



Presents

BEACH RATS

A film by Eliza Hittman
(95 min., USA, 2017)
Language: English

Distribution



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SYNOPSIS

Frankie, an aimless teenager on the outer edges of Brooklyn, is having a miserable summer. With his father dying and his mother wanting him to find a girlfriend, Frankie escapes the bleakness of his home life by causing trouble with his delinquent friends and flirting with older men online. When his chatting and webcamming intensify, he finally starts hooking up with guys at a nearby cruising beach while simultaneously entering into a cautious relationship with a young woman. As Frankie struggles to reconcile his competing desires, his decisions leave him hurtling toward irreparable consequences.

ABOUT THE PRODUCTION:

When Eliza Hittman's debut feature, *IT FELT LIKE LOVE*, premiered at the 2013 Sundance Film Festival, it was hailed as a refreshingly unsentimental, original and visually poetic portrait of a teenage girl's sexual coming-of-age. Hittman was lauded as a filmmaker to watch, and the accolades continued as *IT FELT LIKE LOVE* played additional festivals and went into theatrical release in 2014. Richard Brody of *The New Yorker* named it one of the 20 best films of 2014 and wrote "Even as the movie delves deep into the characters' complex emotional lives, it subtly and gradually—yet ineluctably—conjures a world that I was sorry to leave. I didn't want the movie to end."

Hittman knew she would be expected to tell another female-centered story with her second feature, but she wanted to challenge industry assumptions and herself as a filmmaker. She wanted to continue to plumb the outer and inner lives of young people, but chose a different focus. "I grew up in a family where all conversations around sexuality were taboo. I watched someone be brutalized because of their sexuality, but I've been barred from writing about my family specifically. My firsthand experiences with homophobia haunt my youth and inspired me to tell a story about a character wrestling with sexuality. I wanted to take on something that was very masculine, and explore the intense pressures on young men to live traditionally masculine lives in an environment with no clear alternative, role model or way out."

BEACH RATS began production on July 25, 2016, and shot for 25 days in different parts of Brooklyn, Queens and Staten Island.

In considering a setting for the story, she was drawn back to the South Brooklyn working-class neighborhoods of *IT FELT LIKE LOVE*. A native of Flatbush, Brooklyn, Hittman came to know the borough's coastal communities through high school friends who lived in places like Manhattan Beach. "I've always been a little bit fascinated with those neighborhoods and I'd spend a lot of the summer just flopping around those beaches," she says. "It's a part of Brooklyn that feels caught between past and present. Those areas have a history of violence of all kinds--crimes against people of color and gay men, and organized crime--and, unlike other parts of the City, change has come very slowly.

Her image of the main character in *BEACH RATS* came from a Facebook image she'd found while researching wardrobe and set design for *IT FELT LIKE LOVE*. "It was a guy standing at a mirror holding his phone, with a big flash from the camera," she says. "He had his shirt off and this hat on, and the visor was sort of masking his eyes. It looked like he was about to pull down his gym shorts and take a picture of his dick. There was this tension between hyper-masculine and homoerotic that the picture so clearly illustrated."

At the same time, Hittman also became interested in Internet-related violence in the LGBTQ community, violence that has had a significant presence in these outer reaches of the City as a microcosm of events that happen throughout the world. The horrifying nature and similarities within stories where dating sites are used to lure people into sexual encounters that end with robbery, beatings, and even death. Hittman says “it’s a very dark subject, one that I know will have a divergent response as it’s a difficult topic that continually recurs.”

From there, Hittman started building out the world of Frankie, a 19-year-old facing an aimless summer at an uncertain moment in his life. His father is in the last stages of cancer, dying in hospice care in the family living room. Frankie spends his days killing time, getting high and hanging out with three delinquent fellow beach rats. At home, he squirrels himself away in the basement, where he can flirt with older men online without anyone knowing. But when a self-assured, sexy local girl named Simone makes a play for him on a Friday night at Luna Park, he awkwardly goes along with it.

