



DREE HEMINGWAY
STARLET
A FILM BY SEAN BAKER

MAYBACH CUNNINGHAM PRESENTS A FREESTYLE PICTURE COMPANY AND CRE FILM PRODUCTION IN ASSOCIATION WITH MANGUSTA PRODUCTIONS
A FILM BY SEAN BAKER "STARLET" DREE HEMINGWAY BESEDKA JOHNSON STELLA MAEVE JAMES RANSONE KAREN KARAGULIAN
CASTING BY JULIA KIM EXECUTIVE PRODUCERS RADIUM CHEUNG PRODUCED BY MARI YUI EDITED BY SEAN BAKER MUSIC BY MANUAL SUPERVISOR STEPHANIE DIAZ-MATOS
EXECUTIVE PRODUCERS TED HOPE GIANCARLO CANAVESIO SOL TRYON SHIH-CHING TSOU SAEROM KIM SAEMI KIM PRODUCERS PATRICK CUNNINGHAM CHRIS MAYBACH
PRODUCERS KEVIN CHINOY FRANCESCA SILVESTRI PRODUCED BY BLAKE ASHMAN-KIPERVASER WRITTEN BY SEAN BAKER & CHRIS BERGOCH DIRECTED BY SEAN BAKER

© STARLET FILMS, LLC 2012. ALL RIGHTS RESERVED. FREESTYLE Q&A FILM MAYBACH CUNNINGHAM



**World Premiere
(Narrative Competition)**



**International Premiere
(Main Competition)**



U.S. Theatrical Distributor



World Sales



STARLET

 a film by SEAN BAKER

MUSIC BOX FILMS / REZO FILMS

MAYBACH CUNNINGHAM FREESTYLE PICTURE COMPANY CRE FILMS MANGUSTA PRODS.

STARRING

DREE HEMINGWAY BESEDKA JOHNSON STELLA MAEVE JAMES RANSONE KARRIN KARAGULIAN

"PROVOCATIVE" –INDIEWIRE

"HAUNTING" –ARTINFO

"SURPRISINGLY SWEET" –MOVIELINE

"PENETRATING" –HAMMER TO NAIL

"STEREOTYPE-BENDING" –VARIETY

"BEAUTIFULLY DIRECTED" –FILMMAKER MAGAZINE

"PAIRS STORY AND SETTING PERFECTLY" –THE HOLLYWOOD REPORTER

USA | 104 MINUTES | UNRATED | HD | DCP

CONTACTS

(Producer)
Starlet Films, LLC
Blake Ashman
(917) 684-0077
baskfilms@gmail.com

(World Sales)
Rezo Films
Sebastien Chesneau
+33 6 21 71 39 11
sebastien.chesneau@rezofilms.com

(North American Distributor)
Music Box Films
Ed Arentz
(773) 770-6162
earentz@musicboxfilms.com

PRESS

VARIETY "Dree Hemingway and Besedka Johnson: two exceptional first timers making their debuts in this brittle, beautifully understated San Fernando Valley character study. Hemingway...lures the viewer into the naïve, girlish daze through which Jane sees the world. Although attitudes have changed considerably in the 29 years since Hemingway's mother made "Star 80", one can't help but think of the scandal Mariel endured for playing a playboy model."

LOS ANGELES TIMES "A drama of self-discovery and self-acceptance fueled by two discoveries: Dree Hemingway, daughter of Mariel Hemingway, who gives a performance of flaky charm and tender sensitivity in her first leading role, and 85-year old Besedka Johnson, who in her first-ever acting role is tough but lovable as a woman who didn't expect to make any more friends in life."

THE HOLLYWOOD REPORTER "Sean Baker's *Starlet* pairs story and setting perfectly. Hemingway finds soul in a vacant-looking character, a girl whose passive acceptance of the sleaze around her makes her seem unlikely to pursue a friendship both challenging and far outside her world."

FILMMAKER MAGAZINE "Sean Baker's *STARLET* boasts a breakout performance by Dree Hemingway as Jane, a sweet porn actress who befriends a caustic old woman (Besedka Johnson, in an astonishing debut)... Full of hilarious detail and vivid supporting characters, *STARLET* is a beautifully directed tale of loneliness and human connection that lingers long after its closing credits."

THE NEW YORK TIMES "Doesn't fit into easy categories and doesn't offer Hollywood answers".

INDIEWIRE "A provocative showcase for newcomer Dree Hemingway. Succeeds as a compelling look at the vapidness of day-to-day life and the universal desire to escape it."

ARTINFO "The improbable friendship is not only miraculously unsentimental but played out in a show biz context, namely the San Fernando Valley porn film industry."

THE PLAYLIST "Signals the arrival of Dree Hemingway as one to watch....(Hemingway) brings a nice balance of naivete and sensitivity to the role of a young girl who is confused and lacking in identity, but also headstrong and bold in her own way. Besedka Johnson, who makes her acting debut in the film...is equal parts heartbreaking, lovely and inspiring in her performance. Another standout is Stella Maeve as Melissa, who does "stoned starlet" to perfection."

