

THE SISTERHOOD OF NIGHT

Georgie Henley as **MARY WARREN**

The Chronicles of Narnia films trilogy
(dir. Andrew Adamson & dir. Michael Apted)

Perfect Sisters
(dir. Stanley M. Brooks)



Kara Hayward as **EMILY PARRIS**

Moonrise Kingdom
(dir. Wes Anderson)



Willa Cuthrell as **CATHERINE HUANG**

Dan in Real Life
(dir. Peter Hedges)

Whatever Works
(dir. Woody Allen)



Olivia De Jonge as **LAVINIA HALL**

Sundowning
(dir. M. Night Shyamalan)

Good Pretender
(dir. Maziar Lahooti)



Kal Penn as **GORDY GAMBHIR**

The Harold & Kumar movies
(dir. Danny Leiner)

The Namesake
(dir. Mira Nair)



THE SISTERHOOD OF NIGHT



A CINE MOSAIC AND EVENSTAR FILMS PRODUCTION
in association with GALATA FILMS AND K5 INTERNATIONAL

DIRECTED BY..... Caryn Waechter
SCREENPLAY BY.....Marilyn Fu
PRODUCED BY.....Lydia Dean Pilcher and Elizabeth Cuthrell
EXECUTIVE PRODUCERS.....David Urrutia, Steven Tuttleman and Taha Altayli
BASED UPON THE SHORT STORY BYSteven Millhauser
CAST.....Georgie Henley, Kara Hayward, Kal Penn,
Laura Fraser, Willa Cuthrell, Olivia De Jonge

#SYNOPSIS

Based on the short story by Pulitzer Prize-winning author Steven Millhauser, *The Sisterhood of Night* is a story of friendship and loyalty set against the backdrop of a modern-day Salem witch trial. Shot on location in Kingston, NY, the film chronicles a group of girls who have slipped out of the world of social media into a mysterious world deep in the woods. The tale begins when Emily Parris exposes a secret society of teenage girls. Accusing them of committing sexually deviant acts, Emily's allegations throw their small American town into the national media spotlight. The mystery deepens when each of the accused takes a vow of silence. What follows is a chronicle of three girls' unique and provocative alternative to the loneliness of adolescence, revealing the tragedy and humor of teenage years changed forever by the Internet age.

#THEBEGINNING

Steven Millhauser's short story *The Sisterhood of Night* was first published in Harper's Magazine in 1994, and later in a collection called *The Knife Thrower and Other Stories* in 1998. Screenwriter Marilyn Fu's first reading of the story coincided with a trip back to her hometown, which sparked the idea for the adaptation: "My mom called to tell me she was selling the house I'd grown up in. She wanted me to come home and clean out my closet. I ended up sifting through old yearbooks and photos, notes my best friend passed me in class, mix tapes, journals. All of the longing, frustration and excitement of my teen years came back to me in a very clear way. And I was the only Taiwanese-American kid in a very white high school, so I definitely felt like an outsider then."

“Millhauser’s story, which I interpreted as a sort of investigation into the secret life of teen girls, became the perfect skeleton with which to include all these artifacts from my teen years, ‘evidence’ if you will, of what it means to be a teen girl and to be an outsider holding tight to the things that make you unique. People assume that the Taiwanese-American character I created in the script, Catherine Huang, is me, and they’re right, but actually all of the girls are me and all of them are unique outsiders in their own ways.”

Marilyn came to Caryn Waechter with an early draft of *The Sisterhood of Night* after being inspired by Caryn’s visual storytelling in her Columbia University thesis film, *God is Good*. The original screenplay was thick with ideas, characters, and a rich world nostalgic for those high school days. Waechter explains her initial connection to the script:

“When I read Marilyn’s first draft of *Sisterhood*, I immediately fell in love with the story’s mix of satire, nostalgia, darkness and this constant urge to push everything right up to the edge. It was trying to break all the rules and simultaneously it felt so familiar, like home. I was laughing in the beginning and crying by the end. Personally, I come alive at night, and I knew from the start that Marilyn and I could make fire with our combined strengths.” – Caryn Waechter

In 2007, Marilyn Fu’s screenplay won the Tribeca Film Institute’s All Access Creative Promise Award. It was at this moment that Fu and Waechter approached producer Lydia Dean Pilcher. "I was a mentor at the Tribeca Film Festival," Pilcher said. "I had no intention of taking on any projects while I was there, but Marilyn and Caryn made a good pitch, and then handed me this mini copy of the script, it fit perfectly into my purse, so I couldn't resist!" Pilcher read it and loved it, but felt that the story should be updated to be culturally relevant.

"The Steven Millhauser story is set in the late 1990’s, but kids today live in an Internet age where social media dictates new rules. What will this all mean when we’ve accumulated enough history to look back? It’s fertile ground for gossip, rumors spread at lightning speed, and the consequences of living in public can be devastatingly severe — all of which fit the story perfectly." -Lydia Dean Pilcher

Lydia Pilcher and Elizabeth Cuthrell had previously worked together on the critically acclaimed film “Jesus’ Son,” with director Alison Maclean (Lions Gate Films). Lydia knew Elizabeth would be drawn to the *Sisterhood* script with its warm emotional heart and cool edgy style. And as mothers of teen daughters, they were living the adolescent angst of the story.

Pilcher and Cuthrell embarked on a three-year creative process with Waechter and Fu that shifted and reshaped the script. The themes explored in the story took on a larger perspective by expanding the landscape to include the digital world and the media.

"Stories of teenage power and intimidation on the Internet continue to both inspire and terrify us. The internet is a social gathering place where girls can connect and share creatively across the world, but it can also be a place for social tension, where bullying can happen in a crueler and deeper way than ever before, driving teens into sexual shame and even suicide." -Elizabeth Cuthrell

Crucially, this direction transposed the Salem witch trials framework in Millhauser’s story into the world of Facebook and Twitter. This added another layer of relevancy to a classic tale. Fu gave each of the *Sisterhood* girls her own secret life – Mary Warren has a boyfriend that no one knows about, Catherine Huang is afraid her mother is going to die, and Lavinia Hall thinks she’ll never be kissed. There are the secrets the girls keep from each other, and the ones they keep from everyone else.

