

**A Metamorphic Production**

and then  
there was eve



**WORLD PREMIERE – Los Angeles Film Festival June 2017**

**Directed by:** Savannah Bloch

**Written by:** Colette Freedman and Savannah Bloch

**Cast:** Tania Nolan, Rachel Crowl, Mary Holland, Karan Soni, John Kassir, Anne Gee Byrd

**Produced by:** Jen Prince, Jhennifer Webberley and Savannah Bloch

**Co-Producers:** Colette Freedman and Carter Smith

**Run Time:** 96 minutes

**Rating:** Not yet rated

**Facebook:** @andthentherewaseve

**Twitter:** @evethemovie16

**Instagram:** @evethemovie

**Trailer:** <https://vimeo.com/215474160>

**Website:** <http://www.evethemovie.com/>

**Press materials:** <https://drive.google.com/open?id=0Bwgfka0pgjLIajJIZy1H0VFJOU0>

#LGBT #jazz #LosAngeles #psychological #love

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**Official Selection:** Los Angeles Film Festival, Sydney Transgender Film Festival, Out on Film Atlanta, San Diego Film Festival, Women Texas Film Festival (Opening Night Film), Carmel International Film Festival



## **LOGLINE:**

A woman grapples with the loss of her husband while learning to love someone new.

## **SYNOPSIS:**

Alyssa, a successful photographer, wakes one morning to find her apartment ransacked and her husband mysteriously missing. Left without even a photograph to offer the police, she turns to his colleague Eve, a talented jazz pianist with a flirtatious charm and disarming grace. Eve helps her confront her husband's longtime struggle with depression and to, over time, accept his absence. While getting to know this woman through such unusual circumstances, Alyssa is surprised to find herself falling in love again.

"Featuring an extraordinary breakout performance from Rachel Crowl and an evocative jazz score by Robert Lydecker, Savannah Bloch's directorial debut is insightful and original, both an engaging psychological thriller and a uniquely frank depiction of the difficulty of retaining one's own identity within the confines of a romantic relationship." -Malin Kan, *Los Angeles Film Festival*



"Nolan is utterly amazing in that she not only portrays a solid lead as Alyssa but seems to have found the perfect pace at which to peel back the successful photographer persona she embodies and reveal the deep psychological injury within bit by bit over the course of the movie" – **Film-book.com**

"In her screen debut, Rachel Crowl mesmerizes as Eve. Ever an enigma, almost out of a noir, Crowl never steps into the "mystery woman" caricature. As the film shifts perceptions the more we learn about Eve, Crowl steps up her game. She communicates a unique arc that does not disappoint." – **awardscircuit.com**

"Robert Lydecker composed an impressive Jazz score for the film that gives it a classic feeling. It falls somewhere between *Breathless* and *Taxi Driver* in terms of its sonic quality. Both romantic and nerve racking the score allows our characters to shift between paranoia and elation." – **Followingfilms.com**

"The twists and turns make it play out like an old noir thriller, and there is as much humor as there is heart here. A game changer in terms of story as well as structure." – **Film-book.com**

"Director Savannah Bloch, who co-wrote the film with Colette Freedman, has an excellent command of both psychologically intense and romantically tense direction, and the film looks fantastic" – **Substream Magazine**

"It seems as though this remarkable likeness is – at least in part – a testament to the creators of "And Then There Was Eve," and their commitment to an authentic narrative" – **LA Times**

## **DIRECTOR'S STATEMENT:**

“This story intrigued me because it asked so many questions and my hope is that the way you answer the posed questions tells you more about yourself than it does about the characters on screen. I was most fascinated to explore a complex relationship not only within a marriage, but also with each person and their own sense of self. We explore the difference between gender identity, gender expression and sexuality, a line that in my experience often gets muddled. I wanted to understand exactly what it meant to be a woman. And this question only led to more questions.

