



Presents

THE HUMANS

A film by Stephen Karam

108 mins, USA, 2021

Language: English

Distribution

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Synopsis

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Erik Blake has gathered three generations of his Pennsylvania family to celebrate Thanksgiving at his daughter's apartment in lower Manhattan.

As darkness falls outside and eerie things start to go bump in the night, the group's deepest fears are laid bare. The piercingly funny and haunting debut film from writer-director Stephen Karam, adapted from his Tony Award-winning play, *The Humans* explores the hidden dread of a family and the love that binds them together.

An interview with Stephen Karam

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Production Notes

Adapted and directed by Stephen Karam from his Tony Award-winning play of the same name, *The Humans* is a nuanced exploration of the hidden anxieties and fears of an American family and the love that binds them together. Two-time Pulitzer Prize finalist Karam once again returns to his central Pennsylvania roots, as he did in his acclaimed play *Sons of the Prophet*, this time shifting his focus from his father's Lebanese family to his mother's Irish Catholic clan. Elements of psychological thriller, domestic drama, horror and black comedy come together as a Thanksgiving dinner veers from festive celebration to family squabble to poignant confessionals in a deft exploration of the lurking economic, emotional, and existential fears of an unraveling American Dream.

The tight-knit Blake family, long-time residents of Scranton, Pennsylvania, gathers in New York City to celebrate the holiday in the shabby Chinatown apartment of youngest daughter Brigid (Beanie Feldstein) and her boyfriend Richard (Steven Yeun). Parents Erik (Richard Jenkins) and Deirdre (Jayne Houdyshell), grandmother Momo (June Squibb), and older daughter Aimee (Amy Schumer) share resentments, commiserate, laugh, and grieve as the evening together unearths uncomfortable, sometimes devastating truths. As the night wears on, eerie noises haunt the rundown building and the apartment's lights fail one by one as each of the Blakes lays bare their deepest fears and most humbling secrets.

In a clear-eyed film that refuses to settle comfortably into a single genre, Karam and cinematographer Lol Crawley present the relentless anxiety of the modern age with haunting visuals inspired by classic cinema and fine-art photography—all inside a meticulous recreation of a Manhattan prewar apartment by production designer David Gropman. A nervy, billowing score by composer Nico Muhly and sound design by supervising

sound editor Skip Lievsay weave seamlessly together to subtly underscore both the sense of creeping dread and the filmmaker's humor and compassion in this alternately hopeful and heartbreaking story.

How and why did you decide to bring *The Humans* to the screen?

STEPHEN KARAM: When I began writing the play, I was inspired by tropes from the horror and psychological thriller movie genres. Later, I had a gut feeling I couldn't shake that something I conceived originally for the stage could be rethought for a new medium and perhaps work better. That's never happened to me before. I thought film could better get at the soul—the blood and guts—of the story. But I knew it would require a reinvention. As scary as that was, it's also what was exciting. To accompany the screenplay I put together a booklet of probably 150 to 200 images, including hand-drawn floorplans—it was a “bible” walking through the entire look of the film. I figured I'd either get the chance to direct it...or get thrown off the project entirely.

What are some of the inspirations you drew from?

SK: I just love the horror genre, whether it's early Polanski or Wes Craven, but it was the films of Edward Yang, Rainer Werner Fassbinder and Krzysztof Kieślowski that really helped me put together a unique cinematic language for the film and create a visually oriented screenplay. Yang's work, *Yi Yi* in particular, helped me to write a story reaching for both the epic and the intimate. Fassbinder's film *Ali: Fear Eats the Soul* is that rare movie that holds a middle-aged woman with utter love for her complexities and without condescension. It reminds me of my character Deirdre, exquisitely played by Jayne Houdyshell. Kieślowski inspired the impulse for our shots to be very wide or

very close, and not a lot of in between. Also *The Humans*, like a lot of Kieślowski's work, sits in a world where the possibility of both the ordinary and the numinous hang in the air. All of these things come together as we follow the private life of a family, watching people spill in and out of the frame, seeing people through doorways, half-hearing conversations.