**“We live in a world where our lives are so public. Everything is posted, tweeted, or instagrammed the moment it happens. But the *Sisterhood* girls are all off-line. They want to keep their inner lives to themselves and the consequences are both revelatory and tragic.”
- Marilyn Fu**

Emily Parris is the gossip girl who witnesses the girls in the woods and accuses them of sexually deviant activities. In contrast, she is hyper-connected in social media, but disconnected from herself. As the

investigation turns ugly and more victims come forward, Emily's blog takes an unexpected dramatic turn when suddenly a whole other circle of girls scattered across the country emerges with personal stories of sexual molestation. "I wanted to push the hysteria of the Salem witch trial story beyond the small town where they live," Fu says. "Emily mobilizes these girls through social media, and just as we see with Mary, Catherine and Lavinia, there are both positive and negative consequences. Nothing is black or white. The beauty and power of the Internet is that it lets us pass information and connects us to each other. But what information is being passed—what is the message? And at what point does the ability to connect so easily make us disconnect?"

It was in post-production that the filmmakers made the decision to narrate the movie from a girl's point of view versus the adult point of view in Millhauser's story. "This lets viewers into the girls' inner circle, while the adult voice is still expressed through the new character of Gordy Gambhir. The adult telling Millhauser's story is a voice of reason who tries to understand the girls," Fu says. "Then there's another adult, one of the girl's dads, who plays prominently into the climax. Gordy is the amalgamation of both those elements. I made him a guidance counselor because I remember mine as being very kind. Plus, this would tie his character to the world of the high school."

Over the course of many drafts, the themes surrounding friendship, secrecy and technology became cohesive in the script. Only in the climax is it finally revealed what the Sisterhood girls do in the woods. Millhauser created a mystery with a haunting, lyrical climax that is all the more impactful because of its subtlety. However, the filmmakers felt that to sustain the length of a feature film and satisfy an audience, the climax would need to be embellished into something more visually tangible on screen. Fu says, "I won't give away the end by explaining our choices, but essentially I used the rules of the Sisterhood that Millhauser set up in the short story and tried to come up with the antithesis of what we'd expect a teen girl to do today if she was in pain or needed a friend or felt completely alone. I hope it works, and I hope it's cathartic for teen girls who watch the movie."

#CASTING...

Casting Directors Laura Rosenthal, Jodi Angstreich, and Maribeth Fox, led an exhaustive months-long search for the right teen actors, which started in New York City, but eventually expanded across the country and internationally, with Georgie Henley coming from the UK, Olivia De Jonge from Australia, and Kara Hayward from Boston. When the actors couldn't meet the director and producers in person, auditions were held over Skype and actors uploaded self-taped auditions.

Cuthrell brought her relationships from the theater world, and Pilcher had worked with Kal Penn in the Fox Searchlight production of "The Namesake," directed by Mira Nair. "Kal is a deeply talented actor and he immediately responded to the story of *The Sisterhood*. He has a very diverse body of work and he personally connects to content with a conscience," notes Pilcher. Penn had spent some time between Harold and Kumar movies working for the White House Office of Engagement, and was a co-chair for the re-election campaign of President Barack Obama in 2012. The timing of the election ultimately happened on a cold dark night of shooting, deep in the woods of Kingston, with hot chocolate and hand warmers abounding!

The production worked with local casting liaison Amy Hutchings to find the best local talent for many of the day player roles as well as the sweeping cast of background extras. Local radio DJ Jimmy Buff has a featured role as the father of Mary, the lead Sisterhood girl. Author Steven Millhauser, who lives in Saratoga Springs, NY, has a surprise cameo as the theatre teacher in the audition scene.

"ALL ABOARD!" **#LETSGETITSTARTED**

Prepping for the production of a feature film is like a moving freight train. The train built momentum as each creative department head came on board: Zak Mulligan for Cinematography, Kay Lee for Production Design, and Jenna Kautzky for Costume Design. Each individual was carefully selected to make sure that a clear vision of *The Sisterhood* would come to fruition.

Caryn scoured the online teen world, including Tumblr and Flickr, where she found inspiration for the movie. In the process, Caryn discovered teen photographer sensation Olivia Bee. Her photography

sparked a connection to The Sisterhood world celebrating a freedom of youth and a deep appreciation for nature beyond the online social media world. Eventually when the film was ready to shoot, Olivia became a part of The Sisterhood crew as the on-set photographer, and even played one of the Sisterhood girls on screen.

“I wanted to create a film that I would have wanted to see at a young age—to inspire me to be proud in my own independence, my individuality, my confidence. *Sisterhood* dares to be a chick flick without having a typical romance in the forefront. In the production of *Sisterhood*, the town, the people, the controversy had to be recreated in a way for it to be real and raw.” – Caryn Waechter

Early in the location scouting process, Kingston, New York emerged as a dead ringer for the key location. The all-American small-town feel was perfect for this timeless tale. Deeply rooted in history and pride, Kingston was eager to have the Sisterhood team make it the home for their story. Jillian Fisher, from the Office of Tourism and Cultural Affairs, liaised with the high school and city officials, and helped the team gain access to all of the locations they needed.

Caryn was instantly inspired by the candy-colored downtown, the large inviting high school, the nostalgic antique store, the long-winding streets of the suburbs, and a magical forest that was blanketed by a misty fog upon first visit. She could picture it all coming to life there. The small footbridge that ran into the dark forest matched up beautifully with the grander bridge that ran across old downtown Kingston. In this cautionary tale, this bridge then became a symbol of the journey these girls had to make from their innocent childhood years to that of adulthood.

During pre-production when the cast and crew settled in the Holiday Inn as home for the production, Caryn and DP Zak Mulligan discovered forgotten train tracks behind the hotel that would then serve as the path that lead the girls to the dark mystery of the night.

