



blood

directed by Bradley Rust Gray

World Premiere U.S. Dramatic Competition

SUNDANCE FILM FESTIVAL

Running time: 111 minutes

PRESS CONTACT: Jim Dobson, Indie PR, jimeindie-pr.com



LOG LINE

After the death of her husband, a young woman travels to Japan where she finds solace in an old friend. But when his comforting turns to affection, she realizes she must give herself permission before she can fall in love again.

SYNOPSIS

Widow Chloe (Carla Juri) travels to Japan for work where she is welcomed by an old friend, Toshi (Takashi Ueno). Sliding between the melancholy of loss and the awe of perspectives changed, Chloe wanders an unfamiliar landscape where love has carved all the guiding grooves. *blood* explores the site where fragile love can emerge from immovable pain. With quiet restraint, fresh rhythm, and unforgettably rich performances, this subtle study of togetherness and apartness captures the vibrancy of internal life. Writer-director-producer Bradley Rust Gray observes the resilience of life and love, the surprise of desire, the barriers of language, and the staggering impact of relationship.



ABOUT THE PRODUCTION

THE INSPIRATION FOR THE FILM

I started this project about ten years ago. I asked an actress friend of mine if she wanted to work on something together — I wanted to write something for her. I had done this with another friend of ours, *Zoe Kazan*, for *The Exploding Girl*. I asked her to record her dreams, and we emailed each other once a week about our thoughts on the project. One day, she sent an email saying that she had a dream that the film would be called "blood."

I thought of Japan as a location because I'd lived there with my wife, So Yong Kim. While we were there, we met a choreographer named Chieko Ito, and since that time I had always wanted to work with her. So, these two things came together, and I started writing a script that was set in Japan starring this actress friend of mine. The thing that the actress and I had in common was that she was really close with someone who had recently passed away, and my parents passed away when I was a kid. We both shared this weight, of death, and the feeling that you always carry that weight when somebody close to you dies. When we were getting ready to shoot the film, she realized it was all a little too close for her still, and she politely bowed out.

DEVELOPING THE CONCEPT

There's a director named Hou Hsiao-hsien from Taiwan, and though he is often at the top of lists of great directors, I had never seen his work at that point. His film, *Cafe Lumiere*, an homage to the Japanese filmmaker Yasujiro Ozu, has become my favorite film of all time. When I made *The Exploding Girl*, Eric Lin, the cinematographer, and I tried to recreate the tone of *Cafe Lumiere*. We even recreated similar shots in New York based on that film, which happened to be shot in Japan. With *blood*, I decided to keep going in the same direction, shooting some of the exact same locations as in *Cafe Lumiere*. Hsiao-hsien's style is very observant. That is really appealing to me — the idea of making something in the world with real people walking around and you keep a low profile with the crew and the cameras are far away. Nobody knows you're filming. And then you find all these accidents that happen, and they become little gifts to the film. Reality of life, you know, it enters the film, and you see how your characters and narrative interact with things that are happening in the real world.

FINDING THE CAST

After we found Carla for the lead role, thanks to Jenny Jue who was helping us cast at the time, things came together quickly. There are actors in Japan that I was talking to who are wonderful, talented actors, but didn't fit. Then a friend of mine sent me a YouTube video of Takashi Ueno playing music, thinking that he would be somebody I would like a lot. Shortly after, I met Takashi while he was in New York, and we spent Thanksgiving together. I asked if he would do the movie and he said, yes. And then I asked Carla if she would be into that, working with a non-actor opposite her. She knows how I like to put non-actors and actors together and she thought it would be fun.

Then there's Futaba, the little girl we cast. My wife is good at working with kids in her films and we've always found non-actors. When I was doing research for *blood*, there's a scene where Chieko Ito, the choreographer, works with a group of Down-Syndrome youth, and the gentleman who was helping me coordinate them had a daughter who was the same age as the character I was looking for. Within five seconds of meeting Futaba, I knew she was the one. She met me at this train station with her dad, and she was like, "hey," and then she just turned around and walked off. She was just so calm and full of life; you had no idea what she was going to do. When I work with kids, I don't want them to say what I tell them to say or do what I tell them to do. I want them to just be a kid. You create a world for them, and they live in that world, like play. She bonded immediately with Ueno-san. Futaba's family was really trusting, in fact, her mother ended up playing her mom in the film.

