



REBUILDING



Run Time: 95 minutes

Written and Directed by Max Walker-Silverman

Produced by Jesse Hope, Dan Janvey, Paul Mezey

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Synopsis

A gently humanist story of the American West from Max Walker-Silverman (*A Love Song*), *Rebuilding* follows Dusty (Josh O'Connor), a reserved, divorced father whose ranch has burned down in a devastating wildfire. Now living in a trailer community on a FEMA campsite, Dusty finds solace with his new neighbors who have also lost everything, quietly reassembles his life, and starts reconnecting with his ex-wife Ruby (Meghann Fahy) and young daughter Callie-Rose (Lily LaTorre). Filmed against the rapturous backdrop of southern Colorado, *Rebuilding* is a ruminative, moving portrait of resilience and human connection in the wake of loss. Featuring exquisitely etched performances by its entire cast—which also includes Kali Reis and the legendary Amy Madigan—the film brings the mythos of the American cowboy into direct confrontation with our ongoing environmental crisis, finding hope and promise in the wide-open landscape and the people who call it home.

Director's Statement

A few years ago I'd just moved home to Colorado after finishing film school. Maybe moved isn't the right word. I was there. My things were all in a pickup truck, and I was staying between my mother's place on one side of town and my father's place on the other. I wrote scripts that would never be made and worked construction with friends. For months it did not rain. There were fires across the west, and all summer long the air was thick with smoke. One day my sister called from my Grandmother's old house. "There's ash in the air," she said. "We don't have internet. Can you see if there are fires close by?" I checked on my phone. I told her the state fire website didn't have anything close to her, that the smoke must be coming from hundreds of miles away. "Ok thanks, that's a relief." She hung up. A few minutes later she called again. Her breathing was sharp. "There's flames coming over the ridge." She barely got out. Drove all night. Arrived at my mother's with her own car full of things. After a very long hug my mom asked if she'd been able to get Grandma's recipes out. That's still what she misses the most.

Our friends and neighbors began to visit. They brought food, and more hugs, and the sincere offer that we all know too well: to do anything they can to help. And despite the drought the potatoes grew well that year, and the spinach. I was falling in love, and I was able to take my Dad to all his doctor's appointments. Somehow, though I had no home of my own, I'd never felt so clearly where home was. We were all fleeing something: fires in the West, Covid in the east, a marriage down the street. And as a result there were more of us under one roof than there had been for many years.

For a long time I put off returning to my Grandmother's piece of land. It had been so green and magnificent. Tall trees, soft ferns, watercress along a stream. I wanted to remember it like that forever. And I delayed returning long enough that when I finally did there was a surprise waiting. Yes, it was sad in countless ways. A blackened expanse. Charred trees whose needles had turned a haunting dead gold. The scraped ruins of the foundation. But there was green too. Seedlings pushing through the ash. Purple flower buds. And seeing the small stubborn ways that nature returns was so fascinating it left hardly any space for sadness at all.

My family tree is broken and twisted as so many are. Branches go off in strange directions, extend and return, trace strange routes to the sun. But that tree grows ever upwards, and for all its fragmentation, the family—like so many others—always finds a way to love. I began to wonder: maybe a home is like this too. Neither simple nor solid. It's evolving, imperfect, always fracturing and repairing itself. Always reinventing. And I began to think—no, to hope—that there might be comfort in this very impermanence, a strange stability in our ability to reinvent and reimagine.

This paradox began to birth this story. How could a place be so impermanent—it has burned and will burn again, it's changing as all places change, growing and struggling as all places grow and struggle—and yet so clearly be home?

It is a question that so many people have been forced to ask after floods and hurricanes, tornadoes and earthquakes. And fire represents a particularly refined version of this paradox. Its destruction results from elements that are grotesquely man-made (climate change and a century of ill-informed mitigation), but it is also an unavoidable element of the world's ecology. This paradox is matched by the way fire affects us. There is pain and horror and devastating loss. There is also charity and community, brotherhood and sisterhood, overflowing care for our neighbors and for those we do not know at all. This film became an attempt not to resolve these paradoxes, but rather to imagine a way to live within them. How can we understand disaster as more than an event that begins and ends, but as an ongoing ingredient of our lives? One that deepens, rather than undoes, our sense of neighborhood and community.

My Grandmother's house was built in a forest that requires fire to release new seeds. We have built in places that must burn, in places that must flood, and tried to engineer some idea of permanence that was never going to be. The relationship between humans and nature, between all natural things, must fluctuate, ebb and flow, advance and retreat. It's my wish that we can find some hope in this. Some stability, not in things as they are, but in the inevitability of them changing.

The truth is I've been scared of climate change for as long as I can remember. Since I was a really little kid. Since I was told to turn off the faucet while brushing my teeth in elementary school. It never really let me imagine a future. In the news and in art, climate change is this thing that's presented as a choice: we either stop it or we fail. But it's here. It's here now. And we need art that acknowledges that, that says, ok, here's this thing, what the hell do we do? And maybe the first thing we need to do is imagine a future, a future that is lovely and beautiful, because how else can we possibly fight for it? In order to move towards a better world we first must believe one is possible.

And so this story came to be. At its heart is Dusty, a character who discovers that rebuilding is not just a matter of reconstruction, but an act of re-imagination, and that re-imagination has to come from within. He must learn that as places change so can we, that he can be more than a rancher, he can be a father too, and a neighbor, and that is enough. Sometimes it takes loss to learn what we have. So this is not a disaster movie. It's about what happens after. And time and time again what happens afterwards is love and care and community and a desire to do things better.

Q&A with Max Walker-Silverman (Writer & Director)

This film, like your previous feature *A Love Song*, finds deep emotion through simple moments of connection between characters. Is that a conscious goal of yours as an artist?

When I write a script it can take a long time—years—to find two things: an image and a feeling, but once I have them the pages come fast. In this case the image of a tough ol’ rancher and his little kid had been in my head for a long time. I’d drive around and think about that and listen to those sweet and wild old country songs that make me smile and tear up at once. My car is in poor shape and it drives slow, so there was lots of time to watch the world through the windows. For a long time I could see traces of scenes and characters, but nothing quite at the center. And then this image of a burned down house in the woods was thrust into my life, and it seemed to unlock the rest. Scenes would pop into my head and I’d go straight to the public library with my headphones, keep listening to the same music, keep feeling the same tender melancholy, and write fast fast fast.

