

18½ Press Kit

Spring 2024

Willa Fitzgerald John Magaro Vondie Curtis Hall Catherine Curtin
Richard Kind Sullivan Jones Alanna Saunders Claire Saunders
with the voices of
Ted Raimi as Gen. Al Haig Jon Cryer as H.R. "Bob" Haldeman
and Bruce Campbell as President Richard Nixon
in a film by Dan Mirvish

"thoroughly entertaining"

- Richard Roeper, Chicago Sun-Times

"exuberant and eccentric"

- Matt Zoller Geltz, RogerEbert.com

"excellent cast"

- Noel Murray, Los Angeles Times

"mind-bending"

- Lloyd Seeger, NY, Psychology Today

"I like this!"

- Christy Lemire, NPR FilmFeed



Watergate's biggest secrets are
about to unwind...



Adventure Entertainment, 101 Films International, Bugster Films and Kyvva Films present
in association with Syncopated Daydreams and Terry Keefe Media a film by Dan Mirvish

Willa Fitzgerald John Magaro Vondie Curtis Hall Catherine Curtin Richard Kind
Sullivan Jones Alanna Saunders Claire Saunders with the voices of Ted Raimi as General
Al Haig Jon Cryer as H.R. "Bob" Haldeman and Bruce Campbell as President Richard Nixon
Castling by Becc Flier, USA Costume Designer Sarah Cohen Music by Luis Guerra Editor
Dan Mirvish Production Designer Monica Dabrowski Director of Photography Eric
Schneider Associate Producers Samantha Michele Buchanan Chris Quinton Cathcart Tanner
Cusumano Tim Engle Lynn George Brandon Keenan Julia A Jan Michael Carlos A. Schmitz
Co-Producers Alan Steinman Michael Nichols Co-Executive Producers Frederic Forrester
Dana Altman Jared Phillips Elizabeth Derek Kyra Rogers Paul Orsialak Executive
Producers Tel K. Ganevan Ashwin T. Ganesan Sebastian Twardozz Richard Schenkman
Produced by Dan Mirvish, Peter Daniels, David Noye, and Terry Keefe
Story by Dan Mirvish & Daniel Noye Screenplay by Daniel Noye Directed by Dan Mirvish



High-res versions of all stills available at: www.18andaHalfMovie.com

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Production Details/Cast/Crew Overview

18½

Running time: 89 minutes

Original format: Panasonic Varicam with vintage 1970s era Kowa Anamorphic primes and Cooke Varotal Zoom lenses

Exhibition format: DCP Dolby 5.1, 2.35:1 (scope)

MPA Rating: PG-13

101 Films International, Bugeater Films and Kyyba Films present
in association with Syncopated Daydreams and Terry Keefe Media
a film by Dan Mirvish

Cast:

Willa Fitzgerald as Connie

John Magaro as Paul

Vondie Curtis Hall as Samuel

Catherine Curtin as Lena

Richard Kind as Jack

Sullivan Jones as Barry

Alanna Saunders as Daisy

Claire Saunders as Daffodil

Marija Abdy as Cheryl

Lloyd Kaufman as Jeffries

Gina Kreiezmar as Deb

with the voices of

Caro Pierotto as featured song vocalist

Chris Quintos Cathcart as Rose Mary Woods

Ted Raimi as General Al Haig

Jon Cryer as H.R. "Bob" Haldeman

and Bruce Campbell as President Richard Nixon

Crew:

Directed by Dan Mirvish

Screenplay by Daniel Moya

Story by Dan Mirvish & Daniel Moya

Produced by Dan Mirvish p.g.a. Daniel Moya p.g.a. and Terry Keefe

Executive Producers: Tel K. Ganesan, Ashwin T. Ganesan, Richard Schenkman, Sebastian Twardosz

Co-Executive Producers: Paul Orzulak, Kyra Rogers, Elisabeth Jereski, Jarrod Phillips, Dana Altman, Frédéric Forestier

Co-Producers: Alan Steinman, Michael Nichols

Director of Photography: Elle Schneider

Production Designer: Monica Dabrowski

Music: Luis Guerra

Editor: Dan Mirvish

Costume Designer: Sarah Cogan

Casting: Bess Fifer, CSA

Social Media Handles:

18½ – www.18andaHalfMovie.com

Facebook: @18andAHalfMovie / Instagram: @18andAHalfMovie / Twitter: @18andAHalf

Dan Mirvish (director/producer) – www.DanMirvish.com

Twitter: @DanMirvish / FB & Insta: @dmirvish / TikTok: @danmirvish

Daniel Moya (screenwriter/producer):

Insta: @daniel_moya

Terry Keefe/Silver Sands Hotel (producer/location):

Insta: @silversandsmotelgreenport

Tel K. Ganesan (executive producer):

Facebook: /telkg

Willa Fitzgerald (Connie):

Insta: @willafitz

Vondie Curtis Hall (Samuel):

Insta: @vondiecurtishall

Catherine Curtin (Lena):

Insta/Twitter: @catecurtin

Lloyd Kaufman (Jeffries):

Insta: @tromateam / Twitter: @lloydkaufman

Ted Raimi (General Al Haig):

Twitter & Insta: @tedraimi

Jon Cryer (HR "Bob" Haldeman):

Twitter: @MrJonCryer

Bruce Campbell (President Richard Nixon):

Twitter: @GroovyBruce

Luis Guerra (composer):

Insta/Twitter: @luisguerramusic

Caro Pierotto (singer):

Insta: @caropierotto

Elle Schneider (DP):

Twitter: @elleschneider Insta: @attentionssoldier

Production Notes (short version)

The day after the presidential election of 2016, Dan Mirvish went out to Shelter Island to show Oscar/Pulitzer-winner Jules Feiffer dailies on their film, *Bernard and Huey*. Inevitably, the conversation turned to comparisons between the new president-elect and former president Richard Nixon. Feiffer had drawn countless cartoons in the *Village Voice* about Nixon and even published a compilation of his Nixon cartoons in the early 70s. The conversation drifted towards Watergate and Feiffer's memories of the scandal ("I'm still pissed off I never made the enemies list!"). That night, Dan stayed at his pal Terry Keefe's motel in Greenport just north of Shelter Island. Terry, an indie film producer in his own right, was running the motel that his grandparents had first built in the 50s and 60s. He'd preserved its mid-century vintage look and often rented it out for fashion shoots, music videos and episodic shows, but never a whole feature. He told Dan, "We're closed in the winter if you ever want to shoot a film here." Hmm, Dan thought: Watergate as a theme, and the Silver Sands as a location. That's a movie!

To write the script for *18½*, Dan teamed up with recent USC-grad Daniel Moya, who'd also worked on *Bernard and Huey*. Coincidentally, Daniel's aunt helped run the Front Street Station Diner - a converted railroad car that's just a half mile from the Silver Sands. Another perfect location for the film! The team workshopped the script at the University of North Texas' Film Department in Spring of 2019 where Dan was guest lecturing.

The team started casting and raising money in earnest in Fall, 2019. With a very successful crowdfunding campaign through Seed&Spark as well as 501(c)3 fiscal sponsor, The Film Collaborative, they leveraged that into enough of a budget to start shooting the film in March, 2020. After filming successfully for 11 days, with about 80% of the movie in the can, the film went on a "pandemic pause" for six months. About a third of the crew spent stayed at the Silver Sands subsisting on left over product placement steak, beer and coffee.

Director Mirvish had returned to Culver City, California, with a hard drive and started editing the footage that he had. During quarantine, the team recorded the Nixon tape with actors Bruce Campbell, Jon Cryer and Ted Raimi all performing remotely from their respective homes. Dan worked with composer Luis Guerra and Brazilian singer Caro Pierotto on the soundtrack and score. Principal photography picked up where it left off in mid-September, 6 months to the day after "pausing," following strict SAG-AFTRA, DGA and New York State Covid-safety protocols. Since then, the team has primarily conducted post-production remotely, and made the most of it: Working with musicians in Mexico and Brazil, visual effects artists in Mexico, post-sound artists in Baltimore and Burbank and a colorist in the heart of Orange County. Mirvish was able to shoot insert shots of the reel-to-reel tape player in his garage with his kids and neighbors helping out. And writer/producer Daniel Moya worked from New York on essential accounting, fundraising and other aspects of post-production.

Note that *18½* has already met and far exceeded The Academy of Motion Picture Arts and Sciences new Oscars® Representation and Inclusion Standards for Best Picture consideration, which were approved on September 8, 2020. Though the Academy is not strictly enforcing these standards until 2024, adherence to them now is still a priority.

Fact or Fiction?

The film *18½* is historical fiction. None of the main characters seen in the movie ever existed. That said, large portions of the 18½-minute tape heard in the film are based on contemporaneous Nixon tapes and the historical record since that time. Sometimes truth is indeed stranger than fiction.

On June 17, 1972, burglars (nicknamed "the Plumbers") tied to the [Nixon campaign broke into the Democratic National Committee](#) headquarters at the Watergate Hotel for the second time. The 18½-minute gap is on a taped conversation between Nixon and his then Chief of Staff, H.R. "Bob" Haldeman, made on June 20, 1972. Haldeman's notes indicate that they were likely discussing the break-in at the Watergate during the gap. The gap was not discovered until November, 1973, after Watergate Judge John Sirica subpoenaed many of the tapes. After Haldeman resigned amid a wave of Watergate resignations and prosecutions, Nixon hired General Alexander Haig as his next chief of staff in May 1973.

In December, 1973, Nixon's loyal secretary [Rose Mary Woods admitted](#) to erasing the 18½-minute gap by accidentally hitting one button with her foot and another with her opposite hand. Known as "the Rose Mary Stretch," this idea was widely ridiculed at the time and by historians since.

President Richard [Nixon really did have multiple taping systems in the White House complex](#), including the Old Executive Office Building (EOB) across the street. And there are indeed tapes of Nixon listening to tapes of himself. Plausibly, a tape such as the one Connie finds in the movie *could* have existed (and indeed, might still). To this day, nobody knows exactly why the burglars broke into the Watergate, who really erased the full 18½ minutes, and why it was the only tape that had erasures.

But there are some things we do know, that are alluded to in the film:

In 1970, [Howard Hughes paid Richard Nixon's associates \\$100,000](#) in cash. Hughes' former associate Larry O'Brien was chair of the DNC at the time of the Watergate break-in, and there's been [speculation](#) over the years that the break-in was tied to finding out what, if anything, O'Brien may have told the DNC about the money Hughes paid Nixon over the years. Hughes was also connected to Nixon in [Project Azorian](#), the bizarre plot to raise a sunken Soviet sub from the Pacific Ocean.

International Telephone and Telegraph Corporation (ITT) pledged \$400,000 to finance the 1972 Republican National Convention at the same time it was negotiating with the Nixon administration to end anti-trust efforts. At the time of the Watergate break-in, the [ITT/Nixon scandal](#) was already [front page news](#). Less well known at the time was that among its conglomerate companies, [ITT owned Continental Baking Company](#), the maker of Wonder Bread, from 1968 to 1984. On September 29, 1973, the Weatherman Underground was tied to a [bomb that exploded at the ITT building](#) in New York City, apparently protesting the company's activities related to the military coup in Chile. No one was hurt.

Nixon resigned on August 9, 1974.

Festival Premieres - 2021-2024

- **Woodstock Film Festival** - World Premiere (Oct 2-4)
- **São Paulo International Film Festival** - International Premiere (Oct. 21 - Nov 3)
- **Tallgrass Film Festival** - Midwestern Premiere (**WINNER** - Jury Prize - Stubbornly Independent Award for Best Narrative Film - Oct. 20 - 24)
- **Lake County Film Festival** - Illinois Premiere - (Nov. 4-15)
- **Belize International Film Festival** - Belize Premiere - (Nov. 5-14)
- **St. Louis International Film Festival** - Missouri Premiere - (Nov 4-21)
- **Rome International Film Festival** - Southern Premiere - (**WINNER** - Special Jury Award for Creative Vision - Nov 12-14)
- **Gijon International Film Festival** (Spain) - European Premiere (Nov 22-27)
- **Whistler Film Festival** (Canada) - Canadian Premiere (**TOP TEN BOX OFFICE** - Dec. 1-5)
- **Anchorage International Film Festival** - Alaska Premiere (**WINNER** - Runner Up/Audience Award for Best Narrative Feature, Dec. 3-12)
- **Big Muddy Film Festival** – Southern Illinois Premiere (**OPENING NIGHT FILM**, Feb 24)
- **Barbados Independent Film Festival** – Caribbean Premiere (March 5) (**WINNER** - Founders Award)
- **Kamloops Film Festival** – South-Central British Columbia Premiere (March 12)
- **Manchester International Film Festival** – United Kingdom Premiere (**WINNER** - Best Director - March 18)
- **Oxford Film Festival** – Mississippi Premiere (March 23-27)
- **Cleveland Film Festival** – Ohio Premiere (March 30-April 9)
- **Phoenix Film Festival** – Arizona Premiere (March 31-April 10)
- **Cinequest Film Festival** – California Premiere (**OPENING NIGHT FILM** - April 1-17)
- **River Run Film Festival** - North Carolina Premiere (April 21-30)
- **Mendocino Film Festival** - California Festival Premiere (June 3-5)
- **Southern Film Festival** - Southern Georgia Premiere (**WINNER** - Best Feature Film and Best Director, August 20)
- **Cinequest Film Festival** (live portion) - Bay Area Live Festival Premiere (August 27)
- **South Georgia Film Festival** (March, 2024)





Commercial Release Schedule -

2022:

- **Theatrical opening** in Los Angeles & New York (May 27)
- **Expands to 60+ cities** coast-to-coast in North America (June 3 - Nov 11)
- **VOD/digital release** in North America (July 5)
- **VOD/digital release** in UK/Ireland (July 11)
- **Airline release** on **JetBlue, Virgin Atlantic, Air New Zealand, Singapore Air, Emirates, Qatar Airways** (Sept. 1)
- **Television premiere (UK)** on **Sky Cinema** (Sept. 15)



2023:

- **Oscars® Awards campaign** for Best Original Song (Nov. '22 - Feb. '23)
- **Television premiere (US)** on **Starz** (Feb. 1)
- **University theatrical tour** to US and international colleges (ongoing)
- **Airline release** on **Batik Air, Boliviana, MIAT (Mongolia), Omni Air International**

2024:

- **DVD Special Edition** in North America (April 9)



DVD Special Edition

MVD Entertainment is releasing *18½* on an exclusive Special Edition DVD on April 9, 2024 in North America. In addition to the feature film itself, the DVD also includes an exclusive behind-the-scenes documentary entitled ***Covid 18½: The Making of a Film During a Global Pandemic.***

The behind-the-scenes documentary chronicles how the production of *18½* was the last film shooting in North America when the Covid pandemic struck in March, 2020, and was one of the first films to come back to production using Covid-safe production protocols. The documentary also explores the mysterious pro-Nixon protestors who dogged the film during its festival and theatrical run, as well as the film's unique DIY Oscar® campaign and eerie parallels to the House January 6 Committee Hearings. The documentary also includes alternate takes and angles of scenes, bloopers and outtakes.



In addition to the **feature film (88m, 2.35:1)** and **documentary (1h53m, 1.78:1)**, the Special Edition DVD also includes:

- **commentary track by director Dan Mirvish and screenwriter Daniel Moya**
- **a live audience track from the World Premiere at the Woodstock Film Festival**
- **audio of full 18½-minute Nixon tape with Bruce Campbell, Ted Raimi and Jon Cryer**
- **a promo by star Lloyd Kaufman at the Tallgrass Film Festival in Wichita**
- **a theatrical promo by director Mirvish**
- **the official MPA-approved trailer**
- **a spoiler-filled international trailer**
- **an alt scene featuring Sullivan Jones (“The Gilded Age”)**
- **subtitle options in English, Spanish, Portuguese and Chinese**
- **behind-the-scenes documentary has English closed captions available**

For more information on the DVD itself, go to:

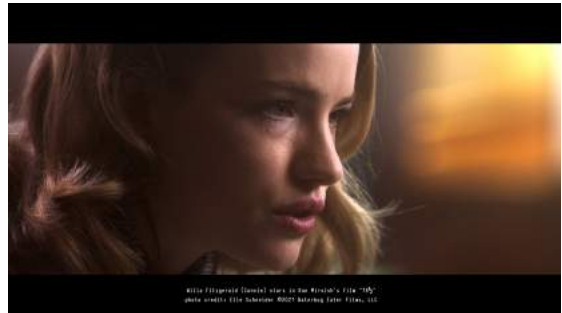
<https://mvdb2b.com/s/1812/MVD11176D>

ASIN: B0CPZ8D8B7, UPC: 760137111764, SKU: MVD11176D

Cast Bios

Willa Fitzgerald (*Connie*)

A Nashville native, Willa Fitzgerald relocated to New York upon graduating from Yale University. She recently starred in the hit Amazon series *Reacher* and was nominated for a Critics Choice award for her role in *The Fall of the House of Usher*. She stars opposite Robert DeNiro and Jack Huston in the feature *Wash Me in the River*. Fitzgerald shared the screen with Nicole Kidman and Ansel Elgort in Warner Bros.' *The Goldfinch*, directed by John Crowley. She led the cast of the USA series *Dare Me*, and starred in the "JJ Sneed" episode of the Netflix anthology series *Dolly Parton's Heartstrings*. In the BBC America / PBS adaptation of Louisa May Alcott's *Little Women*, Fitzgerald portrayed Meg March. She was nominated for a Teen Choice Award for her work in MTV's *Scream*. She recurred on Amazon's *Alpha House* and USA's *Royal Pains*, and starred in the UCP pilot *#Fashionvictim*, directed by Mark Waters. Additional television credits include *Law & Order: SVU*, *Bull*, *Gotham*, *The Following*, and *Blue Bloods*, as well as the pilots *The Novice* and *Untitled Wall Street Project*. Fitzgerald has appeared in several indie films, including Lucky McKee's *Blood Money*, opposite John Cusack, *Freak Show*, directed by Trudie Styler, and Jason Saltiel's *Beach House*. On stage, Willa starred in Michael Mitnick's *Spacebar: A Broadway Play By Kyle Sugarman*, the Berkshire Theater Festival's production of *The Cat and The Canary* and was featured in *Cow Play* at the New York International Fringe Festival.