Frankie doesn’t really know where he’s headed or what he wants, but he does know what kind of behavior is off-limits in the heteronormative culture he’s grown up in. The web is his only real outlet to explore his attraction to other men. As Hittman describes it, “Frankie’s testing the waters. He’s thinking of the internet as being his channel to a world that might exist a few subway stops away, one that is more adventurous and progressive.” After his father’s passing, Frankie takes the next step and begins hooking up with some of the men he meets online.

Meanwhile, Frankie’s relationship with Simone progresses in fits and starts. Simone, who is also 19, is cut from different cloth than Frankie’s regular companions, Alexie, Frankie and Nick. She has a regular job and is conscientious about her responsibilities. She perceives and empathizes with Frankie’s emotional pain and is willing to forgive his faults, up to a point. “Simone is more aspirational than the men in film; she has a sense of purpose,” says Hittman. “She might want to make it work with Frankie, but in the end she’s capable of letting it go.”

Hittman didn’t write BEACH RATS as a coming-out narrative or a story about someone coming to terms with their sexuality. “Frankie’s an inarticulate 19-year-old who is slowly coming to consciousness about who he is,” she remarks. “For me, what was at the crux of the character was that he kind of knows but doesn’t know. He’s clinging onto his indecision; His answer for everything is ‘I don’t know.’ I think that’s very typical for a guy that age who is kind of incapable of saying anything about how he’s feeling.”

In trying to navigate his competing desires, Frankie makes decisions that lead to unintended and ultimately terrible consequences. Hittman was careful to show that when violence does erupt, it is spontaneous, a long-brewing fury that has found its escape valve.

Hittman spent approximately two years developing and writing the screenplay for BEACH RATS after receiving a fellowship from the nonprofit film foundation Cinereach (BEASTS OF THE SOUTHERN WILD, TEENAGE, SALERO), which had previously helped support the distribution of IT FELT LIKE LOVE. To the production executives at Cinereach, Hittman's screenplay affirmed the promise shown by IT FELT LIKE LOVE and they decided to take on the project as a Cinereach original production. Says production head Andrew Goldman, "Eliza is a bold and insightful filmmaker. She has a unique ability to create a cinematic world wrought with complexities and nuances that few storytellers can capture on film. BEACH RATS is a big leap forward for her and we're so thrilled to be part of her continued growth and success."

Brad Becker-Parton and Drew Houpt joined Cinereach's Goldman and Paul Mezey to produce BEACH RATS and began the casting process in the spring of 2016. The role of Frankie was not an easy one to cast, given the film's psychological subtlety, sexual candor and frontal nudity. The production found its Frankie in a young English actor, Harris Dickinson, who makes his feature debut in BEACH RATS.

Dickinson says his interest in BEACH RATS was piqued by the email from his representatives in Los Angeles. "They said that screenplay was a bit rough-and-tumble and I might not like it. Those are usually the scripts that I want to read, because they're unconventional," he laughs. "I started reading and I loved it straightaway. I felt the tone of it, I felt the pace. The character jumped off the page for me -- I was feeling it and reading as Frankie. It's rare when something like that happens and it makes you really enthusiastic about the project. You want to be that character and you want to tell that story."

He appreciated the observational nature of the script. "It's not a typical problem-and-resolution narrative. It's an honest and raw look at a period in someone's life," the actor remarks. "We start the film and we're introduced to the fact that Frankie's father has cancer. It's a time for Frankie where nothing is secure, nothing is solid in his own head. His father dying is a weird thing for him. He doesn't really show much emotion in the script or in the film, he doesn't react to it in the traditional way. A lot of the time, someone is a closed book and there are these brief moments where the book opens for a slight second and you see the underlying sadness, the underlying hate and fear and insecurity."

Dickinson wasted no time making an audition tape, which made a powerful impression on Hittman. "The first thing that stood out to me was his very deep voice. But then he had this sort of gangly, teenager body and very intriguing eyes," she recalls. "Harris' acting was very subtle and didn't telegraph anything that was internal. He didn't transform, he didn't take it to melodrama. He had a natural sense of rhythm and understanding of the dialogue. It was clear that he was a leading man and that he could carry the weight of the film on his shoulders."

