



GIVE ME LIBERTY



DIRECTED BY KIRILL MIKHANOVSKY

111' min / USA / 2019 / Ratio 1.85 / Sound Dolby 5.1

Written by: Kirill Mikhanovsky, Alice Austen

Starring: Chris Galust, Lauren "Lolo" Spencer, Maksim Stoyanov

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SYNOPSIS:

Vic, a hapless young Russian American, drives a handicapped transport in Milwaukee where he shares an apartment with his grandfather. Already late on a day when street protests break out, Vic reluctantly agrees to ferry his grandfather and a dozen elderly Russians to a funeral, but they're distressed when he stops first in a predominantly African American neighborhood to pick up Tracy, a black woman with ALS. On the verge of being fired, Vic's day goes from bad to worse.

A CONVERSATION WITH DIRECTOR KIRILL MIKHANOVSKY

Which came first, the story or the characters?

First was the job I had driving a medical transport van back in the '90s, which was one of the first jobs that I had in this country. I thought about making a movie back in 2006, but was discouraged a little bit by the fact that what I was actually interested in was gone, and I was not interested in making a period piece. Then in 2013, I believe, at that time I was working with Alice [*Austen, writer/producer*] on another script. The city of Milwaukee was very inspiring and so I thought of making a smaller film in Milwaukee. I proposed it to Alice. That [*medical transport driver*] job had a lot of hilarious, touching, wonderful, moving stories. And that was the starting point. From there, a fictitious script was born, taking place over the course of I believe seven to eight days, with a wild slew of hilarious characters, combining comedy and investigation—almost like a detective story and love story and road movie with the main character driving the van, etc.—but some revisions later it became a day-in-the-life of this character Vic.

Even though you do have some professional actors in the mix, you also cast many non-professionals. Where and how did you find all of this incredible talent?

What's very important, in the very beginning of this process—I don't remember how it came about exactly—we knew we wanted very much to work with non-actors. On my first feature film [*Sonhos de Peixe*], I worked with non-actors in a small Brazilian fisherman's village, and I knew from the very beginning that I would be writing that film for the people from that place. For me, it was a very successful experience. I really enjoyed working with them.

With the kind of story we wanted to tell [*with Give Me Liberty*], we knew that we would benefit from having non-actors. Because the central character was a driver in Milwaukee who would be driving around a number of people with disabilities or people from just different walks of life, we just didn't imagine at the time how we would gather the right professional talent from all over the nation, given our resources and given our task. So that was decided from the outset. It's probably easier to write characters than to find them sometimes, so we were very excited at

the end of the writing process. But when we looked at the characters, we understood that we had quite a task before us, because we needed to find extremely gifted people to portray these characters. Where were we going to look for them? We really didn't know where to begin! In Milwaukee, we had obviously limited resources. Really, it was quite a daunting task.

Alice is a successful playwright affiliated with the Goodman Theatre and Steppenwolf. She got in touch with someone in Chicago who referred us to an agency in Los Angeles, and almost instantly we found Lauren "Lolo" Spencer, who ended up portraying Tracy. We were absolutely blessed with her. That's how that came about. Lolo portrays a character with a disability, and she does have a disability. We wanted to work with people who were not playing people with disabilities. We wanted to work with people who actually have disabilities, because we wanted to honor that side of life in this project in a way that was authentic. We felt very strongly about that.

For Victor, the main character, we had an eight-month long odyssey. A couple of years ago, we had a number of partners that were not a good fit for the project at the time, and someone proposed we try this one actor who almost looks like a real guy, like a non-actor walking in from the street, but he couldn't do it, and then one thing led to another and before we knew it we were interviewing every living English-speaking actor on the planet between the ages of 18 and 30. I mean, we went through the whole cast of *Dunkirk*, it was insane! Then we looked around and thought to ourselves, "How did we get here? Didn't we plan to work with a non-actor?" And luckily, luckily—we went so far as to propose the role to a couple of people, actors with faces and names—but luckily, thank God, for some reason things were turned down. They didn't happen because, I don't know, they were changing agencies or on the verge of "breaking out" and their agents advised them against doing a small movie in Milwaukee, etc. We just got lucky, my God, it's just like the hand of God.