The goal is to feel, while writing, what I want the audience to feel. I don’t suppose it’s always successful, but it’s what I do. And I’ll keep listening to the same songs, and driving the same roads, always chasing that loving feeling I want the film to hold.

I have two rules which help. All characters are decent people, and they’re trying to tell the truth. It’s not always how reality is, but it’s how I’d like it to be. I am determined to find ways to tell these stories that don’t rely on the predictable dramas that are usually employed: the fights, the yelling, the abuse, the turn-it-up-to-ten plot points. These things all exist in the world, but I want to see if by thinning them out I can make space for some bigger, quieter thing. Rebecca Solnit writes about how “we speak mostly of happy and sad emotions...but perhaps we would navigate our experience better by thinking in terms of deep and shallow.” I hope that working this way ties into the long and noble legacy of imagination in cinema. It is an act of affection. An attempt to write a world as it could be.

You grew up in rural Colorado and have shot your films close to home. This is a film that deals with the ideas of home and family, and our memories of both. Are there any people, places, or events from your upbringing that were on your mind when making this film?

I love the rural west, for all its imperfections. I love walking around and seeing beautiful things. I love meeting people whose sense of land and history saturates all that they do. Like these characters, I love the place even when I shouldn’t.

In a lot of small mountain communities, families are scattered and far away. The place is inhospitable for the elderly, and those who move there are often leaving home intentionally. So kids are cared for by a lot of unofficial aunts and uncles. I sure was. None of the characters are explicitly based on any one person, but every single one of them is intended to be like someone I could have grown up with, who could be my friend or neighbor, who might have in some little

way raised and shaped me. Church ladies who ran the choir. Ranchers who'd bring me on a cattle drive. Mountain-hippie theater teachers. Quiet old men who lived in the woods.

And while this movie is very much not autobiographical, I am a child of divorce. A child of two households, ever imbalanced, but always trying their best. My folks were and are unaligned in many ways, but never in how much they care for their kids. This film does not start there, but that is where it ends.

Natural landscapes figure largely in both your features. Aside from the fire that puts the story in motion, what role do these environments play in the film?

So much of life in rural places is defined by a simple paradox; the natural world is always challenging, and so, so beautiful one can't imagine living anywhere else. Whether ranchers or rednecks or hippies, the characters in this film—like the characters in my life—are all compelled by the beauty of the place that they live in, even when the price is losing everything they have. It's what they share with each other, it's what they share with those who came before them, and it's what they share with those who will come after. But landscape is not permanent. It's also a log of the choices made by each generation—choices to conserve, to construct, to extract, to repair. In that way there is a human legacy to all natural landscapes; a source of what can be pride or shame. Feeling part of that legacy is a powerful thing, and at its best a source of real meaning. Those who have nothing can still have beauty. That is the gift of living in the world.

Dusty is a character whose self-reliance and independence seem to have isolated him from others, especially his loved ones. What interested you in writing a character who goes on this particular journey? Was there more character backstory that you shared with the cast?

The founding myth of self-reliance—ever present in America, especially in the West—is a sad one. I have seen so many people, men especially, drift from self-reliance into solitude, and from solitude into depletion. It is a myth that lies at the heart of many of our nation's least noble instincts; our instincts to close off, to unwelcome, to fence. And it serves no one on either side of any border. One of the radical things disaster does is break the myth. Even temporarily.

Yes, there was more character backstory discussed with the cast, and more specifics included in the script as well. But through the shoot and the edit, as is often the case, these things were whittled down to their most simple and proximal. What is important about Dusty's path to me is that in the end he needs others and they need him.

What was the casting process like? Did anything about the film change after you cast certain actors?

It was not necessarily intentional at first, but the casting process became a mirror in so many ways to the story itself: the building of an unlikely community, a family created of odd parts.

I was drawn to Josh O'Connor for a reason as clear as it is undefinable: soul. I'd seen how much weight he was able to carry in *God's Own Country* and his comfort in a small film in an unforgiving place. And in *The Crown*—otherwise as far removed from this character as could

be—he forced real humanity through a man heavily armored in formal and mannered masculinity, something that Dusty carries his own version of. Finally I heard a rumor that he was shooting a new film by Alice Rohwacher. She’s a hero of mine and I thought “dang what is she doing with this English kid?” That just about sealed the deal. I loved working with him. He brought a tremendous generosity to the film, a care for all the first-time actors he was working with, for the kids, for the animals. I was always moved by his ability to be surprised and delighted by the places and people we encountered. He likes to be part of the strange circus that is filming in the middle of nowhere, and was a strong and gentle heart beating in the middle of everything. No matter how hard things got during shooting, every time the camera landed on him I could see the film.

We did a huge search for our Callie-Rose, and Lily LaTorre was one of the last tapes we received. It was a knockout, a finely tuned blend of youth and maturity. It was only later on I learned, goodness gracious, this girl is Australian. It made no sense. I even flew to Australia to meet her and her family to make sure this was not some mirage. Nope. Just a nice Aussie family in a little town by the sea, with a big dog and lots of chickens, and a nine-year-old who can do a perfect American accent.

It felt odd casting foreigners in the two lead roles of a very regional film. But I found it exhilarating too, and when faced with the choice decided to chase some greater human thing, some depth of spirit that is older and stronger than borders and flags. Both Lily and Josh come from small towns like me, and I began to feel like I had more in common with these two than most big-city actors with whom I share a passport.

I hadn’t really seen Meghann Fahy play a role like Ruby before. I’m not sure that she has. But her performances are always so smart and layered and subversive, and I needed someone who would bring a spark to the character while retaining her gentleness. When we met, she spoke about the material in a way that really moved me. (Turns out she’s from a small town too.) She seemed to know Ruby so well: the strength, the love, the frustrations. I think she’s really magical in the film, there’s not a frame of her performance I don’t feel. More than once she did a take that made the whole crew cry.

I was drawn to Kali Reis from her debut film *Catch the Fair One*. Her performance in that movie is a meticulous balance of strength and vulnerability, a paradox which is also at the heart of her character Mila. It was also becoming clear at that point that Dusty’s family would be made up of professional actors, and the neighborhood at the trailer camp would all be local first timers. Kali came to acting from boxing, and while she’s now a decorated pro with *True Detective*, she knows what it’s like to be a “non-actor.” She was able to bridge the gap between these worlds and guide all the locals she was working with. She’s great. A rich mix of powerful and precise.