Dickinson's upbringing in suburban London gave him a certain insight into the environment he would inhabit as Frankie. Says Hittman, "Harris is from the outer edges of London, which is not that different from the outer edges of Brooklyn and Queens and there are a lot of similar class issues. He understood the world perfectly. It was like he knew these guys without ever having been to New York," she comments. She also felt affinity for his approach to acting. "Harris is very intuitive. He doesn't want to talk in depth about the character. He wants to focus more on the behavior. He understands that acting is an act of doing. He's a very serious and thoughtful young actor, very mature and focused."

BEACH RATS is also the debut feature for Madeline Weinstein, who plays Simone, Frankie's on-and-off girlfriend. Weinstein, a recent graduate of Northwestern, co-starred with Ewan McGregor and Maggie Gyllenhaal in the 2016 Broadway revival of "The Real Thing." She heard about the film from a director friend who admired Hittman and got the script through her manager. Five pages in, she knew she wanted to play Simone. "This was truly the first film script that I ever read and had that *feeling* about. I knew I wanted to be part of it, even though the character of Simone on paper didn't seem like the most obvious or easy fit for me. I loved the sparseness of Eliza's writing; she gives the audience much more credit than most directors do. There's no sentimentality or cliché (unless it's used very pointedly) but an unending amount of compassion and curiosity. It's really refreshing to see young people, especially young women and queer characters, drawn with complexity."

Hittman quickly saw that Weinstein was right for the role, with a vitality that was perfect for Simone. "Maddie is a smart, sparky young actress," says Hittman. "When I cast, I think of things like, 'Does this person feel familiar to me? Does she feel like somebody that I know?' And Maddie has that quality. She's a real person on screen with an inner world and a singular beauty."

Frankie's increasingly dodgy behaviors present a conundrum for his mother, Donna, played by New York-based actress Kate Hodge. "Donna is at a weird moment with Frankie and in a way, the movie is about her transition too," Hittman comments. "She's struggling with him being out late, but she can't really do anything about it. He's just past the age of her being allowed to criticize him but not quite old enough to move out. Kate brought a realness to Donna, a sense of experience and tragedy that was intriguing."

Hittman cast IT FELT LIKE LOVE with nonprofessionals to powerful effect and she continued that approach for the key supporting roles in BEACH RATS. She recruited two of her film students to help with street-casting and canvassing the area's parks, beaches, boardwalk and other hangouts. For the roles of Alexei, Richie and Nick, it was important to find kids who would be convincing as friends. Hittman found the audition process worked best when it wasn't structured as an audition. Instead she would take a handful of kids to a handball court and videotaped them while playing, throwing out lines for

them to speak. Several rounds later, she had her trio: David Ivanov and Anton Selyaninov as Alexie and Richie, respectively, and Frank Hakaj as Nick. Though they didn't know each other previously, Ivanov, Selyaninov and Hakaj developed an easy rapport and became good friends over the course of the shoot.

BEACH RATS is very much a work of visual storytelling and much depended on the caliber of the cinematography. So Hittman was excited when she learned that a friend had recently worked with one of her favorite cinematographers, the acclaimed French veteran H  l  ne Louvart (PINA, THE BEACHES OF AGNES). She had greatly admired Louvart's work on CORPUS CELESTE and THE WONDERS, both of which centered on teenage characters. Says Hittman, "H  l  ne is an amazing cinematographer. She has a long career of exploring youth and the representation of youth, and I was very interested in her sensibility." After reading the screenplay and discussing the project with Hittman, Louvart signed on for BEACH RATS and came to the U.S.

Once Louvart arrived in the U.S., she and Hittman began scouting locations and breaking down the script. They were of the same mind about how to approach the film, and the mood they wanted to create. The work of Chicago photographer Barbara Crane was a key visual reference, specifically a series of Polaroids shot at summer festivals in Chicago. "The photos we looked at captured moments between couples -- a hand in a back pocket -- and conveyed the heated sexuality of an urban summer. H  l  ne noticed that a lot of the images were lit from the front. From that, we came up with an overarching visual concept to use the light like it was catching an animal moving through the darkness."