The film takes place almost entirely in Brigid and Richard's apartment, which is labyrinthine and disorienting. The framing of the shots is very specific and contributes to an atmosphere of both claustrophobia and intimacy. There's a lot of complicated business going on—cooking, eating, fiddling with the lights or cleaning—that is presented both front and center and in the background. Why did you choose to stage it that way, and what are the challenges of doing that?

SK: I was always thinking about the maze of the kind of pre-war apartments that I have lived in my entire New York life. A lot of the opening shots were done with an 18mm lens, which conjures something epic from this very mundane image of a person in an empty apartment, like Roman ruins from the specific angle we're hiding behind.

Our director of photography Lol Crawley was a magnificent collaborator. The story takes place in just a handful of hours and goes from day to night, so Lol's obsession with and attention to light helped shape the passage of time. We made telling the story via images a priority. Most scenes were rehearsed meticulously to include foreground, center and background action—observing the family and behavior from unexpected angles, allowing for half-seen moments—I got very preoccupied with notions about the uncanny and how you can subtly make all the familiar things from family dramas feel

a bit strange, unfamiliar and sometimes a little unsettling or scary. Sometimes the gesture is so subtle I hope the audience is unsure why they're feeling a kind of quiet dread about something that seems quite ordinary. The story is so much about the unspoken anxieties of this group of people; visuals could communicate so much without dialogue.

The other priority was to create distance at the start, to start the film as voyeur of the family and by the time we've come to know them well at the pig smash, we're literally closer, we're 'sitting' at the table with them.

The talent pool in this film runs deep and is extremely diverse in terms of experience. Richard Jenkins, Jayne Houdyshell and June Squibb are award-winning veteran actors, Beanie Feldstein and Steven Yeun are up-and-comers and Amy Schumer is probably still best known as a stand-up comic. Could you talk a little bit about casting in general and specifically what qualities each actor brought to their role?

SK: I don't quite know where to start because they were all so extraordinary. Given the way I wanted to shoot *The Humans* I knew that it would be essential to have actors who were great listeners and great ensemble players. Everybody in the film is a star in their own right, and yet something about the enterprise and the story attracted the kind of actors who understood the importance of the ensemble.

I knew Jayne Houdyshell would be extraordinary because she played this role on Broadway. But I was not prepared for how fully she would reinvestigate her entire character to ensure every beat was truthful, and part of that exploration meant creating a new history with her new family. I only knew Richard

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Jenkins through his work, so I had no idea how much the story would resonate with him personally. I had to say very little to him about who Erik was. Richard is Midwestern, as is Jayne. They knew this family as well as I did. Their own family experience brought out all those shadings and knowledge and love of the complexities of these characters. Both he and Jayne play them with a total lack of condescension, and with real love for these deeply flawed and special people. I not only love them the way I love my parents, but I couldn't believe they were so generous to each other. There's something really remarkable about their chemistry.

Anyone who didn't already know that Steven Yeun is a brilliant actor will know it now. I watched him in *Burning* and realized he has no limits, he can pretty much do anything. Amy and Beanie were remarkable at building their own relationship as sisters, making that history authentic. There were moments in rehearsal I couldn't believe they didn't grow up knowing each other. Amy, Beanie, and Steven didn't just show up for their featured moments, but in scenes where they were more in the background, like when the sisters are washing dishes while Steven and Richard were foregrounded at the table, or Steven incessantly checking on a turkey in the background while Jayne sits at the table discussing work woes—this group of actors were completely present for each other. And June just blew us all away. It's hard to even put into words what it is like to work with somebody who's had such a range of experiences and is still coming to the table with wonder and joy and a desire to build something.

Each of these six actors are not just capable of giving great performances, but they show up for their scene partners. And that's a kind of generosity that doesn't always exist with great performances.

Because of the limited space and physicality of the situation, the editing had to provide some of the pacing. What kind of conversations did you have with the editor about that?

