



SUMMIT ENTERTAINMENT Presents

In Association with MANDATE PICTURES

A POINT GREY Production



Starring **Joseph Gordon-Levitt, Seth Rogen, Anna Kendrick, Bryce Dallas Howard** and **Anjelca Huston**

Written by **Will Reiser**

Directed by **Jonathan Levine**

Produced by **Evan Goldberg, Seth Rogen** and **Ben Karlin**

Running Time: 100 minutes

Rated R

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## Synopsis

A young man turns a devastating illness into a unique opportunity to experience life in **50/50**, a funny, touching and original story about friendship, love and survival starring Joseph Gordon-Levitt and Seth Rogen.

Adam Lerner (Joseph Gordon-Levitt) has a pretty great life—with a talented, sexy artist girlfriend and a cool job with NPR, the 27-year old seems to have it all. But when Adam discovers he has a rare and possibly fatal form of cancer, his entire life turns to chaos. Writer Will Reiser experienced his own personal battle with cancer, and was inspired to write an original story which reflects the humor and heartbreak which collide in a poignant and often hilarious journey the main character is completely unprepared for.

As his world starts to unravel in every way, Adam finds himself dealing with the well-meaning but totally outrageous attempts by his friends and family to make it all better. His best friend, Kyle (Seth Rogen), uses Adam's condition to lure girls into sympathy sex, his overbearing mother (Anjelica Huston) loses sight of him in her own fears, his otherwise-occupied girlfriend, Rachael (Bryce Dallas Howard) tries to distract herself an increasingly frantic social life, and Katherine (Anna Kendrick), the inexperienced therapist assigned to his case, struggles to keep up with the needs of her third client ever in this unexpectedly funny movie that reminds us that sometimes laughter really is the best medicine.

Joseph Gordon-Levitt (*Inception*, *(500) Days of Summer*), Seth Rogen (*Knocked Up*, *Pineapple Express*), Academy Award® and Golden Globe® nominee Anna Kendrick (*Up in the Air*, the *Twilight Saga* franchise), Bryce Dallas Howard (*The Twilight Saga: Eclipse*, *Spiderman 3*) and Academy Award® winner Anjelica Huston (*Prizzi's Honor*, *The Royal Tenenbaums*) star in **50/50**. The film is directed by Jonathan Levine (*The Wackness*) from a script by Will Reiser (Da Ali G Show). Director of photography is Terry Stacey (*Dear John*). Editor is Zene Baker (*Observe and Report*). Production designer is Annie Spitz (*Cyrus*). Costume designer is Carla Hetland (*The Butterfly Effect*). Original music is by Academy Award® winner Michael Giacchino (*Up*).

Seth Rogen, Evan Goldberg (*Pineapple Express*, *The Green Hornet*) and Ben Karlin ("The Daily Show with Jon Stewart," "The Colbert Report") produced the film. Nathan Kahane (*Juno*, *Stranger than Fiction*) and Will Reiser, are executive producers.

## ABOUT THE PRODUCTION

Seth Rogen, Evan Goldberg and Will Reiser first met behind the scenes of the outrageous British import comedy series, “Da Ali G Show,” where Rogen and Goldberg were up-and-coming writers and Reiser was just beginning his career as the show’s associate producer. All in their early 20s at the time, they were the youngest staff members on the show and bonded immediately.

Then the unthinkable happened. As Rogen and Goldberg watched, their friend began to unravel before their eyes. “The pace on that show was insane,” says Goldberg. “It was 24 hours a day, seven days a week. For about six weeks straight, we would be staring at Will all day and he looked lousier every day. We didn’t know he was sick, so we just made fun of him. Sasha Baron Cohen, who was the star of the show, was kind of the ringleader. And Will laughed along with us.”

“Will was always really sick,” agrees Rogen, “It was like in *Raiders of the Lost Ark* when those people were melting. He was visibly unhealthy.”

Finally, 8 months after they wrapped on “Da Ali G Show”, Reiser told his friends he had been diagnosed with cancer. “We were obviously shocked and saddened,” Rogen says. “But in a way, it was a huge relief to find out that there a reason he looked so bad. We thought he was just living hard. Will told us he would probably live, which was good news, and we began a long process that we were all pretty ill-equipped to deal with.”

Even as Reiser was going through the process, Rogen and Goldberg were encouraging their friend to start writing. “When anything remotely interesting happens, my first instinct is to try and think of a movie based on it,” Rogen says. “And it seemed to me that I’d never seen a movie about a young dude who has to deal with a potentially fatal disease. I thought it would be really interesting and it could be really funny. Will is so funny and weird and neurotic. He might be the worst guy that could ever get cancer. Not that anyone would take it well, but he has a particularly rattled disposition.”

But Reiser had a long way to go before he would be ready to write the script. His doctors made a tentative diagnosis of lymphoma, but further examination indicated that this was not the case. After batteries of intrusive tests, he learned that he had a giant tumor growing along his spine. “It was big and it was not in a good place,” says Reiser. “It became this unknown entity living in my body and I didn’t quite know what it was. I didn’t know what the outcome was going to be.”

The surgeon walked Reiser through the proposed treatment. A six-hour operation would remove the tumor, but recovery, both physical and emotional, would be long and grueling. “The doctor told me I would be in the hospital for a week,” Reiser remembers. “I didn’t realize it would be a week of the most excruciating pain I had ever experienced.”

It was two full years before he felt he had the proper perspective to reflect on the experience creatively. “At that point, it became cathartic,” he says. “I didn’t know it would be. The more I talked to Evan about what was happening to me, the more he pushed me to write.”

The gravity of the subject made it seem all the more ripe for comic treatment, Goldberg says. "All humor is based on dark and bad things. This is the darkest of topics, and so we thought it could be the funniest of topics—if it was handled correctly."

