fine (Outfest). He is an alum of the Producers Lab at the Canadian Film Centre, holds a Certificate in Entertainment Law from Osgoode Hall Law School, and was named to York University's inaugural Top 30 Changemakers under 30. He currently sits on the Canadian Media Producers Association's Restructuring, Equity, Diversity, and Inclusion Action Committee and on the Board of Directors for BIPOC TV & Film.

BROOKE STERN SEBOLD (they/them) is a nonbinary filmmaker/artist born and raised in Tucson, Arizona. Her work investigates gender and identity through writing, directing, editing, producing, and daydreaming. Brooke has cut five feature films including ALASKA IS A DRAG (Netflix) and FRAMING AGNES (Sundance, 2022), which she also co-produced. Brooke also cut and co-produced FRAMING AGNES the short, which premiered at Tribeca in 2019. In 2007, Brooke co-directed the feature doc RED WITHOUT BLUE, which won the audience award at Slamdance and the jury award at Frameline. Brooke recently served as story consultant on the Amazon doc-series ALWAYS JANE. Currently, she edits the Emmy-nominated series, BRIEF BUT SPECTACULAR, which airs weekly on PBS NewsHour. Brooke loves crystals, doggies, triangles, and they/them pronouns sometimes.

Named one of Forbes 30 Under 30, **ALEX SCHMIDER** (he/him) is an award-winning film producer and the Associate Director of Transgender Representation at GLAAD, the nation's leading LGBTQ media advocacy organization. He is Producer of the Critics Choice Award nominated Hulu Original Documentary Changing the Game (2021) and Associate Producer of the Peabody Award Honored Netflix Original Documentary Disclosure (2020). Named one of them's 2021 Now List, honoring LGBTQ+ visionaries, he is also a member of the Producer's Guild of America's inaugural Create class.

FRAMING AGNES CREDITS

FRAMING AGNES

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Jen Richards

Max Wolf Valerio

Silas Howard

Stephen Ira

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Zackary Drucker

Producers

Samantha Curley

Shant Joshi

and

Chase Joynt

Cinematography

Aubree Bernier-Clarke

Editors

Brooke Stern Sebold

Cecilio Escobar

Director
Chase Joynt

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Featuring
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Max Wolf Valerio
Silas Howard
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and
Zackary Drucker

Produced with the Assistance of
Canada Council for the Arts
XTR
Hot Docs Ted Rogers Fund
University of Victoria
Into The Noise
Inside Out Re:Focus Fund

Producers
Samantha Curley
Shant Joshi
and
Chase Joynt

Co-Producer
Brooke Stern Sebold

Cinematography
Aubree Bernier-Clarke

Additional Cinematography

Ava Benjamin Shorr

Editors

Brooke Stern Sebold

Cecilio Escobar

Production Design

Becca Blackwood

Research Design

Kristen Schilt

We Miss You

Lauren Berlant

(1957-2021)

CAST

(in order of appearance)

Chase Joynt	Host
Zackary Drucker	Agnes
Jen Richards	Barbara
Angelica Ross	Georgia
Max Wolf Valerio	Henry
Silas Howard	Denny
Stephen Ira	Jimmy

With

Jules Gill-Peterson

And Appearances By

Brian Michael Smith

Morgan M Page

Kristen Schilt

PRODUCTION DEPARTMENT

1st Assistant Director

Alex Martini

Production Coordinator

Theo DeMarco

Production Assistants
Donald Scherschligt
Jade Phoenix

Catering
LA Farm Girl Catering

Driver
Kaleb Robertson

SOUND DEPARTMENT

Production Sound Mixers
Casey Minatrea
Jon Bozeman
Andrés Acosta

CAMERA DEPARTMENT

Camera Operators
Lulu Wei
Ignacio Genzon

Camera Assistants
Hannah Welever
Sarah Greenwald
Kylie Federici
Rachel Garner
Ariel Pomerantz
Sarah Maloney
Ly Tran

