

Unsane

***** Please note: these production notes are for reference only and may contain spoilers. We would appreciate you not revealing the characters' secrets in editorial or social postings without proper warning. The film is under embargo until Wednesday, February 21 at 10:30pm CET / 4:30pm EST / 1:30pm PST. Thank you. *****

Short Synopsis

A young woman is involuntarily committed to a mental institution where she is confronted by her greatest fear - but is it real or is it a product of her delusion?

Long Synopsis

Making a startling trip into thriller territory with **Unsane**, director Steven Soderbergh plunges audiences into the suspense and drama of a resilient woman's (Claire Foy, *The Crown*) fight to reclaim her freedom even as she risks her own sanity.

Scarred from the trauma of being stalked, quick-witted Sawyer Valentini (portrayed by Ms. Foy) has relocated from Boston to Pennsylvania for a new life. As her mother Angela (Academy Award nominee Amy Irving) misses her back home and her office job is hardly an ideal employment opportunity, Sawyer remains on edge following her two years of being terrorized. To consult with a therapist, she goes for follow-up treatment at the Highland Creek Behavioral Center. Sawyer's initial therapy session at the suburban complex run by clinician Ashley Brighterhouse (Aimée Mullins, *Stranger Things*) progresses well — until she unwittingly signs herself in for voluntary 24-hour commitment.

Unable to leave the premises, Sawyer finds herself in close quarters with previously committed hellion Violet (Juno Temple, *The Dark Knight Rises*) and savvy Nate (Jay Pharoah, *Saturday Night Live*), who is battling an opioid addiction. Sawyer expects to be out of Highland Creek within hours. But once she catches sight of facility staffer George Shaw (Joshua Leonard, *The Blair Witch Project*), she is terrified and then enraged...

...because she is convinced that Shaw's real name is David Strine and that he is her stalker. But is it real or is it a product of her delusion? As none of the doctors and nurses believe she is in danger, and all question her sanity, Sawyer's stay at Highland Creek is extended indefinitely. Sawyer realizes that in order to survive she will have to battle her demons and fight her way out.

Regency Enterprises and Fingerprint Releasing present in association with Bleecker Street an Extension 765/New Regency production. Claire Foy. **Unsane**. Joshua Leonard, Jay Pharoah, Juno Temple, Aimée Mullins, and Amy Irving. Casting, Carmen Cuba, CSA. Costume Design, Susan Lyall. Production Design, April Lasky. Edited by Mary Ann Bernard. Director of Photography, Peter Andrews. Associate Producer, Roger Striem. Co-Producer, Corey Bayes. Co-Executive Producer, Joseph Reidy. Executive Producers, Ken Meyer, Arnon Milchan, Dan Fellman. Produced by Joseph Malloch. Written by Jonathan Bernstein & James Greer. Directed by Steven Soderbergh.

UNSAANE

About the Production

Is she or isn't she?

That is the question bedeviling the heroine of director Steven Soderbergh's new thriller **Unsane**, which will provide audiences with chilling moments.

Viewers will find the experience doubly disturbing, since the movie's contemporary setting and concerns render it, notes Soderbergh, "as a genre story rooted in the real world, and in something that's possible; the chances of this happening to you are quite plausible. Thematically, that links **Unsane** to other films I've made."

It is also linked to projects that Soderbergh has helmed which center on a woman urgently taking agency in a life-defining situation, including the Oscar-winning *Erin Brockovich* and the action-packed *Haywire*. He comments, "I've always believed that the mere act of having a female protagonist makes any story more dramatic; they have obstacles to overcome that men don't always have to deal with.

"I've also always been on the lookout for stories with female leads that allow for the exploration of why things are much more difficult for them. With a male lead, the stakes in our movie would not be as high and the level of vulnerability would be lower. In the culture that we occupy, the weight given to something a woman says is different than that given to something a man says — which plays into the central idea of **Unsane**."

And so Sawyer Valentini, facing her fears, clings desperately but firmly to her belief that she is sane even as she is being told otherwise...

The Hunt of the Thrill

By late 2016, Soderbergh was in post-production on his first feature film in several years, the heist comedy *Logan Lucky*. His next movie, he hoped, would be something quite different. He remembers, "I had pretty much decided that I did want to go back to making feature films, but I wanted them to be — if at all possible — genre films. I was putting in place a method of distribution, Fingerprint Releasing, that is ready-made for such projects.

"In the first week of January 2017, I got a call from [screenwriter] James Greer, whom I've worked with before. Jim wanted to know if I had anything in the hopper for him to be part of. I told him, 'No, I don't, unfortunately. But if you write a low-budget thriller, I'll shoot it this summer.'"

It was equal parts creative dare and handshake deal. Soderbergh offers, "If there's not something about a project that scares me a little then I know it's probably not good to do. For this, it was going to be the speed we were going to have to maintain; a genre I hadn't worked in before; and the intent to make the movie with technology that I hadn't used before in anything other than as a hobby."

For Greer and his screenwriting partner Jonathan Bernstein, who have been working together over nearly two decades, “the story came about while Jonathan and I were having one of our idea sessions on Skype. We had been working on writing genre tales that weren’t high-budget. Near the end of this session, Jonathan e-mailed me an idea he had about a woman who is involuntarily committed into a mental institution, based on an actual account we’d read, and is locked up with her own stalker. I forwarded this one sentence to Steven and he responded immediately. Suddenly I was telling Steven that we would have a script for him within a couple of weeks.”

Bernstein recounts, “We started writing, emphasizing to each other how this was a story that could happen to the viewer; this is a situation you could find yourself in. We had a screenplay 10 days later.”

Greer concurs, stating that “earlier in our careers, we ran up against being told ‘Women don’t open movies, rewrite it for a male.’ But Jonathan and I tend to gravitate towards female characters as protagonists and in this case, it grew naturally out of the premise and the article we had read.”

As they were writing a movie set largely in a confining locale, Bernstein noted that the team couldn’t help but “talk about classic mental hospital-set films. We discussed *Shock Corridor* and *One Flew Over the Cuckoo’s Nest*. Sometimes you’re stealing and you don’t know you’re stealing!”

Reading the script, Soderbergh too found himself “cognizant of what had worked in the thriller genre; I thought of *Repulsion* and *Rosemary’s Baby*. I made a list and rewatched some films — including ones set in more contemporary times — and I realized that ours should be more about intensity and discomfort than overt horror violence.

“Throughout the script, the writers were very respectful of the tropes that exist in these kinds of films but they placed them in the interesting context of what is going on now in the health care industry. I quickly said to them, ‘We’re going to start shooting June 1st.’”

As Soderbergh prepared to staff up **Unsane** with cast, crew, and production personnel, he found himself “intrigued by the possibility of being a different director, while doing this movie, than I had been before — to the point where I had a meeting in March 2017 with a Directors Guild of America officer in which I proposed the idea that I would have a pseudonym as director, for not only **Unsane** but also for what I envisioned as a series of projects like it. I said, ‘Well, I want to free myself from my own name and to go make choices that I wouldn’t normally make, treating this as an exercise in developing another directorial personality.’ It would be like how authors create alter egos for themselves and publish under different names; it was a legitimate request and, I didn’t think, an unreasonable one.

“The talks continued but it became clear to me that the guild ramifications going forward could be a bridge too far for the DGA. I realized I didn’t want to burn too many calories over this, because what I needed to be doing was focusing on how I would be shooting the movie.”

He still had every intention of doing so in unexpected ways. He affirms, “I didn’t give up on the idea of coming onto the set and doing things that ‘Steven Soderbergh’ wouldn’t ordinarily do. With **Unsane**, I was able to do a sort of Jedi mind trick on myself and annihilate any sense of what was appropriate or, in this case, subtle — and it was really liberating!”