They also made the decision to shoot the film in 16mm in order to give it a timeless, grainy quality. The format also allowed them to shoot in darkness, Hittman explains. "Digital is very light sensitive and we didn't want to let all of the light in. 16mm doesn't have the latitude so it's less of an issue. We also used 35mm lenses to add depth."

While all the night scenes were shot the same way -- with an LED mounted on a stick -- each of Frankie's sexual encounters is presented with its own tonal and cinematic approach to reflect his evolving sense of self. Explains Hittman, "It was important that the sexual encounters run the gamut of sexual experiences. For the first time with Simone, it was very important that he be kind of fearful. I wanted the scenes on the beach with the first man to have a very sculptural feeling. It would just be about bodies in the darkness, embracing the darkness around them. I wanted one very realistic scene in a motel that would feel genuinely intimate. You see Frankie as himself more than he is anywhere else in the film. He's just a kid in a bed, being in the moment."

Dickinson had no trepidations about the film's sex scenes. "Eliza had this conversation with me, reassuring me that every scene would be artfully done and justified. I wasn't worried about any sleaziness, or about the film being a misrepresentation of sexuality or gender or anything," he affirms. "At no point do you get distracted by these sex scenes.

There's a very close feel, you get a sense for hands moving, or parts of the body, representing other movement in the film. The way they shot it, the way they went about staging it ... it was perfect, I think."

CAST AND CREW:

ELIZA HITTMAN (Director/Writer)

Eliza Hittman is an award-winning filmmaker, born and based in New York City. Her critically acclaimed debut feature film *IT FELT LIKE LOVE* premiered at the Sundance Film Festival in NEXT and the International Film Festival Rotterdam in the Tiger Competition in 2013. It was a New York Times, The Village Voice, and Los Angeles Times Critics' Pick. She was named one of Filmmaker Magazine's 25 New Faces of Indie Film. She was nominated for a Bingham Ray Breakthrough Director Gotham Award and two Independent Spirit Awards for "It Felt Like Love," Best Cinematography and the John Cassavetes Award. Her second feature, *BEACH RATS* was selected for the Sundance Screenwriters Lab and premiered in US Dramatic Competition at the 2017 Sundance Film Festival, where she was given the Directing Award. She is an Assistant Professor of Film/Video at Pratt Institute.

HARRIS DICKINSON ("Frankie")

Harris Dickinson was born in London in June 1996. From an early age, he expressed a keen interest in both acting and filmmaking. He trained in theatre with RAW Acting Academy and partook of the highly respected LAMDA examination program. At the age of 16, he received council funding to write and direct his first short film. In 2014, he performed in Pauline McLynn's *ANGELS* at London's Royal National Theatre. In 2015, he was cast in his first feature film *THE MEDIUM*, and then co-starred in Brad Anderson's *HOME* for Jerry Bruckheimer Television. Having just finished Steve Mclean's BFI feature *POSTCARDS FROM LONDON*, Harris now stars as Frankie in Eliza Hittman's *BEACH RATS*, which premiered at the 2017 Sundance Film Festival. Harris will next star in "DARKEST MINDS" for Fox, opposite Amandla Stenberg.

MADELINE WEINSTEIN ("Simone")

Madeline Weinstein is a New York-based actor, born and raised in NYC. In 2014 she made her Broadway debut alongside Cynthia Nixon, Ewan McGregor, and Maggie Gyllenhaal in *The Real Thing* by Tom Stoppard, directed by Sam Gold. Most recently she performed in the world premiere of Tracy Letts's *Mary Page Marlowe* at Steppenwolf, directed by Anna D. Shapiro. She holds a BA in Theatre from Northwestern University. *BEACH RATS* is her first feature film.

KATE HODGE (“Donna”)

Kate studied Theater and Dance at UCLA. She attended the Marcel Marceau Mime institute in Paris and continued to study acting at the Beverly Hills Playhouse and finally with George Diconzo in NYC.