MOVIELINE "A surprisingly sweet tale comprised of a series of moving, naturalistic episodes...and one infamous hardcore sex scene."

HAMMER TO NAIL "Sean Baker proves once again that he's one of independent cinema's brightest stars. *Starlet* has a timeless cinematic richness."



SYNOPSIS

STARLET explores the unlikely friendship between 21 year-old Jane (Dree Hemingway), and 85 year-old Sadie (Besedka Johnson), two women whose worlds collide in California's San Fernando Valley.

Jane spends her time getting high with her dysfunctional roommates, Melissa and Mikey, while taking care of her Chihuahua, Starlet. Sadie, an elderly widow, passes her days alone, tending to her flower garden.

After a confrontation between the women at Sadie's yard sale, Jane uncovers a hidden stash of money inside a relic from Sadie's past. Jane attempts to befriend the caustic older woman in an effort to solve her dilemma and secrets emerge as their relationship grows.

Director Sean Baker continues in the naturalistic style of his previous films, the award-winning and Spirit Award nominees PRINCE OF BROADWAY and TAKE OUT, capturing the rhythms of everyday life with an authenticity rarely seen in cinema. Dree Hemingway, (great granddaughter of Ernest and daughter of Mariel) makes her debut lead performance as Jane.

Q&A with DIRECTOR SEAN BAKER

'Prince of Broadway' Director Sean Baker Talks 'Starlet,' Keeps it Vérité with Dree Hemingway by Sophia Savage – March 10, 2012

Sean Baker's last feature, "Prince of Broadway," a micro-budget vérité film shot in New York City's wholesale fashion district, won a slew of festival awards after its debut at the Los Angeles Film Festival in 2008 (winning Best Narrative Feature) and landed on many Best of 2010 lists. We interviewed Baker along with "Prince of Broadway" presenter Lee Daniels in 2010. Now, the director's new feature, "Starlet," debuts at SXSW.

Below, we catch up with Baker on the making of "Starlet". He affirms that while the film may look a bit flashier (he handed over camera duties to cinematographer Radium Cheung and got Ernest Hemingway's great-granddaughter to star), his style is still guerilla.

On the surface, "Starlet" is a different flavor from "Prince of Broadway," but it rings as true to its own novel environment and characters. As with "Prince," it allows audiences to feel its pulse as it unfolds.

Sophia Savage: What's changed since our interview for "Prince of Broadway"?

Sean Baker: *The biggest change has been that left NYC and moved to Los Angeles. And it is all because of the weather. I believe that human beings shouldn't live in climates that they cannot survive naked...and New York, although full of energy and heart, does not fall within that rubric.*

What was the inspiration for "Starlet"?

"Starlet" comes from two ideas wrapped in to one. For over ten years, I had a treatment sitting on a back burner. It was entitled "Bric-a-Brac" and it was about a 20 year-old woman who finds a large amount of money in a thermos purchased at a yard sale and instead of keeping it or immediately returning it...she befriends the elderly woman who sold her the thermos to assess if she needs or deserves the money back. "Harold and Maude" was most definitely on my mind. However, like "Prince of Broadway," some of its inspiration stemmed from an "Our Gang" short. This time around, it was a short entitled "Second Childhood" directed by the vastly underrated Gus Meins. In it, the gang gives an abrasive and lonely elderly woman a new outlook on life.

The second idea came from living in Los Angeles in 2010. "Starlet"'s co-writer, Chris Bergoch, and I worked on an MTV show together. It was a comedy show that I co-created called "Warren The Ape." MTV was targeting 16 to 20 year old guys...so of course we were casting a lot of porn stars to please our demographic. The more we worked with these women and glimpsed behind the façade of their XXX personas, we slowly came to see that their personal lives were as unglamorous as the rest of ours. I had the idea to shoot a very small verite type film about a day in the life of a "starlet" focused on a day in which she

wasn't working. Chris and I started spit-balling ideas and he suggested combining my "Bric-a-Brac" plot with this newer concept and "Starlet" was born.

Was your process different than "Prince of Broadway?" How has your guerilla/vérité directing style evolved?

The process was actually very similar to "Prince." And honestly, it was a tougher shoot, which I didn't think was possible. As far as the guerilla style goes... it may have been even more guerilla style... meaning, I didn't have an Assistant Director, crew members wore many hats, and we had only a certain percentage of control over every shooting situation... which always welcomes chaos and at the same time happy accidents that make it all worth it.

The one big change is that I did not shoot "Starlet." My wonderful cinematographer Radium Cheung took that burden away from me and gave "Starlet" a look in which I never could have achieved on my own. We shared camera operating duties at first because I thought that shooting hand-held at close proximity with the actors would lead to an intimacy that would spark ideas. However, by the end of the shoot, Radium was doing most of the hand-held camera work because he knew exactly what I was looking for. And I was still able to remain within a few feet of the actors.

We also shot the film with real anamorphic lenses without the luxury of seeing it un-squeezed until we were in the editing room a month later. This led to us being very particular about our framing and un-squeezing it in our head before rolling camera on every take. We used the 2:35 anamorphic framing to be more thoughtful when it came to composing shots and sequences...something I did not have the opportunity to do with my previous films.