John Magaro (*Paul*)

John Magaro stars in Celine Song's Oscar-nominated film *Past Lives*, and Kelly Reichardt's film, *Showing Up*, where he shares the screen with Michelle Williams, for A24. Recently he was seen in the Warner Bros./New Line feature film, *The Many Saints of New York*, the prequel to *The Sopranos* that reunites him with David Chase, and in *Lansky*, where he plays Young Meyer Lansky opposite Harvey Keitel and Sam Worthington. Magaro recently shot on A24's *Past Lives*, directed by Celine Song. John was nominated for a 2020 Gotham Award for Best Actor for his work in *First Cow* and was awarded Best Ensemble by the National Board of Review along with the cast of Paramount's *The Big Short*. Additional film credits include *Sylvie's Love*, *Overlord*, *Marshall*, *War Machine*, *The Finest Hours*, *Carol*, *Unbroken* and *Not Fade Away*, for which he received a "Hollywood Spotlight Award" from the Hollywood Film Awards. On the small screen, John has made memorable appearances on Netflix's *The Umbrella Academy* and *Orange is the New Black*, and Amazon's *Crisis in Six Scenes* and *Jack Ryan*. Magaro was last seen on stage portraying Joe Papp in The Public Theater's *Illyria*, and in the Broadway production of *The Front Page*.



Vondie Curtis Hall (*Samuel*)

Vondie Curtis Hall is an Emmy Nominated actor and filmmaker, appearing on screen this fall in Focus Features' *Blue Bayou* and Searchlight's *The Night House*. Vondie is known for his roles on episodic shows like *Chicago Hope*, Netflix/Marvel's *Daredevil*, Steven Bochco's *Cop Rock*, and he earned an Emmy nomination for his guest performance in *ER*. In feature films, he's performed in *Harriet*, *One Good Cop*, *Passion Fish*, *Sugar Hill*, *Falling Down*, *Coming To America*, *Crooklyn*, *Drop Squad*, *Clear and Present Danger*, *The Mambo Kings*, *Eve's Bayou*, *Die Hard 2*, *Turn It Up* and *William Shakespeare's Romeo + Juliet*. Vondie's also an accomplished film and TV director (*Gridlock'd*, *Glitter* and *Waist Deep*), a board member of Film Independent, and he teaches filmmaking at NYU. He's married to fellow award-winning filmmaker Kasi Lemmons. **[please note: Vondie prefers not to have a hyphen between "Curtis" and "Hall" despite what IMDb says.]**



Catherine Curtin (*Lena*)

Catherine Curtin, is widely known for her long- running role as Wanda Bell on *Orange is the New Black*, and her co-starring roles Claudia Henderson on *Stranger Things*, Joanne on *Insecure* and Sandy Langmore on *Homeland*. Cathy's appeared in close to 70 films, including *Bad Education*, *Red Pill*, *Worth*, *What Breaks the Ice*, *Kendra & Beth*, *Inside the Rain*, *The Half of It*, *First One In*, *The Artist's Wife*, *Beauty Mark*, *Goldstar*, *The Light of the Moon*, *Crazy Famous*, *Breaking Brooklyn*, *Blush*, *Catfight*, *The Wolf of Wall Street*, *The Bourne Legacy*, *Extremely Loud and Incredibly Close*, and has received critical acclaim for her lead work in the recent sleeper hit *Werewolves Within*. On stage, she starred as Janis Joplin in the Off-Broadway hit, *Love, Janis* for which she received a Joseph Jefferson nomination. Additional TV roles were on *Tommy*, *The Loudest Voice*, *Blacklist*, *Mindhunter*, *Bull* and *Surveillance*. She won a SAG Award for Best Ensemble 2015 and 2016, *OITNB*, and was nominated SAG Award Best Ensemble 2018 *Stranger Things*. She has had numerous films at the Woodstock Film Festival.



Richard Kind (*Jack*)

A veteran of stage, TV and film, Richard Kind has performed in such films as Oscar®-winner *Argo*, Oscar®-winner *Bombshell* (as Rudy Giuliani), George Clooney's *Confessions of a Dangerous Mind*, the Coen Brothers' *A Serious Man* and Dan Mirvish's *Bernard and Huey*. Richard is known to many for his roles in TV, including such hits as *Spin City*, *Mad About You*, *Curb Your Enthusiasm*, *Red Oaks*, *The Goldbergs*, *Young Sheldon* and *Transparent*. He is also a fan favorite on *Last Week Tonight with John Oliver* and *At Home with Amy Sedaris* where he has appeared several times. As a voice actor, Kind has been a regular in the award-winning Pixar films, including *A Bug's Life*, *Cars*, *Cars 2*, *Toy Story 3* and perhaps most memorably as Bing Bong in *Inside Out*. Richard is a graduate of Northwestern University and Chicago's Second City Theater. He was Tony nominated for his performance in *The Big Knife* and has also appeared on Broadway in such productions as *The Producers*, *Bounce* and *The Tale of the Allergist's Wife*.



Sullivan Jones (*Barry*)

Having studied theater at Brown and UCLA, Sullivan Jones starred in the record-setting 12 Tony Award-nominated Broadway hit *Slave Play*. Currently, Jones is filming a lead role in George Tillman's feature *Heart of a Lion*, based on the life and boxing career of two-time heavyweight world boxing champion George Foreman, for Sony. He is also a series regular in Julian Fellowes' SAG-Award Ensemble-nominated series for HBO, *The Gilded Age*, set in the robber baron era of New York society. Sullivan has acted in the miniseries, *Halston*, and shows *The Politician*, *Parks and Recreation*, *Wu-Tang: An American Saga*, *The Blacklist*, *House of Cards*, *Blue Bloods*, *NCIS: New Orleans*, *The Good Fight* and was a regular on *The Looming Tower* miniseries. On stage, he was nominated for a Bay Area Theater Critics Circle Award for his performance in TheaterWorks' world-premiere production of *Clementine in the Lower 9*. Other stage productions he's been in include *Intimate Apparel*, *Romeo and Juliet*, *Woyzeck*, *Twelfth Night*, *70 Scenes of Halloween*, *One Night in Miami...* and *Frankenstein*. Sullivan also appears in the video game, *NBA 2k17*.



Alanna Saunders (*Daisy*)

Alanna Saunders performed in *Peter Pan LIVE!* on NBC, and has appeared in the Broadway version of *Harry Potter and the Cursed Child*, the Roundabout Theatre Company's *Scotland, PA*, and Fiasco Theatre National Tour of *Into the Woods*. Alanna got her BFA in Musical Theatre at the University of Miami, and also trained in London at the Mountview Academy of Theatre Arts.

Claire Saunders (*Daffodil*)

Claire Saunders has performed in *Law & Order: SVU* on NBC, *Tell Me a Story* for CBS All Access, *The Good Cop* for Netflix, as well as Nancy Meyers' *The Intern* for Warner Brothers. On stage, she has appeared in *Cyrano* at Goodspeed, *School Girls; or the African Mean Girls Play* at Round House Theatre, and *The Skin of our Teeth* at Berkshire Theatre Group. Claire got her BFA in Acting/Musical Theatre at Carnegie Mellon University.



Marija Abney (*Cheryl*)

Marija Abney has had a recurring role in the Disney/Marvel Cinematic Universe, appearing in Ryan Coogler's *Black Panther*, as well as Anthony and Joe Russo's *Avengers: Infinity Wars* and *Avengers: Endgame* as one of Wakanda's Dora Milaje. She has also appeared in such films as Kasi Lemmons' *Black Nativity*, Todd Strauss-Schulson's *Isn't It Romantic*, Curt Faudon's *The Good Shepherds* and on Netflix's *Luke Cage* as well as numerous stage roles. Marija got her BFA in Dance at The Ailey School/Fordham University, and MA in Performance Studies at NYU's Tisch School of the Arts.



Lloyd Kaufman (*Jeffries*)

Legendary filmmaker Lloyd Kaufman is best known as the cofounder of Troma Studios with his business partner Michael Herz. A graduate of Yale and classmate of Oliver Stone, Lloyd's experience as an actor and filmmaker go back to his partnership with John G. Avildsen making such films as *Joe*, *Cry Uncle!* and the Oscar-winning *Rocky*. Lloyd worked on such films as *Saturday Night Fever*, *The Final Countdown* and *My Dinner with Andre*. At Troma Studios, Lloyd has shepherded such acclaimed cult classics as *The Toxic Avenger*, *Class of Nuke 'Em High*, *Tromeo and Juliet*, *Terror Firmer* and *Sgt. Kabukiman N.Y.P.D.* Kaufman has appeared in cameos for his protégé James Gunn's films, including the upcoming third installment of Marvel's *Guardians of the Galaxy*. Kaufman has written several indispensable filmmaking books and has been honored by film festivals around the world as well as institutions such as The Museum of Modern Art.



Ted Raimi (Voice of *Gen. Al Haig*)

Ted Raimi has performed in Sam Raimi's *Evil Dead* series as well as the *Spider-Man* trilogy for Sony. Other film roles include appearances in *Patriot Games*, *Clear and Present Danger*, *Drag Me to Hell*, *Oz the Great and Powerful*, *Darkman*, *Candyman*, *Intruder* and *The Grudge*. On television, Ted had regular roles on *Ash vs. Evil Dead*, *seaQuest DSV*, *Xena: Warrior Princess* and *Hercules: The Legendary Journeys*, as well as appeared on such series as *Twin Peaks*, *ALF*, *Baywatch* and *Supernatural*.



Jon Cryer (Voice of *H.R. "Bob" Haldeman*)

Jon Cryer starred in such features as *Big Time Adolescence*, *Pretty In Pink*, *Hot Shots*, *The Pompatus Of Love* and *Went To Coney Island On A Mission From God...Be Back By Five*. Jon won two Emmy awards for his lead role on CBS' hit sitcom, *Two And A Half Men*, and was honored with a star on the Hollywood Walk of Fame for his body of work. He's had recurring roles on such shows as *NCIS*, and recently appeared as Lex Luthor on *Supergirl*.

Bruce Campbell (Voice of *President Richard Nixon*)

Bruce Campbell has starred in Sam Raimi's *Evil Dead* series as well as the *Spider-Man* trilogy for Sony, The Coen Brothers' *The Hudsucker Proxy*, John Carpenter's *Escape from L.A.*, *Sky High*, *Congo*, *McHale's Navy*, *Cloudy with a Chance of Meatballs*, *Cars 2* and *Bubba Ho-Tep*. Bruce directed himself in the indie film satire, *My Name is Bruce*. On TV, Bruce was critically acclaimed for his portrayal of President Ronald Reagan on FX's *Fargo*. He has starred in *Ash vs. Evil Dead*, *Burn Notice*, *The Adventures of Brisco County, Jr.*, *Jack of all Trades*, *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*. As an author, Campbell has written three best selling books, culminating with *Hail to the Chin: The Further Confessions of a B-Movie Actor*.



Chris Quintos Cathcart (Voice of *Rose Mary Woods*)

Chris Quintos Cathcart is a writer/actor/producer making her debut as a voiceover artist portraying Rose Mary Woods in the 18½-minute tapes. Chris studied theatre at Colgate University and performed in such theaters as New Conservatory Theatre Center of San Francisco, Impact Theatre in Berkeley, and Playwrights Center of San Francisco.



Crew Bios



The crew of 18½ filming pre-pandemic.

Dan Mirvish (*Director, Producer, Story, Editor, Songwriter*)

Dan Mirvish is a director, screenwriter, producer and author. His newest narrative feature, *18½*, is a 70s Watergate thriller/dark comedy. He also directed the behind-the-scenes documentary *Covid 18½: The Making of a Movie During a Global Pandemic* which is included on the *18½* special edition DVD. Prior to that, he directed the award-winning feature *Bernard and Huey*, scripted by Oscar/Pulitzer-winner Jules Feiffer, and starring Oscar-winner Jim Rash and David Koechner which screened in over 30 film festivals on 5 continents, had a nationwide US theatrical release, and sold to over 51 countries. Dan is the author of the bestselling non-fiction book *The Cheerful Subversive's Guide to Independent Filmmaking* from Focal Press/Routledge. The fully updated, post-pandemic 2nd Edition starting selling on July 6, 2021 and hit #1 on Amazon's New Releases chart. His film *Between Us*, an award-winning feature



starring Taye Diggs, Melissa George, David Harbour and Julia Stiles played in 23 festivals in 7 countries, got a 50+ city theatrical release in the US, and sold to 145 countries, plus screening on Netflix, Showtime and Starz.

Dan was mentored by Robert Altman on his first film, *Omaha (the movie)*, which led him to co-found the upstart Slamdance Film Festival. Dan's film *Open House* prompted the Academy Awards to controversially rewrite their rules on the Best Original Musical category. Mirvish also co-wrote his bestselling, critically-acclaimed novel *I Am Martin Eisenstadt* (Farrar, Straus, Giroux) based on the fake McCain advisor who took credit for Sarah Palin not knowing Africa was a continent. Dan went on to get a master's degree from USC film school, is a member of the Directors Guild of America and has guest lectured at more than 70 film schools and universities around the world.

Short bio:

An award-winning indie filmmaker and cofounder of the Slamdance Film Festival, Dan Mirvish is a film director, writer and producer, as well as an author of many articles and several books.

Directing Filmography:

Features:

18½ (2021)

Bernard and Huey (2017)

Between Us (2013)

Open House (2004)

Omaha (the movie) (1995)

Shorts:

"Feiffer on Nixon" (2020)

"How to Win an (Oscar) Award" (2011)

"The Last Republican" (2008)

"The Few & the Proud" (2007)

"Sheldon" (2007)

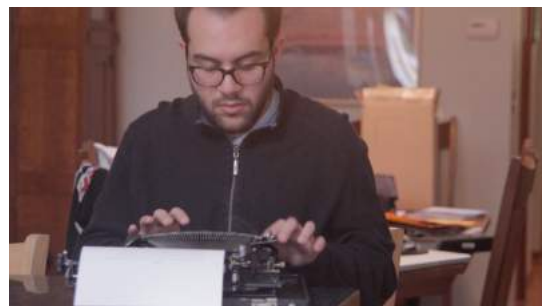
"A Message from the President of Iran" (2006)

"Open House" (2001)

Daniel Moya (*Writer, Producer*)

Daniel Moya is the writer and one of the producers of *18½*. After studying at the Lee Strasberg Theatre and Film Institute for ten years, he went on to graduate from the University of Southern California with a degree in Film/TV Production. His debut film, *Rental*, which he wrote, directed and produced, played several festivals and is now available on IndieFlix. His last co-writing/producing effort, *Killer Kate!* enjoyed a theatrical release via Freestyle/Entertainment Studios

and is currently being sold internationally. He has several projects in development, including the satirical feature *The Doctrine of Discontent* for director Tiffany Kim Stevens and West 36



Productions. Daniel also worked on Dan Mirvish's film *Bernard and Huey* in various capacities, throughout pre-production, production, and post-production.

Terry Keefe (*Producer*)

Terry Keefe is a writer-filmmaker who recently produced the feature film *Altered Minds*, starring Judd Hirsch (*Taxi*) and Jamie Ray Newman (*The Punisher*), which was theatrically released and played in film festivals worldwide. Terry ran the internet production company Primitive Pictures and co-created the hit web series *The Last Date*, which has garnered over 100 million views on YouTube. Terry is the co-founder and editor of the popular film blog *The Hollywood Interview*, and was features editor of the Los Angeles-based monthly magazine *Venice* for over a decade. A graduate of USC Film School, Terry created and wrote the popular comic book series *Supernovas and Tesla*. Terry also runs the Silver Sands Motel & Cottages in Greenport, New York:

www.silversands-motel.com



Tel K. Ganesan (*Executive Producer*)

The Founder and Managing Partner of Kyyba Films, Tel is also Founder, Chairman, and former Chief Executive Officer (2005-2016) of Kyyba, a Michigan-based global IT, engineering and professional services company. In addition, Tel Ganesan is a public speaker and mentors young entrepreneurs. He has also provided seed funding for projects he believes in. He was the immediate past President of the Indus Entrepreneurs (TiE) Detroit chapter for the second term (2016-2018) and previously the president of the chapter for two consecutive years (2009-2010), successfully chairing 5 mega annual tech conference TiECONs. He served as the past VP of the American Society of Engineers of Indian Origin (ASEI). Tel holds a Master of Business Administration from the University of Michigan. His previous credits as a film producer include *Christmas Coupon*, *Celebrity Crush*, *Devil's Night: Dawn of the Nain Rouge* and *Trap City*.



Richard Schenkman (*Executive Producer*)

Richard Schenkman is an award-winning author & filmmaker who began his career at MTV and went on to work in television, film, live theatre, video games, & more. He's written pilots for VH1 & 20th TV, directed episodes of Dick Wolf's *Arrest and Trial*, wrote & directed VH1 original *A Diva's Christmas Carol* – a perennial ratings blockbuster – and sold sitcom pilot “Drama Queen” to NBC. He also taught a Master Class at the Rhode Island Int'l Film Festival, taught



directing at Columbia College, and guest-lectured at USC and Cal Arts. His movies range from the hilarious & heart-rending festival hits *Went to Coney Island on a Mission from God* and *The Pompatus of Love* to the international cult-smash *Jerome Bixby's The Man from Earth*, consistently ranked among IMDB's top sci-fi films of all time. His romantic comedy *And Then Came Love* features Eartha Kitt in her final role. He also wrote & directed *Abraham Lincoln vs. Zombies*, *Mischief Night*, and the long-awaited sequel *Man from Earth: Holocene*.