Reiser's first draft had all the elements his friends were hoping for. "Seth and I are super brutal when it comes to any script anyone sends us," Goldberg says. "This was the best first draft of anything I've ever read. I don't like to say such nice things about my friends, but it's true. Will nailed it."

Ben Karlin, who would become a producer of *50/50* first heard the idea for the film when he offered Reiser a job with his production company Superego Industries. A few years earlier, Reiser had been offered a field producing job on the Daily Show with Jon Stewart and had turned it down. "We were all shocked when Will passed on the Daily Show job, which was a pretty coveted gig" Karlin says. "Later, we found out that it was because he had just been diagnosed with cancer. Then it made a lot more sense."

The second time around, Reiser accepted. When Karlin learned about the screenplay, he quickly added it to his company's roster. "Seth and Evan were involved because of their friendship with Will," he says. "It all came together in a really natural way."

Karlin notes that although pitching a comedy about cancer sounds like an impossible task, the project had some inherent strengths: "Seth Rogen was involved. That really helped the process. It was a really strong, funny script that hadn't been done before. Everybody got so excited to work on it."

"Everybody" included Nathan Kahane, president of Mandate Pictures and producer of several other off-beat comedies, including *Juno* and *Stranger than Fiction*. "What drew me to this project was that I had never seen a story about a young person dealing with life and death, on top of all of the things people deal with in their 20s," says Kahane, who came on board as executive producer. "It felt really fresh."

"It was all there on the page," Kahane says of the script. "We were in business a couple of days later. Seth and Evan are two of the most creatively exciting producers I've ever worked with. They are natural storytellers and they love movies."

Kahane was most impressed by the depth of experience that the first-time producers brought to the table. "They have been well trained by Judd Apatow," he says. "They bring an artist's eye to the process, while still understanding the needs of the moviegoer. Everyone came to this project purely out of passion and it was a great environment."

After working together for several years to fine-tune the script, the filmmakers turned their attention to finding a director who would understand the story's delicate balance of drama, pathos and humor. Jonathan Levine, who directed the 2008 Sundance Film Festival Audience Award winner *The Wackness*, read the script and was so moved by it that he tried to get in touch with Rogen and Goldberg directly. "I wrote a letter telling them what a big fan I am of the way they have been able to take comedy in new and challenging directions," Levine says. "I told them how much I wanted to work with them and how much I loved this project."

But Levine's letter sat unanswered on Goldberg's desk for a long time—two and half years. "I kept thinking about that letter," says Goldberg. "It was so nice that I put it aside and said, 'we really should respond to that letter. That guy was really nice.'"

As the search for a director heated up, Goldberg's assistant suggested that he watch *The Wackness*. Goldberg did and recalls, "It was awesome."

After his first meeting with Levine, Rogen remembers thinking, "He's exactly like us, and we got along really well. You can tell pretty quickly if someone has a vision and Jonathan clearly had a vision. The minute we sat down and started talking to him, we knew he was a guy that we could totally work with."

Reiser says Levine's understanding of the fine line between comedy and drama made him the perfect choice. "Jonathan brought his own unique point of view to the movie and we were very fortunate to work with him," says the writer.

Levine's approach began with a decision to put the idea of genre to the side and concentrate on the characters. "The actors are driving the story," he says. "I have a tendency to want to do cool stuff with the camera, but I had to tone down my visual approach. That's not to say that there isn't some cool visual stuff, but the movie is more about the performances and letting the actors find the truth in the situation. The fact that Will wrote an amazingly funny and sincere script was a great asset to me."

He admits that at first he was a little star-struck by his producers. "They are the ones who really put this together," says Levine. "I'm just happy they allowed me to participate. I've learned from them, even though a couple of them are younger than I am. It's been an amazing collective experience."

During pre-production, Levine and the producers spent considerable time brainstorming the story and riffing on existing scenes. "It was extremely collaborative," says the director. "We had a great script, but we knew we weren't handcuffed to it. Ben created two of the greatest television comedy franchises of all time. Seth and Evan are obviously amazing comedy writers. Will was very gracious about that, and we were all true to the spirit of what he had written."

According to Rogen, the filmmakers were mindful not to try to create a "funny" world or have people act in an inauthentic way for the sake of comedy. "We thought that the characters and their attitudes were funny and we approached it as realistically as humanly possible."

The process enabled them to excise anything from the script that felt too obviously like a joke. "The movie's very funny," says Levine, "But it never comes from people acting unlike people would in real life. The best humor comes from characters and that guided the way I approached this movie."

The filmmakers' research included talking to cancer patients, including Reiser, at length and visiting a cancer center in Seattle where they observed chemotherapy and radiation treatment. As they delved into their subject, they found that many people involved with the film had been touched by the disease. "When you tell someone you have cancer, you suddenly become a member of a fraternity," says Reiser. "You realize that there is a tight-knit network that

connects us. Cancer can be unexpectedly humanizing. Everybody feels the same thing when they're sick: they feel completely alone and abandoned by their body and they don't know how to relate to the people around them.

"I felt like everyone around me freaked out," he continues. "People were constantly coming up to me with the cure for cancer, saying 'I know this guy...' I became a spectacle, so I tried to make as much fun of that as possible."

Evan Goldberg recalls, "There were a lot of weird moments for Will. People kept sharing things with him that they hadn't before, for some reason. And that happens in the movie. All of the characters have their own issues that they resolve through Adam's cancer."

While Reiser sprinkled a few of the details of his personal experience into the story (for example, his actual MRI and CAT scans were used in the hospital scenes), many others come from the writer's imagination and research. For example, unlike the character of Adam, Reiser did not have to undergo chemotherapy before the surgery to remove the tumor growing along his spine.

