

SAG Award Nominee  
*Julianne*  
NICHOLSON

EMMY Winner  
*Margo*  
MARTINDALE

SAG Award Winner  
*Lorraine*  
TOUSSAINT

Introducing  
*Takashi*  
YAMAGUCHI

Academy Award Nominee  
*Diane*  
LADD

# SOPHIE AND THE RISING SUN

OFFICIAL SELECTION  
SUNDANCE  
FILM FESTIVAL

"In addition to the beautiful evocation of the time and place, are the wonderful performances."  
— LEONARD MALTIN

"Sundance Film Festival: five must-see films"  
— THE WEEK

"... gentle-hearted romantic drama that succeeds most winningly"  
— Variety

EVER GREEN PICTURES AND NANCY DICKENSON PRESENT A MAGGIE GREENWALD FILM "SOPHIE AND THE RISING SUN"  
JULIANNE NICHOLSON MARGO MARTINDALE LORRAINE TOUSSAINT TAKASHI YAMAGUCHI DIANE LADD  
SCREENPLAY BY MAGGIE GREENWALD DIRECTOR OF PHOTOGRAPHY AUGUSTA TROBAUGH EXECUTIVE PRODUCERS WOLFGANG HELD PRODUCED BY GAREY SCANLIN PRODUCED BY KEITH REAMER  
EDITED BY DAVID MANSFIELD COSTUME DESIGNER DIANNA MORONG EXECUTIVE PRODUCERS ANTHONY ROMAN AND LILIAN WILSON EXECUTIVE PRODUCER SUSAN LAZARUS  
EXECUTIVE PRODUCERS BY BRENDA GOODMAN NANCY DICKENSON LORRAINE GALLARD MAGGIE GREENWALD PRODUCED BY MAGGIE GREENWALD



a monterey media presentation

# SOPHIE AND THE RISING SUN

EVER GREEN PICTURES AND NANCY DICKENSON PRESENT  
A MAGGIE GREENWALD FILM

Directed by Maggie Greenwald  
Screenplay by Maggie Greenwald  
Based on the Novel by Augusta Trobaugh

## Starring

Julianne Nicholson, Margo Martindale, Lorraine Toussaint, Takashi Yamaguchi,  
Diane Ladd, Joel Murray and Bobby Henline

DIRECTOR OF PHOTOGRAPHY: **WOLFGANG HELD**  
EDITOR: **KEITH REAMER**  
PRODUCTION DESIGNER: **DARCY SCANLIN**  
MUSIC BY: **DAVID MANSFIELD**  
CASTING BY: **DONNA MORONG, CSA**  
PRODUCED BY: **BRENDA GOODMAN, NANCY DICKENSON,**  
**LORRAINE GALLARD, MAGGIE GREENWALD**  
CO-PRODUCED BY: **SUSAN LAZARUS**

Romantic Drama  
Run time: 105 minutes  
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MPAA: R

## Short Synopsis

Autumn of 1941 in Salty Creek, a fishing village in South Carolina, two interracial lovers, one an artist who also fishes and sells crabs to the townsfolk, the other a wounded Asian stranger, are swept up in the tides of history. Against the town's surge of misdirected patriotism a trio of women reject law and propriety to save this mysterious young man.

## Long Synopsis

Set in the autumn of 1941 in Salty Creek, a fishing village in South Carolina, the film tells the dramatic story of interracial lovers swept up in the tides of history. As World War II rages in Europe a wounded Asian stranger, Mr. Ohta, appears in the town under mysterious circumstances. Sophie, a native of Salty Creek, quickly becomes transfixed by Mr. Ohta and a friendship born of their mutual love of art blossoms into a delicate and forbidden courtship. As their secret relationship evolves the war escalates tragically. When Pearl Harbor is bombed, a surge of misguided patriotism, bigotry and violence sweeps through the town, threatening Mr. Ohta's life. A trio of women, each with her own secrets - Sophie, along with the town matriarch and her housekeeper - rejects law and propriety, risking their lives with their actions.

Based on the novel by Augusta Trobaugh

## Quotes:

"In addition to the beautiful evocation of the time and place, are the wonderful performances of Margo Martindale, Julianne Nicholson, and Lorraine Toussaint. They make it well worth seeing." – Leonard Maltin

"An affecting, rose-scented study of small-town prejudice and female friendship. The scent of Southern climbing roses mingles with the ugly acridity of small-town racial prejudice in *Sophie and the Rising Sun*, a safe, gentle-hearted romantic drama that succeeds most winningly as a study of resilient female fellowship. Writer-director Maggie Greenwald... amply exhibits the quiet virtues of feminist empathy and lyricism that have made her voice a much-missed one on the U.S. independent scene. A film that deserves to connect with older, underserved female viewers. Martindale beautifully plays the character's subtle, mostly unspoken re-examination of social allegiance, partnered with exquisite, twice-burnt weariness by the great, eternally underused Toussaint." - Variety