**“We think of the long years of childhood, the party frocks and lollipops, the shimmer of trembling bubbles in blue summer air. We dream of better times.”
- “*The Sisterhood of Night*” by Steven Millhauser**

Zak and Caryn talked through the script, marked and organized every shot by movement, action, color, and intention. Caryn's look book was referenced, as certain photos were inspirations for scenes. Night versus day, blue versus gold, handheld versus static...there were rules that they went by. But they also promised themselves the room to play while on set.

A few days before the starting date, the four main girls began to arrive from all corners of the world. The girls bonded as they had their initial hair and make-up tests. The actresses were beginning to become the girls of The Sisterhood world. All under the watchful lens of her camera, Caryn began to document the girls starting to bond, connect and slowly inhabit their roles in The Sisterhood world. They were giggly with anticipation of what was to come...shooting this movie!

PRODUCTION

#DEEPIINTOTHEFOREST

The four lead actresses became a close family, as they huddled around tables in the hotel's indoor patio each evening after a long day's shoot. The cast also got a chance to bond with the local Hudson Valley community, as several hundred residents came to set to play extras in the high school halls and church scenes.

“You can plan all you want, be as organized as crazy but you'll never be prepared for all the forces that make up a movie, it is with this wild and exciting clash of all the creative personalities, where day and night meet, confidence and insecurity collides...this is where the magic happens, and this is where *Sisterhood* was made.” – Caryn Waechter

The Sisterhood girls run from the spotlight of their everyday lives and into the darkness to find their own light, making light its own character in the story. Inspired by the lighting and colors of raves, Caryn found a delight in creating magical lighting techniques (iPads, natural fire) throughout the shooting of the film.

Each of the Sisterhood girls had a unique, distinct, style that was associated with a color and a spirit animal, which was reflected in their clothing and bedrooms: Mary was issued creamy white/wolf, Catherine pink/raven, and Lavinia purple/deer. The thing that connected the girls was...well now, that's a secret. The wanna-be Sisterhood girls wore a collage of trends and copied each other's styles. Emily stole Mary's Style and created a cheap knock off version of it.

DP Zak Mulligan was very drawn to the recurring theme of nighttime in the movie:

"I used real fire whenever possible to give an authentic texture in the lighting. The scenes had to be heightened but still realistic so we made the moon a slightly more saturated blue that balances with the orange and red fire. Letting things go dark and creating shadows helped add a sense of mystery to the world of the Sisterhood."

"From tracking and dodging the perils of Hurricane Sandy on Day 2 of shooting, to following the presidential election results with Kal Penn deep in the woods of the sisterhood circle, the cast and crew finally made it through 28 cold days and nights to capture the vibrant world the team had been talking about and planning for so long.

-Lydia Dean Pilcher

POST PRODUCTION

EDITING AND MUSIC

#TURNITUP

Editor Aaron Yanes, who had worked with Pilcher on the Barry Levinson film "You Don't Know Jack", joined the team in post-production to guide the storytelling in a format that would appeal to the fast-paced technologically savvy teens of today.

"Sisterhood is a loud movie, in terms of color, music, personalities and story because we simply live in a noisy time today. The digital natives of Generation Z are highly connected to the Internet, their smartphones and listening to music, all while doing ten other things simultaneously. But they, and me included, don't just listen to music, they obsess over it. Music is memory, and it's one of the first things you'll remember from your high school years. There's so much going on throughout the film that when the music stops, you then really begin to listen." - Caryn Waechter

Drawing from her own musical interest, director Caryn Waechter had a clear vision for the music behind *The Sisterhood of the Night*. Working with Music Supervisor Linda Cohen, the filmmakers considered a wide range of talent in electronic music, and finally decided on Tobias Enhus and The Crystal Method. As someone who is deeply entrenched in the electronic music scene, Caryn was already a fan of The Crystal Method and well versed in their style. Tobias and The Crystal Method, who have collaborated many times before, were a good match for *The Sisterhood of the Night* - Tobias a softer introspective electronic vibe, and The Crystal Method with a harder edge.

Caryn's temporary tracks during editing initially surprised Tobias, as the tracks were aggressive. But he learned to love and appreciate the dynamic quality of the music against the seemingly innocent world on screen: "I think that people are going to be actively surprised. Kids have more pulse in terms of what's going on than most grown ups, so I think it's appropriate that the music is pretty cutting edge."

Tobias describes how the overall vibe of the score reflected this mash-up of contrasting elements in the film – he saw *The Sisterhood of the Night* as a story with young, somewhat fragile girls living in their own world, but approaching their problems in a very grown up way. "The picture breathes in a certain way that lends itself to a slightly more introspective take on the music. We're allowed to get that moment of pause... that I really love. The girls are really clever, they're very crafty and they tend to do things in a sort of homegrown kind of way...and I tried to approach the music by thinking of what they would do," says Tobias. The result is a contemporary soundtrack that both reflects the life of the characters and plays against the visuals. The effect is a blurring between what's a track, a song, a score, and instead, when watching the movie as a whole, it will feel like one stylistic body."

SOCIAL MEDIA, KICKSTARTER, AND A TEEN ART CONTEST **#WHATHAVEMOVIEDONEFORGIRLSLATELY**

Before production began on *The Sisterhood of Night*, the filmmakers ran two campaigns designed to build awareness for the film and encourage participation with the core audience. The Kickstarter campaign became the second highest grossing feature film project at that time, raising \$140,342 in 30 days.

The Sisterhood team launched an art contest for teens called “Wanna Know A Secret?” as a community-based, nationwide search for the most cutting edge teen talents in photography, performance, fashion, and music. Participants entered for a chance to have their art appear in the film. More than 1,200 submissions came in from all over the country, and the final film features photography, fashion design, original music, and an acting performance, by the winning contestants.