And so, eight months into the search, that's when we had the chance of turning to Jen Venditti for help, who did a five-week search in the streets of New York. Jen ran into a young man in this baker's shop in Brooklyn, who turned out to be quite interesting, and we met with him. He'd never had any training, but he ended up doing this role [*Chris Galust*]. We planned originally to give him two months to break in and drive the van and just live with some grandpa in Milwaukee and become this person. We ended up having only ten days [*of prep*] with him. The experience was quite brutal for him, because not only did we throw this little kid in the water, we expected him to swim faster than anyone else.

Each role is more complex than the other. But the role of Dima? He's basically a fighter with a one-million-dollar smile, who walks into the room and just charms everyone. He has the physique of a boxer, boxer charisma, all the qualities of a person who would charm every member of the audience within five minutes. And being from a Russian, or Soviet, background. We just didn't know where to turn.

All of a sudden, we were receiving headshots of metrosexuals from New York who just wanted to look tough with a three-day stubble but nothing else to show for themselves other than clearly going to the gym every day and mixing it with yoga. We realized we were never going to find this person. It was just impossible!

Until one day, a friend of ours, a casting director from Moscow, showed us this guy [*Max Stoianov*]. We saw his photo, we saw this smile, and before we even saw his videos we knew he was the guy. Incredible. His story is absolutely unbelievable. He is perfect. He possesses this animal charisma that translates into any culture, at least known to me. He is formidable physically. He is capable of working non-stop. I mean, it was a gift. It was basically love at first sight. I don't want to just say we were lucky, but, yes, we were, because I don't treat luck lightly. I think luck is a very particular energy that accompanies one. And in that sense, yes, of course, we were blessed, and that was another sign that the project was on the right track. And we really treasure it. We respect it. We understand that it's a blessing and we're trying to honor it with hard work.

It's so refreshing to see a movie set in an American city that isn't Atlanta or Louisiana, or whichever state is currently offering the best tax incentives. In your four-year journey to get the movie made, was there ever a point in which forces were trying to talk you out of shooting in Milwaukee?

We stuck to our guns. We stuck to Milwaukee to a fault. Basically, it was inspired by Milwaukee—the original stories and the place—so we really believed in making it in Milwaukee and only there. Sometime later, about two-and-a-half years later, after many attempts to make it happen there, we began to feel rather foolish [*KM laughs*] because Milwaukee wasn't that keen on supporting us either—that is to say there was no funding really available, there were no philanthropists, no funds supporting cinema, no tax incentives. It was not easy. And people outside of Milwaukee couldn't wrap their heads around Milwaukee either. Not a lot of people were excited at the thought of Milwaukee. But it is an interesting city in many respects. It's the backbone of America. It's a historical American city. It's a segregated city with a lot of ethnic history that retains its authenticity in 2018, which can't be said for a lot of cities in America. It has its own character, its own mood. Its seasonal changes. Everything is inspiring!

I believe Alice's ancestor was the third white man in Milwaukee. I have my grandfather buried there, and one of my family members was born there, so it became an important town in my life. There's a quiet beauty to it, which is not as obvious as, say, New York, for instance. Also, it just so happened that my family settled there at some point in the '90s. My first short film was made there—the one that took me on the road all over the world to make other films.

Would it be possible to make this film somewhere else? Yeah, absolutely. It would be another film. We really believed that by taking this particular film—inspired by my experiences in the city and written for Milwaukee by us together—anywhere

else would have betrayed the spirit of the material. But what we have today is nothing short of destiny. We need to be practical, but we also cannot negate the spiritual side of this profession. We respect it a lot. We understand that things like inspiration, the metaphysical tissue of the matter, they're important! In my opinion, based on my experience in this profession, to deny it, to not acknowledge that, would be foolish.

How did you, as a director, manage to create such a genuine atmosphere of chaos without having the entire production fall apart?!