SK: Our editor, Nick Houy, is a great collaborator with brilliant instincts. He was my partner in crime throughout the whole process. We had so few days—I think 28—on the stage. Having to move quickly meant that Nick and I were in constant conversation. I had laid out the film pretty explicitly in my bible, so he was able to assemble it by referring to that. I could pop in during shooting or at the end of the week to see where I might be off or where an idea could be improved. I was able to see where my instincts were paying off as we went along. He was an utter genius at taking it even further, without fear and with confidence.

The sound design is also essential to the atmosphere, and I was wondering what the idea behind it was and how those eerie sounds are created?

SK: Someone could easily look at this movie and think it is a very quiet movie, so there's not a lot going on sound-wise. Instead, Skip Lievsay, who was our supervising sound editor, understood that I was obsessed with the quality of the sounds and the vibrations, as well as bringing in original musical by Nico Muhly. Sometimes you won't even know it's music; it seems connected to the vibrations of the pipe that's coming from the radiator. I was interested in sounds like the hum of a refrigerator, how the noises are connected and what that blend would sound like. Skip went to his home and recorded the squeak on an old wooden floor. Having lived in these pre-war apartments, the variations on the theme of a wooden floor squeaking are essential to me. The movie is not interested in Halloween horror floor creaking; it's interested in the real thing.

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David Gropman, our production designer, had the Herculean task of creating a detailed, perplexing-yet-architecturally accurate small space that holds 99% of the action. His work speaks for itself, it's familiar and unfamiliar, grotesque and graceful, between the layers and layers of paint, the very real antique doors, tub and appliances brought in, faded wallpaper hidden behind forgotten furniture—David discerned the apartment wasn't just the seventh character. His attention to detail was thrilling, every water stain or splotch of rust you see is based on a real one found in an actual NYC pre-war apartment.

You started writing this piece in 2007 and yet the sense of dread in it feels very much of this moment. What were you thinking about when you wrote it, and how is that different now?

SK: The story was born out of my fear and anxieties surrounding the financial crisis in 2007. I was in the middle of what was my fourth or fifth day job, which I would end up staying at for almost seven years. Like much of the country, I did not have a safety net, nor did many people I love from back home. I'm always trying to make art out of what is happening in my own life, questions I can't answer, and at the time I had this real dread around what would happen if I lost my income, if I lost my health insurance. People I loved very much from back in Pennsylvania had similar struggles, some who'd been at the same job for 40 years and were still unable to retire with any sense of security.

The play premiered in Chicago in 2014 and went to Broadway in 2016, and some responses have been constant. Although the story is about a specific white working class family from Pennsylvania—it's been fascinating to see how the deep specificity of one family can allow for some degree of universality. My favorite response has been the number of

people from different backgrounds who've told me Jayne Houdyshell is 'their mom'. At the same time, the story allows for shifting meanings in shifting times. The family's financial struggles seem to resonate to any people from a certain economic class that have been overlooked. By the time we reached Broadway, seeing a middle-aged man in crisis literally walk off into the dark and disappear had a new resonance. Some viewed the story through a political lens, a response to Trump's election, when in fact it was written long before I knew he'd run. The play is not interested in that kind of literal political rhetoric. That kind of talky political discourse onscreen doesn't appeal to me, because with politics someone has to win. I love art because it just has to tell the truth. The story of a family and its fears stay relevant because they don't have to be or mean one thing only. My own favorite stories hold conflicting ideas together at the same time without collapsing.

What kinds of conversations do you hope *The Humans* will spark in audiences?

SK: Stories about fear are popular because we like to sort of creep into someone else's basement and look at things other people are struggling to deal with. I think that becomes a gateway to recognize and work through your own anxiety. There's something about looking at a family that is not your own that stirs up a lot in people. Even if you don't have a traditional family and your holidays are spent in untraditional ways, there's something beautiful there. I think if I've done my job and the story tells the truth about these people, it will allow them to have conversations about the people in their own lives and the kinds of deep, scary, imperfect love that is reverberating around their own dinner tables, whether historically or in the present moment.