While editing the film, the producers invited small audiences, groups of teens, teen activists, and parents, to screen the film, and then asked for feedback. Surprisingly, parents and teens, as well as other audience members, were struck by similar moments. Cuthrell adds, “These issues are not teen-specific — basically, every facet of the population is concerned about how ‘digital natives’ are struggling with and using social media. First and foremost they need to be safe. Then they need to learn to balance their digital use with real life to achieve a healthy sense of community and ‘Sisterhood’. Ultimately, *The Sisterhood of Night* shows how human connection, and the trust and love that is built on face-to-face communication, cannot be replaced by the keyboard and the screen.”

“One thing has remained clear,” Pilcher says, “Audiences get excited by this film and what it has to say, and teen girls are desperate to hear voices from their own perspective. As Millhauser says, society is ‘fearful of the mystery’ that happens when the teenage mind combines with the unknowingness of what daughters and sisters and neighbors are doing.”

Financing came together not only because *Sisterhood* is a great story, but also because of how relevant and important the story is for today’s teen girls. Much of the financing comes from private equity, and a common link between all of the investors is that they have daughters or nieces. The film speaks directly to the challenges young women face, not only here, but also across the world – it’s notable that the financing for *Sisterhood* came from the U.S., Germany, Turkey, and Taiwan.

The Sisterhood of Night is now embarking on an international, grassroots, truly independent campaign to bring this film directly to the teens that are craving it most.

Visit the TSON website, and see the Kickstarter campaign and the Secret Sisterhood contest:
www.kickstarter.com/projects/858699730/the-sisterhood-of-night?ref=live

THE CAST

GEORGIE HENLEY (Mary Warren)

At the age of 9, Georgie starred in the Oscar-winning *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* as Lucy Pevensie, and also played Lucy in *The Chronicles of Narnia: Prince Caspian*, and *The Chronicles of Narnia: The Voyage of the Dawn Treader*. Georgie's break through performance as Lucy won her the award for Best Performance by a Youth in a Lead or Supporting Role for *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* at the Phoenix Film Critics Awards. She received a nomination for Best Young Actress in the Broadcast Film Critics Association Awards and Chicago Film Critics Awards, and was nominated as Best Newcomer in the Empire Awards, and won the award for Young Actress Age Ten or Younger in the Young Artist Awards. In 2008, she received a Kids Choice Award at the Nickelodeon UK Kids Choice Awards for *The Chronicles of Narnia: Prince Caspian*, and three years later won the award for Outstanding Lead Actress at the National Youth Arts Awards for *The Chronicles of Narnia: The Voyage of the Dawn Treader*. Georgie played Young Jane Eyre in the TV mini-series *Jane Eyre*, and will next be seen in Stanley M. Brooks' feature *Perfect Sisters*, playing the lead role of Beth opposite Abigail Breslin.

KARA HAYWARD (Emily Parris)

Kara Hayward first garnered attention in Wes Anderson's *MOONRISE KINGDOM*. For her starring role opposite Bill Murray, Edward Norton, Frances McDormand and Tilda Swinton, she was nominated for a Critic's Choice Award for Best Performance by a Young Actress. Her upcoming film roles include *QUITTERS* opposite Kieran Culkin, *FAN GIRL* opposite Kiernan Shipka and *The Sisterhood of Night* for director Caryn Waechter.

KAL PENN (Gordy Gambhir)

Kal Penn is an actor and producer known for his roles in the "Harold and Kumar" trilogy, "The Namesake", "24", and "How I Met Your Mother", among others. He spent two seasons as Dr. Lawrence Kutner on the critically acclaimed television series "House", and currently stars as a detective in the upcoming CBS series "Battle Creek", from powerhouse TV creators Vince Gilligan and David Shore. In 2009, Penn took a sabbatical from acting to serve as an Associate Director of the White House Office of Public Engagement. During his two years in Washington, Penn served as President Obama's Liaison to Young Americans, where he worked on a range of topline administration issues. Following his time in Washington, Kal served as a Co-Chair of the President's re-election campaign, and has taught at the University of Pennsylvania, and University of California, Los Angeles. He currently serves on the President's Committee on Arts and the Humanities. His upcoming film releases include Academy Award Nominee Lydia Pilcher's "Sisterhood of Night", British horror feature, "Dementemania", and New York comedy "Stereotypically You". Penn also co-stars with Olympia Dukakis and Zosia Mamet in the highly anticipated film "Outliving Emily". He can be seen opposite Martin Sheen in the independent drama feature, "Bhopal: A Prayer for Rain", releasing on November 7th, 2014.

LAURA FRASER (Rose Hall)

Laura Fraser attended the prestigious Royal Scottish Academy of Music and Drama. Fraser's first starring role was in the BBC adaptation of Neil Gaiman's *Neverwhere* series and then moved on to studio films, appearing in *Cousin Bette* with Jessica Lange, and *The Man in the Iron Mask* with Leonardo DiCaprio. She also appeared in such TV dramas as *The Investor* and *The Tribe*. Her performance in the film *Left Luggage* opposite Isabella Rosellini caught the eye of producers and earned her the leading role in the comedy *Virtual Sexuality*. Hot off its success, she landed starring roles in the British films *The Match* and *Divorcing Jack* and the UK television series *Conviction* and *Cassanova*. It was her performance in 'Lavinia' opposite Anthony Hopkins in Julie Taymor's critically acclaimed *Titus* that brought her to the attention of American audiences. Fraser next gained the admiration of fans and critics alike in the hit feature *A Knight's Tale* starring Heath Ledger. Other films include, *The Flying Scotsman*, opposite Johnny Lee Miller, and Scott Hicks' *The Boys Are Back*, opposite Clive Owen. Laura has also starred in a series of well-received indie features including *Den of Lions* and *Coney Island Baby*, as well as the European feature *16 Years of Alcohol*, and opposite Hilary Swank in the HBO original feature, *Iron Jawed Angels*. Laura recently starred as "Lydia" on the multi-award winning *Breaking Bad*, as well as "Reagan Black" in the ABC series *Black Box*. She is set to appear in the film *Castles in the Sky* opposite Eddie Izzard, produced by Hero Productions.