We found the grandmother while we were in the countryside, looking to do a scene where Carla's character, Chloe, would interview people as part of her photography project. We were driving around and ended up in the middle of a rice field, and I decided the next person we see I'm just going to stop and ask if we can interview them. And this old woman was sitting in her garden, and we asked if we could put her in the movie. She was fine with that, and we filmed some scenes with her. At that time our co-producer had been looking all over Japan for a non-actor to play the grandmother, without any luck. I asked if we could use the old woman we interviewed, and he made it happen. She is amazing. She just fell into the film. She listens well. She treated all her scenes as if they were reality, and she reacted to Chloe as if she had just met her. It's such a wonderful gift to be able to capture moments of what someone would say to somebody in any given situation, in real life. It was sort of like filming a documentary in that way. You just knew that this was a special magical thing that we got to capture.

Chieko Ito was also a non-actor. She was a dancer and choreographer, but I knew she would just be herself and light up the room. And that's what she does in the film, and that's what she does in Chloe's life because Chloe is going through some hard times.

The older man in the film is Issey Ogata. He starred in Edward Yang's *Yi Yi* which is one of the greatest films ever made. He's one of the best actors in Japan and has this wonderful warm personality. It was difficult to arrange a meeting, but our Japanese casting director, Kei Kawamura, made it happen. When I met Issey I told him that his character is a translator, and he said he didn't speak English well and couldn't do the part. But after talking, he said that sometimes elderly people in Japan want to help foreigners and offer assistance, but they're not really good at it. And so we agreed that would work. I wrote all the dialogue for him so that he could practice it phonetically. In the end, though, some of the scenes are scripted and some are not. He is the most talented actor I've worked with. He would take something that I wrote and make it much more personal and special. It was a great honor to work with him

SCOUTING THE LOCATION

My wife So and I lived in Japan in 2000 for a year, and we also lived in Reykjavik, Iceland where I made my first film. I wanted to make Japan feel authentic. I have a lot of good friends there that helped me make sure I didn't do something that was cliché or exploitative. I wanted it to feel normal, like everyone was in their natural environment. For example, Ueno-san's house is actually the house he lives in, and we didn't dress it at all.

We kept the production very small, with only two vans and the camera. It was like shooting a documentary in terms of its profile.

SHOOTING DURING A PANDEMIC

We shot Japan in 2019, which was right before the pandemic. In Japan, they wear masks because it's polite, you don't want to spread germs. And it's funny because when we started cutting the film in 2020, it looked like there wasn't enough people wearing masks because we're so used to seeing that now. One of the reasons we chose Iceland is that at that time in 2021, even though it was still during the pandemic Iceland was just about the only place that you could shoot without having people wear masks. At that point Iceland was a really protected country, you had to be vaccinated and take tests before you got in. Once you got in you didn't have to wear a mask since the country was sort of an isolated island.

GATHERING THE PERFECT TEAM

My wife's always been with me on projects, and she's always wakes up next to me. So, whenever we make a film, we always work on it together. We started working with producer David Urrutia, who had done a film with Kelly Reichardt, and I admired the work he'd done with his partner Elizabeth at their company Evenstar. I've been on the phone with David for at least six years now almost every day, talking about one aspect of the film or the other. I could never have made the film without him. He was always my right-hand man, reading every script and making sure that we kept only the good parts, and if something was too corny, he would let me know.

Eric Lin, the cinematographer, and I had worked together on *The Exploding Girl*, and we knew we wanted to do this film in a similar way. The composer Daníel Bjarnason is an old friend, but we hadn't worked together. So and I have always used Icelandic music in our films. Daníel was a student when I met him in Iceland. And then he studied composition and eventually become a great composer, and now he works with the Icelandic Symphony Orchestra. He came up with the idea of using a prepared piano and just sat down and recorded about two and a half hours of music and sent it to me. And then I put the music in wherever I wanted to. He didn't write for the film. He wrote it with a film in mind.

ICM sent the script to Erika Portnoy and Alex Orlovsky at Mutressa Movies. They both loved the script and Mutressa Movies ended up guaranteeing the budget.