"It's important to point out that **50/50** is not an autobiography," he says. "It is inspired by my experience and the experiences of people around me. I didn't have to go through some of the more horrible treatments that people have to go through."

Reiser hopes the film addresses some of the universal concerns of cancer patients. "Cancer means that the cells in your body are mutating. There's nothing more personal than your body attacking itself, so how do you relate to other people around you? You can't. I wanted to show that in a way that was dark and funny and absurd, because the whole experience was so bizarre. Humor was the thing that saved me through it all. I wanted to share that."

He adds, "I like the idea that this movie allows people to talk about their experiences with cancer and not be afraid of that. I think it's okay for us to laugh at illness and how absurd it is, and it's also okay to cry."

"Ultimately, we just wanted to make a good movie," says Ben Karlin. "But it would be nice if people coming out of it felt a little better, because cancer is one of the worst things that could happen to you or a loved one. And here, a guy actually gets better in more ways than one."

## NO ORDINARY JOE

**50/50** boasts an extraordinary cast that includes Joseph Gordon-Levitt as Adam Lerner and Seth Rogen as his best friend Kyle, as well as Academy Award® winner Anjelica Huston, Academy Award® nominee Anna Kendrick and Bryce Dallas Howard as the women in Adam's life. "I'm so in love with the cast," says Nathan Kahane. "We have multi-dimensional actors in every role."

Will Reiser envisioned the character of Adam Lerner as a perfectionist who is stunned to be confronted by something he can't control. "Cancer pulls everything apart and dismantles the life you've constructed around you," he says. "There is nothing you can do but just let go and stop trying to control everything."

Adam has settled for a life that is safe, but not fulfilling. "He is living a solid B-minus life," says Ben Karlin. "But he doesn't know it's a B-minus. The heart and the soul of the story is that he has to re-examine his life at an age when most people aren't remotely thinking about that."

Gordon-Levitt joined the cast in the role of Adam Lerner just a week before filming began. "We had to move fast or the movie might not have happened," says director Jonathan Levine. "Joe, Seth, Evan and I met at my place and we talked through everything. I thought we got along, but I was definitely on pins and needles the next morning, waiting to hear what Joe had to say. I was so excited when he decided to do it."

Because Levine's vision was predicated on letting the actors drive the process, the actor cast as Adam would be a defining element in the film. "Casting Joe meant changing a lot of stuff," Levine says. "He had his own take on the character. Fortunately, Seth and Evan are very actor-friendly, so we all jumped on board with what he wanted to do."

Gordon-Levitt found the director to be an inspiring collaborator. "Jonathan is so graceful and humble," he says. "He was always open to suggestions, which works really well with the whole Seth Rogen posse. Of course, he also had a really solid vision of what he wanted the movie to be, but he was open to the collaborative spirit that Seth brings to his movies."

Screenwriter Reiser is grateful to the actor for the enormous impact he had in developing the character. "The Adam I knew on paper was a completely different person," he says. "Joe took the pages I wrote and added another 50 percent to the character. He found things I didn't even know were there. Joe brought a texture to Adam that I cannot take credit for writing."

Ben Karlin says, "For a young actor, Joe is unbelievably self-assured and experienced. The thing he brings to the role more than anything is a quiet confidence and trust in the material. He's brought the character to life in ways that we never imagined."

Initially, Gordon-Levitt wondered what could be funny about a young man with cancer. "My first instinct was: 'What are you talking about? There's nothing funny about that.' But the truth is, Will found a lot that is actually funny about it."

Without much time to prepare, the actor spoke with Reiser at length, as well as a number of other people who had been diagnosed with cancer. "The first thing you notice is everyone's

situation is different," he says. "Then you begin to see that it's tragic, but when you actually talk to people that have been through it, there is always some humor to it. It might seem a little bold to speak about what's funny about someone who has got cancer next to the spine, but on the other hand it's the most humane thing you can do. It's a cliché, but laughter is good for you."

The characters are central to the movie's humor and humanity, he adds. "While it's a comedy, the people are fully fleshed-out human beings. They feel like real people. Adam, for example, is the last human being on Earth who would be able to handle this. Adam is the kind of person who dwells on the nightmare that he might be diagnosed with a terminal disease, so it is perfect irony that this is the guy it happens to."

Gordon-Levitt's performance is both funny and heartbreaking, according to Rogen. "Joe's a very thoughtful actor, he says. "He works all day while he's on set, not just when he's filming. I'm not one of those actors at all, because I'm usually doing another job while I'm filming. He really puts a lot of effort into creating a person distinctly different from himself."

The actor hopes that audiences will connect with the humor in the film first and foremost. "I hope they laugh their asses off," he says. "Maybe next time someone in the audience is faced with something so dire, they will put on their Seth Rogen hat and find something to laugh about in their situation. I think that's really healthy."

While production was underway on **50/50**, Forbes Magazine named Seth Rogen the "Hardest Working Man in Hollywood." Since his big-screen breakthrough in *The 40-Year Old Virgin* in 2005, he has appeared in 10 movies that have grossed close to \$100 million dollars or more at the box office. "There are not many people like Seth in the business," says Ben Karlin. "He is someone who can do it all. He's an incredibly talented writer. He's an extremely strong performer, and he knows what it takes to make something work as a producer."

Gordon-Levitt saw him working on the set all day, every day. "He and Evan and their buddies were always around, helping to make things better and funnier," the actor says. "I loved their process."

While Reiser drew from a wide array of inspirations for the characters and story, he says that the character of Kyle is pretty close to his friend, Seth Rogen. "But the character is also inspired by the way most of my friends, especially those close to my age, had no idea how to handle the situation."

