

THE TESTAMENT OF ANN LEE

Or

*THE WOMAN CLOTHED BY THE SUN
WITH THE MOON UNDER HER FEET*

Directed by Mona Fastvold

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SYNOPSIS

From award winning writer-director Mona Fastvold (*The World to Come*, *The Brutalist*) comes a speculative retelling of the extraordinary story of Ann Lee, founder of the religious sect known as the Shakers. Academy Award-nominee Amanda Seyfried stars as the Shakers' irrepressible leader — who espoused gender and social equality while believing herself to be the female incarnation of Christ. *The Testament of Ann Lee* thrillingly imagines the ecstasy and agony of Ann Lee and her followers's conviction and commitment to her own vision of utopia. More than a dozen original Shaker hymns are transformed into ecstatic "movements," featuring choreography from Celia Rowlson-Hall (*Vox Lux*) and music by Academy Award-winning composer Daniel Blumberg (*The Brutalist*).

DIRECTOR'S STATEMENT

Our film is a speculative retelling of the life of Ann Lee, one of the few female religious leaders of the 18th century. She and her followers, known as the Shakers, worshipped through ecstatic song and movement—trembling, exuberant, and physically expressive acts of devotion.

I was raised in a secular household, and yet Ann Lee's prophecies—however implausible—moved me deeply. Not because I share her faith, but because I recognize in her a yearning for justice, transcendence, and communal grace.

Her radical pursuit of a self-fashioned utopia speaks to the creative impulse at the heart of all artistic endeavor: the urgent need to shape the world anew. In particular, her clarity of vision and ability to guide others toward a shared ideal recalls the collaborative spirit that underpins any creative undertaking—whether composing a symphony, building a building, or making a film. Each discipline is defined by the same striving: the search for moments of grace.

This film is offered as a tribute to her dream—and the silence that now surrounds it.

- Mona Fastvold

ABOUT THE PRODUCTION

From writer-director Mona Fastvold (*The World to Come*, *The Brutalist*), comes a speculative retelling of the extraordinary story of Ann Lee, founder of the utopian sect known as the Shakers, originating in pre-industrial Manchester, England in 1758. Known for the ecstatic movements they practiced during worship, and the minimalist furniture they pioneered, the so-called “shaking Quakers” went on to establish 19 official communities in the American Northeast, reaching 6,000 members in the 19th century before dwindling to three remaining practitioners in the present day.

Starring Amanda Seyfried as the Shakers' irrepressible leader — who espoused celibacy and gender and social equality while believing herself to be the female incarnation of Christ — *The Testament of Ann Lee* transforms more than a dozen

original Shaker hymns into ecstatic “movements,” featuring choreography from Celia Rowilson-Hall (*Vox Lux*) and music and lyrics by Academy Award-winning composer Daniel Blumberg (*The Brutalist*).

“For me, being an artist is always about striving to create the impossible—that’s what drew me to Ann Lee,” says Fastvold. “In making this film about her life and vision, I became enchanted by her unwavering commitment to her own idea of utopia.”

Seyfried, who spent more than a year preparing for the role through dialect, singing and movement work, was equally enchanted by the visionary religious leader: “The world doesn’t know what an incredible woman Ann Lee was. Mona herself always has a strong vision, and her work speaks for itself, but her determination to tell Ann’s story in such a unique and original way was an opportunity I couldn’t pass up.”

THE STORY

Fastvold’s entry point into Ann Lee and the Shakers was through the sect’s vast archive of worship songs and hymns. While in production on her second feature *The World to Come*, the writer-director took a deep dive into religious hymns from the Upstate New York area.

Stumbling on a hymn called *Pretty Mother’s Home*, written by a freed slave who became a prominent leader of the Shakers, Fastvold subsequently located dozens of other Shaker hymns from the era, leading her to Ann Lee and the utopian community she joined in 1758.

“I didn’t know much about the Shakers beyond their furniture design, which is what most people today know of the group,” says Fastvold. “I became fascinated by Mother Ann’s story and was surprised no one had told the story of this wild feminist religious leader in late 1700s America who has been completely overlooked by history.”

Fastvold’s fascination with Mother Ann led her to delve deeper into the era. “There was a massive surge of utopian communities and religious groups around the time Ann immigrated to America in 1774,” says Fastvold. “In Colonial-era rural America, the landscape became a kind of mecca for reimagining what society could be—or shaping religion to one’s own liking.”

Growing up in Manchester,, Lee became an early adherent of the movement known as the Shaking Quakers, whose members were known for chanting and shaking vigorously

during prayer sessions — a kind of ecstatic dancing believed to purge sins from body and mind.

Illiterate and with no formal education, Lee became a preacher after losing her four children at a young age, insisting to her followers that they could attain holiness by giving up sexual relations. Despite her own marriage, she renounced gender roles, and marriage itself, advocating social equality, which made her a controversial figure in the eyes of the Church of England. Declared a heathen and placed in a mental asylum, Lee and a handful of her followers emigrated to America upon her release.

Arriving in New York two years before the American Revolution, the Shakers settled in Albany County, where they built their community of worship known as Niskayuna under Lee's rigid guidelines — including celibacy, the abandonment of marriage, and the pursuit of perfection in every facet of life. As a revenue stream, the sect began manufacturing simple items of furniture, including chairs.

Believing herself to be God's representative on Earth, and the female incarnation of Christ, Lee irritated her rural neighbors, who frequently attacked the Shakers in violent mobs. "Amid the colossal struggle of her story, I found humor, audacity and determination — I felt there was ample room within this historical biography for big gestures, bold theatrics, and operatic scale."

Lee as a religious leader became the central focus of Fastvold's story, which she began writing with frequent collaborator Brady Corbet. Divided into chapters detailing the major transitions in Lee's life, *The Testament of Ann Lee* begins with her childhood and coming of age in pre-industrial Manchester, continuing through her immigration to America, and her death at age 48 in 1784 following an attack on the Shakers the previous year.

"What I personally connected with in Ann's journey was the idea of creating a society not for personal gain or money but with the intention of living inside this space where she could devote herself to work," says Fastvold. "Labor was a central part of her life and vision."

The Shaker sect grew — first in England and then in America, because its adherents, standing in rigid defiance to the evangelical Church of England, loved confessing their sins in the form of ecstatic movements pioneered by Lee. "In the beginning when they were the Shaking Quakers of Manchester, it was a place for people to explore religion in a different way, and I think this aggressive style of confession became a form of therapy," says Fastvold. "People who couldn't fit into mainstream society were drawn to

the Shakers because it offered a way out of the repressive and restrictive Church of England. Here was a woman leading a different kind of church who was espousing radical ideas while preaching tenderness and kindness toward others.”

Lacking clearcut information on Lee’s life in Manchester and struggling to find comparisons with historical figures beyond Joan of Arc, Fastvold and Corbet turned to Baroque and religious paintings for inspiration during the writing process. “We looked at Caravaggios and other Old Masters for the dramatic colors, lighting and drama they contain when we needed to fill in the blanks of her story,” says Fastvold. “Once we pieced together what we believe occurred in Ann’s early years—though we allowed ourselves certain artistic liberties—we traced her journey to America, where her life was well documented by the early Shakers.”

Fastvold spent time at Hancock Shaker Village in Pittsfield, Massachusetts, mining the archives for Lee’s story. Once the script was complete, the filmmaker began casting the major roles.

THE CAST

Filling Ann Lee’s shoes on screen was a major task. The production required an actress who could sing and dance while preaching to her flock in a thick 18th-century working-class Mancunian accent, for which there is no documentation or recordings, only literature and text.

Seyfried was more than intrigued by the project, the script, and the lead character. “This was far from anything I’d read before and I couldn’t fully envision what it might look like in terms of the singing and dancing sequences,” says Seyfried, who was nominated for an Academy Award for her work as Marion Davies in David Fincher’s *Mank*. “But I trusted Mona, and I trusted the script, which I thought was beautiful. Did I trust myself in that world, playing with these new parameters of feminism and religious life? Not so much — but that’s always a good reason to do something.”

Seyfried began crafting the role almost a year before cameras rolled in Budapest in the summer of 2024. “From the minute Amanda began working on this role, she had a very intense connection to her character — she inhabited Ann Lee,” says Fastvold. “It didn’t hurt that she is a very unafraid actor, who located and supported the drive in the character and welcomed the physical demands, including singing and movement. She was always up for taking things three steps further than they were written on the page.”

Seyfried admired how ahead of her time Lee felt on the page and wanted to bring that alive in the movie. “While some of her ideas felt foreign — the celibacy and the idea that she was this vessel for all things holy who was being spoken to by God, the place of innocence and purity and goodness that it came from made for someone I wanted to understand on a deeper level,” says Seyfried. “What felt grandiose started to make a lot of sense, because sometimes we need rigidity and rules in life to make us feel safe. Ann also happened to be generous, passionate and selfless, and I came to see her as being grounded in who she was — especially after the trauma and loss she experienced at a young age.”

Seyfried’s first step in becoming Mother Ann was learning to tackle the religious leader’s thick Mancunian accent. Before Fastvold and the rest of the cast began singing and movement rehearsal, Seyfried worked with dialect coach Tanera Marshall, a professor at the University of Illinois and voice and accent specialist who worked on *The Brutalist* and *Train Dreams*.

“We did a lot of research and guessing in terms of creating the correct dialect for Ann,” says Fastvold. “No one really knows how Mancunians spoke back then because there’s little in the historical record about working-class people and the way they talked — certainly no recordings.”

Seyfried turned to contemporary podcasts and YouTube clips featuring the Mancunian actress Maxine Peake, who appeared in Mike Leigh’s historical drama *Peterloo*, set in early 19th-century Manchester. Known for her thick Northern English accent, Seyfried discovered that simply listening to Peake read a memoir on Audible was helpful in shaping her character.

“Unlike the regional Southern accent in the United States, the Mancunian dialect, with its lower pitch and over-enunciated vowels, is not an easy one to master,” says Seyfried.

For the role of Ann’s husband Abraham, who leaves the Shakers after they arrive in America when celibacy becomes unbearable, Fastvold cast Christopher Abbott, who she directed in *The World to Come*.

