

KINO LORBER

presents

KEEP THE CHANGE

Written & Directed by Rachel Israel

USA, Color, 2017
93 Minutes / Unrated
In English

AWARDS

Best U.S. Narrative Feature – Tribeca Film Festival
Best New Narrative Director – Tribeca Film Festival
Special Mention, Nora Ephron Prize – Tribeca Film Festival

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KEEP THE CHANGE

LOGLINE: When a New York upper-class charmer is forced to attend a support group, he meets a young woman who will change him forever.

SHORT SYNOPSIS: A New York City romantic comedy, *Keep the Change* is the unlikely love story of two people who meet in a support group. While David, an upper-class charmer, wants nothing to do with this world, Sarah fully embraces her individuality. When paired on an assignment to take a field trip over the Brooklyn Bridge, David is less than enthused. But what he doesn't realize is that this quirky bundle of energy just might hold the key to his happiness.

LONG SYNOPSIS

We meet handsome DAVID, 30, on his first day at *Connections*, a meeting place/social center for adults with autism. The wild characters David meets confirm he doesn't belong there. At home, David begs his parents to let him leave, but this summer course has been mandated as the result of a legal misdemeanor. David is soon paired on an assignment with SARAH, 24, the group's most enthusiastic member. When Sarah tells David that she finds him sexy, he stops to reconsider.

As David gets to know Sarah, he warns her that he finds this program limiting. Sarah invites David to ride her bus, but David considers buses beneath him. That night, they kiss for the first time. The next day, David learns that Sarah has a boyfriend and is considered promiscuous. David confronts Sarah, who initially refuses monogamy. But once David gives Sarah space, she changes her mind. Thus begins the honeymoon. David lavishes Sarah with cabs, fancy restaurants, a Coney Island trip. At home, David's parents confront him about his bills, misinterpreting Sarah as a 'gold-digger'. They terminate his allowance. Without money to impress, David opens up to Sarah, and they have sex. As the semester closes, David invites Sarah to join his family's party in Long Island and meet his cousin whom he idolizes. At first everything goes well; but when Sarah embarrasses David, he reprimands her harshly. Sarah leaves the party heartbroken. Once David realizes she's gone, it's too late.

Returning to his old life, David misses Sarah. As his parents prepare for their annual trip to Florida (?), David decides to stay in *Connections*. When he arrives there to find Sarah, David discovers that she wants nothing to do with him. Sarah hurries to her bus. David begs her to stay, but as Sarah mounts her bus, David follows, struggling to count coins for the fare. Realizing that David can't do math, Sarah gets up and helps him. As they sit in the back of the bus, David is ashamed to meet Sarah's eyes. Sarah takes his hand, and together they ride through the night.

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DIRECTOR'S STATEMENT

Keep the Change is a unique narrative feature film cast with non-professional actors with autism, all of whom are members of the Adaptations Group at the Jewish Community Center (JCC) of Manhattan. Most films begin with a script; with *Keep the Change*, I first cast our non-professional actors and then crafted the story around them. For four years prior to shooting the film, I worked with the cast regularly to create fictional versions of who they are, which has resulted in the characters you will see on screen.

This journey all began when I first met Brandon Polansky 15 years ago in a live model drawing class, the summer before I went away to college for the first time. I had been a homeschooler, raised by a somewhat socially unorthodox family, and preparing to go away to art school to study painting. Brandon was a handsome young man, hitting on every woman in the class. Like others, I refused a date, but when Brandon asked – could he have my number anyway? – I gave it. The result is that 15 years later, I have friendships within a community that I never would have experienced otherwise.

Just as meeting Brandon expanded my life, it is my hope that *Keep the Change* will affect perceptions about difference by humanizing a set of highly underrepresented characters. I have been fueled by a desire to communicate our film's characters, David, Sarah, Will and Sammy who were born out of my personal relationships with the film's lead cast, Brandon Polansky, Samantha Elisofon, Will Deaver and Nicky Gottlieb. As a friend I am in love with these people, but as a filmmaker I am obsessed with them. While autism is a hot subject, we rarely hear mention of adults on the spectrum; as a result there is a great amount of misconception and fear surrounding their lives.