On some level, that can make people feel less alone. On some level when you're not telling a story about a group of people

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solely to celebrate them or to lift them up as the example of how to be a family, you leave a lot of room for people to process their own joys and terrors and highs and lows, their own ideas about what love looks like.

And sometimes it could be those political discussions. That can be a reminder that finding the political via the personal is not just viable, but perhaps in some ways a more enduring way to do it. You don't have to write something about Hillary Clinton or Trumpism. You can say more just by showing real people and their lives, their imperfect lives. For better or worse, I think there's something beautiful about not needing to name what it is people need to feel about this family, but just hope that the discussions do happen. It's been really fascinating to see the same story hold so many different meanings for so many different kinds of people. The process of sharing this family with the world has made me personally feel less alone and more connected. And I would hope that the story also has that effect on some other people as well.

The Cast

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Richard Jenkins

Academy Award-nominated Richard Jenkins is one of the most in-demand character actors in Hollywood, having made 80 films. Upcoming, Jenkins stars in Stephen Karam's adaption of the one-act Broadway play, *The Humans*, which co-stars Jayne Houdyshell, Beanie Feldstein, Amy Schumer, Steven Yeun and June Squibb. Set inside a pre-war duplex in downtown Manhattan, the film follows the course of an evening in which a family gathers to celebrate Thanksgiving. As darkness falls outside the crumbling building, mysterious things start to go bump in the night and family tensions reach a boiling point. A24 is releasing the film Fall 2021.

Additionally, Jenkins will be seen reteaming with Guillermo Del Toro's *Nightmare Alley*, alongside Bradley Cooper, Cate Blanchett, Willem Dafoe, Toni Collette, Ron Perlman and Rooney Mara. The psychological thriller follow a corrupt con-man who teams up with a female psychiatrist to trick people into giving them money. Searchlight Pictures is set to release the film December 3, 2021.

He is currently in production on Netflix's limited series "Monster: The Jeffrey Dahmer Story" co-created by Ryan Murphy and Ian Brennan. Monster chronicles the story of one of America's most notorious serial killers, largely told from the point of view of Dahmer's victims, and dives deeply into the police incompetence that allowed the Wisconsin native to go on a multiyear killing spree.

Recently, Jenkins was seen in Guillermo del Toro's *The Shape of Water*, for which he received an Oscar, Golden Globe, Screen Actors Guild and Critics Choice Award nominations for Best Supporting Actor.

His notable film credits include *The Visitor*, for which he received an Oscar nomination for Best Actor, *Bone Tomahawk*, *Cabin in the Woods*, *Step Brothers*, *Eat Pray Love*, *Killing Me Softly*, *Jack Reacher*, *The Company You Keep*, *Flirting With Disaster*, *The Witches of Eastwick*, *North Country*, *Burn After Reading*, *There's Something About Mary*, *Random Hearts* as well as *The Man Who Wasn't There*.

Jenkins has also starred in acclaimed TV shows including "Berlin Station," "Olive Kitteridge," for which he received an Emmy Award for Outstanding Actor in a Limited Series, and "Six Feet Under."

The Cast

Jayne Houdyshell

Jayne Houdyshell began her acting career performing a wide range of plays both classical and modern in regional theaters across the country. For the past 20 years Jayne's work has been centered in New York City working both off and on Broadway; as well as in film and television. Broadway performances have garnered Jayne two Drama Desk Awards, a Theatre World Award, and four Tony nominations. In 2016 she won the Tony Award for Best Featured Actress in a Play for her work as Deirdre Blake in *The Humans*. In addition, she has won two Obie Awards, for her work off-Broadway. This upcoming season will find her once again on Broadway starring in *The Music Man* alongside Hugh Jackman and Sutton Foster. Television credits include "The Good Fight," "Evil," "Law and Order SVU," "Blue Bloods" and "Only Murders in the Building." Jayne reprised her the role of Deirdre Blake in Stephen Karam's feature of *The Humans*. Other film credits include Hannah in Greta Gerwig's *Little Women*, *The Chaperone*, *Downsizing*, *Morning Glory*, *Everybody's Fine*, *Trust The Man*, and *Garden State*.