“It’s push-pull in terms of Ann and Abraham’s sexual relationship and marriage, and Chris was especially great in this role because he plays against the tropes most actors might fall into with this character,” says Fastvold. “He brought warmth and a sense of humor to what is otherwise a cold and undemonstrative character.”

In the role of Sister Mary, Ann's most devoted young adherent, New Zealand-born Thomasin McKenzie (*Eileen*) had to incarnate a true believer who was dutiful and loyal to the religious leader until the end of her life, forsaking motherhood and sexuality for the Shaker cause.

Fastvold had McKenzie in mind for a previous project, which fell apart, but she jumped at the chance to cast the in-demand young actress as Sister Mary following her recent turn as a sexually curious young Boston woman in William Oldroyd's *Eileen*, based on the Ottessa Moshfegh novel.

"This was different from anything she had done before including mastering a very difficult accent, but Thomasin helped ground Sister Mary in the most beautiful way," says Fastvold. "We spoke a lot about her character's deep and abiding love for Ann, and her quiet devotion to the Shaker movement. Mary's journey sneaks up on you over the course of the movie — she's committed without being demonstrative."

In the role of William, Ann's younger brother, who becomes her biggest evangelist and proselytizer in America, Fastvold cast Lewis Pullman (*Thunderbolts*, *Top Gun: Maverick*), an American actor whose masculinity and good looks added depth to a complex and vulnerable character..

As the older Shaker member Hocknell, who leads one of the more delightful and comic musical sequences in the movie, Fastvold cast her friend, the British playwright and solo performance artist David Cale, who as Hocknell journeys to Upstate New York ahead of Ann and her congregants to locate a plot of land for their settlement. Hocknell's infectious song and dance provides unexpected comic relief.

THE MOVEMENTS

In early 2024, months before *The Testament of Ann Lee* went into production, Fastvold began rehearsing closely with cast and choreographer, working to early sketches of Blumberg's songs.

"*Ann Lee* isn't a traditional musical per se, but I wanted to combine movement with music, and the story lent itself seamlessly to that because the Shakers worship through ecstatic dance," says Fastvold, who has a background in movement and dance. "It was a long rehearsal process in terms of finding a communal language of movement among the actors and specialists working with them before we filmed."

The actors worked with choreographer Celia Rowilson- Hall to bring to life the unique Shaker prayer rituals. “Mona shared several illustrations with me that depicted hundreds of Shakers praying in these beautiful formations that we did our own interpretation of at the end of the film. I also knew that Martha Graham's ‘Appalachian Spring’ was inspired by the Shakers so that choreography was in the back of my mind as well,” says Rowilson-Hall. “There was an evolution of the movement, so when Ann is in Manchester, it’s raw, searching, and by the time they were in America, I wanted the choreography to land in this very clean, realized, almost distilled version of itself.”

“Our interpretation of the Shaker movements led us to these ideas of physical language: gestures often center on relieving pain—sometimes by taking on another’s burden, sometimes by drawing from a higher spirit and passing that energy along,” Fastvold notes. “It’s supposed to be prayer and worship, so it was about finding those stories within the movements. For us, that meant seeing the movements not just as physical acts, but as a form of communication—embodied expressions of care, faith, and shared experience.”

Having looked at drawings of movements from the Shaker archives, Fastvold and Rowilson-Hall turned to their research for the rehearsal workshops. “We built a slow progression of what movement should feel like from these drawings of hundreds of Shakers dancing in circular movements while they used hand gestures to convey spiritual release,” says Fastvold. “What we couldn’t deduce from the drawings we improvised.”

For the cast these workshops were revelatory, creating a palpable group energy that electrifies on screen. “It was important to create this sense of unity between Amanda and the rest of the cast because I wanted there to be a love and tenderness between Mother Ann and her flock,” says Fastvold. “You read about the Shakers and see them as grim and sexless or lacking intimacy but what I came to understand was quite the opposite: There was passion and joy in their prayer and movements — the Shakers really loved each other.”

Adds Seyfried: “Ann was part of this movement that was so beautiful because of its connection to music and movement through dancing and shaking — the chaos of that movement made you feel closer to something that is holy. They danced to feel free, they danced to feel more alive, and they danced to be closer to God.”

Says Rowilson-Hall, “I imagined what it would have been to be a woman at that time, and to have this fervent desire to connect with something larger than oneself and create

a life that one didn't see available- I just channeled that through movement. It was important that these movements were pouring out of or into her.”

THE SONGS

After winning the Oscar in 2025 for his score for *The Brutalist*, Blumberg went directly into recording the music for *The Testament of Ann Lee*, featuring songs based on original hymns from the Shaker archives, as well as an original score.

Fastvold and Blumberg had worked together on *The World to Come*, which was the London-based musician’s first motion picture score. “Our collaboration on that was unconventional for director and composer, and Daniel spent a lot of time on set developing and writing the score,” says Fastvold. “He was also sending me long improvisations — I like the way we create together because there’s always a lot of back and forth.”

Blumberg was deeply involved in making *Ann Lee*, having worked with Fastvold since early 2024 on musical sketches for cast and choreographer to workshop to; and remained on set for the entirety of the summer shoot to consult with Fastvold on the musical aspects of the film. “I knew from the beginning of this project that music and movement were going to be a big part of the story,” says Fastvold. “The Shakers lived their lives like a musical, often breaking into song and dance when they felt moved by the Holy Spirit. It became a question of how to combine music, hymns and movement in a way that supported the reality of the characters.”

Before the script was completed, Fastvold and Blumberg studied hundreds of Shaker hymns. Together, they chose twelve hymns which the musician-composer adapted and arranged for the film; additionally, he composed three original songs (one of which unfolds over the end credits). “We weren’t approaching the songs literally, like something in a musical where characters are singing about what’s happening on screen,” says Blumberg. “I wanted the music for the film to be based on the Shakers’ own songs as much as possible.”

“The hymns are like the heartbeat of the movie in a way and some of them are very close to how they were originally composed, while some are adapted and transformed,” Fastvold adds. “These hymns have been around for 300 years now — it was a fine balance for us to respect the material we were working with while at the same time making our own interpretations of the songs.”

For the instrumentation of the songs and the thematically-interconnected score, Blumberg envisioned from the outset that the human voice and bell chimes would be key elements. He assembled a choir of close to 100 singers - working with extreme vocal improvisers (Maggie Nicols, Shelley Hirsch, Phil Minton), trained classical singers and a scratch ensemble of amateur vocalists - to create a wordless cacophony of voices. To this he added an arsenal of tuned percussion - 50 hand bells, church bells, vast metal bell plates - which toll spectrally through the film - and the celeste, a keyboard with metal plates that is operated by a hammer, also known as the bell piano. The result is a highly distinctive and unusual sound palette.

“Musically, I’d never heard these instruments before in the way Daniel uses them — it was magic,” says Seyfried. “He’s taking these hymns that were written hundreds of years ago and with a very unique thumbprint turning them into something modern that we can experience anew.”

THE SETS

For The Testament of Ann Lee, Fastvold and her production designer Sam Bader had to recreate 18th century Manchester and New York City, in addition to the original Shaker colony at Niskayuna.

“The philosophy of the movie mirrors the Shaker philosophy of building, and labor, and craftsmanship,” says Fastvold, who used traditional matte painters and set extensions to bring the 18th century back to life. “Sam is as obsessive as me, if not more so, and we had done so much research on the period, but it was a fine balance between what we could afford to create or source.”

Most of the production was filmed on a plot of land outside Budapest (though some pick-up scenes were filmed at and around the Hancock Shaker Village in Pittsfield, Massachusetts), recreating New York City and Manchester in the movie through practical sets and set extensions.

“I wanted to tell this story with as much authenticity as possible while also making it feel grand in scale — because I felt like Mother Ann would have demanded that,” says Fastvold. “The story deserved to be epic, but when you can’t find anything extant, whether buildings or costumes, you have to make it yourself.”

Fastvold and Corbet had found great collaborators in Budapest for *The Brutalist* and employed many of them on *The Testament of Ann Lee*. “There are wonderful film

workers in Hungary, and we had come to know so many crew members and locations we knew we could re-purpose and build upon,” says Fastvold.

After Budapest, the production moved to Gothenburg, Sweden, for the transatlantic shipboard sequence that delivers Ann and a small coterie of Shakers to the New World. “The only place I could locate a tall and fully operational 18th-century ship was in Gothenburg,” says Fastvold. “It was a beautiful replica right down to the hand-stitched sails.”

Small sections appearing late in the film were shot on location at Hancock Shaker Village in Massachusetts. “They were very kind to let us come shoot a few scenes there.” says Fastvold.

THE COSTUMES

A historical period drama set in pre-industrial Manchester and pre-Revolutionary America required hundreds of costumes. Polish-born costume designer Malgorzata “Gosia” Karpiuk (*The Zone of Interest*) designed most of the garments worn in the movie by hand.

“She’s a magician and wizard,” says Fastvold. “Wherever I turned she would be hand-stitching something, because very few costumes were rented for the movie. Everyone on Gosia’s team worked like a good Shaker.”

Seyfried’s costumes were restrictive and confining, requiring many layers, including a leather cape that fell to her ankles, which made dancing and moving in formation during the movement sequences especially challenging.

“Mastering the accent was one thing, but the costumes brought you over the finish line when it came to feeling like you could exist in this world between action and cut,” says Seyfried. “Gosia sees the bigger picture in terms of costuming for hundreds of people, but she’s also microscopic in detail in the most incredible way.”

THE SHOOT

For *The Testament of Ann Lee*, Fastvold was adamant about shooting on 35-millimeter film and blowing it up to 70-millimeter for maximum effect. “You want to feel the time period you are in, and I enjoy shooting on film because of the painterly quality it creates,” says Fastvold. “With 35mm, all the texture and grain and details — like the

depths of the blacks when you light a room with candles — makes the picture look like a Caravaggio. Our DP, William Rexer did a brilliant job; It's fun to create this fantasy of time-travel and climbing into a painting from the period in which the movie is set.”

The production filmed for 34 days in Hungary and Sweden beginning in July 2024, with additional pick-up shots at Hancock Shaker Village in November 2024.

THE LEGACY

The Shakers stopped converting adults in the late 1800s; at the peak of their movement prior to the Civil War, there were 6,000 members. As of 2025, only three practicing Shakers exist.