Taking the Lead

With the start date locked in, Soderbergh “began having conversations with Carmen Cuba, our casting director.

“For the role of Sawyer, what put Claire Foy on my radar was not *The Crown* but rather her acceptance speech at the 2017 Golden Globe Awards; she was obviously so surprised and unprepared, and made no attempt to disguise that. I found her, in that moment, to be completely charming and that’s what made me go and watch *The Crown*, which I liked. I thought, ‘Well if she’s that different in real life, maybe she’s willing to be different for a part like this in a movie like this.’”

Soderbergh asked Cuba to arrange a meeting with Foy. This would, they found, necessitate the director’s flying to London. Once he got there for the sitdown, he “talked with Claire for three hours. I gave Claire the script and described just how this movie was going to be made — and told her I wanted to keep it as far under the radar as possible. She was agreeable to that.

“It was clear that she was excited about the possibility; this was such a 180-degree turn from *The Crown*. Like me, Claire saw **Unsane** as something fresh to do.”

Foy confirms, “At that point in my life and my career, it was exactly what I wanted to do! The character of Sawyer was much more expressive and emotive, and wilder, than I had played before.

“I thought some parts of the screenplay trod the line of being funny and hideous at the same time. **Unsane** is a cautionary tale, for all sorts of reasons. The element of mental health, and how we take care of people or don’t take care of people, in the Western world was a part of the concept that interested me and Steven as well.”

With Foy on board, new work on the script was occasioned. Greer reports that “the finished movie hews pretty closely to what we first wrote. But one character was added in, partly because when Claire first read the script, she felt that the stalking elements and the presentation of the character of Sawyer’s stalker David Strine weren’t scary or omnipresent enough.

“Also, Steven came up with a new ending that we then went ahead and wrote, and which is in the final movie. He also asked for a monologue-to-camera for Strine, which we wrote and which is what now opens the movie.”

The changes enhanced the lead character and sparked Foy’s portrayal. Producer Joseph Malloch says, “Claire has the great ability to draw any audience in. This was important because we meet Sawyer after she’s been through a traumatic experience; we’re starting our journey with her as she’s trying to restart her own life.”

Portrayals that resonated with Foy as she shaped her characterization around the script’s path for Sawyer included one that she is “in awe of: Jack Nicholson in *One Flew Over the Cuckoo’s Nest*. You feel the blood pumping in his veins; he is so alive, dangerous, and unpredictable — and kind of unreliable as a protagonist, so you wonder what to believe about him.

“Jimmy Stewart in *Rear Window* was so good at playing obsession and paranoia — and at playing distraught, which was behavior I had to do full-time in **Unsane**.”

Foy ultimately honed in on how “Sawyer is a resilient person. She is strong physically, and is very clever. But she’s sort of an unfinished person — which is a weakness and a strength. While this can leave her vulnerable, by the end of the movie she is on her way to who she really is.

“Steven liked the hard edges of Sawyer, how she was deeply hurt as a kid and has kept people away. He wanted her not to be a conventional central character.”

The casting process continued as, for the pivotal role of David Strine, Cuba brought Joshua Leonard to Soderbergh’s attention. The actor read the script and was impressed at “how the story plays around frighteningly with the nature of perception, with how different the filter that we all see our lives through can be — given one’s past history and immediate circumstances.

“Steven and I got on the phone and discussed the psychology of the character of David. I think the most important thing to Steven was that David not be overtly nefarious; David has come to where he is when we meet him in **Unsane** — a pretty dangerous place of obsessiveness — through very human experiences that he’s taken in differently than other people would.”

Bernstein confirms, “We didn’t want David to be a horror-movie villain. The phrase we had in mind was ‘the banality of evil.’ It’s all the more disturbing that there’s this bland guy and then you find out what he really is.”

The actor considered the screenwriters’ character-detailing at length. He notes, “Sawyer is coming out of a very traumatic past to start her life anew. He fixates on the notion that they should be together, that she’s the primary component which has been missing from his life. In approaching the role, the way I related to him was to think about all the times in my own life where I’ve convinced myself that if I get something then I will feel complete: a job, a bank account amount, and so forth. David has had something missing in himself, but rather than try to fix himself from the inside out he became convinced that Sawyer was the solution. So her trauma follows her across state lines.

“What I found out through personal conversations is that what Sawyer faces is prevalent; when I told close female friends that I would be portraying a stalker, I heard stories of what had happened to them. It is overdue that these are now becoming public conversations rather than private conversations.”

Greer says, “As we’ve seen in the world recently with women coming forward to tell their stories, Sawyer has to face people discounting her believability. We look at what that would do to one’s self-confidence, when no one around you believes you.”

Soderbergh comments that “because ours is a genre movie, we depict extreme acts, but we also explore what it’s like to now have trust issues.”

Adding the one character to the screenplay became a way to further explore Sawyer’s altered reality and also to impact the audience. How this character’s sequence unfolds will come as a surprise to the viewer.

“I was speaking to an actor whom I’ve worked with before about how I was going to be making **Unsane**,” recounts Soderbergh. “This actor said, ‘Is there anything for me in it?’ I thought about what place my friend could have in the project. I called Jim and suggested a flashback scene where someone explains to Sawyer what her life will now be like, how it is changed, because she is being stalked.

“Through the course of my career, I have worked with colleagues who have encountered people with dark and violent intentions. Recalling these, we started doing research, including having conversations with security people on some of my past projects, to craft a monologue for this added character. We wanted to get as much real information into two-and-one-half minutes as possible. This would be a crucial moment for Sawyer.”

Soderbergh says, “The scene became one of the scariest in **Unsane**, because it’s about how there is no going back once someone has invaded your life; Sawyer knows she is now subject to this possibility. That’s key to understanding Sawyer’s responses in the timeline of the story that follows.”

Foy notes, “I read and watched as much as I could to gain insight into people’s experiences of being stalked. As a woman, I understood the fear. But, unless they’ve been through it nobody can ever understand what that does to you psychologically; in a lot of the accounts I read, there was the element of starting to believe the hold a stalker has on you. That is demoralizing and terrifying.”

Malloch adds, “We didn’t embellish much on the stalking front. The reactions we’ve gotten from people who have seen the finished film speak to how unsettling it is because the story is relatable to so many women.”

Soderbergh reports, “I had given the book that is shown in the flashback sequence to my daughter when she was in high school, saying to her that I felt she should read it. She gave copies to her classmates.”

The Hospital

Although the **Unsane** filmmakers were aware from their project’s inception of the cinematic lineage of classic thrillers and genre fare, the production soon became embedded in another moviemaking tradition: an actual setting where art could imitate life and where cast and crew would be suitably unnerved.

As screenwriter Greer reveals, the Highland Creek facility called for in the script came to have the real-life benefit of “a disused hospital serving as the filming location.”

“I wanted **Unsane** to be made on and at existing locations,” explains Soderbergh. “I’ve worked with our location manager Robert Striem for years and years. [Production designer] April Lasky had not been a department head before, but she had held enough positions of responsibility that I felt she could handle this — and April turned out to be a great addition to the team.”

Lasky reports, “That we were going to be shooting 80 percent of the movie in one location, a mental hospital, seemed challenging but fun. I was excited to work with Steven and his usuals; Michael Jortner, the prop master, has done I think all of Steven’s movies and was a good person to bounce

ideas off of. I couldn't have asked for a better movie to work on as my first major feature, with a support network of experienced crew members.”

Soderbergh notes, “For the design of **Unsane**, we were working backwards from what existed in the facility that we were shooting at. There wasn't enough money to modify the location in any significant way, including painting it. The good news was that there turned out to be an interesting, unusual palette existing in the hospital. This facility had such a distinctive approach to its walls and wallpaper, as if research had been done into a color scheme that would ‘relax’ people. I liked the fact that it wasn't a typical scary locale, but the reality of this facility made for a strange place for us to be in — which totally worked for our movie.