Although the film is not based on a specific couple's real story, it is heavily influenced by the emotional truth many spouses of trans women experience. For instance, in the memoir “She's Not The Man I Married” by Helen Boyd, Helen writes “I longed for a lobotomy sometimes - to forget how things used to be, were supposed to be, and how I'd wanted them to be.” Illustrating that if she could only forget what once was she may have been able to cope with the transition better but the sense of loss perhaps is too difficult at times. Most scenes in the film explore what spouses think as they experience their husbands transition, like how there is a sense of infidelity, losing their husband to ‘another women.’ A violation of their own sense of self as they witness their husband dressed in their clothing or mimicking their style, or taking over their relationship role in the household. We also explore how one person's gender may affect their spouses' sense of self in terms of their sexual identity. Often times a spouse living in a heteronormative world has their understanding of their world flipped upside down, suddenly putting their own sense of gender and sexual identity into question. This becomes a transition for family members as well as the transgender woman.

Music and sound design are equally as transformative as the characters themselves. While we experience the grief of losing her husband, we remain inside Alyssa's head unable to hear the music that surrounds her. Our music and sound design team labeled this period of the film “broken jazz,” as any music we hear is nonsensical and disruptive. This changes when Alyssa starts to open herself up to Eve.

Visually we adopted a similar technique. A large portion of the film is about seeing and being seen. While Alyssa's mental capacity is in denial, unable to see what's in front of her, we adopt a handheld look, and when she sees Eve, there is stability in the camera movements. Eve keeps Alyssa grounded.

It's interesting for me to see people walk away from this film questioning the love they have for their significant other. Would your love survive this type of transition? In our film, we watch as Alyssa subconsciously separates the body and soul of her spouse. Learning to cope with the loss of the body she loved while grateful for the soul that remains. The film asks, which do we fall in love with, the body or the soul? What are the different types of love and how do we interpret them? I hope this film sparks an interesting conversation that viewers perhaps have not had before.”

- Savannah Bloch, Director of *AND THEN THERE WAS EVE*

## **EXPERT FILM CONSULTANT STATEMENTS:**

“It's not just the individual, but the family that transitions; identifying the grief, and understanding exactly what is being mourned rather than who, what is the sexual identity of those partnering with trans partners, how does one "do" transition right, and how do you go down this journey that is inherently self absorbed, but critical to your selfhood, and what is the collateral damage?” – *Dr. Johanna Olson-Kennedy, Medical Director of The Center for Transyouth Health and Development at Children's Hospital in Los Angeles, Consultant for AND THEN THERE WAS EVE*

“Alyssa's character explores the idea that sometimes transition seems impossible for the trans person, but for a wife even more so.” – *Helen Boyd Kramer, Gender Studies Faculty, Lawrence University; Consultant for AND THEN THERE WAS EVE*

## THE CAST:



### **TANIA NOLAN (“Alyssa”)**

Tania Nolan graduated from Toi Whakaari Drama School in 2005 and hails from New Zealand. In addition to her roles in *The Hothouse* and *Go Girls*, she has starred in the feature film *KISSY KISSY* (NZ International Film Festival), with an international debut in *UNDERWORLD: RISE OF THE LYCANS*. Nolan also holds a supporting role in the Starz series *Spartacus: Blood and Sand*. In 2017, she joined the cast of the popular Australian series, *Home and Away*.



### **RACHEL CROWL (“Eve”)**

Rachel Crowl is an actress, musician, and photographer currently living in Los Angeles, CA. She spent many years in the Off-Broadway world of theatre in New York City appearing in roles such as Henry in “Henry V, Algernon in *The Importance of Being Earnest*”, Capt. Bluntschli in “Arms and the Man”, amongst many others. During a hiatus from acting she began exploring photography, video and music. She's created award-winning videos, written music for various projects, and photographed everything from a graduating senior to Michelle Obama and just about everything in between. She is married to the author and professor Helen Boyd Kramer. *AND THEN THERE WAS EVE* is her film debut.



### **MARY HOLLAND (“Laura”)**

Mary is an American actress and comedian best known for roles in *MIKE AND DAVE NEED WEDDING DATES*, *Blunt Talk*, *Veep* and *CINNAMON SUGAR*.

She recently filmed *UNICORN STORE* and *Household Name*.



### **KARAN SONI (“Zain”)**

Karan is an American actor of Indian origin and is known for his roles in *SAFETY NOT GUARANTEED*, *GHOSTBUSTERS: ANSWER THE CALL*, *Blunt Talk* and *Other Space*. He recently finished filming on *DEADPOOL 2*.