“The Shakers were ahead of their time in terms of their maternal and brotherly-sisterly approach to co-existing together,” says Fastvold. “The social equality aspect of the movement lives on today, to say nothing of the Shaker aesthetic in building and furniture design — the beauty of its simplicity, making something that can last forever. Ann’s legacy lies in the radical pursuit of trying, and believing in, your vision — something any artist working with limited resources can relate to.”

Seyfried concludes, “Mother Ann shows us how community can save us, how we are not here to live our lives on our own path, but to protect and support others.”

BIOGRAPHIES

Mona Fastvold is an Academy Award nominated director / writer, based in New York and Oslo.

She made her directorial debut in 2012 with *THE SLEEPWALKER*, which went on to premiere at Sundance in U.S. competition. *THE SLEEPWALKER* was co-written by Brady Corbet (who also starred). Corbet and Fastvold continued their close collaboration with *THE CHILDHOOD OF A LEADER*, which premiered at the Venice Film Festival, where it won Best Director and Best First Feature, and earned Fastvold an Independent Spirit Nomination.

Fastvold frequently writes for and in collaboration with several directors, including Brady Corbet and Laure de Clermont-Tonnerre.

She co-wrote *THE BRUTALIST* with Corbet, which premiered at the 2024 Venice Film Festival winning the Silver Lion Award. *THE BRUTALIST* was nominated for ten Academy Awards, including Best Original Screenplay for Fastvold and Corbet (winning the Academy Award for Best Actor, Best Original Score, and Best Cinematography), nine BAFTA Awards (winning Best Director, Best Actor, Best Cinematography and Best Original Score), and seven Golden Globes, including Best Screenplay - Motion Picture for Fastvold and Corbet, (winning Best Motion Picture – Drama, Best Director – Motion Picture, Best Actor – Motion Picture – Drama).

Fastvold directed her second feature *THE WORLD TO COME*, starring Katherine Waterston and Vanessa Kirby. The acclaimed film premiered in official competition at the 2020 Venice Film Festival.

Fastvold recently completed production on *THE TESTAMENT OF ANN LEE OR THE WOMAN CLOTHED BY THE SUN WITH THE MOON UNDER HER FEET*, her third directorial feature, co-written with Brady Corbet. She is a member of the Academy of Motion Picture Arts & Sciences.

Amanda Seyfried received both Academy Award and Golden Globe nominations for her portrayal of ‘Marion Davies’ in David Fincher’s critically acclaimed film, *MANK*. The script was written by Fincher’s late father, Jack Fincher, and is a biographical drama about screenwriter Herman J. Mankiewicz and his development of the screenplay for *Citizen Kane*. The film was awarded one of AFI’s Top Movies of the Year, and it was nominated for Golden Globe and Academy Awards in the category of Best Motion Picture.

Notably, for her portrayal of ‘Elizabeth Holmes’ in Hulu’s *THE DROPOUT*, Seyfried won an Emmy Award, Golden Globe Award, and Critics Choice Award, and she was selected as one of Time magazine’s TIME100 for 2022. The series, which debuted on March 3, 2022, focuses on Holmes, founder of the medical testing start-up Theranos, and her rise and fall in the tech industry after it was revealed that none of the tech worked. Seyfried was also a producer on the series and received a 2023 PGA Award nomination alongside Elizabeth Meriwether, Michael Showalter, Rebecca Jarvis, and Victoria Thompson, among others.

Upcoming, Seyfried will star in *THE HOUSEMAID*, a psychological thriller from Lionsgate based on Freida McFadden’s New York Times bestselling novel. The film is

set for release on December 25, 2025. Seyfried can also be seen in Mona Fastvold's historical drama musical *THE TESTAMENT OF ANN LEE*. Seyfried stars as 'Ann Lee,' the founding leader of the Shaker Movement, who was proclaimed by her followers as the female Christ and went on to build one of the largest utopian societies in American history. The film will debut at the 2025 Venice International Film Festival and Toronto International Film Festival.

Most recently, Seyfried starred in the film *SEVEN VEILS* in which she is reunited with her *CHLOE* filmmaker Atom Egoyan. She plays 'Jeanine,' an earnest theater director who's been given the daunting task of remounting her former mentor's most famous work, the opera "Salome." The film premiered at the Toronto International Film Festival on September 9, 2023, opening in theaters on March 7, 2025. Seyfried also serves as an executive producer and stars as "Mickey" in *LONG BRIGHT RIVER*, a limited series for Peacock based on Liz Moore's New York Times bestselling novel. The series premiered on March 13, 2025.

In 2023, Seyfried co-starred in *The Crowded Room*, an Apple TV+ series alongside Tom Holland. Created by Akiva Goldsman, the 10-episode series premiered on June 9, 2023.

In 2021, Seyfried starred as 'Catherine Claire' in Netflix's *THINGS HEARD & SEEN*. Directed by Shari Springer and Robert Pulcini, the horror thriller is based off Elizabeth Brundage's novel *All Things Cease to Appear*. She also starred as 'Julie' in Amy Koppelman's indie, *A MOUTHFUL OF AIR*, alongside Paul Giamatti and Amy Irving.

Seyfried first captured the attention of audiences and critics alike in her breakthrough performance as 'Sophie Sheridan' in *MAMMA MIA!* which was released in 2008. The film, directed by Phyllida Lloyd, garnered a Golden Globe nomination and grossed more than \$600 million. Ten years later, in 2018, she reprised her role in Ol Parker's *MAMMA MIA: HERE WE GO AGAIN*, which grossed over \$400 million.

In 2018, she starred as 'Mary Mensana' opposite Ethan Hawke in Paul Schrader's critically acclaimed film, *FIRST REFORMED*. The film first premiered at The Venice Film Festival and went on to earn an Independent Spirit Award nomination and AFI's "Movie of the Year" award.

Seyfried transformed into 'Linda Lovelace' in Millennium/Radius Films' *LOVELACE*, a drama directed by Rob Epstein and Jeffrey Friedman. The film premiered at Sundance in 2013, and starred Peter Sarsgaard and Sharon Stone.

Seyfried once again displayed her vocal talents as 'Cosette' in Universal's musical film adaptation of *LES MISERABLES* in 2012. Tom Hooper directed the film, also starring Anne Hathaway, Hugh Jackman, and Russell Crowe. The film earned Academy Award, Golden Globe, SAG, and BAFTA nominations and grossed over \$400 million internationally.

In 2010, Seyfried starred alongside Channing Tatum in the box office hit, *DEAR JOHN*, the adaptation of the Nicolas Sparks bestseller, from director Lasse Hallstrom with a script by Jamie Linden. The film grossed more than \$100 million worldwide and is the third highest opening film to date for Sony Screen Gems.

In 2009, Seyfried starred opposite Julianne Moore in *CHLOE*, an Atom Egoyan-directed thriller which premiered at the Toronto Film Festival. Her second film at the festival that year was the cult classic, *JENNIFER'S BODY*, where she starred opposite Megan Fox.

Seyfried's other screen credits include her role opposite Adam Driver in Noah Baumbach's film, *WHILE WE'RE YOUNG*. She has worked with Seth MacFarlane on two films, *TED 2* and *A MILLION WAYS TO DIE IN THE WEST*. She lent her voice to 20th Century Fox's animated film, *EPIC*, alongside Beyonce and Christoph Waltz. Seyfried starred opposite Justin Timberlake in Andrew Niccol's *IN TIME* and opposite Vanessa Redgrave in the Summit film, *LETTERS TO JULIET*.

In 2015, Seyfried had her off-Broadway debut in the Second Stage Theatre production of Neil LaBute's play *THE WAY WE GET BY*, directed by Leigh Silverman. On the small screen, Seyfried received critical praise for her role as Sarah Henrickson in the Golden Globe nominated, *BIG LOVE*, for HBO.

A Pennsylvania native, Seyfried started her career by modeling at the age of 11. She soon turned to acting and landed her first contract role in 2000 as Lucy Montgomery on *AT THE WORLD TURNS*. In 2002, *ALL MY CHILDREN* signed her to the contract role of Joni Stafford. Her big break, though, was in 2004's *MEAN GIRLS* the Lorne Michaels/Tina Fey/Paramount film where she co-starred with Lindsay Lohan and Rachel McAdams. She followed that film with Sundance Film Festival Favorites *NINE LIVES*,

and Nick Cassavetes' ALPHA DOG, alongside Justin Timberlake, Sharon Stone and Bruce Willis.

Seyfried is currently Lancôme's global ambassador, alongside Julia Roberts, Lily Collins, Kate Winslet, Penelope Cruz, and Isabella Rossellini. She is an avid supporter of the non-profit organization Best Friends Animal Society which is the home of the largest no kill sanctuary in the United States. She and her husband Thomas Sadoski are also heavily involved with INARA, an organization that provides access to medical assistance to children impacted by war.

Daniel Blumberg is a London-based composer and artist. He is best known for his Academy Award and BAFTA winning score for *The Brutalist* (dir. Brady Corbet, 2024). He has composed music for two forthcoming films which will premiere at Venice this year - *The Testament to Ann Lee* (dir. Mona Fastvold) and *Sotto Le Nuvole* (dir. Gianfranco Rosi). He has released three solo albums on Mute and is a visual artist who draws with silverpoint.

Brady Corbet is a writer, director and actor. Brady made his feature directorial debut in 2015 with THE CHILDHOOD OF A LEADER, starring Academy Award nominee Bérénice Bejo and Robert Pattinson. The film was lauded with critical acclaim and decorated at the Venice Film Festival with the Orizzonti Best Director Award and Luigi De Laurentiis Lion of the Future Award for Best Debut Film.

His previous directing effort was the short film PROTECT YOU + ME, which won an award at the 2009 Sundance Film Festival and was shot by legendary cinematographer Darius Khondji. His second feature film, VOX LUX was hailed by critics after it premiered in competition at the 2018 Venice Film Festival, London Film Festival and Toronto International Film Festival. Starring Academy Award Winner Natalie Portman and Academy Award Nominee Jude Law, with original music by Sia, the film was picked up for US theatrical distribution by NEON.

