

THE MOST AMAZING, INCREDIBLE,
REMARKABLE TRUE STORY EVER TOLD.



THREE IDENTICAL STRANGERS

NEON and COW FILMS PRESENT A FILM PRODUCTION BY CHANDLER L. A. "THREE IDENTICAL STRANGERS" PRODUCED BY PAUL SHANDERSON AND MICHAEL DAVY WRITTEN BY LOUIS DEW AND JIMMY TRIMMING DIRECTED BY ALEXANDRA HAMMOND
CASTING BY DANIEL CRESKINS EDITOR MAY LUTHEIS EXECUTIVE PRODUCERS SARA HANSEN ADAM HANSEN TOM BARRY PRODUCED BY GRACE HUGHES PALLETI PRODUCED BY BECKY BLAND PRODUCED BY TIM WATKINS

PRODUCED BY COW FILMS





ZÜRICH FILM FESTIVAL

THREE IDENTICAL STRANGERS

Ein Film von Tim Wardle

USA - 2018 - 96 Min.

Ab 21. Februar im Kino

Verleih

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SYNOPSIS

Die eineiigen Drillinge Bobby, Eddy und David wurden nach ihrer Geburt getrennt. Erst 19 Jahre später - und durch reinen Zufall - begegnen sich die jungen Männer wieder. Die unglaubliche Geschichte der wiedervereinten Drillinge verbreitet sich in den 1980er Jahren wie ein Lauffeuer in TV und Medien. Fortan sind die Brüder unzertrennlich und werden wie Stars gefeiert. Doch diese Vereinigung bringt allerdings auch ein Geheimnis ans Licht, das über sie selbst hinaus geht.

**The interview and timeline below include spoilers for THREE IDENTICAL STRANGERS.*

INTERVIEW WITH DIRECTOR TIM WARDLE

How did you first hear about the story of the triplets?

I was working as head of development for Raw, a production company in London. My job at the time was to listen to story pitches from writers and producers. One day a very talented young producer called Grace Hughes-Hallett came in with the triplets story. I instantly realized it was the most extraordinary stories I'd ever come across. I knew right then I had to direct it and set about to convince Raw and the funders that I was the right man for the job even though it would be my first feature.

When you first met Robert and David, two of the three identical strangers, what were your impressions of them?

They are engaging, natural storytellers—they have real charisma—but they were also guarded and not particularly trusting of anyone. When you see what's happened to them over the course of their lives, it's not surprising that they don't trust people easily. One of the advantages of the project taking five years to get off the ground was that it enabled us to build a degree of trust with them, which was essential for strong interviews.

What did it take to persuade them to do the film?

A lot of time, really: meeting them in person, meeting their families. Lots of people have tried to tell their story before, and for a variety of reasons it's never happened. When they first became famous in 1980, there was a lot of hype around them and people saying, "We're going to make your story into a film and it never happened. They'd been promised a lot that never materialized, so while they were interested in doing the film, I think they were also quite cynical about it. When I showed them the finished film for the first time, and they loved it, there was the sense that I had delivered on my promise and that was great.

The triplets' unique backstory threw up all kinds of interesting dilemmas for us. For example, normally with this kind of film where people are delving into really difficult things from the past, you would put them in touch with a psychologist before filming starts to ensure that they are emotionally robust enough to deal with it. But at the same time we were also acutely aware that the brothers don't have a very high opinion of psychologists because of what happened to them. Ultimately we did make the offer to them and they chose not to take it up, and after careful consideration we decided to press ahead without it.

Throughout production, we had to be constantly aware that while it's an extraordinary narrative from a filmmaker's perspective, it's also the reality of the triplets' lives; they were manipulated and lied to over decades and decades.

Why did the other people who tried to make this film fail? And why did you succeed?

There were several attempts in the 80's and 90's and I've heard conspiracy theories about the political and media connections that some of the people and organizations involved in the study may have had. I definitely agree with Lawrence Wright's suggestion in the film that there are a lot of powerful people who would like to have this story silenced.