How did your stars, Dree Hemingway and Besedka Johnson, come onboard?

Our casting director, Julia Kim, and I were searching awhile for both roles. I wanted a fresh face for Jane and was considering "stunt" casting for Sadie. We auditioned several young women for Jane, even using YouTube to try to find new faces, but to no avail. For the role of Sadie, I wanted to cast a star from yester year... a "starlet" from another era. We came so close to casting a very big name but it didn't happen for various reasons.

Then two miracles happened at the same time. Allan Mindel, Dree's acting manager, saw our casting call for the character of Sadie and asked if we had cast for the role of Jane yet... and if we hadn't, if we were interested in Dree. I didn't know Dree was making her move in to the acting world so had never even considered her for the role. I watched every YouTube interview there was with Dree and was 80% convinced she could embody the character of Jane. Then I had a 30 minute Video Skype call with her and asked her to be in the film by the end of the conversation. There was no doubt in my mind she had the humor, sensibility and appeal needed for the role.

Besedka came to us in an even more blessed way. We were having difficulty finding someone for Sadie. As I said before, we thought we had landed a very impressive name when that fell through. We were pretty distraught because we were only 3 to 4 weeks from production. Shih-Ching Tsou (co-director of "Take Out"), is one of the executive producers on "Starlet." She was in town for pre-production (she was also doing costume design and continuity on the film) and went to the local YMCA to work-out. She texted me from the gym and wrote "I think I found our Sadie." Shih-Ching spoke to Besedka and asked her to audition. Julia Kim and I met with her and were immediately impressed. What was more amazing is that Besedka (86 years old) lived most of her life in LA, always wanted to act but just never had the opportunity.

With "Prince of Broadway" you used many "non-actors" – was that also your goal with "Starlet"?

Well honestly, in retrospect, when I referred to the actors from "Prince" as non-actors or non-professionals, it was actually a great disservice to them. The fact is that they are all actors and should be viewed that way by the industry. It was our casting process that was non-professional. We went to the streets or to friends to cast the film. It was simply a non-traditional way of finding actors because a majority of them did not have formal training. But to this day, Prince Adu as well as the other performers from "Prince" are pursuing acting and should be taken seriously by the industry. Karren Karagulian, who co-starred in "Prince," is actually on his fourth role now as Arash in "Starlet." He's an actor's actor if there's ever been one.

So basically the percentage of actors with formal training to those who don't have formal training is about equal in "Starlet" as it is in "Prince" and "Take Out." Stella Maeve and James Ransone obviously have the most clocked time behind the camera but this is Dree's lead role debut and Besedka's first time on camera...so again, it's about mixing it up.

Did you stick closely to a script or did you improvise? In "Prince of Broadway" you gave actors a lot of freedom in the moment...

Just like "Prince," the actors were allowed to go off page anytime they felt inspired to do so. Chris and I were proud of the dialogue we had written, however, we were never married to it and always open to hear how the actors brought their own voices to the written word. Then there were times when we would riff an entire conversation on camera and I was blessed to have such a talented group of actors who were comfortable doing so. I would frequently turn to Dree, Stella and James and ask them what they thought of a particular line. If they liked it, we would shoot it. If they didn't, we would take the time to write something new on the spot. I believe the collaborative process is what keeps a film shoot fresh and exciting every day.



CAST

Dree Hemingway – Jane

Dree Hemingway grew up in Idaho and then moved to LA. She left LA to study acting in London at RADA and later studied in NYC at The American Academy of Dramatic Arts. She also studied ballet with Suzanne Farrell in Washington D.C. and at The School of American Ballet. Dree has a supporting role in Roberto Faenza's *SOMEDAY THIS PAIN WILL BE USEFUL TO YOU* with Academy Award winners Marcia Gay Harden and Ellen Burstyn and a lead role in the English language sequel to the French hit, *TOUT CE QUI BRILLE* called *NOUS YORK*, directed by Herve Mimran and Geraldine Nakache.

Besedka Johnson – Sadie

Special Jury Prize for Performance – SXSW Film Festival

Besedka Johnson makes her acting debut in *STARLET*. A resident of Hollywood, CA since 1941, she's dreamt of acting ever since she was a child, when her father was a silent movie actor. Discovered at a YMCA gym in West Hollywood by executive producer Shih-Ching Tsou and asked to audition for Sadie, Besedka quickly gained the confidence of the filmmakers and won the role.



Stella Maeve – Melissa

Stella Maeve is quickly becoming one of Hollywood's most sought after and engaging young actresses. Stella's television credits include GREY'S ANATOMY, HOUSE M.D., BONES, MTV's MY SUPER PSYCHO SWEET 16: PART 2, CSI: CRIME SCENE INVESTIGATION, GHOST TOWN, GOSSIP GIRL, LAW & ORDER: SVU, and LAW & ORDER: CI. In addition, Stella is filming ALL TOGETHER NOW an indie rock drama being directed by Alexander Tavitian. Stella also will be seen in MANSON GIRLS as Linda Kasabian opposite Taryn Manning and Gillian Zinser. Stella's other film credits include THE RUNAWAYS, BROOKLYNS FINEST, HAROLD, and TRANSAMERICA.