“You could see how and where and when it had been abandoned. You would walk into offices and it was clear that people had been told, ‘Get up from your desk, leave this building and never come back.’ There were papers piled around, folders out, coffee cups still sitting there, tear-off calendars where the day was up.”

Lasky confirms, “Apparently, they had had to shut down in the middle of the day; people just left their desks. If we moved something from one area to another — including to dress [Highland Creek clinician] Ashley Brighterhouse's office — then we would have to later put it back exactly where we had found it. There were important legal documents left out that we had to conceal, yet couldn't touch. The mental hospital is shut down; it's been closed down for years but a small portion of it is still running, as a nursing home.”

Lasky remarks, “The wing we shot in has not had patients for a number of years, but a lot of the rooms had furniture. The space we used for the large main ward — where the Highland Creek nurses keep an eye on the patients — had dozens of wheelchairs sitting in it that we had to haul out; we brought in metal frame twin-size beds, night stands, and overhead fluorescent fixtures that mount to the walls. That was the largest location we had to dress.

“When reading the script, *Girl, Interrupted* came to mind. But our location wasn't the traditional mental hospital; it was more of a regular hospital. It had more of a '90s look to it, not the '60s architecture we think of from those movies. In **Unsane**, the behavioral facility is supposed to be operating a bit under the radar. My team and I worked to make it look more like a drug rehab facility; we thought about which items patients could or couldn't have with them. All lighting had to be in the walls; picture frames had to be bolted down; and televisions couldn't be portable.”

The eerie nature of the abandoned sectors had to be shaken off by Lasky's unit. She says, “Some of the area was now just shells of what had been there, so we would be dressing them for a purpose they had already served. The nurses' station desk was still there but we had to fill it with medical files, computers, and phones — some of which we found elsewhere in the hospital. Everything had to look lived-in again, including the break room.”

Although the main ward was the biggest location, the most critical one as called for in the script was the padded cell where Sawyer faces her worst fear. Lasky fortunately found out from “one man who had worked at the hospital that there was a behavioral health center portion; there was an existing padded room that we wound up using for the movie. We had to add padding to the floor to match what was already on the walls, because the entire room needed to be padded for the scenes.”

This pre-existing space was “very small and very creepy — perfect for **Unsane**— and did date back further. There was only the one door, and there was a window — which for our scenes we had to cover up. For the scenes in there it would be at most Steven, his camera assistant, a stunt safety supervisor, and the actors; everyone else would be standing by, outside the doorway.”

The facility held one last surprise for the filmmakers. Soderbergh reveals, “What we didn’t know is how striking it looked from the air — until our drone cameras took footage. We got the shots we needed and then the crew brought the drone back down and said to me, ‘Take a look at this.’”

“I hadn’t realized, from ground level, how the place sticks out like a tooth in the landscape. It looks creepy and isolated; we got lucky again.”

Close Up

As the shooting schedule in June 2017 loomed for **Unsane**, the pre-production process continued apace for actors and crew. That it went precisely according to the initial plan set forth back in January is a testament to the excellent working relationships that Steven Soderbergh has fostered with his core production unit.

He comments, “On **Unsane**, everyone was really doing more than one job — which is, or should be, part of the fun of it. There were opportunities for people to move up and take on more responsibility than they have had before, but in a context where the scale of the project was more concentrated.”

Even before Soderbergh gave that opportunity to production designer April Lasky, he minted a new producing partner. He says, “Knowing Joe Malloch as I do, I felt this was the perfect project for him to step up to produce on and become the person that he’s been mentoring under, Michael Polaire, who I’ve been working with for a long time. My working relationship with Joe on this went well enough that we are planning another project of a similar scale.”

The project also intrigued another veteran of Soderbergh’s projects. He remembers, “I called Susan Lyall to ask her if she knew someone who might be a good candidate to become a department head as costume designer on **Unsane**. She said, ‘I don’t understand why I can’t do it,’ and I said, ‘It’s a small movie and a short shoot; it would be you and a couple of other people.’ She still wanted to do it.” Lyall would work closely with Lasky to coordinate the palette for the extended Highland Creek scenes.

The cast, paradoxically, would be almost entirely comprised of actors that the director hadn’t worked with prior. Soderbergh found that “from our earliest discussions, these were actors excited to try something different in making this movie. Juno Temple was someone whose work I’ve been watching for a while. However, I said to her, ‘Juno, your hair is a national treasure, but I need you to take it off the table; is there anything you can do to remove it as a character?’ She responded, ‘Well, I’ve always wanted to get cornrows.’ I told her ‘Great, go ahead,’ and I think Juno liked having it not be a part of who this character was. It’s such an extreme look for her; it was like telling Jack Nicholson he can’t smile. She took the directive and ran with it, showing up for the shoot ready to play Violet pretty much exactly as you see her in the movie.”

Temple confirms, “Steven wanted me to be almost unrecognizable in **Unsane**. Doing Violet’s hair in cornrows was a great way to help me to create the character; make-up, hair, and wardrobe all are very important for embodying one. Violet constantly fiddles with her hair, using it as a weapon or armor. When she walks into a room, she wants people to know it’s her.”

When Sawyer finds herself held at Highland Creek, Violet has already been confined there for a while. Temple explains, “Violet ‘welcomes’ her by trying to be the boss. My character is a young woman who is unstable and needs care and help. She’s from West Virginia, and is ‘white trash’ I guess. She was very repressed back home and deeply wants to be loved by people. But whenever she has reached out, it has turned into her having to fight for survival; Violet has had to fend for herself through violence, although I would say that she’s more of a danger to herself than to others around her.”

Beyond taking on the challenge of the character, Temple was drawn to the urgency of the story. She says, “My heart rate went nuts when I read the script. **Unsane** is about being trapped in a situation where nobody will believe the truth, which heightens the feeling of captivity. The scenario of not being heard and not being listened to? There have been so many examples of this in the current climate, and what Sawyer goes through is one of anyone’s worst nightmares. I knew Steven wouldn’t glamorize the uncomfortable nature of the story. In today’s society, people have their phones out all the time, filming everything; everyone can be a Peeping Tom. Sawyer has been watched in a way that’s not at all romantic, loving, or kind.

“As the story unfolds, we see how the system is failing Sawyer because she is being held against her own will with someone she knows is a danger to her and to others. The powers of authority are very quick to call her crazy, and that’s also about money; it’s a bureaucracy and not a conspiracy, but it’s an abuse of power.”

Soderbergh delves further into this component of the plot, recounting that “Sawyer has a history of mental health issues, and is candid with a health care professional — which triggers activity for a system that profits in the short term from having people enter it on the terms it’s set up. The question is, does this approach benefit people who need help or does it benefit large health care companies? They make money off of what are, in a way, incarcerations.

“Maybe Highland Creek is working for other people, but it doesn’t work for Sawyer. The key turn here comes with a boilerplate ‘patient document’ that Sawyer doesn’t bother to read all of — as most of us wouldn’t — but there is a sentence in it that ultimately comes as a surprise to her, and her reaction to that guarantees she will be sucked into a vortex. As she talks more, the hole just gets bigger and bigger. The conversations Sawyer has with the people assessing her are, to me, terrifying.”

Getting a handle on the Highland Creek context for her clinician character, Aimée Mullins comments, “Sawyer goes there trying to stabilize her life. But once a therapist uses legal authority to check her in for the one-week observational stay, Sawyer’s raging against the machine that is holding her against her will gives them enough ‘bad behavior’ proof to justify their treatment of her.