I think we succeeded for two reasons, firstly because a lot of time has passed since the study started, many of those involved have passed away (though some are still alive and very reticent to talk about it) so there were fewer people actively trying to stop us than there might have been in the past. Secondly, I think we'd learned from the failures of previous filmmakers and planned very carefully in terms of who we approached to talk about the story, and when and how we approached them.

What were your own thoughts and feelings when you first heard about the Twin Study?

I'm very interested in Psychology—I studied it at university— particularly what happened in the 50s and 60s when interest in the subject first really boomed, and there were a lot of experiments that were ethically dubious by today's standards.

I think it's oversimplifying to say the people who conducted the Twin Study were evil, although I can certainly understand the feeling. Lawrence Wright uses the phrase: "noble cause corruption" to explain why good people with the best intentions sometimes do bad things. He believes these scientists were genuinely trying to further human knowledge by answering the nature-nurture question, and in the process lost perspective on the human cost. My personal feeling is that there was probably a significant element of ego and ambition involved as well, but to me that just makes it a more interesting story. I'm not interested in making a film about goodies and baddies, I want to make a film about human beings in all of their rich and troubling complexity. We didn't want to demonize the scientists, but it was important, because we were telling it from the triplets' perspective and their families' perspective, to acknowledge that what the study did was hugely damaging on a personal level. You can still see the damage today.

The two psychologists who were connected to the study who appear in your film don't come off particularly well. How do you feel about that?

It's important to reiterate (as the film does) that the two psychologists interviewed were quite peripheral figures in the study. Natasha was Neubauer's research assistant, but was never involved in the study itself, and Lawrence only worked as a research assistant on the study for nine months before he left. So if they seem unapologetic in places it is probably because they don't feel they have much to apologize for because they weren't the people who conceived the study or were driving the study. The film also emphasizes the importance of the historical context - as Natasha says, in 1950s and 60s 'this was not something that seemed to be wrong'. Lawrence admits that from today's perspective 'it was undoubtedly ethically wrong'. I think it's something that still bothers him even though he was only involved for a relatively short period of time.

In many ways, I think Natasha and Lawrence should be applauded for talking about the experiment. There are many people who were much more involved in the study who we approached to take part in the film and refused to even talk to us on the phone. Some are still practicing psychiatrists in New York today. Without people like Natasha and Lawrence speaking out, we'd know even less about the study than we do.

And what about Lawrence Wright? How did you get connected to him?

As far as I'm aware, Lawrence is the first journalist to write about the study and bring it to wider attention. It was known about in very small circles within the twin research community, where it was regarded as highly controversial and something of an embarrassment. In 1995, Lawrence was writing a *New Yorker* piece about separated twins, and after speaking to a number of leading twin researchers, he was pointed to this obscure paper by one of the people who worked on the study. It's mentioned briefly in his *New Yorker* article, and

then he did more research and included a chapter on it in his later book, *Twins: And What They Tell Us About Who We Are*.

I was a bit nervous about contacting Lawrence as he's something of a legendary journalist (he won the Pulitzer for *The Looming Tower*) and incredibly busy, but he was very warm and friendly. When we travelled out to Austin to film with him, our first introduction was at a gig where he was onstage playing keys with his blues band! As the man who 'uncovered' the experiment (at least in terms of the wider public conscious), he was a crucial part of the story, and the first journalist to contact the triplets about Neubauer and the study.

Can you describe your approach to the storytelling and when and how you chose reveal information?

The benefit of spending four years trying to get the film off the ground was that it allowed me to spend a lot of time thinking about the triplets' story, and when we would reveal certain things. There are elements to their story that play out like a psychological thriller, a *Bourne*-style film with questions of identity. I thought it was really important to do justice to that story. And to do justice to the triplets story you really have to think, When were they discovering information? You want the audience to be in the same position that they were and to go through it with them. To align audiences with the triplets' point of view, you have to keep your audience in the dark just as they were.