With *Keep the Change*, we are attempting to portray adults with autism in an honest way that most films dealing with the subject do not explore, as characters with autism are commonly marginalized and romanticized. Our ambition is to tell a love story that transcends the subject of disability and speaks to the universal need for human connection, and in the process to show how actors with autism can deliver compelling performances that are relatable to a wide audience. My goals for *Keep the Change* are that it will be seen broadly, have an impact on the world, and give spotlight to characters who are seldom seen or understood. My larger career goal as a director is to continue to explore relationships between characters that are seldom represented or commonly misrepresented on screen. I am drawn to unconventional, characters in life – and my work is a means to know them. I am also drawn to stories of relationships and thus love stories will always be important to me, whether they are stories of romantic love, friendship, or family. *Keep the Change* is also a romantic comedy, and humor will continue to be a strong element of my work, whether in films of suspense, mystery or adventure. *Keep the Change* speaks to the heart of subjects that I want to explore for the rest of my life.

-Writer/Director Rachel Israel

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ON MAKING KEEP THE CHANGE

MEETING BRANDON

I met Brandon Polansky back in the summer of 2002 before I went to Rhode Island School of Design (RISD) to study painting. I was taking a live model drawing class at our local Florida college, and during the class break I noticed this young man, Brandon, walking around the circumference of the room, easel to easel, hitting on every woman in the class. When it came my turn, I said no to dating; but when Brandon asked if he could still have my phone number, I said sure. From there the relationship grew. I went off to RISD and got to know Brandon through phone calls. At that time I didn't know anything about autism, but I could tell Brandon struggled socially. Perhaps because of my homeschooling background, I was open to social differences in people and interested in getting to know Brandon.

Based on popular film depictions of autism such as *Rainman*, I never would have guessed that Brandon had autism. What I thought I knew is that people with autism shy away from social contact and love. However Brandon's main goal in life was to find a girlfriend, and most of our conversations focused on this endeavor. Since he was verbally sharp, Brandon spent much time looking for women on online dating sites; he could get quite far through online chatting, but once he met the women in person, everything fell through.

When Brandon eventually met his first girlfriend, Rebecca, a young woman with a disability, it changed his life. He met her at the Jewish Community Center of Manhattan's (JCC) Adaptations group, a community for adults with autism. This was Brandon's first serious relationship and his only relationship with a person with a disability.

With this new romance, I became involved in Brandon's life as something of a couples' counselor; Brandon's parents were understandably concerned about the future of this relationship, which seemed to be getting very serious very fast. Yet as the relationship developed, I saw positive changes in Brandon's character. Rather than being self-conscious about his disability, he lightened up. Because Rebecca had her own special needs, Brandon could no longer put the same effort into masking his disability. Instead, he focused on taking care of Rebecca, and he gained self-confidence from the responsibility. He would even make tics in front Rebecca and not apologize for them as he always had in the past. I felt I was witnessing a love story that was universally compelling, and it inspired me as a filmmaker.

MAKING THE SHORT FILM

When I started working on *Keep the Change* as a feature-length project back in 2011, I was a MFA film student at Columbia University. I decided to test out the concept of the feature as my short film thesis. I cast Brandon as himself because I felt that it would be very difficult to find an actor to play the role properly, and he would give me good creative restraints. I would need to write truthfully as he would have to play a role close to himself.

At Columbia my thesis advisor was Ramin Bahrani, a filmmaker who had had great success working with non-professional actors in his early films (*Man Push Cart*, *Chop Shop*, *Goodbye Solo*). Bahrani wholeheartedly supported my idea of casting Brandon as an actor and advised me to just start filming Brandon to see what happened--what resulted was amazing. Brandon was a natural and the material that we generated in simple improvisational exercises was alive and emotional.

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I developed the script for the short film by working with Brandon and professional actresses on weekly improvisational exercises for about a year. Every week, I would take the best material generated through the improvisations and incorporate it into the script.

At the onset, I thought I would cast a neurotypical, professional actress to play Brandon's love interest. Since I was already taking a chance on a wild card actor such as Brandon, I imagined using a professional co-star would help keep the story on course. I auditioned about 100 actresses for the love interest role of "Sarah" – but somehow no one fit.

I started looking at people on the spectrum to cast as "Sarah". One day at the Adaptations community, I recognized this person in the room – Samantha Elisofon. She was bright, glowing and happy.

When I reviewed the audition tape of Brandon and Samantha something felt very right as compared to past audition tapes of Brandon with professional actresses. When Brandon and Samantha were on tape together they inhabited the same space, listening and responding to each other. When Brandon was on tape with a professional actress, it often felt as if I was looking at a split screen, a film made of two different, incongruous materials.