WILLA CUTHRELL (Catherine Huang)

Willa's feature film credits include Woody Allen's *Whatever Works*, opposite Larry David, as well as a featured role in Peter Hedges' *Dan in Real Life*, alongside Steve Carell and Juliette Binoche. Willa made her early debut at three years old in an award winning public service announcement called *Stop the Hate*, which raised awareness about racial profiling after 9/11. The star studded cast included Mary-Louise Parker, Denis Quaid, Mia Farrow, Steve Buscemi, John Turturo, and Lili Taylor. Willa is also a visual artist, and her work has been presented yearly in New York City young artists shows since the age of four. Her drawings are featured in *The Sisterhood of Night*, and she recently won a Scholastic Young Artist Prize for her painting "Eggplants." Willa performs regularly with *The Arts Effect NYC*, including the nationally acclaimed production of *SLUT*, which she performed at The Hammer Museum in LA and multiple venues in NYC, and *A Day in the Life*. Willa is a founding member of the *Stop Slut Movement* to help communities and individuals change perspectives and practices when it comes to girls and sexuality.

OLIVIA DE JONGE (Lavinia Hall)

Born in Melbourne, Australia and raised in Perth, Olivia knew she wanted to become an actor from the age of 6. Her first acting opportunities were in voiceovers and several leading roles in television commercials. She made her film-acting debut at the age of 12 as the star of Maziar Lahooti's 2010 short film, *THE GOOD PRETENDER*. She plays a young girl with a father who is a struggling Vietnam veteran unable to connect with her, so she creates a private world in which she can pretend in order to survive. Her poignant performance in the film was critically acclaimed and earned her the 2011 Western Australian Screen Award (WASA) for Best Actress and an AACTA Award nomination for Best Young Actor. *THE GOOD PRETENDER* was a finalist in the Doorpost Film Project where she earned further recognition receiving the Best Breakthrough Performance Award. Olivia most recently completed filming a starring role in M. Night Shyamalan's newest film *SUNDOWNING*. She is currently shooting the lead role in the new Australian series *HIDING*. Olivia is also a student at Presbyterian Ladies College (PLC) in Peppermint Grove, a riverside suburb of Perth Western Australia.

JESSICA HECHT (Sue Parris)

Jessica Hecht's most recent film work includes *Anesthesia* (dir. Tim Blake Nelson), *The Sisterhood of Night* (dir. Caryn Waechter) and *The English Teacher* (dir. Craig Zisk) with Julianne Moore and Greg Kinnear, which premiered at the 2013 Tribeca Film Festival. Other recent films include *The Magic of Belle Isle* (dir. Rob Reiner) with Morgan Freeman, for Magnolia Pictures, *J. Edgar* (dir. Clint Eastwood) for Warner Bros. and *Northern Borders* (dir. Jay Craven). Other film/partial list: *The Sitter* (dir. David Gordon Green), *Fair Game* (dir. Doug Liman); *Helena From the Wedding* (dir. Joe Infantolino), *Whatever Works* (dir. Woody Allen); *Dan in Real Life* (dir. Peter Hedges); *Sideways* (dir. Alexander Payne); *The Forgotten* (dir. Joe Ruben); *The Grey Zone* (dir. Tim Blake Nelson). Ms. Hecht's extensive television work includes recurring roles on *Breaking Bad*, *Bored to Death*, *Friends*, *ER* and memorable guest appearances on *Person of Interest*, *Elementary*, *Manhattan*, *The Good Wife*, *Law & Order: SVU*, *Nurse Jackie* and *Seinfeld*.

NEAL HUFF (Tom Parris)

Neal Huff's recent film credits include *Grand Budapest Hotel*, *Nasty Baby*, *Moonrise Kingdom*, *Meek's Cutoff*, *Why Stop Now?*, *Jack and Diane*, *Vanishing On 7th Street*, *Monogamy*, *Motherhood*, *Michael Clayton*, *Stephanie Daley*, *Bernard and Doris*, *The Good Shepherd*, *Dealbreakers*, *The Shovel*, *Hollywood Ending*, *Poster Boy*, *Happy Accidents*, *Big Daddy*, *Love Walked In*, and *The Wedding Banquet*. Upcoming: *Runoff*, *Wannabe*, *Spotlight*. Neal played Michael Steintorf, Chief of Staff to the Mayor of Baltimore on HBO's *The Wire*. Other television: *Power*, *John Adams* (HBO), *The Abolitionists* (PBS) recurring roles on *Fringe* (Fox), *Six Degrees* (ABC) and *Blue Bloods*, *Starved* (FX), *Law and Order* and *L&O: Criminal Intent*.

THE FILMMAKERS

CARYN WAECHTER (Director)

Caryn Waechter is a director and photographer based in New York City. She is a graduate of Columbia University's MFA film program where she concentrated in Directing. Once a classically trained dancer, Caryn compares her film work to a dance of images. Her first short film *BEAT*, shot guerilla-style on super 8mm in NYC underground clubs, marked her as a visionary with a sense of rhythm—mixing dark fantasies with cinema verite filmmaking. Her thesis film *GOD IS GOOD* has garnered a number of awards including the New Line Cinema Award for Best Director, Columbia University Faculty Selects, Kodak Film

Grant, Narrative Short Finalist at the IFP Market and Top Prize at the Chinese-American Film Festival where she was flown to China to talk about cultural diversity in American film. Caryn is also a main contributor to Ridley Scott and Kevin Macdonald's YouTube documentary LIFE IN A DAY, where her footage on one specific day was picked from 80,000 submissions and 4,500 hours. Thanks to the Internet and social media, Caryn is currently and attached to direct a multi-platform webseries and collaborating with YouTube celebrity Michelle Phan on a series to empower and inspire young ladies. Caryn also shoots and directs films in the underground EDM scene under a pseudonym.