“My character, Ashley Brighterhouse, is climbing the corporate ladder. She runs Highland Creek with an iron fist in a velvet glove, and she believes that people really do leave her institution better off than when they came in. She feels completely justified in her choices. Steven and I both felt

strongly that she believes in her mission to make Highland Creek a success. She is driving herself forward in type-A ways that perhaps don't consider the repercussions of some of her business strategies."

Rounding out the cast inside Highland Creek is Jay Pharoah. Carmen Cuba had recommended the actor to Soderbergh, who recognized him from his years on *Saturday Night Live*. The director and screenwriters realized that Pharoah's improvisational skills would be put to good use to enhance the characterization of fellow patient, Nate.

Pharoah offers, "When Steven calls you and says he has a part you'd be perfect for, you don't hesitate to do it. He said he felt I could pull off the dramatic side of the character, who is the smartest person in the ward at Highland Creek. He also told me to just play it as real as possible, which gave me the context on where to go performance-wise.

"His direction made things feel natural for our amazing cast; going back and forth with the dialogue in my scenes with Claire, I would forget we were reading lines, and Juno and Josh were phenomenal."

Temple says Pharoah is "brilliant and fluid in his scenes. He was so good at having his character showing people what he wants them to see."

Joshua Leonard praises the contingent formed around him for the Highland Creek denizens to be "a fantastic set of characters. With Juno and Jay and Aimée together, it's an unlikely group of people yet it all feels very much of a piece and makes sense."

The sole main cast member who stays largely on the outside of Highland Creek was also the only one with whom Soderbergh had worked before; 17 years after making the multi-Oscar-winning *Traffic* together, the director sought out Amy Irving for another collaboration, asking her to portray Sawyer's concerned mother, Angela Valentini.

The Academy Award nominee remembers, "Steven called me while I was in Spain and said, 'I'm like a locust, Amy; every 17 years I come out and offer you a movie.' Steven is incredibly gifted as a director, and is sensitive to an actor; I'd never forgotten what it felt like on *Traffic*, having the director right there with the camera and his eye on you. He creates an atmosphere on the set where you're there to find your truth and be the best that you can be. That's an actor's playground.

"He said this that shoot would be no make-up and hair person, no lighting, no dressing rooms, no drivers, no nothing; he was inviting me to be part of an experiment. Who better to do one with?"

Soderbergh offers, "Amy is at a point in her career where there has to be something about the project that intrigues her. Right before we started shooting, she said, 'It's funny. I'm as anxious about going to work as when I was 19.'

"That surprised me, yet it is probably what makes her continue to be so alive on-screen. And I understood, from my own experiences; if you're not anxious, you're probably complacent."

Irving feels that "this story brings up all sorts of emotions about women in terrifying situations, trying to deal with them." Her presence in **Unsane**, and her on-screen daughter's fight for survival,

will put moviegoers in mind of Irving's classic thrillers *Carrie* and *The Fury*. She reveals, "I know I started my career with those, but — I don't like getting scared at the movies! I only go to them if I'm in them..."

Making a personal connection to her character, Irving sees Angela as "the mom that everyone would like to have if they were facing this; she drops everything when she hears that her child is in peril, and will do whatever she has to do."

"When Angela gets that phone call, it's almost like she can't take in what's being said, hearing about the oppressive situation that her daughter is in; she just jumps in a car and goes to help."

The swift shooting schedule and compact camera work led to what Irving remembers as "my favorite part of the shoot — getting lost with Steven, when we were filming a driving sequence. We weren't 'lost in Yonkers,' but, nearby. He had the iPhone ready but we couldn't find a smooth road. It gave us time to connect and to catch up."

"We eventually returned to base camp and he got a kind of shock absorber, a miniature Steadicam handle that he'd bought for \$35. So we got back in the car, he held the iPhone in that, and we were able to do the scene."

The components of the shoot complemented one another, says Temple, explaining that "because of fewer crew and equipment around, the iPhone created a greater intimacy as you would sometimes forget it was there. It could be put into places that would make the scenes up close and personal — like on Claire's face."

Given the unobtrusive nature of the camera, Foy muses that "there was no separation; it felt like Steven was watching."

"There were New York theatre actors cast to play the other patients in the background. So you had a whole world of entire life stories going on; Steven gave everyone free rein to invent and create their characters."

Temple affirms that the director gave "us a lot of freedom to roll with our characters; it didn't matter whether you were on or off-camera, the idea was to stay in character. For the scenes with all the patients, this certainly helped us feel that we were among characters with their own psychoses; you'd see things out of the corner of your eye, and the camera would too."

Greer marvels, "There are things you can do with it that could never be done with a regular camera; one day, Steven strapped it to Claire's back for a scene where Sawyer is being dragged down the hall."

"The shooting days weren't particularly short," muses Greer. "But they weren't longer than on a regular-length feature shoot; you just got a lot more done. There was no waiting around, which I know is one of an actor's least favorite things to do. Steven has done this for so long, and he's done it so well, that he knows when he's got what he needs and then it's, 'moving on.'"

Soderbergh allows, "I think we only had one 12-hour day; these were normal shooting days. I knew the schedule was going to be tricky but, based on the technology and what I'd gone through on *The Knick* and *Mosaic*, I felt we could do it. A day of shooting is the most expensive part of the budget of

a production like this one; **Unsane** ended up costing almost exactly what my first feature *sex, lies, and videotape* cost.”

Foy remarks, “Steven gets everyone on the same page, going back to the basics of being filmmakers and storytellers in the best way you possibly can.”

Irving confides, “People who work with Steven know what they’re doing, which meant this set was efficiently run; so much is added onto film shoots that you don’t really need! Pampering is not necessary; I loved that we didn’t have to sit in a make-up chair. You felt more involved, more in the nitty-gritty of the work than ‘show business.’ We got there each day and we would get busy; things just moved.”

Foy adds, “It was exciting to follow your instincts and dive straight in. Making this movie wasn’t a marathon, it was a sprint.”

Pharoah remarks, “Steven knows when he has a good shot, so a bigger camera crew wouldn’t matter. The man has the eye, and he is super-quick.”

Leonard, a director himself, adds admiringly that “being the underachiever that he is, Steven shoots all day and then edits all night. Claire and I got a chance to watch a full-length cut of **Unsane** — on the night of the wrap party! We went bowling and celebrated, and Steven sat in the corner and worked on his laptop. As the evening was winding down, he came over to Claire and I and said, ‘If you want to come by my room, I’ll show you guys the movie.’ So we had the opportunity to watch it that night; it was without the sound design or color correction, yet the edit was astonishingly close to the movie in its completed form.”

Greer opines, “I don’t think Steven ever sleeps when making a movie. He’d be on the set between 8 and 8:30 AM, and shooting would start around 9 and would wrap between 7 and 9:00 PM. Then he would immediately start editing until around 12 midnight. From then until 4:00 AM he was ready to show footage to anyone who was awake. You’d stumble out of the editing suite — and he’d go on speaking with one of the actors until 6 in the morning. Then he turns up on the set fresh as a daisy and goes for another 12 hours.”

Bernstein concludes, “There might be two of him.”

Technological Advance

With the cast and filmmakers having developed and completed **Unsane** in relative secrecy, advance discussion of the movie has centered on the technology with which it was made. With the movie finished as hoped and planned, the director can demystify the process in the hopes that other filmmakers will make use of the tools that he availed himself of. The film was written, shot, cut, and scored with Apple technology.

Steven Soderbergh remarks that “having **Unsane** be described as ‘the iPhone movie’ is certainly not something I feel embarrassed about or defensive about. Sean Baker’s movie *Tangerine*, which I loved, was a seminal film that let people know where this technology was heading.

