
SONY PICTURES CLASSICS

NOVITIATE

Written and Directed by
MAGGIE BETTS

Official Selection
Sundance Film Festival 2017
Toronto Int'l Film Festival 2017

123 min
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CAST

(in order of appearance)

Reverend Mother	Melissa Leo
Sister Genevieve	Lisa Stewart Seals
Sister Kate	Alyssa Brindley
Sister Charlotte	Chelsea Lopez
Sister Emily	Liana Liberato
Sister Candace	Eline Powell
Sister Cathleen	Margaret Qualley
Sister Evelyn	Morgan Saylor
Sister Emanuel	Rebecca Dayan
Sister Anne	Hannah Renee Jackson
Father Luca	Marco St. John
Nora Harris	Julianne Nicholson
Cathleen, 7 years old	Eliza Mason
Local Priest	Bill Shick
Rob, Church Usher	Danny Vinson
Chuck Harris	Chris Zylka
Sister Gloria	Angela Fox
Sister Eleanor	Neva Howell
Cathleen, 12 years old	Sasha Mason
Nun Teacher	Peggy Walton-Walker
Sister Margaret	Ashley Bell
Miss Williams	Rosemary Brown
Nora's Boyfriend	Gabe Beutel-Gunn
Sister Mary Grace	Dianna Agron
Sister Sissy	Maddie Hasson
Sister Louisa	Marshall Chapman
Archbishop	Denis O'Hare

FILMMAKERS

Written and Directed by
MAGGIE BETTS

Producer
CAROLE J. PETERMAN
CELINE RATTRAY
TRUDIE STYLER

Executive Producers
JESSICA BETTS
ROLAND BETTS
MAGGIE BETTS

Director of Photography
KAT WESTERGAARD

Production Designer
JOHN SANDERS

Editor
SUSAN E. MORSE, A.C.E.

Casting by
SIG DE MIGUEL
STEPHEN VINCENT

Costume Designer
VANESSA PORTER

Music by
CHRISTOPHER STARK

Music Supervisor
TYLER BRADLEY WALKER

SYNOPSIS:

Spanning over a decade from the early 1950s through to the mid-60s, NOVITIATE is about a young girl's first initiation with love, in this case with God. Raised by a non-religious, single mother in rural Tennessee, a scholarship to Catholic school soon finds Cathleen drawn into the mystery and romanticism of a life devoted to the worship and servitude of God.

With the dawn of the Vatican II era, radical changes in the Church are threatening the course of nuns' lives. As she progresses from the postulant to the novitiate stage of training, she finds her faith repeatedly confronted and challenged by the harsh, often inhumane realities of being a servant of God. Cathleen finds herself struggling with issues of faith, sexuality, and recent changes in life of the Church.

MAGGIE BETTS, DIRECTOR STATEMENT

Had anyone asked me 10 years ago if I could ever see myself making a film about nuns, I probably would've told them they were crazy. I did not grow up Catholic. I don't think I ever gave religion much thought. About six years ago I stumbled upon a short biography of Mother Theresa (of all people), that decided to read on a whim, assuming the book would probably contain some kind of generic overview of the famed nun's life. It turned out to be something very different. The book consisted of an endless series of painfully intimate letters Mother Theresa had written over the course of her life, all of which were obsessively consumed with her turbulent love relationship with her husband, God. I honestly didn't have a clue before this, that nuns are actually married to God. Nor did I know they literalized the relationship so intensely and completely, that it felt as real to them as so many of our own passionate affairs feel to us. I learned the one thing that became the most powerful source of inspiration behind NOVITIATE - that nuns are deeply romantic and intensely emotional people.

I wrote NOVITIATE because I saw in a nun's world a unique and profound way to explore the subject of the way women love. That is what remains at the heart of the story for me.

I had never heard of Vatican II until I began my research for the film. Vatican II is generally understood as having brought about a series of very welcome reforms to the Church when it needed them most. I had no awareness that Vatican II was largely responsible for wiping out a third of the population of nuns in a single decade. This was an unintended consequence that effected the lives of so many women at the time.

When I finished this movie, I had a new understanding of religion. I have now a deep sense of admiration and enduring empathy for nuns. Not to mention all the extraordinary sacrifices these women were willing to make, in the name of their love and faith.

ABOUT THE PRODUCTION

At the convent of the Order of the Sisters of Blessed Rose, the quiet life of prayer and contemplation pulses beneath the surface with intense emotion, ardent devotion, and anguished faith. Propelled by the youthful energy of the novice nuns at its center, *Novitiate* is a portrait of a strict Roman Catholic convent at the time of the Vatican II reforms in the mid-1960s, when the bedrock shifted abruptly for religious orders. Like their older sisters in the convent, the novices are grappling with spiritual and existential questions far weightier than most of their peers may ever confront, but, like any young people, they're coming of age, seeking their identities, and finding their places. Despite its setting a half-century past and a world apart from our own, at its heart *Novitiate* is about women's lives and choices recognizable in any day.

A parallel sisterhood of sorts brought *Novitiate* to life: writer/director MAGGIE BETTS (*Carrier*) and her nearly all-female production crew, along with a powerhouse ensemble cast of women actors led by MELISSA LEO (*The Fighter, Treme, Oblivion*) as the fierce, formidable Reverend Mother, DIANNA AGRON (*Glee*) as the soulful young mentor to the novices, and JULIANNE NICHOLSON (*August: Osage County, Eyewitness*) as a single mother bereft to lose her only daughter to the convent. Our protagonists are the novice nuns, focusing on MARGARET QUALLEY (*The Leftovers*) as Sister Cathleen, along with her fellow Brides of Christ including MORGAN SAYLOR (*Homeland*) as Sister Evelyn, LIANA LIBERATO (*If I Stay*) as Sister Emily, and MADDIE HASSON (*Twisted*) as Sister Sissy. As Qualley recalls, the bond among the young women was powerful on location in Nashville, where *Novitiate* was shot in a former Methodist college architecturally similar to many 1920s-era Catholic convents.

“We all stayed in the hotels together,” explains Qualley, “and we would have dinner together almost every night and hang out all day on set as well. We all had our own relationships and dynamics, and you can kind of feel that onscreen. The night before we shot the Chapter of Faults”—the grueling self-criticism session that features the Reverend Mother at her most fearsomely implacable— “we actually slept in the convent. I will never forget that night. We didn't speak to each other after Grand Silence, but we all stayed in the same room and ate dinner and everything became hilarious—every little thing—and it felt very childlike and innocent in a refreshing way. It was a magical night; we were all just readily making fools of ourselves, not talking, having a night in character. It's rare to try something new and kind of silly, and it's rare to have a group of girls be that vulnerable together. And then Melissa Leo woke us up in the morning at 5 a.m. and we dove right into Chapter of Faults.”