Elle Schneider (*Director of Photography*)

A graduate of USC's School of Cinematic Arts, cinematographer Elle Schneider spent 5 years as the co-designer and creative director of Digital Bolex, the world's only crowdfunded cinema camera. She crafted a brand identity and advertising strategy that gained international recognition, and facilitated the camera's use on motion pictures like *Me and Earl and the Dying Girl*, *My Art*, and *Burying the Ex*, and hit TV shows like *Scandal*, *Empire* and *Glee*. Films she supported premiered at Sundance, SXSW, Tribeca, Slamdance, LA Film Festival, and the Venice Biennale.



Her work as cinematographer includes narrative feature *6 LA Love Stories*, documentaries *I Am Divine* and *That Guy Dick Miller*, which both premiered at the SXSW Film Festival, and most recently History's *The Food That Built America*, for which she also directed the tandem second unit. Other second-unit shoots as DP include *Half the Picture* (Sundance), *Framing John DeLorean* (Tribeca), *Robert Klein Still Can't Stop His Leg* (SXSW), and *Auld Lang Syne*. Elle has directed music videos for Gangstagrass, Mock Sun, and two for Speedy Ortiz, which premiered in *Vanity Fair* and *Billboard* respectively. Her short films have played at festivals like Slamdance, Sidewalk, HollyShorts, and Tallgrass. Elle writes for the International Cinematographer's Guild (Local 600) Magazine, and is a member of the International Collective of Female Cinematographers (ICFC).

Luis Guerra (*Composer*)

Luis Guerra is an award-winning composer and music producer. He composed the theme, and additional music for Malcolm Gladwell's chart-topping podcast *Revisionist History*. Gladwell described Luis as "a musical genius" and the two worked together recently on *The Little Mermaid* audio adaptation by Brit Marling featuring Jodie Foster, Glenn Close and Dax Shepherd. Luis also has published a series of compositions for *Freakonomics Radio* with Stephen Dubner, and recently



toured with Dubner in a series of live shows on the West Coast. Luis was the composer/music producer for Dan Mirvish's *Bernard and Huey*. Other film scores include the Netflix documentary *Art of Conflict*. He also composed music for the TV documentary, *Superthief*, and has had music placed in *Whiskey Tango Foxtrot* with Tina Fey. Luis has worked on TV shows, *Doc McStuffins* and *Henry Hugglemonster*. His music has been featured on commercials for Honda, Samsung, and Mentos. For more, go to www.luisguerramusic.com

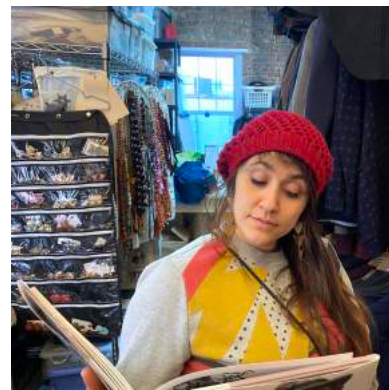
Monica Dabrowski (*Production Designer*)

A graduate of Montclair State University's film department, Monica Dabrowski is a New York-based production designer, art director and set decorator who's worked on such features as *Kid Happy*, *We Are Living Things*, *Viscous*, *The Other Child*, *Give or Take* and got her training on such films as *To Dust* and *Late Night*. She's also worked on music videos for such artists as Ellie Goulding, Jay-Z and Pussy Riot, as well as working on several episodic series and branded content. On 18½, Monica had the daunting job of production designing a 1974-accurate look and feel to our sets and props, all on a minuscule budget. Sourcing, fixing or building everything from working reel-to-reel players and IBM Selectric typewriters, to designing signs and faux vintage labels for our product placement partners.



Sarah Cogan (*Costume Designer*)

A graduate of UC Santa Barbara's Theater and Dance Design department, with an MFA from UC San Diego in Costume and Lighting Design, Sarah is a Brooklyn-based costume designer. She's got an incredible collection of not only vintage clothes, but also vintage patterns from which she hand-sewed and tailored many of the costumes in 18½. Sarah has experience working on such TV shows as *Blindspot*, *Kevin Can Wait*, *Adulthood with Jane*, *American Genius*, *The Slap* and *Us & Them*, features *Bushwick*, *Complete Unknown* and *Anesthesia* as well as numerous commercials, theater projects and industrials. Sarah was nominated for Best Design by the Academy of Web Television. She recently hosted the *Designing the Void* podcast, a series of film design and budgeting webinars from her quarantined cottage at the Silver Sands Motel in Greenport.



Bess Fifer, CSA (*Casting Director*)

Bess cut her teeth at New York's most in-demand casting office, Telsey + Company, where she worked on a diverse range of high-profile projects, such as *Sex And The City: The Movie*, *Jonah Hex*, *I Love You Phillip Morris*, *The Drowsy Chaperone*, *Rent*, *In The Heights*, and over 100 national commercials. After striking out on her own in 2010, Bess' keen eye for talent and her professionalism have been consistently sought after. Bess's most recent projects include the Emmy Nominated Series *It's Bruno* (Netflix), Dan Schechter's *Safe Spaces*, and the independent feature *Lingua Franca*. Prior features include SXSW's 2017 Audience Award Winner *The Light Of The Moon*, *Pottersville* (Netflix), and *The Humbling* starring Al Pacino and helmed by Barry Levinson.

Alan Steinman (*UPM, 1st Assistant Director, Co-Producer*)

Originally from Miami, Florida, USA, Alan Steinman is a career production professional with nearly 30 years of credits. Among them are Production Management and Assistant Director credits on numerous films and television programs including *The Usual Suspects*, *Buffy the Vampire Slayer*, *Last Man Standing*, *Yellowstone* and Dan Mirvish's *Bernard and Huey*. In recent years he has focused on producing and was a key component in bringing the production teams for *War with Grandpa*, *Savage Dog* and *The Haunting of Sharon Tate*. Steinman graduated from the University of South Florida with a Bachelor's degree in TV Production, and also attended the University of Southern California Film School. Additionally he works as an Adjunct Faculty Instructor in Production Management at the Columbia College of Hollywood.

Caro Pierotto (*Featured Vocalist*)

A Brazilian artist based in Los Angeles, Caro Pierotto is releasing a double album: "Caro Pierotto in Portuguese," with seven tracks, and "Caro Pierotto in English," with four tracks in 2020. The bilingual project reinforces the artist's ability to express her art without borders, mixing rhythms ranging from xote to reggae, through pop and ballads with an American soul touch. Even during quarantine, Caro worked with composer Luis



Guerra on several songs that feature prominently in *18½*, in both Portuguese and English versions. Plans are underway to release a soundtrack album. www.caropierotto.com

Kyyba Films (*Production Company*)

Founded by Tel K. Ganesan and G.B. Thimothese, Kyyba Films is a film production company based in Detroit, Michigan. The company produces a diverse slate of feature films in all genres and music videos. In addition, Kyyba Distribution in partnership with Celebrity Films is distributing Liam Neeson's new action-thriller *The Marksman* in the Indian subcontinent. Kyyba has recently produced and released three feature films in North America and worldwide including *Christmas Coupon* (2019), *Celebrity Crush* (2020), *Devil's Night: Dawn of the Nain Rouge* (2020) and the upcoming *Trap City* (2021).

Bugeater Films (*Production Company*)

Bugeater Films is the umbrella name used by Dan Mirvish, and in the case of *18½* represents the formal entity, Waterbug Eater Films, LLC, which owns the copyright to the film. For *18½* the financing was raised through the combined contributions of close to 400 backers, through a combination of crowdfunding (a successful campaign on Seed&Spark), tax-deductible donations through the 501(c)3 fiscal sponsor The Film Collaborative, a tax credit from the New York State Governor's Office of Motion Picture & Television Development, and from the generous investment of several equity investors. Backers in the film range from a former presidential speechwriter for Bill Clinton, to a Trump-appointed US ambassador; and from gas station moguls in Omaha to A-list French film directors.

Synopsis

It's January, 1974. The Watergate scandal is at a boiling point. CONNIE LASHLEY, a low level government stenographer, obtains a tape of RICHARD NIXON listening to, and then erasing, the infamous 18½ minute gap that would eventually force him to resign the Presidency.

Connie takes the ferry to the isolated Chesapeake Bay town of St. Michaels to leak the tape to reporter PAUL MARROW. They meet at the Front Street Station diner and decide to listen to the tape discreetly at a motel which has private cabins along the shore. Connie and Paul pretend to be a married couple when they check in with JACK, the curious one-eyed desk clerk.

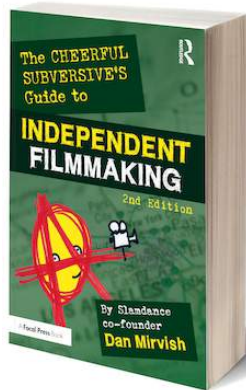
Connie and Paul discover Paul's reel-to-reel tape player is broken, and they must hunt for a new player. They ask a group of hippies obsessed with a conspiracy about white bread. No player there. Jack doesn't have one either. Finally, they run into LENA and SAMUEL, a Bossa Nova-loving older couple who invite them to dance and dine with them. A Frenchwoman who met Samuel during WWII, Lena prepares a fabulous, but decidedly awkward, dinner for the four of them.

Connie and Paul return to their own cabin with the new player and listened to the tape: It's Nixon speaking to aide AL HAIG, deciding what to delete from a tape of Nixon discussing Watergate with Chief of Staff H.R. "BOB" HALDEMAN. But it turns out Connie and Paul aren't the only ones looking for the tape. Nefarious forces are at work, but who, and just how far will they go to stop Connie and Paul from listening?



Pre-Release Press

In July, 2020, the Hollywood trade publication, [The Wrap](#), carried the exclusive news about the principal cast for *18½*, particularly highlighting Bruce Campbell's involvement as the voice of Richard Nixon.



On August 3, the prestigious *Filmmaker Magazine* published a 3,100-word story by director Dan Mirvish called "How to Shoot a Film in a Global Pandemic."

The article was the main featured story on the [Filmmaker Magazine](#) website for over two days and was widely shared on social media. In November, the legendary trade magazine [Variety](#) ran a follow-up article Dan wrote called "How to Shoot an Indie in a Pandemic" about our September shoot during Covid and how this is a uniquely good time to film movies at this budget level. The article appeared in a 3-page spread in the print AFM special weekly issue as well as online, featured on the Variety homepage. In December, 2020,

[Diabolique Magazine](#) had an extensive interview with Dan that focussed on the casting and making of *18½*. Dan also has been featured on a number of indie film podcasts in recent months.

Dan adapted the *Filmmaker* and *Variety* articles into a standalone chapter in his new book, the fully updated [2nd Edition of The Cheerful Subversive's Guide to Independent Filmmaking](#) (Focal Press/Routledge) which came out July, 2021, in hardback, paperback, e-book and soon to be audio book versions. The book shot up to #1 on Amazon's bestseller list of New Releases for Film books. The chapter is called "Covid 18½: How to Shoot a Film in a Global Pandemic."

On Oct 13, 2021, Dan wrote another influential piece for *Filmmaker Magazine*, called [The Year of the Hybrid: 9 Ways to Make the Most of a Hybrid Festival Premiere](#). Dan also wrote the article [Festivals Boost Awards Contenders but Shouldn't Lose Role as New Talent Launch Pads](#) for *Variety's* print and digital issues on January 11, 2022. [Deadline](#) announced our theatrical release on April 30, 2022. Since the release of the film, we've gotten amazing press coverage including review, and interviews with all our cast and many of the crew.



Reviews



“Yes, another Watergate movie, **but this one’s fun and totally fictional...**Just when you thought we might have covered this dark chapter in American history from all angles, along comes **the slyly subversive, occasionally loony and thoroughly entertaining ‘18½,’** which is fictional and yet contains essential truths and clever insights throughout.....Neither Connie nor Paul existed in real life, and the events in “18 ½” are **pure fancy**. Still, this is an **eccentrically intriguing** and thought-provoking chapter in the long history of Watergate-based TV series and films.” – Richard Roeper, *Chicago Sun-Times*

“**I like this!** This is weird and small and unexpected and it keeps changing as it goes along and it kind of **pulls off some tough tonal balances quite well**. It’s got a **dreamlike kind of vibe** to it from the very beginning but then increasingly **surreal** things happen as it goes along. **I really like Willa Fitzgerald in this!** She’s got a Rachel McAdam thing going on. She’s calm and still and smart and sharp in the midst of chaos. It’s tough to do that. She’s got a great presence about her. **You just never really know where this is going...I was amused!**” – Christy Lemire, *Film Week, KPCC/NPR*

“The infamous ‘gap’ in President Nixon’s White House tapes functions as a McGuffin in **the imaginative indie drama, ‘18½,’** which stars Willa Fitzgerald as Connie, a government clerk who stumbles across a second recording containing that missing audio....Directed by Dan Mirvish — who also co-wrote the story with producer/screenwriter Daniel Moya — ‘18½’ isn’t all that concerned with Watergate or Nixon....Instead, this movie is about creating **the hazy feel of early ‘70s American cinema,** filled with **kooky and paranoid characters** who talk nonstop.The film’s centerpiece is a dinner party Connie and Paul are invited to by an eccentric older couple, played by Vondie Curtis-Hall and Catherine Curtin. Because nobody in the room is entirely sure what anyone else’s agenda is, they cover for their mutual mistrust with **rapid-fire chatter**. Mirvish’s **excellent cast** approaches this sequence like a one-act play, swinging at every curveball their fellow actors throw. Nothing they’re saying matters much, but they say it **with such verve and passion that they pull the audience right into the free-floating anxiety of a fraught time in American history,** a half-century ago.” – Noel Murray, *Los Angeles Times*

“Dan Mirvish, cofounder of Slamdance - so he knows this territory well. A capable low-budget filmmaker. People should not expect this to be

CHICAGO SUN *TIMES

“Yes, another Watergate movie, **but this one’s fun and totally fictional...**Just when you thought we might have covered this dark chapter in American history from all angles, along comes **the slyly subversive, occasionally loony and thoroughly entertaining ‘18½,’** which is fictional and yet contains essential truths and clever insights throughout.....Neither Connie nor Paul existed in real life, and the events in “18 ½” are **pure fancy**. Still, this is an **eccentrically intriguing** and thought-provoking chapter in the long history of Watergate-based TV series and films.”

– Richard Roeper, *Chicago Sun-Times*

a Watergate film....A little bit of a **dark comedy**. It's a little bit of a social commentary. It's **got a lot on it's mind for a small film**. If you can get into the **groove** of its certain unique **eccentricity**, it's **quite an impressive little tiny gem**." – Wade Major, *Film Week, KPCC/NPR*

"Stylish, Kooky 18½ Finds the Weird in Watergate...a stylish, off-kilter, Watergate comic thriller. It's a small-scale flight of fancy that blends truth, fiction and conspiracy, imagining fictional characters on the fringes of the real-world scandal.... Fitzgerald and Magaro keep the story grounded, creating a partnership that's built on mutual dependence and mistrust.... Sullivan Jones plays a bread-based revolutionary, delivering some of the most ridiculous lines in the movie with deathly sincerity. Meanwhile, Vondie Curtis Hall and Catherine Curtin bring a mesmerizing unreality to their roles as a loved-up older couple who take an interest in the newlyweds....It might seem like an unusual choice for a thriller, but the spaced-out wooziness and the unhurried approach only adds to the retro sheen." – Sarah McDermott, *CNET*

[tweet] "Here's a review of a peculiar and uncategorizable independent film that **I like quite a bit**, a Watergate riff titled 18½. **Excellent direction** by Dan Mirvish. **Outstanding cast.**" [review] "it's a film that sticks in the mind after you've watched it. Every choice is made with confidence, but from an intuitive place, like decisions made by a lucid dreamer.....Samuel and Lena capture the film's oddball energy in microcosm. The instant they appear onscreen, they set off all sorts of alarms, but it's hard to know why, other than they're exuberant and eccentric. Curtis-Hall and Curtin, both veteran character actors, get to show sides of their talent that we've never seen. Samuel is a World War II veteran and sophisticated world traveler who wears a knotted plaid ascot and will start dancing sinuously by himself with no provocation, arms and hips swiveling, while Lena is Frenchwoman who talks and talks, and whose riffs are sometimes so nonsensical that they verge on beat poetry....This feature is [Dan Mirvish's] **best-directed work** and also his most Altman-like, with its creamy lighting and overlapping dialogue and long takes and fluid, sometimes arbitrary-

Los Angeles Times

"The infamous 'gap' in President Nixon's White House tapes functions as a McGuffin in the **imaginative indie drama**, '18½,' which stars Willa Fitzgerald as Connie, a government clerk who stumbles across a second recording containing that missing audio....Directed by Dan Mirvish — who also co-wrote the story with producer/screenwriter Daniel Moya — '18½' isn't all that concerned with Watergate or Nixon....Instead, this movie is about creating **the hazy feel of early '70s American cinema**, filled with **kooky and paranoid characters** who talk nonstop.The film's centerpiece is a dinner party Connie and Paul are invited to by an eccentric older couple, played by Vondie Curtis-Hall and Catherine Curtin. Because nobody in the room is entirely sure what anyone else's agenda is, they cover for their mutual mistrust with **rapid-fire chatter**. Mirvish's **excellent cast** approaches this sequence like a one-act play, swinging at every curveball their fellow actors throw. Nothing they're saying matters much, but they say it with **such verve and passion** that they **pull the audience right into the free-floating anxiety** of a fraught time in **American history**, a half-century ago."