MARILYN FU (Screenwriter)

Marilyn Fu received the William Goldman Screenwriting Fellowship from Columbia University and the Tribeca Film Festival's Creative Promise Award in Screenwriting for *The Sisterhood of Night*. She graduated from the University of Pennsylvania with a BA in English and Columbia University with an MFA in Screenwriting. She is a writer/reporter for LIFE Books, a research editor for T: The New York Times Style Magazine, and a member of the National Board of Review of Motion Pictures, for which she also moderates discussions with filmmakers, producers and actors.

STEVEN MILLHAUSER (Short Story)

Steven Millhauser is the author of numerous works of fiction, including *Martin Dressler*, which was awarded the Pulitzer Prize in 1997, and, most recently, *We Others: New and Selected Stories*, winner of the Story Prize and a finalist for the PEN/Faulkner Award. His work has been translated into seventeen languages, and his story "Eisenheim the Illusionist" was the basis of the 2006 film *The Illusionist*. He teaches at Skidmore College and lives in Saratoga Springs, New York.

LYDIA PILCHER (Producer)

Lydia Dean Pilcher has produced numerous award-winning independent feature films, including the Sony Pictures Classics release of the international co-production, *The Lunchbox*, directed by Ritesh Batra, and in 2014 was nominated for an Academy Award for *Cutie And the Boxer*. Lydia has produced over 30 feature films including ten movies in a long-standing collaboration with director Mira Nair (most recently *The Reluctant Fundamentalist*), and other films including *The Darjeeling Limited* directed by Wes Anderson and *You Don't Know Jack* directed by Barry Levinson. She is the founder and president of Cine Mosaic, one of New York's leading independent production companies and has forged relationships with a wide range of talent and business partners in the US, Europe, India, Turkey, Africa and the Middle East. She is headed to production this year with *Fela - Music is the Weapon*, a feature based on the life of Nigerian musician and political activist, Fela Kuti, and "*The Queen of Katwe*" to be directed by Mira Nair. Pilcher is a Chair of PGA Women's Impact Network, and is a Founder and Chair of PGA Green, an active committee since 2006 dedicated to supporting sustainability in the entertainment industry, and winner of the 2011 EMA Green Production Award. (www.cinemosaic.net and [@queendean](https://twitter.com/queendean))

ELIZABETH CUTHRELL (Producer)

Elizabeth Cuthrell is co-founder of Evenstar Films, an independent film and theater production company. Cuthrell executive produced *Vara a Blessing* (directed by Khyentse Norbu), which opened the 2013 Busan International Film Festival, and played festivals worldwide including the London BFI Film Festival, and the Tribeca Film Festival (winner, Best Online Feature). Cuthrell also produced Kelly Reichardt's film *Meek's Cutoff*, starring Michelle Williams, which was in competition at the Venice Film Festival (winner, Signis Ecumenical Award), as well as the Toronto, Sundance, and New York Film Festivals, and wrote and produced the award-winning film *Jesus' Son*, starring Billy Crudup, Samantha Morton, Dennis Hopper, Jack Black, and Holly Hunter. *Jesus' Son* was also in competition at the Venice Film Festival (winner, Little Golden Lion and Signis Ecumenical Awards), as well as the Telluride, Venice, New Directors New Films, and Toronto Film Festivals. Theater credits include the recent world premiere of *Slut*, the New York premiere of Denis Johnsons' *Shoppers Carried by Escalators into the Flames* (starring Will Patton and Michael Shannon), Roger Rees' one-man show *What You Will* at ACT in San Francisco, and Jonathan Cott's *Walt and Emily: Between the Rooms* at the Cherry Lane Theater. Cuthrell also wrote and produced (along with Mary-Louise Parker) a series of public service announcements called *Stop the Hate* for the Ad Council, which urged tolerance for Arab-Americans and people of color after the attacks of 9/11. For her work on *Stop the Hate*, Cuthrell was awarded the Courage Award, given by the Los Angeles County Human Relations Commission. Elizabeth attended the University of Hawaii and the University of Pennsylvania and received her MFA from NYU's Tisch School of the Arts. (www.evenstarfilms.com)

DAVID URRUTIA (Producer)

David Urrutia is co-founder of Evenstar Films. He executive produced *Vara A Blessing* (directed by Khyentse Norbu), produced Kelly Reichardt's award-winning film *Meek's Cutoff*, starring Michelle Williams, and wrote and produced *Jesus' Son*, starring Billy Crudup, Samantha Morton, Dennis Hopper, Jack Black, and Holly Hunter. Theatre credits include the 2013 world premiere of *Slut*, the New York premiere of Denis Johnson's *Shoppers Carried by Escalators into the Flames* (starring Will Patton and Michael Shannon), Roger Rees' one-man show *What You Will* at ACT in San Francisco, and Jonathan Cott's *Walt and Emily: Between the Rooms* at the Cherry Lane Theater. (www.evenstarfilms.com)

ZAK MULLIGAN (Director Of Photography)

Cinematographer Zak Mulligan started his career in New York after studying art and photography at Arizona State University. Mulligan's narrative feature *Obselidia* premiered at the 2010 Sundance Film Festival in the Dramatic Film Competition where he was honored with the Excellence in Cinematography award for his work. *Obselidia* also took home the Alfred B. Sloan award and was honored with two Independent Spirit Awards nominations. Mulligan's documentary *Open Heart* about Rheumatic heart disease in Africa was nominated for an Academy Award in 2013. *Open Heart* went on to premier on HBO and select theaters throughout the world. Other feature film work includes *Shiva and May* (Jessica Biel and Zosia Mamet, dir. Diane Bell), *Future Weather* (dir. Jenny Deller) which premiered at Tribeca Film Festival, *Blumenthal* (dir. Seth Fisher) and *I'm Not Me* (imnotmethemovie.com). Mulligan's extensive commercial client list includes Google, Rebook, Samsung, and American Express. Recently his work on the General Electric funded short documentary *Always A Fire* was featured on Vimeo's top 12 of 2012 staff picks. Mulligan has shot music videos for artists such as Passion Pit, Cults, Mute Math, Flying Lotus, and Woodhands (his video for "I Wasn't Made For Fighting" was an official selection of Slamdance 2009 and The 49th Annual Krakow Film Festival)