Melissa Leo's dedication to her character of Reverend Mother was so complete that she remained largely in character and in her nun's habit through much of the shoot, sleeping most nights in the convent. Reverend Mother can be both a tyrant and a forceful leader, a deeply spiritual believer and a woman scorned by the God that she feels has forsaken her. “I had quite a different relationship with Melissa than some of the younger girls because our scenes were so different,” recalls Dianna Agron, whose character of Sister Mary Grace is a more progressive-minded nun anxious to learn about the changes wrought by the Vatican II modernization of church doctrine. “Our characters interact as comrades, as adults, even though they are at odds, so I could observe Melissa's fantastic character work as a colleague and learn from her.”

In one of *Novitiate*'s most electrifying scenes, Julianne Nicholson's character of Nora, Cathleen's decidedly unreligious mother, confronts Reverend Mother with a mano a mano intensity that matches Leo's. "Melissa had already been in Nashville for a while when I arrived, and she was incredibly welcoming and supportive, so we went into that scene quite relaxed because we were in it together. Her character's rage is so huge that as an actor and as a character I felt empowered by those feelings. I felt Nora's fury and strength, so I could meet Melissa's power with my own. It was an incredible duet for me as an actor."

Where did these blazing characters come from? Maggie Betts talks about the curiosity that inspired her screenplay and feature film directing debut:

"I came to this material almost accidentally. I was in the middle of working on my documentary film *The Carrier* about AIDS in Africa, and we encountered some Irish-Catholic missionary nuns who were dealing with the AIDS issue and were really interesting and quite progressive, promoting contraception regardless of what the Church at the time had to say. I was traveling back and forth to Africa a lot, and I happened to pick up an unauthorized, posthumous biography of Mother Teresa in an airport in Kenya. It was right around the time she died, and there was a lot of awareness about her in the humanitarian, good-works world I was documenting, so I was curious. This book consisted mostly of all these letters she had written to friends and confidantes throughout her life, and the letters were almost all obsessively consumed with her love relationship with her husband, and it was not at all a healthy one. It was volatile. It was unstable. It was putting her through emotional hell...and it took me a minute to understand. I'm thinking, who is she talking about? Finally I got it—her husband is God. I'd never, ever, heard anybody—and I've been around a lot—speak about God in this insanely romantic way. Utterly obsessed with her relationship with him."

From that chance encounter with outsize religious passion, Betts began a three-year inquiry into the lives of nuns, drawing from the many memoirs published by former nuns who left their orders after the seismic upheavals of Vatican II. The liberalizations included conducting the Mass in the congregation's home language rather than in Latin, taking a more accepting stance towards other faiths, and—most egregious to Reverend Mother's eyes—loosening the strictures of convent life and, in a sense, downgrading the sisterhood of nuns from a special few chosen by God to sacrifice their lives, to a mere helping order free to find self-fulfillment in many spheres. While it is still hailed today as a much-needed overhaul of church orthodoxy, in the film a traditionalist such as Reverend Mother sees Vatican II as profoundly threatening, undermining her authority and invalidating her lifelong sacrifice.

In addition to the wave of disenchantment that swept over religious orders after Vatican II, Betts noted other strong common themes in her research: many histories and memoirs dwelt on the rigors of the novitiate years, the quest for self-denial and perfection, and the idealistic, quasi-romantic love for a Jesus whose reciprocal love must be taken on faith. In one of the first moments in *Novitiate*, we follow a sister in habit, whose identity we don't see, slipping alone through the dawn into an empty chapel to confront her God at the altar with the beseeching question "Where are you?"

“Before starting on this research, I knew very little about nuns—I guess I thought of them as very repressed,” says Betts. “I had no idea it was a world full of passionate extremists. At first, I wasn’t even thinking about a film—I just got caught up in these stories. Vatican II coming in out of nowhere and rocking everybody’s world. So, the premise for the screenplay, the basic setup, was there—I just realized there was a huge community of women that all had this similar story.” The keenly-noted details of convent life in *Novitiate*, down to the wooden “clapper” contraption that wakes the nuns, are all nuggets gleaned from Betts’ research.

Betts also gained respect for the sisters as teachers and administrators. “The religious orders that established themselves in the early 20th century built, brick by brick, the most vast, sophisticated private school system. The parochial schools provided an exceptional education, and in the ‘50s and ‘60s it was head and shoulders over what was available through most of the country. By the late ‘50s not only was the Catholic school system the single most upwardly mobile school you could send your kids to and the best education, but recruitment for convents was at an all-time high. Right before Vatican II, nuns were respected, and convents were just flush with young women.”

Into this world of female agency and autonomy dropped the bombshell of Vatican II. “A deep patriarchal nature is so embedded in the hierarchy of this church that they just didn’t think that they even needed to talk to these women about making this decision for them,” says Betts. “There’s something very feminist about Reverend Mother defying these directives, even though she’s such an authoritarian herself.”

As *Novitiate*’s lead administrator, so to speak, Maggie Betts is comparably capable and feminist, if not at all authoritarian. “I think one of Maggie’s real strengths is that she works so well with collaborators,” says Producer CELINE RATTRAY of Maven Films. “She has established such a strong relationship with her department heads, her DP, her editor, her costume designer, and she entrusts them and gets the best out of them. Everyone has their domain and their opinions, and she empowers them as a really respectful collaborator.” Rattray, a veteran producer of such highly lauded independent films as *American Honey*, *Still Alice*, and *The Kids Are Alright*, guides Maven Films with the mission of presenting “great movies by women with interesting, complex roles for women.”

“*Novitiate* was a beautiful gift to us because it was so in line with our mission. Maggie and I are old friends; we met in our early twenties and kind of grew up together. At first, I helped out as a friend by her side on *Novitiate*, an advisor about the nuts and bolts of independent filmmaking, but not formally as a producer. But when we saw the footage and the execution of what Maggie was able to accomplish, Maven signed on to help her through the end of post-production, the festivals, and the sales, marketing, and distribution processes. Maggie and her crew achieved such mature and nuanced work.”

Betts has a “super symbiotic” relationship, as she describes it, with her Director of Photography, KAT WESTERGAARD, who also shot Betts’ feature documentary *Carrier* and short film *Engram*. “We’re like an extension of each other,” says Betts.