James Ransone – Mikey

James Ransone is an American actor from Baltimore, Maryland. He is best known for his roles as Ziggy Sobotka in the second season of HBO's THE WIRE, and corporal Josh Ray Person in the Iraq War-based mini-series GENERATION KILL. Recent work includes recurring roles in HBO's HOW TO MAKE IT IN AMERICA and TREME. He will be seen in the upcoming films SINISTER, opposite Ethan Hawke and Vincent D'Onofrio, BROKEN CITY, with Russell Crowe, Mark Wahlberg, and Catherine Zeta-Jones, and Spike Lee's RED HOOK SUMMER.

Karren Karagulian – Arash

Karren Karagulian is a native of Armenia and has lived in the U.S. since 1990. He was discovered by writer/director Sean Baker and cast in his first two features. Baker, recognizing major potential in Karagulian offered him the co-lead role of Levon in PRINCE OF BROADWAY. The role of Arash in STARLET was written specifically with Karren in mind. Currently, he is attached to play the lead in director Angelina Nikanova's follow up to TWILIGHT PORTRAIT.



FILMMAKERS

Sean Baker – Director, Co-Writer, Editor

Sean Baker is a New York native and a graduate of NYU film school. He directed the award-winning and Spirit Award nominated films TAKE OUT and PRINCE OF BROADWAY. The latter was named one of the best films of 2010 by the Los Angeles Times. It won Grand Jury Prize at the Los Angeles Film Festival and Woodstock Film Festival, and Special Jury Prize at Locarno International Film Festival. Lee Daniels (PRECIOUS) presented the film. Baker's second career lies in mainstream comedy television. He co-created the FOX and IFC series GREG THE BUNNY, and most recently directed, wrote and executive produced the MTV series WARREN THE APE.

Producers

The axiom "It takes a village" is seldom as true as when it comes to producing American independent films. STARLET has a long list of producers, each of whom is responsible for helping the film get made. Led by long-time collaborators of Baker, NY-based Blake Ashman-Kipervaser, and LA-based Freestyle Picture Company partners Kevin Chinoy and Francesca Silvestri, with support from legendary American indie producer Ted Hope, Patrick Cunningham, Chris Maybach, Saemi Kim, and Saerom Kim, who were part of the producing team of MARTHA MARCY MAY MARLENE. Giancarlo Canavesio and Sol Tryon of Mangusta Productions (producers of the upcoming PANAREA) were key contributors. Finally, on a film where everyone wore multiple hats its no surprise that (DP) Radium Cheung, (Costume Designer/Continuity) Shih-Ching Tsou, (Co-Writer) Chris Bergoch, and Baker himself all contributed significantly as producers.

Radium Cheung – Director of Photography

Radium Cheung has worked in the motion picture industry since 1993, gaining extensive experience in the craft of camera work and lighting for motion pictures. Highlights in his career include serving as gaffer on various high-profile productions by Universal, Paramount, Columbia, Lions Gate, New Regency, DreamWorks and HBO. Credits include MARGIN CALL, RABBIT HOLE, BLUE VALENTINE, CADILLAC RECORDS, JUNEBUG and STAY (2nd unit). Radium has recently collaborated with Picture Shack Entertainment on the TV show WARREN THE APE as Director of Photography for 2 episodes. In between movies and TV, he operates cameras on the mini-concert series at Clear Channel Radio.

Chris Bergoch – Co-Writer

Chris Bergoch studied Film & Television at NYU's Tisch School of the Arts, during which time he joined creative forces with Sean Baker. He collaborated on all of the IFC and FOX incarnations of GREG THE BUNNY along with MTV's WARREN THE APE as well as contributing songs to the Rock Opera, which closed out that series. Chris co-produced Matthew Huffman's feature "Dealing," which is currently on the film festival circuit. He is currently finishing up a short-form musical adventure which he wrote and directed, and is dotting i's and crossing t's on multiple screenplays.

Shih-Ching Tsou – Costume Design/Continuity

Shih-Ching Tsou was born and raised in Taipei, Taiwan. She came to New York for her Master's degree in Media Studies at The New School. It was there that she met Sean Baker. Together they co-created the feature film TAKE OUT, which they financed themselves with a budget of \$3,000. TAKE OUT is a social-realist drama about an undocumented Chinese immigrant in New York City. It premiered at the Slamdance Film Festival. It was awarded the Regal Cinemas Dreammaker Award, and the Grand Jury Prize at the Nashville Film Festival. CAVU Pictures released TAKE OUT in theaters nationwide in 2008. Later that year it was nominated for the John Cassavetes Award at the Independent Spirit Awards. Currently TAKE OUT is available on DVD, distributed by Kino Lorber. Tsou is currently working with Baker on their follow up film, LEFT HANDED GIRL, a family drama set in a night market in Taiwan, which will be shot in 2012.