KAY LEE (Production Designer)

Kay Lee is an award-winning artist with over eight years of experience as a Production Designer, Art Director and Set Decorator on seventeen feature films. She graduated from Brown University with an honors degree in Visual and Urban Studies, where her work in sculpture and architecture won her the Ann Belsky Moranis Prize. Kay started her career as a fashion and technical designer for major apparel companies such as Ralph Lauren and The Gap, while also costume designing Off-Broadway theater shows. She then worked under renowned production designers David Snyder (*Blade Runner*) and Rob Pearson (*The Matador*). Her most recent Production Design credits include this year's Sundance sensation *Blue Caprice*, James Franco's *Black Dog*, *Red Dog*, and *The Sisterhood of Night*.

JENNA KAUTZKY (Costume Designer)

Costume designer Jenna Kautzky got her start as a figure skater designing and making ice skating costumes with her mother in her native Los Angeles. As a teen she moved into styling local rock bands before realizing this could be a career so she attended fashion design school while designing two films before graduating. Jenna has since worked and collaborated with amazing talents. Her love of music led her to style musicians such as Jack White, The White Stripes, The Dead Weather, Green Day, Aerosmith. She has also styled numerous advertisements and commercials like Reebok, Chevy Camaro, Macy's, Mazda. But her all time favorite is the telling of a great story with clothing in indie films such as the family drama, *Fireflies*, *In the Garden* with Julia Roberts, Willem Dafoe, and Ryan Reynolds, the quirky, *Hesher*, with Joseph Gordon Levitt and Natalie Portman, and the soon to be released teen drama *The Sisterhood of Night* with Georgie Henley, Kara Hayward, and Kal Penn.

AARON YANES (Editor)

Aaron Yanes has edited various films with director Barry Levinson, including *The Bay* and *You Don't Know Jack* (for which he received Emmy and ACE nominations), and the upcoming films *The Humbling* and *Rock the Kasbah*. He also edited Chris Zalla's Sundance Grand Jury Prize winner *Sangre de mi Sangre*, and James Toback's documentaries *Tyson* and *Seduced and Abandoned*. He is a member of MPEG and the American Cinema Editors.

LINDA COHEN (Music Supervisor)

Linda Cohen has music supervised over 50 films working with such directors as Ben Affleck, George Clooney, Jason Reitman, Michel Gondry, Paul Thomas Anderson, Spike Lee and Paul Weitz. Her upcoming films include Paul Thomas Anderson's "Inherent Vice" and "Cake" starring Jennifer Aniston. Her recent film credits include "If I Stay", the Oscar winning film "Argo" and "The Master", as well as "Admission", "Young Adult", "Being Flynn" and "Joyful Noise". She also music supervised the indie music

film "Nick & Norah's Infinite Playlist", "Bandslam", "The Secret Life Of Bees" and "American Splendor". Her work in television includes the upcoming ABC TV series "Manhattan Love Story" and HBO's "Saving My Tomorrow". Her recent work includes the Sundance Channel Series "Rectify", the AMC series "Hell On Wheels", the Starz series "Magic City", and numerous productions for HBO Family, among them the Award-winning "Classical Baby" series and "Goodnight Moon & Other Sleepytime Tales".

LAURA ROSENTHAL (Casting Director)

Laura Rosenthal has collaborated with some of today's most respected directors, producers and visual artists. In 2011 she received the Emmy Award for Best Casting of a Mini-Series for HBO's "*Mildred Pierce*". In 2008, she received Film Independent Spirit's inaugural Robert Altman Award (Best Ensemble Cast) for Todd Haynes' *I'm Not There*. Subsequently, she was inducted into the Academy of Motion Picture Arts & Sciences. Her other feature credits include *Kill Your Darlings*, *The Kids Are All Right*, *This Must Be The Place*, *Rampart*, *Wendy & Lucy*, *The Messenger*, *Chicago*, *Jesus' Son*, *Analyze This*, and *Far From Heaven*, as well as HBO's mini-series *Mildred Pierce*, starring Kate Winslet and the pilot for FX Television's *Rescue Me*. Most recently, she cast Oren Moverman's *Time Out of Mind*, starring Richard Gere, Theodore Melfi's *St. Vincent*, starring Bill Murray, Lynn Shelton's *Laggies*, starring Keira Knightley, and the HBO mini-series *Olive Kitteridge*, directed by Lisa Cholodenko and starring Frances McDormand.

THE CRYSTAL METHOD (Composer)

With twenty years under their belts, the iconic platinum-selling debut 1997's Vegas, two Grammy Award nominations in the category of "Best Dance/Electronic Album" for Legion Of Boom in 2005 and Divided By Night in 2009, as well as multiple compositions for film and television, Las Vegas natives (currently based in Los Angeles) The Crystal Method are still at the forefront of Electronic Music. As icons and leading influencers of the genre, their critically acclaimed, eponymous 5th studio album The Crystal Method was released January 2014. This year sees their star shining brighter than ever as they score the hit J.J. Abrams television series *Almost Human* and perform live in front of 40 million online viewers at the world championship finals of the League of Legends video game. They've rightfully earned a reputation not only as innovators in their genre, but also as "one of the best live dance acts on Earth" (Village Voice).