Corbet directed and co-wrote the BAFTA, Golden Globe and Academy Award winning film THE BRUTALIST, starring Academy Award Winner Adrien Brody, Academy Award Nominee Felicity Jones and Academy Award Nominee Guy Pearce. The film was received with universal acclaim at the 2024 Venice Film

Festival in competition, winning the Silver Lion Award for Best Director. A24 distributed in the US, with Focus Features distributing internationally.

As an actor, Corbet has worked with world class filmmakers such as Michael Haneke, Olivier Assayas, Ruben Östlund, Noah Baumbach, Lars Von Trier, Gregg Araki, Lisa Cholodenko and Antonio Campos, among many others.

Celia Rowson Hall is a multidisciplinary artist who fuses narrative storytelling, modern dance, and film—creating a genre all her own. Celia is a prolific and widely sought after choreographer and movement director, upcoming films are *The Testament of Ann Lee*, directed by Mona Fastvold, *The Drama* (A24), *The Plague*, and *Merv*(Amazon). Recent films include *Smile 2* (Paramount), *After Yang* (A24), *X* (A24), *Aftersun* (A24), *Birds of Paradise*(Amazon), Chapter One of *Vox Lux* (Neon), and *The Fits*(Oscilloscope). Her TV work includes HBO's *The Staircase*, two seasons of *Ziwe* (Showtime), John Mulaney's *Sack Lunch Bunch* (Netflix), and *The Other Two* (HBO Max). She has also choreographed music videos for artists David Byrne, Alicia Keys, Coldplay, Bleachers, MGMT, Romy, and many others.

Celia's debut feature, *MA*, which she wrote, directed, choreographed, and starred in, premiered at the Venice Film Festival in 2015. It went on to play at over 40 festivals worldwide, winning numerous awards, including the Breakthrough Audience Award at AFI Film Festival. Celia's vast body of short form work has garnered a variety of awards, including an Emmy nomination, and have screened at festivals such as Sundance, Venice, SXSW, SFIFF, Dance on Camera at Lincoln Center. In April 2025, she brought her unique approach for the first time to the stage with *SISSY*, starring Marisa Tomei, Lucas Hedges, and Zoë Winters at Baryshnikov Arts.

Lewis Pullman is an Emmy®-nominated actor known for his distinctive talent and remarkable range, effortlessly inhabiting a wide variety of roles.

Pullman will next be seen in *THE TESTAMENT OF ANN LEE*, alongside Amanda Seyfried, Thomasin Mackenzie, Christopher Abbott and Tim Blake Nelson. Inspired by real events, the film is “an epic fable” about religious leader Ann Lee, the founding leader of the Shaker Movement, who was proclaimed by her followers as the female Christ and went on to build one of the largest utopian societies in American history.

The film was written and directed by Mona Fastvold and will have its World Premiere at the Venice International Film Festival.

He recently wrapped production on Graham Parkes' *Wishful Thinking* alongside Maya Hawke. The film tells the story of a volatile couple who discovers their emotional state has supernatural consequences on the world around them. The pair must decide whether to fight for their relationship or accept that their powerful connection might be doing more harm than good. Pullman also serves as an Executive Producer on the project, the first under his Buckwild Pictures banner.

Upcoming, Pullman will be seen in Netflix's adaptation of *Remarkably Bright Creatures*, based on Shelby Van Pelt's bestselling novel. He joins an all-star cast including Academy Award® winner Sally Field, Jayne Houdyshell, and Jenny Slate in this heartwarming story about the unlikely friendship between a grieving widow and a remarkably intelligent octopus.

Pullman was most recently seen on the big screen in Marvel Studios and Disney's *Thunderbolts** which premiered in May alongside a stacked ensemble, which includes Florence Pugh, Sebastian Stan, David Harbour, Julia Louis-Dreyfus and Wyatt Russell. In the film, Pullman emerged as a breakout star for his portrayal of Bob Reynolds — better known as Sentry — a character whose internal struggle with his dark alter ego, the Void, makes him one of the most complex and unpredictable figures in the Marvel universe. The film has grossed over \$480 million at the Worldwide Box Office.

He starred opposite Brie Larson in Apple TV+'s highly acclaimed series, *LESSONS IN CHEMISTRY*. Based on the National Bestseller of the same name, the show takes place in the early 1950s and follows Elizabeth Zott (Larson), whose dream of being a scientist is put on hold in a society deeming that women belong in the domestic sphere, not the professional one. When Elizabeth finds herself pregnant, alone and fired from her lab, she musters the ingenuity only a single mother has. Pullman plays Calvin Evans, Larson's love interest in the show. For his role in the series, Pullman was nominated for an Emmy Award, Critics' Choice Award and Indie Spirit Award for Supporting Actor.

Previously, Pullman starred opposite Eliza Scanlen in Laurel Parmet's *THE STARLING GIRL* for Bleecker Street. The film tells the story of seventeen-year-old Jem Starling (Scanlen) who struggles with her place within her Christian fundamentalist community, but everything changes when her magnetic youth pastor Owen (Pullman) returns to their church. The film debuted at the 2023 Sundance Film Festival in the Dramatic Competition to positive reactions, with Pullman receiving praise for his nuanced and charismatic performance.

Pullman played an integral part in Paramount's 2022 box office hit, TOP GUN: MAVERICK. He starred opposite Tom Cruise, playing a Navy fighter pilot named Bob who is being mentored by Tom Cruise's "Maverick." Directed by Joseph Kosinski, also starring Miles Teller, Jennifer Connelly, and Ed Harris, the film debuted on Memorial Day Weekend 2022 to a domestic box office record of \$160 million and international of \$139 million. It became the highest-grossing film of 2022 with a total box office of \$557 Million Worldwide and garnered three Academy-Award nominations, including for Best Picture.

Pullman's previous credits include: Dito Montiel's RIFF RAFF; Gary Dauberman's SALEM'S LOT; Austin Peter's SKINCARE; Amazon's OUTER RANGE; William Friedkin's THE CAINE MUTINY COURT-MARTIAL starring alongside Kiefer Sutherland; George Clooney's Hulu mini-series, CATCH 22; PINK SKIES AHEAD directed by Kelly Oxford; THEM THAT FOLLOW opposite Walton Goggins, Olivia Colman, and Kaitlyn Dever; Drew Goddard's BAD TIMES AT THE EL ROYALE opposite Cynthia Erivo, Jeff Bridges, Jon Hamm, and Dakota Johnson where he played the scene-stealing hotel manager.

Tim Blake Nelson is a celebrated actor, writer, director, and producer.

This fall, he will co-star in FX's new drama series *The Lowdown* starring Ethan Hawke and created by Sterlin Harjo, set in Nelson's native Tulsa, Oklahoma. For film, he will star in the title role of the independent feature, *Bang Bang*, playing an aging boxer, whose glory days are long past; and co-star in Mona Fastvold's highly anticipated musical drama feature film, *The Testament of Ann Lee*, starring Amanda Seyfried, about the famed real-life religious leader.

As a writer, this September he will world-premiere his new play, *And Then We Were No More*, in an Off- Broadway engagement at La MaMa. In it, a lawyer is forced to represent a prisoner deemed 'beyond rehabilitation' and destined to perish in a newly developed machine designed to execute 'without pain.' This December, he will also publish his second novel, *Superhero*, a biting and highly entertaining look into the making of a mega-commercial Hollywood comic book movie. His debut novel, *City of Blows*, another exacting look at Hollywood productions and personalities, was published in 2023 by Unnamed Press.

A veteran actor, Nelson has nearly 100 screen credits, including Steven Spielberg's *Lincoln* and *Minority Report*, Joel & Ethan Coen's *O Brother, Where Art Thou?* and *The*

Ballad of Buster Scruggs, Terrence Malick's *The Thin Red Line*, Guillermo del Toro's *Nightmare Alley* and *Pinocchio*, *Colossal*, *Old Henry*, *Syriana*, *Fantastic Four*, *Holes*, *The Bricklayer*, *Donnie Brasco*, *Just Mercy*, *The Incredible Hulk*, *The Sound and the Fury*, *As I Lay Dying*, *Meet the Fockers*, and *Captain America: Brave New World*. For television, Nelson received a Critics' Choice nomination for his role as "Looking Glass" in HBO's Emmy- and Peabody Award-winning *Watchmen*. His other recent TV credits include Peacock's *Poker Face*, Guillermo del Toro's *Cabinet of Curiosities*, and Netflix's animated series *Lost Ollie*.

Nelson has worked extensively in New York theatre as both a playwright and an actor. His most recent play, *Socrates*, an intimate portrait of the ancient Greek philosopher, premiered at The Public and starred Michael Stuhlbarg. He made his NYC playwrighting debut in 1996 with the Obie Award-winning *The Grey Zone*, a Holocaust drama that he later adapted into an award-winning film starring David Arquette, Steve Buscemi, Mira Sorvino, and Harvey Keitel. MCC also premiered his 1998 play *Anadarko*. His debut play, *Eye of God*, was also adapted for film by Nelson and was nominated for the Grand Jury Prize for Dramatic Feature at Sundance and an Independent Spirit Award. As a stage actor, Nelson has starred Off-Broadway in Shakespeare in the Park's *A Midsummer Night's Dream*, *Richard III*, and *Troilus and Cressida*. Additional off-Broadway credits include *Mad Forest*, *The Beard of Avon*, *Oedipus*, *Innocents' Crusade*, *An Imaginary Life*, and Mac Wellman's *Dracula*, among others.

As a filmmaker, Nelson has directed five features, four of which he also wrote, including *Leaves of Grass*, starring Edward Norton, Keri Russell, Richard Dreyfuss, and Susan Sarandon; the IFC- released *Anesthesia* starring Sam Waterston, Kristen Stewart, Glenn Close, Gretchen Mol, and Corey Stoll; and *O*, a modern adaptation of *Othello* starring Mekhi Phifer, Josh Hartnett, and Julia Stiles. He is now in post-production on his latest film as writer-director, *The Life and Deaths of Wilson Shedd*, which will star Amanda Seyfried, Scoot McNairy, Wunmi Mosaku, Missi Pyle, and Nelson.

Nelson was born and raised in Tulsa, Oklahoma. He is a graduate of Brown University and the Juilliard Theater Center's four-year actor training program. Nelson currently resides in New York City with his wife. They have three sons.