Finally, Bess is the beating heart of the family, and I wanted someone who could be that emotional anchor at the center of things. Amy Madigan, to me, is an icon of cinema. She represents how vivacious it can be, even when things seem dark. She brought something perhaps more important than anything else: true and powerful love for the character she was playing.

What was your approach for casting Dusty's neighbors? It feels like this ensemble was chosen with great care; these are people who evoke a sense of lived history, even when they aren't saying a lot.

The way we make films there's little that distinguishes much of casting from finding locations, finding horse wranglers, finding drivers and housing and furniture and props. It's all the alchemy of making friends; building a community.

This is the single best thing about filmmaking. One is able to get to know people and places that would otherwise be closed off. And if done right the whole scaffolding of the film comes this way. A rancher at a cattle auction says their friend has a great piece of land to film on. The cowboy who owns that land says sure he'd love to act in the movie. His wife says her cousin has some student housing that could be a nice place for the crew to stay. The janitor at those apartments has a son who would love to be a set dresser; he's studied theater after all, his grandma has the perfect armchair. And sure, she'd be happy to be in the movie as well.

This is a long way of saying that Dusty's neighbors were locals. Friends made along the way, and asked to be in the movie because of their warmth of spirit, and occasionally their ability to sing. All of them have lived, and all of them have lost, but while each played someone not far from themselves, none of them played exactly themselves. I don't think that's a fair thing to ask of people. There's magic to fiction, a liberation, and it's important to let people have that.

Binky Griptite, who plays one of Dusty's neighbors, is best known as a musician and co-founder of Sharon Jones & the Dap-Kings. How did he become involved?

The exception to the above. Binky sent in a tape, and it was so quiet and simple and good, and when we met he felt like a real friend, and he played the most amazing things on a silver dobro from his kitchen in Brooklyn. He hadn't acted before, but was very thoughtful and meticulous in his approach. I didn't learn that he's the lead gosh-dang guitar on Amy Winehouse's *Back to Black* until we were hanging out together in Colorado. He brought a really helpful presence to the neighborhood. While not a professional actor, he is very much a professional artist, and his focus set a nice tone for the rest of the group.

What was it like working with a child actor like Lily LaTorre? What were your conversations with her and Josh during shooting?

Lily is pretty amazing. Oftentimes kids are cast because they are wild and precocious and carry some untamable energy. Lily, though, is an actor. She arrived in Colorado having written her own book tracing the story through Callie-Rose's eyes. Each scene had its own pictures and metaphors and ideas. She'd sort of projected Callie-Rose's story onto *The Magic Boots*, the book that she reads on her tablet through the film. She was extremely rigorous, so much so that Josh and I were like "ok we need to up our games to keep up with this kid."

She became very close with Josh, and with Meghann as well. They were both so kind and lovely to her. Even in the best of circumstances being a kid on a film set is an odd thing, and I'm very appreciative of all the cast and crew being real friends to Lily. In turn I'm so grateful to her for

reminding us how much of the job is a game, a game which has fluid rules and objectives, but is always meant to be fun. Filming is an act of play, and that's a good thing. Thank you, Lily.

What kind of conversations did you have with your collaborators about developing the film's visual style and pace?

The first thing cinematographer Alfonso Herrera Salcedo and I discussed about the cinematography was that we didn't want the style too restricted or defined. We wanted the chance to arrive on the day and see the location, the light, the movement of the actors, and choose what approach seemed best; to react to what was in front of us rather than restrict it. So while the camera work always retains a simplicity (just how we like it) it is handheld, it is static, it is on dollies and tripods and all sorts of tools, each chosen as right for the moment. Alfonso is my closest ally on set, much more than a cameraman, he is a sort of in-the-moment editor, he is great with actors, he has beautiful taste.

Production design is the department that I hold dearest, no doubt in part because Juliana Barreto, production designer, is my fiancé. We live together in Colorado, and what a beautiful thing to build a world with someone you love. The moment I begin working on a script she is the first one I tell about it, and we are able to spend years talking about the world before the real work begins. We are able to stop and look at trailers as we go for groceries, to drive around my hometown and wonder which house Bess might live in? Which ranch might Louis own? It all starts at home, even when in the end we may wind up looking much farther afield; in this case she brought and refurbished FEMA trailers from Texas and Louisiana. It's exciting to write knowing she's going to be the one to build things; to choose all the right colors.

Long story short, the tone and pacing seem to emerge naturally and perhaps inevitably from the characters and place. The locations are pale and vast and beautiful in a quiet sort of way. The characters don't say much that doesn't need to be said. I have no interest in forcing plot points upon this world just for the sake of it. So I hope it naturally leads to something a bit open and unhurried. Something that leaves enough space to feel.

You've worked on several projects now with your creative team and former film school classmates—DP Alfonso Herrera Salcedo, production designer Juliana Barreto Barreto, and co-editor Ramzi Bashour. Did having this creative community inform the way you thought about this film and the community that comes together in the story?

These are many of my dearest friends, and I'd add my hometown pal and producer Jesse Hope to the list. I'm always trying to think of things to film because I like them so much and it forces them to hang out with me in Colorado. It's just a lucky coincidence that they also happen to be masters of their craft.

The truth is my form of filmmaking is so tied to my friends that I can't imagine doing it any other way. We have shot so much in Colorado over the years—first on shorts and then features—that they know the people, the history, the way my Mom's dog prefers belly rubs, the way the light hits at 3pm in August. They make me feel, insanely, like it's possible to do anything, which is of course the only way anything gets done. We are our own ragtag group from

the US, Lebanon, Mexico, and Colombia, and all building something together in the mountains of Colorado. I suppose the metaphors are self-evident.

As with any strong community, this one was a rich mix of old old friends and new ones. Jesse Hope has been joined in producing by Dan Janvey and Paul Mezey. They have brought us into the magical circus that is the NYC indie film world, a tent full of some of the coolest people I've ever met, and guided us through the endless perils and pitfalls that are putting a film together. As a trio they have brought real wisdom to a constant question in this work: how do we make something both very regional and also meaningful for a wider world.

When I first met costume designer Lizzie Donelan she shared images with me that became central to so much of the film's aesthetic, far beyond the wardrobe. Her research saturated the set design and the cinematography, and she found costumes that helped place Dusty as a man somewhat out of time, whom certain forms of modernity had passed by. She rounded out the ensemble by always foregrounding pride and dignity, regardless of the limited means or unlucky circumstances of each character. My favorite tool of hers was a jar of dust, labeled "Dusty Dust" that she would apply onto Josh's clothes constantly. There was nothing special about the material—it was indeed just dust from where we were shooting—and it really symbolizes how the lines between reality and artifice can be so charmingly thin.

