



****World Premiere – NEXT****

A LOVE SONG

Directed by Max Walker-Silverman

Produced by Dan Janvey, Jesse Hope, Max Walker-Silverman

Starring Dale Dickey, Wes Studi



2021 / U.S. / English / 81 min

SUNDANCE SCREENING SCHEDULE

Thursday, January 20 at 9:00pm MT // 11:00pm ET - *World Premiere*

Friday, January 21 at 8:00am MT // 10:00am ET - *72-Hour On Demand P&I Window begins*

Saturday, January 22 at 8:00am MT // 10:00am ET - *24-Hour Public Screening Window begins*

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Short Synopsis:

At a campground in the rural West, a woman waits alone for an old flame from her past to arrive, uncertain of his intentions while bashful about her own. Starring Dale Dickey and Academy Award®-winner Wes Studi, *A Love Song* marks the lyrical feature debut of writer-director Max Walker-Silverman.

Long Synopsis:

Faye (Dale Dickey) is a lone traveler biding her time fishing, birding and stargazing at a rural Colorado campground as she awaits the arrival of Lito (Wes Studi), a figure from her past who is navigating his own tentative and nomadic journey across the rugged West. Like the country music that has traditionally channeled the heartbreak and resilience of Americans in search of themselves and others — on the road, in the margins, and off the beaten path— writer-director Max Walker-Silverman weaves a spare, lyrical and ultimately joyful refrain out of the wondrous and transformative act of being alone.

Director's Statement

A Love Song started with a tall tale I heard about a widow who was waiting for an old flame to visit her, and he arrived, and it didn't quite work out, and despite this it meant everything to her.

Love was entering my life then, pure and unmistakable. But in those around me there was divorce, and aging, and solitude. And that contrast became the question at the heart of this movie: what's love for those with no one to share it? And the answer, I hope, is that it's alive and beautiful and runs through us all. That the power of love can lie in its mere possibility.

That's the thing about love songs: they're about what we've lost as much as what we've had. The price of having things is losing them, and it's a fair price to pay.

So here I am in Southwest Colorado, and I like being here, and I want to build a gentle world of stories here. It's a world much like ours, but small things are more beautiful, and people tell each other the truth.

The American West is where I build this world because it's where I'm from, and because it's already idealized and imagined and so it's an accommodating canvas on which to paint the possibility of something softer, more colorful. Imagining a gentler future is a step toward building it. Each film is a step toward imagining it.

Dale Dickey and Wes Studi embody this mission. Two great American actors, each iconic and acclaimed in their own way, who have played a lifetime of toughs and villains and warriors. The best love songs I grew up listening to were about people like this. Hollywood hasn't let people like them fall in love. But people are ready for it. They might even need it.

Max Walker-Silverman

A Conversation with Writer-Director Max Walker-Silverman, Writer/Director of A LOVE SONG

Describe *A Love Song* in your own words.

A Love Song is a gentle western romance about two childhood sweethearts who reunite for an evening in the mountains. It's about solitude and rebirth and the beauty of small things.

How did this movie come together specifically?

Nine friends and two singular American actors came together in Southwest Colorado in the fall of 2020 to tell a love story about being alone. Dale Dickey drove out from Los Angeles and Wes Studi drove up from Santa Fe, two legends embarking upon roles they've never been seen in before.

This is a showcase for the many wonders that is Dale Dickey. Was this written specifically for her, and if so, what is her appeal, in your opinion?

I wrote this story for Dale Dickey, couldn't have done it with anyone else. The first time I met her was when she drove into Colorado from Los Angeles. She turned out to be as sweet and generous a person as I've ever known, and it's this kindness that gives her performance such power; it's all rooted in her deep and lasting love for the character. Dale is a true star, as bright as any

When did Dale Dickey first capture your eye?

As with so many others I first noticed her in Debra Granik's *Winter's Bone*. And I remember the rare and magical thought: *this is a real person*. I felt like she was my neighbor, my friend, a figure from my childhood. And I just knew there was depth to this actor that had hardly been shown. Ever since that moment I pictured her in the tough and beautiful landscapes of my home.

How did Dale initially respond to the material?