Over the past decade, **Stacy Martin** has pathed a diverse, and impressive, career in both French and English language cinema.

Stacy's debut role was in Lars von Trier's provocative film *NYMPHOMANIAC VOLUME I & VOLUME II* (2012). Stacy played a self-diagnosed nymphomaniac called 'Joe' (played in later life by Charlotte Gainsbourg) recounting her erotic experiences to the man who saved her after a beating. Stacy was picked from obscurity for the part, starring opposite a stellar cast that includes Shia LaBeouf, Willem Dafoe, Christian Slater, Stellan Skarsgård, Uma Thurman and Jamie Bell. *NYMPHOMANIAC* was released as two separate films and evoked a mixture of acclaim and outrage across the world. In October 2013, Stacy was picked as a Screen Star of Tomorrow and a year later, announced as one of the BAFTA Breakthrough Brits. She was also nominated in the 'Best Actress' category at The Bodil Awards which is voted for by Danish film critics for *Nymphomaniac*.

Last year, Stacy reunited with the award-winning Director Brady Corbet for a third time in his monumental epic *THE BRUTALIST*. When visionary architect László Toth (Adrien Brody) and his wife Erzsébet (Felicity Jones) flee Europe to rebuild their legacy and witness the birth of modern America, their lives are changed forever by a mysterious and wealthy client (Guy Pearce). *THE BRUTALIST* is an epic saga and a powerful love story spanning thirty years, written by Brady and his partner Mona Fastvold, with a cast that also includes Raffey Cassidy, Joe Alwyn, Emma Laird and Alessandro Nivola. The film premiered at the Venice Film Festival to huge critical acclaim, with Brady being honoured with the Silver Lion award for Best Director and has gone on to receive BAFTA, Golden Globes, Critics' Choice and Academy Award nominations across the board.

Stacy's previous projects with Brady Corbet includes his acclaimed directorial debut *THE CHILDHOOD OF A LEADER*, co-starring alongside Robert Pattinson, Tim Roth and Berenice Bejo, and *VOX LUX*, starring alongside Jude Law and Natalie Portman, which focuses on a pop star and how an unusual set of circumstances brings about unexpected success.

Stacy has worked with many acclaimed international film directors and is a regular on the international film festival circuit. In 2019 she joined the Venice jury led by Lucretia Martel and joined revered French Director Claire Denis in the Cinéfondation jury in Cannes earlier that year.

Her other notable film credits include *HIGH RISE* by Ben Wheatley, *THE ELECTRICAL LIFE OF LOUIS WAIN* from Will Sharpe, *GODARD MON AMOUR* by Michel Hazanavicius, *THE TALE OF TALES* from Matteo Garrone, *BONNARD, PIERRE ET MARTHE* by Martin Provost, *MOLIERE'S LAST STAGE* by Olivier Py, *THE NIGHT HOUSE* by David Bruckner and *ALL THE MONEY IN THE WORLD* from Ridley Scott.

On TV, Stacy starred in the Netflix mini-series *THE SERPENT*, inspired by real events, and following the story of serial killer conman Charles Sobhraj and the remarkable attempts to bring him to justice. Stacy starred alongside a cast that includes Tahar Rahmin and Jenna Coleman.

Stacy has been a long-time ambassador for the luxury fashion house Louis Vuitton having previously fronted campaigns for Miu Miu.

William Rexer II, ASC is a director of photography of feature films, tv series, commercials, documentaries, and music videos. Represented by The Gersh Agency .

He recently completed work on *THE TESTAMENT OF ANN LEE* directed by Mona Fastvold with Amanda Seyfried and Chris Abbott; and is finishing post on the film *The Family McMullen*, directed by Ed Burns for Warner Brothers.

His most recent work includes *Millers in Marriage* (Toronto Film Festival 2024), by Ed Burns.; *Long Bright River* with Amanda Seyfried; *The Crowded Room* with Tom Holland; and Ryan Murphy's *H alston* with Ewan McGregor; Jordan Peeles's *Hunters*, season 1 and 2 with Al Pacino; Showtime's *T he Loudest Voice* with Russell Crowe, Siena Miller and Naomi Watts; Amazon's *The Tick*; Ed Burn's *Public M orals* for TNT and Dreamworks; and *T he Get Down* for Baz Luhrmann, Sony Pictures and Netflix.

His previous feature films include: *Under Blue Suburban Skies*, by Ed Burns; *Friends with Kids*, directed by Jennifer Westfeldt; *Ceremony*, by Max Winkler; *The Accidental Husband*, directed by Griffin Dunne; *I Think I Love My Wife*, directed by Chris Rock; *Prime*, directed by Ben Younger; Griffin Dunne's *Fierce People*; and Ed Burn's *Newlyweds*.

His camera work includes participation in such films as Martin Scorsese's *Il Mio Viaggio in*

Italia and Michael Moore's *Fahrenheit 911*. His documentaries include Griffin Dunne's *Joan Didion: The Center Will Not Hold*; Tom Zimny's *The Promise* and the Grammy award winning *Wings for Wheels: The Making of Born To Run*; Ricki Stern and Anne Sundberg's *The Trials of Darryl Hunt*; Peter Gilbert's *With All Deliberate Speed*; *Blue Note: A Story of Modern Jazz* (GRAMMY nomination); *Side by Side*, *AIDS and Zimbabwe*; and *Neglect Not the Children* (Emmy Nominee).

He has made music videos for OK Go, Beyonce, Bruce Springsteen, Bob Dylan, David Byrne and Moby.

Kaplan Morrison is a New York-based production company established in the fall of 2023 by co-founders Andrew Morrison and David Kaplan. Collectively as producers, their films have played major film festivals around the world, including Cannes, Venice, Berlin, Sundance, NYFF, and TIFF.

Kaplan Morrison's most recent feature, Brady Corbet's *THE BRUTALIST*, premiered to universal acclaim at the 2024 Venice Film Festival where it received the Silver Lion Award for Best Director. It was distributed by A24 in the US, and Focus Features internationally. It went on to be nominated for 10 Academy Awards, including Best Picture, winning three (Best Cinematography, Best Original Score, and Best Actor).

Production Company: Mid March Media, Annapurna Pictures, FirstGen, Mizzel Media, and Yintai Entertainment LLC Presents a Kaplan Morrison and Intake Films Production, in co-production with Götafilm and Film i Väst, in association with Proton Cinema

Executive Producer: Megan Ellison, Patrick Chu, Christopher Renteria, Tom Ogden, Diana Chen, Brantley Gong, Jesse Ozeri, Vincent Peone, Kyle Stroud, Zach Verdin, Dave Guenette, Scott Aharoni, Alihan Yalcindag, Sinan Eczacibasi, Saskia Duff, David Kaplan, Oleg Nodelman, Marcin Czernik, Claude Amadeo, Randal Sandler, Michael D'Alto, Chris Triana, Adam Paulsen, Michael Fowler, Zelene Fowler

Producer: Andrew Morrison, Joshua Horsfield, Viktória Petrányi, Mona Fastvold, Brady Corbet, Gregory Jankilevitsch, Klaudia Śmieja-Rostworowska, Lillian LaSalle, Mark Lampert

Screenplay: Mona Fastvold, Brady Corbet

Cinematographer: William Rexer

Editor: Sofia Subercaseaux

Production Designer: Samuel Bader

Costume Designer: Malgorzata Karpiuk

Choreography: Celia Rowson-Hall

Sound: Steve Single, Andy Neil

Music by Daniel Blumberg (featuring songs adapted from Traditional Shaker Spirituals)

EXECUTIVE PRODUCER
HEATHER NODELMAN
THE BURGER FAMILY
MARC ISERLIS

CO-EXECUTIVE PRODUCERS
CARSON ROWLAND TYLER KONNEY
AUSTIN CAMMARANO CAMERON ZAHAND
EDEN BURKE GUO JIARUI
GRACE KENDAL

ANN LEE	AMANDA SEYFRIED
WILLIAM LEE	LEWIS PULLMAN
MARY PARTINGTON / NARRATOR	THOMASIN MCKENZIE
JAMES WHITTAKER	MATTHEW BEARD
ABRAHAM STANDERIN	CHRISTOPHER ABBOTT
NANCY LEE	VIOLA PRETTEJOHN
JOHN HOCKNELL	DAVID CALE
JANE WARDLEY	STACY MARTIN
JAMES WARDLEY	SCOTT HANDY
JOHN TOWNLEY	JEREMY WHEELER
PASTOR REUBEN WIGHT	TIM BLAKE NELSON
DEACON TALMADGE BISHOP	DANIEL BLUMBERG
ANN'S FATHER	WILLEM VAN DER VEGT
ANN'S MOTHER	MARIA SAND
ANN LEE (12 YRS)	MILLIE ROSE CROSSLEY
ANN LEE (6 YRS)	ESMEE HEWETT
WILLIAM LEE (10 YRS)	HARRY CONWAY
WILLIAM LEE (4 YRS)	BENJAMIN BAGOTA
CHIEF MAGISTRATE TIDESWELL	SCOTT ALEXANDER YOUNG
GEORGE WHITEFIELD	GEORGE TAYLOR
RICHARD HOCKNELL	JAMIE BOGYO
CAPTAIN SMITH	MATTI BOUSTEDT
MR. CUNNINGHAM	ALEXIS LATHAM
MRS. CUNNINGHAM	SHANNON WOODWARD
PATSY	LARK WHITE
MR. SHATTUCK	ROY McCREERY
MRS. SHATTUCK	VIKTÓRIA DÁNYI
ELIZABETH HALE	NATALIE SHINNICK
YOUNG MOTHER	MADDIE BROWNING
DUTCHMAN	MARTIN O'REGAN
INFIRMARY GUARD	FRANCIS McBURNEY
CONSTABLE #1	ALEX GREGOR
CONSTABLE #2	CHRIS JACKSON
JAILER	LUKAS JOHNE
JAILER #2	ÁRON HAVASI
INMATE	FREYA EDMONDES
CLERGYMAN	OWEN GOOD
OLDER DECKHAND	JAMES HOGG
YOUNG DECKHAND #1	DAVID FJALLBRANT
YOUNG DECKHAND #2	MELKER APPEL
BUILDER	LAURENT WINKLER
RUFFIAN #1	ZACH ZAMSKY
RUFFIAN #2	JACK LeGOFF
TOWNLEY WOMAN	MAGGIE NICOLS
YOUNG SHAKER WOMAN	CHRISTINA LEONARDI
SHAKER SINGER	JOSEPHINE FOSTER
ADAM	SASHA BATES
EVE	MATTIE VOGLER
ANGEL	EMILY LEONA ROSE
LEWD WOMAN	VIVIEN PITI
JACOB	GERGELY CSERHÁTI