Rogen admits he can see himself in the character. "I guess Kyle is based on the dumbest version of me when Will was sick," says Rogen. "My character cares, but doesn't know how to articulate it, so he tries to make light of it and have fun in the situation. At its core, I guess that's a good attitude. He's trying to look on the bright side and see what good can come out of it, but Kyle is rather insensitive about it. I was, too. I was telling Will to write a movie about it. 'Let's do something fun with this,' which is pretty much what Kyle does in the movie."

Goldberg sees one difference. "The Kyle character is kind of based on Seth, except the real Seth had no redemption at the end," he laughs. "But then, when Will got sick, none of us really knew how to deal with it."



Kyle sees Adam's cancer as an opportunity for Adam to do all of the things he has never been able to do. He wants Adam to seize the moment. He even insists that Adam's illness is the perfect pick-up line. Ironically, Rogen actually met his longtime girlfriend when Reiser was sick. "I played up the fact that my buddy was in an unfortunate situation and that made me look sympathetic."

Reiser acknowledges that he also met girls when he was ill. "I learned very quickly that if I just mentioned cancer or being sick, instantly a girl would open her heart to me," he says. "Suddenly, getting a date was the easiest thing in the world."

But Gordon-Levitt says that underneath all the bad behavior, "Kyle is the quintessential best friend. On the one hand, he's got a great heart and is really supportive of his friend. On the other hand, he's sort of a jerk, as all of our friends are at times. Kyle thinks that what Adam really needs to do is use his newly found cancer as a sick gift to manipulate women."

Rogen and Gordon-Levitt's very different ways of working proved complementary, says Levine. "The creative environment we had accommodated different acting approaches and styles. While Joe is as well known for his dramatic stuff as his comedy and Seth is much more of a comedian, they both hung with our style, which was very improvisational. There was a lot of ad-libbing and finding the scene as we went along. Everyone was given the opportunity to flourish in the best way they knew how. Seth took the lead, because he drives a lot of his scenes with Joe, and created some amazing moments."

That kind of freedom is not the norm on film sets, says Gordon-Levitt. "Sometimes with Seth, it was full-on improvising and it was great. It's not something you can often do, but when the head honcho producer is in the scene with you, you can have your fun. Spending all day doing the same exact version of a scene over and over can get old, but that's not what we did. Jonathan Levine was really good at saying, 'Okay, we have that version, what else should we do?' And it became a free-for-all playtime and we'd come up with the next way to try it."

Anna Kendrick, who earned an Academy Award<sup>®</sup> nomination for her role in *Up in the Air* opposite George Clooney, stars as Katherine, the therapist assigned to counsel Adam after his diagnosis and see him through treatment. "Anna is one of the really exciting emerging stars of her generation," says Kahane. "She has an unusual touch of reality and a fierce intelligence. She's so charming and sweet that people are really drawn to her. Anna is the sunshine of this movie. It's a lot of fun to see her in a role that fits her organic acting talent, as opposed to just her strong comedic chops."

The filmmakers agreed instantly that Kendrick was the right actress for the role. "It doesn't happen very often," says Rogen, "But sometimes you just say someone's name for a character and everyone instantly thinks, yes, she's perfect, wouldn't it be great if she would do it."

Katherine is very enthusiastic about her job, but doesn't have a lot of experience when she first meets Adam. "He is her third patient," says Kendrick. "And he's very challenging. She gets caught up in the textbook aspect of her job and the beginner in her wants to play by the rules."

Kendrick was drawn by the treatment of very serious subject matter in such a realistically funny way. “The comedy comes from the reality,” she says. “It all could reasonably happen in real life. It never feels like anything is flippant or forced. If one of your friends who is bright and funny and complicated got sick, it would be tragic and difficult, but there would be times when you had to laugh. That’s where everything in this script comes from, not from just wanting to do a comedy about something taboo. It feels really genuine.”

Working with Levine was a privilege, she says. “Jonathan’s one of that rare breed of director who is really sensitive to everyone and everything that’s going on. He really listens.”

Her co-stars made the experience a pleasure, as well, Kendrick says. “Joseph and I were kind of thrown together. It’s the nature of shooting a movie. All of a sudden, you are in a room with someone and you’re supposed to have an incredible rapport. It’s always tricky to know if that’s going to work. Joe was really open and made me feel like there was a real connection.

“And Seth is great,” Kendrick continues. “His laugh is absolute genius. It was probably one of the most reassuring things to be around. He’s always encouraging you and he’s unbelievably funny himself. If he was receptive to something, it made me feel like I had a pretty important stamp of approval.”

Bryce Dallas Howard stars as Adam’s girlfriend, Rachael, a contemporary abstract artist. Goldberg says that from his perspective, “Bryce is one of the most exciting parts of this movie. Seth and I have been trying to get a movie going with her, in some capacity, for five years.”

Better known for her work in dramatic films, Howard impressed the filmmakers with her deft comic touch. “Bryce really knocked our socks off,” says Kahane. “She is an unbelievable comedienne. We had her read for the part because it was so outside what she had previously done and she was just wonderful.”

Unsurprisingly, the actress was also able to find the sensitive side of a challenging role. “Rachael was one of the most difficult characters to pin down,” says Levine. “Bryce found the humanity and the humor in her.”

Academy Award® winner Anjelica Huston stars as Diane Lerner, Adam’s mother. “It’s crazy and surreal to me that we got Anjelica Huston to be in our movie,” says Rogen. “She’s one of those people who makes everyone around her seem a lot more talented than they are by association. And she’s funny, too.”

Karlin describes meeting the actress and director as “kind of humbling.” “She brought a weight and a gravity to the proceedings,” he says. “But she was also fun and saw the comedy in her character.”

Huston describes Diane as emotional and somewhat controlling. “There’s a lot love between Adam and his mother,” she adds. “But she can be overwhelming. And I think that although he loves his mother very much, he’s also striving for his freedom, and she’s a bit of a blockade.”