Julia Kim – Casting Director

Julia Kim is based in Los Angeles. She casts films and commercials and has a passion for unearthing new talent and creating chemistry that shines on set and on-screen. Highlights include SHIT YEAR, (Cannes Film Festival Director's Fortnight), WASSUP ROCKERS (Toronto Film Festival), WILD TIGERS I HAVE KNOWN (Sundance Film Festival), MY BOLLYWOOD BRIDE (Palm Springs Film Festival), BUT I'M A CHEERLEADER and TWO FAMILY HOUSE, which won an Audience Prize at Sundance. Julia has worked on a slew of commercials for clients ranging from the Dish Network, VW, McDonald's, Honda and Bud Light to Boost Mobile, Martell Cognac, Canon, Chevy and Spike TV. Over the years, Julia has established herself as LA's go-to-gal for productions based in Japan, Korea and India and was recently a panelist for a SAG discussion about transforming the perception of Asians on screen. She has also cast a reality show for the Asian Cable Network and is actively involved in casting workshops around LA.

About BLAKE ASHMAN-KIPERVASER

Blake Ashman-Kipervaser is a New York based film producer. His credits include: STARLET which premiered at SXSW 2012 and received Special Jury Recognition; PRINCE OF BROADWAY (presented by Lee Daniels) which won 18 international festival awards (incl. Los Angeles, Locarno), was nominated for an Independent Spirit and Gotham award, and listed as one of the best films of 2010 by the Los Angeles Times; THE LOTTERY which was shortlisted for Best Documentary Oscar in 2010, and screened at numerous festivals including Tribeca; and THE OGRE'S FEATHERS directed by Michael Almereyda, a silent, black & white adaptation of an Italo Calvino folktale; In the fall of 2011 he conducted filmmaking workshops in Jordan and the U.A.E. as part of the American Documentary Showcase, a U.S. State Dept. sponsored program. Currently he is working on a second Calvino adaptation with Almereyda and an adaptation of Norman Mailer's "Ancient Evenings" with artist/filmmaker Matthew Barney.

About FREESTYLE

Freestyle is a TV and film production company founded by Francesca Silvestri and Kevin Chinoy. Francesca and Kevin partnered with Glamour Magazine in 2005 to create the Reel Moments program that gives women an opportunity to direct and have produced twenty short films since the program's inception, including giving directorial debuts to Bryce Dallas Howard, Jennifer Aniston, Demi Moore, Courteney Cox, Kate Hudson, Kirsten Dunst, Jessica Biel, Eva Mendes, Olivia Wilde, Zoe Saldana, Eva Longoria and Rachel Weisz. They executive produced MTV's scripted comedy "Warren The Ape," Lifetime's "Project Five" (an anthology of five short films as a two hour event special, for which Jennifer Aniston, Demi Moore, Alicia Keys, Patty Jenkins, and Penelope Spheeris directed), produced Canon's "Project Imagin8ion" (teaming with Ron Howard to produce the first user-generated photo contest to serve as the foundation for a Hollywood short film, directed by Bryce Dallas Howard and shot with Canon EOS DSLR cameras and lenses), and have produced the 24 Hour Plays on Broadway every year since 2001. Freestyle has worked with a diverse and extensive client list of corporations that include Bebe, Bloomingdales, Cartier, Clinique, Details Magazine, Elizabeth Arden, Ford Mercury, Glamour Magazine, Grand Centenario, Hyundai, Klondike, Lycra, Men's Vogue, Montblanc, Nokia, Revlon, Samsung, Starbucks, Suave, Tommy Hilfiger, and W Hotels.

About MAYBACH FILM PRODUCTIONS

Maybach Film Productions is an independent film production company, investment group, and acquisition company positioned to take advantage of current worldwide sales and licensing opportunities for Feature Film Motion Pictures.

The primary focus of Maybach Film Productions is the production, co-production, financing and release of inspiring, high quality, independent feature films of Oscar caliber. Productions that are poised to be produced for a fraction of the cost of typical Hollywood studio films, while maintaining first class production values.

MFP endeavors to craft it's feature film productions with compelling and dramatic stories, cast the films with top talent, and release with the potential to achieve broad based audience appeal and commercial international success while building brand recognition with the worldwide home, and theater going audiences.

About TED HOPE

Ted Hope has produced close to seventy films, including three Sundance Grand Prize winners and the first features of Alan Ball, Michel Gondry, Hal Hartley, Nicole Holofcener, and Ang Lee. Having co-founded the indie powerhouses Good Machine and This is that corp., Hope and his wife Vanessa Hope established Double Hope Films last year. His blog, HopeForFilm.com, is recognized as a core component of the indie film community; he also co-founded the Indie Film review site HammerToNail.com. Ted teaches "The Future Of Film" at NYU Graduate Film School, in conjunction with The Cinema Research Institute, the think tank he helped found there.