The cinematography captures the subtle beauty and drama within the closed universe of the convent with a muted palette and restrained grace. “On set, you felt that partnership between Maggie and Kat, which was very confidence-inspiring,” says Julianne Nicholson. “They knew what they wanted and they knew how to get it. It was actually quite a lighthearted set for all the intensity—even with heavy scenes, it was a joy to come to work.”

Dianna Agron was grateful, too, for the set’s atmosphere: “Maggie shows up so prepared. I’ve worked with directors who are so prepared that they have every frame in their head, exact line readings they want, so they can be unmovable. Maggie knows how she wants the scenes to be shot, but she also loves to watch the rehearsal and see how it’s playing out and make adjustments. It’s so freeing to have someone who has really done all their homework but can be so moveable on the day. And she has such a second hand with Kat the DP—you see why there are directors who have a team and take them wherever they go; it cuts the fat of having to articulate to somebody new the thing that you’re trying to pull off. It gave us room to dig deep.”

The contribution of another key woman principal, editor Susan E. Morse (who cut many films for Woody Allen, among many others) is also called out by Betts: “Sandy is just such an old hand. She is super-partial to using everything in a scene from the same take, so if we choose a particular take of Margaret, for instance, she prefers to use the exact reaction shots from the same take. There’s something about the moment being real. We’d try different things but 90 percent of the movie, the scenes are all cut from within the same take. And it works. Sandy’s not trying to force her ingenuity on anything, she’s just trying to work with what the movie knows it already wants to be.”

As Betts describes her own directorial experience, “Honestly, I was scared of what it would be like to work with a bunch of twenty-year-olds, because I haven’t been that age in a long time, and when I was that age I was definitely not holding down a profession. I was all over the place. So, I didn’t know if I was going to be like more of a camp counselor, or more of a disciplinarian than director. But they were so professional and so focused on acting and doing great jobs. The veteran actors, Julianne and Melissa and Dianna—they didn’t need me in there helping them find their characters. But we set aside a lot of rehearsal time, and the young women were a dream. In casting, I had seen over forty girls. I didn’t want to audition—I was looking for certain things. I wanted to see into their hearts. I wanted to be struck by faces that looked right for the period, to me. Physically, girls looked different, somehow, in the ‘60s—maybe because there’s such an obsession with fitness today among contemporary girls, with their sunken cheekbones. And then I met Margaret over Skype! I knew immediately that she was right for Cathleen, and it threw me off a little because she didn’t look like the Cathleen I had been imagining all that time in my head: blond, ethereal, radiant, with a sort of halo around her... Margaret does have an ethereal quality but she’s also very grounded.”

Qualley found a kindred soul in Betts: “Maggie and I trusted each other a great deal. Before we started shooting, I was at her house and we talked through the entire script in an abstract way and closed our eyes and thought about the story and it was kind of ridiculous but amazing and cool. On set, Maggie had a very specific idea of what she wanted, but she gave everybody a lot of freedom. She has a natural confidence to her. An ease. She’s very assured, and it’s never cocky,

but she has this inner confidence and tenderness that makes you trust your fate in her hands. You feel more free to try things if you feel safe.”

In a coincidence worth noting, both Margaret Qualley and Dianna Agron had been serious ballet dancers for years before transitioning to acting. “Ballet was a way into the script for me,” explains Qualley, “because I didn’t grow up religious and I’m not religious, but I really relate to the discipline that is necessary to be a nun just as to be a ballerina. The unrealistic desire for perfection is prevalent in the ballet world as well as in Catholicism. I also understood from ballet the guilt that is so present in Sister Cathleen’s world; it was interesting to reckon with that. One of the greatest things about acting is the lack of control. Unlike ballet, acting is super grey; there isn’t a right or wrong way to do things, and the surprising moments and messy moments are the most beautiful. Being open to that when you’re creating something and having a true collaboration has been a very exciting thing for me.”

Agron’s experience is similar. “The quest for perfection can be tethered to being female; growing up as a ballerina was all tied up with the idea of femininity. Ballet is such an insular world, so much struggle to maintain control—it really informed my understanding of the nunhood. As I get older—and now that I’m old enough to play characters who are really my own age, and not much younger—I feel that I’m learning to let go of control a bit and be kinder to myself and less rigid” – precisely the realization that Sister Mary Grace makes when she decides that the rigors of convent life are not in her own best interest.

“We could feel the constraint and restriction of the convent,” reports Agron. “Even the clothing—it’s very hard to hear people with the full habit and wimple on. Every day I would take off my costume and get supreme relief. I just wanted to shake my hair out for an extra minute and move my body up and down. There’s enormous tension but there was also this strangely calm dual-sided sensation from wearing these clothes all day long and acting in a certain manner.”

In *Novitiate*, so much of the pain that grips the sisters is the sheer physical pain of self-denial: The ache of celibacy. The guilt of sexuality. The misguided discipline of fasting. “In Nashville, we tried not to touch each other,” recalls Qualley, “just to see what that would be like as an experience. I’m a very tactile person; human touch is an essential part of my life, not necessarily in a sexual way, it’s just part of how I communicate. I like to hug people and be close to people. My sister was living in Nashville while I was there on the shoot, and it was impossible to see her and not give her a hug. Removing that really is incredibly isolating and a bizarre feeling.”

As artists creating something meaningful together, however, working on *Novitiate* was quite the opposite—powerfully affirming.

“It was an interesting time for this shoot,” says Agron, “because now is a time for women to champion each other and stick together. We’ve seen it with women marching and commending each other for their strength. In the film industry, it has been a really slow burn, but I’ve now worked with three or four female directors compared to 30 or 40 men, so it was an exciting thing to find Maggie to appreciate and align with in this way. We had so many women on set, and these young fantastic girls; I loved the role my character played in the novices’ lives, and I immediately felt so protective of the girls playing them. It’s a serious thing watching somebody

choose something that you know is going to radically change their world if they stay the course—whether that’s becoming a nun or becoming an actor.”

As Cathleen’s mother, who is as frank about sexuality as the women in the convent are circumspect, Julianne Nicholson notes, “I’ve been really lucky in getting the opportunity to play women from different time periods now—strong women making their way in the world no matter how much it changes. Finding your voice, sticking to your beliefs, and discovering what those beliefs really are. We’re still fighting those fights today.”

And it’s not only former convent schoolgirls of a certain age who are drawn to Novitiate’s premise. Celine Rattray relates: “We screened at Sundance the day before the Women’s March, and we had the Q&A onstage afterwards with nine actresses plus Maggie, so ten women onstage. It felt so timely and so topical. Our presumption was that we’d reach a mostly female audience—older women who could identify with Melissa or Julianne, or maybe young girls who could relate to falling in mad love, but what was extraordinary about the festival was to see that men of all ages, people of all ages no matter where they come from, just seem to really feel passionately about this film.”