She began her career in the film LEATHERFACE TEXAS CHAINSAW MASSACRE III and shortly after; RAPID FIRE. She has worked extensively in film and television for the last 25 years. She has appeared in “Elementary,” “The Following,” “The Good Wife,” “Person of Interest,” “Sex&Drugs&Rock&Roll,” “Chicago PD,” “Ellen,” “The George Wendt Show,” “The Louie Show,” “Law & Order,” “Law & Order SVU,” “Law & Order Criminal Intent,” among others. She has also performed at the Cleveland Playhouse in *Good People* (Margie Walsh), and *Dinner with Friends* (Beth). She is thrilled to be a part of BEACH RATS as her latest credit.

ERIC POTEMPA (“Sheepshead Guy”)

Erik grew up in Chicago and spent his young adult life in Oregon and northern California. So, he became a 'new aged' enthusiast as well as a huge Chicago sports fan! What does this look like? Well, one of his favorite past times is to kick back with a green juice and make believe that he's the coach of the Chicago Bulls, Bears, Blackhawks, and Cubs... at the same time! And strategize all the things 'they' need to do to win the championship this year. Yes, he's that guy!

ANTON SELYANINOV (“Jesse”)

Anton Selyaninov was born in Kyrgyzstan and now lives in Brooklyn, NY. He is a high school student who started acting when he met Eliza Hittman on a basketball court in Brighton Beach. BEACH RATS is his first feature.

FRANK HAKAJ (“Nick”)

Frank Hakaj was born and raised in Brooklyn, New York. BEACH RATS is his first feature film. He was a high school jock who played basketball and football but was not able to pursue athletics because of countless knee surgeries. He now works in his family's pizzeria and is continuing to pursue acting.

NICOLE FLYUS (“Carla”)

Nicole Flyus was born and raised in Brooklyn, New York. She is a middle school student currently in the 8th grade. In school, Nicole participates in choir and acting programs. BEACH RATS is her first feature. She is excited to show her friends how much more exciting her summer vacation was than theirs.

DAVID IVANOV (“Alexei”)

David Ivanov was born in Brussels, Belgium and now lives in Brooklyn. Before pursuing an acting career, he played basketball at the legendary Lincoln High School in Coney Island and in college at Hostos and Jamestown CC. BEACH RATS is his first feature.

HARRISON SHEEHAN ("Jeremy")

Harrison Sheehan, twenty three year old two-time college drop out turned amateur photographer moved to New York City to give school one more try. Three years later he's in his senior year studying film & video at Pratt Institute under Eliza. He joined BEACH RATS thinking it would be an internship, joining the street-casting team then becoming still photographer before taking on the role of Jeremy. This is his acting debut and first time attending the Sundance Film Festival.

DREW HOUPT (Producer)

Drew Houpt is an independent producer from upstate New York. In 2015, he completed both the Sundance and Film Independent Producing Fellowships. For over ten years he was the head of operations at Mike Zoss Productions, Joel and Ethan Coen's Tribeca-based production company. During that time he worked on the Academy Award-winning film NO COUNTRY FOR OLD MEN and the Academy Award-nominated features A SERIOUS MAN and TRUE GRIT. He served as Associate Producer on the Coens' Cannes Grand Prix-winning INSIDE LLEWYN DAVIS and Alejandro G. Iñárritu's Academy Award-winning film BIRDMAN: OR THE UNEXPECTED VIRTUE OF IGNORANCE. He co-produced Maris Curran's directorial-debut FIVE NIGHTS IN MAINE and Mark Elijah Rosenberg's APPROACHING THE UNKNOWN. He has also produced two documentaries for ESPN's 30 for 30 series, EVERY DAY that had its premiere at Sundance 2015, and HIT IT HARD which premiered at SXSW 2016. Currently he is producing Eliza Hittman's second feature BEACH RATS with Cinereach. The film will premiere at the 2017 Sundance Film Festival.