Ramzi Bashour, my dear friend and roommate in NYC during film school, came to Colorado to edit as we shot. While a writer and director himself, he remains, as he was during film school, the best guy to have on set in any job whatsoever. He has worked on all of my films, long and short, and always in a different role—filling whatever hole needs to be filled. He has worked with me as an assistant director, producer, 1st camera assistant, composer, and here he was the one who built the beginnings of the film in the edit, working from a tiny room in Alamosa, Colorado initially, and then from my Mom's house after the shoot.

Later on Jane Rizzo joined as an editor too. She is a true professional, and brought this lovely balance of hard-knocks-know-how and an affection for the film that always moved me. She refined the shaping that Ramzi had done, and was a shoulder to lean on all through finishing the film. She's someone who just knows what is important, a skill as rare as it is simple.

Jake Xerxes Fussell and his collaborator James Elkington did the score. Both are part of the legacy of what is sometimes called "American primitive guitar," a loose tradition casually traced to John Fahey which combines old rural fingerpicking styles with stranger, more progressive harmonics and melodies. It's a style of music I love, but I was unfamiliar with Jake until producer Dan Janvey introduced me to his work. He had never done a film score before, but I found his music—which is largely instrumental—inherently cinematic. I was also charmed when he told me that he'd never written a lyric in his life. His lyrics are a sort of patchwork quilt of old American verse, poetry, and folklore. And while his music is deeply rooted in all manner of American traditions: folk, country, bluegrass, and gospel, it is effortlessly modern. There is no nostalgia to it at all.

I spent a magical week with the two of them at James' house in Chicago. He has an attic full of instruments, and a few microphones, and that's where most of the score was written and recorded. Jake would watch a scene, and then play along to it on his guitar, following its arc.

Then James, a true multi-instrumentalist, would dig through his piles of instruments and begin adding to Jake's melody. Standup bass, fiddle, pedal steel, mandolin, banjo, piano, organ, synth. I love how the score feels in touch with so much musical history, and yet is its own contemporary thing. I like how it feels part of a larger rural tradition that includes the West but also Appalachia, and the deep south. In this way it's modest but expansive, in touch with history but of the here and now. This is how I'd like my work to be.

What do you hope audiences will experience when watching this film?

More than anything I hope that they finish the movie and look down the street, or out a window, or up at their bedroom ceiling, and for a quiet moment the familiar world looks just a little more textured and colorful.

Beyond that, I suppose, I hope people will be grateful for their friends, their family, the trees on their block, the weather, the smells, whatever tough and fragile fabric is the makeup of their home. I hope they will feel enough love for these things to nurture them. I hope they will remember something fondly, even if it's lost. I hope they'll look forward to something good. In between that past and future I hope the now will feel a little more ok.

Cast & Crew Bios

Max Walker-Silverman (Writer/Director) is a writer and director from southwest Colorado. He studied at Stanford University and NYU Graduate Film. His first film, *A Love Song*, premiered at the 2022 Sundance Film Festival and the Berlinale. It was distributed by Bleecker Street and Sony Worldwide, and nominated for multiple Gotham and Independent Spirit Awards, including the John Cassavetes Award. He lives and works where he grew up in the mountains.

Josh O'Connor ("Dusty") Actor Josh O'Connor trained with the Bristol Old Vic Theatre School and has garnered critical acclaim for his roles across film, television, and theatre. Last year, he starred in Luca Guadagnino's critically acclaimed *Challengers*, alongside Zendaya and Mike Faist, which grossed nearly \$100 million. He also led Alice Rohrwacher's BIFA nominated film *La Chimera*. Josh is known for his portrayal of Prince Charles in Seasons 3 and 4 of the award-winning Netflix series, *The Crown*, which earned him SAG and BAFTA nominations, and Critics' Choice and Emmy award wins. He is also recognized for his breakout performance in Francis Lee's BAFTA nominated and BIFA winning directorial debut, *God's Own Country* (2017), which earned him a BIFA for Best Actor and a BAFTA for Breakthrough Brit, among other awards. His upcoming projects include *Rebuilding*, which will premiere at the Sundance Film Festival; *The History of Sound* alongside Paul Mescal; Kelly Reichardt's *Mastermind*; Steven Spielberg's untitled film; and *Wake Up Dead Man: A Knives Out Mystery* in which he will star alongside Daniel Craig.

Lily LaTorre ("Callie-Rose") With a depth and perception way beyond her years, it's no surprise that Lily is in constant demand. She beautifully performs the lead role of Annie Shearer in Australian feature film, *Runt*, based on the much-loved book of the same name, and co-leads the US independent feature *Rebuilding* alongside Josh O'Connor, which premieres at Sundance in 2025. She can be seen on Netflix in the lead role of Mia, opposite Sarah Snook, in the feature film *Run Rabbit Run* for director Daina Reid. The film screened at Sundance, SXSW and Sydney Film Festival before its release, and has attracted outstanding reviews for Lily's work. Lily also plays a key role in *The Clearing* for Disney+, from Director Jeffrey Walker. Here she, yet again, very much holds her own on screen, alongside cast members such as Miranda Otto and Guy Pearce. Recognisable from countless high-profile commercials campaigns in Australia and the US, Lily has also worked on a number of short films including the beautiful *You and Me Before and After* (dir. Madeleine Gottlieb) and *Jake's 7th Birthday* (dir. Ariel Martin). Lily loves working alongside her brother Jack and spending time with her family and dog in coastal country Australia, dancing, playing piano and singing.

Meghann Fahy ("Ruby") is an accomplished actress whose talent shines across television, film, and stage. She will soon be seen leading *Drop*, an upcoming thriller from Blumhouse and Platinum Dunes, which will be released by Universal Pictures on April 11, 2025. While much about the storyline is being kept under lock and key, additional cast include Brandon Sklenar, Violet Beane, Jacob Robinson, Jeffery Self, Gabrielle Ryan Spring, and Ed Weeks. Horror genre veteran Christopher Landon will direct the feature.

Upcoming, Fahy will be seen leading Netflix's anticipated series, *Sirens* alongside Julianne Moore and Milly Alcock. Created by Molly Smith Metzler, the story unfolds throughout one explosive weekend at a lavish beach estate. The series is described as an incisive, sexy, and darkly funny exploration of women, power and class. Production is currently underway.