About PATRICK CUNNINGHAM

Sundance Award winning Producer, Patrick Cunningham left the investment industry to work in the advertising industry. That brief stop on Madison Avenue led him to discover the world of entertainment. Starting as a Casting Director he worked on about 40 movies before becoming an independent film Producer. His early producing credits include "The Woman In the Moon"(Maria DeMedieros, Portia DeRossi), "Never Met Picasso" (Margot Kidder, Alexis Arquette) and a documentary (Art City) which features contemporary artists in their work environments. He's conducted seminars worldwide in countries as diverse as Russia and Jamaica. As a consultant he was instrumental in the \$300 million purchase of Live Entertainment (then Artisan Ent). He and his former business partner of over 10 years, Chris Maybach (of Mercedes Benz/Maybach) have made Paramount Pictures their home base for the past ten years. Cunningham is a recipient of a grant from the (NEA) National Endowment of the Arts. And has won over a dozen grand prize awards in countries like Japan, Spain, Germany, the US and more including Sundance and Cannes (La Prix deJeunesse).

About MANGUSTA PRODUCTIONS

Mangusta Productions is committed to making award-winning narrative films, socially-relevant feature documentaries and groundbreaking video installations. While facilitating a thriving community of artist and filmmakers, Mangusta works creatively to bring original content to a mainstream audience. Having the ability to develop, produce and distribute their own films, Mangusta is on the forefront of hybrid distribution, splitting rights between various partners in order to get important films out in the world while also connecting directly with the audience.

CREDITS

directed and edited by
SEAN BAKER

written by
SEAN BAKER
CHRIS BERGOCH

produced by
BLAKE ASHMAN-KIPERVASER

producers
KEVIN CHINYOY
FRANCESCA SILVESTRI

producers
PATRICK CUNNINGHAM
CHRIS MAYBACH

executive producer
TED HOPE

executive producers
GIANCARLO CANAVESIO
SOL TRYON

executive producers
SAEROM KIM
SAEMI KIM

executive producer
SHIH-CHING TSOU

casting by
JULIA KIM

director of photography
RADIUM CHEUNG

location sound recordist
IRIN STRAUSS

production designer
MARI YUI

costume designer
SHIH-CHING TSOU

music by
MANUAL

music supervisor
STEPHANIE DIAZ-MATOS

producer
SEAN BAKER
co-producer
RADIUM CHEUNG
co-executive producer
LEVON AKSHARUMOV

associate producers
CHRIS BERGOCH
LIZ BEEBE
JULIE CUMMINGS

consulting editor
AARON LINDENTHALER
editing consultant
CHRIS BERGOCH
production consultant
HEND BAGHDADY

consultants
JILLIAN COURTNEY GAYLE GLOVER
SCOTT LYONS
ORIANA SMALL
RICHIE CALHOUN
TIM SABO
ZOE VOSS

cast	
(in order of appearance)	
Jane	DREE HEMINGWAY
Starlet	BOONEE
Melissa	STELLA MAEVE
Yard Sale People	JUSTIN BOYD
	TRACY CORRELL
Sadie	BESEDKA JOHNSON
Mikey	JAMES RANSONE
Waiting Room Girl	ZOE VOSS
Nurse	KRYSTLE ALEXANDER
Manicurist	JESSICA PAK
Nail Salon Attendant	JACKIE J. LEE
Taxi Driver	DEAN ANDRE
Weed Buyer	RONY
Bingo Hall Attendant	DAWN BIANCHINI
Bingo Caller	EDMUND C. POKRZYWNICKI
Police Officers	DAVE BEAN
	ELIEZER ORTIZ
Car Salesman	ANDY MARDIROSON
Repo Man	CESAR GARCIA
Diner Waitresses	HEATHER WANG
	HELEN YEOTIS
Coffee Shop Gawkers	DALE TANGUAY
	PATRICK CUNNINGHAM
Camera Phone Guy	JONATHAN STROMBERG
Renegade Receptionist	JAMIE LYNN PERRITT
Renegade Worker	CHRISTINE NELSON
Arash	KARREN KARAGULIAN
Janice	MICHAEL O'HAGAN
Poor Schlub	CHRIS BERGOCH
Renegade Worker	ADAM KOLKMAN
Himself	MANUEL FERRARA
Herself	ASA AKIRA
Shadow	AMIN JOSEPH
Cammie	CAMMERON ELLIS
Renegade PA	JAMES FREY
Tess Body Double	ZOE VOSS
Director F.J. Sloan	NICK SANTORO
Renegade Set Photog.	PAUL H. KIM
Renegade Prod. Crew	BLAKE RAMSEY
	JOSH GIBSON
Supermarket Attendant	PHIL ALVIDREZ
Joey	JOEY RUBINA
Himself	JULES JORDAN