– Noel Murray, Los Angeles Times 

www.18andaHalfMovie.com

seeming zooming towards and away from the actors.....All this backstory and comparison is of interest to a narrow slice of the movie-watching population, admittedly —but in fairness, so is the film, a private art-house joke that does its own thing and doesn't seem to care if you approve of it, or like it, or watch it. What is it up to, besides doing what it pleases? Hard to say. But **those who declare it pointless should be prepared to eat their words** at some future date, as some detractors of Altman's supposedly minor 1980s films did once they took the trouble to think about what the thing was, instead of fixating on what it wasn't." – Matt Zoller Seitz, *RogerEbert.com*

“Director Dan Mirvish’s comedy has two things going for it, one being a **clever premise**: What if those 18½ minutes were discovered, like Amelia Earhart’s airplane, among the otherwise unremarkable records of the Office of Management and Budget?... And what if that worker was played by the movie’s other **major virtue, Willa Fitzgerald**?...Here, she makes professional transcriber Connie Lashley **eminently watchable**, even plausible.... loquacious one-eyed desk clerk, Jack, played by the reliably **hilarious Richard Kind**, whose contributions are in line with the better eccentricities of Daniel Moya’s screenplay....occasional **flashes of Ginsu-knife-edged humor**....Getting **groovy** at the lakefront by the motel, the hippie leader (Sullivan Jones) goes on a **dreamy**, convoluted rant about the connections between Wonder Bread and its then-owner, ITT.... ‘You can’t spell vitamin without Vietnam.’ ...The **outright laughable** material—what’s included in that fabled 18½ minutes—is unfortunately obscured by a lot of extraneous action, but if a viewer listens hard, he or she can hear an account that “confirms,” in a **humorous**, exaggerated fashion, more crimes than the most passionate Nixon-hater of the day could possibly have imagined. In this, **18½ really makes fun of everybody.**” – John Anderson, *The Wall Street Journal*

WASHINGTONIAN

“A New Watergate Comedy Is as **Weird as the Scandal Itself**....a **madcap ensemble** of hippies and swingers, a conspiracy that links Wonder Bread with Howard Hughes, and a whole lot of bossa nova. The film is **paranoid, slapstick, and a bit surreal**....About two minutes after the gap ends, Haldeman mentions the movie *The Hot Rock*, a **Robert Redford** hit about a bungled diamond heist. “It’s kind of like this thing here,” Nixon replies, laughing. “They screw everything up.”...White House records show that Nixon actually watched *The Hot Rock* at Camp David a few days later....Mirvish finds it **delightful** that, in the midst of concocting the cover-up that would later end his presidency, Nixon watched a movie about bumbling diamond thieves, perhaps to make sense of his own situation....**Screwball** as it is, Mirvish’s **weird political satire** has apparently **resonated worldwide**....This record encapsulates the **rigorously weird aura** of Mirvish’s whole endeavor.”

– Sylvie McNamara, *Washingtonian Magazine*

www.18andHalfMovie.com

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“Dan Mirvish’s *18½* is a **hilarious** take on an infamous ‘What if?’...some **hilarious and strange** set of occurrences ensue....In a more **shocking** correlation, **ITT actually owned Wonder Bread**, and the company was on the brink of a scandal with Nixon during that time before it was overshadowed by Watergate....But delving into the interesting points of history (which the **writing team did beautifully**, expect almost everything from the music to the food to have meaning)....*18½* overall offers a **fun look** at a historical conundrum, and explores the possibilities of such a **captivating** occurrence in American history. However, along the way, themes are explored, **laughs are had** and the identities of certain characters are revealed...and audience will undoubtedly leave the story thinking, “What if?” – Molly Given, *MetroPhiladelphia*

“It should be no surprise Omaha native filmmaker Dan Mirvish keeps finding ways to make indie features. After all, the L.A.-based **mensch** is the author of the **bestselling** book, *The Cheerful Subversive’s Guide to Independent Filmmaking*, and cofounder of Slamdance Film Festival. His latest offering, *18½*, is a **cockeyed Watergate political thriller meets screwball-romantic comedy**. ...Mirvish’s six features make him **the most prolific living Nebraska filmmaker** outside of Alexander Payne....Mirvish’s bet that the scandal’s “built-in resonance and gravitas” would land names paid off in John Magaro as the reporter and Willa Fitzgerald as the transcriber. The **earnest pair navigate eccentrics, villains and mutual attraction**.” – Leo Adam Biga, *The Reader*

Psychology Today

"We are catapulted into another universe, utterly different from CBS and NBC. That's when **I surrendered to the film, could not stop watching it**, and had a clue as to its **rave reception (100 percent Rotten Tomatoes)** at 20 or more film festivals, and its soon national release.... Regardless of time and space, then and now, we witness an idiosyncratic rendition of how evil unfolds in our world..... **18½ is a mind-bending, hammed-up, highly paced, farcical, funny, and suspenseful dark fairy tale**. This makes it a **timeless curveball aimed to hit the strike zone of our minds**. The truth will not set you free."

— Lloyd Sederer, M.D., *Psychology Today*

“**There is no movie out there is quite like 18½**. A comedy about a government coverup that also is a drama about a whistleblower, it flaunts a typical tone to become **something all its own**....What seems like it should be a straightforward meeting at a motel where she gives him the information turns into **something far more silly**. Making use of a **quirky cast of characters**, including the **legendary Richard Kind in rare form** as the hotel clerk, it is a slapdash experience that is hard to fully pin down. However, **it really hits all the right notes** when it needs to, even as it frequently throws you for a loop. It becomes **an indie gem** that finds a more **joyous** sensibility against the backdrop of a serious chapter in American history.” – Chase Hutchinson, *Collider.com*

“**Shot in a witty, lurid style**....Assembled in a **superb pastiche** of the period, filmmaker Dan Mirvish creates a **lively** tone that generates suspense while **gleefully** throwing amusing distractions into the **quirky**, gently paced narrative. It's **an inventive take** on an iconic moment in American history.....**Engagingly jittery**, Fitzgerald and Magaro make a **terrific** double act, reacting differently to everything that happens....the **script is inventively structured** as a quest that continually takes random detours. There are continual moments along the way that **carry pointed kicks**, including knowing political conversations that feel **eerily resonant** today. And it's **riotously clever** how the Mirvish and writer Moya deal with the contents of the tape within Connie and Paul's increasingly **unhinged** situation. While never losing the comical tone, the film becomes a **harrowing** tale about taking on the system.” – Rich Cline, *ShadowsOnTheWall.co.uk*

“Shot using a Panasonic Varicam with vintage 1970s era Kowa Anamorphic primes and Cooke Varotal Zoom lenses, **the period-accurate sets, wardrobe, and styling feels like more a movie from the actual time period than modern**. The story and film fits the period, and doesn't feel like something that was forced or modernized to make it fit audience expectations. Is a Presidential scandal from almost 50 years ago something that will draw audiences into the theater? That is what makes **this movie so**

intriguing. While it's not a story that a ton of younger audience members may be drawn to, **the mystery and unlikely subject matter make it compelling.** *18½* is **a bit artsy, out of the box and a step away from the norm** that we're used to seeing at the theater. **But that is just what makes it so interesting....**This is **a must-see movie** for history buffs or people who just want to watch something out of the box." – Becky Fixel, *week9ger.com* [4/5 stars]

"In Dan Mirvish's new **Nixonian comedy 18½**, the decades-old mystery of what might have taken place during that fateful eighteen-and-a-half minute gap in secretly recorded White House audio on June 20, 1972, serves as the true story premise for an ensuing eighty-eight minutes of (mostly) fictitious speculation....some **cleverly** interwoven references to actual historical events and details....Though Mirvish's mishmash is mostly made up, *18½* made me **ruminat**e on Republicans of both then and now, and whether the GOP has really changed over the past half century....Rose Mary Woods's eighteen-and-a-half-minute faux pas has been trumped by a **seven-hour gap** in the White House call logs for January 6, 2020...As we come up on the half-century anniversary of the Watergate break-in, **18½ is a droll reminder of the White House scandal** which left the nation reeling." – Ed Rampell, *The Progressive.com*

"Dan Mirvish's *18½* is an exercise in **speculative paranoia** set against the Watergate scandal. Junior functionary Connie (Willa Fitzgerald) tries to share the famously missing 18-and-a-half minutes of White House tape with reporter Paul (John Magaro). **In farcical fashion**, they are thwarted by a broken-down reel-to-reel player and have to pose as newlyweds to charm an **eccentric couple** (Vondie Curtis Hall, Catherine Curtis) in the next motel cabin into lending them the machine they use to fill the evening with **bossa-nova** tunes **Fitzgerald** – of the *Scream* TV series and *Reacher* – **delivers a focused performance** while everyone else cracks up. Bruce Campbell, Ted Raimi and Jon Cryer are heard on the tape as White House conspirators." – Kim Newman, *Empire Magazine*

"Dan Mirvish's **sprightly comedy thriller** returns to the subject with a fictional tale about a rogue White House transcriber who manages to get hold of the missing material and aims to share it with a journalist....The two leads have **natural chemistry** and bring **plenty of energy** to the screen, yet manage to keep their characters feeling **real and vulnerable** throughout. ...The **liminal** environment of the resort, where every connection is temporary, provides **the perfect backdrop**, but **the film's real power** lies in the fact that despite all the shenanigans on display, there is real human emotion underneath. **Comedy and tragedy blur** together at both federal and personal levels,

COLLIDER

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– Chase Hutchinson, *Collider.com*

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making this an **appealingly different** but nonetheless **potent entry into the Nixon-inspired cinematic canon.**”– Jennie Kermode, *EyeforFilm.co.uk*

“**Outrageous**, shameful behaviour from our leaders became routine. That was just how **President Trump**, and his British tribute act **Boris Johnson**, did business. The president complicit in orchestrating a break-in to a rival’s HQ to wiretap their phones?

That would be one of the least serious offences Trump committed during his time in office.

Compared to inciting a mob to riot through the offices of government, what’s the big deal?...

[Willa] Fitzgerald’s new **film fits in perfectly with such tortured times.....**The lost 18-and-a-half-minute gap is real, supposedly accidentally deleted by Nixon’s secretary, but the film is fiction, **a darkly comic caper that transforms into a madcap, down the rabbit hole farce. Very on brand for 2022.**

18½ is permeated by a **spiralling sense of paranoia**. Connie teams up with a reporter to break the story but their attempts to listen to the recording are repeatedly thwarted – either by awful luck, or **a series of kooky conspirators** determined to protect the cover-up at all costs.”– Steven MacKenzie, *Big Issue* magazine [UK]



“This isn’t your standard retelling of historical events; **it’s a twist on what a satire can be.**Very little of the film is based on anything in reality. While it touches on the events of the Watergate scandal, it also **dives into a world** that is there **just for fun.....**You should be well prepared for anything but the norm with Lloyd Kaufman, Ted Raimi, and Bruce Campbell. **The film's cast was fantastic**, and I think they all **embodied their characters perfectly.**This wasn’t meant to be a live-action retelling of the Watergate scandal. If that’s what you’re looking for, I would suggest ALL THE PRESIDENT’S MEN, THE FINAL DAYS, NIXON, DICK, FROST/NIXON, and others.....I need to mention that this was a **fantastic-looking film**; the **style, visuals, sets, clothing, everything just made you feel like you were exactly where you were supposed to be.**”– Chris Jones, *The Mail Newspapers*

"**The Best of Cinequest 2022: 18 1/2** is the festival’s Opening Night film, **a dark comedy that sends up the paranoid thriller genre.** A low-level government clerical worker (**an excellent Willa Fitzgerald**) finds herself in possession of the infamous 18 1/2 minute gap in the Watergate Tapes. Of course, co-writers Daniel Moya and Dan Mirvish had to devise a way to get this MacGuffin in her hands; given the paranoia, deviousness and clumsiness of the Nixon White House, their solution is **surprisingly plausible. Double crosses and red herrings escalate, as does the dark, dark humor. Richard Kind and Vondie Curtis-Hall sparkle in supporting roles.**" - [TheMovieGourmet](#)

“Mirvish has come to be known for his **offbeat** work, and his latest production is no exception....*18½* is an **unusual** combination of comedy and suspense....Along with **zany comedy**, the characters serve to represent striking features of 1970s culture and politics...The two lead actors have **perfect chemistry**, by turns irritable, frightened, competitive, or unexpectedly compatible as they attempt to make their scheme work. They are backed up by **an impressive group of actors** portraying odd, flamboyant minor characters, along with **Bruce Campbell** (Evil Dead, Fargo) as the voice of President Nixon. The film also boasts a **wonderful original musical score by brilliant Los Angeles composer Luis Guerra**. *18½* is a **weirdly entertaining**, distinctly Mirvish take on a well-known aspect of the American political record.”– Monica Reid, *Far Out Magazine*

“The hippie revolutionaries — Barry (the **magnetic Sullivan Jones**), Daisy (Alanna Saunders), and Daffodil (Claire Saunders) — ceremonially burn **Wonder Bread** as a way of divorcing themselves from the capitalist hegemony of the forces linking American business, wealth, and politics. “**You can’t spell ‘vitamin’ without ‘Vietnam’!**” one of them says, finding truth in a **hilariously** untrue maxim.....*18½* turns into a conspiracy thriller, and that’s where **Elle Schneider’s cinematography truly shines**.....It’s a **stunning moment**, surpassed only by the **deliciously tense** and voyeuristic sequence when Paul and Connie finally listen to the tape.....**Curtis-Hall is tremendous** as always, giving the playful but piercingly perceptive Samuel a lifetime

FAR OUT

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– Monica Reid, *Far Out Magazine*

of wisdom and joie de vivre. Curtin pushes her character the furthest over the top in the whole film, turning Lena into a purring, prowling eccentric, but **her performance works perfectly** with Curtis-Hall’s gentler, more grounded presence....In addition to its **stunning cinematography** and fascinating script, *18½* has **excellent performances** across the board, including the vocal performances on the infamous tape itself....Steadfastly refusing to choose just one genre, but maintaining a **compelling and unique tone throughout**, *18½* captures just how ludicrous and doomed America truly is.”– Jessica Scott, *Film-Cred.com*

“Director Dan Mirvish delivers a **fresh new take** with his film *18½*.to create a **delightfully entertaining** film....**Richard Kind’s** Jack is **particularly memorable** as the eyepatch wearing motel clerk, infusing a great deal of **humour and energy** into the film....There’s so much going on in *18½* and it moves along at a very fast pace but it’s a thoroughly engaging watch. **It’s fun and it’s thrilling** but importantly **it feels fresh and inventive**.Fitzgerald and Magaro have **great chemistry** and are able to move the film along nicely....the two of them manage to hold their **strong, committed performances** keeping you **captivated**....*18½* is a **sharp, slick film** that manages to mix the historical events of the Watergate Scandal with fiction.....*18½* is an **exciting film** that **blends elements of comedy with thriller, espionage and drama expertly to create a really engaging film**.”– Jed Wagman, *Filmhounds Magazine*

“Dan Mirvish explores the mystery of the biggest political scandal in history through *18½*, **an engaging, quick-paced, and wonderfully comedic thriller**....*18½* is a **captivating and engaging** film that explores both the comedic and tense aspects of its story....even during the funniest moments, there is **a sense of paranoia and dread**. ...*18½* crafts **a beautiful and authentic visual style**. The 1970s setting is brought to life through **wonderful** production design, cinematography, and costume design....the **spectacular performances**. Fitzgerald and Magaro work perfectly alongside each other...Production designer Monica Dabrowski does **beautiful** work...Costume designer Sarah Cogan captures the 1970s, highlighting the differences between characters and the subcultures in which they find themselves....The **chemistry between Fitzgerald and Magaro is palpable** and their dynamic leaves the audience entranced in all of their scenes together.”– Amanda Mazzillo, *Film Inquiry*

“*18½*, a socio-political comedy from director Dan Mirvish that manages to **walk a tightrope** between fact, fiction, and outright satire.....Mirvish thankfully abandons any Oliver Stone tropes in favour of a **quirky, 1970s showcase of America** stepping out of the indulgence of its free-love Hippy exploits into a more structured, social maturity as it faces escalating political and corporate threats exploiting its democracy. And while it sounds like heavy subject matter, ***18½* is a fun, quirky and borderline satirical take on American culture**.....some **wonderfully diverse performances** from a **superb support ensemble** that includes Richard Kind as a hapless receptionist, Sullivan Jones (The Gilded Age) as a militant hippy, Vondie Curtis-Hall and Catherine Curtin (Stranger Things) as a rather uncomfortably **amorous** couple, and **the great Bruce Campbell** (Evil Dead) as the voice of Nixon on the infamous tapes – allow ***18½* to succeed unapologetically....an entertaining, comedic and chaotic romp through mid-1970s nostalgia with contemporary, meta sensibilities**.”– James Fletcher, *Filmink* (Australia)

“There are plenty of **great performances** in this film. Cameos by stars like Richard Kind and Vondie Curtis Hall round out a **fantastic** cast that also includes the voice talents of Ted Raimi, Jon Cryer, and Bruce Campbell. Leads Willa Fitzgerald and John Magaro shine in this film....The writing in *18½* is **top notch** which is no surprise to anyone that’s seen any of Dan Mirvish’s previous work. His partnership with co-writer Daniel Moya for this movie provides a solid script that Mirvish’s actors seem to savor....a really well-done period piece that sells the 1970’s era **better than some studio pictures** with veteran cinematographer Elle Schneider (who also makes an appearance in the movie) behind the camera lending expertise that is capped off with a score by Luis Guerra that feels like it could be lifted by any 70’s thriller....**I couldn’t recommend this movie more.**” – Nicholas LaRue, *FilmSnobbery.com*

TOTAL FILM

“Having **fun** with the infamous 18½-minute gap in the Watergate recordings, this **smart** comedy thriller is part conspiracy drama and part farce, woven together with **economical storytelling** and **deft dialogue**. Willa Fitzgerald (*Scream: The TV Series*) plays White House transcriber Connie, who acquires the missing recording and covertly meets with reporter Paul (*First Cow*'s John Magaro) to leak it. Circumstance, distrust and a support cast of **interesting** characters create obstacles for the pair simply trying to play the tape:

clever surprises ensue, all **packed with good humour** and **fierce intelligence**.”