ABOUT THE CAST

MARGARET QUALLEY (Sister Cathleen)

Margaret Qualley was recently seen starring opposite Ryan Gosling and Russell Crowe in *THE NICE GUYS* directed by Shane Black, playing a misunderstood and mysterious young woman who becomes the center of investigations by two private detectives. Last year, Margaret received widespread acclaim as the star of Kenzo Perfume's new campaign directed by Spike Jonze, which was named one of the best ads of 2016 by AdWeek Magazine. She has recently wrapped production on two features: *IO* starring opposite Anthony Mackie and the feature adaptation of the popular manga *DEATH NOTE*, directed by Adam Wingard.

Margaret most recently appeared in the Shawn Christensen feature *SIDNEY HALL*, which premiered at the 2017 Sundance Film Festival.

Margaret first came to the forefront of Hollywood by showcasing her talents as Jill Garvey on the HBO series *The Leftovers*, now in its 3rd season. She made her feature film debut in Gia Coppola's independent drama, *PALO ALTO*, starring Emma Roberts and James Franco.

MELISSA LEO (Reverend Mother)

Melissa Leo received an Academy Award®, a Golden Globe Award, a Screen Actors Guild (SAG) Award® and a Broadcast Film Critics Association Award for her tour de force performance in *THE FIGHTER*. She also received Oscar® and SAG Award® nominations for her starring role in *FROZEN RIVER*, for which she won an Independent Spirit Award for Best Female Lead and a Spotlight Award from the National Board of Review, among countless other accolades. Leo also shared a Best Ensemble acting award from the Phoenix Film Critics Society for her outstanding work in *21 GRAMS*, opposite Benicio del Toro and Sean Penn.

Leo is featured in Oliver Stone's *SNOWDEN* portraying Oscar-winning documentarian, Laura Poitras. Other recent films include *PRISONERS* opposite Hugh Jackman and Jake Gyllenhaal; *OBLIVION*, opposite Tom Cruise and Morgan Freeman; the blockbuster *OLYMPUS HAS FALLEN*, directed by Antoine Fuqua and starring Freeman and Aaron Eckhart; Robert Zemeckis's critically acclaimed drama *FLIGHT*, with Denzel Washington; *THE EQUALIZER* which reunited her with both Fuqua and Washington.

Other notable film work includes *CONVICTION*, with Hilary Swank; *THE THREE BURIALS OF MELQUIADES ESTRADA*, in which she starred opposite Dwight Yoakam and Tommy Lee Jones, with Jones directing; and *HIDE AND SEEK*, starring Robert De Niro.

On the small screen, last year she received an Emmy nomination and a Critic's Choice Award nomination for Best Supporting Actress in a Made for Television Miniseries or Movie for her performance as Lady Bird Johnson in Jay Roach's HBO movie *All The Way*. Leo earned a Primetime Emmy Award for Best Guest Actress in a Comedy Series for her hilarious and outrageous performance on FX's *Louie* which People magazine called the best in television all year. Leo earned a Best Supporting Actress Emmy nomination for her work in *Mildred Pierce*, the HBO miniseries directed by Todd Haynes, in which she starred with Kate Winslet. Leo is also known for her groundbreaking portrayal of Detective Kay Howard on *Homicide: Life On*

The Streets. Her other television credits include the HBO series *Treme* for David Simon and the FOX event series, *Wayward Pines*.

Leo studied drama at Mount View Theatre School in London, England, and later at the SUNY Purchase Acting Program.

JULIANNE NICHOLSON (Nora Harris)

Julianne Nicholson was most recently seen starring in USA Network's *Eyewitness*, based on the critically acclaimed Norwegian drama. She is currently in production on *I, TONYA* with Margot Robbie and Allison Janney. She's also recently appeared in a number of films including *FROM NOWHERE* and *SOPHIE AND THE RISING SUN*. Other films awaiting release are *WEIGHTLESS* and *MONOS*. Previously Nicholson co-starred in *BLACK MASS* with a remarkable cast led by Johnny Depp and Joel Edgerton. Additionally, she reunited with John Wells for *AUGUST: OSAGE COUNTY* with another stellar cast that won the Hollywood Film Award for Best Ensemble and was nominated for a SAG and Critics' Choice Award in the same category.

Further television credits for Nicholson include starring with Jason Momoa in the original scripted series *The Red Road* for the Sundance Channel. She also guest starred in multi season arcs on both Showtime's *Masters Of Sex* and HBO's *Boardwalk Empire*. She first worked with John Wells on the medical drama *Presidio Med*, which he produced. Her other series work includes Dick Wolf's *Conviction* and *Law And Order: Criminal Intent*, Steven Spielberg's paranormal drama *The Others* and David E. Kelly's *Ally Mcbeal*.

Independent film work has been a staple for Nicholson with leading roles in Hilary Birmingham's *TULLY*, opposite James Franco in Jay Anania's *SHADOWS & LIES*, in Bill Condon's *KINSEY* and alongside Ethan Hawke in *STATEN ISLAND* and more recently *10,000 SAINTS*. Nicholson also draws fans in the international market working with such acclaimed directors as Peter Chan in *THE LOVE LETTER* and Nick Hurran in *LITTLE BLACK BOOK*.

Her stage work includes a role she originated in Sam Shepard's *HEARTLESS*, Melissa James Gibson's *THIS* and Rattlestick's production of Adam Rapp's *HALLWAY* trilogy.

DIANNA AGRON (Sister Mary Grace)

Dianna Agron is best known for her role as Quinn Fabray on the hit Fox series *Glee*. She enchanted audiences in her four years on the show and returned as a special guest star in several episodes of the final sixth season. Agron was seen opposite Robert DeNiro and Michelle Pfeiffer in the feature film *THE FAMILY*, directed by Luc Besson and also starred in the film *I AM NUMBER FOUR*, directed by DJ Caruso and the independent ensemble *THE ROMANTICS*.

Agron recently appeared in *HOLLOW IN THE LAND*, in which she plays a woman with a troubled past who sets out to find her missing brother; Agron also recently wrapped production on *HEADLOCK*, directed by Mark Polish and co-starring Polish, Justin Bartha, and Andy Garcia. She plays the role of Tess Chandler, a former CIA operative who becomes determined to find out what happened to her husband who was injured during a mission.