When we set out to write *Give Me Liberty*, we knew we wanted to make it burst with life, feel visceral – be uncompromisingly authentic. We wanted to make it Milwaukee – the city that inspired the film – with locally cast non-actors. By doing so, we were indeed inviting a host of challenges related to working with a group of non-English-speaking octogenarians, people with disabilities, a multi-ethnic local non-professional cast, and a few Russian-based actors [think visas, travel, schedules, etc]. Winter, multiple locations, limited production resources, minimal prep and shooting time didn't help. Let's top that off with a VAN - the film's main location – crammed with cast and crew location that doesn't stop cruising at 40-75mph through America's most-segregated city.

All of the above was the only right way to make GML. And, in October of 2017, facing a “to be or not to be”, that was the only way to make it. We had to work with the less controlled, more chaos-conducive elements that would, consequently, make the creative process and the production more challenging, but would also allow for a better film. To sum it up, in order to create the right sense of chaos in film, a form of controlled chaos needed to be invented – the kind that would allow us to be blessed with the spontaneous and the sublime. And blessed we were.

***Give Me Liberty* deals with the concept of the American Dream. On set, in the midst of all that chaos, were you thinking about that larger theme, or were you instead more directly concentrating on telling the story of these particular characters in this specific environment?**

I'm obsessed with this question, because it annoys the hell out of me when people say the American dream is dead. Those who are really happy to announce the death of the American Dream fundamentally don't care about it and do not understand it. Because what is the American Dream? We don't talk politics in this film. But I love that certain political issues are touched upon without being touched upon. I love talking about things without talking about them. And this is great that this question is there. To me, the American Dream is not something that is *here* waiting for *you*. The American Dream is something that people who come to America must bring with *them*. That's the American Dream, to me. So if you come here and say the American Dream is gone, well then you didn't bring it with you. Because the American Dream is only dead if it's dead within you. It's not “out there,” it's not sitting there waiting to be grabbed.

In this sense, I am an idealist, I'm a romantic—not in a sappy, saccharine sort of way—and so is Alice. We really believe in this country, as imperfect as it may be, as every country is. Certain things we strongly dislike, certain things we admire. It's a wonderful place. The American Dream is a big part of the foundation upon which the house of ***Give Me Liberty*** is built. We did a lot of talking about it, we did a lot of musing on the idea, and I think it is this concern for the idealism, the fading of which we lament in America, that this film was made. And I think it came through in a subtle way, that this is part of the palette of America today: we have people from different walks of life, of different colors, of different ages, of different desires, in this small van, shuttling through one of the most segregated places in America, through a turbulent time of an extreme liberal and conservative divide, and yet none of it is there on that shuttle. What we have on that shuttle is just a motley crew of humanity! A motley crew of humanity who finds their common denominator. Whether it's at the cemetery—you know, they've gotta go to the cemetery, they've gotta go to the Eisenhower Center, they've gotta go to all these places, but they end up sitting at the same table celebrating life and embracing it as it is. Because at the end of the day, as pathetic as it may seem, as infused with pathos as it may sound, it's about honoring people in the frame, people who are trying to the best of their ability to live their lives with dignity.