With its emphasis on the characters and realistic portrayal of human contradiction in traumatic times, the script moved Huston deeply. “This film is very touching and funny,” Huston

says. “It plays both drama and comedy very effectively, which makes it an unusual project. It wasn’t like anything I’d read before. The idea of making a comedy about cancer is, on the one hand, quite dangerous, but I think the way in which Will approached this script is very first hand. He understands the mad, humorous situations that can come up during an extremely serious and life-threatening illness.”

Director Jonathan Levine says, “Anjelica is the coolest person I have ever met. She is wonderful in the film and everything that she does is so truthful. It was such an honor to work with her. As a director herself, she gets the creative process and is a wonderful collaborator. She was really smart and working with her was a thrill for me.”

Goldberg says what he finds most surprising about Huston’s performance is the fact that it exists at all. “I still can’t believe she did this movie! It blows my mind. She is one of the greatest female actors ever.”

Watching Huston’s performance was even more profound for Will Reiser. The first scene Huston filmed was the one in which Adam tells his mother, Diane, that he has cancer. Reiser’s parents, Bob and Sandy, were visiting the set that day. “My mother started crying,” says Reiser. “It was because of how passionate and heartbreaking that scene was to watch. To see Anjelica as a mother hearing that from her son and to see my mother crying. I wrote it, I’d seen it, I’d lived it—but to see my own mother connecting with the character, I don’t think you can’t top that.”

In an attempt to raise Adam’s spirits, his girlfriend Rachael brings him a gift: Skeletor, a rescued greyhound who looks as unwell as Adam feels. Skeletor is played by William and Denver, nine-and-half-year-old littermates making their film debuts. Before beginning their acting careers, the 90-pound twins were prize-winning show dogs, but they ended up being the most controversial casting choice in the film.

“For me, casting Skeletor was a battle,” says Goldberg. “I really thought it was a massive mistake not to have a cute, lovable dog. I kept saying, ‘Sure, it’s a funny joke, a large, skeletal, bizarre-looking dog, but what we need to commercially sell this movie is a fluffy dog we can show in the trailer.’”

Reiser championed the twins. “I really fought for the greyhound,” he says. “I think I was the only person involved in the movie who thought it was a good idea. It wasn’t until a trainer brought in several dogs for us to see that they understood why the greyhound worked.”

He refers to the common belief that dogs and their owners look alike. “For me, when you’re that sick, you feel like this weird looking dog,” Reiser explains. “You feel like an outsider. And the greyhound is such an odd-looking animal. They’re basically hairless and very fragile. They get cold easily and they can’t lie on the floor—they always have to be on cushions. That’s basically Adam.”

Goldberg admits that the moment he first saw them, he realized Denver and William were right for the role. “They are skeletal and weird looking, but with these lovable eyes that make you feel for the dog.”

## BEHIND THE SCENES OF *50/50*

Set in Seattle, *50/50* was shot entirely on location in and around Vancouver, British Columbia. Both Seth Rogen and Evan Goldberg grew up in Vancouver, which has become a feature filmmaking hub, but neither had ever had an opportunity to work there before. “It was awesome,” says Rogen. “I hadn’t spent such a long stretch there since I was in high school. I’d like to make every movie there from now on.”

Goldberg says that he and Rogen have attempted to shoot several projects in their hometown, without success. “When we were kids, they made tons of movies there, so we always figured when we did it, we’d do it there. We wrote *Superbad* to be set in Vancouver, but it was changed to the U.S. *Pineapple Express* was originally extremely Vancouver-specific. When it was made, we were told to just take out all the ‘Canadian crap.’ This was the one time we figured it was not going to happen, but Mandate saw that Vancouver made way more sense as a location than anywhere else. So, we finally got to shoot there and it was the best thing ever.”

Production designer Annie Spitz had worked with Levine on his previous film, *The Wackness*. The director and production designer began the pre-production process with a visit to Seattle where they checked out the city’s public radio station and a cancer clinic, as well as local bars and coffee shops, so they could replicate the right look and feel in Vancouver.

“Jonathan wanted a very realistic look,” Spitz says. “One of the first things that we did was visit the Fred Hutchinson Cancer Clinic and get a tour of the place. We wanted to make sure that everything in the movie replicated the details accurately. We were hoping to shoot at a real cancer clinic, but it’s very tough to get into a hospital location. We learned that there are very specific chairs that people sit in when they receive chemotherapy. So we looked all over for them and we couldn’t find any to rent in Vancouver. We ended up flying them up from Los Angeles for our set.”

The filmmakers found Adam’s house in a residential neighborhood in Burnaby, just outside Vancouver. “When I first saw it I knew that was the one,” says Spitz. “When you’re shooting in a house, you want a layout that’s as open as possible, so there are many places to put the camera and really high ceilings, because that’s the way they hide the lights. There was a cedar wall in the bedroom that I wanted to feature a lot. It read very specifically ‘Northwest.’ In fact, if we had selected another house, I would have put a cedar wall in.”

Joseph Gordon-Levitt brought his own ideas for Adam’s home. “Some of the best things about the house were based on Joe’s input,” the designer continues. “He wanted Adam to be very neat, a guy who is into cleaning, plants and baseball. It’s always fun when we get to collaborate with the actor.”

Adam’s girlfriend, Rachael, played by Bryce Dallas Howard, is a visual artist and some of her paintings are prominently displayed in Adam’s house. The filmmakers asked some of their

artist friends to submit concepts for paintings. “There was cash prize for the best one,” says Spitz. “The producers picked their favorites and those became Rachael’s work in the movie.”