– Matt Looker, *Total Film Magazine*

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“...**darkly comic thriller 18½** uses the historical reality of the missing 18 and a half minutes of tape from the Nixon Administration tapes and explores the possibility that someone found them. This is the question that prompts what follows in a **tightly-structured 88 minutes that’s pumped full of 1970’s paranoia and dry wit**Add in Elle Schneider’s cinematography evoking films like *Marathon Man* (1976) and *Invasion of the Body Snatchers* (1978), and you’ve got yourself a nice palpable disquieting energy. Credit to Mirvish in using the camera not just to document Connie’s adventure, but in recognizing that it’s also a means of **shifting perspective** so that the audience gets the **unconscious sense of discomfort**.....18 ½ begins to feel less and less humorous and more and more chilling the further in we go: **the truth is rarely stranger than fiction. But what an opportunity this fiction presents.**” – Douglas Davidson, *Elements of Madness*

“I hate to be the one to laugh at violence, but **you had me rolling over**....How did you get so many [cast] - obviously they’re flocking to get in your film - but especially this bunch - **WOW! Richard [Kind] was so perfect!**... Ahh, it’s got that mid 70s feel! Once I got into the groove I just totally went for it....**It’s funny as can be!** Wonderful, Dan... **Excellent. Good.**” – Ric Allan, Digital Village Radio, KPFK-FM

“Dan Mirvish creates a **masterful farce**....Elle Schneider’s cinematography on **18½** is **fantastic**. It’s also a true throwback to the suspenseful thrillers of the 1970s, such as *The Conversation* (1974) and *Marathon Man* (1976)....If **Hunter S. Thomson** had directed a Nixon-themed thriller/comedy, this may be what it would look like....Monica Dabrowski’s 1970s-themed production design gives **18½** an authentic look. This adds to the overall **groovy** feeling that one gets....While the supporting cast of **18½** is all **fantastic**, this movie belongs to its two leads. Willa Fitzgerald and John Magaro...Vondie Curtis-Hall and Catherine Curtain are also **sublime** and frequently frightening ...**bravo** to Campbell and Mirvish for deciding not to do another droll Richard Nixon impersonation....Mirvish makes the most of this artistic freedom, creating an outlandish “what if” tale that still manages to stay, somewhat, grounded in reality. While one might compare his latest effort to the early 70s films of **John Schlesinger** and **Alan Pakula**, you can also see a kinship to the zany comedies that made **Blake Edwards** such a legend.” – Hugh Feinberg, *CinemaScholars*

“Writer Daniel Moya and writer/director Dan Mirvish **playfully descend** into one of history’s forgotten chapters with **18½**. **Part farce and part odyssey** into historical fiction, **Mirvish crafts a film that defines its own confident frequency**. Moya and Mirvish exhibit **impressive poise** as a craftsman. Fitted in the old-school sensibilities of 1960s political thrillers, **18½** finds Mirvish **precisely transforming** low-budget assets into a **thoughtful recreation of the era** and its different sentiments. Much of the runtime maintains **playful energy**, often showcasing a **cast**

THE WALL STREET JOURNAL.

“Director Dan Mirvish’s comedy has two things going for it, one being a **clever premise**: What if those 18½ minutes were discovered, like Amelia Earhart’s airplane, among the otherwise unremarkable records of the Office of Management and Budget?... And what if that worker was played by the movie’s other **major virtue, Willa Fitzgerald**?...Here, she makes professional transcriber Connie Lashley **eminently watchable**, even plausible.... loquacious one-eyed desk clerk, Jack, played by the reliably **hilarious Richard Kind**, whose contributions are in line with the better eccentricities of Daniel Moya’s screenplay....occasional **flashes of Ginsu-knife-edged humor**Getting **groovy** at the lakefront by the motel, the hippie leader (Sullivan Jones) goes on a **dreamy**, convoluted rant about the connections between Wonder Bread and its then-owner, ITT.... ‘You can’t spell vitamin without Vietnam.’ ...The **outright laughable** material – what’s included in that fabled 18½ minutes – is unfortunately obscured by a lot of extraneous action, but if a viewer listens hard, he or she can hear an account that “confirms,” in a **humorous**, exaggerated fashion, more crimes than the most passionate Nixon-hater of the day could possibly have imagined. In this, **18½ really makes fun of everybody.**”

– John Anderson, *The Wall Street Journal*

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of colorful characters who leave a distinct mark throughout the experience. Still, Mirvish and Moya never forget their script's **political relevance**. At its best, *18½* utilizes its fictional canvas for **an icy examination of underlying political corruption** (Mirvish was inspired in the wake of Trump's election). It's a **tricky tonal high-wire act** to balance, but ***18½* successfully marries** its conceits into a **worthwhile** experience." – Matt Conway, *BattleRoyaleWithCheese*

"What matters to *18½* isn't the exact vibe of the era as it is **the greater satire**....This naturally segues into **deliberately uncomfortable and weird social humor** in *18½*. But not excessively so. Sure, there's some hippies at the island where Connie's stuck, going over conspiracies by ITT via **Wonder Bread** to achieve world domination.The cultural context of our current moment actually helps a lot in underscoring the **outrageousness** of it all....It's not long before **Bruce Campbell's spot-on impression of Nixon** is furiously deriding his lackeys as red-haired clowns while regularly emphasizing that there's a lot of this stuff that he doesn't know. Or can't know.

Does he know? Who knows.....It makes for an apt metaphor for the **farcical comedy** that was politics in the Nixon years, far from the dignity with which we generally treat the era in retrospect.... Fitzgerald and Magaro show **strong chemistry** as this pair of people who don't really even seem to like each other that much, who just feel a powerful rush of victory when they finally discover Nixon's horrible secret, that he has no idea what he's doing. ***18½* is life, and politics, as dysfunction**, with a cynicism that's timeless as it is **genuinely funny**." – William Schwartz, *Book & Film Globe*

"I like just about everything about *18½*, but **the thing that impresses me the most is the dialogue**....With the writing being this well developed, the film becomes **incredibly inviting from the opening moments**. The cast and crew are continuously clear about their purpose, and **every line is delivered beautifully, with passion and accuracy**. ...The ability of writers Mirvish and Daniel Moya to create a series of smaller storylines within the main storyline (all worth something) is **incredible**. I'm **genuinely impressed by what this writing team is able to create** in *18½*....Fitzgerald and Magaro, do a **wonderful job** of letting emotions rise to the surface, to become the leading aspect of this thriller.The two have **beautiful chemistry** in every facet of the film, and they bring this layered and **entertaining** story to life in ways that I had never expected. I've used the word "**impressed**" so many times throughout the course of this review, but I can't help but to use it again, because almost everything about this film was **so incredibly riveting**....*18½* pulls at the **heartstrings**, tests viewers' intelligence, and delivers a compelling story that should **appeal to the masses**. *18½* is a **beautiful film**, and every step of the way I found something new to woo me." – Kyle Bain, Bain's Film Reviews (9½/10 stars)

EMPIRE

"Dan Mirvish's *18½* is an exercise in **speculative**

paranoia set against the Watergate scandal. Junior functionary Connie (Willa Fitzgerald) tries to share the famously missing 18-and-a-half minutes of White House tape with reporter Paul (John Magaro). **In farcical**

fashion, they are thwarted by a broken-down reel-to-reel player and have to pose as newlyweds to charm an

eccentric couple (Vondie Curtis Hall, Catherine Curtis) in the next motel cabin into lending them the machine they use to fill the evening with **bossa-nova** tunes

Fitzgerald – of the *Scream* TV series and *Reacher* –

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while everyone else cracks up. Bruce Campbell, Ted Raimi and Jon Cryer are heard on the tape as White House conspirators."

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– Kim Newman, *Empire Magazine*

“Set in an atmosphere of **paranoia**, *18½* is a **clever and entertaining** alternative history thriller which takes an interesting premise and **has a lot of fun** with it. Indeed, Dan **Mirvish’s film works so well** thanks to a lightness of tone that permeates throughout and a **taut, well-written script** which makes the most of the limited settings. It’s unusual to see visions which are so different. *18½* is a **refreshing and welcome spin** on a popular subject.” – Rob Aldam, *BackSeatMafia*

wtopnews

“Here we are. It’s almost the 50th anniversary of the break-in, and so brace yourself. The **Watergate** films are coming. This is from **satirical filmmaker Dan Mirvish** who takes a little bit of an **oblique slant** onto a very niche aspect of the Watergate drama which has to do with Howard Hughes, and some mysterious payments to the Republican committee, and ITT. **Wonder Bread has a supporting role**. It’s a **very unconventional, eccentric** look, but I think for a completist and people who are really into the minutiae of Watergate they might **get a kick out of it.**”

– Ann Hornaday on WTOP-FM

(chief film critic, *The Washington Post*)

“Fitzgerald bites into her role with **fierce intelligence and gusto** and is a pleasure to watch.....*18½* brings a bit of the **groovy seventies vibe** from the get-go and has a **percolating pace** aided by the **spot-on chemistry** amongst the entire cast. And it even **looks like a 1970s classic** thanks to the **deft lensing** by DP Elle Schneider. The film comes right at you with **visual tinges of *All The President’s Men***, an effect heightened thanks to the **superb supporting cast**, Catherine Curtin (Lena) and Vondie Curtis-Hall (Samuel) –especially in one standout scene where their performances deliver some of that **anxiety-producing, pent-up tension** similar to the 1966 film ***Who’s Afraid of Virginia Woolf***....The supporting cast nails their parts **beautifully**, making

this farcical yet smartly written film a mandatory must-see. Mirvish’s directorial vision of a thriller dips into just enough comedic flair to balance the story. Thanks to Vondie Curtis-Hall and Catherine Curtin’s **excellent** performances,....the expertly dependable Richard Kind who plays Jack, the one-eyed motel manager whose nattering, neurotic banter is **100% pure gold**....In *18½*, co-writers Daniel Moya and Mirvish’s rendering of Watergate events manages to be both a fun watch, food for thought, and subtly comedically **brilliant** effort in its alt-historical premise.” – April Neale, *Alliance of Women Film Journalists*

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“Dan Mirvish’s imagined story with **Bruce Campbell** as the voice of Richard Nixon is **many things – nutty, bizarre, and profoundly shocking**, a nice mix of sensations,The audio points to the highest levels of conspiracy, at Nixon’s doorstep.

The fictional part is pretty **clever**....I won't spoil the **shockers** but want you to know **this explosive, smart film is a must-see.**" – Ann Brodie, *What She Said*

"The **music is really fun in the film**.... You never know who any of the players really are. Which is one of the things - in the true sense of a thriller - is what's so **great** about this movie. You're always guessing and most of the time you're wrong..... **It's so fun** to have these people like Bruce Campbell as Richard Nixon.... The other reason to sit through the credits is because **these great songs, 'Baked and Toasted,' and there's 'Wonder Bread.'** Wonder Bread, which plays such a **deadly menace** in the film gets its own song! ...It is a **fun thriller**, it's got a lot of comedy in it, it's also a look at the 70s that's probably closer to accurate than a lot of period pieces with a big budget....**It's a well-crafted film:** it's a thriller, because you never know what's going to happen next, but it's also a comedy, kind of a comedy of errors. **It keeps you engaged for the whole thing.**"– Robert Emmett, *The Norman Bates Memorial Soundtrack Show, KFJC-FM*

"a **twisty comic thriller**18½, with a screenplay by Daniel Moya from a story by Mirvish and Moya, manages to feel **completely plausible and utterly ridiculous**. Portions of the story are almost **Hitchcockian**, in the way it follows a normal, innocent person unwittingly getting swept up in a massive conspiracy, and also in the way humor plays a role without ever detracting from the suspense. ...the **strong performances** from Fitzgerald and Magaro, manifests itself in a **sizzling bit of chemistry**....The bulk of the humor is derived from their interactions with those around them as they struggle to make their mission work as some **zany** personalities get in their way....**Richard Kind's delightful turn** as Jack, the talky, one-eyed proprietor of the Silver Sands Motel....immediate and compelling, and not unlike the paranoia-driven **thrillers that**

dominated 70s American cinema....18½ is a **clever** indie period piece that, the passage of almost 50 years since Watergate allowing for reflection and insight, has **a lot of fun** playing around with alternate histories, and for the audience, it's equally as fun to play along."– Katie Carter, *KatieAtTheMovies.com*

"**Taped testimonials tantamount to tactical treachery tarnish trust in turbulent times** amounting to a plot tangled due to a **tumultuous tapestry of tantalizing temptations** with the involvement in counterespionage targeted towards certain cottage tenant's secretive nature.... **Vondie Curtis Hall and Catherine Curtin steal the show**. They have phenomenal chemistry together as an elderly couple in a nearby cottage....18½ is a **great**

work of historical fiction with an **engaging** mystery following an unexpected plot, unlike the usual political thrillers. An **exquisitely directed cleverly written script** makes for a new take on a conspiracy theory people still debate to this day....By subverting expectations, an **engaging** plot is created with great debates about the

Filmweek
WITH LARRY MANTLE
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"Dan Mirvish, cofounder of Slamdance - so he knows this territory well. A capable low-budget filmmaker. People should not expect this to be a Watergate film....A little bit of a **dark comedy**. It's a little bit of a social commentary. It's **got a lot on it's mind for a small film**. If you can get into the **groove** of its certain unique **eccentricity**, it's quite an **impressive little tiny gem**."

– Wade Major, *Film Week, KPCC*

www.18andahalfmovies.com

themes of trust, relationships, morality and ethics, both business and personal....It becomes a **fascinating game of who is trustworthy with a nice blend of humour and suspense.** 9/10” – Chris Majtenyi, *Horrorbuzz.com*

“18½ review – **offbeat comedy about sex, lies and the notorious gap in the Watergate tape.** The Watergate saga is fictitiously reimaged in this **kooky caper** that ditches thrills in favour of **meandering oddball fun.** “Thank God we’re erasing this tape. It would have killed us.” That’s the voice of Richard Nixon in Dan Mirvish’s **offbeat**, meandering indie, whose what-if storyline imagines a fictional White House typist in 1974 finding the infamous 18-and-a-half-minutes missing from the Watergate tapes and leaking it to the press. The gap in the recording is real...But pretty much everything else is pure fiction. Another movie would have played it as a thriller, but Mirvish gives us **an eccentric laid-back comedy** that ambles along....It’s **entertaining** enough and you never know where the story is headed....” – Cath Clarke, *The Guardian* (UK)

"18½ is a **rare find** in the current landscape of filmmaking, an original story that draws you in from the opening frame...18½ is **weird, engrossing, and thoroughly enjoyable** Willa Fitzgerald and John Magaro have palpable chemistry, making them very compelling to watch onscreen. Vondie Curtis-Hall and Catherine Curtain are mesmerizing and quietly menacing in their roles. Dan Mirvish’s casting of horror icons Ted Raimi and Bruce Campbell and beloved comedian Jon Cryer as Haig, Nixon and Haldeman is **genius.** They are acting rather than impersonating which lends credibility to their characters.....If you are in the mood for a **fast-paced, highly intelligent effort** with an intricate plot and surprising twists and turns, then 18½ ticks all the boxes." - *Susan Leighton, ScreenAnarchy*

"18½ Is Farce at Its Best, and Then Some: From paranoia to romantic tension, **it's all groovy.... A whip-smart screenplay** that's strong with the force of farce, 18½ is quite a **gem...wonderful performances...**

Gorgeous cinematography and movement...absolutely sweep the climax off of its feet, elevating the activity - which ranges from voyeuristic to fight capture - to **sheer brilliance.** Flat out impressive and affecting, bringing my attention from average to glued.... Mostly sweet, always moving, and **exceptional in talent across the board,** 18½ is less of a surprise and more of an of course. **Mirvish and company brought out their best** with the kind of creativity that causes such blush." - *Bill Arceneaux, BillArceneaux.com*



“On the 50th Anniversary of Watergate – one of the biggest political scandals in history that sent **shockwaves** across the globe and set a new bar for serious constitutional misconduct – a **fresh take** on the story in the **scandalously sharp and staggeringly savvy** 18½....Dan Mirvish (*Bernard and Huey*) directs 18½ which stars Willa Fitzgerald and John Magaro. This **slick, smart and thoroughly entertaining caper** takes use on a whirlwind ride, set against the backdrop of political corruption, deception and double-dealing. White House scribe Connie (Fitzgerald) who stumbles across the missing 18½ minutes from the **infamous** Nixon Tapes. Now out of her depth she contacts a Times reporter Marrow (Magaro) for help.”