"Sundance Film Festival: five must-see films" – The Week

"Our featured Movie of the Week. Insightful and timely... humanity and compassion... Excellent performances by all... beautiful imagery... Beautiful performances... sensitive... stunning cinematography... Beautifully shot and gorgeously adapted... With stunning performances by three leading ladies, Julianne Nicholson, Margo Martindale, and Lorraine Toussaint, breaking barriers and defying societal "norms" is everything we need to see right now." – Alliance of Women Film Journalists

"Elevated by fine performances and Wolfgang Held's lushly sensual cinematography" – The New York Times

"Strong performances highlight timely period drama 'Sophie and the Rising Sun'. Filmmaker Maggie Greenwald... gives us four supremely gifted performers striking complex notes as women living in comparatively benighted times." – Los Angeles Times

"Warm, heartfelt... this lovely, evocative movie was written and directed by the talented Maggie Greenwald. The actors are superb. The nuanced writing and direction have insight. The three-dimensional portrayals of women in the rural South during the war are praiseworthy." – Rex Reed, NY Observer

## Festivals:



## Statement:

*Sophie and the Rising Sun* is a new independent feature film adapted and directed by critically acclaimed filmmaker Maggie Greenwald. Set in the autumn of 1941 in Salty Creek, a fishing village in South Carolina, the film tells the dramatic story of interracial lovers swept up in the tides of history. As World War II rages in Europe, a badly beaten Asian stranger, Mr. Ohta, appears in the town under mysterious circumstances. Sophie, a native of Salty Creek, solitary, artistic, independent, quickly becomes captivated by Mr. Ohta and a friendship, born of their mutual love of art, blossoms into a delicate and forbidden courtship. As their secret relationship evolves, the war escalates tragically. When Pearl Harbor is bombed, a surge of misguided patriotism, bigotry and violence sweeps through the town, threatening Mr. Ohta's life. A trio of women, each with her own secrets - Sophie, along with the town matriarch and her housekeeper - rejects law and propriety, risking their lives with their actions. The film is based on the novel by Augusta Trobaugh.

Written and directed by Maggie Greenwald (*Songcatcher*, *Ballad of Little Jo*, *The Kill-Off*), *Sophie and the Rising Sun* is based on the novel by Augusta Trobaugh. Starring Julianne Nicholson (*Eyewitness*, *Black Mass*, *August: Osage County*, *Masters of Sex*, *The Red Road*), Margo Martindale (*The Hollars*, *Wilson*, *August: Osage County* and Emmy Award winner for *The Americans* and *Justified*), recent Critics Choice Award winner Lorraine Toussaint (*Orange Is the New Black*, *Selma*, *Rosewood*) and Diane Ladd (three-time Academy Award nominee for *Alice Doesn't Live Here Anymore*, *Ramblin' Rose* and *Wild at Heart*), the film introduces Takashi Yamaguchi to American audiences in his first leading role. The film is produced by Brenda Goodman (*Ballad Of Little Joe*, *Sex(Ed) The Movie*), Nancy Dickenson (*Home of the Brave*), Lorraine Gallard (*Home of the Brave*), and Maggie Greenwald.

## AN INTERVIEW WITH MAGGIE GREENWALD:

**Q:** How did you become aware of *Sophie and the Rising Sun*? Were you aware of the book?

**Greenwald:** I first became aware of the book when it was given to me to consider becoming involved as writer-director of a potential film.

**Q:** What was it about the material that appealed to you?

**Greenwald:** The bones of the story were beautiful and I loved the character of Anne, who is the most developed character in the book. More significantly, however, it was as though many of the main characters in my previous films had converged in new incarnations in this small Southern town in 1941. At first this troubled me, then I realized they were calling me to finish up their stories.

**Q:** How did you go about casting the film?

**Greenwald:** We all agreed that Margo Martindale embodied our Anne. After Margo came on board, she became our linchpin for casting the entire film. And fear of losing her got the financing in place. Our start date was based on the latest we could begin shooting and be finished before the weather became scorching in South Carolina. Margo suggested Julianne Nicholson who she did *August, Osage County*, with. I fell in love with her immediately and knew she was my Sophie. After Lorraine's tour de force in season two of *Orange is the New Black*, I never thought she'd be interested in playing Salome. So she was a long shot that I had to take. I was thrilled after we met and she agreed to join the cast. She brought so much to the role. And Donna Morong, our casting director had the idea of Diane Ladd for Ruth. Goddesses every one of them!