She called me after reading the script. It was the first time we spoke. I was pacing the schoolyard across from my house and I was nervous. But she was so sweet and disarming. We spent an hour and a half talking about my home in the mountains of Colorado, her home in the mountains of Tennessee, and all the different reasons we loved the character we were now building together. And I remember being almost overwhelmed by how strange and nice it was to be at my old elementary school, talking to this actor I'd admired for so long. Maybe that's where I realized that success in a small town doesn't have to mean leaving it. And that's been the most powerful discovery of my life.

Describe Faye in your own words. Where is she in her life?

Faye is a woman of few words, but honest and unabashed and brave. She is extremely capable and has experienced enough for several lifetimes. Because of this she also knows how little humans require to get by, and this is her great strength and weakness. So, when her husband died, and her

heart broke, she retreated into a mode of existence most of us would consider impossibly sparse. But there's a strong warmth in her, a sense of humor. And most of all, the desire to love again.

Discuss creating the leisurely tone and pace of this movie. You're never in a rush, just like Faye...

Routine is such a powerful thing. It's something to retreat to when we have little else. There are moments in life where great courage is required to make coffee and step outside each morning. That's where Faye is when *A Love Song* begins. The great challenge of healing is that it requires routine — but at some point, also requires breaking it. It's a scary, noble leap of faith. That's our journey with Faye.

We don't get much back story on Faye, other than what is etched on her face. Discuss this strategy in terms of what you chose to reveal in the script and what you didn't.

Being in the moment with someone is the most generous thing we can give. And part of what's so powerful about shooting in the American West is that it's so familiar and so exotic that people can paint their own understandings of how we got here. Most importantly, there's simply no one in the world whose presence tells a back story like Dale Dickey and Wes Studi. They step into frame and gift us a sense of the paths they've walked; the hardships along the way, the magical views...

The landscape is important to this story. Describe its role — and where you chose to set the story, and why...

Southwest Colorado is where I'm from. It's where I live. And it happens to be a landscape as iconic in cinema as any, but almost always the backdrop for violence. So, I have this strange relationship with the American West in film: the landscape is so familiar, the stories so foreign. It's my humble mission out here to shine a warmer light on these tough, dry places. To tell gentler stories than these landscapes have thus far been allowed.

There is a strong physicality in this movie that works on so many levels — Faye's rugged face is shot frequently in close-up, matching the rugged landscape. Was this intentional?

I want people to watch my work and feel they can reach out and touch a world that is rich and textured beneath their hands. To me that is beauty.

This is at heart a love story, but not an urgent one. Everything seems up in the air. Why is this?

This is a love story between two people who are older than your standard movie romance. More mature. Two people who have seen more and have lost more. At the heart of the project is an attempt to celebrate the reality that the pace and pressure of a romance can ease with age. Love can grow quieter and more patient, but remain every bit as strong.

Describe Wes Studi's character in your own words. Where is he in life?

Lito is a gentle man with a very raw pain. Time has chipped away ever so slightly at the person he knows himself to be. Despite this he finds pleasure in things both expected and unexpected. He knows what love is, if only he could remember.

Describe the dynamic at play between Faye and Lito. Who were they in the past, and what is their relationship now?

These are characters who share some very profound things. They share a childhood, and the experience of loss. They share the change and progress of the West, and also it passing them by. But they have not gone through most of these things together, and the decades they have been apart are not easy to explain to one another. The key to their dynamic is that conflict — all the things they share, all the years they've been apart.

Wes Studi has had a rich and storied career. What is your particular interest in him as a performer?

Wes Studi is a true legend, and it was such an honor to work with him. He has so patiently and bravely worked to reimagine the West, Westerns, and rural America as we see it on screen. He has done it one thoughtful performance at a time, and is uniquely skilled as an actor to do so. This might be because there is no-one better at showing dignity and fragility all at once.

Describe the supporting characters in this movie: a little girl, her brothers, the campground postman, and the lovers next door. What role do they play in your story?

One of my goals with this story is to pay tribute to the gentle eccentrics who find a space for themselves in these back-roads places, who make life for everyone there sweeter. I grew up surrounded by these characters. In the right small towns, they are nourished and appreciated. The girl and her brothers are all locals where I live, my closest friends since birth. The other supporting characters are actors who joined us for the project. This seems appropriate given the shifting nature of people in this setting. Coming and going. Looking for something. Finding it for a time, maybe. Then moving on.