Casting Samantha was the best decision I ever made for the film. It became the controlling decision for everything I did afterwards as a director on the project. I decided to work with a cast all on the autism spectrum. The script on which I had done so many fine drafts, instead became a template off of which I would allow the actors to improvise. I boiled down the script into a beat-sheet that I carried on set to make sure that we were hitting our essential story beats in each scene.

For 4 ½ days in the Summer of 2012 we shot the short film; the most glorious material that we acquired came from our most loosely structured scenes. For example, when shooting in Central Park one day, I gave Brandon 10 bucks and told him to take Samantha to a food vendor and buy her something to eat; I reminded Samantha to be mindful of her character's food allergies when ordering – that became a scene. The short film won the top award at Columbia University – the Focus Features Best Film Award along with the Alumni Award and other accolades at the 2013 Columbia Film Festival.

DEVELOPING THE FEATURE FILM

After graduating, I went straight back to developing the feature version of the film – with Brandon and Samantha as my leading actors.

While making the short, I had gotten to know a number of people in the autism community at the JCC Manhattan, and I wanted to integrate them into the feature. I wanted this feature to be entirely focused within the autism community, so that we could examine how these characters were different from each other, not how they were different from neurotypicals or so-called "normal people". By confining the world to characters with autism, we would make characters with autism the new normal. When I cast as supporting actors Will Deaver, Nicky Gottlieb, and Gabe Rhodes, I had no idea how they would fit into the story, but they were fascinating people and my instinct was that they belonged in the film.

I knew I had a cast and over the next two years, I developed the feature script just as I had done with the short – through improvisational exercises and just spending time getting to know my cast as people, their stories and ideas. We spent a lot of time discussing what their desires were in life and probing and

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discussing their flaws as well. I began to think that in writing the script like this, I was in some ways writing a set of booby traps for the actors. Because in drama we want to see characters challenged, I would get to know the real people and from there devise scenes that would actually put them in challenging situations. The cast became my creative collaborators, sharing and being vulnerable with me. Their honesty informed the authentic, flawed characters that I created in the script.

One of the great parts of making this film is that I've developed friendships with our cast during the process. Will Deaver and I talk about music until we grow blue in the face. He runs a music blog site called KnightsofBroadway.com, and we ended up incorporating this aspect of his character into the script. With Nicky Gottlieb, I would go out to dinner at his favorite sushi restaurant, and he would give me the inside gossip on every person at the JCC Manhattan. Thus his character became the social maneuverer in our story. With Samantha we would go to the Central Park Boathouse to sit on a park bench and score the attractiveness of men that would pass by. She was totally boy crazy. So the basis for each fictional character was the real person, and thus in working on this film, I had an excuse to explore and play with the real people. It was such a joy.

I worked with each actor differently. Will Deaver is so intellectual he could at once discuss who his character should be based on his life but also be able to step back and analyze the place of his character from the wider story perspective. Nicky Gottlieb on the other hand was immediately so engrossed in becoming his character that I decided not to share too much of the wider story with him.

I wanted to incorporate the casts' natural artistic endeavors in the film's story, so we decided to make the community in the film an arts-driven community, and I gave each cast member a project. I planned to incorporate Brandon's own autobiographical filmmaking into the plot, and I gave Samantha a musical performance to practice. Nicky's assignment was to write a play; he came back with an almost hundred page play so the theater scenes within the film are Nicky directing his own work.

Most of these characters have existing relationships in real life, as we drew the cast all from the same community. We weren't fabricating friendships on camera, instead we were creating situations in which we could bring the existing relationships into the story, and capture the natural friendships of these characters on screen. Similarly, we cast real group staffers in the roles of the community teachers. Dorsey Massey and Heidi Landis who played the group teachers were able to draw out performances from the cast that actors playing the roles wouldn't have been able to achieve. We tried to keep everything as natural as possible.

To honor the humanity of the characters, it was important to me to incorporate aspects of them that were in some ways controversial and sometimes even offensive, like Brandon's dirty jokes. Brandon has a steady repertoire of offensive jokes that he tells in social situations. To me it seems that these jokes are his way of stepping into somewhat scary social situations with a script of his own; it's his way of controlling how people perceive him. Using these offensive jokes he gets to control exactly what others find offensive about him.