**Q:** Would you talk about what qualities each actor — Julianne, Margo, Lorraine and Diane — brings to her character?

**Greenwald:** Julianne is an actor of incredible depth; sensitive, delicate and strong. An unconventional beauty, and I love her freckles! Margo embodies Anne's gusto and appetite for life. Her liveliness, humor and intelligence are so

much what I wanted for Anne's character. And she is one of the greatest actresses of her time. I knew our Salome had to be powerful, even though she is supposed to be subservient to the whites in the story. The character's name in the book is Queen Sally. Lorraine, in addition to being a truly great actress is regal and magnificent. I love her haughtiness. Diane Ladd is one of the last great movie stars and one of the finest actors of her generation. Her idea of making Ruth very sweet and well-meaning was very compelling. I had created the character of her invalid son for the story to add more dimension to her character but Diane made Ruth sweet and well-meaning and someone who loves Sophie. And is still a horrible antagonist. Brilliant!

**Q:** *How did you find Takashi Yamaguchi?*

**Greenwald:** Casting the role of Mr. Grover Ohta was the most difficult. Originally, we thought we'd cast an Asian-American actor. But as these men auditioned, even though they were excellent actors, they were, well, American. They had typical American swagger and confidence and did not seem to be from another culture at all, they did not seem to be "other" in any way. Sophie is different and Ohta had to be different – not just racially. We also decided that we were committed to casting a Japanese actor. We all felt strongly about respecting the distinctiveness of the race and culture. We all agreed this had to be respected regarding Ohta. We started auditioning Japanese actors and it became very clear that the cultural differences, that manifest in deportment, manners, etc. would attach to Ohta as someone who grew up in an immigrant family during a time when that group was also segregated from mainstream (white) culture. As we opened up the casting internationally, we were thrilled to find the role was coveted by so many Japanese actors. Donna Morong, our casting director did a worldwide search. After auditioning many wonderful actors, Takashi Yamaguchi was clearly our Ohta. He is a brilliant actor, sensitive, handsome and completely comfortable working with four powerful women. And able to hold his own with each of them.

**Q:** *The film has women in so many key positions -- writer/director and producers -- and it's a story about four strong female characters. Was having women in key roles for this project something that was important to you to strive for, or did it just happen naturally as part of putting the project together?*

**Greenwald:** The gender unity on this film just happened. The book was brought to me by our producers, Nancy Dickenson and Lorraine Gallard. Brenda Goodman was a natural choice when it was time to hire a producer because she'd recommended me to them. And we had done *The Ballad of Little Jo* together and were hoping to work together again. But I have to say, it was like coming home. I've worked with many terrific men throughout my career. But throughout the process of making this film, there was an understanding of our characters that never needed explaining. There was never a moment when I had to say, "Well she wouldn't do that because..." We all got it. We had an interesting experience of a high-powered man in Hollywood, suggesting we add extremely violent retribution to the story. I thought we should consider this because we were having trouble raising the financing and I was concerned about the film's appeal. So, I went away and rewrote per his suggestions. We all hated it. Not because of the bloodshed, but because this was so horribly false for our characters. There was no question for us. And no question at all that women will love our film and totally get it.

**Q:** *What do you look for when you're deciding on which projects you'd like to direct?*

**Greenwald:** All of my films, whether original material or adaptations, are built around a single, interesting, female protagonist. Simple!

**Q:** *Although Sophie and the Rising Sun takes place in the 1940s, do you think it has anything to say to audiences today about race relations and bigotry?*

**Greenwald:** Very sadly, *Sophie and the Rising Sun* is tragically modern in what it has to say about race relations and bigotry today. Actually, producer Nancy Dickenson optioned the book and wanted to make it into a film because she saw us doing the same thing to Arab-Americans after September 11 as we did to Japanese-Americans after Pearl Harbor. Tragically, it relates even more strongly today to where we are regarding black-white relations in the US.

**Q:** *Several of your films have been period pieces. Do you enjoy making films about the past?*

**Greenwald:** I do enjoy making period films, though it's very difficult because I usually work on very modest budgets. It gives me a chance creatively to enter into another world. Perhaps it appeals to the storybook lover in me who still loves the idea of, "Once upon a time...."

**Q:** *How do you make those films relevant to contemporary times?*

**Greenwald:** I haven't had to try to make the stories relevant to contemporary times. I live today so my experience of the world is of today. My characters take me to their time and then I bring them into our time. It's a very natural

process.