What's really interesting for me as a filmmaker is that in this movie you have two completely separate genres of documentary filmmaking going on. You have the past tense, archive and reconstruction story, and then you have present tense vérité or what we call in the UK "actuality." They're very different types of filmmaking in terms of tone and pacing and it was a real challenge to make those work together. Past tense stories work are often cut so tightly it's almost like watching a drama play out, whereas when you're in vérité mode things tend to be much more loose and free-flowing. To move between those two is very challenging. It's why I included that section in the film when the triplets stand up and walk out of the formal interview – it's like a decompression moment in between the two styles of filmmaking.

Was there ever any concern, given what had happened with previous films being shut down, that that would happen again?

Yes, if I'm honest. Not in terms of CNN Films or any of the other funders pulling the plug, but every time something would happen or we'd lose access to someone or something, we'd think, "Who's pulling the strings here?" Myself and the producer Becky Read spent a lot of time convincing each other not to be paranoid because once you start down that road, you can get paralyzed.

Do you think that the film is going to break the Twin Study wide open and that all of the records connected with it will now be released?

I would love it if they were but I suspect it's unlikely. Instinctively you think that there should be total transparency with the study and that all those who were subjects should be informed, but the organization that has control over the records is saying that there's an issue of confidentiality and privacy with the people who've not yet been identified as subjects in the study. There's a moral and ethical dilemma about whether they should be informed at the age that they are now (they're probably in their 50s or 60s) that they were part of a scientific experiment and that they have a twin, possibly deceased, who they've never met. It's a huge decision and I do understand why the organization in question is nervous about releasing all the records. Personally I feel they should.

What are your own feelings on nature versus nurture?

Rather than answer that question directly, I'll tell you two things that inform my thinking: During the five years it took to make this film, I got married and had a son. From the moment he was born, I could see he had a personality of his own. For me, that was a persuasive argument for nature. Then again, one of the things we learned when the brothers gained access to the original study materials was that Eddie was separated from David and Bobby as an infant when he was placed in a foster family before the other two. How could that initial separation not have caused trauma, long-term emotional distress? This makes me believe that nurture, or the lack of it, had to have played a powerful role in forming Eddie's personality from the time he was an infant.

I think the simplest way of saying it, as Lawrence Wright puts it in the film, is that your genetics give you a tendency to move in certain directions and your environment can overcome that gravitational force.

THREE IDENTICAL STRANGERS TIMELINE

1916- Louise Wise Services, an adoption agency focusing on placing Jewish children with Jewish families, is founded in New York City.

1941- Dr Peter Neubauer arrives in New York and begins training at the New York Psychoanalytic Institute.

1951- Neubauer is appointed Director of the Child Development Center in Manhattan, where he studies the emotional health and development of prepubescent children.

1950s-1960- Neubauer begins the “Twin Study,” working with Louise Wise Services (the exact year the study began remains unknown). The study design involves splitting up identical twins and triplets, placing them with different families in different home environments, and studying the children’s development. No one from the families is told about the Twin Study or that the babies they are adopting have identical siblings.

1959- The Kellman, Shafran and Galland families each adopt a baby girl via Louise Wise Services.

1961, July 12- The triplets are born at Hillside Hospital, Long Island, the psychiatric wing of Long Island Jewish Medical Center.

1961-early 1962- The triplets are adopted by the Kellman, Shafran and Galland families. Each family adopts via Louise Wise Services. Before they adopt, the families are informed that the child in question is part of a routine child development study. According to the families, it is strongly implied that the child continuing in this study is a condition of the adoption. None of the families are told that their child has two brothers. The families name the boys Robert, Edward and David.

1961-early 1970s- The triplets and their families are visited at home by researchers who test the boys and make videos and audio recordings.

1980, early September- Robert enrolls at Sullivan County Community College in upstate New York. The first day of school people come up to him and call him Eddy. Eddy’s friend Michael Domnitz realizes Robert must be Eddy’s brother. The pair drives to Long Island and Robert and Eddy are reunited.