Our co-producer in Japan, Kiyoshi Inoue, was super crucial. He worked on *Lost in Translation* and understood what I wanted to do and worked diligently and got it all to work. The sound designer Kent Sparling worked on my last film *Jack and Diane*, so it was really comfortable and exciting to work with him again.



WITNESSING REAL LIFE

I don't think the title of the film, *blood*, is about the definition of that word. I think of it like a song title. Sometimes a song title doesn't necessarily describe the lyrics of the song or anything else, but it sort of puts the song in a certain space. In Japan, blood and blood types are a way of looking at things, like how you might find a match based on your horoscope. What type of blood you have matches you with another person who is of that type of blood. It's just something that we don't see. I think the word "blood" has different meanings, and I like the fact that it doesn't have a single definition.

A song has a certain emotional pull, and a book has a wonderful story that takes you into the world. What's great about a movie is that you get to capture small moments in life that just happen. You're just presenting a moment in a frame within the story. Hopefully when people watch the film, they'll feel like they were a witness to this part of Chloe's life, as if they're her friend sitting next to her, if that makes sense. You sort of feel everything she's going through, even though it's so internal, you've been let in on her feelings that she's not showing to other people. What I wanted to do with this film, and what I want to do in all my films is to find something out of a moment in life, not necessarily to say something. I'm interested in discovery. Carla and I had a sort of mantra for every scene: "If you're looking for something, you might not find anything. But if you're looking for anything, you'll find something."



ABOUT THE FILMMAKERS

Bradley Rust Gray (Director, Writer)

Gray is a Fulbright scholar and DAAD German Arts recipient who has graduate degrees from USC and the British Film Institute in London. His short road movie *hITCH*, about two young men on a personal journey premiered at the New York Film Festival, won an award at Sundance, and was distributed by Stand Releasing. His first feature *Salt*, about a girl who falls in love with her sister's boyfriend, was set in a remote Icelandic fishing village. The film explores Icelandic fairytale themes with a documentary approach to create natural performances by non-actors in their native language. The film premiered at the Berlin Film Festival where it won the Caligari Film Prize for inventive filmmaking. His second feature, *The Exploding Girl*, set in New York City is about an epileptic young woman who falls in love with her best friend. Zoe Kazan's quietly powerful performance garnered her the Best Actress prize at Tribeca Film Festival. The film was released by Adam Yauch's Oscilloscope Laboratories. His third feature *Jack & Diane*, a love story about a teenage girl whose inner terrors over falling in love manifests itself in a terrifying creature, stars Riley Keough, Juno Temple, and Kylie Minogue. He appeared on Filmmaker Magazine's "25 Filmmakers to Watch" and in Phaidon's "Take 100: The Future of Film: 100 New Directors". Gray has also produced and co-edited four feature films made by his partner, So Yong Kim: *In Between Days*, *Treeless Mountain*, *For Ellen*, and *Lovesong*.

Eric Lin (Director of Photography)

Eric Lin is a New York based cinematographer. He first started dabbling in filmmaking while studying sociology and film criticism at UC Berkeley. His passion for visual storytelling led him to NYU's Graduate Film Program, where he earned his MFA in cinematography. His feature film career started with Bradley Rust Gray's *The Exploding Girl*, starring Zoe Kazan. Since then, he has worked on a broad range of films, including Adam Salky's addiction drama, *I Smile Back* (Sundance 2015); Brett Haley's music driven dramedy, *Hearts Beat Loud* (Sundance 2018); and Michael Tyburski's sonically obsessed character portrait *The Sound of Silence* (Sundance 2019). His most recent film is Adam Salky's Netflix Thriller, *Intrusion*, starring Freida Pinto and Logan Marshall-Green. Lin's commercial work includes projects for clients such as Pepsi, Nike, Miu Miu, Agent Provocateur, HP, Mattel, and SAP.

Guy Godfrey (Director of Photography-Iceland)

Guy's recent feature work includes *Let Him Go*, for which he won the Canadian Society of Cinematographers award for Best Feature Cinematography 2021. His other work includes the multiple Canadian Screen Award winning feature *Maudie* (Telluride, TIFF, Berlinale), *Wildhood* (TIFF), *Giant Little Ones* (TIFF), *Suck it Up* (Slamdance), *Lovesong* (Sundance), *Wet Bum* (TIFF). His episodic work includes *Maid* for Netflix.