**Q:** *How did you end up filming in McClellanville, South Carolina?*

**Greenwald:** We decided to scout in South Carolina due to their excellent incentive program. Their film commission hired a great scout for us, Steve Rhea, who took us to some wonderful, old waterfront communities over the first few days. Beautiful, old, majestic houses and towns. But out of scale with our film, with our budget. Places that felt more like they'd be suitable for a bigger budget film. On day three, he took us to McClellanville, which turns out to be his

hometown. As soon as we drove in, we knew this was the place. McClellanville is a beautiful, very old town on the water. The main street had only four or five storefronts and standing empty, as though waiting for us, were old houses – each perfect for one of our characters. It was as though the town was waiting for us to show up and film. Even the waterfront was relatively undeveloped and the shrimp boats in the harbor were over seventy-five years old. There is a resident woman crabber, the extraordinary Julie McClellan, who is much like our Sophie. It was like coming home to Salty Creek.

**Q:** *What was it like filming in a town much like the small fishing village depicted in the script?*

**Greenwald:** Filming in McClellanville was a magical experience. It is a tiny fishing village, a very old and diverse community. We wanted very much to bring the community into the film and not be the ugly outsiders. The residents welcomed us openly and it was a mutually wonderful experience. We hired local folks to work on the film whenever we could. Townspeople were the extras in the film. We used the work of local artists in the film. We even set up production offices in the abandoned middle school in the center of town. Crew rode their bikes around town, to and from locations. Every single location was in the town. It was extraordinary for all involved. We were sad to leave.

**Q:** *Three of your actors — Julianne, Margo and Lorraine — are most well known for their television work. Actors, directors, and writers seem to move more fluidly between film and television than ever before. Are there differences in storytelling in film and television? What can a film do that a television series can't and vice versa?*

**Greenwald:** I don't think there is any difference today between film acting and TV acting. Everyone knows that there is incredible work being done in television, now. Actually, I'd say that TV acting is more interesting because sustaining and developing a character, over many seasons is probably more challenging. I think there is generally, (and I emphasize the word generally) more interesting writing, storytelling going on in TV today. I liken the experience of watching a TV series these days, to reading a great novel. That is if you binge watch, which is how I like to watch my TV. I prefer that sustained rather than intermittent (weekly) experience. The exorbitant demands of theatrically releasing a film have severely limited the creative opportunities of feature filmmaking. Though I hope our film is one of the exceptions. Our story opens a window into the lives of oft-portrayed women in a way that I believe is more truly how we see ourselves.

## The Cast:

**JULIANNE NICHOLSON** | Sophie Willis

Julianne Nicholson can currently be seen starring in USA Network's latest series **Eyewitness**, based on the critically acclaimed Norwegian drama. She's also completed production on a number of films including **From Nowhere** and **Sophie and the Rising Sun**, both due for release in early 2017. Other films awaiting release are **Weightless**, **Novitiate** and **Monos**. Previously Nicholson co-starred in **Black Mass** for Warner Bros. with a remarkable cast led by Johnny Depp and Joel Edgerton. Additionally she reunited with John Wells for **August: Osage County** with another stellar cast that won the Hollywood Film Award for Best Ensemble and was nominated for a SAG and Critics' Choice Award in the same category.

Further television credits for Nicholson include starring with Jason Momoa in the original scripted series **The Red Road** for the Sundance Channel. She also guest starred in multi season arcs on both Showtime's **Masters of Sex** and HBO's **Boardwalk Empire**. She first worked with John Wells on the medical drama **Presidio Med**, which he produced. Her other series commitments include Dick Wolf's **Conviction** and **Law and Order: Criminal Intent**, Steven Spielberg's paranormal drama **The Others** and David E. Kelly's **Ally McBeal**.

Independent film work has been a staple for Nicholson with leading roles in **Sophie and the Rising Sun** and Hilary Birmingham's **Tully**, opposite James Franco in Jay Anania's **Shadows & Lies**, in Bill Condon's **Kinsey** and alongside Ethan Hawke in **Staten Island** and more recently **10,000 Saints**. Nicholson also draws fans in the international market working with such acclaimed directors as Peter Chan in **The Love Letter** and Nick Hurran in **Little Black Book**.

Her stage work includes a role she originated in Sam Shepard's latest play **Heartless**, Melissa James Gibson's new play **This** and Rattlestick's production of Adam Rapp's **Hallway** trilogy.

**MARGO MARTINDALE** | Anne Morrison

Three-time Emmy winner Margo Martindale is one of the world's busiest and most acclaimed character actresses. After appearing in a multitude of series and delivering an Oscar-worthy performance in a recent major motion picture, the remainder of this year will be a big one for Martindale. She just made Emmy history as being the first person to win Outstanding Guest Actress in a Drama Series two years in a row (2015 and 2016) for her role as the deadly KGB handler Claudia in **The Americans**. This is coming off an acclaimed major arc on CBS' beloved **The Good Wife** final season, where she won the 2016 Critics Choice Television Award for her role as Willa Eastman, the cunning political strategist.