1980, September 18- Local and national papers run articles with pictures of the newly reunited twins. David is at Queen’s College in New York. He sees the article, makes a call and the triplets are reunited shortly afterwards at David’s Aunt Hedy’s house.

1980- Records indicate that the Twin Study officially ends, though Neubauer and his team continue to analyze and discuss the study data until the late 1980s.

1980- According to Lawrence Perlman, in 1980 Walter Cronkite’s TV show approaches Neubauer about a proposed TV report. Neubauer convinces Cronkite to drop the story, arguing that it would be psychologically damaging to the remaining twins to reveal their identities. Neubauer later fends off a more determined effort to report the story by *60 Minutes*.

1981- The State of New York begins to require adoption agencies to keep identical siblings together.

1987- The triplets open Triplets Roumanian Steakhouse in lower Manhattan, a diner with over 200 seats and a singing wait staff.

1995- Journalist Lawrence Wright discovers an article in a Yale journal that references the Twin Study. Wright contacts the triplets and their families. It is the first time that any of them have heard of the study or Neubauer's name.

1995, summer- Eddy Galland commits suicide.

1997- Lawrence Wright publishes *Twins And What They Tell Us About Who We Are*. The book includes interviews with Robert and David and their parents as well as with Neubauer.

2003, February- Louise Wise Adoption Services officially closes.

2008, February 15- Peter Neubauer dies. All records related to the Twin Study are placed with Yale University. According to the Yale website, the records are restricted until 2066 (during the production of *THREE IDENTICAL STRANGERS* this was changed – for reasons unknown – to 2065).

2065- Year restrictions are scheduled to be lifted on all records related to the Twin Study at Yale University.

FILMMAKER BIOGRAPHIES

Tim Wardle, Director

Wardle is a BAFTA-nominated documentary director, and executive producer at award-winning production company Raw. His films as director include ONE KILLER PUNCH (Channel 4), a documentary exploring the far-reaching repercussions of a single act of violence (*'Superb... devastating'* – The Times); and LIFERS (Channel 4), a vérité study of murderers at Europe's largest prison for prisoners sentenced to life (*'Extraordinary television'* – The Guardian). Wardle has been nominated for the BAFTA, Grierson and Royal Television Society Awards. Wardle also has also worked as head of development for leading production companies including BBC Documentaries, Blast Films, Century Films and Raw. THREE IDENTICAL STRANGERS is his first feature documentary.

Becky Read, Producer

Read is a freelance documentary producer who has developed and produced a range of documentaries for BBC, Channel 4, ITV, Discovery Channel and National Geographic on subjects ranging from the financial crisis to the death penalty. At Raw, she found and produced multiple stories for the company's cult hit, LOCKED UP ABROAD, and worked on Raw's recent military series, NO MAN LEFT BEHIND. She produced LIFE AND DEATH IN CHICAGO for BBC1 and a documentary about a rare form of dementia in Channel 4's DEALING WITH DAD. She was recently selected for the BBC's new director initiative and will direct her first film for BBC this spring. THREE IDENTICAL STRANGERS is her first feature documentary.

Dimitri Doganis, Executive Producer

Doganis founded Raw in 2001 as an award-winning documentary director, often making films in some of the toughest places in the world such as the West Bank during the Intifada, and Iraq during the second Gulf war. As head of Raw, he has been involved in the development and production of much of the London-based company's output, both in the UK and the US. Raw has grown into one of the UK's leading biggest and most successful production companies, making over 100 hours of film and television a year including feature films, documentaries, scripted shows, short series and long-running reality series for broadcasters and financiers in the US, UK and internationally. Doganis continues to oversee the company's creative strategy as well as being closely involved with many of the projects as producer and executive producer. He produced Raw's first documentary feature film, THE IMPOSTER, directed by Raw Creative Director Bart Layton, for which both won BAFTAs (among a host of other awards). Their second film AMERICAN ANIMALS, a narrative feature, is due to premiere in competition at the Sundance Film Festival 2018, as is the feature documentary THREE IDENTICAL STRANGERS on which Doganis served as executive producer.