Susan E. Kim (Editor)

Susan E. Kim is an American film and television picture editor. Her recent work includes *Pachinko*, an episodic series for Apple TV+, and *Two Yellow Lines*, an independent feature distributed through Universal Pictures.

Susan began her career as an Assistant Editor on films that include *Stanford Prison Experiment*, *Short Term 12* and *American Pastoral*. Her credits also include the Emmy-winning HBO series *Euphoria* and the Duplass Brothers HBO series, *Room 104*.

As an editor, Susan has worked across a range of content, including unscripted, commercials and music concerts. She studied filmmaking, writing and theater at the University of Iowa as an undergraduate and received an MFA in the Film/Video Program from the California Institute of the Arts. Susan was awarded the 2021 Sally Menke Memorial Fellowship by the Sundance Institute. She currently serves as a Junior Mentor in the ACE Diversity Mentorship Program.

David Urrutia (Producer)

David Urrutia is co-founder of Evenstar Films, an independent film and theater production company. His producing credits include films that have premiered and competed at festivals including Venice, Telluride, Toronto, Sundance, London BFI, Busan, and Tribeca. Producing credits include Kelly Reichardt's award-winning film *Meek's Cutoff*, (starring Michelle Williams, Bruce Greenwood), Peter Hedges' *The Same Storm* (starring Elaine May, Mary-Louise Parker, Sandra Oh), and *Jesus' Son* (also

screenwriter, starring Billy Crudup and Samantha Morton). Executive producer credits include *The Sisterhood of Night* (starring Georgie Henley, Kal Penn), and Khyentse Norbu's *Vara A Blessing*. Theatre credits include the New York premiere of Denis Johnson's *Shoppers Carried by Escalators into the Flames* (starring Will Patton and Michael Shannon), Roger Rees' one-man show *What You Will* at ACT in San Francisco, and Jonathan Cott's *Walt and Emily: Between the Rooms* at the Cherry Lane Theater.

Jonathon Komack Martin (Producer)

Komack Martin served as Producer/Executive Producer on films including *Van Wilder*, *The Change-Up*, *RIPD*, and the Marvel franchise *Deadpool*. He was also consulting producer on the long-running ABC sitcom *George Lopez* and is Executive Producer on the upcoming Netflix series *Boo Bitch*, launching in Spring of 2022.

Elika Portnoy (Producer)

Portnoy started her production company Mutressa Movies in 2008. Since then, Mutressa has produced thirteen features including *Beasts of No Nation* (directed by Cary Fukunaga and starring Idris Elba and Abraham Attah), and *Love is Strange* (directed by Ira Sachs and starring John Lithgow, Alfred Molina, and Marisa Tomei). Her most recent films have all premiered consecutively at the Sundance Film Festival in the U.S. Dramatic Competition section including *Never Rarely Sometimes Always* (directed by Eliza Hittman and starring Sidney Flanigan and Talia Ryder), *John and the Hole* (directed by Pascual Sisto and starring Michael C. Hall, Jennifer Ehle, Taissa Farmiga and Charlie Shotwell.) Elika's films have been in the official selection at Cannes, Berlin, Venice, Telluride, Toronto, Tribeca and have also received Independent Spirit Awards, including Best Actor, and Best Supporting Actor for *Beasts of No Nation*.

Elika Portnoy is also an actress and her most recent lead role was in *Obsession* opposite Mekhi Pfeifer. She has previously acted in the Disney movie *Mere et Fille*, *The Driftless Area* (opposite Anton Yelchin) and *Sofia* (opposite Christian Slater and Timothy Spall). Elika has also directed *The 6th Amendment*, a short movie that premiered at the Woods Hole Film Festival, AFI Film Festival, and won Best Ensemble Cast at the New York Independent Film Festival, won Best Short at the Boston International Film Festival and the Jury Prize at the Milan Film Festival. Elika is a member of the AFI National Council, and she is a member of the Board of Governors for Tufts Medical Center and the Tufts Floating Hospital for Children in Boston.