During filming, the behind-the-scenes action on the set of **50/50** rivaled what went on in front of the camera. In the video village, where monitors allowed the filmmakers to evaluate playback almost instantly, producers Rogen, Goldberg and Karlin were frequently present, as well as associate producers James Weaver, Kyle Hunter and Ariel Shaffir, writer and executive producer Will Reiser, Mandate executive Nicole Brown and line producer Shawn Williamson. “It was extremely collaborative,” says Reiser. “Seth and Evan are two of my best friends and we’d worked together before, so it was completely natural to do it this way.”

Reiser was a permanent fixture during production. “It is unusual to have a writer on board for the entire run,” notes Karlin, “But it was a sign of respect for Will. And anyway, everybody liked hanging out together. We’re all very social, and we’re close enough in age and sensibility that it’s not difficult to be in the same room with these people. It was a lot of fun.”

Rather than being overwhelmed by the enormous amount of input he received, director Jonathan Levine found the process reassuring. “We had all these brilliant people watching the monitor and making sure that nothing slipped through the cracks,” he says. “As a director, you have a hundred different things on your mind. At any given time, you can focus on probably ten of them, but you’re concerned about forgetting about another 90. It’s really incredible to have such a strong support system.”

**50/50** marks Reiser’s first screenplay and writing it has changed his worldview almost as much as having cancer did. “Before I got sick and wrote this script, cancer was not part of my life,” he says. “Now, I’ve made friends because of cancer. A world opened up in which people are constantly sharing their stories with me. They tell me how this movie connects with them and how touched they were by it because of their own experiences. That’s the ultimate compliment to me and I don’t think that hearing anything else would make me feel like I’d done my job as well.”

## ABOUT THE CAST

**JOSEPH GORDON-LEVITT (Adam)** will next be seen in *50/50*, a comedy directed by Jonathan Levine and also starring Seth Rogen, Anna Kendrick and Bryce Dallas Howard. He will then star in the action thriller *Premium Rush*, directed by David Koepp, who also co-wrote the script. He recently wrapped production on *Looper*, for which he reunited with his *Brick* director, Rian Johnson, and will star opposite Bruce Willis and Emily Blunt, and is currently in production on *The Dark Knight Rises*, the third and final installment in the Batman series, which will be directed by Christopher Nolan. Gordon-Levitt was also recently cast as Robert Todd Lincoln in the film *Lincoln* alongside Daniel Day-Lewis and Tommy Lee Jones, which will be directed by Steven Spielberg.

Gordon-Levitt's additional film credits include Christopher Nolan's Academy Award®-nominated action-drama *Inception*, also starring Leonardo DiCaprio, Marion Cotillard and Ellen Page; *Hesher*, directed by Spencer Susser with Natalie Portman and Rainn Wilson (Sundance Film Festival 2010); Marc Webb's *(500) Days of Summer*, also starring Zooey Deschanel, for which he received Golden Globe, Independent Spirit Award and People's Choice Award nominations; the global action hit *G.I. Joe: The Rise of Cobra* for director Stephen Sommers; Spike Lee's World War II drama *Miracle at St. Anna*; the controversial drama *Stop-Loss*, in which he starred with Ryan Phillippe under the direction of Kimberly Peirce; and the crime drama *The Lookout*, which marked Scott Frank's directorial debut. In addition, Gordon-Levitt has received widespread praise for his performances in such independent features as John Madden's *Killshot* with Diane Lane and Mickey Rourke; Lee Daniels' *Shadowboxer*; Rian Johnson's award-winning debut film, *Brick*; *Mysterious Skin* for writer/director Gregg Araki; and *Manic* with Don Cheadle.

Early in his career, Gordon-Levitt won a Young Artist Award for his first major role, in Robert Redford's drama *A River Runs Through It*. He went on to co-star in *Angels in the Outfield*, *The Juror*, *Halloween H20* and *10 Things I Hate About You*.

Gordon-Levitt is also well known to television audiences for his starring role on NBC's award-winning comedy series "3rd Rock from the Sun." During his six seasons on the show, he won two YoungStar Awards and also shared in three Screen Actors Guild Award® nominations for Outstanding Performance by a Comedy Series Ensemble. Following the series, Gordon-Levitt took a short break from acting to attend Columbia University.

Gordon-Levitt founded and directs an open collaborative production company called HITRECORD.ORG comprised of an online community of thousands of artists from all over the world. Time magazine writes that hitRECORD "has blossomed into a full-blown hive-mind of creativity. With more than 40,000 participants working together to create short films, music, art or stories, hitRECORD offers a creative opportunity for fresh talent to team together and expose their art."

The company presented evenings of short film and live entertainment at Sundance 2010 and SxSW 2010, went on a tour of six top colleges last autumn, published the "TINY BOOK OF TINY STORIES" for the holidays, will launch another college tour this spring, and release a DVD/book/CD called RECollection volume 1 this fall. A budding writer/director in the more traditional sense, as well, Gordon-Levitt adapted the Elmore Leonard short story "SPARKS" into a 24-minute short film that screened at Sundance 2009.

**SETH ROGEN (Kyle, Producer)** has emerged to lead a new generation of comedic actors, writers and producers. He recently voiced the title character in Greg Mottola's sci-fi comedy *Paul* and Mantis in Jennifer Yuh's *Kung Fu Panda 2*. Earlier in the year, he starred in the action/comedy film *The Green Hornet*, directed by Michel Gondry and co-written by Rogen and his writing partner, Evan Goldberg. The film grossed over \$225 million worldwide.

Previously, Rogen starred in the dark comedy *Observe and Report*, opposite Anna Faris, and voiced B.O.B. in the 3-D animated phenomenon *Monsters vs Aliens*, which grossed nearly \$370 million at the worldwide box office.