Most recently, Fahy starred in Netflix's mystery-thriller *The Perfect Couple*, based on Elin Hilderbrand's bestselling novel. The series centers on a high-society wedding in Nantucket that falls apart when the maid of honor washes up lifeless on the shore. Released in September 2024, the series quickly topped Netflix's charts, amassing over 20.3 million views within its premiere week. The ensemble cast includes Nicole Kidman, Liev Schreiber, Dakota Fanning, and Eve Hewson.

Fahy is well-known for her breakout role as 'Sutton Brady' on the critically acclaimed series *The Bold Type*, which aired for five seasons on Freeform. The show, inspired by the life of longtime Cosmopolitan editor and Hearst Magazines executive Joanna Coles, explored themes of friendship, career, and empowerment. Katie Stevens and Aisha Dee also starred. Fahy gave an Emmy-nominated performance as 'Daphne' in HBO's *The White Lotus*. The second season achieved record high viewership for the Mike White drama, with over 4 million U.S. viewers tuning in for the finale. Fahy was praised by critics as the breakout performer of her season with her inclusion in The Hollywood Reporter's "Standout Performances on Fall TV 2022" and TV Line's "2022 Performers of the Year." The role led to her first individual Emmy nomination for "Outstanding Supporting Actress in a Drama Series." Fahy and her co-stars were also honored with the 2023 SAG Award for "Outstanding Performance by an Ensemble in a Drama Series."

Fahy's film credits include starring alongside Jessica Chastain in the Golden Globe-nominated *Miss Sloane*. She will next appear in *Your Monster*, set for release by Vertical Entertainment on October 25, 2024, and *The Unbreakable Boy*, which will be distributed by Lionsgate on February 21, 2025.

A performer rooted in theater, Fahy made her Broadway debut as 'Natalie Goodman' in the Tony and Pulitzer Prize-winning musical *Next to Normal*. Her other theater work includes *Lost Girls*, directed by Jo Bonney at the Lucille Lortel Theater, and *The Unauthorized Autobiography of Samantha Brown* at Goodspeed. Most recently, she appeared in *Linda* at the Manhattan Theatre Club, directed by Lynne Meadow and starring Janie Dee.

Kali Reis ("Mila") is a mixed Indigenous actress and professional boxer from Wampanoag and Cape Verdean heritage.

She is best known for her role as 'Evangeline Navarro' starring alongside Jodie Foster in HBO's most recent season of TRUE DETECTIVE: NIGHT COUNTRY for which she received individual nominations for the Emmy, Golden Globe and Critics' Choice Awards. Reis can next be seen in Max Walker-Silverman's REBUILDING starring opposite Josh O'Connor and Meghann Fahy. The film centers on a cowboy (O'Connor) who loses his home and ranch in a wildfire and finds community in a FEMA camp. The film is slated to premiere at this year's Sundance Film Festival on January 26th.

Reis's previous film credits include the verité paramedic thriller ASPHALT CITY starring Sean Penn and Tye Sheridan. This film premiered in competition during the 2023 Cannes Film Festival and was co-acquired by Vertical and Roadside Attractions for a March 2024 wide release. She also starred as 'Kaylee' in the film CATCH THE FAIR ONE (2022). She was nominated for her role as the "Best Female Lead" in the 2022 Film Independent Spirit Awards and "Breakthrough Performer" for the Gotham Awards. She also won "Best Actress" at the 2021 Newport Beach Film Festival while the film won the "Audience Award" for the Tribeca Film Festival.

Reis has been in the boxing world since the age of 13. She is a former world champion in two weight classes, having held the WBC female middleweight title in 2016 and the WBA, WBO, and IBO female light welterweight titles between 2020 and 2022. The name "Mequinonoag," which she carries into the ring with her for every fight, was given to her by her mother. It means "Many Feathers" or "Many Talents."

She is originally from East Providence, RI, and currently resides in Philadelphia, PA.

Amy Madigan ("Bess") Amy Madigan, a critically-acclaimed actress of film, television and stage, received an Academy Award nomination for Best Supporting Actress for her role in the feature film TWICE IN A LIFETIME. She recently wrapped a lead role in Zach Cregger's follow up to BARBARIAN, WEAPONS, opposite Josh Brolin. Madigan plays a pivotal role in Max Walker-Silverman's film REBUILDING alongside Josh O'Connor and Meghann Fahy, which will premiere at the 2025 Sundance Film Festival. Additional film credits include her starring role as art patroness 'Peggy Guggenheim' in POLLOCK, Scott Cooper's ANTLERS with Keri Russell and Jesse Plemons, Craig Zobel's THE HUNT with Betty Gilpin, AMERICAN WOMAN with Sienna Miller, STUCK with Giancarlo Esposito, GONE BABY GONE, FIELD OF DREAMS, UNCLE BUCK and STREETS OF FIRE.

In television, Madigan received a Golden Globe Award and an Emmy nomination for her performance in the telefilm ROE VS. WADE. Additional TV credits include J.J. Abrams' FRINGE, ABC's GREY'S ANATOMY, HBO's THE LARAMIE PROJECT and the HBO series CARNIVALE. Most recently, she starred in John Logan's PENNY DREADFUL: CITY OF ANGELS for Showtime.

In the theatre, Madigan made her West End debut with Sam Shepard's BURIED CHILD, which originated at The New Group in NY. She also starred in the critically-acclaimed productions of Beth Henley's THE JACKSONIAN at The New Group (NY) and the Geffen Playhouse (LA). Other theater credits include Broadway's A STREETCAR NAMED DESIRE, Mark Taper Forum's A LIE OF THE MIND and Manhattan Theatre Club's THE LUCKY SPOT.

Jesse Hope (Producer) is an independent producer from Telluride, Colorado. He has led an eclectic career in the film industry in the Southwest; as a special effects technician on dozens of feature films including *The Hateful Eight*, a greensperson on *The Ballad of Buster Scruggs*, a screener for the Telluride Film Festival, and as a producer for all of Max Walker-Silverman's films. Jesse produced *A Love Song*, which was acquired in a global sale by Sony Worldwide and Bleecker Street, and nominated for the John Cassavetes Award at the Independent Spirit

Awards. His upcoming producing credits include Max Walker Silverman's *Rebuilding*, which will premiere at the Sundance Film Festival in 2025, and Ramzi Bashour's *Tomahawk Springs*, starring Lubna Azabal and Daniel Zolghadri, which recently wrapped production.