– Paul Devine, *The People’s Movies* [UK]

www.18andaHalfMovie.com

"There are movies that draw you in, and there are movies that draw you in so much you forget

the world around you. **18½ is so riveting and immersive that I forgot I was making a cup of tea and found a cup of cold, over-steeped leaf water after the final credits rolled....**I was alternating between laughing to release a bit of



tension and laughing at the weird charm and humor of the scene because **with all of its smarts, 18½ is also quite funny....** 18½ has the spirit of a light-hearted heist, the plot of a political thriller, and the characters of a romantic comedy, which makes it **charming in every way. 18½ is a fun movie** about Watergate, which is an unexpected

sentence to write. While Watergate might seem ‘stale’ or ‘boring’ by today’s political story standards, 18½ features a **well-written, original story** firmly rooted in its place and time — and it’s very effective at pulling the viewer into its world. It’s a **fast-moving, fun romp** through a turbulent political time that also invites us to ponder the deeper implications and possible parallels to our own time." - *Jamie Toth, The Somewhat Cyclops*

"Despite tackling an event as politically and socially charged as the Watergate scandal, 18½ is unexpectedly small-scale, **zany**, and **cheeky**....Mixing dark comedy and mild suspense, Dan Mirvish’s 18½ is not the movie many would expect it to be. But the unpredictability of it all makes this **madcap** political fiction thoroughly diverting. **Standout performances** come from Fitzgerald and Magaro. 8/10" - *Andrew Stover, FilmThreat*

"Dan Mirvish’s latest, 18½, is a quirky political thriller beaming with **larger than life zaniness**....The film is rendered in **beautiful** soft cinematography (by Elle Schneider) evoking **Altman’s** early 70’s work, or perhaps Alexander Payne’s seminal *Sideways*....Familiar favorites such as John Magaro (First Cow), Richard Kind and a **stunning** couple played by Vondie Curtis Hall and Catherine Curtis (Orange is the New Black) lead this indie affair through **70’s**



paranoia and goofiness....A **Pynchon-esque** cast of characters help stir the conspiratorial anxiety that heightens the quirky paranoid thrill.... After an evening of grueling awkwardness **powered brilliantly by the hilariously insufferable Hall and Curtis**, our protagonists make it out with the coveted player.... The **sadomasochistic tension** during the dinner scene is a real hoot! Mirvish’s film is a **fun and eccentric outing**, relishing in the “what ifs” of alternate political history; a **much-needed breath of fresh air** when taking on politics in today’s charged climate. – *Sammy Levine, Hammer to Nail*

«Si en EE UU logramos sobrevivir a Nixon, podíamos sobrevivir también a Trump»

El estadounidense Dan Mirvish convierte la cinta borrada del Watergate en una comedia en '18 y 1/2', que compite en la selección oficial Albar



Dan Mirvish, en la Escuela de Comercio, donde ha presentado su última película / CAROLINA SANTOS

"Mirvish does it is through a story that **wisely balances intrigue and humor, and constantly taunts the ineptitude and moral turpitude of the Nixon administration.** A complicit and especially **successful cast** helps him in the task, with John Magaro and Willa Fitzgerald adequately carrying the weight of the story, and accompanied by a plethora of supporting players who provide the main comic counterpoint, especially Vondie Curtis-Hall and Catherine Curtin...**Mirvish weaves a tense and hypnotic story, directed towards a final crescendo with a surprising denouement.** A very special mention for those who voiced Nixon and his henchmen, who are none other than Bruce Campbell, Ted Raimi and John Cryer." – Hugo Mier, *Entretenimiento Y*

Cultura Fantasymundo (Spain)

"**Dan Mirvish's brilliant 18½**....gradually shifts from a sly, *All The President's Men*-adjacent thriller to a wacky-neighbor sitcom with political undertones....the actors were so engaged with the material that I soon found myself ... enjoying Mirvish and Moya's **gonzo prime-time nonsense.... the magnetic Sullivan Jones, whose character should have a Netflix series**....Bruce Campbell, Jon Cryer, and Ted Raimi bring Nixon, Haldeman, and Haig, respectively, to such life that there might as well be a picture-in-picture display of their scene...**Campbell doesn't "do" Nixon; he delivers a bona fide performance that makes him feel like a man instead of a caricature**....18½ is a **rousing** bit of speculative historical fiction marked by imagination, intrigue, and an eye for conspiratorial layers that, like Watergate's twisted legacy, may never be fully unraveled." – Ian Simmons, *Kicking the Seat*

"This is no dry political thriller; it takes one possible theory and treats it with **both humour and suspense** while staying as faithful as possible to known facts.... The small **cast works really well together**, and I particularly **liked Willa Fitzgerald** as Connie, a quick-witted and intelligent woman who keeps a clear head even in situations where she might feel totally out of her depth. We will probably never know the content of those 18½ minutes for sure, but this version of events is **highly entertaining** and – in comparison to some other political conspiracy theories which abound – perhaps not even completely implausible. **A fun ride!**" – Marie O'Sullivan, *The Movie Isle*

"I always enjoy a **good** historical fiction. It's **fun** to go back in time and wonder what might have happened or what people might have been like? Such is the case with the

new indie 18 1/2. I liked Willa Fitzgerald and John Magaro in the lead roles and the simulated tapes with Bruce Campbell as Nixon and Jon Cryer as Bob Haldeman feel very convincing. Richard Kind also appears as a supporting role as a man who owns an inn where the transcribers are staying (it had the feel of *It Happened One Night* in those sequences, although not as much a romance).....overall **this is an exciting and engaging time at the movies!**" – Rachel Wagner, *RachelsReviews.net* [Rotten Tomatoes FRESH]

"[One of 11 **Essential** Films at Gijon International Film Festival] The 18½ synopsis invites you to think about a political thriller surrounding the Watergate scandal. But in the hands of Dan Mirvish it ends up being **a mixture of dark comedy and suspense, a crazy political fiction that turns into something completely funny.** It is a film that uses comedy to talk about serious things, going from paranoia to romantic tension, with **an intricate plot and surprising twists and turns.** The performances, the soundtrack, inspired by the Bossa Nova, and the script end up **leading the audience towards anxiety, tension and curiosity.**" – José Antonio Vega, *La Escena* (Spain)



“This dark comedic thriller feels like it fell through a **time warp** and landed here....Dan Mirvish has fashioned something fresh. **No one is making films like this.** It feels old school but it has a modern edge. Its a difficult path to walk but **Mirvish does it near perfectly.** The blending makes the film something we warm to instantly. Its so nice to fall into a film this quickly and feel utterly at home. **This is something special....It's a wonderful little gem that tells one hell of a story.** More importantly it's a film that is unlike anything else out there. Its a singular film that is the perfect cure for anyone who is tired of your typical Hollywood fodder.” – Steve Kopian, *Unseenfilms.net*

"From the beginning, the **reconstructive perfection of Elle Schneider's photography stands out, effectively transporting us to the 1970s:** the way in which the director conducts the overlapping dialogues makes us think of films by **Robert Altman or Hal Ashby,** in a way that we almost forget that we are watching a contemporary movie.....composed by Luís Guerra. **In this movie, violence breaks out to the sound of an early bossa nova!....the film has at its core a sardonic criticism** of the how the news avalanche sets up some **programmatically revolting behavior...**when talking about the past, the plot, not by chance, just comment on the present!.... **It is a film that uses comedy to talk about serious things, therefore. Or perhaps the reverse, as is often the case in Politics!**" – Wesley Pereira de Castro, *Críticas de um Cinema Nu*



“**The music is really fun in the film....** You never know who any of the players really are. Which is one of the things - in the true sense of a thriller - **is what’s so great about this movie.** You’re always guessing and most of the time you’re wrong..... **It’s so fun to have these people like Bruce Campbell** as Richard Nixon.... The other reason to sit through the credits is because **these great songs, ‘Baked and Toasted,’ and there’s ‘Wonder Bread.’** Wonder Bread, which plays such a **deadly menace** in the film gets its own song! ...**It is a fun thriller,** it’s got a lot of comedy in it, it’s also a look at the 70s that’s probably closer to accurate than a lot of period pieces with a big budget....**It’s a well-crafted film:** it’s a thriller, because you never know what’s going to happen next, but it’s also a comedy, kind of a comedy of errors. It keeps you engaged for the whole thing.”
 – Robert Emmett, *The Norman Bates Memorial Soundtrack Show*, [KFJC-FM](#)



With Airline Sales, Watergate Film 18 1/2 Soars Into the Mile-High Club



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At a time when big-budget Hollywood films have no guarantees of being seen by audiences at all, it's gratifying that independent films can still find unique ways to connect with the public, largely by controlling their own destinies. I'm happy to say that after playing 25 festivals on four continents, touring with a 60-city theatrical release this summer and releasing on VOD in

"I was surprised at **how good this film was...**The sound design, cinematography and costumes are so postmodern of the 1970's New Hollywood movement that the film almost comes off as meta. With long scenes of **intelligently written and well executed dialogue** that remind me of the works of **Buck Henry** combined with the technical sight and sound reminiscent of **Francis Ford Coppola's THE CONVERSATION** (and similar subject matter), this film was going for something very specific. And I think it nailed it.....**Fitzgerald and Magaro are both fantastic** here. Their chemistry exudes a very specific charm. But the film also boasts a great supporting cast. I always love it when Richard Kind shows up, but **Richard Kind with an eyepatch is even better.** And **Vondie Curtis-Hall...has the ability to steal any scene at any given time....**In summary, this **a very clever and accomplished film** that has a lot of fun with its material. I can see myself revisiting it in years to come." – Emery Snyder, [TheCodaFilms.com](#)

“Até porque seu **filme é bem bom.**
 18½ me lembrou muito esteticamente um dos meus preferidos de 2020, *A Vastidão da Noite*....Mas o roteiro de Mirvish transforma essa historinha que poderia ser resolvida da forma mais tranquila possível em um **suspense bem humorado** mas bem **construído.** A trama toda do filme mostra o quanto Mirvish viaja e o quanto sua viagem é quase pertinente....Mas o **filme é bom,** sem ter aquela sobriedade de filmes de **suspense político,** o que já faz ganhar algumas estrelinhas.”
 – Fabiano Liporoni, [Já Yiu?](#)

And **Vondie Curtis-Hall...has the ability to steal any scene at any given time....**In summary, this **a very clever and accomplished film** that has a lot of fun with its material. I can see myself revisiting it in years to come." – Emery Snyder, [TheCodaFilms.com](#)

"[18½] is a **smart, lush, hilarious,** and carefully paced **thrill-ride of a film.** The **acting is impeccable** (w/ a cast includes Willa Fitzgerald, John Magaro, Richard Kind, and the voice of Bruce Campbell as Nixon), the **sound**

design kept me glued, and the movie **feels big** even though it was made on a single road." – Josh Elias Palmer, [Substack](#)

"The **directing and writing here are outstanding**. ...During all the movie we feel the tension and anxiety, **brilliantly directed by Mirvish**. The score by Luís Guerra brings Brazilian roots, inspired by Bossa Nova and Tropicalia, giving a **dynamic rhythm to the movie**. The lead couple **acting is amazing**, they can transmit everything that we must feel as audience, the anxiety, tension, and the curiosity of that situation. **18½ is amazing. Dan Mirvish directing is incredible, the acting, soundtrack, and the writing builds a fantastic body of work here. I loved it.**" – Pedro Lima, Letterboxd (Mostra)

"Até porque seu **filme é bem bom**. **18½** me lembrou muito esteticamente um dos meus preferidos de 2020, *A Vastidão da Noite*....Mas o roteiro de Mirvish transforma essa historinha que poderia ser resolvida da forma mais tranquila possível em um **suspense bem humorado mas bem construído**. A trama toda do filme mostra o quanto Mirvish viaja e o quanto sua viagem é quase pertinente....Mas o **filme é bom**, sem ter aquela sobriedade de filmes de suspense político, o que já faz ganhar algumas estrelinhas." – Fabiano Liporoni, *Já Viu?*

"One of **my favourite** films from this year's lineup [at Whistler Film Festival]....It's a **brilliant film** with a star-studded cast...**You don't have to be American** to be familiar with the Watergate scandal and this June will be the 50th anniversary of the

headline that gripped the country and broke its trust with it's president. There was 18 ½ minutes of tape that was erased and today the mystery is still very much relevant. I love a great mystery as much as the next, but this story has been told through the lens of romantic comedy." – Darren Wiesner, *Hollywood North Magazine*

"the **excellent** work of the director of photography Elle Schneider should be highlighted....**18½** is a very interesting idea and, overall, well executed on a piece of the Watergate puzzle lost. Until nowadays. **The good direction, added to the great performances,**

mainly by the quartet Willa Fitzgerald, John Magaro, Vondie Curtis-Hall and Catherine Curtin, **deliver a quality suspense** that, in case you're not mistaken, has an **unprecedented** approach to the case." – Rodrigo Pereira, *Plano Critico*

"There are movies that draw you in, and there are movies that draw you in so much you forget the world around you. **18½ is so riveting and immersive that I forgot I was making a cup of tea and found a cup of cold, over-steeped leaf water after the final credits rolled....18½** has the spirit of a light-hearted heist, the plot of a political thriller, and the characters of a romantic comedy, which makes it **charming in every way**. **18½ is a fun movie** about Watergate, which is an unexpected sentence to write. While Watergate might seem 'stale' or 'boring' by today's political story standards, **18½** features a **well-written, original story** firmly rooted in its place and time — and it's very effective at pulling the viewer into its world. It's **a fast-moving, fun romp** through a turbulent political time that also invites us to ponder the deeper implications and possible parallels to our own time." – Jamie Toth, *The Somewhat Cyclops*

The screenshot shows the 'Below the Line' website. At the top, it says 'SUBSCRIBE NOW - IT'S FREE!' and 'Below the Line'. Below that, it lists 'CONTRACT | MEDIUM | BUDGET | PRODUCTION LISTINGS' and 'Filed in: Camera, Crafts, Featured, Film, Industry Sector, Interviews'. The main article is titled '18 ½ Cinematographer Elle Schneider on How a 15-Day Shoot Turned Into a 6-Month Stay on Location, and Taking Inspiration From Classic Conspiracy Thrillers' by Danielle Solomon, dated August 25, 2022. There is a video player for 'The Icon' and a 'Latest Headlines' section with several news items.

Dan Mirvish, um diretor indie sob a bênção de Jules Feiffer

Publicado em 2 02-03:00 novembro 02-03:00 2021 por rosanepavam

O cineasta estadunidense, que já trabalhara com o desenhista no roteiro de seu filme anterior, *Bernard e Huey*, agora apresenta *18 1/2*, uma comédia a partir da sensação do cartunista de que Trump reviveria Nixon



Dan Mirvish (de pé à esquerda) ensaia parte de seu elenco (Willa Fitzgerald, John Magaro, Vondie Curtis Hall e Catherine Curtin) no motel Silver Sands, de propriedade do produtor do filme

"Each character is well-drawn and well-acted, with **[Richard] Kind** and **[Vondie] Curtis Hall stealing nearly every scene they are in**. Such is the danger of casting excellent character actors, but Fitzgerald and Magaro hold their own as well, and this film should serve to further each of their indie cred. The story itself is a strange –but charming– fusion of genres, presenting itself at first as a political thriller but morphing into a slightly wacky romantic comedy in the middle before becoming something else entirely by the end. **It's impressive how well these shifts in tone are handled....**Daniel Moya's **script is sharply written**, and almost everything set up in the first act pays off in the third in some satisfying way....it is **clever and fun**, and that makes it worth your time." – Matthew Simpson, [Awesome](#)

Friday (Canada)

"In the instance of shifting focus, ***18 1/2* is completely flipped on its head**. Whilst Mirvish and *18 1/2* could have pursued the political nature of the tapes, instead, the focus upon Connie and Paul's developing relationship adjusts the film's tone into a much more comedic one, much to the **trademark style of Mirvish**. Whilst the thrill of a political pursuit is always spectacular, there is a welcomed change in having the film focus explicitly on its two leads instead....However, intensity is still at large in *18 1/2*, as the tapes and the surrounding intrigue and mystique still remain in the background. **Mirvish is wonderfully masterful** in capturing the audience's attention with one thing, yet managing to keep them on their toes with another in a somewhat discrete manner. **Ultimately, *18 1/2* is a completely bizarre film**. One minute, the charming two leads are faced with bonkers supporting characters, yet also finding themselves involved with the biggest political scandal of all-time." – Dominic Hastings, [DomOnFilm.com](#) (UK)



"*18 1/2* was surprisingly **funny**...the film was **refreshingly unpredictable**. The ending had a subtle but clever twist, undermining everything that the film had nicely set up with Mirvish leaving the revelations to the audience rather than holding our hands as we retrace our steps back through the film....I really appreciated the costumes and sets

too.....The casting was also well done; **Willa Fitzgerald and John Maguro had the perfect awkward chemistry.** 4.5/5” – *Serafina Kenny, [The Mancunian](#)*

"**The Best of Cinequest 2022: 18 1/2** is the festival's Opening Night film, **a dark comedy that sends up the paranoid thriller genre.** A low-level government clerical worker (**an excellent Willa Fitzgerald**) finds herself in possession of the infamous 18 1/2 minute gap in the Watergate Tapes. Of course, co-writers Daniel Moya and Dan Mirvish had to devise a way to get this MacGuffin in her hands; given the paranoia, deviousness and clumsiness of the Nixon White House, their solution is **surprisingly plausible.** **Double crosses and red herrings escalate, as does the dark, dark humor.** **Richard Kind and Vondie Curtis-Hall sparkle** in supporting roles." – *TheMovieGourmet*

"**The cast is very good, starting with the beautiful protagonist Willa Fitzgerald, who faces with elegance all the mischief of Mirvish.** The music is made by **Luis Guerra** from a bossa nova concept, for which he used the voice of **the Brazilian Caro Pierotto....** In particular, this film was born after, in conversation with the leading artist and writer **Jules Feiffer, 92,** Mirvish realized that Trump's election would put them on a path similar to that lived in the Nixon years, which Feiffer followed so well." – *Rosane Pavam, [Rosanepavam.com](#)*

"Producing a film during a pandemic isn't easy but Mirvish and company get the job done. **Mirvish certainly wrote the book** on indie filmmaking during a pandemic." – *Danielle Solzman, [Solzy at the Movies](#)*



Director's Statement

by Dan Mirvish

While making my recent film *Bernard and Huey*, I'd often visit with screenwriter Jules Feiffer, who lives on Shelter Island near the Hamptons. Apart from talking about the film itself, Jules and I spent a lot of time discussing his own experiences with politics. We talked extensively about comparisons between Nixon and Trump, who'd just been elected the day after we wrapped production on *Bernard and Huey*. During those visits, I'd sometimes bring my old friend Terry Keefe with me to see Jules. I sometimes stayed with Terry, who owns the vintage Silver Sands Motel, in the quaint town of Greenport, New York. Terry said I should come up with a 70s-era period script that could be shot at the Silver Sands over the winter when the motel is closed. So perhaps not surprisingly, my mind gravitated straight to Watergate.