Rogen began his career doing standup comedy in Vancouver at 13 years of age. After moving to Los Angeles, he landed supporting roles in Judd Apatow's critically acclaimed network television comedies, "Freaks and Geeks" and "Undeclared." The latter series hired Rogen as a staff writer when he was still just 18 years old. For his writing on "Da Ali G Show," Rogen was nominated for an Emmy Award<sup>®</sup> in 2005 for Outstanding Writing for a Variety, Music or Comedy.

In 2005, Rogen co-starred in Judd Apatow's comedy *The 40 Year Old Virgin*, which opened No. 1 at the box office and grossed more than \$175 million worldwide. In 2007, he headlined Apatow's *Knocked Up* alongside co-stars Katherine Heigl, Paul Rudd and Leslie Mann. The comedy grossed more than \$140 million domestically. Later that year, Rogen was seen in another summer blockbuster, *Superbad*, a semi-autobiographical comedy that he co-wrote with Evan Goldberg.

The year 2008 was another busy year for Rogen. He started by giving voice to the character of Mantis in *Kung Fu Panda*, a family film that earned more than \$626 million worldwide. Next was another No. 1 box-office hit in the action-comedy *Pineapple Express*, which Rogen co-wrote with Goldberg and starred in, opposite James Franco and Danny McBride. Rogen was next seen in Kevin Smith's *Zack and Miri Make a Porno*, opposite Elizabeth Banks.

Other film credits include *Funny People*, *Step Brothers*, *Horton Hears a Who!* and *Drillbit Taylor*. Seth is also starring in Sarah Polley's *Take This Waltz*, opposite Michelle Williams. Rogen also wrapped production on the comedy *My Mother's Curse* opposite Barbara Streisand which will be released in November, 2012.

**ANNA KENDRICK (Katherine)** can next be seen in Summit Entertainment's dramatic comedy *50/50* with Seth Rogen and Joseph Gordon-Levitt. The young starlet has a slew of other new projects lined up including a starring role in *End of Watch* opposite Jake Gyllenhaal; the crime drama will be directed by David Ayer. She is also voicing a character in the Focus animated

feature *Paranorman* as well as starring in the apocalyptic comedy *Rapturepalooza* (Lionsgate). Kendrick has also joined the cast of the recently announced romantic comedy *What to Expect When You're Expecting* (Lionsgate), based on the bestselling book series.

In 2010, Kendrick starred opposite George Clooney and Jason Bateman in the lauded film *Up in the Air*, directed by Jason Reitman. Kendrick earned a best supporting actress Oscar® nomination and was honored as best supporting actress by The National Board of Review and best breakout star at the MTV Movie Awards. She also earned nominations from the Critic's Choice Movie Awards, the Golden Globes, and the Screen Actors Guild.

In Summer 2010, she was seen in the action packed, genre bending film *Scott Pilgrim vs. The World* opposite Michael Cera. Kendrick was also seen in the blockbuster *Twilight* and the sequels *The Twilight Saga: New Moon* and *The Twilight Saga: Eclipse*. She will also appear in *The Twilight Saga: Breaking Dawn Part 1*, in theaters November 2011.

Kendrick also notably starred in PictureHouse's *Rocket Science* directed by Jeffrey Blitz. Her performance as an ultra-competitive high school debate team member garnered critical acclaim and the film received a nomination for the Grand Jury Prize at the 2007 Sundance Film Festival. For her work in the film, Anna was nominated for an Independent Spirit Award for Best Supporting Actress.

Kendrick made her feature film debut in director Todd Graff's *Camp*, a darling of the 2003 Sundance Film Festival. Her performance in the cult hit earned her an Independent Spirit Award nomination, as well as a Best Supporting Actress nomination at the Annual Chlotrudis Awards.

An accomplished theater veteran, Kendrick began her career as Dinah Lord in the 1997 Broadway musical production of "*High Society*", for which she received a Tony Award® Nomination as Best Featured Actress in a Musical. At 12 years old, the honor made her the second youngest Tony nominee in award history. Kendrick also garnered Drama League and Theatre World awards as well as Drama Desk and FANY award nominations.

Kendrick's additional theater work includes a featured role with the New York City Opera's production of "*A Little Night Music*", starring Jeremy Irons, "*My Favorite Broadway/The Leading Ladies: Live at Carnegie Hall*", and Broadway workshops of "*Jane Eyre*" and "*The Little Princess*." She currently resides in Los Angeles, California.

**BRYCE DALLAS HOWARD (Rachael)** has quickly become one of Hollywood's most versatile and dynamic young talents both on screen and behind the camera. The actress will next be seen as the villainous 'Hilly' in Tate Taylor's big screen adaptation of Kathryn Stockett's bestselling novel *The Help* this August. In September, Summit's dark comedy *50/50* hits theaters with Bryce playing the role of "Rachael" opposite Seth Rogen and Joseph Gordon-Levitt. She was most recently seen in Clint Eastwood's *Hereafter* and *THE Twilight Saga: Eclipse*.

Bryce's other film credits include *The Loss of A Teardrop Diamond*; McG's *Terminator Salvation*; Sam Raimi's *Spider Man 3*; M. Night Shyamalan's *Lady In The Water*; and Lars von Trier's *Manderlay*. Bryce made her film debut in M. Night Shyamalan's *The Village* opposite



Adrien Brody, Joaquin Phoenix and Sigourney Weaver. She also received a 2008 Golden Globe nomination for her performance as Rosalind in HBO's adaptation of Shakespeare's *As You Like It*, written and directed by Kenneth Branagh.

Expanding her creative reach beyond acting, Howard produced Gus Van Sant's *Restless*, which was accepted into competition at the 2011 Cannes Film Festival. The film, which stars up-and-coming stars Mia Wasikowska and Henry Hopper, is slated for a September release through specialty film branch Sony Pictures Classics. She has also written her first feature film screenplay titled "The Originals" which is currently in development. Howard made her 2006 directorial debut with the short film *Orchids*.