In 2013, he was cast in the Amazon Studios original series *Betas*. And in 2015 he appeared in *Other Space*, a series created by Paul Feig, as Captain Stewart Lipinski.



**JOHN KASSIR (“G Alexander”)**

John is an American actor, voice actor and comedian. He is known as the voice of the Crypt Keeper in HBO’s *Tales from the Crypt* franchise.

As a standup comic, he has opened for the likes of Lou Rawls, Tom Jones, The Temptations and Four Tops on their TNT Tour, Bobby Vinton, Richard Belzer and many others. He has appeared on stage performing improvisation with Robin Williams.



**ANNE GEE BYRD (“Blythe”)**

Anne is an American actress known for roles in 8MM, ZERO CHARISMA and WILD.

Earlier in her career she worked in regional theater and in the 70’s she moved to California. She has long been associated with the Antaeus Theater Company.



## **THE FILMMAKERS:**



### **SAVANNAH BLOCH – Producer/Director/Co-Writer**

Savannah Bloch is an American/South African filmmaker and graduate of the USC school of Cinematic Arts. Her thesis film, NO TIME FOR HOLIDAY, was distributed by Shorts International HD and ranked in the top ten films about teen angst in the United States. After graduation, Savannah started shooting and directing promotional content for non-profits and start-up companies around the world. This type of work led her to the townships of South Africa; interviews with natives Bolivians and to Jordan, where she filmed children of the Syrian war receive serious medical attention. Savannah also worked during this time as a freelance cinematographer, combining her love of travel, culture, cameras and storytelling into a unique and pivotal experience. After this glimpse into global affairs, Savannah returned to Los Angeles armed with a handful of stories and a new perspective to focus on narrative directing. In 2012, she directed “Sister Cities” as part of the Hollywood Fringe festival. There she met AND THEN THERE WAS EVE co-writer, Colette Freedman. The show had four sold out performances and rave reviews demonstrating a new found talent for the stage. Subsequently, in 2014 Savannah moved to New York City to study stage directing at The Barrow Group and to hone her skills working with actors. In early 2015, she returned to Los Angeles to be the cinematographer on the independent film, QUALITY PROBLEMS, and most recently she is excited to premiere her feature film directorial debut, AND THEN THERE WAS EVE.

Savannah co-founded and currently runs a weekly director’s workshop in Hollywood called The Sandbox LA. In addition to powerful storytelling, Savannah is passionate about social innovation, feminism, surfing and veganism. Savannah works locally in Los Angeles, New York, San Diego and Cape Town.



### **JEN PRINCE – Producer**

Jen Prince is an independent producer who hails from south Texas, where her love for music, theatre, movies and tableside guacamole began. Variety states, "Jen has a passion for small, character-driven films, and champions directors who are committed to crafting powerful performances." Recently Jen produced the critically acclaimed comedy feature, QUALITY PROBLEMS (dir Brooke & Doug Purdy). She produced the micro budget indie-road feature, EVE OF UNDERSTANDING, which was distributed through Vanguard Cinema and screened at over twenty festivals worldwide. It won Best Feature at AFI Dallas, Best Feature at Beverly Hills HD Film Festival, Best Feature at Female Eye Film Festival Toronto and Best Actress (Rebecca Lowman) at Boston Film Festival, Breckenridge Film Festival, among others. Her intensive making-of blog became required reading in the USC graduate film production program as a 'how-to-make-your-first-feature' primer.

Other recent work includes producing work on the feature RIPE, and a partnership with the San Antonio Young Filmmakers Association to mentor and Associate Produce the narrative feature, FIELDS AFIRE. She recently completed a 35mm short, FAREWELL MY KING, written and directed by Christian Gossett. She is a graduate of the MFA Film Production Program at USC. She received her BFA in Acting and a BA in Liberal Arts in the Plan II Honors Program at the

University of Texas at Austin. Jen's theatre experience includes her award-winning one-woman show about the Russian poet Anna Akhmatova, "Voice of the Swan".