Amy Entelis, Executive Producer

Entelis is executive vice president for talent and content development for CNN Worldwide. Entelis joined CNN in 2012 and is responsible for new program development and acquisitions, as well as the development of on-air talent for CNN Worldwide. Entelis established CNN Original Series in 2013 and has developed more than 30 multi-part, nonfiction series to date, including the Primetime Emmy®-winning UNITED STATES OF AMERICA, with W. Kamau Bell; the Primetime Emmy® and Peabody Award-winning ANTHONY BOURDAIN: PARTS UNKNOWN; and CHICAGOLAND and DEATH ROW STORIES, with executive producer Robert Redford's Sundance Productions. Entelis also established CNN Films, created to co-produce and acquire documentary films and leverage distribution opportunities at festivals and in theaters, and CNN Films Presents, which acquires and broadcasts encore runs of notable documentary features. In addition to THREE IDENTICAL

STRANGERS, CNN Films has acquired, co-produced, or commissioned more than 40 films including LIFE ITSELF, BLACKFISH, IVORY TOWER, WHITEY: United States of America v. James J. Bulger, BLACKFACE, THE HUNTING GROUND, DINOSAUR 13, and LEGION OF BROTHERS. Entelis co-developed WE WILL RISE: Michelle Obama's Mission to Educate Girls Around the World and GIRL RISING with The Documentary Group, amplifying calls to action for rights for women and girls. With Tribeca Film Institute and Camden International Film Festival, she has established an annual workshop to support the next generation of documentary filmmakers.

Adam Hawkins, Executive Producer

Hawkins is executive vice president of US television at Raw and focuses on feature documentaries, docu-series, and reality and scripted television. At Raw, Hawkins has created, developed, produced and won commissions from numerous broadcasters. For CNN, he worked on the network's highest-rated original series RACE FOR THE WHITE HOUSE and the forthcoming docu-series AMERICAN DYNASTIES: THE KENNEDYS. Hawkins developed Discovery's ground-breaking Afghan war docu-series, TAKING FIRE. For National Geographic Channel, he developed the military series NO MAN LEFT BEHIND and feature documentaries MIRACLE LANDING ON THE HUDSON, AMERICAN BLACKOUT and INSIDE THE HUNT FOR THE BOSTON BOMBERS. Recently Hawkins developed a two-part documentary, WACO: MADMAN OR MESSIAH, for A&E's re-launched Biography strand. He is executive producing a forthcoming feature documentary for Showtime. In the scripted arena, he developed the highly rated mini-series HARLEY AND THE DAVIDSONS for Discovery. Prior to Raw, Hawkins worked at RDF, Endemol and Zig Zag in the UK, producing and developing factual television for the BBC, ITV, Sky One and Channel 4.

Tom Barry, Executive Producer

Barry has been an executive producer for the last ten years, working on documentary films and series in the UK and America. He joined Raw in 2015 to work as an executive producer and across development. He oversaw the critically acclaimed documentary CHRIS PACKHAM: ASPERGER'S AND ME for BBC, in which much-loved British broadcaster and naturalist Chris Packham revealed his autism to the world for the first time. Barry also recently oversaw a BBC documentary about abortion in the UK and a single narrative film about one woman's life-changing experience of being attacked with acid by someone she considered a close friend. Before he became an executive producer Barry was a director, most notably making a film about young people living with HIV in America and Africa. THREE IDENTICAL STRANGERS is his first feature documentary.