Dan Janvey (Producer) is the head of film at Ventureland, and is based in Brooklyn, NY. Past films include: *Beasts of the Southern Wild* (Benh Zeitlin), *Heart of a Dog* (Laurie Anderson), *Patti Cake\$* (Jeremy Jasper), *Time* (Garrett Bradley), *Nomadland* (Chloé Zhao), *A Love Song* (Max Walker-Silverman), and *Janet Planet* (Annie Baker). He is a proud alum of the 2009 Sundance Feature Film Producing Lab.

Paul Mezey (Producer) is an award-winning independent producer and founder of the NY-based production company Present Company. Recent projects include MARCEL THE SHELL WITH SHOES ON directed by Dean Fleischer Camp featuring Jenny Slate and Isabella Rossellini which received a 2023 Academy Award Nomination for Best Animated Feature Film, AFTER YANG directed by Kogonada and starring Colin Farrell and Jodi Turner-Smith, WE THE ANIMALS directed by Jeremiah Zagar, BEACH RATS directed by Eliza Hittman, and the documentary MATANGI / MAYA / M.I.A. about the Sri Lankan artist, activist, and musician M.I.A.

Alfonso Herrera Salcedo (Director of Photography) is a Mexican cinematographer based in Mexico City and New York City, known for his award-winning work in independent narrative filmmaking. His credits include *A Love Song* (2022), which premiered at Sundance and Berlinale, and *Ex-Husbands* (2023), which debuted at San Sebastián. He received the Bisato d'Oro for Cinematography at the Venice Biennale (2021) for his work on the feature film *El Hoyo en la Cerca*. His most recent work, *Rebuilding*, premieres at Sundance in 2025.

Juliana Barreto Barreto (Production Designer) is a Colombian production designer based in the United States. She holds an MFA in Design for Stage and Film from NYU/Tisch. Her credits include Max Walker-Silverman's "A Love Song" (Sony/Bleecker Street, 2022), Raven Jackson's "All Dirt Roads Taste of Salt" (A24/PASTEL) and Savannah Leaf's "Earth Mama" (A24) all of them Sundance premieres. Most recently she designed Ramzi Bashour's first feature film "Tomahawk Springs", currently in post production. Additional work includes Zack Bryan's "Boys of Faith" and "Oak Island" music videos directed by Matthew Dillon Cohen and commercials for the American Red Cross, Nike and Spotify

Jane Rizzo, A.C.E. (Editor) A native of Rome, Italy, Jane Rizzo graduated from the North Carolina School of the Arts, and started her career in NY as an assistant editor on both documentaries and narrative films (including working for one of her idols, Robert Altman). Her feature editing credits include award-winning films *Leave No Trace*, *Z for Zachariah*, and Sundance hits *Compliance*, and *Ain't Them Bodies Saints*. Her most recent credits include *The Hunt* (Universal), *The Beanie Bubble* (Apple) and the upcoming *O'Dessa* (Searchlight). Her work has played at major film festivals around the world, including Cannes, Venice, Berlin, Sundance, and the NYFF. Her television credits include the award-winning *Succession* (for which she received 2 Emmys nominations), *High Maintenance* (HBO), *The Get Down* (Netflix) and *Dickinson* (Apple). She is currently editing the upcoming Netflix tv series *East of Eden*.

Ramzi Bashour (Editor) is a filmmaker based in New York. He grew up in Beirut and received his MFA from NYU Tisch School of the Arts in 2020. He's collaborated with writer/director Max Walker-Silverman (and team) on several of Max's films including as 1st AD on LEFTY/RIGHTY (2019), as editor on CHUJ BOYS OF SUMMER (2020), associate producer & composer on A LOVE SONG (2021), and once again as an editor on REBUILDING (2025). Ramzi was a Sundance Institute Fellow in 2022-24 in support of his upcoming debut feature, TOMAHAWK SPRINGS, which he wrote & directed and is currently in post-production.

Lizzie Donelan (Costume Designer) is a Brooklyn-based costume designer working in film, television, and theatre. She designed the costumes for A24's "Janet Planet," written and directed by Annie Baker. Janet Planet is set in 1991 in Western Massachusetts and stars Julianne Nicholson, Zoe Ziegler, Elias Koteas, Sophie Okonedo and Will Patton. She also recently designed the off-Broadway production "Hold On To Me Darling," written by Kenneth Lonergan, starring Adam Driver. Her film credits include "The Adults," "Funny Face," "Come Find Me," "Before Anyone Else," and various short films. Her work has been shown at film festivals including Tribeca, Telluride, Berlin and New York Film Festival.

Ann Goulder (Casting Director) In addition to REBUILDING, Ann Goulder's recent casting credits include the yet to be released TIGER, TOMAHAWK SPRINGS, and NOBODY WANTS TO SHOOT A WOMAN. Other film casting credits include: WE THE ANIMALS, NERVE, CHINESE PUZZLE, GIRL MOST LIKELY, ADVENTURELAND, AMERICAN SPLENDOR, THE NANNY DIARIES, THE DOOR IN THE FLOOR, the HBO films TAKING CHANCE and THE LARAMIE PROJECT (Emmy nomination for casting), New York casting on REQUIEM FOR A DREAM and BLACK SWAN, and the five Todd Solondz films WELCOME TO THE DOLLHOUSE, HAPPINESS, STORYTELLING, PALINDROMES and DARK HORSE. Television credits include co-casting the first three seasons of LOUIE and co-casting the HBO series BORED TO DEATH.

Kyle Zemborain (VFX Supervisor) is a visual effects supervisor and creative known for blending technical precision with artistic ingenuity to bring compelling stories to life. His career began with high-profile advertisements, including Olympic and Super Bowl campaigns, before transitioning into the independent filmmaking world, on projects that have gained critical recognition. Most recently, Zemborain supervised visual effects for Annie Baker's *Janet Planet* and Sean Price Williams's *The Sweet East*, showcasing his ability to elevate bold, visionary projects in both invisible or stylized manners. His contributions as a visual effects artist include acclaimed projects like Netflix's *Maniac*, A24's *After Yang* and the Oscar-nominated *Marcel the Shell with Shoes On*, as well as the Palme d'Or recipient *Anora*. Outside of the narrative world, he works as a consistent creative collaborator for the visuals of A\$AP Rocky. With a deep commitment to the craft and a talent for pushing boundaries, Zemborain continues to make his mark on the bridge between independent and mainstream cinema.