FEATURED DANCERS

BETTINA ROSE JURAK KATALIN LÓRINC

MANCHESTER DANCERS

<i>ZITA THURY</i>	<i>ESZTER PETRÁNY</i>	<i>KRISTÓF DEÁK</i>
<i>AUDE-MARIE BOUCHARD</i>	<i>VIKTOR SZERI</i>	<i>ANNA SZILVÁSI</i>
<i>CINTIA MOHAI</i>	<i>CSABA VARGA</i>	<i>EVAN FISK</i>
<i>DORINA MAYER</i>	<i>LILIANA BOZSÁNYI</i>	<i>MÁTYÁS KOVÁCS</i>
<i>EMESE CUHORKA</i>	<i>PATRIK PERJESI</i>	<i>ZSÓFILISZKAI</i>
<i>DÁNIEL DRAGOS</i>	<i>EOIN MAC DONNCHA</i>	<i>SÁRA FODOR</i>
<i>KRISZTIÁN KELEMEN</i>	<i>KRISZTINA BAUMGARTNER</i>	<i>GERGELY CSERHÁTI</i>
	<i>BENCE KIRICZA</i>	

NISKAYUNA DANCERS

<i>JOE ALEGADO</i>	<i>NERTA ZAHAVI</i>	<i>KRISZTIAN SZILAGYI</i>
<i>VIVIEN FERECZ</i>	<i>TIMEA LAZA</i>	<i>GYULA CSEREPES</i>
<i>ADÉL JUHÁSZ</i>	<i>GÁBOR ÁDÁM IVANOV</i>	<i>GABRIELLA BACSÓ</i>
<i>WALTER LEON</i>	<i>AXELLE SECHAO</i>	<i>ÁRON DARABONT</i>
<i>GÁBOR KINDL</i>	<i>ESZTER GÁL</i>	<i>ANDRÁS DÉRI</i>
<i>NÓRA HORVÁTH</i>	<i>DÁVID MIKÓ</i>	<i>NÓRA LITTLE</i>
<i>FLÓRA FRANK</i>	<i>VIKTOR BANKA</i>	<i>JÓZSEF HÁMOR 'JOCÓ'</i>
<i>BARNABÁS HORKAY</i>	<i>FANNI MÉSZÁROS</i>	<i>ERIKA VASAS</i>

ASSOCIATE PRODUCER
S A B R I N A B R E W E R

LINE PRODUCER	<i>JUDIT SÓS</i>	MAIN UNIT FLOOR SECOND ASSISTANT DIRECTOR	<i>MÁRK KATONA</i>
PRODUCTION MANAGER HU	<i>ANDRÁS PÉTER VÍZ</i>	BASE THIRD ASSISTANT DIRECTOR	<i>BARBI KISIGNÁCZ</i>
FIRST ASSISTANT DIRECTOR	<i>BÉLA BAGOTA</i>	THIRD ASSISTANT DIRECTOR	<i>CSABA CSORTOS</i>
KEY SECOND ASSISTANT DIRECTOR	<i>EDINA GALGÓCZ</i>	KEY SET PA	<i>SÁRA KOLLÁR</i>
		MAIN UNIT PAS	<i>ZSOMBOR PAPP</i>
CASTING CONSULTANT US	<i>CASSANDRA KULUKUNDIS</i>		<i>BÁLINT BÁN</i>
CASTING ASSOCIATE	<i>JOANNA STURROCK</i>		<i>PANNA PETÓCZ</i>
CASTING DIRECTOR HU	<i>BEA NEMESHÁZI</i>		<i>GERGŐ SZOTÁK</i>
DANCE CASTING DIRECTORS HU	<i>BEA EGYED</i>	ADDITIONAL MAIN UNIT PA	<i>ANDRIS HORNEK</i>
	<i>JENNA JALONEN</i>	CAST PA 1	<i>FANNI BONIVÁRT</i>
INTIMACY COORDINATOR	<i>JENNA JALONEN</i>	CAST PA 2	<i>CINTIA RÉPÁSI</i>
		ADDITIONAL CAST PA	<i>PETRA PALLAGI</i>
1ST ASSISTANT CHOREOGRAPHER	<i>NATALIE SHINNICK</i>	SET PAS	<i>KITTI VEZSE</i>
ASSISTANT CHOREOGRAPHERS	<i>BETTINA ROSE JURAK</i>		<i>BARNABÁS BERGENDI</i>
	<i>RYAN VANCOMPERNOLLE</i>		<i>LILI ZELLES</i>
ASSOCIATE CHOREOGRAPHER	<i>GREGORY LAU</i>	PA	<i>ÁBEL KOMLÓS</i>
		ADDITIONAL SET PA	<i>MISI MAGENHEIM</i>
DIALECT DESIGNER AND COACH	<i>TANERA MARSHALL</i>	CROWD AD	<i>BRÚNÓ HEGEDŰS</i>
LATIN CONSULTANT	<i>JUAN DOPICO</i>	TRAINEE	<i>ROBERTINA BÍRÓ</i>
2ND UNIT PRODUCTION MANAGER	<i>ATTILA PLUHÁR</i>	2ND UNIT DIRECTOR	<i>BRADY CORBET</i>
PRODUCTION COORDINATORS	<i>NIKI ENGLERT</i>	ADDITIONAL 2ND UNIT DIRECTOR	<i>MADDIE BROWNING</i>
	<i>ESZTER HALÁSZ</i>		
ASSISTANT PRODUCTION COORDINATOR	<i>LEVENTE BARBORIK</i>	2ND UNIT FLOOR 1ST AD	<i>KRISTÓF LÁZÁR</i>
ASSISTANT PRODUCTION COORDINATOR (PREP)	<i>SZANDI PAPP</i>	2ND UNIT FLOOR 2ND AD	<i>GERGELY TÓTH</i>
TRAVEL & ACCOMMODATION COORDINATOR	<i>JUDIT BIHARI</i>	2ND UNIT 3RD AD	<i>DÁNIEL CSÓRGÓ</i>
ASSISTANT ACCOMODATION COORDINATOR	<i>DAISY GYÖRE</i>	2ND UNIT SET PA	<i>DÁNIEL VÉGH</i>
CAR PAS	<i>ZSOLT DOBOZY</i>	2ND UNIT CAST PA	<i>PANNA GEDEON</i>
	<i>ZSUZSA DARÁNYI</i>	2ND UNIT SET PA	<i>GERGELY ORBÁN</i>
	<i>ZOLTÁN 'ROZI' ROZGONYI</i>	2ND UNIT ADDITIONAL SET PAS	<i>FRIGYES MOHÁCSI</i>
PRODUCTION INTERN	<i>SIMON KEREKES</i>		<i>ZSÓFI MAKKOS</i>

STUNT COORDINATOR	<i>GÁSPÁR SZABÓ</i>
ASSISTANT TO STUNT COORDINATOR	<i>VIKTOR SZABADOS</i>
HORSE STUNT COORDINATOR	<i>LÁSZLÓ JUHÁSZ</i>
STUNT PERFORMER (ANN LEE STUNT DOUBLE)	<i>KLAUDIA BOGDÁNFI-TÓTH</i>
STUNT PERFORMER (JAMES WHITTAKER STUNT DOUBLE)	<i>BEC GEORGES</i>
STUNT PERFORMER (JOHN HOCKNELL STUNT DOUBLE)	<i>LAJOS JARABEK</i>
STUNT DOUBLE	<i>JÁNOS KÓKAI</i>

STUNT PERFORMERS		
<i>ENIKÓ FULÓP</i>	<i>DÁNIEL DARÓCZI</i>	<i>MÁTÉ MOLNÁR</i>
<i>ANETT KISS</i>	<i>RÓBERT PAPDI</i>	<i>DÁNIEL HERNÁDI</i>
<i>RENÁTA SLOMINSKI</i>	<i>TAMÁS HIRT</i>	<i>MÁTÉ NOVINECZ</i>
<i>ZSOLT NAGY</i>	<i>EDVIN TÓTH</i>	<i>LÁSZLÓ DEMÉNY</i>
<i>ZOLTÁN DONGÓ</i>	<i>ATTILA KRIZSER</i>	<i>KÁROLY BAKSAI</i>
<i>DÁVID KRACHLER</i>	<i>PÉTER MURÁNYI</i>	<i>DÁNIEL GERGŐ</i>
<i>KRISTÓF NAGY</i>	<i>BOGLÁRKA JUHÁSZ</i>	<i>GYÖRGY SZÁNTÓ</i>
<i>GÁBOR TÓTH</i>	<i>DÁNIEL GERZSENYI</i>	<i>ZOLTÁN KENDRA</i>
<i>VIKTOR SOKORAI</i>	<i>ISTVÁN RUBÓCZKI</i>	<i>GERGŐ JORDÁN</i>
<i>GERGELY KUN</i>	<i>GYÖRGY KIVÉS</i>	<i>NORBERT KOVÁCS</i>
<i>PÉTER MOLNÁR</i>	<i>MIRJAM LÓRINCZI</i>	<i>BALÁZS BÖLKÉNY</i>
<i>JÁNOS NAGY</i>	<i>ZOLTÁN SZÁNTÓ</i>	<i>BENCE NAGY</i>
<i>ISTVÁN MÁJER</i>	<i>PATRIK KOVÁCS</i>	<i>GÁBOR DYLSKI</i>
<i>PÉTER KÖRTVÉLYESSY</i>	<i>KINGA TÓTH</i>	<i>TÍMEA SPANKÓ</i>
<i>PÉTER FÖLDING</i>	<i>EDINA VANDERER</i>	<i>GÁSPÁR TÉRI</i>
	<i>KINGA KIVÉS</i>	