Courtney Sexton, Executive Producer

Sexton is vice president of CNN Films. Sexton, who joined CNN in 2013, works day-to-day with filmmakers to supervise the production of documentary films for theatrical exhibition and distribution across CNN's platforms. In addition to THREE IDENTICAL STRANGERS, CNN Films has acquired, co-produced, or commissioned more than 40 original feature and short films including LIFE ITSELF, BLACKFISH, OUR NIXON, IVORY TOWER, WHITEY: United States of America v. James J. Bulger, FRESH DRESSED, STEVE JOBS: The Man in the Machine, BLACKFACE, THE HUNTING GROUND, HOLY HELL, DINOSAUR 13, GLEN CAMPBELL... I'll Be Me, ELIAN, TROPHY, LEGION OF BROTHERS, JEREMIAH TOWER: the Last Magnificent, and more during Sexton's tenure. Prior to joining CNN, Sexton worked for eight years as a development executive at Participant Media in documentary production. Her projects at Participant Media included the Academy Award®-winning AN INCONVENIENT TRUTH, the Academy Award®-nominated FOOD, Inc, STANDARD OPERATING PROCEDURE, PAGE ONE: Inside The New York Times, and more. Sexton has developed creative partnerships with film festivals and co-production companies to help support professional pathways for other documentary filmmakers. In 2015, Sexton helped to establish a retreat for documentary filmmakers in Camden, Maine. The

annual workshop is aimed at the mentorship of new and emerging documentary film production talent. THE REAGAN SHOW was the first project to come through this workshop to be acquired and broadcast by CNN Films.

CNN Films

CNN Films, now celebrating its fifth year, produces and acquires documentary feature and short films for theatrical and festival exhibition and distribution across CNN's multiple platforms. Amy Entelis, executive vice president of talent and content development for CNN Worldwide, oversees the strategy for CNN Films; Courtney Sexton, vice president for CNN Films, works day-to-day with filmmakers to oversee projects. For more information about CNN Films, please visit www.CNN.com/CNNFilms and follow @CNNFilms via Twitter.

Raw TV

Raw is an award-winning London-based film and television production company producing high-end scripted and unscripted projects for broadcasters worldwide, alongside a substantial feature film slate.

Founded in 2001 by Dimitri Doganis and now owned by ALL3 Media, Raw's senior management team also includes Creative Director Bart Layton, CEO Joely Fether and Managing Director Piers Vellacott.

Raw has enjoyed a string of successful series and one-offs in the UK and US originally in documentary and unscripted genres, including Bart Layton's BAFTA-winning feature documentary THE IMPOSTER, Discovery's top long-running series GOLD RUSH, eleven seasons of LOCKED UP ABROAD (National Geographic Channel), and ratings hit RACE FOR THE WHITE HOUSE (CNN). UK credits include the recent CHRIS PACKHAM - ASPERGERS AND ME (C4), BAFTA-winning DRUG TRIAL (BBC), and feature documentary THE SILK ROAD: DRUGS, DEATH, AND THE DARK WEB. Raw moved into scripted production following the appointment of Katherine Butler to head the Scripted Film and Television Department in 2014. Scripted credits include the critically acclaimed CYBERBULLY (C4) in the UK, and the highly successful US mini-series HARLEY AND THE DAVIDSONS (Discovery) with a large slate of TV projects to follow. Raw's first narrative feature film directed by Bart Layton, AMERICAN ANIMANS, will premiere in Sundance 2018 alongside Tim Wardle's documentary feature THREE IDENTICAL STRANGERS. Raw currently has nine features in development, several moving towards production in 2018.

Channel Four

Channel 4 is a publicly-owned, commercially-funded, not-for-profit public service broadcaster and has a remit to be innovative, experimental and distinctive. Its public ownership and not-for-profit status ensure all profit generated by its commercial activity is directly reinvested back into the delivery of its public service remit. As a publisher-broadcaster, Channel 4 is also required to commission UK content from the independent production sector and currently works with over 300 creative companies across the UK every year. In addition to the main Channel 4 service, its portfolio includes: E4, More4, Film4, 4Music, 4seven, Channel4.com and digital service All 4. For more information, visit: www.channel4.com/press