On the big-screen, she recently starred opposite John Krasinski in the highly praised 2016 Sundance Film Festival entry, **The Hollars**; she received many kudos at the Festival and from film critics for her role as a woman dying of a brain tumor and the estranged son who returns to his home town to be with her. Next she will star opposite Giovanni Ribisi in the new Amazon Prime series **Sneaky Pete**. The show explores the complex relationship between a mother and her son and the life of crime that they live. The show is being produced by Bryan Cranston and will begin airing in early 2017.

Margo received the 2011 Emmy Award for Best Supporting Actress in a Drama Series for her tour de force performance as Mags Bennett, the diabolical matriarch on the FX drama, **Justified**. The role also earned her the Critics' Choice Television Award for Supporting Actress in a Drama Series and a 2011 Television Critics Association Award nomination for Individual Achievement in Drama. USA Today described her performance as "smart, chilling, amusing, convincing and unfailingly entertaining," and The Huffington Post called it "the television performance of the year!"

Martindale was seen on the big-screen in **Heaven Is For Real** with Greg Kinnear, and in The Weinstein Company's film adaptation of Tracy Lett's Pulitzer Prize winning and Oscar nominated play **August: Osage County** alongside Meryl Streep and Julia Roberts. On television, she starred in the CBS series **The Millers**, opposite Will Arnett and Beau Bridges.



**LORRAINE TOUSSAINT** | Salome Whitmore

SAG Award winner and NAACP Image Award nominee, Lorraine Toussaint (Salome Whitmore), shocked audiences, as the viciously seductive inmate Vee on the second season of the hit Netflix series **Orange is the New Black**. Toussaint's epically thrilling performance won her glowing reviews from *TV Guide* and *Vanity Fair*, and a Best Supporting Actress Award from the Critics' Choice TV Awards. Toussaint also received praise for her performances in the Academy Award-nominated feature film **Selma** and her starring role in the ABC fantasy/drama series **Forever**.

Born in Trinidad, Toussaint and her mother moved to Brooklyn, NY when she was ten years old. An early interest in acting led to her enrollment in New York's renowned High School of Performing Arts, followed by the prestigious Juilliard School's drama division where she graduated with a Bachelor's in Fine Arts degree. On her graduation day, she landed her first paying job as Lady MacBeth with *Shakespeare & Company*.

Toussaint spent the first 12 years of her career acting on stage in New York City before moving to Los Angeles. Her first television appearance was in 1983 in **The Face of Rage**. Her biggest career boost came from the co-starring role opposite Annie Potts in the TV series **Any Day Now**, which earned her an NAACP Image Award nomination for Best Actress in a Drama Series.

Among Toussaint's TV credits are recurring roles on several popular television shows including NBC's drama series **Friday Night Lights**, TNT's **Saving Grace**, Dick Wolf's **Law & Order**, and ABC's hit **Ugly Betty**. She has also had several guest appearances on the hit television shows **CSI: Crime Investigation**, ABC's **Grey's Anatomy**, and opposite Kerry Washington on ABC's drama thriller **Scandal**. Her series **Any Day Now** was an early success for Lifetime.

No stranger to the silver screen, Toussaint's first film role was opposite Burt Reynolds in the crime comedy *Breaking In*. She has also appeared in **Dangerous Minds**, **the Soloist**, and Ava DuVernay's **Middle of Nowhere**, which garnered her an Independent Spirit Award nomination for Best Supporting Female. Most recently she was seen in the Seth Rogen comedy **The Night Before** and will be in the upcoming **Coco and Sprinter**. Lorraine currently stars on the Fox TV series **Rosewood**.



**TAKASHI YAMAGUCHI** | Grover Ohta

Takashi Yamaguchi is best known for his work on **Letters from Iwo Jima** (2006), **The 8th Samurai** (2009) **The Last Samurai** with Tom Cruise (2003). He recently guest- starred on an episode of **Criminal Minds**, with Gary Sinise and Alana de la Garza.

Yamaguchi started his acting career in theater in Kyoto, Japan. His stage combat skills cover a variety of weapons and tactical choreography, with expertise in a wide variety of martial arts. Television work in Japan followed. He landed the role of Grover after numerous major Asian actors auditioned in the US and Japan. His track record for beating the odds is quite impressive. Auditions were held worldwide for the lead male role in the US production of **Sophie and the Rising Sun**, starring Julianne Nicholson and Margo Martindale and directed by

Maggie Greenwald. In the end, Takashi's understanding and interpretation of his character endeared him to the creative team and won him the role.