BRAD BECKER-PARTON (Producer)

Brad Becker-Parton is a producer at Animal Kingdom, a New York-based independent film production company. Most recently, Brad produced Eliza Hittman's second feature, BEACH RATS and was an associate producer on TRAMPS directed by Adam Leon. Previously, Brad worked as a creative executive at Killer Films on projects such as CAROL and STILL ALICE and produced the documentary series NEW ORLEANS: HERE AND NOW with Court 13's The Department of Motion Pictures and Time, Inc.

HÉLÈNE LOUVART (Cinematographer)

French cinematographer H el ene Louvart graduated in 1985 from the prestigious Louis-Lumiere Coll ege in Paris. She is a member of The French Society of Cinematographers (AFC), the French equivalent of American Society of Cinematographers. She has worked with many French and international directors, such as Wim Wenders, Agn es Varda, Claire Denis, Christophe Honor e, Jacques Doillon, Nicolas Klotz, Sandrine Veysset, Marc Recha, Doroth ee Smith or L eos Carax.

As Director of Photography on the 3D documentary film PINA (2011) H el ene's work was hailed internationally as the 'best use of 3D technology since AVATAR', PINA premiered out of competition at the 61st Berlin International Film Festival and went on to gather numerous international accolades and major awards and nominations. PINA was selected as the German entry for the Best Foreign Language Film at the 84th Academy Awards and was nominated by the Academy of Motion Picture Arts and Sciences for Best Documentary Feature. The film was also awarded Best Documentary by the European Film Awards, the German Film Awards, and the German Film Critics Association Awards. For her extensive body of work and artistic excellence, H el ene Louvart received TheWIFTS Foundation 2012 CinematographerAward.

NICK LE ON (Composer)

At 23 years old, South Florida electronic and hip-hop producer Nick Le on is already a decade into his production career. Highly focused on textural elements as well as deeply buried melodies & the sounds of everyday life, Le on's signature brand of psychedelic production has set him apart from the pack and earned him positive reviews with production credits for Denzel Curry, The Underachievers, Twelve'Len and a slew of other artists already under his belt.

CINEREACH (Production Company)

Cinereach is a film foundation and production company that champions vital stories, artfully told. Since 2006, Cinereach has supported over 200 films including I AM NOT YOUR NEGRO, THE FITS, THE DIARY OF A TEENAGE GIRL, CITIZENFOUR, CUTIE AND THE BOXER, and PARIAH. In addition to BEACH RATS, Cinereach has produced several original fiction and nonfiction feature films including SALERO, TEENAGE, and BEASTS OF THE SOUTHERN WILD. Cinereach's forthcoming productions include an adaptation of Justin Torres' novel WE THE ANIMALS and a documentary about musician M.I.A.

GRACE YUN (Production Designer)

Grace began her career as a standout Art Director on films such as SLEEPWALK WITH ME directed by Mike Birbiglia for IFC Films and Dave Rodriguez's ONCE UPON A TIME IN QUEENS for Lionsgate.

From there, Grace moved on to serve as Production Designer on several feature length films, most notably Paul Schrader's DOG EAT DOG which gained attention at both the Cannes Film Festival as well as at the Toronto International Film Festival. Her next project was Eliza Hittman's BEACH RATS for Animal Kingdom, which premiered in the US Dramatic category at the 2017 Sundance Film Festival; that same year Grace was Featured in the "Up Next " category in Variety's Below the Line Impact Report.

Grace has also worked extensively in the commercial world for such high profile brands as Dos Equis, Google Android, Birch Box and Subway to name a few. Currently, Grace is once again working with Paul Schrader on his new feature film FIRST REFORMED starring Ethan Hawke and Amanda Seyfried.

OLGA MILL (Costume Designer)

Olga earned her MFA from NYU Tisch School of Design in 2011. She almost immediately began her career on the critically acclaimed show "Boardwalk Empire," on which she served as Assistant Designer for over 20 episodes. She continued to work as an Assistant on several well known television series including the WB hit "Gotham," Baz Luhrman's "The Get Down" for Netflix and Denis Leary's "Sex Drugs and Rock and Roll" for FX.