Music is so crucial to this story — it's part of Faye's back story, and the title itself refers to song. Describe its importance.

This is the music that I grew up listening to. More than anything else it's what I'm inspired by. There is a softness and poetry in the music of the rural West that has yet to be explored in film. I hope *A Love Song* brings some of that to the screen.

The soundtrack is based around country — the most meaningful music where the story takes place. But it goes deep into the roots of the genre — into the blues, gospel, soul, the wilder side of 20th century folk — and honors the traditions to which country music owes everything. It features contemporary stars like Valerie June, legends like Taj Mahal, Elizabeth Cotton, Blaze Foley, Jerry Jeff Walker, Michael Hurley, as well as artists largely overlooked by history such as Shirley Anne

Lee, The Sons of Christ, Dick Flood, and Linda Brannon. It is a broad group intended to show that these traditions are both powerfully historical and very much alive, made up of bold and gentle outsiders like the characters in the film.

The original score is by the Syrian-American composer and filmmaker Ramzi Bashour — my old roommate. It's inspired by our longtime admiration for the guitar work of John Fahey — another legend — and features one guitar on one track. Stripped down, unplugged, and melodic

Did you reach out to specific musicians for songs, and if so, why?

One of the strange and sweet things about building a soundtrack is writing letters to your heroes and asking them to cut you a deal. Sometimes it works and sometimes not. It's one of those "pinch me" things.

As for "why?" Sometimes a song just fits the moment. One can hardly explain. But the right song at the right moment in the right movie might be the most powerful thing in art.

Where did you film the movie specifically, and why did you choose this location?

The movie is shot where the mountains meet the desert at a campground/reservoir about 30 minutes from the town of Norwood in Southwest Colorado. It's a place I've visited my entire life. On one side it spills into ranch land: cattle, alfalfa. On the other it sits against the foothills of Lone Cone, a very elegant and solitary mountain — one unique in the Rockies for its topographic isolation. It inspires me endlessly. Needless to say, it's a place far off the beaten path. That's part of the idea of all the characters in this place. No one can really wind up here intentionally, and not by accident either. These characters must all share something in order to have found such a place.

Describe Dale Dickey and Wes Studi's chemistry on screen as actors in this movie.

Dale and Wes are masters of their craft, and this was my first rodeo, so to speak. My role was to give them the gift of my own affection for their characters, and allow them the space to do what they do.

We have seen many existential wanderers on big screens in years past, most recently in *Nomadland*. Why is this a way of life for so many people now, including Faye?

I think it has been this way for a long time. Forever, maybe. These are tough places to live. Everything is seasonal. In that sense a nomadic life is the natural adaptation. That's how it was for the Ute and Pueblo people who called this place home for far longer than anyone. The idea of year-round living didn't arrive in these particular mountains until silver was discovered in the late 1800s, and that was a short-lived moment indeed. What came afterwards — ranching, skiing, tourism — is all seasonal, and built on migratory workforces.

Maybe there's some projection of my own status in this landscape as well. This place is home, so deeply home, but I don't own land here. I don't have a house of my own. So, home becomes one of those things you can't buy. Nature, basically, and friends. Fortunately, that's also all that one needs.

Describe the crew you worked with on this movie.

All the key crew members had worked with me here before, including our Mexican cinematographer Alfonso Herrera Salcedo, our Colombian production designer Juliana Barreto, and our Coloradoan producer Jesse Hope. As a group we've been exploring ways to shoot films in these wild places for years, learning how to balance lyrical, thoughtful stories with the unpredictable realities of life in the mountains. And for this project we were joined producer Dan Janvey (*Nomadland*), who provided structure and vision to the broader enterprise.

What was lifelike on the set of *A Love Song*?

Our accommodations were a few ranch houses with some very big views. Our food was the terrific cooking from a neighboring farm. In a business of overwork and discomfort, we fully embraced a set of COVID guidelines that should simply be the way to treat people regardless of a pandemic: give them space, comfort, and time to rest. A few supporting characters and cast members brought bursts of energy, including a group of cowhands made up of my closest friends, and Michelle Wilson and Benja K. Thomas, two excellent stage actors from Harlem.

We shot for about a month, until the leaves on the aspens turned gold. On the final night of the shoot the whole crew climbed to a high shoulder of Lone Cone with Dale Dickey to shoot the climactic scene.