I distinctly remember being in an upstate New York hotel watching Richard Nixon resign while my family was on a trip to the East Coast in 1974. I've been a student of Watergate for years - my mentor in college was Sen. Thomas Eagleton who was McGovern's first choice as running mate. I once spoke to Elliot

Richardson on the phone - Nixon's attorney general who resigned during the Saturday Night Massacre. I've worked in Washington, DC, as a senate speechwriter (for Sen. Tom Harkin) and journalist (*The Washington Monthly*, etc.), so I can relate to the characters that were caught up in the scandal - both the real ones and the fictional ones in our script. And I've even written about Watergate in the pages of the historical fiction novel I cowrote, *I Am Martin Eisenstadt* (Farrar, Straus, Giroux)

In the wake of the Trump presidency, it was clear that now was the time to make a movie that is ostensibly about Watergate, but has so many stark parallels to the recent administration and the conspiracy-driven zeitgeist. Knowing that films take a while to write, shoot, edit, and get released, I also knew that making a Watergate-era parable would ensure that the film will continue to be topically resonant, while staying thematically relevant for years to come.

Working on the script and production with Daniel Moya was a fantastic collaboration. Generationally, he's much younger than me, which was incredibly helpful in our efforts to insure that the screenplay and the film itself would work with audiences regardless of the age of the viewer and their intrinsic familiarity with Watergate. Daniel's also a rigorous researcher whose commitment to authenticity in the details of the film and the drama of the scenes was second to none. And when tested with the huge challenges of making a film during a pandemic, his commitment to the safety and health of the crew was beyond reproach, and truly helped set the standards for Covid-safe filmmaking.

When I premiered *Bernard and Huey* at the São Paulo International Film Festival (Mostra) in 2017, that trip to Brazil would be a huge influence on the writing, production and soundtrack to *18½*. I'd worked with composer Luis Guerra on *Bernard and Huey*, and I knew his knowledge and expertise in Brazilian bossa nova and tropicalia music styles would be a perfect fit for *18½*. They were genres of music that were emblematic of the 70s, but avoided the normal cliches of most 70s period films and soundtracks filled with pre-existing needle-drop songs. Luis is based in LA



but knows musicians around the world and was able to find a range of Brazilian and Mexican musicians, including singer Caro Pierotto, who filled out the soundscape of the film. We were fortunate that we had some of Luis' tunes and the songs we wrote together even while Daniel and I were still writing the script, and had them available for the actors to dance and sing to during shooting.

My cinematographer, Elle Schneider, and I used techniques and elements of the canonic 70s films to shoot *18½*. Specifically, we explored frame-within-frame techniques, slow zooms, pushes and dollying, the use of long lenses and using vintage lenses.

In crafting this early-70s spy film, I strictly avoided guns and cigarettes - I personally find that both become easy cliches for filmmakers to use, and it's more of a creative challenge to eschew them and dig deeper into more aesthetic, character and thematic choices (ie. how can you use a reel-to-reel player as a weapon itself?). My father was an influential cancer researcher and in part as an homage to him, I've avoided cigarette use in all of my films. As a father of three myself, I also am cognizant of the impact of both tobacco use and gun violence on younger audiences, so given the choice, I avoid both.

In terms of sound, for my last several films I've successfully adopted Robert Altman's technique of putting individual lavalier mics on each actor and recording those onto unique audio tracks. This allows the actors to overlap dialogue freely, resulting in much more realistic performances. It really frees up the actors to simply act, and it's a subtle thing that makes a huge impact on the audience. It also guarantees that there will be no need for ADR (or dubbing) that is always a distraction (and an expensive addition to post-production). As Altman once told me, "Why let the boom operator - the lowest paid member of the crew - decide who to listen to? That's the director's job." And by mic'ing actors on individual tracks, the director can make those decisions in the relative calm of post-production. Sure enough, the quality of our production audio was impeccable and there was no need for ADR.

One unique aspect to *18½* is the recreation of an audio tape of Nixon and Al Haig listening to, and then erasing, the original 18½-minute tape of Nixon and Haldeman talking in the White

House. While our version of this tape is completely scripted, the challenge was deciding how and when to record those tapes, and then how to cast them. We decided that we'd only have a scratch-track on set to help the other actors. Then we recorded the actual audio of the tape during post-production. Ironically, since Coronavirus has normalized actors working remotely at home, this actually simplified the process and we were able to record the Nixon tape with Bruce Campbell, Jon Cryer and Ted Raimi during quarantine. We set up Zoom calls with them, but simultaneously had each record quality audio with their own mics and recording software. We got those files and everything sunc up perfectly.

Throughout post-production, I was hunkered down in my home in Culver City, California, working almost exclusively remotely with all our creative partners: Composer, musicians, visual effects, post-sound team and the colorist. I relied extensively on my own bubble, which is to say, my kids, wife and my immediate neighbors for help. For example, when it came time to film insert shots of a reel-to-reel player, I filmed those in my own garage, with my kids holding the lights. My daughter Mimi even painted her fingernails blue to match Willa's character Connie so she could be a hand double, hitting the buttons on the tape player. In order to get my neighbors to help out, I employed a strategy of "sourdough bartering" - using the same sourdough starter that I'd used to feed the cast and crew during our September shoot, making a variety of breads and cinnamon rolls.



Director Dan Mirvish in March, 2020, before the pandemic shut down production.

through the whole movie itself, as an analogy to *Alice in Wonderland*. Notice that things only start getting weird for Connie once she eats the Wonder Bread in the diner.

The complete digital soundtrack is currently available on Spotify and other digital outlets in most of the world.

“The music is really fun in the film... The other reason to sit through the credits is because these great songs, ‘Baked and Toasted,’ and there’s ‘Wonder Bread.’ Wonder Bread, which plays such a deadly menace in the film gets its own song!”

- Robert Bennett, *KJFC-FM*

“The film also boasts a wonderful original musical score by brilliant Los Angeles composer Luis Guerra.”

- Monica Reid, *Far Out Magazine*

“Speaking of Bossa Nova, all the film's music was composed by Luis Guerra, an eclectic mix perfectly suited to this film's alternate period universe”

- Laura Clifford, *Reeling Reviews*

“a big brassy bossa nova score...the film emerges as a delightful bit of escapism.”

- Stephen Saito, *The Moveable Feast*

“I even liked the songs in the movie, which were written specifically for it, rather than trying to get some very expensive known '70's songs to enforce the film's period”

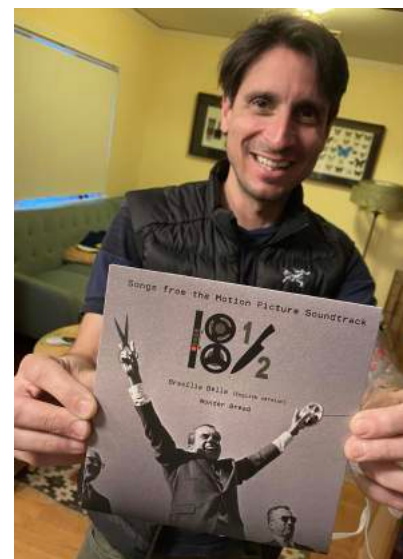
- Edward Douglas, *The Weekend Warrior*

“In this movie, violence breaks out to the sound of an early bossa nova!”

- Wesley Pereira de Castro, *Críticas de um Cinema Nu*

“The score by Luís Guerra brings Brazilian roots, inspired by Bossa Nova and Tropicalia, giving a dynamic rhythm to the movie.”

- Pedro Lima, *Letterboxd (at São Paulo International Film Festival)*



Book Excerpt (extended production notes)

[The following is an exclusive chapter excerpt from director Dan Mirvish's new book, the fully-updated 2nd Edition of *The Cheerful Subversive's Guide to Independent Filmmaking*, published by Focal Press/Routledge ©2021, Dan Mirvish. Reprinted with permission. Feel free to use select quotes from this.]

Covid 18½: How to Shoot a Film in a Global Pandemic

If you're going to get stuck shooting a film in a global pandemic, it helps if you're already pretty much self-quarantined and living off product placement steak and coffee. That's the situation I found myself in on my film, *18½*, which we started shooting in early March 2020. What could possibly go wrong?

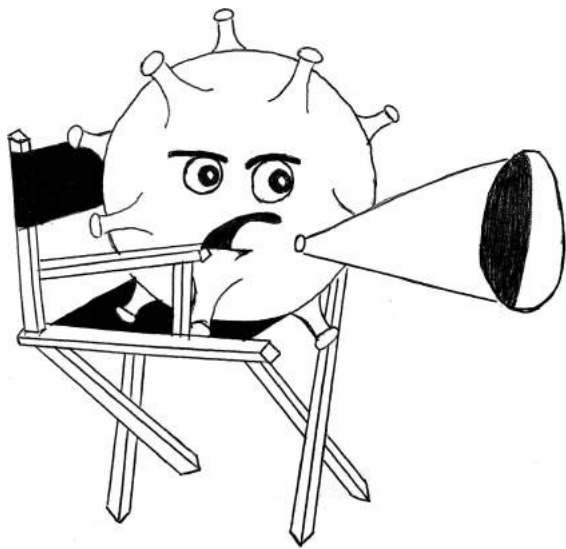


Illustration: Miriam Mirvish.

70s, Steaks and Swingers

18½ is a 70s-era Watergate conspiracy thriller/dark comedy we were filming in Greenport, New York, which is on the far northeastern tip of Long Island, about three hours from Manhattan. Our cast and crew were all staying at the Silver Sands Motel and Cottages, a 30-acre complex on the beach, about a 20-minute walk from town, run by my pal (and one of my producing partners on the film) Terry Keefe. We had a

15-day shoot scheduled, with a couple days off, with most of the days filming on the Silver Sands property itself. The cast and crew all had their own rooms and there was plenty of extra cottage space for hair, wardrobe, props and group meals. We'd brought all our equipment in from New York, the weather was picture-perfect and everyone was getting along great. It was literally a textbook example of how to shoot an indie feature film. (See, it's already in *this* book.)

And honestly, it was fun! The entire cast and crew stayed at the Silver Sands, which Terry's grandparents had built in the 50s, and which Terry has maintained as a mid-century time capsule. Still a very busy resort in the summers, Terry often rents out the Silver Sands for fashion still shoots, music videos and episodics. But with the motel closed in the winter, ours was the first feature that had ever shot there, not least because my writing/producing partner Daniel Moya and I had written the script around the location. In addition to meals brought in from local restaurants, we'd arranged for product-placement steaks and veggie burgers from my old friends at Omaha Steaks, coffee from Conscious Coffees in Boulder, Colorado, pinot noir from McCall, a local

North Fork winery, homemade cookies my mom sent from omaha and Girl Scout cookies my daughter sent from LA.

Being able to stay and shoot a film in one beautiful location was a luxury. We never had to worry about cast or crew getting tired driving home. At nights, we celebrated the career successes of our lead actors: The season finale airing of *Dare Me* for Willa Fitzgerald, and we toasted John Magaro, on the opening weekend of his new Kelly Reichardt film, *First Cow* for A24. We shot for one day in Daniel's aunt and uncle's converted railcar diner, the Front Street Station. We filmed on the ferry to Shelter Island, and a local couple let us use their bright red 1969 Dodge Dart "Swinger" in exchange for a couple of nights at the motel. It was community indie filmmaking in the best sense possible.

Of course, there were plenty of run-of-the-mill challenges along the way. We were still doing some casting a week *into* shooting. The logistics of moving all this equipment and crew from New York was a nightmare to coordinate. And we were still desperately raising money to make it through the shoot. But we were overcoming all those obstacles with lets-put-on-a-show grit and gumption! We were getting great performances, the footage looked and sounded amazing, and the 70s-period costumes and production design felt like a million bucks' worth of production value. We were knocking out 11-page days and 4-minute oners like a well-oiled machine, staying (mostly) on schedule and (more-or-less) under budget.

We weren't completely oblivious to the Coronavirus pandemic. I remember the week before shooting, on my flight to New York, watching President Trump on CNN say there were barely any cases in the US and everything was going to be fine! Naturally, that made me nervous. Lockdowns were already well underway in China and Italy. There were a smattering of people on the plane wearing masks, and I did have the good sense to buy a couple little packs of hand sanitizer. It was only a matter of time before the pandemic took root in the US, but I figured we'd be wrapped and I'd be safely back in LA editing the film long before that happened.

With each day, we heard chatter about new events being cancelled. The NBA! South-by-Southwest! International flights! And through the production grapevine, we began to hear about TV shows and films delaying start dates or shutting down completely. *Their* decisions were governed by multinational companies, armies of lawyers and insurance companies sweating over risk management actuarial tables.

Our little troupe of 24 people had no such corporate overlords to answer to. Communally, we all felt about as safely self-quarantined as any production could be: We were far from any urban center, had almost no outside visitors, and were largely self-sufficient. The crew and cast unanimously believed we were probably safer on location, still working, than returning to our respective homes. We were doing a lot of things right, as it turned out: Telling people to use the bathrooms in their own rooms,

sharing my tiny quantity of hand sanitizer with actors and crew, and keeping unwanted visitors away from set. This blissful determination kept us going well into our second week of shooting.

The DGA, the CDC and the ABCs of Shutting Down

On one of our last days of production, we did get one unannounced onsite visit from our DGA rep from New York. She was so excited we were still shooting and lavished praise on our self-quarantined resilience. But I was struck by a few other things she said: She was the first person who introduced me to the term “social distancing.” And she told us we were one of the last remaining DGA productions still shooting in North America—there was one in Puerto Rico, and maybe one in Chicago. And that was *it!* Later that same day, we started to hear that actors that were scheduled for our last week of production were backing out. With our 70s-based sets and costumes, we were starting to feel like some bizarro crossover episode of *The Brady Bunch* stuck on *Gilligan’s Island*.

With our last scheduled day off around the corner, we were reaching the time to make a critical decision. Keep plowing ahead with just four days to shoot in our last week, or pull the plug and take a “pandemic pause”? Cast and crew were rightfully nervous: Loved ones back home were asking about them. Friends were beginning to shame them for still working. And there was chatter in the air that domestic air travel and New York subways were on the verge of shutting down. Paranoia on set and in the town of Greenport was percolating. A vicious town dog bizarrely bit one of our team members while they were on a walk. The grocery store clerk accused our assistant editor of having “the Vah-rus” and banished him. The exigencies of the outside world were starting to cave in on us, and shit was definitely getting weird.

We looked for guidance from the DGA and SAG-AFTRA, which all said to go by what the CDC and local health officials said. The CDC was still recommending that groups of under 50 people could gather in one room, so we were well within that range. But the writing was on the wall: Just days later, that number would drop to 10 and within a week, to zero.



Pre-pandemic filming of *18½*.
Photo: Greg Starr (courtesy: Bugeater Films).

I was ultimately responsible for the health and safety of the production, so in close consultation with my team, I decided the time had come to call it quits. That last “day off” became our wrap day. We whisked away our actors back to New York and the crew started packing things up for our vendors (what few of them were still open for returns). The overwhelmingly young crew was heartbroken—for most, this was the first time they’d been on a shoot that had been shut down in the middle of production. Even veteran actor/filmmaker Vondie Curtis Hall, one of our leads, had never had a film shut down midstream, but agreed this was the right decision at the right time. Everyone on the cast and crew vowed that we would return: somehow, someday.

As for me, I packed up our main editing hard drive (leaving two backups in the Tri-State Area) and was able to get a flight out of Islip, Long Island, back to LA the next day. I was comforted to know that at least we weren’t alone shutting down and facing an uncertain future. No less an indie film icon than Paul Schrader had just five days left to shoot his film, *The Card Counter*, when they shut down for Coronavirus. He publicly castigated his producers for making that decision and wrote on Facebook, “I would have shot through hellfire rain to complete the film. I’m old and asthmatic, what better way to die than on the job?”

The Show Must Go On

Terry very kindly offered to let anyone on the crew stay at the Silver Sands and ride out the pandemic for as long as they wanted. Seven of our crew members, mostly the single Brooklyn types, took him up on the offer and six stayed for over two months,

and one for six months. This hearty group of survivors (the self-termed “QuaranTeam”) included our cinematographer, production designer, costume designer, most of the camera crew and a PA. They subsisted on what was left of the production food: Steaks, hot dogs, hamburgers, cookies, coffee and beer, as well as cautious food runs into town. Fortunately, they still had a camera, a vintage zoom lens, tripod and other basic production equipment. They wound up shooting two short films, a couple of music videos, a webinar, and some extra B-roll exteriors and insert shots for *18½*. Some of the rest of the cast and crew kept returning to the Silver Sands for extended quarantine retreats throughout the spring and summer.

The good news for us was that we’d already gotten about 80 percent of the film in the can. So, with plenty of time on my hands, I could edit throughout quarantine (when I wasn’t baking sourdough for my family every day). Now that my composer, Luis Guerra, and all the musicians he works with (from LA to Brazil) were stuck in their respective home studios during the pandemic, they were all chomping at the bit to get creative and work on the score and the full soundtrack. We even did a Corona-safe recording session with our featured LA-based Brazilian vocalist, Caro Pierotto, locked in a glass booth in Luis’ studio.

As the title implies, a big part of the film has to do with the 18½-minute gap in the Nixon Watergate tapes that in large part led to his downfall. During production, my script supervisor, writing/producing partner and I recorded a scratch tape to get the on-set timing right for our actors. The plan was always to record the final tape with our “real” actors during post-production, so we used our quarantine time to record the “tape.” Ironically, the pandemic had normalized stay-at-home recording for actors, so it was probably easier (and definitely cheaper) to do these sessions remotely. Instead of scheduling the actors to be in the same city and go to an expensive studio, we set up Zoom calls from wherever they were hunkered down. Simultaneously I had the actors (Bruce Campbell, Jon Cryer and Ted Raimi) use mics and audio software to record “clean” versions of each take. Then the actors just emailed those tracks to me, I synched them up to the Zoom tracks, and we had ourselves an 18½-minute Nixon tape. Thank you, Coronavirus!