Film credits include *THE CRASH*, a crime thriller which follows a team of white-collar criminals, *ZIPPER*, a political sex thriller opposite Patrick Wilson, *TUMBLEDOWN* opposite Jason Sudeikis and Rebecca Hall, which was directed by Sean Mewshaw, and *Bare* which co-starred Paz De La Huerta and Chris Zylka.

Agron made her West End debut in the play *MCQUEEN*, which follows a devoted fan, Dahlia (played by Agron), who breaks into Alexander McQueen's house to steal a dress and instead of reporting her to the police, the pair embark on a journey through London. Helmed by James Phillips, the play ran at London's St. James Theatre and starred Stephen Wight as the late Alexander McQueen.

MORGAN SAYLOR (Sister Evelyn)

Morgan Saylor received rave reviews at last year's Sundance film festival for her daring performance in Elizabeth Wood's debut *WHITE GIRL*, which was produced by Killer Films.

Saylor starred for three seasons as the sullen, abrasive and rebellious daughter on Showtime's critically acclaimed series, *Homeland*. Saylor made her stage debut in 2015 opposite Cherry Jones and Zoe Kazan in the Manhattan Theater Club production, *WHEN WE WERE YOUNG AND UNAFRAID*, written by Sarah Treem and directed by Pam MacKinnon. Her other film credits include *FATHER OF INVENTION* with Kevin Spacey, Camilla Belle, and Heather Graham, *THE VAMPIRE'S ASSISTANT* with John C. Reilly and Josh Hutcherson, Carter Smith's *JAMIE MARKS IS DEAD*, Rob Reiner's independent feature opposite Nick Robinson in *BEING CHARLIE*, as well as Kevin Costner's daughter in Disney's *McFARLAND*, directed by Niki Caro. Saylor has been acting professionally since age 11. Born in Chicago, raised in Georgia, Saylor is currently attending the University of Chicago.

LIANA LIBERATO (Sister Emily)

Winner of the Best Actress Award at the 2010 Chicago Film Festival at the age of 15, Liana Liberato has quickly secured her place as one of Hollywood's most gifted and promising young stars.

In 2007, Liana made her feature film debut in the drama *THE LAST SIN EATER* starring Academy Award winner Louise Fletcher and Henry Thomas. The same year, she appeared in the romantic drama *SAFE HARBOUR* starring Melissa Gilbert and Brad Johnson.

In 2011, Liana starred opposite Clive Owen, Catherine Keener and Viola Davis in *TRUST*, directed by David Schwimmer. Liana received rave reviews for her performance after the film's debut at the 2010 Toronto Film Festival and later won the Silver Hugo Best Actress Award at the Chicago Film Festival. That same year, Liberato also starred alongside Nicole Kidman and Nicholas Cage in Joel Schumacher's *TRESPASS*.

In spring 2013, Liana starred opposite Aaron Eckhart in the thriller *ERASED* as well as in the comedy-drama *STUCK IN LOVE* alongside a stellar cast including Greg Kinnear, Jennifer Connelly, Logan Lerman and Lily Collins. In August 2014, Liana was seen starring opposite Chloe Grace Moretz in *IF I STAY* and in October 2014 was seen opposite Michelle Monaghan and James Marsden in *THE BEST OF ME*. Other upcoming projects include *FREE RIDE* with

Anna Paquin, HAUNT with Jackie Weaver and Kevin Connelly's DEAR ELEANOR alongside Isabelle Fuhrman, Jessica Alba and Josh Lucas. She appears as the lead role in the recently completed independent film, MEASURE OF A MAN, opposite Donald Sutherland and Luke Wilson.

In August 2013, Liana was honored with the Discovery Award at the Traverse City Film Festival.

Born in Galveston, Texas, Liana also enjoys horseback riding, guitar, poker and writing screenplays.

She currently resides with her family in Los Angeles.

MADDIE HASSON (Sister Sissy)

Maddie recently completed the Youtube Red pilot IMPULSE in the lead role, directed by Doug Liman (EDGE OF TOMORROW, THE BOURNE IDENTITY) and written by Jeffrey Lieber (LOST).

In 2016, Maddie was seen in theatres in the Sony Pictures Classic's release of Marc Abraham's I SAW THE LIGHT, the true tale of legendary country singer Hank Williams, starring Tom Hiddleston and Elizabeth Olsen. Maddie portrays Williams' second wife, Billie Jean Jones, who was with him up to his early death. She also had a major role in the indie-thriller A LIGHT BENEATH THEIR FEET, starring Taryn Manning, Madison Davenport and Carter Jenkins.

Maddie also recently completed shooting the lead role in the indie-drama GOOD AFTER BAD, directed by Anne-Marie Hess.

Maddie rose to fame as the lead of ABC Family's *Twisted*, for which she garnered two Teen Choice Award nominations for Best Actress. Prior to *Twisted* she was a series regular on Fox's *The Finder*, and was seen in the dark comedy GOD BLESS AMERICA.

CHELSEA LOPEZ (Sister Charlotte)

Most recently, Chelsea wrapped the independent feature BLOOD HEIST alongside James Franco for director Jenna Cadelle. She is currently filming the co-lead role in the thriller FAN GIRL opposite Haley Webb. Her latest film, ARE WE NOT CATS, premiered at the 2016 Venice Film Festival. She will next be seen in PHOENIX FORGOTTEN for director Justin Barber with RSA Films and Mark Canton producing. Some of her television credits include BLUE BLOODS, LAW & ORDER: SVU as well as the short film YELLOW HEART which was accepted to Cannes.

ELINE POWELL (Sister Candace)

A distinguished alumni of The Royal Academy of Dramatic Arts, Eline graduated with a BA in 2011. Shortly after, Eline landed her first feature film, where she played the role of Angelique in the Dustin Hoffman directed film QUARTET, which premiered at the 2012 Toronto Film Festival. She appeared in Guy Ritchie's *King Arthur: Legend Of The Sword* and had a recurring

role on *Game Of Thrones*. Eline was the recipient of the 19th Annual Capri Breakout Actress Award for 2014 which she accepted in Capri. Most recently she landed the lead in Freeform's THE DEEP.

REBECCA DAYAN (Sister Emanuel)

Acclaimed actress and artist Rebecca Dayan has quickly established herself as one of the industry's most exciting creative talents. A native of the South of France, Dayan relocated to Paris at the age of 18 to pursue creative endeavors and study art, theater and fashion design. She began her career as a model after capturing the attention of legendary fashion icons Peter Lindbergh and Karl Lagerfeld. While her career in the "City of Lights" was flourishing, in 2009, Dayan made the decision to move to New York to pursue her passion for acting.