**DIANE LADD** | Ruth Jeffers

Diane Ladd, actress/writer/director/author is a winner of over 35 International Awards including The British Academy Award, Golden Globe, Independent Spirit Film Award, the Cannes' Palme d'Or Award and she is also 3X Emmy and 3X Oscar Nominee; Scorsese's **Alice Doesn't Live Here Anymore**/ Lynch's **Wild At Heart**/and **Rambling Rose** (in which she and actress Laura Dern were the first Mother/daughter tandem to both be nominated for Oscars creating "show business history!" The late Princess Diana chose this film as one of her all-time favorites honoring it with a London Royal Premiere and a party in their Honor.

Diane is currently starring in Hallmark's newest series, **Chesapeake Shores**, as Nell O'Brien. She was also recently seen in Twentieth Century Fox's, **Joy**, by Director David O. Russell released Christmas Day 2015. Other films this year were **I Dream Too Much** starring Diane (Executive Producer, Richard Linklater), which premiered at Austin's South by Southwest in 2015 and **Sophie and the Rising Sun** with Margo Martindale and Julianne Nicholson. Ladd has been in over 200 films and TV shows including the **Alice** TV Series for which she won the Golden Globe, Stephen King's **Kingdom Hospital**, and co-starred in the hit TV series, **Enlightened** with her daughter Laura Dern for HBO. She also won kudos and 3 "Best Director/Writer" awards for her film, **Mrs. Munck** in which she was the first woman to direct an ex-husband, Bruce Dern.

She has authored the book, *Spiraling Through the School of Life – A Mental Physical and Spiritual Discovery; Find Your Miracles* which received endorsements from, among others; Marianne Williamson, Stephen King, Whoopi Goldberg, Dr. Dean Ornish and Dr. Wayne Dwyer. As a writer, she was honored at the 2014 Tennessee Williams Literary Festival in New Orleans, celebrated for her newest book, *A Bad Afternoon for a Piece of Cake*. The book garnered praise by critic Rex Reed comparing her to Truman Capote, Flannery O'Connor, Eudora Welty, and Carson McCullers as well as her cousin Tennessee Williams, stating "She has the same gift they do and you can't learn this stuff in writing class." Diane is President of the Art and Culture Taskforce, a 501(c) 3 that promotes culture and arts in schools across America. She is the proud grandmother of ten loving grandchildren.

## THE FILMMAKERS:

**MAGGIE GREENWALD | Writer, Director, Producer**

Maggie Greenwald is an award-winning filmmaker who began her career as a picture and sound editor. Her first film, **Home Remedy** screened at the Munich, London and Torino Film Festivals before opening at the prestigious Film Forum in New York. Her next film, in 1987 **The Kill-Off**, a noir thriller based on a novel by Jim Thompson, appeared at film festivals around the world including Sundance (in Dramatic Competition), Munich (opening night, American Independent section), London, Florence, Deauville, Toronto and Edinburgh before winning the Best Director Award at the Torino Film Festival. The film is acknowledged by the British Film Institute as one of the "100 Best American Independents."

Greenwald's acclaimed, groundbreaking Western, **The Ballad of Little Jo**, was released worldwide by Fine Line Features and Polygram Filmed Entertainment in 1993. It won an Independent Spirit Award. Inspired by early country ballads, Greenwald subsequently wrote and directed her music-based drama, **Songcatcher**. The film premiered in Dramatic Competition at Sundance 2000 where it garnered a Special Jury Award for Ensemble Performance. The film was the opening night selection of the Hamptons Film Festival and received the first Sloan Foundation Award, Deauville Film Festival Audience Award, two Independent Spirit Award nominations and a GLAAD Award nomination. In 2013 Greenwald directed the teen film **The Last Keepers**, starring Zosia Mamet, Aidan Quinn, Virginia Madsen and Olympia Dukakis. In 2002 Greenwald was awarded the Dorothy Arzner Award from the Director's View Film Festival.

For television, Greenwald has directed the GLAAD Award-winning film **What Makes A Family** (starring Brooke Shields, Whoopi Goldberg and Cherry Jones - 2000), **Tempted** (starring Virginia Madsen - 2002) and **Comfort and Joy** (starring Dixie Carter - 2003) for Lifetime Television. **Get A Clue**, (starring Lindsey Lohan and Brenda Song- 2001) for Disney Channel. **Good Morning, Killer** (starring Catherine Bell - 2011) for TNT. Episodic work includes **The Adventures of Pete & Pete** (Cable ACE Award), **The Mystery Files Of Shelby Woo** and **Wildfire**. She is currently developing her first television series, **Called to Gilead**, with Relativity Television.