TOBIAS ENHUS (Composer)

Born just outside of Stockholm, by the time he was 18 Tobias had written and produced music for a number of commercials which appeared on Swedish television. After completing his degree course in Acoustics and Music Psychology at Lund University in Sweden, Enhus crossed the Atlantic and embarked upon a Dual Bachelor Degree program in Music Production and Music Synthesis at Berklee College of Music in Boston where he won the Peter Gabriel Award for Outstanding Music Production. From 2000 to 2006 Enhus worked at Hans Zimmer's Media Ventures in Los Angeles on a number of scores, providing not only his unique composition talents, but also sonic landscapes and sound design for films such as *Traffic*, *Black Hawk Down*, *The Mothman Prophecies*, and *Rendition*. Between 2007 and 2009, Enhus composed the entire scores and sound design for some of the biggest video games of the decade including *Spiderman* and *The Matrix*. Between video games, Tobias scored TV series for Showtime and BBC America and films for Disney and Universal including Disney/ESPN's first 3-D sports movie "X-Games 3D The Movie" with his friends The Crystal Method, which in turn led to his being commissioned to create a number of exclusive music libraries for America's leading sports TV network ESPN. After scoring 4 seasons for BBC Top Gear USA on History channel, Tobias teamed up with The Crystal Method to score 13 episodes of the network TV show "Almost Human", produced by JJ Abrams. Enhus, continues his pioneering sound work with his, KYMA Wormhole, currently the largest sound computer system in the world. A supercomputer and "mad scientist playground", purely dedicated to experimental sound and music design.

GALATAFILM

GalataFilm was founded by Taha Altayli, Mustafa Karahan and Muharrem Gülmez as part of a growing Turkish cinema industry. GalataFilm blends Turkish and universal cinema standards, setting a benchmark for both itself and the industry, in terms of not only creativity, but also business models and work principles. Commencing its journey in 2010 with the documentary "The Lost Songs of Anatolia," GalataFilm continued with "Will," a \$12 million feature film, directed by British director, Ellen Perry and starring Damien Lewis. "Ecotopia," a feature film written and directed by Yüksel Asku, was released in December 2011 and pulled in 520,000 admissions at the box office in Turkey and it won 4 major awards at the 23rd Ankara International Film Festival, including Best Film and Best Director.

<http://www.galatafilm.com/>

K5 (International Sales)

Film veterans Oliver Simon and Daniel Baur founded K5 International, the dynamic and growing worldwide sales, financing and production company, which has the unique capability to greenlight feature films in collaboration with K5 Media Capital and K5 Film. The company is based in Munich, London and Los Angeles.

K5 International's credits include *The Reluctant Fundamentalist*, directed by Mira Nair, starring Kate Hudson and Kiefer Sutherland, which opened the 2012 Venice Film Festival and received a Special Gala Screening at the 2012 Toronto International Film Festival; *Night Train to Lisbon* directed by Bille August with Jeremy Irons, Mélanie Laurent, Charlotte Rampling, Bruno Ganz and Christopher Lee premiered at the Berlinale 2013. The most recent addition is Neil LaBute's *Dirty Weekend*, starring Matthew Broderick and Alice Eve.

K5 International also has an impressive catalogue of non-fiction feature films to its name, including the Oscar® nominated *Cutie and The Boxer*; Sundance Audience Award winner *Buck*, and the acclaimed Harry Belafonte documentary *Sing Your Song*. The first film K5 International acquired was *The Visitor*, which earned Richard Jenkins an Oscar® Nomination for best actor in a leading role, and Sony Pictures' 2010 US-box office hit *Get Low*, starring Robert Duvall, Bill Murray and Sissy Spacek.

THE SISTERHOOD OF NIGHT

Directed By
Caryn Waechter

Screenplay By
Marilyn Fu

Based Upon The Short Story By
Steven Millhauser

Produced By
Lydia Dean Pilcher, p.g.a.
Elizabeth Cuthrell, p.g.a.

Executive Producers
David Urrutia
Steven Tuttleman
Taha Altayli

Co-Producers
Paula Bass
Marilyn Fu
Caryn Waechter
Muharrem Gulmez

Director of Photography
Zak Mulligan

Editor
Aaron Yanes, A.C.E.

Production Designer
Kay Lee

Costume Designer
Jenna Kautzky

Music By
The Crystal Method
& Tobias Enhus

Music Supervisor
Linda Cohen

Casting By
Laura Rosenthal
Jodi Angstreich
Maribeth Fox

CAST

Mary Warren	Georgie Henley
Emily Parris	Kara Hayward
Gordy Gambhir	Kal Penn
Rose Hall	Laura Fraser
Catherine Huang	Willa Cuthrell
Lavinia Hall	Olivia De Jonge
Sue Parris	Jessica Hecht
Tom Parris	Neal Huff
Principal Harvey	Gary Wilmes
Stanley Huang	Louis Changchien
Sarah Burnhardt	Morgan Turner
Linda Warren	Orlagh Cassidy
Travis Brody	Deema Aitken
Jeff Johns	Evan Kuzma
Hilda Meyer	Juliana Sass
Prime Crime Narrator	Jamie Effros
Lizzie Ward	Abby Jackman
Maria Cannito	Gabriella Gonzalez
Mr. Barry	Steven Millhauser
Grace Huang	Sonnie Brown
Miss Potter	La Tonya Borsay
Kandy Kane	Grace Gray
News Anchor	Matt Walton
Jennifer from New Mexico	Hannah Munson
Neil Warren	Jimmy Buff
Gong-Gong	David Chen
Henry Huang	Hudson Yang
Kingston Chronicle Reporter	Brian Berrebbi
Mrs. Olsen	Elizabeth Henry
Tara	Valentina Hurtado
Miriam	Olivia Bee
Noelle	Emily Vidler
Michelle	Emily Horowitz
Reagan	Lucia Legnini
Lindsey	Lily Autumn Page
Samantha	Alexandra Koenig
Tina	Kana Leonard
Maya	Lucy Friedberg
Radio Host	Birgit Huppuch
Radio Show Assistant	Nate Dern
High School Girl	Lindsay Andretta
Hilda's Dad	Wayne Pyle
Tina's Mom	Meg McQuillan
TV Reporter	Amy Lynn Stewart
Frank Hall	Andrew Garman
Pianist	Ethan Richman