Jen also works in post-production television as a producer and editor. Credits include the *Emmy Awards*, *The Contender* (Mark Burnett Prods), and *The Amazing Race* (CBS). Jen is a mother of three boys and loves trying to keep up with them and, at times, watching the grass grow.



**JHENNIFER WEBBERLEY – Producer**

A native Angelino, Jhennifer is a founding member of Metamorphic Productions LLC, which has produced several award winning shorts and music videos as well as micro budget indie features including the award winning, *BREAD & BUTTER* and *RIPE*, which was featured as the closing night film at the Women's International Film & Arts Festival. Currently, Jhennifer is on the festival circuit with the comedy feature, *QUALITY PROBLEMS*, which she co-produced and edited. Jhennifer holds a MFA (Magna Cum Laude) in Film and Television Production from the USC School of Cinema-Television and a MBA (Magna Cum Laude) from Pepperdine University in Marketing and Strategy. While at Pepperdine, she participated in Shanghai's Fudan University's global extension program in management strategy in China. At USC, Jhennifer worked on numerous short films as director, producer and editor including the documentary *IN BETWEEN DAYS*, which won the Best Short Documentary award at the SxSW. She also produced and edited the festival favorite 35mm short film *WINDED*, which gained distribution through the MindIgnite Australian television series.

Jhennifer is a producer/cowriter on the award winning graphic novel *The Red Star* (Christian Gossett), which is currently in development as a television series. *The Red Star* has sold over a million units worldwide, was voted among the Top 100 graphic novels of all time by Wizard magazine, and is one of the most critically acclaimed independent comics' series of the decade. Her comprehensive film experience is matched by her diverse work in theatre where her love for the arts began. She has produced and directed several independent productions including "Sebastian And The Tattooed Love Librarian", "Perceptions", and "Search And Destroy" (Jeremy Renner) at the Tamarind Theatre.



**COLETTE FREEDMAN - Co-Writer/Co-Producer/ ("Marnie")**

An internationally produced novelist, playwright and screenwriter, Colette Freedman was voted "One of 50 to Watch" by The Dramatist's Guild. Her play "Sister Cities" was the hit of the 2008 Edinburgh Fringe and earned five star reviews. It has been produced around the country and internationally, fourteen times including Paris (*Une Ville, Une Soeur*) and Rome (*Le Quattro Sorelle*) and was produced in Melbourne last year. The film version (Michelle Trachtenberg, Stana Katic, Jess Weixler, Troian Bellisario) just aired on Lifetime. She has co-written, with International bestselling novelist Jackie Collins, the play "Jackie Collins Hollywood Lies", which is gearing up for a National Tour. In collaboration with The New York Times best selling author Michael Scott, she wrote the thriller, *The Thirteen Hallows* (Tor/Macmillan). Her novel, *The Affair* (Kensington), came out



January 29, 2013. The play of the novel earned both critical and commercial success as it toured Italy (February through May 2013). Her novel, The Consequences (Kensington), came out January 28, 2014. In addition to “Sister Cities”, Colette has two films in preproduction: THE LAST GIRLS and THE MYSTERY OF CASA MATUSITA. She co-wrote and co-produced the feature AND THEN THERE WAS EVE. Her musical “Serial Killer Barbie” finished a sold out run in Los Angeles and was mounted in New Zealand last fall. Other producing credits include QUALITY PROBLEMS, an indie critically acclaimed comedy currently on the festival circuit. [www.colettefreedman.com](http://www.colettefreedman.com)



### **JOHANNA COELHO – Director of Photography**

Johanna was born and raised in France where she studied the craft of cinematography at a technical school, followed by filmmaking classes at the University La Sorbonne Nouvelle in Paris. Outside of her studies, she has worked as a cinematographer on a number of projects, including short films, music videos, festival interviews and documentaries. Seeking to enrich her European approach with the American perspective, she moved to Los Angeles in 2011 to complete her MFA in Cinematography at AFI - American Film

Institute. She has been passionate about creating and experimenting with meaningful images since a very young age.

Inspired by the Impressionist and Surrealist movements, she is always trying to find a way to communicate real life ideas in an original way. She loves the challenge of giving life to a story, defined by the resources available. She strongly believes that there is always a solution to every problem and that's when creativity plays at its best.