“I’ve been experimenting for years with this equipment, with these phones and with the lenses that are available to put onto these phones. I knew I would, at some point, make a movie with this technology because I looked at it as the future. It was also my intention that the resulting movie be one that any person can go into a theater and watch — and have no concept of what it was shot on, or care, because it looks like a normal film.”

Starting with the basic names and numbers, Soderbergh states that “the phone **Unsane** was shot with was an iPhone 7 Plus, of which we had three. That phone is a 4K [digital] capture, so when you show that on a big screen it looks great because of the resolution. We used an app called FiLMiC Pro that allows for extra layers of control over the camera in terms of exposure: shutter speed, color temperature, focus. FiLMiC Pro also has a remote version, so if I put the lens somewhere that doesn’t allow me to see the phone screen I still can remotely — on another phone — control all of those things.

“The iPhones are light, so they are sensitive to vibration. So for those overhead drone shots of the hospital facility that we needed, we could not use the 7 Plus; the phones could not be mounted on drones because they would shake too much and the image would buckle. The drones already had cameras as part of them, mounted inside.”

Soderbergh notes, “the lenses were very small, too, and they came from a company named Moment. We used three that they make; one is an 18mm, one is a 60mm, and one is a fisheye. I had three sets of each lens ready in case I wanted to use them on three cameras at the same time, which I never did. The 18mm was pretty much our default lens. On occasion, I would just use the lens that was in the iPhone itself if it was the right focal length for what we were doing.”

He muses, “I embraced using more wide lenses and having actors closer to the lens than I typically would — and all of this was part of throwing away what Steven Soderbergh would do. It was, what is the ‘director of **Unsane**’ going to do? I just went with it, and it was really fun. There were many times during a day when I was setting up a shot and thought to myself, ‘Oh, I would *never* do that.’ Even without the alternate directorial name, I’m looking forward to an active conversation about what I did go off and do.”

Utilizing the technology to the fullest also reduced the production’s carbon footprint and kept within very modest budget parameters. Soderbergh assessed “the ripple effect that takes place when you can make a film with a crew this small, and it’s all positive. This is a movie that was made with a truck and two vans, basically. Except for the shooting days when we had a lot of extras, our on-set presence was about a dozen people. That was the way we could execute **Unsane** properly at this scale. I wonder who will be the first filmmaker to shoot something that’s not low-budget with a camera this small.”

Speaking of which, he continues, the entire “camera department fit into a backpack; there were the three phones, all the lenses, extra batteries, onboard monitors, slates, microphones, and the DGI Osmo stabilizing device.”

Joseph Malloch adds, “We had all the equipment we needed for Steven to successfully execute his vision; our biggest logistical challenge with regard to the camera department was not misplacing the package...”

During the editing process, the director was satisfied with all that he had been able to capture on the set. He reflects, “What I was hoping to achieve was a level of liberation in staging that is only possible when you have a capture device that is this small; you can place the camera lens anywhere you can think of in a matter of seconds. That was a big ‘get’ the experience provided, and made me excited about doing it again very soon; the freedom was palpable.

“I’ve shown **Unsane** to director friends who have taken note of what could be gotten by putting the lens anywhere, whether in a room or a car; they can feel the energy that comes from being able to move that quickly. Going forward, there are going to be certain filmmakers that see the benefits of having a camera small enough to place wherever you want it without any danger to the camera or to the people around it.”

Then too, he admits, “To paraphrase a saying: it’s not the size of your chip, it’s what you do with it. If you don’t know how to stage, and shoot, and cut, it doesn’t matter how big your camera is.”

The Blue Room and Beyond

Even as the technological and creative elements for **Unsane** were coalescing, all concerned were particularly intent on having everything be on point for the scenes that called for Sawyer and David to confront each other.

The padded cell which April Lasky and her unit had firmed up into an even more nightmarish setting than it already was had been dubbed “the blue room.”

Steven Soderbergh states, “The blue room scenes were the meat of **Unsane**, thematically and narratively — and I’m glad that our writers were secure enough to go deep in their belief in the characters and the story, writing scenes which would run several minutes. As people know from the beginning of my career with *sex, lies, and videotape*, I’m very happy to film two people talking in a room; at a certain level, it’s how the world functions.”

Jonathan Bernstein comments, “We were both surprised at how the blue room scenes played out. I wasn’t prepared for the intensity of how it felt for Sawyer with her utilizing survivor’s logic.”

James Greer adds, “I was on the set for those scenes being shot, and heard [outside the door] what was going on. But when you see the way Claire Foy and Josh Leonard play them, and the way Steven shoots them, each of the sequences is a tour de force.”

Leonard remembers, “One of the padded-room scenes was about eight pages long [in the script] and the other one was six or seven. We were supposed to shoot one on a Tuesday and then the other on a Wednesday.”

Instead, notes Soderbergh, “We shot both of the sequences in the blue room with Claire and Joshua on the same day. This was because we got through them so quickly, from the rehearsing and blocking to the shooting.

“It was exciting having to distill my staging ability down to its essence. Building it section by section, we ran through the scenes, letting them tell me what triggers their next actions as the conversation turns. For the scene where Sawyer wakes up in the middle of the room, Claire is in there first so my

question was, where did she want to be? She said, ‘Well, if anybody is coming through that door — especially David — it’s about keeping as much distance as possible.’ So we situated her in one corner where she would then quickly get to another corner. Claire told me that Sawyer would want to make herself small and far away, and I agreed. Then the question for Joshua was on David’s reaction to how Sawyer won’t come closer to him. He responded that David would try to keep his distance for a while yet slowly work his way towards her. So then it was Claire’s decision of whether Sawyer moves again...But my approach to blocking is, if I can, to never get into an intellectual discussion; I try to keep it all physical.”

Leonard reveals that at one point, “Claire and I did have to excuse ourselves for about 45 minutes and cram, figuring out how we were going to play it. Working at that pace was both liberating and petrifying.”

Soderbergh made sure “that the amount of time between camera or lens setups was quick enough that they could stay ‘in it.’ For those scenes, it was almost like doing a short play. I feel that’s an ideal way to work.”

Greer marvels, “They got through it incredibly well. It was shot in the middle of a hot summer day, with no air-conditioning because that would have made too much noise. That intensity is reflected in what you see.

“Claire brought depth to the characterization — and yet when Steven called ‘cut’ she could snap out of being Sawyer and be joking around with cast and crew. I’d watch Claire with Juno Temple doing heavy-duty scenes together in straight-up American accents and then be laughing over some obscure British joke.”

Irving reports, “Claire is very earthy and sweet — and she fell in love with my dogs, which endeared her to me for life.”

Soderbergh reveals, “Claire, on day one of filming, had to shoot both the beginning and the end of the film. We had to calibrate the characterization of Sawyer properly so it wasn’t ‘We had her at 7 and she should have been at 10’ or vice versa. Claire’s instincts were accurate as to pacing herself for the final scene; she does so much with her face.

“She brings out the mixture of dread and hope we experience wondering what is going to happen to Sawyer. This is a woman in a desperate situation and at critical points, she sees an opening that she can exploit. I like the ambiguity of that. She acts the way she does not out of a moral choice but because if she does not act she will be killed.”

“There are so many shocking moments,” says Foy, noting that anyone seeing the movie should “expect the unexpected. It’s old-school genre about something modern.”

UNSAINE

About the Cast

CLAIRE FOY (Sawyer Valentini)'s exceptional work ranges across television, theatre, and film.

She was honored with a Golden Globe and two Screen Actors Guild Awards for her portrayal of Queen Elizabeth II in *The Crown*, additionally receiving Emmy and BAFTA Award nominations amongst other accolades; Ms. Foy starred on the series, created by Peter Morgan, for two seasons.