Alex Orlovsky (Producer)

Orlovsky's recent credits include Charlie McDowell's *Windfall*, starring Jason Segel, Jesse Plemons and Lily Collins, which will be released by Netflix in March 2022. Past films include *Never Rarely Sometimes Always* (Eliza Hittman), which took home the Silver Bear Grand Jury Prize at the Berlin International Film Festival 2020, the Special Jury Award for Neo-Realism at Sundance 2020 and has been nominated for two IFP Gotham Awards

for Best Feature and Breakthrough Actor (for its lead actress Sidney Flanagan); as well as *John and the Hole* (Pascual Sisto), which was given the Cannes Official Selection 2020 label. He also just completed *Silk Road* (Tiller Russell) starring Jason Clarke, Nick Robinson, and Alexandra Shipp. Other credits include *The Discovery*, *The Wolfpack*, *I Origins*, *The Place Beyond the Pines*, *Blue Valentine*, and *Half Nelson*. Mr. Orlovsky's films have been nominated for Academy Awards, Golden Globes, Independent Spirit Awards and Gotham Awards, and have played in major film festivals including Berlin, Cannes, Sundance, Toronto, Tribeca, and Venice. He has produced commercials and content for brands such as Squarespace, Rag+Bone, Ketel One, Samsung, Nike, 7UP, Anheuser Busch, MoMA, and MLB.

So Yong Kim (Producer)

So Yong Kim is an award-winning Korean American filmmaker. Kim received the Special Jury Prize at Sundance Film Festival for her debut feature, *In Between Days*. Her critically acclaimed second feature *Treeless Mountain*, filmed in Kim's hometown in South Korea, garnered numerous awards. Kim's third feature *For Ellen* was released theatrically by Tribeca Films in 2012. Kim's fourth feature, *Lovesong*, premiered at Sundance Film Festival in 2016, and was released by Strand Releasing. Kim directed episodes of *Transparent* for Amazon, *American Crime* for ABC, *The Good Fight* for CBS and *Room 104* for HBO, *Tales from the Loop* for Amazon and most recently, *Roar* for AppleTV.

Kiyoshi Inoue (Co-Producer)

Kiyoshi most recently produced the TV drama *North Light*. Other producing credits include *The Clone Returns Home* directed by Kanji Nakajima, nominated as best international film at The Sundance Film Festival in 2008, *The House Where Mermaid Sleeps*, *Hayabusa*, *20TH Century Boys (1 and 2)*, and *Lost in Translation*. He is currently working on developing scripts for independent productions and holding international acting workshops lead by acclaimed Russian acting teachers.

Blake Goza (Executive Producer)

Goza is a multi-disciplinary creative producer, focusing on feature films, television, and podcasts. His credits include the indie film *The Escort*, and the upcoming Netflix series, *Boo Bitch*.

Daníel Bjarnason (Music)

Daníel Bjarnason is one of Iceland's foremost musical voices today, increasingly in demand as conductor, composer, and programmer. He is currently Principal Guest Conductor with Iceland Symphony Orchestra, and maintains a close connection with the Los Angeles Philharmonic, which commissioned him to write a work for Gustavo Dudamel, Zubin Mehta and Esa-Pekka. He is Composer in Residence with

Musiekgebouw Frits Phillips Eindhoven. In 2017 the Los Angeles Philharmonic premiered Bjarnason's Violin Concerto at the Hollywood Bowl, in a co-commission with Iceland Symphony for Pekka Kuusisto, while he co-curated the orchestra's Reykjavík Festival, an eclectic and multi-disciplinary 17-day event, in which he featured as conductor and composer. He is a recipient of numerous accolades and was awarded the Optimism prize by the President of Iceland, won the 8th Harpa Nordic Film Composers Award for the feature film *Under the Tree*, and was nominated for the Nordic Council Music Prize. He also won Composer of the Year, Best Composer/Best Composition and Best Performer at the Icelandic Music Awards in recent years.

Chieko Ito (Choreography)

Chieko founded The Strange Kinoko Dance Company in 1990. The troupe has performed around the world and is highly popular with all ages in Japan. Kinoko means "mushroom" and "strange" to Chieko means "wonderful, amazing, soft, and delicious."