### **HELEN BOYD – Consultant to the Production**

Helen Boyd is the author of My Husband Betty (Thunder's Mouth, 2004), which was nominated for a Lambda Literary Award and is now in its 7th printing. Her second book, She's Not the Man I Married: My Life with a Transgender Husband (Seal Press, 2007), has been called “the (im)perfect modern love story” and “a postmodern reflection on transness”. Her blog (*en*)gender can be found online at [www.myhusbandbetty.com](http://www.myhusbandbetty.com).

Helen has been running an online group for couples since 2000, and has spoken at many trans conferences, including the IFGE, First Event, Fantasia Fair, Southern Comfort, the Chicago Be-All, and also at special events, like Trans Issues Week at Yale University. Helen and Betty spoke about LGBT marriage on PBS 'In the Life'. Her writing has also appeared in anthologies edited by Matt Bernstein Sycamore and Vern Bullough. She also got to teach Dan Savage something on his podcast, Savage Love.

Helen Boyd is a nom de plume for the otherwise bookish Gail Kramer. She graduated Phi Beta Kappa from The City College of New York with a degree in literature and a few other awards in tow. Her other interests – a love for the films of Buster Keaton, punk rock, writing fiction, and the history of anthracite coal mining in the U.S. – have taken a backseat to her study of gender. Originally from Brooklyn, she currently teaches gender studies at Lawrence University in Appleton, WI.



### **ROBERT LYDECKER – Composer**

Robert Lydecker is an Emmy-nominated composer. He currently scores the Fox TV show *Sleepy Hollow* along with composer Brian Tyler and the ABC series *Designated Survivor* with Sean Callery. The 2017 Paramount film XXX: RETURN OF XANDER CAGE also featured an original score by Robert and Tyler. Robert has worked with Tyler and other composers including Trevor Morris and Mark Isham on film and game projects such as AVENGERS II: AGE OF ULTRON, TEENAGE MUTANT NINJA TURTLES, IRON MAN 3, Assassin's Creed Iv: Black Flag, Call Of Duty: Modern Warfare 3, THE EXPENDABLES 2 & 3, OLYMPUS HAS FALLEN and THE CRAZIES. He also penned the theme for PBS's 'Just Seen It'.

In contrast to his work on large-scale studio scores, close collaborations with independent filmmakers have produced more eclectic work. One score might be a few sparse notes or sounds while another might be an eccentric, yet hummable, collage of instruments. Outside of film, he plays drums in a punk band and likes to bike, garden, and participate in food and environmental justice activities. He holds a B.M. in composition and a graduate certificate in film scoring from the University of Southern California.

## **PRODUCTION NOTES:**

- We did a worldwide search for the role of Eve and allowed for variation in the relationship based on who was best fitted for that role.
- Rachel Crowl's on screen debut is AND THEN THERE WAS EVE. She was a stage actress before transitioning off-Broadway in New York City. She quit acting ten years ago and moved to Appleton, Wisconsin. AND THEN THERE WAS EVE is her return to her craft.
- The idea for the film was inspired by a mother of a trans son who expressed that she had to "grieve the loss of her daughter and learn to love her new son."
- The film was originally set in New Orleans, Louisiana. It was then adapted to Cape Town, South Africa before landing in Southern California. The ultimate decision to bring the film home was due to nature of the material and Los Angeles' inclusivity.
- Rachel Crowl wrote the guitar piece when she was 17.
- More than half of the music in the film was recorded prior to shooting the film, which is very rare in filmmaking.
- Social Media Casting: The filmmakers found two electro-swing songs from the German duo Balduin via Instagram.
- All the musicians in the film are real musicians.
- Conrad Roberts (one of the actors) has played with Miles Davis and they were personal friends.
- Local singer/songwriter Kerry Hart wrote "Who Will I Be" for the film.
- Director, Savannah Bloch, met French cinematographer, Johanna Coelho at an ICFC (International Collective of Female Cinematographers) event. They are both active members.
- In 2015, Tania Nolan played Eve in a scene workshop for the project. She was very involved in the work shopping of the film before being cast as Alyssa.
- Blythe's home in the film was shot at Heritage Square Museum in Highland Park.
- Hyperion Tavern, where we shot our Jazz Club, was originally a Gay bar called Cuffs in the 80s and active in the LGBT movement.
- A commitment was made early in the development of the film to not perpetuating the before/after obsession associated with trans stories. We never see Kevin, only Alyssa's fragmented memory of him and never his face.
- It was agreed upon during rehearsal between Savannah, Tania and Rachel that we would not force the relationship towards an ending but rather shoot the pivotal scenes as much in order as possible and allow the relationship to end where it naturally does. We didn't know how the film would end until we shot the scene in the green room that ends the movie. This was the second to last day of production. It was unanimously the more emotionally exhausting day and the ending was discovered while the camera was rolling.
- The creative decision was made to dress Eve in real vintage costumes, designed by Mikael Sharafyan.
- The photography loft that Alyssa lives in was shot in South Central, another quintessentially Los Angeles location.