Amy Schumer

Amy Schumer is an Emmy-winning and Golden Globe-nominated standup comedian, actress, writer, producer and director. Schumer is the creator, star, writer and executive producer of the award winning "Inside Amy Schumer," the popular Comedy Central television series, which premiered in April 2013 to the network's highest season premiere ratings of that year. "Inside Amy Schumer" won the 2015 Writers Guild Award for Best Comedy/Variety Sketch series. In 2015, the show was honored with the first-ever Primetime Emmy Award for Outstanding Sketch Variety Series. Schumer was also nominated for Outstanding Directing for a Variety Series and Outstanding Writing for a Variety Series. Schumer received honors for Individual Achievement in Comedy and Outstanding Achievement in Comedy from the Television Critics Association in 2015. Additionally, she was awarded the 2015 Critics' Choice Television Award for Best Actress in a Comedy Series. Among the show's many accolades, it also received the prestigious Peabody Award in 2014. In 2019, she was nominated for an Emmy in the Outstanding Writing For A Variety Special category for her comedy special "Amy Schumer Growing."

Schumer's Universal Pictures film *Trainwreck* (2015), dominated the worldwide box office as the hit summer comedy. She won the Critics' Choice Award for

Amy Schumer (cont.)

Best Actress in a Comedy and was nominated for a Writers' Guild Award in the category of Original Screenplay. That same year, the British Academy of Film and Television (BAFTA) honored Schumer with The Charlie Chaplin Britannia Award for Excellence in Comedy. Schumer's latest one-hour Comedy special titled "The Leather Special" is currently streaming on Netflix. The special earned her a nomination for Outstanding Directorial Achievement in a Variety Special. Her one-hour HBO comedy special, "Amy Schumer: Live at the Apollo" directed by Chris Rock, premiered on October 17, 2015, and was HBO's most watched Saturday night comedy special debut since December 2009.

In 2016, She was nominated for a Tony for her role in Steve Martin's "Meteor Shower." In 2017, Schumer starred alongside Goldie Hawn in the mother-daughter comedy *Snatched*, which she also produced. That same year, Schumer was seen in Jason Hall's drama *Thank You For Your Service*.

Schumer's first book, The New York Times bestseller *The Girl with The Lower Back Tattoo*, earned her a 2017 Grammy Award nomination for Best Spoken Word Album and was released in paperback in August 2017.

In 2018, Schumer starred and produced the STX comedy, *I Feel Pretty*, released that April. Often touring theaters and arenas all over the world, Schumer is the only female comic to headline Madison Square Garden. She is a proud founding member of Time's Up. Her podcast, "Amy Schumer Presents: 3 Girls, 1 Keith" premiered its fifth season on Spotify in March 2020.

In July 2020, Schumer's three-part documentary series, "Expecting Amy" premiered on HBO Max. The docuseries takes viewers behind-the-scenes as Amy battles through an extraordinarily difficult pregnancy, while documenting the formation of her latest comedy special. She also premiered the second season of her cooking show, "Amy Schumer Learns to Cook," with her husband Chris Fischer who is an award-winning chef on the Food Network in August 2020.

Up next, Schumer will star in Stephen Karam's *The Humans*, which is set to make its world premiere at the 2021 Toronto International Film Festival. Also upcoming for Schumer is "Life and Beth", a comedy series via Hulu which Schumer will star in, write, direct and executive produce, and "Amy Learns Too...", and unscripted series for HBO Max; release dates forthcoming.

The Cast

Beanie Feldstein

Actress and vocalist Beanie Feldstein is quickly making a name for herself as one of Hollywood's most talented performers.

Upcoming, Feldstein will star in and produce Ryan Murphy's highly anticipated limited series "Impeachment: American Crime Story." The series will examine the national crisis that led to the first impeachment of a U.S. President in over a century through the eyes of the women at the center of the events: Monica Lewinsky (Feldstein), Linda Tripp (Sarah Paulson), and Paula Jones (Annaleigh Ashford). The ten-episode series will premiere on FX on September 7, 2021.