ABOUT THE CAST

Carla Juri ("Chloe")

Carla's international star has risen since starring in the critically acclaimed German film *Wetlands* directed by David Wnendt. Carla starred in Denis Villeneuve's *Blade Runner 2049*, opposite Ryan Gosling and Harrison Ford. She was also in the title role in the film *Dear Agnes* for director Daniel Alfredson. Her other films include *Walking To Paris* for director Peter Greenway, the Sundance hit *Morris From America* for director Chad Hartigan in which she starred opposite Craig Robinson and *Brimstone* for Dutch filmmaker Martin Koolhoven, opposite Dakota Fanning, Kit Harrington and Guy Pearce, which premiered at the 2016 Venice Film Festival. She was also cast in the title role in *Paula*, the biopic of renowned German artist *Paula Modersohn Becker*. Carla recently completed back-to-back features; *Six Minutes to Midnight* opposite Judi Dench and Eddie Izzard and *When Hitler Stole Pink Rabbit* for Academy Award winning director Caroline Link. She starred in Romola Garai's film *Amulet* opposite Imelda Staunton which premiered at Sundance 2020.

Takashi Ueno ("Toshi")

Ueno has spent the last 30 years as a musician in Tokyo. He performs with his group "Tenniscoats", and has done solos, and many collaborative live performances. He has toured around the world and released albums with local musicians from many countries. "blood" is his acting debut.

Issey Ogata ("Yatsuro")

Stage, film, radio and television actor, comedian, writer, illustrator as well as raconteur, Issey Ogata was born February 22, 1952, in Fukuoka, Japan. He began his career as a stage actor in 1971.

He tours annually with virtuoso one-man theater shows in which he portrays a variety of characters, from drunken salaryman to female fishmonger, in lightning-fast changes. He won critical acclaim and ardent fans with unique portrayals of the universal human condition. He is a favorite choice of Japanese film, television, and commercial directors.

He is known for Edward Yang's *Yi Yi* (2000), Alexandr Sokorov's *The Sun*, Martin Scorsese's *Silence*, Arthur Harari's *ONODA: 10,000 Nights in the Jungle*; and Jun Ichikawa's *Tony Takitani* among many other Japanese productions.

Gustaf Skarsgård ("Peter")

Swedish actor, Gustaf Skarsgard, has an extensive resume of television, feature, and theater that has made him one of the most recognizable and respected actors around the globe. Skarsgard can be seen in the just released adaptation of *The Emigrants* directed by Erik Poppe. Skarsgard has been nominated for a Guldbagge award for his work in the epic story chronicling the one and a half million Swedes who sought a better life across the Atlantic. Skarsgard recently wrapped the psychological crime drama, *What Remains*, starring opposite his father, Stellan Skarsgard and Andrea Riseborough.

On the small screen he starred in the Netflix series, *Cursed*, opposite Katherine Langford. Skarsgard is widely known for portraying the role of 'Floki' in the hit television series, *Vikings*. Other TV credits include HBO's critically acclaimed series, *Westworld*, where he played 'Karl Strand', the confident and decisive leader, and head of operations at Delos, and the Swedish TV miniseries, *The Fat and The Angry*.

He has starred in the features, *438 Days*, *VI*, *The Way Back*, *Darling*, and the Golden Globe and Academy Award nominated adventure drama *Kon-Tiki*. He also starred in the Academy Award nominated *Evil and Patrik 1.5* which earned him nominations for the Guldbagge Awards as Best Supporting Actor and as Best Actor. Following, Skarsgard starred in *Kids in Da Hood* which garnered him the award for Best Leading Actor.