## CREDITS

Alyssa TANIA NOLAN  
Eve RACHEL CROWL  
Laura MARY HOLLAND  
Zain KARAN SONI  
Blythe ANNE GEE BYRD  
Professor G. Alexander JOHN KASSIR  
Julian DOMINIC BOGART  
Marnie COLETTE FREEDMAN  
Kevin JONATHAN FLANAGAN  
Joe CONRAD ROBERTS  
Jeanette BROOKE PURDY  
Ielhaam SUNDEEP MORRISON  
Officer DOUG PURDY  
Robyn JENICA BERGERE  
Harold TRAVIS YORK  
Neil MIKE ERWIN  
Doreen CRYSTAL MARIE DENHA  
Maxwell JACK CULLISON  
Bartender ISLEY REUST  
Gabby CHRISTINE WEATHERUP  
Mia MAPUANA MAKIA  
Emmeline DEVON HADSELL  
Kandyse JAE TREVITS  
Ryland CHRISTIAN GOSSETT  
Timmy JAKE DYNABURSKY  
Timmy's Mom VANESSA WATERS  
Barbara JADE SEALEY  
Mrs. Banks JEN PRINCE  
Angelina XIMENA CASILLAS  
Sally ERIN PRUZINER  
Donna CETINE DALE  
Tom RIZI TIMANE  
Club Owner KERRY HART  
Hostess ALIXZANDRA DOVE  
Maria MARIA EVELYN LOPEZ  
Isabelle BABBS LOPEZ  
Theo JOHN MICHAEL WALL  
Maddy MARY MADELINE WALL  
Matthew AUGUST PRINCE  
Grief Group Patrons ELLEN CLARKE  
MAUREEN LEWIS  
ZEPHYR CULBERTSON  
Musicians ADEE  
JAMES ROBERT BRYANT  
COPPOLINO

NOAH TABAKIN  
AZRA BIBANOVIC

FEDERICO ORLANDINI  
AMIR OOSMAN  
Photography Studio DALIA LICHTERMAN  
JULIA ROSENFELT  
HOLIDAY JACKSON  
HUDSON MORRIS  
JACKSON MORRIS  
Additional Voices AMANDA ALLAN CLARK

Director  
Savannah Bloch

Written by  
Colette Freedman  
Savannah Bloch

Producers  
Jen Prince  
Jhennifer Webberley  
Savannah Bloch

Co – Producers  
Colette Freedman  
Carter Smith

Music by  
Robert Lydecker

Production Designer  
Allison Fry  
Kristin Thomas-Scott

Director of Photography  
Johanna Coelho

Costume Designer  
Mikael Sharafyan

Sound Design  
Nikola Simikic

Editor  
Ryan Liebert

Casting by  
Jessica Aquila Cymerman

Consultants  
Helen Boyd  
Dr. Johanna Olson-Kennedy

Line Producer



Valeria Lopez

Associate Producers

Jeff Fuller

Katyoun De La Fuente

Maxwell Lloyd

1st Assistant Director

Jeff Fuller

Extra Special Thanks

Hilton and Michelle Schlosberg

Unit Production Manager

Valeria Lopez

Production Coordinator

Alex Coffey

Art Director

Caitlin Miller

Set Decorator

Phi Tran

Art Assistant

Geena Ramirez

Nic De Soto-Foley

Art Intern

Courtney Limbaugh

Wardrobe Assistant

Amy Centner

Tanya Hribal

Steadicam

Jonathan Shimmon

Dennis Dwyer

Camera First Assistant

Nacia Schreiner

Camera Second Assistant

Marizo Siller

Digital Image Technician

Marizo Siller

Additional Digital Image Technician

Melanie Ramos

Mara Ditchfield

B Camera Operator

Carmen Delaney

Colin Oh

Katie Walker

Leslie Bumgarner

Keelan Carothers

Additional Camera

Ricky Lewis, Jr.