Brandon's humor also created a natural obstacle with Samantha's character. As Samantha struggles with a language processing disability, she is very literal and has difficulty understanding double entendre humor; she thereby doesn't get most of Brandon's jokes. So this theme of jokes tapped into a deeper struggle of communication between the two characters. By the end of the film, I hope that we've shown that these two characters have learned to communicate and understand each other beyond language. Hence there is a natural progression from the beginning of the film when the two characters are quite

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chatty, to the very end when they've grown so quiet. The ending moments between them are almost silent.

Just as Brandon's dirty jokes were an important thread to include in the film, Samantha's "multiple boyfriends" was an attribute that I wanted to explore. Samantha's character comes off at first as very pristine. I think it's fascinating that she's got such an unapologetic appetite for men. When I asked Samantha what were the things in life that she strove to achieve, her answer was awesome — "to express my musical beauty to the world, and to get attention from men." As a friend, I might've wanted to talk her into a more feminist attitude. As a filmmaker, I loved the honesty.

THE PRODUCTION

Before shooting the feature film we brought in a wonderful woman on the autism spectrum to do a sensitivity training with our entire crew, to offer tips and provide an open dialogue on working with actors with autism. The cast handled the brisk-paced professional environment very well during filming and the crew was very respectful to all the cast. It was also glorious to see Brandon and Samantha working alongside seasoned film actors Jessica Walter and Tibor Feldman, who were extremely generous and game for the improvisational work that we included in their schedules. It was really gratifying to see how much respect both Jessica and Tibor had for Brandon and Samantha as actors. While our cast started as "non-professionals," by the end of production they wrapped professionals. I could easily see some of them going on to work in other film or TV productions after this.

In preproduction, I worked with cinematographer Zachary Halberd to put together a shot list and make a photo storyboard on location. Otherwise, much of my pre-production work was preparing for the unknown — discussing all the "what ifs" of the scenes and moments. On set, we were trying to capture lightning in a bottle with the performances. We shot with two cameras to maximize coverage as of course no two takes were ever the same.

On set I did not like to say "action" or "cut". I didn't want the actors to feel that there was a line between natural conversation and on camera conversation. So I would quietly instruct the cameras to start rolling, and then tell the actors that they could begin to pursue their objectives if they hadn't started to do so already. I would also freely give directions to the actors during the scenes to avoid the down momentum of resetting between takes. So in the end, we walked away with a ton of footage and a lot of really, really, long takes.

THE EDIT

I was introduced to Editor Alex Camilleri via Ramin Bahrani who had worked with Alex as his assistant editor on a couple of his features. Together, we worked for a year editing the short film; thus Alex came into the feature having a strong knowledge of the cast and characters. Also, he knew how to prepare for the abundance of footage we would have to cipher through.

One of the interesting things about the process, is that while we had bush loads of material to work with and were completely open to the film taking a different shape than the script, in the end both the short and the feature film ended up falling back into the place of the script's structure. While the film is often quite different than the script in dialogue, the story is basically the same and the emotional landmarks are the same.

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When embarking on editing the film, the first step for me was to go through all of the footage alone and flag what I considered the gems – moments when the characters felt real to me on camera, regardless of whether I thought the moment would help the story. We would build scenes around these moments. The scene still needed to serve its plot purpose, but the most important thing was that gem, that firefly that we had caught, which made the scene feel alive. Our film became a collection of these gorgeous, honest moments.

During postproduction, we were lucky enough to be invited to the 2016 Sundance Editing Intensive held during the Director's Lab, which was a major turning point for our edit. There we worked with some great mentors including editor Lee Percy, who helped us simplify and gain even tighter focus on the love story in the film. Throughout the edit our Creative Consultant Ramin Bahrani also offered rigorous notes that helped the film a lot. Soon after the Editing Intensive I brought the project to the Sundance Music and Sound Design Lab at Skywalker Sound, where I was paired with composer Amie Doherty. She really connected with the film, and understood the light touch that it needed. We ended up working together, and she created a beautiful score for us.

A WORD ABOUT AUTISM

Autism, or autism spectrum disorder (ASD), refers to a range of conditions characterized by challenges with social skills, repetitive behaviors, speech and nonverbal communication. The features, abilities, and severity of symptoms vary considerably among people with autism.

The organization Autism Speaks estimates that autism affects 1 in 68 children in the U.S. and points out that autism is a lifelong condition. The community of people with disabilities prefers the use of people-first language, which puts the person *before* the disability – and describes what a person *has*, not who a person *is*. For instance: “She has autism” not “She is autistic.” “People with disabilities” and not “The handicapped and disabled.” “People with Autism”, not “Autistic People.”