Following, she will be seen in *The Humans*, A24's film adaptation of Stephen Karam's four-time Tony Award-winning play of the same name. Feldstein will star opposite Jayne Houdyshell, Richard Jenkins, Amy Schumer and Steven Yeun. She will also lend her voice to the titular 'Harriet' in AppleTV+'s upcoming animated series "Harriet the Spy," alongside Jane Lynch and Lacey Chabert.

She is currently filming Richard Linklater's screen adaptation of the beloved George Furth-Stephen Sondheim 1981 musical *Merrily We Roll Along*, which will continue filming over the course of the next 20 years.

In 2019, Feldstein starred in Olivia Wilde's critically acclaimed comedy *Booksmart* opposite Kaitlyn Dever. The film made its world premiere at the 2019 SXSW Film Festival, where it was nominated for the Audience Award. Feldstein's performance earned her a 2020 Golden Globe Award nomination for Best Performance by an Actress in a Motion Picture: Musical or Comedy, as well as the Virtuoso Award at the 2020 Santa Barbara International Film Festival.

Prior, Feldstein starred in Greta Gerwig's Academy Award-nominated coming-of-age comedy *Lady Bird*, opposite Saoirse Ronan and Laurie Metcalf. The film made its world premiere at the 2017 Telluride Film Festival and later screened at the 2017 Toronto International Film Festival. The film received massive critical acclaim and won the 2018 Golden Globe Award for Best Motion Picture: Musical or Comedy. It was also awarded the 2018 AFI Award for Movie of the Year and named one of the National Board of Review's Top Ten Films of 2017. The film was also nominated for a plethora of awards including the 2018 Academy Award for Best Motion Picture, the 2018 Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture, the 2018 Film Independent Spirit Award for Best Feature and the 2018 Critic's Choice Awards for Best Comedy and Best Acting Ensemble.

The Cast

Beanie Feldstein (cont.)

In 2016, Feldstein made her feature film debut in Universal's *Neighbors 2: Sorority Rising*, alongside Seth Rogen, Zac Efron, Rose Byrne and Chloe Grace Moretz. Her additional film credits include IFC Films' *How to Build a Girl*, which premiered at the 2019 Toronto International Film Festival, where it won the FIPRESCI Prize, and Whitney Cummings's *The Female Brain* opposite Sofia Vergara, Cecily Strong and James Marsden.

Feldstein's television credits include Shonda Rhimes's "Grey's Anatomy," "The Simpsons," Jemaine Clement and Taika Waititi's Emmy-nominated comedy series "What We Do In The Shadows," NBC's critically acclaimed "Will & Grace" reboot and Jenji Kohan's "Orange is the New Black."

On the stage, Feldstein made her Broadway debut in 2017 as 'Minnie Fay' in the Bette Midler-led production *Hello, Dolly!* at the Shubert Theatre.

Steven Yeun

Academy Award nominated Actor and producer Steven Yeun has amassed an impressive resume of diverse roles.

He was most recently seen starring in Lee Isaac Chung's Oscar nominated film *Minari* for A24, on which he also served as an Executive Producer. For his portrayal of 'Jacob,' Yeun received Academy Award, Screen Actors Guild, Critics Choice and Independent Spirit Award nominations. Following its premiere at the 2020 Sundance Film Festival, where it won both the Grand Jury and Audience Awards, the film continued to receive critical acclaim garnering 6 Oscar nominations, and a win for Yuh-Jung Youn in the category of Best Performance by an Actress in a Supporting Role.

Upcoming, Yeun will star alongside Richard Jenkins, Beanie Feldstein, and Amy Schumer in the A24 drama *The Humans*. Based on the four-time Tony Award winning play, the film is set at Thanksgiving and follows the Blake family in their run-down Manhattan apartment as they argue and deal with aging family members, illnesses, economic woes and frustrations over religion. Later this year, Yeun will star and Executive Produce a 10-episode dramedy, "Beef," alongside Ali Wong for Netflix and A24.