Drone Operator

Chandler Prince

Camera Intern

Gandharv Motial Chawla

Desiree Rudd (San Diego)

Gaffer

Keelan Carothers

Best Boy Grip

David Grother II

Swing

Demetrios Katsantonis

Key Grip

Gabriel Carnick

Key Grip (San Diego)

Marissa Castrejon

Best Boy Electric

Joshua Gleason

Charlie Wibert

Grip/Electric Intern

Jesse Bentley

Alyssa Junco

Photo Credits

Felisha Petersen

Bebe Faces

Brie Childers Photography

Gallery Painting by

Hallie Deane Schmiedeberg

Production Sound Mixer

Luis Molgaard

Additional Boom Operator  
Raeshib Aggerwhil

Script Supervisor  
Barbara Abelar

2nd Assistant Director  
Iam Bloom

Studio Teacher  
Gillian Gamboa

Location Assistant  
Elizabeth Mihelich

Key Make-up Artist  
Cetine Dale

Additional Make-up Artist  
Andrew Toma  
Patra Fleming

Key Hair  
Brenda Anders

Hair and Make-up Assistant  
Lauren Haro

Transportation  
Adrian Lopez

Security  
Stephen Rodriguez

Catering by  
Full Moon Pickles

San Diego Catering by  
Brett Doogan, Food Junkies Catering

Cameras provided by  
Breakwater Studios

Payroll  
NPI Payroll Services

Office Production Assistants  
Michelle Morte  
Lexi Rothschild  
Pablo Luis Perez

Key Set Production Assistant  
Heath J. Lacy

Production Assistants

Johnny Jones  
Amanda Liu  
Nick Bouchard  
Frank G. Pavlino  
Bryan St. George  
Alexis Escobedo  
Cristal Gutierrez  
Kat Inda  
Annabelle Vo  
Ly Tran  
Karla Vargas Gastelum  
Tony Engaldo  
Jason Iraheta  
Jordan Litt

Additional Editing by  
Thomas Krueger

Sound Supervisor  
William McGuigan

Sound Designer  
Nikola Simikic

Dialogue Editor  
John Creed

Assistant Sound Editor  
Michael Krystek

Foley Artist  
Mitchell Kohen

Foley Mixer  
Max Braverman

Re-Recording Mixer  
Nikola Simikic

Post Sound Services by  
Gypsy Sound

Additional Music by  
Danny Bedrossian

Music Supervisor  
Alexandra Guzman

Vocal Coach  
Kerry Hart

Music Recording Engineer  
Marilyn Morris

Improvisations by  
Ross Garren  
Sam Gendel  
Erik Kertes  
Gavin Salmon

Colorist  
Caitlin Diaz

Mastering  
Cinelicious

DCP Created by  
Cinelicious

Visual Effects by  
Ari Levinson



PRESS

<http://www.latimes.com/entertainment/la-ca-mn-trans-visibility-hollywood-rachel-crowl-20170713-story.html>

# Los Angeles Times

## (In)Visible: Rachel Crowl represents how transgender actors have been sidelined from their own stories



Actress Rachel Crowl at home in Van Nuys. (Christina House / For The Times)

By **Emily Mae Czachor**

JULY 13, 2017, 6:00 AM

**F**rom an outsider's perspective, Rachel Crowl had achieved success as a working actor. She'd ascended the ranks of a prestigious New York City-based theater company, playing lead roles in several off-Broadway productions including "Henry V" and "The Importance of Being Earnest," and helped start another company while landing a steady theatrical contract, which proffered a reliable arena to pursue the craft that she fondly refers to as her "first love." She was performing in eight shows per week and starting to settle into a marriage to a thoughtful, incisive nonfiction writer.