Jake Xerxes Fussell (Music) is a singer, guitarist, and composer based in Durham, NC. His intuitive creative process often draws from traditional music and archival field recordings -

incorporating elements of songs from the past into new work. He is, according to Ann Powers of NPR, "maybe the leading interpreter of American folk music right now..."

Fussell's most recent album *When I'm Called* was released to critical acclaim in July of 2024. The album was produced by James Elkington and featured Blake Mills (guitars), Ben Whiteley (bass), and Joe Westerlund (drums) along with additional vocals from Joan Shelley and Robin Holcomb. The music for *Rebuilding* was written and recorded with James Elkington. It marks Fussell's first feature film score.

James Elkington (Music) A versatile guitar player, James Elkington has toured with Tortoise and collaborated with Jeff Tweedy of Wilco, Richard Thompson, Brokeback and Eleventh Dream Day, as well as releasing three records of guitar duets with Nathan Salsburg. Additionally, he has produced records for Jake Xerxes Fussell, Steve Gunn and Joan Shelley. Elkington's two solo albums leaned into the bucolic folk-song of his native country, but his most recent *Me Neither* is instead a collection of improvisatory miniatures and incidental observations, reflecting his interest in library and soundtrack music. The music for *Rebuilding* was written and recorded with Jake Xerxes Fussell. It marks Elkington's first feature film score.

Unit Production Manager	IVAN LAFAYETTE
First Assistant Director	LAURA KLEIN
Second Assistant Director	KAT HESS

CAST

(in order of appearance)

Dusty	JOSH O'CONNOR
Auctioneer	ELI MALOUFF
Ruby	MEGHANN FAHY
Bess	AMY MADIGAN
Callie-Rose	LILY LaTORRE
Mila	KALI REIS
Lucy	ZEILYANNA MARTINEZ
Peggy	TARESA OTT BEIRIGER
Louis	DWIGHT MONDRAGON
Art	DAVID BRIGHT
Gertie	NANCY MORLAN
Esmeralda	KATHY ROSE
Darla	JEANINE LONDON
Derrick	BINKY GRIPTITE
Rick	CHRISTOPHER YOUNG
Robbie	SAM ENGBRING
Mr. Cassidy	JEFFERSON MAYS
FEMA Official	JULES REID

Stunt Coordinator	BECCA GT
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Stunt Double for Dusty	GREG HOWARD
Stunt Double for Callie-Rose	SCARLETT HENRY

CREW

First Assistant Camera	JASON BROWNRIGG
Second Assistant Camera	AMANDA LETTIERI
Digital Imaging Technician	JAKE WESTPHAL
Camera PA	LEO CASERTA

Production Sound Mixer	AMELIA PALMER
Boom Operator	JULIAN ANDERSON
Art Director	ALANA BARRETT
Art Department PA	OLIVIA FROST
Set Decorator	VIOLET OVERN
On-set Dresser	SANDRA MATTINGLY
Set Dressers	BENJAMIN ALEXANDER KEY
	BRIAN MARTINEZ
	TRISTAN MARTINEZ
	JESSICA G MORLEY
	KODIAK REIGEL
	ISAAC ANTHONY SISNEROS
Property Master	JUNE HUCKO
Assistant Property Master	CARSON LEAF
Scenic Charge	RANDY ORTEGA
Foreperson	JOSEPH MADRID
Scenic Assistant	JORDAN CAMILLE WHITNEY
Local Casting	NATHAN HARRISON
Casting Assistance	NOAM ARGOV
Assistant Costume Designer	NIX LoPINTO
Set Costumer	MYRA AIDA
Costumer	WILLA PIRRO
Hair Department Head	ISATA ALLEN
Makeup Department Head	ASHLEY TREADAWAY
SFX Coordinator	ANTON VIDITZ-WARD
SFX Foreperson	BRIAN LASKOWSKI
Construction Coordinator	AARON CORDOVA
Carpenters	MATTHEW CORDOVA
	FRANK GARCIA JR.
	JOSEPH GURULE
	TASHIANA GURULE
	CELCO URBINA
Key Grip	REECE CLEMONS
Best Grip	HANNAH GODFREY
G&E Swing	JACOB LOVE
Gaffer	ANDREW HUBBARD
Best Electric	IAN McCAY
Production Supervisor	MINH NHAN
Production Coordinator	JENNA O'CONNELL
Office PAs	KAEDREN CLOSE
	JERRY SMITH
Basecamp AD	ERIKA SHANKMAN
First Team Production Assistant	ASHLEY CHRISTOPHER LEACH
Key Set Production Assistant	SPENCER STRICKLAND
Set Production Assistant	ANOUK BRINGER
Additional Production Assistant	SAKAI ALLEN
Legal Services	BRUNS BRENNAN BERRY PIKULIN & JACOBS PC
	EUGENE PIKULIN, ESQ.
	AVIVA WISHNOW, ESQ.

AYANA McPHERSON, ESQ.

Location Manager NATHAN HARRISON

Assistant Location Manager JOSH RODE
Location PAs PETER LAWRENCE
ZACHARY RODRIGUEZ
JUAN SALVIO

Payroll Services Provided by GREENSLATE
Production Accountants NATHANIEL CAROTA
DONNA FOGARTY
Paymaster JILL TAYLOR

Tax Incentive Services Provided by GREENSLATE
Tax Incentive Specialist NATHANIEL CAROTA

COFTM Bookkeeper ROBIN HOPE

Post Production

Post Production Supervisor ANDREW GOLDMAN

Assistant Editors MICHAEL LaFOND
ZULEMA YOUNG-TOLEDO

Digital Intermediate Services Provided by POSTWORKS NEW YORK
Colorist NAT JENCKS
Digital Intermediate Conform Editor TOM YOUNGHANS
Supervising Digital Intermediate Producer PATRICIANA TENICELA
Digital Intermediate Producer SPENCER LEVIN
Dailies Producer MATT MEDEIROS
VP of Engineering ERIC HORWITZ
JONATHAN CATT
Chief Technology Officer JOE BEIRNE
Senior Vice President Theatrical Services CLARK HENDERSON
Digital Intermediate Account Executive BARBARA JEAN KEARNEY
Technical Operations Manager CARLOS MONFORT
Tech Assists ADRIAN ALVAREZ
ANTHONY CORREIA
PATRICK ROSSI
JOE SAUCHELLI
Digital Media Manager SCOTT ETTIN
Data Manager CHAD ST. JOHN
SVP of Engineering and Technical Services BILL TOPAZIO
Engineering Production Manager FRED RODOLFY
Senior Engineer MATT O'SHAUGHNESSY
Mastering Supervisor CHRIS LUNDY
Mastering Technicians RAY GALLAGHER