In 2012, Dayan caught audience's attention as Veronica in the beloved romantic comedy-drama film, CELESTE & JESSE FOREVER, opposite Andy Samberg and Rashida Jones. The film, directed by Lee Toland Krieger, first premiered to rave reviews at the 2012 Sundance Film Festival, where it was then acquired by Sony Pictures Classics and released later that year.

Shortly thereafter, Dayan starred in a lead role in the much-acclaimed independent film H., which made its world premiere at the 2014 Venice International Film Festival. The film is a modern interpretation of a classic Greek tragedy in which two women (one of which is played by Dayan), each named Helen, live out their mirrored lives of one another in the town of Troy, New York. Directors Rania Attieh and Daniel Garcia received the Independent Spirit "Someone to Watch" award on behalf of the film, which following its premiere at Venice, also screened at the 2015 Sundance Film Festival, as well as the 2015 Berlin International Film Festival.

Dayan's other film credits include FROM PARIS WITH LOVE, RANDOM ACTS OF VIOLENCE and THE CHILDHOOD OF A LEADER.

As an artist, Dayan's passion and love for painting has remained consistent and unwavering throughout her growing career as a creative. Her watercolor portraits have been published in several reputable publications, and in September 2015, Dayan marked her solo debut at the Catherine Ahnell gallery in New York as part of "The Year Of The Woman" exhibition. Her solo show, titled "Assumption," was inspired by her research preparing for her role as Sister Emanuel in NOVITIATE. Dayan spent time studying stories in books suggested by the director that were either written by nuns or included interviews with nuns. She found intrigue in the way these nuns expressed their love for God, which ultimately gave her the idea for this specific series of watercolor portraits.

Dayan currently resides in both New York and Los Angeles.

ASHLEY BELL (Sister Margaret)

An actress across film, television and theater, Ashley Bell is most recognizable for her critically acclaimed role in THE LAST EXORCISM, for which she earned an Independent Spirit Award nomination for Best Supporting Actress and an MTV Movie Award nomination. The New York Post praised Bell's acting as Oscar-worthy and one of the 10 best performances of 2010 for her extraordinary portrayal of the possessed Nell Sweetzer. She reprised her role in THE LAST

EXORCISM PART II in 2013 and yet again received high praise. Bell has since crossed genres, and in 2014 she made her Broadway debut in the revival of the 1920's expressionistic drama MACHINAL, alongside Rebecca Hall and directed by Lyndsey Turner. Last summer, Bell received rave reviews for her starring role in Micky Keating's CARNAGE PARK, which premiered at the 2016 Sundance Film Festival. She also filmed the psychological thriller PSYCHOPATHS, once again directed by Mickey Keating. Bell's expansive list of film credits include the romantic comedy LOVE & AIR SEX, directed by fellow Spirit Award nominee Bryan Poser, which premiered at SXSW; the romantic drama FROM ABOVE, co-starring Danny Glover; the post-apocalyptic thriller THE DAY, starring opposite Shawn Ashmore and Dominic Monaghan, which premiered at the Toronto International Film Festival; the coming of age indie THERE'S A NEW WORLD SOMEWHERE; the noir feature film SPARKS, based on the graphic comic; and the WWE's action film THE MARINE: HOMEFRONT. Her television credits include starring in the third season of AMC's *The Walking Dead* webisode series *The Oath*, Lifetime's *Don't Wake Mommy*, *Csi: Crime Scene Investigation* and *The United States Of Tara*. Bell, an animal lover, is passionately involved with the Save Elephant Foundation. Last year, she directed her first feature entitled, LOVE & BANANAS, a documentary depicting the rescue and release of an Asian elephant from captivity in Thailand. Bell is producing the project with Change for Balance Productions and producer Ross Dinerstein, and wrote it with two-time Academy Award nominated writer Fernanda Rossi. Bell also serves as a US Ambassador for Cruelty Free International. In 2012, Bell lent her voice to the animated series *The LeBrons*, starring NBA player LeBron James. Her voice has also been featured in several top-selling video games, including the lead role of Erline in Sony PlayStation's SORCERY AND THE WHITE QUEEN in ALICE IN WONDERLAND. Born and raised in Los Angeles, Bell is the daughter of actor/voice animator Michael Bell and actress and Groundlings co-founder Victoria Carroll. She studied acting and directing at Cambridge University, where she was awarded Best Actress for her portrayal of Ophelia. Bell later graduated from NYU's Tisch School of the Arts with honors, and was mentored by Oscar nominee Kathleen Turner.

DENIS O'HARE (Archbishop McCarthy)

Denis O'Hare has established a strong presence in the industry as a skillful, in-demand character actor. Recently, he starred as Jessie in the NBC series *This Is Us*, alongside Milo Ventimiglia, Mandy Moore and Sterling K. Brown. Additionally, O'Hare recently re-joined the cast of Ryan Murphy's award-winning FX horror anthology, *American Horror Story: Roanoke* for its sixth installment, which premiered in September 2016.

O'Hare will also currently appear in the ABC mini-series *When We Rise*, where he plays Jim Foster, an openly gay Democratic party organizer, alongside Guy Pearce, Rachel Griffiths and Mary-Louise Parker.

Renowned for his work on stage and screen, Denis previously starred as Elizabeth Taylor in Ryan Murphy's award-winning FX horror anthology, *American Horror Story: Hotel*. Also starring Lady Gaga, Sarah Paulson, Angela Bassett and Kathy Bates, *American Horror Story: Hotel* premiered in October 2015. Denis' performance as Stanley in the fourth season, *American Horror Story: Feak Show* garnered him an Emmy nomination for the role.

Also under the direction of Ryan Murphy, Denis starred in the critically acclaimed HBO telefilm, *The Normal Heart*, alongside Mark Ruffalo, Matt Bomer, and Julia Roberts. Adapted from the award-winning play by Larry Kramer, the film chronicles a gay activist who attempts to raise HIV/AIDS awareness during the early 1980s.

Denis appeared in the independent feature, *C.O.G.*, which premiered as part of the Dramatic Competition at the 2013 Sundance Film Festival. The film, also starring Jonathan Groff, Corey Stoll, and Casey Wilson, is directed and adapted by Kyle Patrick Alvarez from the popular David Sedaris short story of the same name. Additionally, Denis joined the cast of *DALLAS BUYERS CLUB*, an academy award-winning film based on the true story of Ron Woodroof, a heterosexual man in the 1980's whose diagnosis of AIDS forced him to smuggle medication into the U.S. Also starring Matthew McConaughey, Jennifer Garner and Jared Leto, the academy-award winning film premiered at the 2013 Toronto International Film Festival and was released in November 2013. Furthermore, Denis starred in two horror pictures - *THE TOWN THAT DREADED SUNDOWN*, a remake of the 1976 film, directed by Alfonso Gomez-Rejon, and *THE PYRAMID*, directed by Grégory Levasseur.