But while she'd long before come to terms with her identity as a woman (a journey that her wife, Helen Boyd, chronicled in several memoirs about their relationship), to the rest of the world, she appeared to be — at least, physically — a man.

ADDITIONAL PRESS ARTICLES CAN BE FOUND HERE:

<http://www.evethemovie.com/press>



Just Now

## LA Film Fest 2017 Exclusive Clip, Poster Debut: AND THEN THERE WAS EVE Gets Heated on a Porch

**Peter Martin**  
MANAGING EDITOR, DALLAS, TEXAS, USA (@PETERMARTIN)

1 SIGN-IN TO VOTE

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In our exclusive clip from *And Then There Was Eve*, a 'spirited discussion' breaks out on someone's porch. Yet it's understandable, because one of the women is searching for her missing husband.

According to the official synopsis, 'Alyssa, a successful photographer, wakes one morning to find her apartment ransacked and her husband mysteriously missing.' That's Alyssa, played by Tania Nolan, in the clip below, and clearly the stress on her is building.

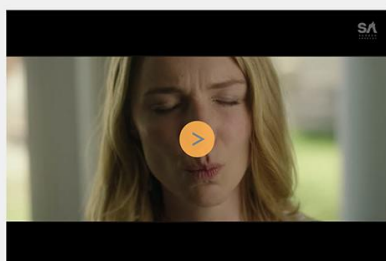
The synopsis continues: 'Left without even a photograph to offer the police, she turns to his colleague Eve, a talented jazz pianist with a flirtatious charm and disarming grace.' Eve is portrayed

by Rachel Crowl.

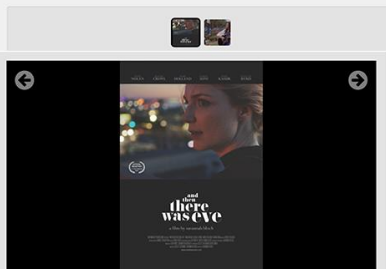
What happens then? In the words of the synopsis: 'Eve helps her confront her husband's longtime struggle with depression and to, over time, accept his absence. While getting to know this woman through such unusual circumstances, Alyssa is surprised to find herself falling in love again.'

Ah, so something different is afoot. The clip teases the film's apparently quiet tone; the teaser, also viewable below, reinforces this notion. To cap it off, we are also pleased to debut the poster for the film.

Savannah Bloch makes her directorial debut. *And Then There Was Eve* will enjoy its world premiere at the upcoming *Los Angeles Film Festival*, which will run from June 14-22. More information is available at the film's [official site](#).



[And Then There Was Eve LA Film Festival Trailer](#) from [Metamorphic Productions](#) on [Vimeo](#).



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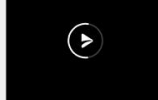
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Nolan and Crowl both give stunning performances that anchor the film deeply in humanity. Crowl has a charming ease that elevates the film to something truly special. Her Eve is never allowed to be a caricature. I don't want to get into the specifics of how this is relevant to the film as not to spoil anything, but most filmmakers and actors would have made choices to play her one-note, lacking complexity. Allowing Eve to be a fully realized human is enough to set this film apart.

There is a scene early in the film where Eve offers support to Alyssa after her in-laws have turned their backs on her. It's hard not to believe in these two. They clearly need each other but have no idea how to ask, or in fact what to ask for. The scene, on its surface, is simple but it's a crucial moment that if handed to lesser actors would not have carried the weight it required. Here is where the film reveals itself and the audience is asked to follow Eve and Alyssa on their journey.

Robert Lydecker composed an impressive Jazz score for the film that gives it a classic feeling. It falls somewhere between *Breathless* and *Taxi Driver* in terms of its sonic quality. Both romantic and nerve racking the score allows our characters to shift between paranoia and elation.

AND THEN THERE WAS EVE is a film about loss and acceptance. While the film might not resonate with many viewers when it comes to their direct experiences, I have a feeling most people will see some version of themselves on screen. Although an important film, it should be noted, this is a well-made film, deserving of our time.