She was previously a BAFTA Award nominee for her performance as Anne Boleyn in the Golden Globe Award-winning miniseries *Wolf Hall*, directed by Peter Kosminsky from Peter Straughan and Hilary Mantel's adaptations of the latter's Man Booker Prize-winning books.

She first came to industry attention starring in the title role of the BBC's *Little Dorrit*, adapted by Andrew Davies from Charles Dickens' classic novel, which won seven Emmy Awards including Outstanding Miniseries. Ms. Foy's performance earned her a Royal Television Society Award nomination. She notably starred in the Middle East-set miniseries *The Promise*, written and directed by Peter Kosminsky, and the decades-spanning miniseries *White Heat*, written by Paula Milne and directed by John Alexander. Her other UK television credits include Guy Jenkin's telefilm *Hacks*; Richard Laxton's telefilm *The Night Watch*; the miniseries *Going Postal*, directed by Jon Jones; and the revival of *Upstairs Downstairs*. Also for television, she starred in the pirate adventure series *Crossbones*.

Ms. Foy made her professional UK stage debut at the National Theatre in *DNA/The Miracle/Baby Girl*, directed by Paul Miller. She later starred at the Royal Court in *Love, Love, Love* and *Ding, Dong The Wicked*. Most recently, she played Lady Macbeth opposite James McAvooy in *Macbeth* at the Trafalgar Studios.

Her feature films have included Nicholas Hytner's *The Lady in the Van*, opposite Maggie Smith; Dominic Sena's *Season of the Witch*; Jon Stewart's *Rosewater*, with Gael García Bernal; and D R Hood's *Wreckers*, with Benedict Cumberbatch and Shaun Evans.

She was last seen on-screen starring alongside Andrew Garfield in *Breathe*, directed by Andy Serkis and scripted by William Nicholson. Released in the US by Bleecker Street, the film tells the remarkable true story of Robin and Diana Cavendish. Ms. Foy has completed filming *First Man*, directed by Academy Award winner Damien Chazelle, in which she stars as Janet Shearon opposite Ryan Gosling as legendary astronaut Neil Armstrong; and next stars as Stieg Larsson's iconic Lisbeth Salander in *The Girl in the Spider's Web*, directed by Fede Alvarez, which will return the heroine to movie screens worldwide.

JOSHUA LEONARD (David Strine) is a writer/director and actor. He first came to entertainment industry attention in 1999 with his starring role in the lo-fi sensation *The Blair Witch Project*, directed by Daniel Myrick and Eduardo Sanchez.

Also as actor, Mr. Leonard received rave reviews for his performance in Lynn Shelton's Independent Spirit Award-winning *Humpday*; his many other films include R.J. Cutler's *If I Stay*, with

Chloë Grace Moretz. His television series appearances include guest-starring arcs on HBO's *Togetherness*, A&E's *Bates Motel*, and Crackle's *StartUp*.

His directorial debut, the short film *The Youth in Us*, premiered at the 2005 Sundance Film Festival. An award-winning art documentary, *Beautiful Losers*, followed. He then made his narrative feature debut directing *The Lie*, which he starred in and which premiered at the 2011 Sundance Film Festival. He is in post-production on his sophomore feature as director and co-writer, *Behold My Heart*, which stars Marisa Tomei, Mireille Enos, and Timothy Olyphant.

Mr. Leonard has also directed music videos, for artists including Fitz and the Tantrums, Black Rebel Motorcycle Club, Harper Simon, and Morcheeba. He has taught directing, writing, and acting at the New York Film Academy, the University of California (both Irvine and Santa Barbara), and Academia Internacional De Cinema in São Paulo, Brazil. He began his career working with documentarians and experimental filmmakers at Mystic Fire Video, with subjects ranging from famed beat poet Allen Ginsberg to the Dalai Lama to comparative mythologist Joseph Campbell.

JAY PHAROAH (Nate Hoffman) next stars on-screen as the lead of Lionsgate and Code Black's *#TwoMinutesOfFame*, directed by Leslie Small, with Katt Williams and Keke Palmer.

He is well-known to audiences for his spot-on impressions and character comedy from NBC's *Saturday Night Live*, where he was a cast member for six seasons; and for his voiceover work on the popular Comedy Central animated series *Legends of Chamberlain Heights*. Most recently, he starred as Floyd Mooney on the Showtime series *White Famous*, based on executive producer Jamie Foxx's experiences.

Also for Showtime, in 2015 he wrote and starred in his own one-hour stand-up comedy special, *Jay Pharoah: Can I Be Me?*, directed by Ryan Polito. Mr. Pharoah continues to tour, headlining comedy clubs across the country.

His other movies include the smash animated musical *Sing*, directed by Garth Jennings; Tim Story's blockbuster *Ride Along*, opposite Ice Cube and Kevin Hart; Dylan Kidd's *Get a Job*, alongside Miles Teller and Anna Kendrick; Chris Rock's *Top Five*; Aaron Augenblick's upcoming animated comedy *The Adventures of Drunkny*, with Sam Rockwell; and Daryl Wein's *Lola Versus*, opposite Greta Gerwig.

JUNO TEMPLE (Violet), the recipient of the 2013 BAFTA EE Rising Star Award, continues to impress moviegoers with versatile characterizations in a diverse slate of films.

Audiences first took note of her in Richard Eyre's *Notes on a Scandal*, in which she played the daughter of Cate Blanchett and Bill Nighy's characters; and in Joe Wright's *Atonement*, opposite Benedict Cumberbatch.

Ms. Temple was soon named one of BAFTA's "Brits to Watch" and one of *Variety*'s "10 Actors to Watch." Her film career continued apace as she was part of the ensemble in Oliver Parker and Barnaby Thompson's two *St. Trinian's* comedies; was teamed with Brie Larson for Noah Baumbach's *Greenberg*, opposite Ben Stiller; starred with Eva Green and Maria Valverde in Jordan Scott's *Cracks*; and starred with Michael Cera in Harold Ramis's *Year One* and Sebastián Silva's *Magic*

Magic, the latter of which brought her the Best Actress prize at the Sitges-Catalonian International Film Festival.

Among her other films are Christopher Nolan's epic *The Dark Knight Rises*; William Friedkin's *Killer Joe*, with Matthew McConaughey; Thomas Vinterberg's *Far from the Madding Crowd*; Scott Cooper's *Black Mass*, opposite Johnny Depp; Robert Stromberg's blockbuster *Maleficent*; Alexandre Aja's *Horns*; Justin Chadwick's *The Other Boleyn Girl*; David Blair's *Away*, with Timothy Spall; Stephen Poliakoff's *Glorious 39*, alongside Bill Nighy and Julie Christie; Gregg Araki's *Kaboom*; Tim Godsall's *Len and Company*, with Rhys Ifans; Rob Epstein and Jeffrey Friedman's *Lovelace*; and Paul W.S. Anderson's *The Three Musketeers*, as Queen Anne of France.

In addition to starring on the television series *Vinyl*, Ms. Temple's notable lead roles have included ones for writer/directors making their feature directorial debuts: Elgin James with *Little Birds*, Abe Sylvia with *Dirty Girl*, and Jill Soloway with *Afternoon Delight*.

AIMÉE MULLINS (Ashley Brighterhouse) is an Olympian, a groundbreaking model, a beacon for design/tech, and an actor.

Born without fibulae, her legs were amputated below the knee at the age of one and she learned to walk on prosthetics. While attending Georgetown University, she became the first female amputee to compete in the NCAA and was instrumental in the design of carbon fiber prostheses (modeled after a cheetah) that are now the international standard for amputee runners. Ms. Mullins set world records in the 100-meter, 200-meter, and long jump.