In 2020, Yeun signed a first-look television deal with Amazon Studios to develop and produce series exclusively for Amazon Prime Video. He currently lends his voice to Amazon Studio's animated series "Invincible," an adaptation of the comic

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Steven Yeun (cont.)

by "The Walking Dead" creator Robert Kirkman. The series has been picked up for 2 subsequent seasons.

In 2017, he starred in Chang-Dong Lee's critically acclaimed film *Burning*, an adaptation of Haruki Murakami's short story, "Barn Burning." For his performance, Yeun received Best Supporting Actor recognition from the Los Angeles Film Critics Association, among other critics groups nationally.

Yeun is perhaps best known for his role of 'Glenn Rhee' on AMC's "The Walking Dead." He originated and developed 'Rhee' into a pivotal character from the series' first episode and made him a favorite of both fans and critics alike for seven seasons. His additional television credits include Jordan Peele's reboot of "The Twilight Zone," "Drunk History" and "The Big Bang Theory."

Additional film credits include Boots Riley's critically acclaimed comedy *Sorry To Bother You* opposite Lakeith Stanfield; Bong Joon Ho's *Okja* alongside Tilda Swinton, Jake Gyllenhaal, and Paul Dano; Joe Lynch's independent film *Mayhem*; and Mike Cahill's independent Sci-Fi drama *I Origins*. Yeun is also featured in multiple animated projects, including Dreamwork's *The Star*, Netflix's *Tuca & Bertie*, *Voltron*, and *Stretch Armstrong*, Guillermo del Toro's *Trollhunters* and the spinoff *3 Below*.

June Squibb

June Squibb is best known for her supporting role in Alexander Payne's "*Nebraska*, which earned her critical claim and numerous award nominations including best supporting actress for the Golden Globe, SAG/AFTRA, Critics Choice, Independent Spirit and Academy Award. June's recent film appearances include *Palmer* and Adam Sandler's *Hubie Halloween*. Her other films include an appearance in director Payne's *About Schmidt* as Jack Nicholson's wife Helen, *Table 19*, *Love the Coopers*, *Amanda and Jack Go Glamping*, and *A Country Called Home*. Her most recent TV appearances were recurring roles on "Shameless", "Good Girls", "Getting On" and "Girls". Her recent guest appearances include "The Good Doctor", "Room 104", "Grey's Anatomy", "The Big Bang Theory", and "Modern Family". June was also a regular on Robert Smigel's "Jack and Triumph", a sitcom with Triumph the Wonder Dog and Jack MacBrayer. On Broadway, June was Electra, the electrifying stripper in *Gypsy* with Ethel Merman. She was also on Broadway in *Happy Time*, *Gorey Stories*, and *Sacrilege*.

The Crew

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Stephen Karam

Writer-Director

Stephen Karam is the Tony Award-winning author of *The Humans*, *Sons of the Prophet* and *Speech & Debate*. A two-time Pulitzer Prize finalist, other recent honors include two Drama Critics Circle Awards for Best Play, an OBIE, and the inaugural Horton Foote and Sam Norkin Drama Desk Awards. Stephen's screenplay adaptation of Chekhov's *The Seagull* (with Annette Bening, Saoirse Ronan and Elisabeth Moss) was released by Sony Picture Classics. Teaching: MFA program at The New School and mentor for TDF's *The Wendy Project*. He is a graduate of Brown University and grew up in Scranton, PA.

Lol Crawley

Director of Photography

British cinematographer Lol Crawley BSC is regarded highly in the world of cinema, television and music video.

His previous credits include notable films such as Andrew Haigh's *45 Years*, Justin Chadwick's *Mandela: The Long Walk to Freedom* and Brady Corbet's *The Childhood of a Leader*. He also collaborated Corbet on his 2018 feature *Vox Lux* starring Natalie Portman, which premiered at the 75th Venice International Film Festival.

Lol has also worked on numerous television shows including Season 1 of "The OA" directed by Zal Batmanglij and "Black Mirror: Crocodile" directed by John Hillcoat.