BIOS

Kirill Mikhanovsky – Director

Russian born Mikhanovsky's first feature, the Brazilian SONHOS DE PEIXE (Fish Dreams) premiered at the Cannes Film Festival (Critics' Week) and received the Prix Regard Jeune. INHALE EXHALE screened at Amsterdam Documentary IFF, Clermont-Ferrand, and Khanty-Manjinsk, Russia (Special Jury Prize). Current projects are GIVE ME LIBERTY, Writer/Director; COMING TO YOU, Writer/Director (post-production, 2016 Sundance Institute Skywalker Sound Lab, 2016 Sundance Institute post-production grantee); Koguashvili's BRIGHTON FOUR, Assoc. Producer (post-production); and JIMMY SALVADOR, Director (pre-production, 2018 SFFS Rainin Finalist). Mikhanovsky is a 2015 Film Independent Fast Track and Producer Lab and 2016 Brico Forward Grantee for GIVE ME LIBERTY. Other work includes: GABRIEL AND THE MOUNTAIN, Co-Writer/Consultant Editor (2017 Cannes Critics' Week); MARTILLO, Co-Writer with Salazar (Grand Prix, Kiev IFF); THE DEBT, Cinematographer, for Koguashvili (Sundance, Tribeca, and Cinema Jove Festivals); and DUBROVSKY, Director (Russian Television Series). Mikhanovsky immigrated to Milwaukee, where he studied Linguistics and Anthropology at UWM, and had a series of odd jobs, including driving medical transport for people with disabilities. An alumnus of NYU's Graduate Film program and the Sundance Institute Screenwriters Lab, he founded Give Me Liberty Productions with Austen in 2015.

Alice Austen – Writer/ Producer

An award winning screenwriter and playwright, writer/producer Austen's current film projects include: GIVE ME LIBERTY, writer/producer with Mikhanovsky; JIMMY SALVADOR, writer/producer (2018 Rainin Finalist); EMILIE, writer (2017 Sundance Sloan Finalist); THE MERCY SEAT, writer with director Alix Delaporte (2016 Official Selection Toronto Co-Production Market Workshop); and BRIGHTON FOUR, assoc. producer (post-production). Among Austen's theatrical projects are: BOLSHOI (upcoming) with Simon Shuster (Time Magazine) and Jeff Calhoun (NEWSIES) and the critically acclaimed hit adaptation of Orwell's ANIMAL FARM (Steppenwolf Theatre; Chicago Tribune four star notable production). Austen has received residencies from Film Independent and the Royal Court (London), Goodman and Steppenwolf Theatres, among others, and her work has been honored with the Richard Vague Film Prize, Terrence McNally Award - Premiere Five, Women at the Door Award, Joseph Jefferson Award Nominee for Best New Work, Blue Ink Award Finalist, and on Kilroy's "The List". Austen studied law and Creative Writing at Harvard University. A former international lawyer, Austen represented Vaclav Havel's Czech Republic. She founded Give Me Liberty Productions with Mikhanovsky in 2015.

Benh Zeitlin- Executive Producer

An American filmmaker, producer, composer, and animator whose film BEASTS OF THE SOUTHERN WILD won the Golden Camera at the Cannes Film Festival, the Grand Jury Prize: Dramatic at the Sundance Film Festival, was nominated for three Academy Awards® (Best Director, Best Screenplay, Best Picture), and went on to win numerous awards at festivals around the world.

George Rush- Producer

(SORRY TO BOTHER YOU, PING PONG SUMMER) George M. Rush is an attorney who has practiced law since 2001. George received his JD from University of California Hastings College of the Law (2000) and received his undergraduate degree in English from University of California at Berkeley (1996). He is dedicated to supporting independent filmmakers, stewarding them through business and legal issues to make films both commercial and artistic successes. His clients include producers, directors, screenwriters and investors in development, production and distribution phases of filmmaking. George collects Soviet propaganda and is a fervent supporter of Cal football.

Ryan Zacarias-Executive Producer

Ryan Zacarias' films include Michael Tully's SEPTIEN and PING PONG SUMMER, Matt Porterfield's I USED TO BE DARKER and SOLLERS POINT, Rick Alverson's Entertainment, and Jonas Carpignano's MEDITERRANEA and A CIAMBRA. He executive produced Tim Sutton's DARK NIGHT. Most recently, Zacarias produced Alverson's THE MOUNTAIN which premiered in competition at the 2018 Venice Film Festival and Kirill Mikhanovsky's GIVE ME LIBERTY, set to premiere at Sundance in 2019. He is currently in post-production on Annie Silverstein's debut feature, BULL.