**BRENDA GOODMAN | Producer**

Brenda Goodman is a producer of independent films as well as documentaries, television and music video. Her producing credits include **Anna** (winner of the Golden Globe for Best Actress), **Emma and Elvis**, **Mac** (directed by John Turturro, winner of The Caméra d'Or Golden Camera at the Cannes Film Festival), **Prisoners of Inertia** (Amanda Plumber and Chris Rich), and **The Ballad of Little Jo** (Ian McKellen, directed by Maggie Greenwald).

Her documentary directing and producing credits include **SexEd (The Movie)**, **Observance Observed** (ABC), **Blues Story**, **No Place Like Home** and **Chuck's Story**. She also produced documentaries for PBS including **Roses in December**, **Growing Up Poor**, and **Heartstrings**.

Goodman produced **The Baby Sitter's Club** pilot for HBO and was the Executive Producer for the 2000-2001 Human Rights Awards, and the director for the DIFFA (Design Industry Foundation Fighting Aids) Awards Show. In addition, Goodman was the in-house writer, producer, and director at Reeves Communications. She received the National Association for Youth Mentor Award for her music video work with Ziggy Marley.

Goodman began her career in film and video as the media director for a US Senate race in her home state of North Carolina. She later moved to New York City, where she served as staff producer/director for DHS Films, a media company that specialized in political media.

She currently lives in Los Angeles where, as a member of the faculty at the University of Southern California's School of Cinematic Arts, she teaches production and runs the producing track. In 2000, the National Greek Academic Honor Society named her Professor of the Year.



## NANCY DICKENSON | Producer

Nancy Dickenson has produced several documentaries focused on social issues. As a young mother in Cleveland, Ohio, Dickenson was deeply affected by the civil rights struggle during the 1950s and 60s. The murder of Viola Liuzzo, a civil rights activist who was killed in Alabama in 1965, haunted Dickenson for more than 30 years, and was the impetus for her first film, **Home of the Brave** (2004), a documentary that premiered at the Sundance Film Festival and was shortlisted for an Academy Award.

**One Bad Cat** (2008) tells the story of a black “outsider artist” living on the periphery of society in Ohio. The film won the Audience Choice and Best Documentary Awards at the Cleveland International Film Festival, as well as Best Documentary at the Santa Barbara International Film Festival.

**Rooted Lands** (2012) is about the sacredness of the land we call home and the encroachment of the hydraulic fracturing industry throughout the United States, and in particular, Mora County, New Mexico, where Dickenson lives. When Dickenson read the novel **Sophie and the Rising Sun** she heard the same voices that were present in her previous movies: the voice of human conflict and the courage to persevere. **Sophie and the Rising Sun** is the first narrative feature film for Nancy Dickenson.

Dickenson also has a background in the Arts. She was a member of the Advisory Council of the College of Architecture, Art and Planning at Cornell University, as well as a member of the Cornell University Council. She was awarded Northern Ohio Live Magazine Visual Arts Award for the Cleveland Black Art Exhibition and Festival in Cleveland. Dickenson is a staunch supporter and a former board member of Creativity for Peace, an organization that works simultaneously with young Palestinian and Israeli women on collaborative leadership and peacemaking.



## LORRAINE GALLARD | Producer

Lorraine Gallard has had the pleasure of working with Nancy Dickenson for almost three decades, with **Sophie and the Rising Sun** representing the successful culmination of an exciting nine-year journey. Gallard has previously worked as a co-producer with Dickenson on two award-winning documentaries: **Home of the Brave**, directed by Paola di Florio, and **One Bad Cat – The Albert Wagner Story**, directed by Tom Miller. She was also involved with Dickenson and her daughters in the production and distribution of *The Tao of Steve*.

Gallard is president and CEO of Bonness Enterprises, Inc., an investment advisory firm in Washington, D.C., and is also Chair of the Board of Trustees of Manhattan School of Music in New York City. Previously, she worked for Soros Fund Management and Arnhold and S. Bleichroeder, Inc. Gallard is also a singer. She began her vocal studies at Manhattan School of Music, continued at Eastman School of Music and later privately with Marlina Malas and Renata Babak and currently with Andrea Green. She has released two cabaret CDs in recent years with her music director David Loud and has performed her sets at The Park Avenue Armory. Gallard was Treasurer of Liz Lerman Dance Exchange for three years. She has a B.A. in French Literature from the University of Rochester and an M.A. from NYU. Gallard is a Chartered Financial Analyst and a CPA; she also was granted the DALF (*Diplôme approfondi de langue française*) by the French Ministry of Education.