MUTRESSA MOVIES and SOANDBRAD production
in association with EVENSTAR FILMS and THE KOMACK COMPANY

CAST (in order of appearance)

Chloe	Carla Juri
Toshi	Takashi Ueno
Grandmother	Sachiko Ohshima
Futaba	Futaba Okazaki
Peter	Gustaf Skarsgård
Pancake Gang	Dagur Kári, Egill Sæbjörnsson, Marta Luiza Macuga, Örvar Þóreyjarsón Smárason
Sculptor	Ragnar Kjartansson
Gallerist	Dorothee Kirch
Cassandra	Elika Portnoy
Waterfall Sleepers	Þórarinn Svavarsson, Jasmín Þórarinnsdóttir
Hundur	Máni
Yatsuro	Issey Ogata
Kintsugi Artist	Reiko Ohbs
Soba Master	Koji Arai
Chieko	Chieko Ito
Masayo	Masayo Yamaguchi
Kyoko	Kyoko Kudo
Boat Captain	Maraki Takeuchi
Mara Waiter	Yo Takashi
Koko	Elisa Yanagi
Tofu Shop Lady	Setsuko Kurosawa
Potato Party Pals	Isao Yamada, Emiri Yamada
Neko	Fahey
Yuki	Sayako Okazaki
Cow Farmer	Isonuma Masanori
Wasabi Rice Master	Sakuzo Higuchi
Peter's Sculpture Teacher	Svava Björnsdóttir
Mirror Dancer	Ásgerður Jónúsdóttir
Poet	Sjón
Toshi's Mother	Kayoko Ueno
Fisherman	Hideo Tanaka
Man With Lobster	Fujio Shirai

Written and Directed by	Bradley Rust Gray
Produced by	David Urrutia Bradley Rust Gray So Yong Kim Elika Portnoy Alex Orlovsky Jonathon Komack Martin
Executive Producer	Carla Juri Blake Goza
Co-Producer	Kiyoshi Inoue
Director of Photography Edited by	Eric Lin Bradley Rust Gray Susan E. Kim
Music by	Daníel Bjarnason
Choreography by	Chieko Ito
Line Producer/UPM (Japan) Line Producer/UPM (Iceland) Production Supervisor	Takaharu Inagaki Sólmundur Björnsson Michi Oyama
Addtl Photography (Iceland) Casting Casting (Japan)	Guy Godfree Jessica Kelly, Jenny Jue Kei Kawamura
JAPAN CREW	
Japan Production Services	Cogitoworks Ltd.
Production Services Executive	Tomohiko Seki
First Assistant Director	Koei Taga
First Assistant Camera	Asumi Sako, Anthony Rilocapro, Jennifer Keruzore, Masahiko Takeoka
Second Assistant Camera	Daisuke Konagai
Gaffer	Miyuki Okamoto
Sound Mixer	Rin Takada
Drivers	Watanabe, Katsumi Nakane
Production Assistant	Yusuke Sano
Production Support/DIT	Masahito Tanno
Hair/Makeup for Issey Ogata	Mariko Kubo

ICELAND CREW

Icelandic Production Services
Production Services Executive
First Assistant Camera

Second Assistant Camera
Gaffer
Sound Mixer
Director's Assistant
Production Assistant
DIT

Rán á Ránargötu ehf
Óskar Þór Axelsson
Hjálmar Þór Hjálmarsson, Rúnar Vilberg Hjaltason,
Árni Gylfason
Kristmundur Gíslason
Alex Edyvean
Agnar Friðbertsson
Ólöf Birna Bjarnadóttir
Einar Ólafsson
Sigurgeir Helgason

Assistant Editors
Music Consultant
Digital Intermediate
Colorist
DI Producer
Conform Artist/Editor
Junior Conform Artist/Editor
VFX Artist
Associate Producer
Post Coordinator
Mastering Technicians

Support Engineers

Account Executive

Jesse Cherniak, Johan Lugo
Joe Rudge
Harbor
Roman Hankewycz
Kyle Flannery
Michelle Perkowski
Ben Grube
Chris Mackenzie
Lorena Lomeli Moreno
Nick Gammon
Andrew Minogue, Anil Balram, Gino Volpe,
Jorge Piniella
Jerome Raim, Curt Kuhl, Stefan Hueneke'

Rachael Fung, Rochelle Brown

Sup Sound /Dialogue Editor
Sound Designer/
Re-recording Mixer
Sound Editor

Dmitri Makarov
Kent Sparling
Doug Wunningham

Creative Executive
Legal Services
Payroll Services
Production Insurance

Ronald Santos
Greg S. Bernstein
Media Services
Film Emporium, Darren Henshaw