Turning to modeling and acting, she made her catwalk debut for Alexander McQueen, becoming a muse for such artists as Mr. McQueen and Matthew Barney. Ms. Mullins has starred for two seasons as Terry Ives on the award-winning Netflix series *Stranger Things*; has guest-starred on hit shows such as *Odd Mom Out* and *Power*; and has appeared in movies such as Desiree Akhavan's *Appropriate Behavior*, Jake Paltrow's *Young Ones*, and Fred Wolf's upcoming *Drunk Parents*, with Alec Baldwin and Salma Hayek.

Ms. Mullins was inducted into the National Women's Hall of Fame in 2017; and is in both the NCAA and Track & Field Hall of Fame. She has been showcased in The Smithsonian, The Met, and at the Women's Museum in Dallas, where she was recognized as one the "Greatest American Women of the 20th Century."

AMY IRVING (Angela Valentini) previously starred for **Unsane** director Steven Soderbergh in *Traffic*, which won four Academy Awards including Best Director.

Ms. Irving was an Academy Award nominee for her performance in *Yentl*, in which she starred opposite the film's director, Barbra Streisand; and a Golden Globe Award nominee for her performance in *Crossing Delancey*, directed by Joan Micklin Silver.

She grew up in the theater and film worlds; her father was director Jules Irving and her mother is actress Priscilla Pointer. Ms. Irving first garnered attention as an actress for her memorable portrayals in Brian De Palma's hit thrillers *Carrie* and *The Fury*. She has subsequently starred in such films as Robert Markowitz's *Voices*, Jerry Schatzberg's *Honeysuckle Rose*, Joel Oliansky's *The*

Competition, Bruno Barreto's *Carried Away*, Max Mayer's *Adam*, and Blake Edwards's *Micki + Maude*. She next stars on-screen in Ann Hu's *Confetti*.

Ms. Irving trained at the American Conservatory Theater and the London Academy of Music and Dramatic Art. She received critical acclaim starring on Broadway in Arthur Miller's *Broken Glass*, and was nominated for both the Drama Desk Award and the Outer Critics Circle Award. She has also starred on Broadway in *Amadeus* and *Heartbreak House*, for which she also received a Drama Desk Award nomination; in *The Three Sisters*, with the Roundabout Theater Company; and in Tom Stoppard's Tony Award-winning epic *The Coast of Utopia*, at Lincoln Center.

Off-Broadway, she won an Obie Award as Best Actress for her performance in Athol Fugard's *The Road to Mecca*, for which she was again a Drama Desk Award nominee; and has also starred in *Ghosts*, *Fear*, *Cheri*, *We Live Here*, and *The Exonerated*. In the summer of 2004, she produced and starred in *A Safe Harbor for Elizabeth Bishop*.

She had the lead role in the 1991 Los Angeles premiere of Wendy Wasserstein's Pulitzer Prize-winning play *The Heidi Chronicles*. At the Santa Fe Festival Theatre, Ms. Irving starred with her mother Priscilla Pointer in *The Glass Menagerie*; and with Madeline Kahn and Victor Garber in *Blithe Spirit*. Charles Evered wrote the play *Celadine* for her and it was produced at The George Street Playhouse in New Jersey.

Her stage appearances have also included Leslie Lyles' *Waters of March*; *Motherhood Out Loud*, for the Hartford Stage, and Isaac Mizrahi's production of *A Little Night Music* at the St. Louis Opera. Ms. Irving's television credits include playing the title role in the miniseries *Anastasia: The Mystery of Anna*, directed by Marvin J. Chomsky, for which she received a Golden Globe Award nomination; and guest appearances on *Alias* and, upcoming, *The Affair*.

About the Filmmakers

STEVEN SODERBERGH (Director) is a writer, director, producer, cinematographer, and editor. He earned the Academy Award in 2001 for directing *Traffic*, the same year he was nominated for *Erin Brockovich*. Mr. Soderbergh earlier gained an Academy Award nomination for Best Original Screenplay for *sex, lies, and videotape*, his feature film directorial debut. The film also won the Palme d'Or at the 1989 Cannes International Film Festival.

Among his other credits are the films *Logan Lucky*, *Side Effects*, *Magic Mike*, *Haywire*, *Contagion*, *And Everything is Going Fine*, *The Girlfriend Experience*, *The Informant!*, *Che*, the *Ocean's* trilogy, *The Good German*, *Bubble*, *Equilibrium*, *Solaris*, *Full Frontal*, *The Limey*, *Out of Sight*, *Gray's Anatomy*, *Schizopolis*, *The Underneath*, *King of the Hill*, and *Kafka*. His television film *Behind the Candelabra*, for which he won a 2013 Emmy Award for Outstanding Directing, debuted on HBO in May of that year. In 2009, he created and directed the play *Tot Mom* for the Sydney Theatre Company. While in Sydney he also directed the film *The Last Time I Saw Michael Gregg*. In April of 2014, he directed the world premiere of Scott Burns's play *The Library* at New York's Public Theater.

He executive-produced and directed two seasons of the series *The Knick* on Cinemax. Most recently, he directed for HBO *Mosaic*, which uniquely debuted as an app for iOS and Android in November of 2017 and also as a limited series in January of 2018.

JONATHAN BERNSTEIN (Writer) is a screenwriter, author, and journalist.

As journalist, he writes regularly for the UK newspapers The Guardian and The Telegraph. As author, he co-wrote Mad World: An Oral History of New Wave Artists and Songs That Defined the 1980s; and wrote the Bridget Wilder book series beloved by middle-grade readers.

Mr. Bernstein has co-scripted several feature films with his writing partner James Greer. These have included *Just My Luck*, which was directed by Donald Petrie and starred Lindsay Lohan and Chris Pine; *The Spy Next Door*, which starred Jackie Chan, Amber Valletta, and Madeline Carroll; and now **Unsane**.

JAMES GREER (Writer) is a novelist and screenwriter.

He is the author of the novels The Failure and Artificial Light, the latter of which won the California Book Award for Best Debut Novel in 2006. His first collection of short fiction, Everything Flows, was published in 2013.

Mr. Greer has co-scripted several feature films with his writing partner Jonathan Bernstein. These have included *Just My Luck*, which was directed by Donald Petrie and starred Lindsay Lohan and Chris Pine; *The Spy Next Door*, which starred Jackie Chan, Amber Valletta, and Madeline Carroll; and now **Unsane**.

JOSEPH MALLOCH (Producer) has worked with Steven Soderbergh on *Logan Lucky*, *Mosaic*, and *The Knick*, among other projects.

He has worked extensively in both film and television; and line-produced the Emmy Award-winning and Academy Award-nominated documentary feature *What Happened, Miss Simone?*

APRIL LASKY (Production Design) marked her inaugural features as production designer with **Unsane** and, soon to be released, writer/director Jason Lester's *Taipei*, a romance adapted from Tao Lin's novel and starring Ellie Bamber and Justin Chon.

Her short films as production designer have included Timothy Michael Cooper's *Lemon*, starring Jennifer Westfeldt; and Christine Turner's *Hold On*, starring Bethann Hardison, which screened at the 2017 Sundance Film Festival.

She holds a BFA in Interior Design, which she also continues working at as a passion. She was first able to blend her love of design and film while in college working in the art department doing props and set dressing. She strives to put opposites together, and to create imaginative sets unified by her own experiences and imagination.

SUSAN LYALL (Costume Design) is on her fourth collaboration with **Unsane** director Steven Soderbergh, following the features *King of the Hill* and *Side Effects* and the interactive app/limited series *Mosaic*.

She arrived in New York in the early 1980s to pursue a career in fashion design; her fascination with music, performance, and art, led her to develop characters and tell stories through costume. She

began her career in theatre with the esteemed Circle Repertory Company, which led her to the then-fledgling independent film world.