From there, Olga began working as Costume Designer, first on the Toronto Film Festival selected short LET'S NOT PANIC and then most notably for Paul Schrader's DOG EAT DOG which garnered attention at both Cannes Film Festival as well as the Toronto International Film festival. Her most recent project BEACH RATS for Eliza Hittman was also recognized in the festival circuit and appeared in the US Dramatic Competition at Sundance in 2017.

Currently, Olga is working once again with Paul Schrader on his latest project FIRST REFORMED starring Ethan Hawke and Amanda Seyfried.

LINE PRODUCER
Jason Reif

FIRST ASSISTANT DIRECTOR
Shrihari Sathe

FRANKIE	Harris Dickinson
SIMONE	Madeline Weinstein
DONNA	Kate Hodge
JOE	Neal Huff
CARLA	Nicole Flyus
NICK	Frank Hakaj
ALEXEI	David Ivanov
JESSE	Anton Selyaninov
JEREMY	Harrison Sheehan
HARRY	Douglas Everett Davis
EDDIE	Gabriel Gans
MICHAEL	Erik Potempa
EDGAR	Kris Eivers
JERSEY	J. Stephen Brantley
ROUGH GUY	Christian Whelan
PHARMACIST	Lila Golubitskaya
CATHOLIC PRIEST	Bruce Anthony Clough
PAWN BROKER	Jason Kaminsky
BARBER	Valentin Ospirov
DRUG DEALER	Alan Slobodsky
SIMONE'S FRIENDS	Giovanna Salimeni
	Victoria Mattos
YACHT WAITRESS	Oksana Vodoviz
HOSPICE NURSE	Chanelle McCoy
AUNT LINDA	Lindajean Milioto
WAKE GUESTS	Judy Schwartz
	Yanir Shriki
	Galit Shriki
	Daniel Shriki
	Mimi Bagdadi
	Amy Bagdadi
	Samantha Franco
	Tiffany Hinchley
	Daniel Flyus
	Keith Gans
	Ula Robertson
VAPE ARTIST	Kenny Chen
VAPE SHOP EMPLOYEES	Alexander Aufrichtig
	John Maffeo
	Katlen Mintsis
	Joseph Tuzzolo
BEACH GUYS	Olen Nedoliz
	Aziz Ametov
CHATROOM GUYS	James Brewer
	Jeremy Hersh
	Hassan Farrow
STUNT COORDINATOR	Manny Siverio

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LEADMAN	Sean Dolan
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	Moses Villanueva
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	Allison Freeman
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GAFFER	Lyon Taylor
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	Harper Thomas
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	Miles Warren
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	Maria Santos
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	Raquel Friedman Vargas

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KEY GRIP Keve Huggins

SWING Ryan Kollin

SET COSTUMER Sara Lott

PROP MASTER Hannah Folz

SOUND MIXER Matt King

PRODUCTION ASSISTANTS Sarah Gittins
Josh Sussman

POST PRODUCTION

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DIALOGUE EDITOR Mike Poppleton

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RE-RECORDING MIXER Chris Foster

FOLEY MIXER Martin Jilek

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Devon Melendez

POST PRODUCTION ACCOUNTANT Susan Haley

TITLE DESIGNER Theresa Berens

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POST PRODUCTION SERVICES BY Goldcrest Post NY

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MUSIC

"BEACH RATS THEME"

Performed & Written by Nick León
Containing an excerpt from "Rain Dance (Phase One Intro)"
Written by Akeem Joseph, Marlon Fung
Courtesy of Nick Leon and RPM MSC, Inc.

"ACE"

Performed by Via App
Written by Dylan Scheer

"THAT CHICKEN"

Performed by Dyme A Duzin
Written by Donovan Malik Blocker
Produced by Darryl James
Published by Dymez Blocker
Courtesy of Dyme A Duzin

"AUGUST AMBIANCE"

Performed & Written by Nick León
Courtesy of Nick León

"PROGRESSION III"

Performed by Qu'ality
Written by Quentin Samuels
Published by and courtesy of Qu'ality

"RED EYE"

Written & performed by Peter M Amato
Courtesy of d2 Music

"PLAY IN THE SUN"