How did the pandemic affect your shoot?

The film had been conceived in April of 2020, in no small part because me and my friends were unsure if we would ever work again. Life had lost its rudder. We needed something in the future to work toward, to look forward to, even though it would likely never come to pass. And then it did.

What else did you want to say about the America we live in now, or Americans as they live now?

I just hope that people will see this movie and one day find themselves on a dirt road somewhere, and look out their car window, and know that it's a place with problems, heaven knows, but that it's also a place more diverse than it's given credit for. That it's as full of love and warmth and hope as any other.

What do you hope audiences take away from the film?

The highest thing one can give an audience is tears and a smile at once. That's my definition of beauty. I hope people see the film and find the world a little bit more textured afterwards. That and a little bit more vibrant.

About the Cast & Crew of A LOVE SONG

Dale Dickey

Born and raised in Knoxville, TN, Dale Dickey is a veteran of film, television and the theatre. She has over 60 film credits - most notably Debra Granik's acclaimed WINTER'S BONE, winning the Film Independent Spirit Award for supporting actress and sharing the Gotham Award for Best Ensemble for her role as 'Merab'. Other films include FLAG DAY, PALM SPRINGS, LEAVE NO TRACE, HELL OR HIGH WATER, IRON MAN 3, CHANGELING, DOMINO and THE PLEDGE. Upcoming: A LOVE SONG, NO EXIT, WASH ME IN THE RIVER and the Irish indie THE CRY OF GRANUAILLE. With over 50 television productions, she is best known for her numerous recurring roles on projects such as THEM, UNBELIEVABLE, TRUE BLOOD, BREAKING BAD, JUSTIFIED, CLAWS, VICE PRINCIPALS and MY NAME IS EARL. Upcoming: A LEAGUE OF THEIR OWN for Amazon. Her theatre career spans from Broadway to off, numerous regional productions, as well as many L.A. stages including the Geffen.

Wes Studi

From small-town Oklahoma native to internationally acclaimed actor and musician, Wes Studi credits his passion and multi-faceted background for his powerful character portrayals that forever changed a Hollywood stereotype. Drawing from his rich life experience, Wes moved audiences with unforgettable performances in "Dances with Wolves," "The Last of the Mohicans," "Geronimo: An American Legend," and "Heat," as well as James Cameron's "Avatar," Paul Weitz's "Being Flynn" and Scott Cooper's "Hostiles." Breaking new ground, he brought fully-developed Native American characters to the screen, and then took his craft a step further highlighting the success of Native Americans in non-traditional roles. In 2019, Wes received the Academy of Motion Picture Arts and Sciences' Governors Award, an honorary Oscar statuette, given to honor extraordinary distinction in lifetime achievement.

Director/Writer/Producer/Co-Editor:

Max Walker-Silverman is a writer and director who lives and works where he grew up in rural Colorado. After studying theater at Stanford University, he returned home to work as a community organizer and literary editor before earning an MFA from NYU Graduate Film. 'A Love Song' which will premiere at Sundance, is his first feature.

Producer:

Dan Janvey is a Brooklyn based producer with Present Company. An Academy Award winner, his past films include: *Beasts of the Southern Wild*, *Heart of a Dog*, *Patti Cake\$*, *Time*, *Nomadland*, and *A Love Song*.

Producer:

Jesse Hope is a filmmaker from Southwest Colorado. Since graduating from college in 2013, he's worked an eclectic career around the film industry; as a Special Effects Technician on *The Hateful Eight*, a Greensperson on *The Ballad of Buster Scruggs*, a screener for the Telluride Film Festival, and a Producer for all three of Max Walker-Silverman's films. He lives in Telluride with his family and hopes to make films there for a long time.

Director of Photography:

Alfonso Herrera Salcedo is a director of photography from Mexico City. His work has screened at the Venice Biennale, Sundance, Berlinale, Rotterdam, and SXSW. He has been recognized with the Kodak Vision Award, the ARRI Volker Bahnemann Award, Camerimage's László Kovács Golden Tadpole, and most recently the Bisato d'Oro for cinematography at the 78th

Venice Biennale for his work on Joaquin del Paso's feature film *El hoyo en la cerca*. His most recent work, Max Walker-Silverman's *A Love Song*, will premiere at the opening night of Sundance 2022.