Thank you.

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CAST

BRANDON POLANSKY (DAVID COHEN)

Brandon met writer/director Rachel Israel in 2002 at a live model drawing class at Florida Atlantic University, where they became good friends. Their creative collaboration began in 2011 when they began to develop the story for the short film version of *Keep the Change*, loosely based on Brandon's personal romantic experiences at a community for adults on the autism spectrum, Adaptations at the JCC in Manhattan. Following the success of the short film, Brandon and Rachel worked to develop the story into a feature length film script, which they filmed in Summer 2015 in New York City. In addition to being an actor, Brandon is also an experimental filmmaker whose work deals with personal identity. Brandon currently resides in New Jersey. *Keep the Change* is his feature film acting debut.

SAMANTHA ELISOFON (SARAH SILVERSTEIN)

Samantha made her film debut in the 2013 short film, *Keep the Change*, also written and directed by Rachel Israel. Samantha is a graduate of Pace University and is also the subject of the recently published book "My Picture Perfect Family: What Happens When One Twin Has Autism" (Author: Marguerite Elisofon, 2016), which has been profiled in the online publications for the New York Post and Time Magazine. Not just an actor, Samantha was an instrumental collaborator in the development of her character in the feature length version of *Keep the Change*. She resides in New York City and is a member of the Adaptations program at the JCC Manhattan and the EPIC Players Theater Company. Samantha aspires to continue working professionally as an actor. *Keep the Change* is her feature film acting debut.

WILL DEAVER (WILL) is a prolific music writer who writes an online musical criticism blog "KnightsofBroadway.com". Will plays a character of the same name in the film "Keep the Change", on which he also worked deeply as a story collaborator with Rachel Israel. Will lives in New York City and is a member of the Adaptations program at the JCC Manhattan. *Keep the Change* is his film acting debut.

NICKY GOTTLIEB (SAMMY) is the son of Broadway star, Maria Tucci, acting comes naturally to Nicky Gottlieb. Nicky worked for a year with writer / director Rachel Israel to develop his character for the film, and even wrote a stage play that his character, a theatre lover, directs within the film. Nicky is also the lead subject of the acclaimed PBS feature documentary "Today's Man" (2006). Nicky lives in New York City and is an avid member of the Adaptations program at the JCC Manhattan. *Keep the Change* is his narrative film acting debut.

JESSICA WALTER (CARRIE COHEN). A graduate of New York's High School of the Performing Arts and the Neighborhood Playhouse School of the Theatre, Walter's extensive theater credits include productions both on- and off-Broadway. On Broadway she has appeared in Peter Ustinov's "Photo Finish" (which earned her the Clarence Derwent Award as Most Promising Newcomer), "A Severed Head", "Advise and Consent", "Night Life" and Neil Simon's "Rumors". Her Off-Broadway credits include roles at Playwrights Horizons and in "Tartuffe", opposite Ron Leibman, at the Los Angeles Theater Center. Walter's feature films include *Play Misty for Me* (1971), which earned her a Golden Globe nomination, and the comedy, *Slums of Beverly Hills* (1998), *The Group* (1966), *The Flamingo Kid* (1984), *Grand Prix* (1966), *Tapeheads* (1988) and *PCU* (1994), among other films. Walter received an Emmy Award for Best Dramatic Actress in the television series, *Amy Prentiss* (1974) and Emmy nominations for her guest-starring roles in episodes of *Trapper John, M.D.* (1979) and *The Streets of San Francisco* (1972). Walter has starred in several series such as *Archer* (2009-2016) and *Arrested Development* (2003-2013), as well as miniseries and television movies.

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TIBOR FELDMAN (LENNY COHEN) is an American actor, known for *The Devil Wears Prada* (2006), *Enchanted* (2007), and *the International* (2009). He has appeared in television dramas including: *Law & Order*, *Conviction*, *The Sopranos*, *Third Watch* and *New York Undercover*.