CREDITS

Directed by
Tim Wardle

Produced by
Becky Read

Producer and developed by
Grace Hughes-Hallett

Executive Producer
Dimitri Doganis

Executive Producers
Adam Hawkins
Tom Barry

Line Producer
Louise Dew

For CNN Films;
Executive Producer
Amy Entelis
Courtney Sexton

For Channel 4;
Executive Producer
Sara Ramsden

Film Editor
Michael Harte

Director of Photography
Tim Cragg

Original score
Paul Saunderson

Executive in Charge of Production
Piers Vellacott

Production Executives

Jane Bevan

Sandra Shuttleworth

Consultant

Lawrence Wright

Archive Producers

Beatrice Read

Jack Penman

Production Coordinator

Felicity Arkell

DOCUMENTARY CREW

Camera Assistant

Hai-Tao Wu

Sound Recordists

Nicholas Guldner

Josh Isaac

Michael Lile

Omar Milano

Tom Salyer

Olivier Virmont

Merce Williams

RECONSTRUCTION SEQUENCES CREW

Service Company

Saloon Media

Producer

Tara Elwood

1st Assistant Directors

Michael Sinyi

Jeff Chapman

2nd Assistant Director

Michael Marotti

Production Manager

Matt Watier

Production Designer
Brittany Morrison

Props Master
Mike Tessier

Set Dressers
Rachel Mathews
James Herd

SFX
Cameron Dunlop
Jacob Solomon

Wardrobe Designer
Dawn Thompson

On Set Key Wardrobe
Paulina Schultz

Key Makeup
Jennifer O'Connor

Hair & Make-up
Heather Hollet French

1st Assistant Camera
Zach MacDonald

2nd Assistant Camera
Simon McKee

Data Management Technician
Brian MacDonald

Gaffer
Adam Warren

Key Grip
Colin McKay

Swings
Simon Stunt
Dom Girouard

Genny Operator
Brett Hughes

Sound Recordist
Jeff Reyes

Drone team
Alex Hutchinson
Kyle Pearlman

Locations Assistant
Keith Latimer

Production Assistants
Kanishka Gulati
Matt Onley
Matt Marsden

Precision Driver
Craig Cyr

RECONSTRUCTION SEQUENCES CAST

Casting Directors
Gail Carr CDC
Brenda Carr

Bobby
Evan LeRose

Michael
Andrew Lovesey

Supporting cast (in alphabetical order)

Jolanta Butts
Keith Campbell
Hilary Childs
Jack Comerford
Will Ennis
Melinda Filice
Debbie Galea
Ron Guttman
Annie Holland
John Hope

Kevin Javagureanu
Mike Klassen
Adrian Lichter
Vincent Mayer
Scott Murray
Matteo Procopio
Silvi Alzetta-Real
Marcus Recio
David Straus
Rachel VanDuzer

MUSIC

Original Music Mixer
Jason Elliott

Piano
Paul Saunderson

LCO Soloists
Galya Bisengalieva
Brian O’Kame
Madeline Ridd

Music Recordist
Andy Cook

Orchestrator
Marli Wren

Music Recorded at Northpole Studios, mixed at The Gallery

Commercial Music Supervisor
Kle Savidge

“Since You Been Gone”
Written by Russ Ballard
Published by Union Square Music Songs Ltd., a BMG Company
Performed by Rainbow
Courtesy of Polydor Records (US)
Under license from Universal Music Operations Ltd.

“Walking On Sunshine”
Written by Kimberley Rew
Courtesy of Kyboside Limited, a BMG Company.

Recorded by Katrina And The Waves
Published by BMG Rights Management UK Ltd., a BMG Company

"Kids In America"
Written by Ricky Wilde and Marty Wilde
Licensed courtesy of RAK Publishing Limited
Performed by Kim Wilde
Licensed courtesy of Cherry Red Records Limited

"Scenes from an Italian Restaurant"
Written and Performed by Billy Joel
Published by Universal Music Publishing Ltd
Courtesy of Sony Music Entertainment Inc
Licensed by Sony Music Entertainment UK Ltd

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