Production Designer:

Juliana Barreto Barreto is a Colombian designer for theater and film based in the United States. In her native country she worked as a set and costume designer at venues such as Teatro Nacional, Teatro Colón and Espacio Odeón, before earning an MFA in Design for Stage and Film from NYU/Tisch. Her credits as Production Designer include Stefanie Abel's *Let's Be Tigers* (2021) for Disney+ and Max Walker-Silverman's Sundance premier *A Love Song* (2022). Most recently she designed Raven Jackson's upcoming film *All Dirt Roads Taste of Salt* for PASTEL and A24.

Composer:

Ramzi Bashour is a Syrian-American musician and filmmaker. He grew up in Beirut, Lebanon and over the years has worked in kitchens, journalism, as a music teacher, sound designer, and videographer. He completed his MFA at NYU's Tisch School of Arts in 2020 and was featured in *Filmmaker Magazine's 25 New Faces in Independent Film 2021*. He lives and works in Brooklyn.

Main Credits

	MacPac Entertainment and Fit Via Vi Present
	a Cow Hip Films and Present Company Production
	In Association With The Sakana Foundation and Fierce Optimism Films
	A LOVE SONG
	End Credits
Written and Directed by	Max Walker-Silverman
Starring	Dale Dickey
	Michelle Wilson
	Benia K. Thomas
	Marty Grace Dennis, John Way and Wes Studi
Produced by	Jesse Hope, Dan Janvey, Max Walker- Silverman
Executive Producers	Jan McAdoo, Jack McAdoo, Bill Way
Cinematographer	Alfonso Herrera Salcedo
Production Design	Juliana Barreto Barreto
Costume Design	Stine Dahlman
Editor	Max Walker-Silverman, Affonso Gonçalves
Casting Directors	Jessica Kelly, Erika DeMeza
Music Supervisor	Joe Rudge
Music by	Ramzi Bashour
Sound Designer	Javier Umpierrez
Co-Producers	Sakurako Fisher, Robina Riccitiello, Josh Peters, Maggie Ambrose,
Associate Producer	Ramzi Bashour
First Assistant Director	Mary Kerrigan
Faye	Dale Dickey
Lito	Wes Studi
Jan	Michelle Wilson
Marie	Benja K. Thomas
Postman	John Way
Dice	Marty Grace Dennis
Cowhands	Sam Engbring
	Scout Engbring
	Gregory Hope
	Jesse Hope
Shepherd	Felipe Jorge
Huck	Nala
Production Supervisor	Lindsey Walker

Production Coordinator	Jameson Ritter
Camera First Assistant	Alice Boucherie
Camera Second Assistant	Gianna Badiali
Gaffer	Jay Warrior
Sound Mixer	Sean Kiely
Construction	Sam Engbring Gregory Hope
Locations	Tim Territo Anton Viditz-Ward
COVID Compliance Officer	Lindsey Walker
Bookkeeper	Robin Hope
Wrangler	Telluride Wranglers
Catering by	Thornycroft Kitchen
Custodian	Cheri Matthews
Accountant	Dan O'Rourke
Production Assistants	Bianca Darby-Matteoda Emma Walker-Silverman Hayley Nenadal
Post Production Supervisor	Ernie Schaeffer
Visual Effects Producer	Flavio Pedota
Assistant Editor	Bob Benedict
Supervising Sound Editor/Re-Recording Mixer	Javier Umpierrez
Sound Editor/Assistant Re-Recording Mixer	Gerardo Islas Bulnes
Foley Artist	Marisela Suárez
Foley Mixer	Mauricio Juárez García
Foley Editor	Sebastián Pérez Aguayo
Music Coordinator	Jaeson Brooks
Color Grading	Ernie Schaeffer
Post-Production Coordinator	David Londoño Isaac D. Hernández Anaïs Vignal