Herself	KRISTINA ROSE
Zana Fan	JOSH SUSSMAN
POV Sound Person	WELDON "RED" JOHNSON
POV Performers	KACI STARR
	LILY LABEAU
Arash's Children	NICOLE BARSEGHIAN
	GEORGE BARSEGHIAN
Arash's Wife	HEND BAGHDADY
Model House Tenants	JESSI PALMER
	CASSANDRA NIX
Gracie	LIZ BEEBE
Webcam Teen	TRACEY SWEET
1st Assistant Camera	MICHAEL BOSMAN
Add'l 1st Asst. Camera	JAMES ADOLPHUS
	JASPER GRANDERATH
2nd Assistant Camera	ADAM KOLKMAN
Key Grip	MATTHEW BODA
Grip	PAULA O'DONNELL
Electric	GREG CHMURA
Camera Operators	RADIUM CHEUNG
	SEAN BAKER
Add'l Camera Operator	ADAM KOLKMAN
Art Director	TATSUYA YAMAUCHI
Property Master	CHRISTINE NELSON
Additional Props	AARON COLLINS
	SARAH M. GONZALEZ
Continuity	SHIH-CHING TSOU
Add'l Loc. Sound Mixer	DEAN ANDRE
Still Photographer	AUGUSTA QUIRK
Renegade Graphic Design	CHRIS BERGOCH
Production Coordinator	JONATHAN OLIVER SESSLER
Assistant to Producers	ABBY LYNN DAVIS
Production Assistants	RYAN TOUSSIENG
	KATHERINE LANGLANDS
	JAMIE LYNN PERRITT
	ALEX IRAVANI
	ERI HAWKINS
	ANNA NEWELL
	ROY TUNNELL
	ANTONIO ARLIA
	JESSE EARL
	JONATHAN STROMBERG
	CLIFFORD LEE
Transportation	MARIO SIMON
	NORMA LEONARD

Picture Vehicles	CINEMA VEHICLE SERVICES STUDIO PICTURE VEHICLES ENTERPRISE
Assistant Editor	ROBERT NAZ ARJOYAN
Post Consultants	RICHARD SANCHEZ TOBIAS ROGERS
Post Assistant	NICOLAS ISLEY
Post Production Sound by Sound Design	SNAP SOUND J.M. DAVEY ZACH SEIVERS
Sound Effects Editor	TYLER BLYTHE
Offline Post House	AFTERSHOCK DIGITAL LA
Colorist	ELSA LAI
Finishing Services	NEXT MILLENNIUM PRODUCTIONS
Production Counsel	GREY KRAUSS STRATFORD DESROCHERS LLP EVAN KRAUSS, ESQ., NICOLE COMPAS, ESQ., and BIANCA GRIMSHAW
Additional Legal Services	STEPHEN GOLDSTEIN
Video Game Consultant	ADAM SESSLER
Payroll Service	PAYREEL, INC.
Payroll Master	LISA COBB
Production Insurance	C.M. MEIERS
Camera Equipment	ABEL CINE TECH PIX CAMERA
Lenses	KEN RICH "THE POWER BROKER" VISIONS MADE REAL
Grip & Lighting Equipment	MONSTER LIGHTING ALL IN ONE PRODUCTIONS
Special Effects	SPECIAL EFFECTS UNLIMITED
Film Set Shot on Location	FILMSTUDIOSLA.COM
Art Department	TIM WHITE
Set Production Assistant	TONY GIARRAPUTTO
Art Production Assistant	JOE BURNS
Location Manager	STEVEN GURLEY
Special Thanks	SASCHA KOCH BILL CHITWOOD, M.D.

Special Thanks
RANCHO SAN ANTONIO BOYS HOME
SCOTT TAYLOR, NEW SENSATIONS VIDEO
TALENT TESTING SERVICES
THEO SAPOUTZIS, AVN
PETE WARREN, AVN
WARNER CENTER PET CLINIC
INSTANT PASSPORT PHOTO SERVICES

STUDIO 8033
GLEN HAVEN MEMORIAL PARK
GRIFFITH PARK NAILS WORLD
JACKIE'S NAILS
ADELLA CURRY, EXXOTICA
BLUE GOOSE LOUNGE
FILM LA
LOS ANGELES COUNTY
THE LAMPLIGHTER RESTAURANT, CHATSWORTH
101 MODELING
METROTALENT MANAGEMENT
DEREK HAY, LA DIRECT MODELS
POSH PET CARE
SCOTT LYONS
ASHLEY STROUD
CHASTITY LYNN
RICHIE CALHOUN
BAKE SNAKER
BUCKY STUNCH
DIGITAL PLAYGROND
SAMANTHA LEWIS
ALI JOONE
GUYLEEN CASTRIOTTA
FRITZ FEICK
JOHN M. RANNELLS ESQ.
ANGELO PENNETTA
BOUTHEYNA KHOKH

The Filmmakers Wish To Thank

SHIH-YUN TSOU
NERI KIM
DAHYE CHUNG
MATTHEW HUFFMAN
ERIC GARFINKEL
NICOLE GRAHAM
STEPHEN AND JEAN BAKER
STEPHONIK YOUTH
SUZANNE ASHMAN-KIPERVASER
STEPHANIE LONG
MIKE PLANTE
AIMEE FLAHERTY
ERIC LYDY
MATTHEW CHADWICK
SAM MANTELL
JAY THAMES