On television, Denis previously appeared in two seasons of the hit HBO series, *True Blood*, as Russell Edgington, the Vampire King of Mississippi. Concurrently, O'Hare was also seen on television in his recurring roles of Larry Harvey, in first season of the FX series *American Horror Story*, for which he received an Emmy nomination, and Judge Charles Abernathy in the acclaimed CBS series, *The Good Wife*. Denis later returned to the third season of *American Horror Story* as Spalding, the faithful butler of Miss Robichaux's Academy. O'Hare's additional television credits include roles on *THE COMEDIANS*, *BROTHERS AND SISTERS*, *LAW & ORDER: SPECIAL VICTIMS UNIT*, *CSI: MIAMI*, *BORED TO DEATH*, *LAW & ORDER*, and *100 CENTRE STREET*.

On screen, O'Hare has appeared in a varied and interesting slate of films. His most recent credits include *FROM NOWHERE* directed by Matthew Newton, *ARMY OF ONE*, with Nicolas Cage and Wendi McLendon-Covey, Clint Eastwood's *J. EDGAR*, with Leonardo DiCaprio and Armie Hammer, and Kevin MacDonald's *THE EAGLE*, co-starring Channing Tatum and Jamie Bell. O'Hare's additional film credits include roles in *EDGE OF DARKNESS*, with Mel Gibson and Ray Winstone; *THE PROPOSAL*, with Sandra Bullock and Ryan Reynolds; Tony Gilroy's *DUPLICITY*, with Julia Roberts, Clive Owen and Tom Wilkinson; *AN ENGLISHMAN IN NEW YORK*; *BRIEF INTERVIEWS WITH HIDEOUS MEN*, based on the best-selling short stories by David Foster Wallace; *MILK*, opposite Sean Penn, Josh Brolin and Emile Hirsh; *QUARENTINE*; Clint Eastwood's *CHANGELING*, opposite Angelina Jolie; *BABY MAMA*, with Tina Fey and Amy Poehler; *PRETTY BIRD*; Mike Nichols' *CHARLIE WILSON'S WAR*, opposite Tom Hanks and Julia Roberts; *AWAKE*; *THE BABYSITTERS*, opposite John Leguizamo and Cynthia Nixon; Tony Gilroy's *MICHAEL CLAYTON*, opposite George Clooney and Tilda Swinton; *TRAINWRECK: MY LIFE AS AN IDIOT*; Michael Winterbottom's *A MIGHTY HEART*, with Angelina Jolie; *ROCKET SCIENCE*; *HALF NELSON*, with Ryan Gosling; *STEPHANIE DALEY*; *DERAILED*, opposite Clive Owen and Jennifer Aniston; *HEIGHTS*; Zach Braff's *GARDEN STATE*; Alejandro González-Iñárritu's *21 GRAMS*, with Naomi Watts and Sean Penn; *SWEET AND LOWDOWN*; *RIVER RED*; and *ST. PATRICK'S DAY*.

Born in Kansas City, Missouri, Denis was raised in Southfield, Michigan, prior to his graduation from Northwestern University. He spent twelve years as a stage actor in Chicago before moving to New York in 1992. After acting in numerous Regional and Off-Broadway productions, O'Hare made his Broadway debut in 1995 in David Hare's RACING DEMON, directed by the esteemed Richard Eyre. Denis soon returned to the Great White Way in the Tony Award-winning revival of CABERET, directed by Sam Mendes and Rob Marshall, before landing the role of Cusins in George Bernard Shaw's MAJOR BARBARA, directed by Daniel Sullivan. In 2012, Denis starred as the Baker, alongside Amy Adams, in the Public Theater's summer staging of Stephen Sondheim's beloved musical, INTO THE WOODS. The same year O'Hare also starred in the Off-Broadway production of AN ILIAD, a one-man stage retelling of Homer's famous poem, which he co-authored with Lisa Peterson, for which he earned an Outer Critics Circle Award for Outstanding Solo Performance, an Obie Award for Special Citation, a Patrick Lee Theater Bloggers Award for Outstanding Solo Show/Performance, as well as Drama Desk and Drama League Award nominations.

Among his other theatrical credits include ELLING, with Brendan Fraser and Jennifer Coolidge, INHERIT THE WIND, with Christopher Plummer and Brian Dennehy; Richard Greenberg's TAKE ME OUT, for which his role of Mason Marzac earned him the Tony, Drama Desk, Outer Critics Circle, Obie, Lucille Lortel, and Broadway.com Audience Awards for Best Featured Actor in a Play; ASSASSINS, for which he earned a Tony nomination for Best Featured Actor in a Musical; and SWEET CHARITY, for which he earned a Drama Desk Award for Best Featured Actor in a Musical, a nomination for the Outer Critics Circle Award, and two Broadway.com Audience Awards.

Denis O'Hare currently resides in New York City.

CHRIS ZYLKA (Chuck Harris)

Chris is currently starring alongside Justin Theroux and Liv Tyler in the HBO hit series *The Leftovers*, which recently wrapped its third and final season. Prior to that, he shot opposite Andrew Garfield and Emma Stone in THE AMAZING SPIDER MAN franchise as Peter Parker's nemesis Flash. Other credits include the lead role of the independent feature DIXIELAND alongside Riley Keough, Robbie Pickering's FREAKS OF NATURE for Sony, and Natalia Leite's film BARE. He will next be seen in Xavier Dolan's THE DEATH AND LIFE OF JOHN F. DONOVAN opposite Kit Harington, Jessica Chastain, Natalie Portman, Bella Thorne, Thandie Newton, and Susan Sarandon.

ABOUT THE FILMMAKERS

MAGGIE BETTS (Writer/Director)

Maggie Betts is a native New Yorker and graduate of Princeton University. In 2011 she completed her first documentary film, *THE CARRIER*, about the plight of an HIV positive and pregnant woman in rural Zambia. *THE CARRIER* premiered at the Tribeca Film Festival 2011, went on to play in numerous other festivals. In 2014, she also completed her first narrative short film, *ENGRAM*, about the romantic nature of memory. *NOVITIATE* marks Maggie's narrative feature debut from a screenplay which she also wrote.