KEY STUNT RIGGER	<i>IMRE FERENCZI</i>
STUNT RIGGER 1	<i>ÁDÁM GÁSPÁR</i>
STUNT RIGGER 2	<i>DÁNIEL DOBSZAY</i>
STUNT SAFETY	<i>ÁDÁM SZABÓ</i>

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ART DIRECTORS	LÓRING BOROS ÁGNES BOBOR KATALIN KOMPÁR	ASSISTANT TO SET DECORATOR	MERCÉDESZ NAGTVÁRADI KRISZTINA NAGY D.
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STATIC	PÉTER MARKOVITS		
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CONSTRUCTION MANAGERS	PÉTER JUHÁSZ VIKTOR BOB	STANDBY ARMOURER	ERIK ILYÉS
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HEAD OF PAINTERS	LÁSZLÓ KISS GYULA SOÓS	ANIMAL TRAINERS	LAURA SZABÓ GYÖRGY SZABÓ FERENC KOVÁCS
JOINER	ISTVÁN BÓNA		IFJ. FERENC KOVÁCS NÓRA FÁBIÁN
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GREENERY SUPERVISOR	GÁBOR TOMBÁCSZ		JÓZSEF SZÁSZ PÉTER SZEDŐ
STANDBY CONSTRUCTION	GÁBOR RÓBÁN SÁNDOR 'SINTA' FÉNYI IMRE SZÜCS		RÓBERT MAKÁNY LÁSZLÓ DOBRONYI
STANDBY PAINTERS	LÁSZLÓ FARAGÓ BALINT KRISKA		
STANDBY GREENERY	GÁBOR REVISNTEI ZOLTÁN STARK		
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B CAMERA OPERATORS	KRISTÓF BECSEY GÁBOR SZILÁGYI	2ND UNIT SOUND MIXER	PALI SOMLÓ
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1ST AC / A-CAM	GYÖRGY 'YURI' HORVÁTH	2ND ASSISTANT SOUND	FANNY ANDRÉ
2ND AC / A-CAM	ÁDÁM SÚTÓ	2ND UNIT 1ST ASSISTANT SOUND	SÁMUEL CSÓKA
A CAM LOADER	ÁKOS GULTÁS	2ND UNIT 2ND ASSISTANT SOUND	MÁTYÁS TÓTH
2ND UNIT 1ST AC / MAIN UNIT C-CAM 1ST AC	ZSOLT 'PUFI' ÉLIÁS	2ND UNIT ADDITIONAL SOUND MIXERS	ANDOR SCHOBER DÁNIEL BÖHM
2ND UNIT 2ND AC	ZSOMBOR ÉLIÁS		MAC RUTH
2ND UNIT LOADER	BALINT SERES	SOUND INTERN	BERTALAN KUNOS
1ST AC / B-CAM	ZOLTÁN TELEK		
2ND AC / B-CAM	GERGELY GARAM		
2ND UNIT FOCUS PULLER	SZILÁRD MAKKOS		
2ND UNIT 2ND AC	ZOLTÁN SALLAI		
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ASSISTANT VIDEO OPERATORS (MAIN UNIT)	BALINT SZÉKELY CSABA SZÉKELY		
VIDEO OPERATOR (2ND UNIT)	ATTILA NAGY		
ASSISTANT VIDEO OPERATOR (2ND UNIT)	KRISZTINA PETÉNYI		
GAFFER	ZOLTÁN 'GECCO' KRISTÓFFY	KEY GRIP	BALÁZS SIMONICS
BEST BOY	ALEX TÓTH	GRIP BEST BOY	GÁBOR SZABÓ
ELECTRICIANS	MÁRK ZUBOR ANDRÁS CSONKA TIBOR BALOGH MÁRK KIS ROTOND HOLNDONNER MÁTÉ BARNA RICHÁRD PAP DOMINIK KORNELLI	DOLLY GRIPS	MILÁN TÓTH LÁSZLÓ KOVÁCS DÁNIEL FARKAS ZSÓFI BERKES KRISTÓF PAPAJCSIK
		GRIPS	LÁSZLÓ KOVÁCS FERENC KRÁMLI ÁDÁM PICHLER-BALÁSSY MÁRK EPSTEIN
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2ND UNIT ELECTRICIANS	MIKLÓS LUCSIK DÁVID TEKSE BALÁZS SZABÓ RÓBERT SZABÓ LÁSZLÓ GAJDOS	CRANE OPERATORS	ROLAND MUSATICS

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TRUCK SUPERVISOR	EMESE KOCSIS	
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	KATALIN LÁSZLÓ	
	LETICIA BARTOS	
PRINCIPAL DAILY DRESSER	KATA ZUBOR	
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	LAURA SALLAY	
	VIOLA BORSOS	
	RÁKHEL VARGA	
	IMRE ALBERT KISS	
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SEAMSTRESSES	SZILVIA FÜZESI	
	MARIANN HORVÁTH	
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	DÓRA MADAY	
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COSTUME DRIVER	FERENC WEISZ	
DAILY CROWD COSTUME	KAMILLA TÓTH	
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	EMESE PIRITTI	
HAIR AND MAKEUP SUPERVISOR	ANNA TÓRJÉK	
KEY MAKEUP	ORSOLYA MURÁNYI	
KEY HAIR STYLIST	NOÉMI VARRÓ	
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TRAINEE (PRINCIPALS)	RÉKA WOLF	
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CROWD TRAINEE	EMMA NEVELŐS	
	CROWD HAIR STYLISTS	
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SFX SUPERVISORS		
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SFX STANDBY		
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	<i>GÁBOR KESZÉI</i>	
	<i>LÁSZLÓ</i>	
	<i>KÁLMÁN TELEKI</i>	
	<i>HENRIK SZABÓ</i>	
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	<i>ANIKÓ VAJDA-GRÁNICZ</i>	
ON-SET VFX SUPERVISOR / PRODUCTION		
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HEAD OF TRANSPORT		
	<i>ZSOLT SOMOGYI</i>	
TRANSPORT CAPTAIN		
	<i>ZSOLT NYERKY</i>	
TRANSPORT COORDINATORS		
	<i>DOMINIKA RÁCZ</i>	
	<i>TAMÁS WIMMER</i>	
	<i>DÁNIEL KISS</i>	
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DRIVERS		
<i>ATTILA HARMATH</i>	<i>ATTILA KOZIOROWSZKI</i>	<i>BENCE RAUSZ</i>
<i>ANDRÁS NÉMETH</i>	<i>KÁROLY SZÁLAS</i>	<i>SÁNDOR NAGY</i>
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	<i>JÁNOS VARGA</i>	
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	<i>DÁNIEL HENTER</i>	
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	<i>GÁBOR 'SÜNI' HORVÁTH</i>	
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	<i>GYULA MÁRTONYI</i>	
HEALTH AND SAFETY SUPERVISOR		
	<i>NORMANN CZUNYI</i>	
HSA MANAGER, ACCOUNT		
	<i>ANITA CZUNYINÉ</i>	
PRODUCTION DOCTOR		
	<i>SZABOLCS TALPAI DR.</i>	
OFF SET MEDICAL COORDINATOR		
	<i>DORKA SZALAI DR.</i>	
NURSES		
	<i>ÁGNES ÁBRAHÁM</i>	
	<i>SZILVESZTER PÁL</i>	
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	<i>JOHANNA VADKERTI</i>	
	<i>KAMILLA PETI</i>	
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	<i>BENEDEK GÁL</i>	
	<i>DORKA ÜRGE</i>	
	<i>RÉKA GÁL</i>	
	<i>ANNAMÁRIA HÁRSY</i>	
	<i>BENCE RIGÓ</i>	
AMBULANCE DRIVERS		
	<i>EMIL SIMKÓ</i>	
	<i>MÁRK RONTÓ</i>	
FIRE CHIEF		
	<i>FERENC SCHWEIER</i>	
FIREFIGHTERS		
	<i>LÁSZLÓ BRISKI</i>	
	<i>ATTILA SZABÓ</i>	
	<i>ZOLTÁN NAGY</i>	
	<i>GYÖRGY PIRICSI</i>	
	<i>DÁVID SÁRVÁRI</i>	

HEAD OF CATERING	<i>GÁBOR SZELECZKY</i>	PRODUCTION ACCOUNTING	<i>KRISZTINA BÉRDY</i>
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	<i>GORÁN VLASITS</i>		<i>SÁNDOR KLAJ</i>
	<i>MÁTÉ FAZEKAS</i>	HUNGARIAN TAX COMPLIANCE EXPERT	<i>JUDIT KASTNER</i>
CATERERS	<i>DOROTEA ZAILAC</i>		
	<i>GÁBOR VARGA</i>	OT / ONBOARDING SOFTWARE	<i>ANDRÁS SÓS</i>
	<i>GERGŐ SZATHMÁRI</i>		<i>ZOLTÁN TÓKEY</i>
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	<i>ORSOLYA TÓTH</i>	FINANCIAL CONTROLLER	<i>GERAINT JONES</i>
AUDITOR ASSISTANT	<i>ÁGNES SZÉL</i>	POST PRODUCTION ACCOUNTANT	<i>AARON WARHAM</i>
		IMMIGRATION COORDINATOR	<i>JÁNOS PRIHODA</i>
		PERSONAL ASSISTANT TO AMANDA SEYFRIED	<i>KENDRA BAUDE</i>

S W E D I S H U N I T

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SERVICE LINE PRODUCER	<i>PAUL BLOMGREN DOVAN</i>	BOOM OPERATOR	<i>NICOLAS GAMBOA</i>
LINE PRODUCER	<i>FENG WAN</i>	COSTUME SUPERVISORS	<i>CAMILLA OLAI LINDBLOM</i>
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BOAT CONSULTANT	<i>BERNARD TULP</i>	COSTUME ASSISTANTS	<i>HILDA JUNKER</i>
PRODUCTION COORDINATOR	<i>FRIDA LÄMBER</i>		<i>JENNIFER BRODÉN</i>
PRODUCTION ASSISTANT	<i>MOA ASTRÉ</i>		<i>ANDREAS NILSSON</i>
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	<i>PETER HOLMGREN</i>		<i>JESSICA CEDERHOLM</i>
SET DRESSER	<i>EMELIE BERGSTRÖM</i>		<i>MARINA RITVALL</i>
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BEST GIRL	<i>SANNA KARACSONY</i>		<i>KALLE WANNERSKOG</i>
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	<i>KA NICASTRO SEGERBERG</i>	NIGHT WATCH	<i>GUSTAV JOHANSSON</i>
	<i>MARCUS HANSSON</i>	FLOOR RUNNERS	<i>ELIAS BERGGREN</i>
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	<i>ANDREAS MÄNSSON</i>		
	<i>CHRISTIAN IRESTAD</i>		
KEY GRIP	<i>NICLAS HOLMBERG</i>		
GRIP ASSISTANT	<i>AKIRA ANDERSSON</i>		