In addition to her films with Mr. Soderbergh, Ms. Lyall has worked on multiple features with directors Jodie Foster, on *Money Monster*, *The Beaver*, *Home for the Holidays*, and *Little Man Tate*; Robert Schwentke, on *RED*, *R.I.P.D.*, and *Flightplan*, the latter starring Ms. Foster; Michael Apted, on *Blink*, *Thunderheart*, *Extreme Measures*, and *Nell*, the latter starring Ms. Foster; the late Jonathan Demme, on *Rachel Getting Married* and the telefilm *Line of Sight*; and David Mamet, on *The Spanish Prisoner* and *State and Main*.

Among her other films as costume designer are Jason Moore's *Sisters* and Shawn Levy's *This is Where I Leave You*, both starring Tina Fey. Her most recent feature as costume designer was writer/director Aaron Sorkin's *Molly's Game*, starring Jessica Chastain.

UNSANE

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NEW REGENCY / EXTENSION 765

Production

Directed by STEVEN SODERBERGH
 Written by JONATHAN BERNSTEIN &
 JAMES GREER
 Produced by JOSEPH MALLOCH
 Executive Producers KEN MEYER
 ARNON MILCHAN
 DAN FELLMAN
 Co-Executive Producer JOSEPH REIDY
 Co-Producer COREY BAYES
 Associate Producer ROBERT STRIEM
 Director of Photography PETER ANDREWS
 Edited by MARY ANN BERNARD
 Production Design APRIL LASKY
 Costume Design SUSAN LYALL
 Casting CARMEN CUBA, CSA

Unit Production Manager
 JOSEPH MALLOCH

First Assistant Director
 JOSEPH REIDY

Second Assistant Director
 RACHEL JAROS

CAST

(In order of appearance)

David Strine JOSHUA LEONARD
 Sawyer Valentini CLAIRE FOY
 Jill SARAH STILES
 Bank Manager MARC KUDISCH
 Angela Valentini AMY IRVING
 Mark COLIN WOODSELL
 Counselor MYRA LUCRETIA TAYLOR
 Dolores LYNDA MAUZE
 Dennis ZACH CHERRY

Nurse Boles	POLLY MCKIE
Nate Hoffman	JAY PHAROAH
Jacob	RAUL CASTILLO
Violet	JUNO TEMPLE
Steve	MIKE MIHM
Steve's Partner	ROBERT KELLY
Female Patients	NATALIE GOLD
	SOL M. CRESPO
Male Patients	WILL BRILL
	STEVEN MAIER
Medical Technicians	MATHEW R. STALEY
	MATT MANCINI
Friendly Nurse	EMILY HAPPE
Dr. Hawthorne	GIBSON FRAZIER
Hayley	ERIN WILHELMI
Ashley Brighterhouse	AIMEE MULLINS
Lawyer	JOSEPH REIDY
Medical Examiner	ERIKA ROLFSRUD
TruthBite Editor	ELIZABETH GOODMAN
Stunt Coordinator	MANNY SIVERIO
Stunt Doubles	NIKKI BROWER
	JOSIAH NOLAN
	ASHLEY PYNN
Associate Editor	COREY BAYES
Production Supervisor	GUS GUSTAFSON
Production Accountant	SEAN HOGAN
First Assistant Camera	TROY SOLA
Property Masters	MICHAEL JORTNER
	STEVE CASCARELLI
Production Sound Mixer	THOMAS VARGA
Key Grip	JOHN JOSEPH MINARDI
Chief Lighting Technician	TIMOTHY HEALY
Location Manager	ROBERT STRIEM
Set Decorator	KIMBERLY FISCHER
Boom Operator	SHAWN ALLEN

Assistant Property Master SEAN TURNEY

Extras Casting GRANT WILFLEY
MELISSA BRAUN

Background Casting Associate NIKITA DOLESE

Costume Supervisor KRISTIN LINDBECK
Key Costumer DANIELA FABRIZI
Additional Set Costumer YAFI HOCH

Make-up Effects provided by FRACTURED FX

Make-up Department Head LISA FORST

Hair Department Head JT FRANCHUK

Production Coordinator JAMIE CLEVINGER
Assistant Location Manager NICK DEWITT
Travel Coordinator JILL VAUPEN
DGA Trainee ABBY PIERSON
Set Staff Assistants KAILYN DABKOWSKI
MATHEW MERKSAMER
IKE ROFE
VICTOR VASQUEZ
Office Staff Assistant ISHAN SETH
Location Assistant VINCENT TAYLOR

Leadman DENO WILLIAMS
On Set Dresser BECCA BANKS

Transportation Captain RICHIE CHRISTIE
Driver NOEL KELLY

Assistant to Mr. Soderbergh CLAIRE KENNY

Script Clearance Research INDIECLEAR
CAROL A. COMPTON
ANDREA WILLIAMS

Clearances CLEARED BY ASHLEY/
ASHLEY KRAVITZ

Set Medic BOP TWEEDIE

Animal Trainer DAWN ANIMAL AGENCY, INC.
CHRIS CIARDELLI

Catering MY KITCHEN WITCH, INC.
KARYN JARMER

Drone Photography by AEROBO

Drone Pilot LUCAS MCGOWEN

Image Controller ZACH SKY

Post-Production Sound Services provided by
HARBOR PICTURE COMPANY

Supervising Sound Editor GLENFIELD PAYNE

Re-Recording Mixers JOSH BERGER
GLENFIELD PAYNE

Dialogue Editor JOSH BERGER
FX Editors DUNCAN MCRAE
GIUSEPPE CAPPELLO

Sound Design GRANT ELDER

Foley Supervisor GAVIN HECKER

Foley Artist JAY PECK
Foley Mixer GAVIN HECKER

Foley Recorded at STEPPING STONE FOLEY

Sound Engineer AVI LANIADO
Facility Producer GABRIELA CELI
Project Manager DARRELL R. SMITH

ADR Mixer BOBBY JOHANSON
ADR Recordist MICHAEL RIVERA
ADR Manager TRICIA SCHULTZ

Picture Finishing provided by
GOLDCREST POST NY

Colorist NAT JENCKS

Finishing Artists JORDAN P.H. STEIN
MATT THOMPSON
DI Producer DEVAN MAURA SABER

Cutting Continuity MASTERWORDS

Visual Effects Supervisor
LESLEY ROBSON-FOSTER

Visual Effects Producer PARKER CHEHAK
Compositors BASHIR HAMID
IRENE PARK
Visual Effects Assistant ANNA REINELT

Visual Effects by PHOSPHERE

Visual Effects Producer MATT GRIFFIN
Visual Effects Coordinator ALEXIS SANSONE
Technical Lead SCOTT WINSTON
Lead Compositor JOSH CHILD
Compositor PEDRO ATIENZAR

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Original Music by
DAVID WILDER SAVAGE

Performed by
WRUST BUNNY

“Burn”
Written by Lola G.
Performed by DTCV
Courtesy of Vivarock Music

Legal Services KEN MEYER

Insurance by REIFF & ASSOCIATES, LLC

Payroll Services CAST & CREW

Collection Account Manager FREEWAY CAM, B.V.
GADI WILDSTROM
MARTIJN MEERSTADT
RITA JARDAN

Financial Engineering MUGB UNION BANK, N.A.
ANTHONY BEAUDOIN
MICHAEL SANTIONI

THE PRODUCERS WISH TO THANK

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 CITY OF WHITE PLAINS, NY
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 DAVE HENRI
 GREGORY JACOBS
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Contacts for International Press:

Eugene O'Connor
eugene.oconnor@premiercomms.com

Christelle Randall
Christelle.Randall@premiercomms.com