CELINE RATTRAY (Producer)

Celine Rattray has over forty independent films under her belt as a producer, including thirteen Sundance Film Festival selections, five Toronto Film Festival selections and one Berlin International Film Festival selection. She won a Golden Globe and received an Oscar nomination for Lisa Choldenko's 2010 Oscar-nominated hit film *THE KIDS ARE ALL RIGHT*, starring Annette Bening, Julianne Moore and Mark Ruffalo. Prior to producing film, Ms. Rattray was the Director of Marketing and Business Development for HBO. Rattray graduated with a degree in Mathematics and Philosophy from Oxford University. She currently serves on the Board of BAFTA New York.

Trudie Styler (Producer)

Trudie Styler is an award-winning and prolific film producer, director, environmentalist, human rights activist and UNICEF Ambassador. Ms. Styler's film credits include the documentaries *BOYS FROM BRAZIL*, *MOVING THE MOUNTAIN*, *THE SWEATBOX* (which she co-directed), and *A KIND OF CHILDHOOD*. Ms. Styler was integral in discovering Guy Ritchie and executive produced his first two films - *LOCK, STOCK AND TWO SMOKING BARRELS* and *SNATCH*. Recently, Ms. Styler again showed her skill for recognizing new talent by producing Duncan Jones's feature film debut, *MOON*. Widely acclaimed critically as well as a commercial success, *MOON* earned a BAFTA Award for Duncan Jones and a BAFTA nomination for Ms. Styler. She has recently directed an adaptation of James St James's best-selling novel, *FREAK SHOW*, starring Bette Midler, Alex Lawther and Abigail Breslin, which premiered at the 2017 Berlin Film Festival

MAVEN PICTURES

Maven Pictures, co-founded by partners Celine Rattray and Trudie Styler, is a transatlantic development, production, and financing company. Styler a BAFTA-nominated producer (*LOCK STOCK AND TWO SMOKING BARRELS*, *MOON*) and Oscar-nominated filmmaker Rattray (who won a Golden Globe for *THE KIDS ARE ALL RIGHT*) focus on innovative storytelling with premiere talent. Together, they work to produce high quality independent films while taking advantage of cultural resources in New York and London and working with top tier filmmakers.

Over the course of its five years, Maven has produced numerous films and staked out a reputation as a high-quality film production company with a dedicated mission to greater representation for women filmmakers and female-centered stories. Illustrating this fusion, Maven produced *STILL ALICE*, which starred Julianne Moore as a linguistic professor confronted with early onset Alzheimer's Disease. The film was a critical hit and earned Moore the Academy

Award for Best Actress. In the same vein, in 2016, Maven joined up with acclaimed auteur Andrea Arnold for her Cannes award winning feature, AMERICAN HONEY, which went on to win four British Film Independent Awards, including Best Picture and Best Director. Other Maven films include Richard Linklater's indie-darling BERNIE, FILTH, starring James McAvoy and the second highest R-rated film in the 2012 UK box office, and Kasi Lemmons' BLACK NATIVITY, which starred Jennifer Hudson, Angela Bassett, and Forest Whitaker. Maven is currently in post-production on several films, and is developing several projects with two-time Academy Award nominated actress Jessica Chastain.

KAT WESTERGAARD (Director of Photography)

Kat Westergaard is a cinematographer on feature films, commercials and documentaries. She has lensed a diverse range of projects; from GO FOR SISTERS by prolific director John Sayles, to FLUTTER, a documentary about butterfly collectors in Vietnam.

After completing the graduate film program at NYU's Tisch School of the Arts, Kat was asked to work as Barack Obama's personal filmmaker in 2008 and spent eight months on the trail with the campaign, recording President Obama's route to the White House. Since then she has lensed documentaries focused on population growth and infrastructure in the dynamic city of Istanbul, the foster care system in New York City with director Tony Gilroy and The Carrier, about the spread of HIV within polygamous families in rural Africa.

In the narrative world, Kat has served as the Director of Photography on many films, including; Craig Johnson's feature debut TRUE ADOLESCENTS (SXSW '10) with Melissa Leo and Mark Duplass and GIRLS AGAINST BOYS (SXSW '12) for award-winning director Austin Chick. She went on to work with celebrated director So Yong Kim on LOVESONG (Sundance '16) with Riley Keogh and Jenna Malone.

John Sanders (Production Designer)

John Sanders was born in Miami, FL in 1965 and has since spent his life in the film industry. Bitten by the entertainment bug after a theatrical experience at the age of seven, he followed his passion into the theatre arts dept. of East Carolina University where he graduated with a BFA in Theatre Arts in 1987. ECU theatre designer, Bob Alpers spotted his talent and asked him to stay on to run the art dept. for the school's prestigious summer stock season. Upon completion, John made the leap to film going to work in the art dept. of WINTER PEOPLE with Prop Master Vic Petriotta. He currently has over 50 films on his resume, ranging from Art Director to Prop Master as well as numerous commercials and videos, some of which have received Emmys as well as other prestigious awards.

Susan E. Morse, A.C.E. (Editor)

Susan E. Morse, A.C.E. is best known for her 22-year collaboration with Woody Allen as his film editor. She met Allen while earning her first film credit as an assistant to Ralph Rosenblum on ANNIE HALL. After sharing the editing of INTERIORS with Rosenblum (uncredited) and working as second editor on Walter Hill's THE WARRIORS, Woody offered Morse her first solo editing job on MANHATTAN. Astonishingly, the film earned her, her first BAFTA nomination. Two years later, she and Gordon Willis collaborated closely on giving Allen's pseudo-documentary ZELIG its authentic period look. With ZELIG, Morse also broke ground by

pioneering “long form” (feature-length) video editing in New York. Two of Morse’s collaborations with first-time directors produced box office hits: Steve Gordon’s ARTHUR and Marc Lawrence’s TWO WEEKS NOTICE. In 2011, she broke into Primetime Television when Louis C.K. tweeted that he was “firing” himself as editor of his show “Louie” in order to hire Morse. This led to an Emmy nomination for Morse for “Daddy’s Girlfriend (Part Two)” with Parker Posey. Brian Koppelman and David Levien then approached her to cut “This is What They Want: Jimmy Connors and the ’91 U.S. Open,” part of ESPN’s Emmy-winning Outstanding Sports Documentary Series, “30 FOR 30.” Two years later, as showrunners, Koppelman and Levien asked her to join their new show, Showtime’s popular drama “Billions.” Over her forty-year career, Morse has been honored with the NYWIFTV Muse Award, earned five BAFTA nominations and one Oscar nomination, for HANNAH AND HER SISTERS.