FILMMAKERS

RACHEL ISRAEL (Writer/Director) received her BFA with Honors from Rhode Island School of Design and her MFA with Honors from Columbia University. Rachel lives in NYC and is an adjunct professor of film at Rhode Island School of Design. She was an associate producer on *Violet & Daisy* (2011) starring James Gandolfini and Saoirse Ronan, and has directed numerous short films that have screened at Festivals such as Slamdance, Rooftop and Florida Film Festivals. Rachel's most recent short, *Keep the Change*, premiered in 2013 at the Columbia University Film Festival, where it won the top award of the Focus Features Best Film, amongst other prizes. The feature length version of *Keep the Change* has received support from The Sundance Institute, Rooftop Film Festival, and the Princess Grace Foundation, and participated in both the Sundance Institute Editing Intensive at the Director's Lab and the Sundance Institute Music and Sound Design Lab at Skywalker Sound.

SUMMER SHELTON (Producer) was Executive Producer of *People Places Things* which premiered in US Dramatic Competition at the 2015 Sundance Film Festival and produced *Little Accidents*, which had its World Premiere at the 2014 Sundance Film Festival. She Co-Produced *Goodbye to All That* (2014) and *Adult World* (2013) both of which premiered at the Tribeca Film Festival. She has worked alongside critically acclaimed director Ramin Bahrani, as Associate Producer of *Goodbye Solo* (2008), an official selection of the Venice Film Festival; Co-Producer of *Plastic Bag* (2009), the opening night short film of the Corto Cortissimo in the Venice Film Festival and Associate Producer of *At Any Price* (2013), which premiered in the main competition at the Venice Film Festival. She was the recipient of the inaugural Bingham Ray Creative Producing Fellowship awarded by the Sundance Institute (2012), Rotterdam Producing Fellowship (2013), and Film Independent Sloan Producing Fellowship (2014).

TODD REMIS (Producer) moved into film producing after working for two decades at some of the world's largest global asset management firms. In the past few years he has been involved with more than a dozen films which have premiered at numerous festivals including Sundance, Cannes, Tribeca, Venice, LA Film Festival, Slamdance, SXSW, Berlin and Sitges. Distributors including Sony, Oscilloscope Laboratories, Samuel Goldwyn Films, Orion Pictures, and Film Rise have acquired rights to various of these films. Some of the films include *Magic Magic*, *Always Shine*, *Tracktown* and *Dayveon* to name a few, with more to premiere at both SXSW and Tribeca in 2017, as well as others in development.

Mr. Remis received his undergraduate degree from Bowdoin College, and an MBA from the University of Chicago Booth School of Business. More recently he successfully completed the Professional Program in Producing through the UCLA School of Theater, Film and Television. He is also a member of the Advisory Board of the Independent Film Festival Boston, and a member of the screening committee for the Los Angeles Film Festival.

KURT ENGER (Producer) works as a Producer, Production Manager and Location Manager on feature films produced in New York City and beyond. Recent credits include: *The Land Of Steady Habits*, *Get Out*, *Dabka*, *The Last Poker Game*, *Barry*, *Anesthesia*, *Beasts of No Nation*, *Before We Go*, *5 to 7*, and *The Disappearance of Eleanor Rigby*. Kurt is a member of the Directors Guild of America and is honored to have worked with directors such as Cary Fukunaga, Tim Blake Nelson, Helen Hunt, Jordan Peele, Chris

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Evans, James Franco, Errol Morris, James Marsh, Alex Gibney, Nicole Holofcener, and Ang Lee. He holds Masters Degrees from both Harvard and Columbia Universities.

AMY HOBBY (Executive Producer) is the Executive Director at the Tribeca Film Institute as well as an Emmy award winning, Academy-Award and Grammy nominated producer whose films include *AND EVERYTHING IS GOING FINE* (IFC) directed by Steven Soderbergh, *SHEPARD & DARK* (Official Selection Cannes Film Festival), *SECRETARY* (starring James Spader and Maggie Gyllenhaal) and *LOVE, MARILYN* (HBO) directed by Liz Garbus with whom she collaborated again on her most recent film *WHAT HAPPENED, MISS SIMONE?* (Netflix). In 2013, Ms. Hobby co-founded Tangerine Entertainment- a company dedicated to produce and build community for films directed by women. Tangerine's films "Paint it Black" directed by Amber Tamblyn and "The Last Laugh" directed by Ferne Pearlstein are both currently active on the festival circuit and will be released in 2017. In her various capacities, Ms. Hobby has been on numerous Film Festival Juries and Panels over the past 10 years.