Re-Recording Mixer TOM EFINGER
Dialog Editor JEFF SEELYE
SFX Editor ABBY SAVAGE
Foley Artist TOMMY STANG
Sound Editor JOHN DOE
Audio Post Producer JEFF SEELYE
Audio Post Facility RED HOOK POST

Musicologist MARIO SPROUSE
Music Coordinator DAVID SCHNEIDER

Music Performed by JAKE XERXES FUSSELL
JAMES ELKINGTON
With ANNA JACOBSON
NICK MACRI

Music Recorded by	JAMES ELKINGTON AT NADA STUDIO, CHICAGO
Music Mixed by	MARK GREENBERG AT THE LOFT, CHICAGO
Visual Effects Lead Artist	MICHAEL SMITH
Visual Effects Artists	ZDRAVKO STOITCHKOV
	DHRUV SHANKAR
CG Artist	KERIM CAMDZIC
Additional VFX by	YD VFX
VFX Supervisors	YASHVARDHAN JAIN
	DIRK RIESENFELD
CG	PAUL FLORIAN BRUCHHÄUSER
Compositing	SÖREN VOLZ
Matchmove	SHRIDHAR BHAT
	GANESH KUMAR SELVARAJAN
Roto/Paint	MANISH PACHAURI
Paint and Rotoscoping Services by	HOTSPRING
2D Supervisor	KANHIYA PONIA
Senior Producer	ANSHUL GATTANI
VFX Leads	OMKAR DHANAWADE
	PARSHURAM JAGLI
VFX Artists	SHUBHAM BHANDIGARE
	ABHIJEET GAIKWAD
	PALASH GHOSH
	SWAPNIL NAVELE
Producers	AJAY ACHARI
	SAURABH THAKUR
Senior Staff	ANDRA BARD
Paint and Rotoscoping Services by	BLACKHATLABS
VFX Artist for Eterno VFX	AMIT PUJARI
Main Title Design by	SEBASTIAN PARDO
End Titles made with	ENDCRAWL
Drivers	CHEYENNE BIERMAN
	ANDREW CONNICK
	SAM ENGBRING
	GREGORY HOPE
	HARRY KEARNEY
Dialect Coach for Josh O'Connor	SUSAN HEGARTY
Set Teacher	HILLARY CLAYTON
Horse Wrangler	CERISE CHAMBERLAIN
Auction Cattle Provided by	MONTE VISTA LIVESTOCK AUCTION
Catering provided by	TRIBE ROAD CATERING
Catering Chef	ANDREW GILBERT
Catering Assistants	ERIAN RUIZ MONTANO
	SAL SOUINI
Set Medics	QUINN KENNEY
	KELLY MARISCO
	JUSTIN McGOWAN
Clearance Report Prepared by	INDIECLEAR
Stock Footage	SHUTTERSTOCK

Camera Equipment provided by	JASON BROWNRIGG
	BOKEH RENTALS
Grip & Lighting Equipment provided by	LIGHTING SERVICES, INC
Walkie-Talkies provided by	QUIXOTE STUDIOS, LLC
Insurance provided by	ARTHUR J. GALLAGHER RISK MANAGEMENT SERVICES
Accounting Services provided by	LUTZ AND CARR
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Wardrobe Rentals provided by	RIGHT TO THE MOON ALICE
Production Vehicles	ENTERPRISE RENT-A-CAR
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Publicity Services	CINETIC MARKETING
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	VANESSA AGOVIDA

SONGS

"MY WANT YOU FEVER IS GOING DOWN"

Written by Jo Anne Steele
 Performed by Ronnie Rogers
 Courtesy of d2 Music

"I COULDN'T HEAR NOBODY PRAY"

Arranged and performed by Binky Griptite

"DON'T STEAL MY HEART AWAY"

Written by Kathy Rose
 Performed by Kathy Rose and Nancy Morlan

"BLUE SKY MOON"

Written by Caitlin Canty and Philippe Bronchtein
 Performed by Caitlin Canty
 Courtesy of Caitlin Canty
 By arrangement with Domino Publishing Company of America Inc.

"HOW LUCKY"

Written by John Prine
 Performed by Kurt Vile feat. John Prine
 Courtesy of Matador Records

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 MEGAN McMANUS · FELICE ROMERO · FRANKIE ROMERO · ROSE ROMERO · SHANICE ROMERO · SOPHIA ROMERO
 CHRISTINA SHAW · DEACON SHAW

Cattle Drive

LUIS ALCALA · LITTLE JOE DURAN · TONY MARTINEZ · TWO BEARS · CRUZ PARRA

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 ASHER HENRY · EZRA HENRY · KRISTEN HENRY · SCARLETT HENRY · ELIJAH HERNANDEZ · TORI HOLMAN
 MIKE JORGENSEN · MEGAN MALOUFF · AARON McGINNIS · CHRISTY MEDINA · JOANN MEDINA · WILLIAM MILLER
 DORA PEREGRINO · RENE PEREGRINO · CRUZ RIVERA · JENNY SMITH · LACY TAYLOR · SHELLY TAYLOR
 ELLE WILLIAMS · WHITNEY WILLIAMS · JODI WILSON · WILLIAM WILSON

La Jara Elementary School

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NOELLE HILDNER · PHOENIX OAKS-JARAMILLO · FORD PETERS · COHEN PRICE · KINSLEY PRICE · MYA SALAZAR

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Special Thanks

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CATHERINE POULTON · PAT PRITCHARD · BOB RICHARDS · JAMESON RITTER · JOSH RODRIGUEZ · JENN RUFF
GABRIELLE RUSSOMAGNO · RICKY SALAZAR · WANDA SANDOVAL · STEPHEN SIMBARI · THELTON SMITH
JULIA SOLOMONOFF · CLINT STEFFENS · SHELLY MARIE TAYLOR · TIM TERRITO · JOHN TINTORI · ANGELO TRIPI
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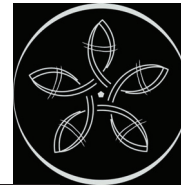


American Humane monitored the animal action. No animals were harmed *
(AH 12673)

Filmed in the State of Colorado



This production participated in the New York State Governor's Office
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Rebuilding

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