ALLAN MINDEL
RICHARD LORMAND
ELIZABETH AI
BRIAN MULCHY
MYNETTE LOUIE
DARREN DEAN

"Keeps Coming Back
Written by Jonas Munk Jensen
Performed by Manual
Produced by Manual
Published by Copyright Control
(P) 2002 Morr Music
Courtesy of Jens Alder, Morr Music
www.morrmusic.com

"The Greatest Man"
Written and Performed by G-Lloyd
www.youtube.com/glloydmusic
Follow @Crooklynborn

"Do Dat"
Written by Lamerrill Jones and Erick Sermon
Performed by Lamerrill Jones p/k/a "Tone Kapone" and Erick Sermon
Produced by Erick Sermon
© 2012 Lamerrill Jones
Courtesy of Def Squad, New Beat Entertainment
<http://www.facebook.com/#!/profile.php?id=1565744512>

"I Don't Give A Fuck"
Written by Lamerrill Jones and Erick Sermon
Performed by Lamerrill Jones p/k/a "Tone Kapone" and Erick Sermon
Produced by Erick Sermon
© 2012 Lamerrill Jones
Courtesy of Def Squad, New Beat Entertainment
<http://www.facebook.com/#!/profile.php?id=1565744512>

"Good Girls Gone Wild" Ft. Fu
Written by Gregory Mance, Jose Orlando Rodriguez and Jose Ruben Rodriguez
Performed by Feddi Twinz
Produced by Gregory Mance p/k/a Gregory Keyz Mance
© 2010 Gregory Keys Mance
ilovefeddi.com

"My Way"

Written by Kenneth (kenny P) Nwankwor

Performed by Kenny P

Ownership/Copyright: Kenneth (kenny P) Nwankwor/Platnom Rekordz

"Satellite"

Written, Produced and Published by Dave Farese, Ian Bunn and Bryan Cassidy

"Tantrum"

Written and Performed by Longevity

Produced by PeyoteCody and Greg Pritchett (BMI)

"I'm Tasty"

Written by Lashonda Roby, Marisa Williams, China Walker, Camara Walker

Performed by Pink Dollaz

Produced by J Hawk

"My Time"

Written by Michael Williams II and Jason Howell

Performed by Mike Williams

Produced by Jason Howell p/k/a "Beat Da Knocker"

© 2012 Michael Williams II and The Rising Star Group

Courtesy of The Rising Star Group, Trap-A-Holics, and New Beat Entertainment

www.facebook.com/pages/MikeWilliams-World/111258912219119

www.facebook.com/trapaholicsmixtapes

Written and Performed by Longevity Ft: Aceyalone, Born Allah, PowShadowz

Produced by Longevity and Greg Pritchett (BMI)

"Alone In This Big City"

Written by Lee Silver

Performed by Houston

Courtesy of Lee Silver Productions

"Just Like the Big Girls Do"

Written by Shelley Dane

Performed by Mallory Sands

Courtesy of Lee Silver Productions

"Here We Go" Ft. Lauren Wilhelm

Written, Produced and Published by Dave Farese and Ian Bunn

"There I Go"

Written by Lamerrill Jones and Jay Wilson

Performed by Lamerrill Jones p/k/a "Tone Kapone" and Jay Wilson

Produced by Lamerrill Jones
© 2012 Lamerrill Jones
Courtesy of Def Squad, New Beat Entertainment
<http://www.facebook.com/#!/profile.php?id=1565744512>

“Running From Nothing”
Written by Jason Killgore
Performed by Jason Killgore
Courtesy of Ultra Music Library

“Organ Grinder”
Written by Jason Killgore
Performed by Jason Killgore
Courtesy of Ultra Music Library

“Boomsauce”
Written and Performed by Ezra Surowicz
Courtesy of Ultra Music Library

“String Theory”
Written by Joseph John Hernandez
Performed by Jay-J
Courtesy of Ultra Music Library

“Digital Lovin”
Written, Produced and Published by Dave Farese and Ian Bunn

“Crazy Bitch”
Written by Edward Nelson & Leroy Todd
Performed by Buckcherry
Courtesy of Eleven Seven Music

“Muse”
Written by Clement Bachelier
Performed by Me&Jack
Published by Clement Bachelier
Under License from Bachelier Clement

“Don’t Dance”
Written, Produced, and Published by Dave Farese and Ian Bunn

“No Limit”
Written and Performed by Keyali Mayaga
Produced by Alim Salahud-din
Courtesy of I.Am.The.Future. Music Group

"Geisha"

Written and Performed by Shella Sanders

Produced by Shawn Notty

"Strike a Match I'm in Love"

Written and Performed by Nick "Sexy" Scalise

Additional music selections courtesy of Music2Hues

"Greg the Bunny" is a registered trademark of

Monkeys with Checkbooks, LLC and used with permission. All rights reserved.

Filmed on location in

Beautiful San Fernando Valley, California

The events, characters and firms depicted in this photoplay are fictitious. Any similarity to actual persons, living or dead, or to actual events or firms is purely coincidental.

No animals were harmed during the production of this film.

COPYRIGHT © 2012 STARLET FILMS, LLC. ALL RIGHTS RESERVED.