ANNE HUBBELL (Executive Producer) is a respected film industry veteran with 20 years of extensive corporate, not-for-profit and production experience. As Vice President of Motion Picture at Eastman Kodak, she negotiates contracts and consults on studio and independent movies, episodic content, commercials and music videos, and is a liaison to the film community at large. She co-founded Tangerine Entertainment, the first production company and community builder focused on media by women directors. Her producing credits include *KEEP THE CHANGE* (2017), *THE LAST LAUGH* (2016), *PAINT IT BLACK* (2016), *GAYBY* (2012), *LIPSTICK & DYNAMITE* (2004), two seasons of IFC's Independent Focus (2001) and *iFilm@IFC* (1999), along with independent shorts and web content. She began her career in not for profit programming and management as Managing Director of The Theater Offensive in Boston and Executive Director of IMAGE Film & Video Center in Atlanta, and consulted for dozens of domestic and international film festivals and events. She currently serves on the boards of New York Women in Film & Television, the New York Production Alliance and Rooftop Films, and is a member of the Producer's Guild of America.

RAMIN BAHRANI (Creative Consultant) In 2010 legendary film critic Roger Ebert proclaimed writer/director Ramin Bahrani as "the director of the decade." Bahrani's five feature films have premiered at the Venice, Cannes, Sundance, Telluride and Toronto Film Festivals. He has won numerous awards, including a Guggenheim Fellowship, and has been the subject of retrospectives in venues such as the MoMA, the permanent home of all his work. His last film was Golden Globe nominated *99 Homes*, and he is currently preparing his new film, a modern adaptation of *Fahrenheit 451*. Bahrani is based in Brooklyn and also teaches film directing to graduate students at Columbia University

ALEX CAMILLERI (Editor) studied English literature and documentary filmmaking at Vassar College, where he gained recognition for his thesis project, *STILL HERE ('10)*, that went on to win Best Student Documentary at the Emerging Filmmaker Showcase at Cannes. In 2017, Camilleri made his narrative film debut with *PRICKLY PEAR*, which premiered at TIFF Kids. He works closely with filmmaker Ramin Bahrani, most recently on the Golden Globe-nominated *99 HOMES*. As an editor, his work has screened at Venice, Telluride, TIFF, and New Directors/New Films. In 2016, he was invited to the Sundance Institute's Editing Intensive, where he workshopped *KEEP THE CHANGE* with writer-director Rachel Israel. They previously collaborated on Israel's short film of the same name, which won the Focus Features Best Film Award at the Columbia University Film Festival. *Keep the Change* is his feature film debut as Editor.

ZACHARY HALBERD (Director of Photography) Originally from Texas, Zachary Halberd been taking photographs since a young teen. He worked for a few years in the U.S. Air Force with the 34th Combat

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Communications Squadron throughout the Middle East, South Korea, and Europe, and began shooting films in the United Kingdom as a civilian. He worked his way up through the camera department with BBC Wales documentary, BBC fiction series like *Dr. Who* and *The Sarah Jane Adventures*. Zachary now works as a cinematographer, photographer, and colorist in New York City, Detroit, and other locations, mainly shooting documentary features and documentary television. *Keep the Change* is his narrative feature film debut as Director of Photography.

HAVI ELKAIM (Costume Designer) is a freelance costume designer based in New York City. She has diverse experience working on theater, film, television, and commercial projects. Her skills and attention to detail allow her to put together looks that bring characters to life. She enjoys working in different time periods and has designed projects for multiple eras. Some of her design credits include, *Manhattan Night*, *Bad Hurt*, *Outliving Emily*, *Keep The Change*, *Zarra's Law*, *Scorned*, *Mysteries at the Museum*, *Ben and Jerry's Non-dairy Ice Cream Commercial*, *Grammys 2016 Promotional Commercial*, *Master Card/MLB/Stand Up to Cancer Commercial*, *Chase Bank/Uber Commercial*. Elkaim holds a BA in Costume Design and Fine Arts from Hofstra University.

ALINA SMIRNOVA (Production Designer) is a New York City based production designer working on the East Coast. She received her BFA in Visual Art from Cornell University and an MFA in Design for Stage and Film from New York University. She has designed numerous short films, three feature length films, of which *Keep the Change* was her feature debut, and a set for an Emmy award winning documentary *Jim: The James Foley Story*. Alina is passionate about the design process because it allows her to collaborate, improvise and texture the work that is created.