Grip
Brandy Tannahill

Set Photographers
Jacob Charton
Stephanie Owens
Michelle Felix

ART DEPARTMENT

Costume Designer
Becca Blackwood

Art Director
Clarisse Castelo

Assistant Production Designer
Lauren Couch

Assistant Costume Designer
Natasha London

Hair and Makeup
Carmen Dianne
Shuron Womack

Art Department Assistant
Lex Vaughn

Painter
Beth Florine

Couturier
Jessica Lawson

POST-PRODUCTION

Post House
Streamland Media

Color
Picture Shop

Post Sound
Formosa Group

Assistant Editors
Hahn Cho
Taylor Servedio
Felix de Becker
Luca Stern Sebold
Wyatt Winborne

Closed Captioning
Rev.com

Described Video
ONEXTRA

Special Thanks To
Brand New School

PUBLIC RELATIONS

Publicist
Kathleen McInnis, See-Through Films

Festivals
The Film Collaborative

Sales Agent
UTA Independent Film Group

Trailer Editor
Mel Mel Sukekawa-Mooring

Poster Designer
John Godfrey, Chargefield

Poster Photographer
Lulu Wei

BUSINESS AFFAIRS

Production Counsel
Cathie Saadeh, Saadeh P.C.
Danny Webber, Hall Webber LLP

Insurance Brokered by Front Row Insurance
Insurance provided by Intact Insurance Company
Payroll Services provided by CAPS

MUSIC

Composer
Casey Mecija

Songs
Becky Gebhardt

Additional Instrumentation
Mona Tavakoli
Mai Bloomfield

"Other Side of Concrete" · "Busted Heel" · "Palms Lose"
Original Music by Casey Mecija

"Storytelling" · "The Approach" · "Buried Alive" · "Walking With Ghosts" · "Artifacts" ·
"Subject Object" · "Kinship" · "Pulling Threads" · "Solitude" · "Anatomies" · "Icepack" · "In
Visibility"

Written by Rebecca Emily Gebhardt [ASCAP]
Published by Teeki Didi Music [ASCAP]
Performed by Rebecca Emily Gebhardt

"Fragment"
Ever So Blue
Courtesy of www.epidemicsound.com

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Pond5

Additional Materials
American Broadcasting Company
Archive Films Editorial
Bettmann
Englewood Cliffs, NJ, Prentice-Hall Inc
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Grinberg, Paramount, Pathe Newsreels
Harold Garfinkel Archives
Jason Aronson
Multimedia Entertainment
New York Daily News
Pantheon
PGHM Productions in association with Tribune Entertainment
Phil Simborg

Routledge
Tom Gallagher/NY Daily News Archive
Universität Siegen
University of Minnesota Press

For Picture Shop

Colorist: Arlene Moelker
Online Editor: Darren Hinchy
Finishing Producer: Mateusz Sklarzyk

For Formosa Group

Re-Recording Mixer: James Bastable
Assistant Re-Recording Mixer: Mike Kennedy
Dialogue Editor: Jean Bot
Sound Effects Editor: Kathy Choi
Project Coordinator: Andrew Fumerton
Operations Director: Alex Aslund

For Level Ground

Productions: Chase Joynt, Samantha Curley
Collective Staff Artists: Samantha Curley, Leslie Foster, Rebekah Neel, Reneice Charles
Collective Board Members: Avril Speaks, Micah Bournes, Patrick Jones Bayón, Elizabeth Villa, Labkhand Olfatmanesh, Terrell Brookes, Ra Avis

For Fae Pictures

President: Shant Joshi
Director of Development: Abdul Malik
Director of Production: Lindsay Blair Goeldner
Director of Branding & Marketing: Zaarin Bushra
Publicist: Cynthia Amsden
Coordinator: Simran Dharamsey and Lauren Saarimaki

For The Film Collaborative

Co-Executive Director: Jeffrey Winter
Director of Content and Operations: Kathy Susca
Founder: Orly Ravid
Creative Director: David Averbach
Social Media Advisor: Sheri Candler
Film Operations Coordinator: Jennifer Stege