Most recently, Lol shot *The Humans* directed by Stephen Karam for A24, which is included in this year's Official Selection at the Toronto Film Festival. He also lensed Antonio Campos' Netflix feature *The Devil All The Time* and *The Secret Garden* directed by Marc Munden for Heyday Films & Studio Canal.

The Crew

David Gropman

Production Designer

David Gropman is currently designing the upcoming Showtime series "Ripley," directed by Steven Zaillian.

He also has recently received his 7th Art Directors Guild Award nomination for his work on the limited series "Catch-22." Previous nominations include Denzel Washington's *Fences*, John Wells' *August: Osage County* and John Patrick Shanley's *Doubt*, and Lasse Halstrom's *The Shipping News*. He designed the critically-acclaimed *Life Of Pi* directed by Ang Lee, for which he won an ADG Award and Oscar and BAFTA nominations. Through his frequent collaborations with director Lasse Hallstrom, he garnered a BAFTA nomination and ADG Award for *Chocolat* starring Johnny Depp and an Academy Award nomination on *The Cider House Rules*. Additional credits include John Wells' *Burnt*, Ang Lee's *Taking Woodstock* and Noah Baumbach's pilot for "The Corrections" on HBO among others.

Nick Houy

Editor

Bio forthcoming.

The Crew

Ann Roth

Costume Designer

Ann Roth is a Tony Award-winning costume designer with over 100 Broadway and feature film design credits. Select design credits include the original Broadway productions of *The Odd Couple*, *Purlie*, *Seesaw*, *The Best Little Whorehouse in Texas*, *They're Playing Our Song*, *Hurlyburly*, *The House of Blue Leaves*, *The Book of Mormon*, and *The Nance* (Tony Award). Additional theatre includes *The Iceman Cometh*, *Carousel*, Edward Albee's *Three Tall Women*, *The Front Page*, *Shuffle Along*, Edward Albee's *A Delicate Balance*, *This Is Our Youth*, and *A Raisin in the Sun*. Film credits include *The English Patient* (Academy Award), *The Post*, *Julie & Julia*, *The Reader*, *Doubt*, *Mamma Mia!*, *Cold Mountain*, *The Hours*, *The Talented Mr. Ripley*, *The Birdcage*, *Klute*, *Working Girl*, *Silkwood*, *9 to 5*, *Hair*, and *Midnight Cowboy*. Roth was inducted into the Theater Hall of Fame in 2011.

Nico Muhly

Composer

Nico Muhly, born in 1981, is an American composer who writes orchestral music, works for the stage, chamber music and sacred music.

He's received commissions from The Metropolitan Opera: *Two Boys*, (2011) and *Marnie* (2018); Carnegie Hall, the Los Angeles Philharmonic, The Australian Chamber Orchestra, the Tallis Scholars, and King's College Cambridge, among others. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator. An avid collaborator, he has worked with choreographers Benjamin Millepied at the Paris Opéra Ballet, Bobbi Jene Smith at the Juilliard School, Justin Peck and Kyle Abraham at New York City Ballet; artists Sufjan Stevens, The National, Teitur, Anohni, James Blake and Paul Simon. His work for film includes scores for *The Reader* (2008) and *Kill Your Darlings* (2013), and the BBC adaptation of *Howards End* (2017). Recordings of his works have been released by Decca and Nonesuch, and he is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).

His name is pronounced ['ni:ko] ['mju:li].

Credits

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Credits

Crew

Written for the screen and directed by	Stephen Karam
Based on the play by	Stephen Karam
Produced by	Louise Lovegrove Stephen Karam
Director of Photography	Lol Crawley, B.S.C.
Production Designer	David Gropman
Edited by	Nick Houy, A.C.E.
Casting by	Ellen Chenoweth
Costume Design by	Ann Roth

Credits

Cast

Erik Blake

Richard Jenkins

Deirdre Blake

Jayne Houdyshell

Aimee Blake

Amy Schumer

Brigid Blake

Beanie Feldstein

Richard

Steven Yeun

Momo

June Squibb