**SUSAN LAZARUS | Co-Producer**

Combining expertise in producing with training in picture and sound editing, Susan Lazarus worked on over 40 films as a post-production supervisor and/or producer before joining ***Sophie and the Rising Sun*** as Co-Producer. As Post Production Supervisor her narrative feature films range from ***Mississippi Masala*** (Mira Nair), ***Bob Roberts*** (Tim Robbins), ***The Boxer*** (Jim Sheridan), ***Inside Man*** (Spike Lee), the Borderline Films ***Martha Marcy May Marlene*** (Sean Durkin) and ***Simon Killer*** (Antonio Campos) to ***Foxcatcher*** (Bennett Miller). Recently, she worked with Jim Jarmusch on ***Paterson***, and previously on his films ***The Limits of Control*** and ***Only Lovers Left Alive***.

Lazarus was producer with Josh Waletzky on the documentary feature ***Image Before My Eyes***. Other documentary credits include ***Naqoyqatsi***, ***Andre Gregory: Before and After Dinner*** (Co-Producer) and the HBO series ***The Jinx: The Life and Deaths of Robert Durst*** (Post-Production Producer).

Susan Lazarus served on the New York Women in Film & Television board as Vice President. She was Chairwoman and is on the steering committee of the NYWIFT Women's Film Preservation Fund, which has preserved over 150 films representing women in major creative roles.

## Production Stills:

Right click on image to save a low resolution to desktop or go to our Flickr page to get high resolution at:  
<http://www.flickr.com/photos/montereymedia/albums/72157675852575926>

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**Julianne Nicholson**



**Takashi Yamaguchi**

## Production Stills:



**Margo Martindale-Takashi Yamaguchi**



**Diane Ladd**

## Production Stills:



Margo Martindale



Julianne Nicholson-Takashi Yamaguchi

## Production Stills:



Lorraine Toussaint



Takashi Yamaguchi

**Production Stills:**



**Julianne Nicholson-Takashi Yamaguchi**



**Margo Martindale-Lorraine Toussaint**

**Production Stills:**



**Takashi Yamaguchi**



**Takashi Yamaguchi**

**About the company:                   monterey media inc., a uniquely independent studio**

monterey media inc., incorporated in 1979, is a privately owned entertainment company actively engaged in all areas of domestic media, including theatrical distribution, film festivals, and other distinctive venues, television, digital delivery and entertainment markets.

The Company is known for creating unique and distinctive release strategies tailored to each project Including, in the earliest days of online marketing, establishing a joint venture for the creation of a special theatrical event in conjunction with AMC Theatres to launch the independent motion picture Indigo: A one day, 603 North America only venue showing grossed over \$1,190,000at the box office. In recent years, monterey media films have been nominated for the Golden Globe Award, Independent Spirit Award (two nominations in the last three years with one win), and NAACP Image Award. Many of our award-winning films have premiered at Sundance, TIFF, Tribeca, and SXSW Film Festivals, as well as on many year-ends 10 Best Independent Film lists.

Once again, this year contains a wonderful new Indie film line-up featuring 2 new TIFF Premieres, multiple Academy Award, Golden Globe and EMMY winning and nominated actors. We are proud to feature a diverse film library which transcends genre typecasting and creates instead a palette of film experiences destined to be remembered.

The philosophy of doing good while doing well is a mantra at monterey media. mmi was awarded a 2013 California Excellence Award Recipient from the United States Trade and Commerce Institute. monterey is known for its creatively coordinated marketing strategies incorporating promotional alliances with such strategic partners as Wal-Mart, Fisher Price, Pepsi Cola, American Express, Amnesty International USA, Make-A-Wish Foundation of America, Children's Cancer Research Fund, Patagonia, Body Glove, The Creative Coalition for the Arts, KIDS FIRST!, Days Inns, Habitat for Humanity, Greenpeace, the International Motorcycle Shows, Healthy World Healthy Child, Air Pacific and the Alzheimer's Foundation of America.

**monterey video & Emerging Technologies**

The monterey home entertainment division is the 2nd oldest independent video manufacturer and distributor in the United States and incorporates distribution to all digital markets. monterey is well known for its broad marketing and its direct relationships with key retail, internet sites, educational and specialty markets. The versatile monterey library encompasses unique feature films and documentaries having been awarded numerous Multi-Platinum RIAA and ITA sales Awards; prestigious Independent films starring such distinguished actors as James Franco, Kaley Cuoco, Susan Sarandon, Chiwetel Ejiofor, Dennis Hopper, Shirley Knight, Tom Skerritt, Thandie Newton, John Ritter, Tommy Lee Jones, William Hurt, Forest Whitaker, David Strathairn, Brian Dennehy, Robin Williams, Danny Glover, Nathan Lane, Jacqueline Bisset, among many others; celebrated sports programming including Bruce Brown Films On Any Sunday and The Endless Summer; the most prestigious educational yet entertaining library of films adapted from literature's renowned authors combined with acclaimed performances from many of Hollywood's greatest actors; and note-worthy children's programming. In addition, monterey has the honor of being the first video market licensee of the American Film Institute.

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