Like everyone else in production, we had to wait until it was safe and healthy to film again. We needed to wait for Corona protocols to be developed and tried out on other people’s productions. It was one thing to be the last production standing, but we were in no rush to be the first ones back filming. Then in late August, Terry called to say that his family was selling the Silver Sands, and if we didn’t shoot right away, there might not be a location to come back to at all. Between the location, cast and crew availability, we had a narrow window of opportunity to shoot in September. I was the only one coming in from California, so I had to pack up my sourdough starter and spend a state-mandated 14-day quarantine in a cabin at the Silver Sands before we could start shooting. It was about seven days into that quarantine that we finally got approval from SAG on our Covid- safe shooting plan: It involved multiple swab tests

for everyone on the cast and crew, once every 72 hours, and we had to do it at hospitals in Manhattan before we shot, and then again in Greenport. Actors had to be brought out to our location in individual Covid-safe ride services. We had to rigorously sanitize everyone's rooms, cater individual meals, have an on-set Health Safety Supervisor, and abide by strict social distancing and PPE requirements. Luckily for us, we'd already shot our kissing, dancing and fighting scenes (and never had any crowd scenes anyway), so unlike some productions, we didn't have to resort to blow-up dolls or CGI extras.

During the Fall of 2020, there was still no Covid insurance or liability protection for films, which led to some interesting ironies and advantages for true indie filmmakers. For the big Hollywood productions, like Netflix series or studio films, they had the means to self-insure, or wait out any delays (as when Robert Patinson got diagnosed on the set of *The Batman* and they had to shut down for two weeks). Even Tyler Perry could use his private jet to fly entire casts and crews to his unique studio campus in Atlanta for a massively quarantined film eco-system. But for "independent" films in the roughly \$1–10 million range, things were next to impossible to figure out: Those films rely on bonds in order to cashflow the films from bank loans. And film bonds require cast insurance, based on the "bankable" actors committed to the films. During this period, though, cast insurance wouldn't cover Covid, so those films were stymied.

Meanwhile, the kinds of sub-\$500,000 indie films that I make, whose finances are raised from private equity investors, donations or crowd-funding, don't usually get cast insurance even in the best of times. We're also not as reliant on a single "name" actor to trigger our start dates. And as for liability protection, the biggest and only "risk-mitigation" protection was just to be as safety conscientious as possible, not do anything stupid and have contingency plans and built-in redundancy in case anyone did test positive for Covid (or even, as was more likely the case, test results just came back late). For us, we planned that if our lead actor tested positive, we'd shoot those scenes as POVs and add voiceover remotely. If a supporting character dropped out, we'd give their lines to a different character, or recast using crew members already on site. And we made sure that every single person on the crew had a backup in case we had to send them home or quarantine them. So, the 1st AC became our backup cinematographer, the 1st AD became my backup director, and I was the backup sound recordist and DIT. Thankfully, we never had to act on these plans, but it did give us peace of mind knowing that the show would go on no matter what.

By the time you read this, hopefully production protocols will have normalized a little bit. All the Covid testing and transportation costs probably added about 20 percent to our budget. But what struck me were the little changes and nuances that made shooting in Covid so different. On a normal production, if you're directing, you can and should have discreet, whispered conversations with actors between takes, and with your cinematographer, 1st AC or script supervisor even in the middle of a take. But between social distancing rules, masks, faceshields and ventilation fans running between takes,

it's impossible to whisper anything. You wind up shouting direction across the room to actors, in earshot of every other actor and crew member on set. In the middle of takes, I'd hear my scripty shouting "Boom in the shot!" or I'd yell at my DP "Zoom in now!!" or I'd hear a disembodied voice yell, "Have we started rolling yet!?" halfway through a



Willa Fitzgerald and Daniel Moya filming during Covid.

Photo: Dan Mirvish (courtesy: Bugeater Films).

shot. In short, all the subtle, quiet nuances you normally have on set to keep things running smoothly and without bruising egos, are yelled out loud for everyone to hear. And because the faceshields bounce sound waves from behind, I was constantly turning around wondering who was talking to me. It's a complete recipe for paranoia and disfunction on a set.

For the four days we had to shoot, we made it work, and we wrapped with all the shots we needed to finish out the movie. A number of other productions managed to shoot full features, TV series or commercials under these conditions. Even after the pandemic, I'm sure many of these basic health and safety measures will still be standard practice on sets.

Complete Credits

*[note: the font used in the credits in the film itself is called **Cella** and is taken from a unique East German typewriter and computer font used in the 1970s. The goal is to add another layer of Cold War intrigue to the film.]*

Directed by
Dan Mirvish

Screenplay by
Daniel Moya
Story by
Dan Mirvish & Daniel Moya

Produced by
Dan Mirvish, p.g.a.
Daniel Moya, p.g.a.
and
Terry Keefe

Executive Producers
Tel K. Ganesan
Ashwin T. Ganesan

Executive Producer
Richard Schenkman
Sebastian Twardosz

Co-Executive Producers
Paul Orzulak
Kyra Rogers
Elisabeth Jereski
Jarrod Phillips

Co-Executive Producers
Dana Altman
Frédéric Forestier

Co-Producer
Michael Nichols
Alan Steinman

Director of Photography
Elle Schneider

Production Designer
Monica Dabrowski

Editor
Dan Mirvish

Music
Luis Guerra

Costume Designer
Sarah Cogan

Casting by
Bess Fifer, CSA

Starring

Willa Fitzgerald

John Magaro

Vondie Curtis Hall

Catherine Curtin

Richard Kind

Sullivan Jones

Alanna Saunders
Claire Saunders

Marija Abney
Lloyd Kaufman
Gina Kreiezmair

With the Voices of

Ted Raimi
as General Al Haig

Jon Cryer
as H.R. "Bob" Haldeman

and
Bruce Campbell
as
President Richard Nixon

18½

Bugeater Films

and
Kyyba Films
present

In Association with
Syncopated Daydreams
and
Terry Keefe Media

A Film By
Dan Mirvish

In 1970, Howard Hughes paid Richard Nixon's associates \$100,000 in cash.

ITT, which owned Wonder Bread at the time, pledged \$400,000 to finance the 1972 Republican National Convention.

On June 17, 1972, burglars tied to the Nixon campaign broke into the Democratic National Committee headquarters at the Watergate Hotel.

Nixon resigned on August 9, 1974.

To this day, nobody knows what was on the 18-minute gap, or who erased it.

UNIT PRODUCTION MANAGERS /
FIRST ASSISTANT DIRECTORS

Alan Steinman
Liza Lasser

SECOND ASSISTANT DIRECTORS

Liza Lasser
Joshua A. Friedman

ASSOCIATE PRODUCERS

Samantha Michele Buchanan
Chris Quintos Cathcart
Tanner Cusumano
Tim Fuglei
Lyle George
Brandon Keeton
Julie & Ian McNeel
Carlos A. Schmidt

THE CAST (in order of appearance)

Connie	Willa Fitzgerald
Paul	John Magaro
Deb	Gina Kreiezmar
Cheryl	Marija Abney

Jeffries	Lloyd Kaufman
Jack	Richard Kind
Barry	Sullivan Jones
Daisy	Alanna Saunders
Daffodil	Claire Saunders
Samuel	Vondie Curtis Hall
Lena	Catherine Curtin
Mysterious Fisherman	Alexander Woodbury
Velma	Elle Schneider
Fred	Joshua A. Friedman

and THE VOICES of

Radio Announcer	Dan Mirvish
OMB Harry	Marv Wellins
OMB Larry	Donald Ray Schwartz
President Richard Nixon	Bruce Campbell
General Al Haig	Ted Raimi
H.R. "Bob" Haldeman	Jon Cryer
Diane	Samantha Michele Buchanan
Rose Mary Woods	Chris Quintos Cathcart
Real Paul Marrow	Modesto "La Voz" Moya

THE PRODUCTION

Legal Services	Robert L. Seigel, Esq.
Line Producer	Greg Starr
Script Supervisor	Tamara Hansen
First Assistant Camera	Kerri McConnell
Gaffer	Yaniv Glaser
Key Grip	Greg Antonopoulos
Swing	Paul Wallace
Sound Mixer	David Rosenberg
Property Master	Dani Hilzenrath
Key Hair & Makeup	Emma Elizabeth
Hair & Makeup Assistant	Mikayla Bailey
Health Safety Supervisor	Aaron Aldridge
Stunt Coordinator	Christopher M. Dukes
Key Production Assistant	Jeffrey Gray Somers
Production Assistants	Jeff Pinedo
	Marc Prisco
	Rosario Rodriguez

Art Production Assistant	Noah Lustgarten
Additional Camera Operator	Kerri McConnell
Still Photographer	Greg Starr
Additional Hair Stylist	Tim Nolan
Additional Editor	Phill Skokos
Assistant Editor	Phill Skokos
Casting Associate	Aaron Schoonover

Dinghy Wrangler
Choreographer
Set Dressers

Pre-Production Coordinator
Cookie Grip
Research Consultants

Set Pups

CULVER CITY UNIT

Camera

Gaffers

Hand Double
Prop Maker - Looking Glass
Poster Design Consultant
Poster Printing
Hippie Walla Voice Group

Production Accountant
Payroll
Tax Accountants

Script Clearance

Fiscal Sponsor
Crowdfunding

COLOR CORRECTION by SWING SET PRODUCTIONS

CEO
Vice President
Executive Producer
Head of Creative Editorial
Digital Intermediate Colorist
Senior Producer
Assistant Editor
Post Production Producer

Melissa Rosenberg
Yaniv Glaser
Sarah Cogan
Jeffrey Gray Somers
Katarina Wood
Lynda Mirvish
Noel Lawrence
Laura Meckler
Goose, Crewbie, Mr. Tibbs

Dan Mirvish
Patrik Giardino
Jonathan Mirvish
Miriam Mirvish
Miriam Mirvish
Rebecca Mirvish
Victor Martin
Rick Olson
Evelyn McDonough
Robin Akemann
Miriam Mirvish
Rachel Mirvish
Jonathan Mirvish

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Steve Jun
Tobin Kirk
Chanel Boyd
Brad Wetmore
Jeff Johnston
Phillip M. López
Jane Kim
Kandia Triantos

POST PRODUCTION SOUND SERVICES by
SOUND DEPARTMENT LLC

Re-Recording Mixers	Kevin Hill, CAS
Co-Supervising Sound Editors	Juan Campos
	Kevin Hill
	Rich Bussey
Sound Designer	Matt Davies, MPSE
Dialogue Editors	Cazz Cerkez
	Rich Bussey
Sound Effects Editor	Cazz Cerkez
Foley Artist	Matt Davies, MPSE
Foley Mixer	Sharon Kearney
Audio Post Coordinator	Jamie Horrigan

VISUAL EFFECTS by
3DMATTER

VFX Supervisor	Andres Martinez
VFX Project Manager	Mauricio Santamaria
VFX Artists	Luis Manuel Guzmán Landeros
	Bernardo Ramírez Toledo
VFX Runners	Tomas Martinez Calle
	Valentina Martinez Calle

MUSIC

Bass, Keyboards, Synthesizers, Guitars, Horn & String Arrangements, Orchestration	Luis Guerra
Featured Vocalist	Caro Pierotto
Alto and Soprano Flute on Score and Songs	Adrian Terrazas-González
Drums and Percussion on Score and Songs	Michael Longoria
Nylon Guitar, Seven String Guitar & Cavaquinho on "Brasilia Bella"	Joao Pedro Mourao
Electric Guitar on "18 Overture," "The Tape," and "Death Blows"	Jimmy Messer
Vibraphone on "Lena's Theme"	Kahlil Sabbagh
Contrabass on "Lena's Theme"	Natalia Guerra

All Brass and Woodwinds recorded by the
MEXICO CITY STUDIO ORCHESTRA
Mexico City, Mexico

Estudio Solar
Elemental Studios

Alto Flute, Musician Contractor, Music Preparation	Adrian Terrazas-González
Trumpets	Jorge Arango Solano

Trombones
Recording Engineers

Miguel Angel Melchor
Julio Morales Lagarda
Alvarado Preciado Delgado

Caro Pierotto's Vocals on "Wonder Bread" Recorded at
GRANADA RECORDS
Novo Hamburgo, Brazil

Recording Engineers

Eduardo Panda
Guga Santos
Bruno Flores

Score Mixed at
TERREMOTO STUDIOS
Los Angeles, California

Additional Score Mixer

Jimmy Messer

Music Consultant
Portuguese Translations

Gabe McDonough
Emilia Wolfrum
Uberlândia, Brazil

"A Man's Burden"
Music by Luis Guerra
Courtesy of El Chapulin Music (BMI)

"Groovy Nova"
Music by Luis Guerra
Courtesy of El Chapulin Music (BMI)

"Wonder Bread"
Music by Luis Guerra
Lyrics by Dan Mirvish
Vocals by Caro Pierotto
Portuguese translation by
Emilia Wolfrum
Courtesy of El Chapulin Music (BMI)
& Cheerful Subversive Music (BMI)

"Brasilia Bella"
Music by Luis Guerra
Lyrics by Dan Mirvish
Vocals by Caro Pierotto
Portuguese translation by
Emilia Wolfrum
Courtesy of El Chapulin Music (BMI)
& Cheerful Subversive Music (BMI)

"Deadly Butterfly"

Music by Luis Guerra
Lyrics by Dan Mirvish
Vocals by Caro Pierotto
Portuguese translation by
Emilia Wolfrum
Also performed by Sullivan Jones
Courtesy of El Chapulin Music (BMI)
& Cheerful Subversive Music (BMI)

"Came to Save Us"
Music by Luis Guerra
Courtesy of El Chapulin Music (BMI)

"Oscuridade"
Music by Luis Guerra
Courtesy of El Chapulin Music (BMI)

"Baked and Toasted"
Music by Luis Guerra
Lyrics by Dan Mirvish
Vocals by Natalia Guerra & Luis Guerra
Courtesy of El Chapulin Music (BMI)
& Cheerful Subversive Music (BMI)

"Macu Mako"
Music & Lyrics by Luis Guerra
Vocals by Caro Pierotto
Background vocals by Caro Pierotto, Natalia Guerra, Luis Guerra
Courtesy of El Chapulin Music (BMI)

"The Smells of Brazil"
Music by Luis Guerra
Courtesy of El Chapulin Music (BMI)

"Lena's Theme"
Music by Luis Guerra
Courtesy of El Chapulin Music (BMI)

VERY SPECIAL THANKS

Jean & Walter Burden
Rick Cutter
Jovany Jiminez
Dronesurf
The Hsu Family
Patricia & Lou Lamberty
Lynda Mirvish
Rachel Mirvish
Modesto & Lorraine Moya

Donald Ray Schwartz
Tyrus S. Soares

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Chris Bower
Cevin Cathell
Anne Chaisson
Christina DiMarzio
Kevin DiNovis
Rob Ebeltoft
Debra Eisenstadt
Sujewa Ekanayake
James Faller
Jules Feiffer
Alex Ferrari
Carter Feuerhelm
John Flynn
Steffanie Gillstrap
Randy Greenberg
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Clyde Holder
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Lise Raven
Todd Remis
Glen Reynolds
Adam Rifkin
Max Rissman
"Aunt" Judy Rogers
Melissa Rosenberg
Nancy & Michael Rosenberg
Carly Schulman
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Matthew Keene Smith
Erik Solky
Whit Stillman
Karissa Strain
Katie Strain
Lila Rogers Swenson
David Valentine
Matthew Vlahakis
Eric Vollweiler
Michael Wechsler
Alex Winter
Darryl Wharton-Rigby
Patrick Wolber

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Mike Nichols

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Sasha Passero
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Gabrielle Weinstein

Authentic Talent
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Vikram Dhawer
Don Wongprapan
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Michele Wilson

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Jim Daly

Café Revue of Huntington, NY

Cast a Long Shadow
Mark McFann

Cinema Arts Centre of Huntington, NY

Crew Me Up
Joshua A. Friedman

DGRW Talent
Matt Redmond

Directors Guild of America
Jennifer Peat
Renaë Robinson
Ayelet Ifrah
Steve Kesmodel
Connor Griffin
Melissa Jean
Jack Nobel
Chad Cox
Matt Gamarra
Gary Russell
Michael Mintz
John Hollahan

Donaldson + Callif, LLP
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Eastern Long Island Hospital
Linda Sweeney
Alex O'Brien
Brooke Oliveri
Anna Ingrilli
Amy Killen

Ellen's on Front
Bunnii Buglione

Empire State Development
Nathan Honegan
Constance McFeeley
Jerome M. Stoeffhaas

The Film Collaborative
Lynnette Gryseels
Orly Ravid

Fimlab
Aaron Dean Eisenberg

Filmmaker Magazine

Forster Entertainment
Arlene Forster

Forward Entertainment
Connie Tavel
Vera Mihailovich
Adrianna Sandoval

Front Street Station
Joann Bernstein
Dave Sailor
Sharon Sailor

Gerald R. Ford Presidential
Library & Museum

The Gersh Agency
David Gersh
Alexander Yarosh
Steven Gersh
Samantha Chalk
Daisy Wu

Gradus Group

The Greenport American Legion
Burton Potter Club, Inc.
Mindy Ryan
Andy Reiroede
Craig Richter

Innovative Artists
Lisa Lieberman
Jacqueline Kim

JAIL Management

Kerry's Classic Cars
Kerry Navarro
Melinda Navarro
Mattituck Motel

Luxli

Manhattan Film Institute
Tony Spiridakis
Lisa Gillooly

Meshuggah Café of
University City, Missouri
Jen & Dave Kaslow

The Miller Center at the
University of Virginia
Michael Greco
Jody Kielbasa

Mojave Audio

Mount Sinai Hospital
Famaine Benoit

The National Archives

Nebraska Coast Connection

North Ferry, Inc.
Bridgford Hunt
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SILVER SANDS MOTEL & BEACH COTTAGES
FRONT STREET STATION
GREENPORT AMERICAN LEGION
in Greenport, NY

For more on the making of this film, read
THE CHEERFUL SUBVERSIVE, S GUIDE TO INDEPENDENT FILMMAKING, 2nd
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by Dan Mirvish (Focal Press/Routledge)

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18½

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