AMIE DOHERTY (Composer) is an Irish-born composer and orchestrator based in Los Angeles. Her music can be heard across a wide variety of projects, from successful independent films such as *Keep The Change* and James Franco's *Suburban Memoir*, to TV series such as *Shadowhunters* and *Extant*. Her recent orchestration credits include the TV series *Fargo*, *Legion*, and *The Night Of*. Amie is a 2016 Sundance Institute Composer Fellow, and was awarded the 2016 Time Warner Foundation Composer Fellowship.

MICHAEL HILL (Music Supervisor) is a music supervisor for film and television. He has worked with writer-directors Ramin Bahrani, John Cameron Mitchell and John Cameron Mitchell, among others, and on such premium cable series as *Divorce*, *The Affair*, *Nurse Jackie* and *Bored to Death*. Michael started his career as an A&R director for Warner Bros. Records.

ADRIENNE STERN (Casting Director) With top agency and management relationships, Adrienne Stern is known for working closely with Directors and Producers to secure the types of casts that open doors to major film festivals and distribution packages. Her films have premiered at Sundance, Toronto, Cannes, Tribeca, Berlin, South by Southwest, Seattle and many other prominent film festivals, many taking home prestigious awards. Ms. Stern was the Casting Director of The New York Sundance Writers Lab Reading Series from 1996-2005, and has been on both the selection committee and jury for the Gen Art Film Festival. She is a member of BAFTA, IFP, CSA, Slated, New York Women in Film and Television and Ensemble Studio Theatre.

KINO LORBER

CAST

David Cohen	BRANDON POLANSKY
Sarah Silverstein	SAMANTHA ELISOFON
Sammy	NICKY GOTTLIEB
Will	WILL DEAVER
Carrie Cohen	JESSICA WALTER
Lenny Cohen	TIBOR FELDMAN
Matt Cone	JONATHAN TCHAIKOVSKY
Dorsey	DORSEY MASSEY
Delilah	HEIDI LANDIS
Angie	ANNA SUZUKI
Jared Klimber	GABE RHODES
Karen	CHRISTINA BRUCATO
Julia	JENNIFER BRITO
Luke	LUKE ROSEN

WITH

Sarah's Grandma	SONDRA JAMES
Italian Restaurant Waiter	TOMMY BEARDMORE
Luxury Car Driver	CHARLTON LAMAR
Uncle Jimmy	PETER MELE
Aunt Jessica	CAROL POLANSKY
David's Uncle	NORMAN POLANSKY
David's Grandma	ELAINE KUSSACK
Theatre Guard	DANTE NERO
Bus Driver	EVANDER DUCK JR.
Sidewalk Bum	KURT ENGER
Garbage Bum	GIOVANNI FERRARI
Cab Driver	PLINIO VILLABLANCA

CONNECTIONS GROUP

Dylan	DYLAN ROTHBEIN
Moe	EMANUEL FROWNE
Annie	RAMY ROSENFELD
Mar	MARISSA LELOGEAS
Zach	ZACHARY LICHTERMAN
Andrew	ANDREW JOHNSON
Mabel	NORMA GELMIS
Eric	ZACHARY MITNAK
Gideon	GIDEON PIANKO
David	DAVID KRANZ
Leigh	LEIGH SILVER
Jonathan	JONATHAN ALTER

KINO LORBER

FILMMAKERS

Written & Directed by RACHEL ISRAEL

Produced by SUMMER SHELTON
TODD REMIS
KURT ENGER

Executive Produced by ANNE HUBBELL
AMY HOBBY
LAURA STAICH
PHILIP RUEDI

Creative Consultant RAMIN BAHRANI

Co-Producers ROB CRISTIANO
RYAN CUNNINGHAM

Associate Producers MIN DING
ALEX CAMILLERI

Casting by ADRIENNE STERN

Editor ALEX CAMILLERI

Director of Photography ZACHARY HALBERD

Production Designer ALINA SMIRNOVA

Costume Designer HAVI ELKAIM

Music by AMIE DOHERTY

Music Supervisor MICHAEL HILL

Unit Production Manager ROB CRISTIANO

First Assistant Director TJ CHOI

Second Assistant Director CHLOE LENIHAN

Second Second Assistant Director JOSHUA LUCAS

Art Director ERIC AMBROSINO

Additional Art Director TARA GONZALEZ
RENEE MARIE PETROPOULOS

Key Carpenter MARK ANDERSON

Set Builder EMIL DAUBON
ROB AREVALO

Art PA DAZHI HUANG, JOEY GRIMMER