VFX Coordination	Isaac D. Hernández
Conform	Martín Dávalos
Post-Production Assistants	Daniela Michelle Castro Domínguez
	Tania Ledesma Rubio
Lab Services	Ernie Schaeffer
	Isaac D. Hernández
Manosanta Studios Manager	Juan Pablo Damián Todd
Film Scan DI Cleaning	Lucas Sylleros
	Yael Matute
Accountant	Marivel Villamil
Post-Production Facility	Splendor Omnia Studios & Moisés Cosío Espinosa
Visual Effects by	Luz Creativa Films
Visual Effects Supervisor	Alexey Platonov
Rotoscoping Artist	Amit Pujari
Title Design	David Moragas
Film Laboratory and Dailies Services by	FotoKem
Film Lab Manager	Rob Lurie
Dailies Producer	Mary Chamberlain
	Generously Supported by
	Sandy and Kay Walker
	Grace Engbring
	Rick Silverman
	Lindsey Walker
	On Behalf of Fit Via Vi
	Elliott Whitton, SVP Film
	On Behalf of Present Company
	Rebecca Wyzan, Paul Mezey, Andrew Goldman
	Special Thanks
	Alex Platis
	Amrita Singh
	Anne Carey
	Asher and Nessa Janvey
	Barbara Schock
	Brendt Garber

	Carlos Cagin
	Colorado Parks and Wildlife
	Cougar Ridge
	Darius Marder
	Denise Mongan
	Don Hannah
	Donald Zuckerman
	Donna Gigliotti
	Emma Walker-Silverman
	Eréndira Núñez Larios
	Fleet Automotive
	Fumie Hiromitsu
	Grant Hyun
	Harry and Hagen Kearney
	Hayden Goldblatt
	Jenn Ruff
	John Nicolard
	John Tintori
	Julia Solomonoff
	Kelly Baug
	Lance Waring
	Linda Avery
	Luke and Katie Brown
	Mark Caddy
	Mary Way
	Meredith Duff
	Mick Casale
	Mike Epright
	Mollye Asher
	Moxie Peng
	NYU Production Lab
	Natalie Wirsing
	Peter Hedges
	Peter Newman
	Robin Templin
	SAG-AFTRA
	Sam Intili
	Selene Serrano
	Snyder Ranches
	Sofia Camargo
	Sofía Bosch
	Telluride Medical Center
	The Burchfields
	The Crews
	The Engbrings
	The Evans
	The Gattusos

	The Hopes
	The McManemins
	The Peters
	The Thorneycrofts
	Todd Creel
	Tom Gorelka
	Trevor Croke
	Uncompahgre Medical Center
	United States Forest Service
	Yuchao Feng
	Songs
"Lovin' In My Baby's Eyes"	Written and performed by Taj Mahal Courtesy of RCA Records By arrangement with Sony Music Entertainment
"Wherever You Are"	Performed by Linda Brannon Written by Laura Martin Courtesy of Ram Records By Arrangement with Fervor Records
"About Her Eyes"	Written by Keith Sykes Performed by Jeffrey Jeff Walker Courtesy of Atlantic Recording Corp. By arrangement with Warner Music Group Film & TV Licensing
"I Shall Not Be Moved"	Written by James Lee and Shirley Ann Lee Performed by Shirley Ann Lee Courtesy of The Numero Group
"Wake Up Country"	Written by William Rule Performed by Sons of Christ Courtesy of The Numero Group
"Be Kind to Me"	Written by Michael Hurley Performed by Dale Dickey and Wes Studi Published by Snocko Music (BMI)
"Shake Sugaree"	Written and performed by Elizabeth Cotton Courtesy of Concord Music
"The Man Who Walks Alone"	Performed by Dick Flood With The Suicide Kings Written by Dick Flood Courtesy of Fervor Records
"The Way You Smile"	Written and Performed by Blaze Foley Courtesy of Lost Art Records
"Slip Slide on By"	Written by Valerie June Hockett Performed by Valerie June Courtesy of June Tunes Music, Inc., Distributed by Concord
	Vendors
Distribution Advisory Services	Cinetic Media
Publicity Services	Cinetic Marketing

Payroll Services Provided by	CAPS
Production Counsel	Eugene Pikulin Esq. Bruns Brennan & Berry, PC
Production Insurance	Front Row Insurance
Camera Equipment Provided by	Keslow Camera
Grip Equipment Provided by	Telluride Filmworks
Lighting Equipment Provided by	Lighting Services, Inc.
	Logos
	MACPAC, FIT VIA VI, CINETIC
	CO STATE, SAG
	FOTOKEM, KESLOW CAMERA, KODAK LUZ CREATIVA, MANOSANTA, PICTURE LOCK
	SPLENDOR OMNIA, KUNG FU AUDIO, ASTRO
	SFFILM
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