Performed by Anj Ella
Written by Karen Leslie Damelian
Courtesy of Crucial Music Corporation

"CHAMPION"

Performed by Beckah Shae
Written by Jonathan Shocklee, Rebecca Shocklee, Crystal Johnson
Published by Shae Shoc Publishing, EMI April Music Inc.,
CStyle Ink Music Publishing, Slide That Music
Produced by Jack Shocklee
Courtesy of Shae Shoc Records

"BEACH RATS THEME REPRISE"

Performed & Written by Nick León
Containing an excerpt from "Rain Dance (Phase One Intro)"
Written by Akeem Joseph, Marlon Fung
Courtesy of Nick Leon and RPM MSC, Inc.

"PLANET E"

Words & Music by Tiga James Sontag & (Ross Matthew
Birchard)
Composer/Writer: Ross Birchard
Published by: Warp Publishing
(c) UNIVERSAL POLYGRAM INTERNATIONAL PUBLISHING,
INC. ON BEHALF OF BERT'S SONGS LTD. (ASCAP)

"BACHATA FRIDAY"

Performed & Composed by Adivino De La Cruz (BMI)
Published by Mucho Fruto Music Inc.
Courtesy of The Talent House
Quicksync Music & Visionworks Music

"WHITE CASE"

Performed & Written by Nick León
Courtesy of Nick León

"GENERATION Z"

Performed by The Underachievers
Written by Akeem Joseph, Marlon Fung
Published by and Courtesy of RPM MSC, Inc.

"LETTERS"

Performed by Vika
Written by Vika Vasilevich
Courtesy of Crucial Music Corporation

"INOCENTE"

Performed & Composed by Freddie Munoz
Courtesy of Crucial Music Corporation

"BE NOT AFRAID"

Performed by Paul Olson
Written by Bob Dufford
Published by OCP Publications
Courtesy of OCP Publications

"BEACH RATS THEME EXTENDED"

Performed & Written by Nick León
Containing an excerpt from "Rain Dance (Phase One Intro)"
Written by Akeem Joseph, Marlon Fung
Courtesy of Nick Leon and RPM MSC, Inc.

"VUELA EL TIEMPO"

Performed & Composed by Dionis Rivera
Published by Indaba Sync
Courtesy of Indaba Music

"ULT"

Performed by Denzel Curry
Written by Denzel Curry (BMI), Ronald Spence (BMI), Nick Leone (ASCAP), Isaac Deboni (BMI), Michael Mule (BMI)
Published by ULT Music Publishing, LLC (BMI), Ronald Spence (BMI), Nicholas Leone (ASCAP), Rebel Made Music administered by BMG Silver Songs (BMI)
Produced by Ronny J, Nick Leon and FNZ
Recorded and mixed by Nate Burgess
Courtesy of Loma Vista Recordings
By Arrangement with Concord Music Group, Inc.

"PUT YOUR HANDS TOGETHER"

Performed by Beat Cutterz & Aksyel
Written by Vincenzo Leone, Christopher Ng
Published by It's Time Music, MG Flow Music, Vinny Venom
Productions
Courtesy of Cutting Records
License arranged by Fine Gold Music

"TUNNEL"

Performed & Written by Nick León
Courtesy of Nick León

"METROPOLIS"

Performed by KINJI
Written by Roe Slover
Published by Indaba Sync
Courtesy of Indaba Music

"GAME OVER"

Performed By Lookas & Crankdat
Written by Christian Smith, Lucas Rego
Published by and Courtesy of Loko Records

"FADE AWAY" (VALENTIN RADIO REMIX)

Written & Performed by Sarah Atereth
Published by Devastatingly Sarah (ASCAP)
Courtesy of TheSarah.com

"LOVER"

Performed by Vika
Written by Vika Vasilevich
Courtesy of Crucial Music Corporation

"SUCCULENT"

Performed by Twelve'len
Written by Lavares Joseph
Published by Twelve'len
Courtesy of Nick León

"NEW GENERATION"

Performed & Written by Nick León
Courtesy of Nick León

SPECIAL THANKS

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St. Philips Episcopal Church

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