CREDITS

Directed by
Kirill Mikhanovsky

Written by
Alice Austen, Kirill Mikhanovsky

Produced by
Alice Austen

Producers
Kirill Mikhanovsky
George Rush
Val Abel
Sergey Shtern

A Give Me Liberty, Mfg production in association with
Brimstage Film Fund, Flux Capacitor Studios, Green Street Film Co.
and The Space Program

Executive Producers

Ryan Zacarias
Benh Zeitlin

Cast

| | |
|-----------------------|----------|
| Chris Galust | VIC |
| Lauren "Lolo" Spencer | TRACY |
| Maksim Stoyanov | DIMA |
| Steve Wolski | STEVE |
| Michelle Caspar | MICHELLE |
| Ben Derfel | NATE |

Lilya's Friends

Anna Maltova
Zinoviy Butkovsky
Rimma Lifschitz
Lyudmila Nepomnyashaya
Yulia Potemkina
Bella Shapunova
Yaroslava Butkovska
Rimma Simkhovich
Yakov Simkhovich
Semion Sigalov
Valentina Yefanova
Raya Shmilovich
Leika Yadushliver

The Eisenhower Clients and Workers:

GREGORY MERZLAK
JONATHAN KRALL
KIMBERLY GALASKA
RONALD CZUBAKOWSKI
AARON ROMANT
BRYCE JOHNSON-BROWN
CURTIS WANGER
ZACHARIAH JOHNSON
DWAYNE BANKS
DAVID LEMKE
LEIGHANN KURTZWEIL
JONATHAN HAYES
TONY KOSEK
CHRISTINE MIYASAKI
JAMES LEWIS
STEPHANIE CRAM
KIA HARRIS
GINO MAGLIO
KYESHA OWENS
DAVID DOLNEY
ERIKA PETERSEN

And with Trina Broughton and David Ordan

| | |
|-------------------------|--------------------|
| Arkady Basin | VIC'S GRANDPA |
| Zoya Makhlina | VIC'S MOM |
| Darya Ekamasova | SASHA |
| Sheryl Sims-Daniels | TRACY'S MOM |
| Dorothy Reynolds | TRACY'S GRANDMA |
| John Day | CLAYTON |
| Kennedy Hellman Nappier | TRACY'S SISTER |
| Atavia Gold | TRACY'S AUNT |
| Jehonathan Guzman | BRANDON |
| | |
| Josette Daniels | SECURITY GUARD |
| Michael Ervin | "CADILLAC MAN" |
| Lindsey Willicombe | SOPRANO |
| Peter McCabe | POLICE STATION COP |
| Timothy Kyles | GRAVE DIGGER 1 |
| Byron King | GRAVE DIGGER 2 |
| Steve Piper | BARRICADE COP |
| Lyle "Champ" McDonald | FIGHTER |
| Trenton Lawson | DISPATCHER |
| Martin Paulk | VIC'S BOSS |
| Erick Perkins | CLAYTON'S FRIEND 1 |
| Keoki | CLAYTON'S FRIEND 2 |
| Ellen Mikhanovsky | LADY WITH SALT |
| James Watson | VIC'S CONFIDANT |

and with:

Aaron Perkins – Aerion Stewart – Akinyard Courtney – Alana Danny – Alexander James
– Alexander Straruschenko – Alise Barnes – Aliya Lukose – Ally Kuske – Andrew
Culbison – Andrey Sorokin – Angela Crawford – Anthony Carter – Anthony “Mc Tone”
Walker – Argetina Miller – Armando Diaz – Armando Saafir – Barb Paulini – Bedzel –
Benn Gray – Breanna Jon – Brittne Mcdonald – Cahmaurie – Cal Frankling – Canessa
Sanders – Catherine Martens – Cathy Caspar – Cc Carmickle – Chantel – Cherman
Ross – Cheyenne Boyce – Christine Morgan – Craig Hill – Cynthia Ward – Daniel Hass
– Daniel Lawton – Danny King – Darius Holloway – David Robinson – Davnuha – Dawn
D. Jackson – Dawnesha Robinson – Deanté Coleman – Deborah Lee – Deija Richards –
Dick Blau – Dolasha Davidson – Dominique – Eddie Jackson – Edward Magnuson –
Emanuel Chatham – Eric Weiner – Estella D. Vallejes – Sgabriel – Giselle Knowles –
Hannah Pardee – Herman Marshall – Howard Thomas – liesha Keys – Imogene Lucas –
lyonna Peterson – Jacob Latimore Sr. – Jakob – James Breer – Jason Court – Jennifer
Grundy – Jill Johnson Miller – Jimmie Fox – Joclyn Henglin – Joe Sanchez – John Griffin
– John Sterr – Kayvion Douglas Brown – Ken Brown li – Kenneth Murray – Kent
Robinson – Kent Schoonover – Kenya Lucas – Kristane Thrower – Ky Bell – Kyth Brown
– Lamar Walker – Latricia King – Libby Castro – Lyudmila Berzhaner – Madd Will –
Margery Deutsch – Markeda Williams – Marlon Porter – Mary E. Walker – Mary N.
Walker – Mary Walker – Mauriontee Stewart – Maya Yaropa – Maynard Hebert – Mayrun
Krump – Melvina Nixon – Mertina Ghoker – Mike Jonas – Miranda M. –Nadine Neal li –
Natalia Mirskaya – Nuna Minch – Olga Vaynshtok – Pearl Gaillard – Quanita Jackson –
Quentin Averhar – Trandy Bridges – Rashad Conn – Ravone Black – Ray Robbins –
Renee Garcia – Richard Chacon – Robert Andrews – Robert Miller – Robin Ward –
Sakeena Holman – Samuel Alford – Sandra Clark – Sara Thorlton – Sean Delatorre –
Shakina – Shari Sandler – Shawn Jolly – Shay Smith – Shayne Steliga – Sheila
Kitchens – Shucore Moy – Sinthia Ahmed – Stephanie Tate – Steve Harden Sr. – Steve
Rosin Erdall – Steven Willette – Tamara Vasilieva – Tasha Hadaway – Tashianny Sykes
– Tatyana Yegorova – Terence Westmoreland – Terrie Willicombe –Theresa Wesby – Tia
Lee – Tierra Deboer – Tonya Slade – Trelon Grady – Tyree Brooks – Veronica Sears
Harden – Vladimir Bakanov – Wesley Henderson – Winnie Castro – Xavier S. –
Yasmear Daniel –Yolanda Harrington – Zechariah Ruffin – Zoe Osk

The Drawings Used in the Film are By
Gregory Merzlak

Producers

George Rush
Wally Hall
Michael Manasseri
Val Abel
Sergey Shtern
Mikhanovsky

Executive Producers

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Benh Zeitlin
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Gus Deardoff
Alex Witherill

Eric Wagner
David Stamm

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Wyatt Garfield

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Bart Mangrum

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Catherine Donnelly
Boris Frumin
Karri O'Reilly

Associate Producers
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Andrew Swant
Jennifer 8. Lee

Direct Sound
Jeremy Mazza

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Vincent Hazard

Sound Mix
Julien Perez

Sound – Dialogue Edit
Benjamin Alves

Casting

Jennifer Venditti Casting Director, New York, NY
Daria Korobova Casting Director, Moscow [Russia]
Give Me Liberty, Mfg. Casting, Milwaukee, WI

Stephanie Yankwitt Additional Casting

Costume Designer
Kate Grube

Wardrobe Stylist
Patty Checa
Shanna Stackle

Key Hair & Make-Up Artist
Jenni Schenk

Art Director
Moira Tracey

1st AD
Timothy Farrell

2nd AD
Phil Bogdan

2nd 2nd [Russian Translation]
Max Lawton

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Jessica Knap

Line Producer
Karri O'Reilly

Location Manager
Drew Kopmeier

Production Coordinator
Brandon Landowski

1st AC
Isaac Banks

2d AC
Jesse Sanchez-Strauss

DIT
Matt Bordman

Gaffer
Adam Lonigro

Grip & Electrical
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– David Naida

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Camera And Lighting
2nd Cine, Inc. - Camera & Lighting Equipment Rental – Elgin, IL