For Into The Noise

Bob and Anna Davidson
Ryan and Amy Parker

Will Stoller-Lee
Eric and Katie Kuiper
Craig Detweiler and Caroline Cicero
Jim and Debbie Dethmer
Nina Lohman
Eric Machiela
Kelly Reed

The Filmmakers Would Like to Thank

Abby Linne	Elizabeth Villa
Abby Maxwell	Ezra Bell
Addie Barron	Fawzia Mirza
Adrien Whan	Forrest Stuart
Andrea Africa	Gabor Zoltan
Aisling Chin-Yee	Gayle Salamon
Alex Schmider	Hannah Dyer
Alexandra D'Arcy	Héctor Carrillo
Allyson Mitchell	Howard Gertler
Amber Sollenberger	Ingrid Veninger
Amos Mac	Isadora Singh
Andrew Neel	Jack Halberstam
Andria Wilson Mirza	James Bowe
Ann Rawls	Jason Turowitz
Aymar Jean Christian	Jean Cochrane
Bea Malsky	Jean-Jacques Peretti
Beck Gilmer-Osborne	Jean-Thomas Tremblay
Brenda Longfellow	Jennifer Wild
C. Riley Snorton	Jeremy Blacklow
Carmen Rosales	Jeremy Torre
Catherine Kunz	Jess MacCormack
Cayce Hughes	John Greyson
Chaska Potter	John McGrath
Chelsea Halligan	Judy & Phil Curley
Chris Straayer	Jules Roskam
Cobi Moos	Julietta Singh
Curtis Carman	Justin Ahrens
Dan Duffin	Kadji Amin
David Kines	Kai O'Doherty
Deirdre Logue	Kaleb Robertson
Diana Tourjee	Karla Lane
Dylan Grassl	Kathryn Everett
EJ Jamele	Katie Couric
Elaine Chin	Katie Hendricks

Keiren Alam	Ravi & Kavita Joshi
Kelvin Martinez	Rebekah Neel
Ken Wissoker	Rebekah Skoor
Lauren Cioffi	Regina Kunzel
Lauren Ludwig	Rob Joynt
Liz Levine	Ryan Parker
Lucy Mukerjee	Sam Creely
Mai Bloomfield	Sam Feder
Manfred Becker	Sarah Joynt-Bowe
Marianne Verrone	Sarah Spring
Mason Flink	Sarolta Csete
Matt Johnson	Shane Borriss
Matthew Miller	Sharon Hayashi
Maya Akbay	Sharon Stevens
Megan Ingram	Shoshanah Moos
Michael Salman	Stephanie Hair
Michelle Jacques	Steve Epstein
Mike Snow	Summer Kim Lee
Mona Tavakoli	Susan Stryker
Nadja Tennstedt	Syd Gill
Naomi de Szegheo-Lang	Tamara Moos
Nathan Snaza	Tereza Barta
Nick Adams	Tey Meadow
Nick Davis	Themba Bhebhe
Nicole Morse	Tita Poe
Paige Schilt	Tom Moos
Patrick Jagoda	Vanessa Manco
Peggy Lainis	Vivek Shraya
Phil Hoffman	Ziggy Neel
Pony Lee	Zoe Whittall

Center for the Study of Gender and Sexuality, University of Chicago
Department of Gender Studies, University of Victoria
Eastside Women's Film Club
Evidence Camera Rentals
Evidence Film Studios
Folklore Salon, Los Angeles
Gray Center for Arts and Inquiry, University of Chicago
Level Ground Production Incubator
Rule29
Wonderkind Studios

This Film Was Produced With The Participation Of *(logos)*

Level Ground

Fae Pictures

See Bold Films

Telefilm Canada and the Talent Fund

Canada Council

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Into The Noise

Hot Docs Ted Rogers Fund

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Faculty of Humanities, University of Victoria

Inside Out

The Film Collaborative

York University

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Streamland Media, Picture Shop, Formosa Group