H A N C O C K U N I T

1ST AD	<i>MATTHEW DEMATTIA</i>	SOUND MIXER	<i>JOSEPH CUNNINGHAM</i>
PAS	<i>MAYA NEWMAN</i>	GAFFER	<i>SCOTT RAMSEY</i>
	<i>EVAN KMEC</i>	ELECTRIC	<i>KEITH MCNICHOLAS</i>
	<i>ALEXANDER LYCETTE</i>		<i>DYLAN KELLY</i>
ART DIRECTOR	<i>MICHAEL BEDARD</i>	KEY GRIP	<i>SALVATORE CASTELLI</i>
SET DECORATOR	<i>LAYLA STOVER</i>	GRIPS	<i>RON MORALES</i>
PROPMASTER	<i>HENRY DOLAN</i>		<i>EDDIE EAGAN</i>
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	<i>REBECCA PERRENOD</i>		<i>RYAN WILBAT</i>
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By
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CG GENERALISTS *RICHARD VOSPER CAREY*
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MATCHMOVE TD *AKSHAY KRISHNAN*
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FX TD *SERGIO GARCIA*
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EMINE ARKIN
JOSH GOTTO
LUCIA PARIS
ONUR ÖZGÜC
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PIPELINE TD *PATXI AGUIRRE*
PETER NEPP
TOM BEATTIE
HEAD OF IT *TOMISLAV KAPETANOVIC*
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SYSTEMS ADMINISTRATORS *ALEX HENSTOCK*
JULES LINK
LUKE MISKELLY
TRADITIONAL MATTE PAINTER *LEIGH TOOK*
MATTE CAMERA OPERATOR *LAUREN MURPHY*

MUSIC PERFORMED BY

VOICE *ILANA BLUMBERG*
FREYA EDMONDES
JOSEPHINE FOSTER
SHELLEY HIRSCH
PHIL MINTON
MAGGIE NICOLS
ALAN SPARHAWK
VIOLIN *ANGHARAD DAVIES*
HARP *RHODRI DAVIES*
DOUBLE BASS *JOEL GRIP*
CELLO *OKTUNG LEE*
VIOLIN, OCTAVE VIOLIN, BOWED BELLS *BILLY STEIGER*
TENOR VIOLIN, BASS VIOLIN, CHURCH BASS, DOUBLE BASS, BOWED BELLS *TOM WHEATLEY*
CYMBALS, CHURCH BELLS, METAL BELL PLATES, TUBANS, TUBULAR BELLS, WOOD
ADDITIONAL HANDBELLS *STEVE NOBLE*
KENICHI IWASA
BELL TREE, CILESTE, HAND BELLS, MARK TREE, STEINBERGER GUITAR, PIANO, VOICE *DANIEL BLUMBERG*
ADDITIONAL SINGERS *MONA FASTVOLD*
ADA FASTVOLD-CORBET
GEORGINA VIDETTE REDDY
CARTER FRANCES REDDY
OTTO ALTGELD REDDY
MINNIE JAMES ANTEBI
HIGH HOLBORN CHAMBER CHOIR
CONDUCTED BY *EMMA WARREN*
TRANSCRIPTION BY *HARRY BOULTON*
ADDITIONAL CHOIR
CONDUCTED BY *PHIL MINTON*
ADDITIONAL CONDUCTOR: *EMMA WARREN*

PRODUCED BY *DANIEL BLUMBERG*
ADDITIONAL PRODUCTION *DANNY ALLIN*

RECORDED, ENGINEERED AND MIXED BY *DANIEL BLUMBERG AND DANNY ALLIN*

ADDITIONAL MIXING BY *STEVE SINGLE*

RECORDED AT *DANIEL'S AIRBNB, BUDAPEST*
DANIEL'S FLAT, LONDON
RAK STUDIOS, LONDON
CAMPBELL WORKS, LONDON
SWISS CHURCH, LONDON
RHODRI'S LIVING ROOM, SWANSEA
THE LONDON SYMPHONY ORCHESTRA WAREHOUSE
WITH BELL PERCUSSION, LONDON

RECORDING ASSISTANT AT BELL PERCUSSION *JOE EDWARDS*
RECORDING ASSISTANT AT RAK *ADELE PHILLIPS*

PUBLISHED BY *WARNER CHAPPELL MUSIC*

MANAGEMENT *MARK SLATER*

THANK YOU *ANYA ALLIN*
WALTON FORD
JOE AND JOHN AT BELL PERCUSSION
REBECCA NEWMAN
NERTS PIPE
BRADLEY RAINEY
JIM WHITE
SEYMOUR WRIGHT
KORG
NEUMANN
SCHOEPS
SONOSAX
MUSIC DEDICATED TO *CELIA MITCHELL*

D A I L I E S D I G I T A L L A B
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P O S T O F F I C E F I L M S

L A B & S C A N N I N G
By
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DAILIES OPERATORS *MILÁN NAGY*
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THE WOMAN CLOTHED BY THE SUN
PERFORMED BY THOMASIN MCKENZIE
WORDS: THE TESTIMONIES OF THE LIFE, CHARACTER,
REVELATIONS AND DOCTRINES OF OUR EVER BLESSED
MOTHER ANN LEE AND THE ELDERS WITH HER
BY REYEN BISHOP AND SETH Y. WELLS, HANCOCK, MA (1816)
ADAPTED BY MONA FASTVOLD AND DANIEL BLUMBERG
MUSIC: DANIEL BLUMBERG

BEAUTIFUL TREASURES
PERFORMED BY AMANDA SEYFRIED
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(TREASURES OF THE GOSPEL), RECEIVED AT CANTERBURY, NH (1849)
TRANSCRIPTION: DANIEL W. PATTERSON
THE SHAKER SPIRITUAL (1979)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

HUNGER AND THIRST
PERFORMED BY AMANDA SEYFRIED
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(I HUNGER AND THIRST), ALFRED, ME (1837)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

ALL IS SUMMER
PERFORMED BY AMANDA SEYFRIED AND CAST
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(ALL IS SUMMER) RECEIVED AT GROVELAND, NY (1875); TRADITIONAL
SHAKER SPIRITUAL (CIRCLE MARCH), ENFIELD, NH (1844)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

BOW DOWN O ZION
PERFORMED BY LEWIS PULLMAN
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
RECEIVED BY ELDER OTIS SANBORN
FROM THE SPIRIT OF BETSEY BATES AT SARATHDAY LAKE, ME
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

I LOVE MOTHER (PRETTY MOTHER'S HOME)
PERFORMED BY LARK WHITE, JOSEPHINE FOSTER AND CAST
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(I LOVE MOTHER, I LOVE HER WAY), NORTH UNION, OH (c1860)
TRANSCRIPTION: DANIEL W. PATTERSON
THE SHAKER SPIRITUAL (1979)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

DOWN TO THE DEEP
PERFORMED BY AMANDA SEYFRIED
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(DOWN TO THE DEEP AND ROLLING RIVER)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

CLOTHED BY THE SUN
PERFORMED BY DANIEL BLUMBERG AND AMANDA SEYFRIED
WORDS AND MUSIC: DANIEL BLUMBERG

WORSHIP
PERFORMED BY CAST
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(UNTITLED DANCE TUNE), SARATHDAY LAKE, ME
TRANSCRIPTION: CHRISTIAN GOODWILLIE AND JOEL COHEN
SHAKER SONGS: A CELEBRATION OF PEACE,
HARMONY AND SIMPLICITY (2002)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

I NEVER DID BELIEVE
PERFORMED BY AMANDA SEYFRIED, LEWIS PULLMAN, SCOTT
HANDY, MATTHEW BEARD, CHRISTOPHER ABBOTT
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
NEW LERANON, NY (c.1829)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

TODAY TODAY
PERFORMED BY VIOLA PRETTEJOHN AND JAMIE BOGYO
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(TODAY, TODAY IS MY OWN TIME),
KENTUCKY SHAKER COMMUNITY, KY (1835)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

JOHN'S RUNNING SONG
PERFORMED BY DAVID CALE, LEWIS PULLMAN AND
MATTHEW BEARD
WORDS: DANIEL BLUMBERG AND MONA FASTVOLD
MUSIC: DANIEL BLUMBERG

BUILDING AND GROWING
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(UNTITLED DANCE TUNE), SARATHDAY LAKE, ME
TRANSCRIPTION: CHRISTIAN GOODWILLIE AND JOEL COHEN
SHAKER SONGS: A CELEBRATION OF PEACE, HARMONY
AND SIMPLICITY (2002)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

STONE PRISON
PERFORMED BY AMANDA SEYFRIED
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
RECEIVED AT HARVARD, MA (c.1842)
TRANSCRIPTION: CHRISTIAN GOODWILLIE AND JOEL COHEN
SHAKER SONGS: A CELEBRATION OF PEACE,
HARMONY AND SIMPLICITY (2002)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

BEAUTIFUL TREASURES (FUNERAL)
PERFORMED BY CAST
WORDS AND MUSIC: TRADITIONAL SHAKER SPIRITUAL
(TREASURES OF THE GOSPEL), RECEIVED AT CANTERBURY, NH (1849)
TRANSCRIPTION: DANIEL W. PATTERSON
THE SHAKER SPIRITUAL (1979)
ADAPTED AND ARRANGED BY DANIEL BLUMBERG

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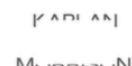
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SPENCER MUHLSTOCK	BRIGGS MORRISON	ALESSANDRO NIVOLA	SCOTT HARRIS
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