Hair & Make-Up Asst.
Breianna Harvey
Maegan Rebecca

Hair Stylist / Wig Designer

Amanda Mofield

Art Assistants

Calli Cragoe
Joseph Bowes

Boom Operators

Max Hibler
Jay Winters

Stunts

Aaron Crippen
Cheyenne Watson
Christian Litke

Stunt Driver

Christian Galust

Key PA

Andrew Harrington

Production Assistants

Emry Brisky
Trevor Siegman
Zach Krueger
Calli Cragoe
Austin Faust
George Lawton
Evan Walsh
Andrew Arisso
Matthew Batta
Maggie Hales
Lex Allen

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Marti Gobel (MKE, WI)
Géraldine Barón (NYC)
Michele Mansoor (NYC)

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1st AC

Olivia Kimmel

2d AC

Matt Bordman

Dit

Steven Schoonover

Additional Gaffing

Nate Stevens

Additional Sound

Jay Winters

Isaac Brooks

1st AD

Edward Johns

2nd AD

Andrew Harrington

Colorist

Elie Akoka

Titles

Caspar Newbolt

Subtitles and Close Captioning

2G Digital Post

Stills Photography

Philipp Hoffman

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Alexander Akoka

Clara Sansarricq

Post-Production Technical Director

Audrey Bourdiol

Post-Production Assistant Editor, France

Theo Mader

Post-Production Tech Coordinator, Milwaukee

Stephen Schoonover

ADR Moscow, Russia

Roman Platinov, Volna FX

Ilya Chicherin, Fonema

ADR Milwaukee

Rob Davis

Stephen Schoonover

Foley Artist

Gadou Naudin

Foley Mixer
Stéphane de Rocquigny

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Kevin Wong

Accounting Services
Tim Singers, KKSPA

Music Supervisor
Chloe Raynes

Security
Neal Clinton
Anthony Johnson, Assistant Detail Leader
The Milwaukee PD

Sister Of Mercy
Nina Mikhanovsky-Gelfand

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Colette Rush
Genevieve Rush
Chef Sakai Rush
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Eddie Rubin

and

Zibby and the TRANSIT EXPRESS 2008 Dodge Sprinter 2500 Van!

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Music

Piano Compositions Performed by
Zoya Makhlina
Anastasya Terenkova

Russian, Ukrainian, Belorussian, and Jewish Songs Performed Live by
Theatre Freylekhs, Milwaukee, WI

Artistic Director
Anna Maltova

Source Protest Sounds provided courtesy of Macho Films LLC Documentary
"THE BLOOD IS AT THE DOORSTEP"

Live Natural Protest Audio by
Erik Ljung

“HOLOCENE”

Written by Justin Vernon
Published by April Base Publishing
Administered by Kobalt Songs Music Publishing
Performed by Bon Iver
Courtesy of Jagjaguwar

“BORN IN THE USA”

Performed by Bruce Springsteen
Courtesy of Columbia Records
By arrangement with
Sony Music Entertainment

“WOODEN HEART”

Written by Kay Twomey, Ben Weisman, Bert Kaempfert, and Fred Wise

“ROCK AROUND THE CLOCK”

Written by James Myers and Max Freedman

“REBOUND”

Performed by Arty & Mat Zo
Courtesy of Anjunabeats
Published by Involved Publishing,
And by Cloud 9 Holland Music Publishing, Administered by
Downtown Music Publishing LLC

“SHAKE IT BABY”

Performed by John Lee Hooker
Courtesy of Geffen Records
Under License from Universal Music Enterprises

“IT SERVES YOU RIGHT TO SUFFER”

Performed by John Lee Hooker
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“WORKING WOMEN'S MARCH”

Music by I. Dunayevsky
Words by V. Lebedev-Kumach

“THE WAY YOU USED TO BE”

Music by I. Dunayevsky
Слоба by M. Isakovsky

“PARTISAN'S SONG”

Music by V. Olovnikov
Words by A. Rusack



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