In 2010, Bryce signed on as the first-ever celebrity face of luxury designer Kate Spade. She starred in the brand's Spring/Summer 2011 advertising campaign shot by famed fashion photographer Norman Jean Roy. She will return as the face of the designer's Fall/Winter collection for new ads scheduled to run beginning this September.

After leaving the Tisch School of the Arts program at New York University, Howard immediately began working on the New York stage, including playing the role of 'Marianne' in the Roundabout's Broadway production of "Tartuffe", 'Rosalind' in the Public Theatre's "As You Like It", 'Sally Platt' in the Manhattan Theater Club's production of Alan Ayckbourn's "House/Garden" and as 'Emily' in the Bay Street Theater Festival production of "Our Town."

Bryce currently resides in Los Angeles with her husband, Seth Gabel, and their son, Theo.

**ANJELICA HUSTON (Diane)** is an award-winning actress and director who continues her renowned family's legacy in film, which began with her grandfather Walter Huston and her father, John Huston. In the course of her career, Huston has received honors from the National Society of Film Critics, the National Board of Review, the Independent Spirit Awards and the Los Angeles, New York and Boston Film Critics. She has received multiple Oscar<sup>®</sup>, Golden Globe, BAFTA and Emmy nominations, as well as a star on the Hollywood Walk of Fame.

Huston won an Academy Award<sup>®</sup> for Best Supporting Actress for her portrayal of Maerose Prizzi in *Prizzi's Honor*, making the Huston family the first to include three generations of Oscar<sup>®</sup> winners. Huston also won a Golden Globe Award for her role in HBO's original movie "Iron Jawed Angels."

Additional film credits include David Frankel's upcoming *The Big Year*, and memorable turns in Francis Ford Coppola's *Gardens of Stone*, Woody Allen's *Manhattan Murder Mystery* and *Crimes and Misdemeanors*, Paul Mazursky's *Enemies: A Love Story*, Nicholas Roeg's *The Witches*, Stephen Frears' *The Grifters*, Barry Sonnenfeld's *The Addams Family* and *Addams Family Values*, Sean Penn's *The Crossing Guard*, Vincent Gallo's *Buffalo '66*, Andy Tennant's *EverAfter*, Wes Anderson's *The Darjeeling Limited*, *The Life Aquatic with Steve Zissou* and *The Royal Tenenbaums*, Mira Nair's *The Perez Family* and Clark Gregg's *Choke*. Huston also collaborated with her father on John Huston's final film, *The Dead*.

In February, 2012, Anjelica will star in "Smash", a new television series for NBC, from executive producer Steven Spielberg, starring opposite Debra Messing and Katharine McPhee. Additional television credits include Robert Ludlum's "Covert One: The Hades Factor," a recurring role on Showtime's original series "Huff" and an Emmy-nominated guest-starring role on "Medium." Huston also received Emmy® nominations for her performances in "Buffalo Girls," "Lonesome Dove," "Family Pictures" and "The Mists of Avalon."

The actress made her directorial debut with an unflinching adaptation of Dorothy Allison's best-selling memoir *Bastard out of Carolina*, which garnered Huston critical acclaim. She received an Emmy nomination for her work on the controversial television drama as well as a Directors Guild nomination. Huston also directed, produced and starred in *Agnes Browne*, a feature presented at the Directors' Fortnight at the 2000 Cannes Film Festival.

Huston currently serves on the board of directors at the National University of Ireland Galway's John Huston School of Film and Digital Media. She is a member of the Film Foundation's Artists Rights Council and the Save the Chimps Advisory Council. Recently, Huston has served as a spokesperson for PETA and the US Campaign for Burma.

**SERGE HOUDE (Richard)** recently starred as the notorious Chicago Mafia Boss Sam Giancana opposite Tom Wilkinson and Barry Pepper in Jon Cassar's multi-Emmy nominated mini-series: *The Kennedys*. He also stars in Seth Rogen's new feature *50/50*, which Premieres at the Toronto International Film Festival this year. In it he plays Joseph Gordon-Levitt's father and Anjelica Huston's husband and his character suffers from Alzheimer's yet manages to maintain a strong bond with son. Also this year, Houde was featured in Episode 9 of the *Mortal Kombat: Legacy* web-series playing The Doctor in this Internet web sensation which has so far garnered well over 30 Million hits on YouTube!

**PHILIP BAKER HALL (Alan)** is one of those character actors whom you see all the time but don't necessarily recognize by name. Notably he played the dead-pan, hard-boiled Mr. Bookman, the library cop, in an episode of "Seinfeld" (1991) that is considered one of the all-time television comedy classics.

Hall gained considerable attention for his portrayal of Richard Nixon in the Donald Freed/Arnold Stone one-man play "Secret Honor" (1983, Los Angeles Actors' Theatre), which was turned into a film by Robert Altman a year later. Though the film garnered mixed reviews, the actor's portrayal of Nixon was hailed as a tour de force. During the '80s he appeared in teen classics such as *Say Anything*, *Three O'Clock High* and *How I Got Into College*, then progressed to supporting roles in blockbuster action flicks such as *The Rock*, *Air Force One* and *Enemy of the State*.

Hall has continued to work steadily in film, television and on the stage, achieving cult fame and a Spirit Award nomination when he gave an electrifying performance as Sydney, a veteran gambler, in screenwriter/director Paul Thomas Anderson's debut feature, *Hard Eight*, opposite Sam Jackson and Gwyneth Paltrow. Anderson cast Hall in substantial roles in his next

two films: Oscar nominated *Boogie Nights* and the star-studded *Magnolia* which saw the actor in fine form as a game show host dying of cancer. Subsequent films include Lars Von Trier's *Dogville* opposite Nicole Kidman, *Matador* opposite Pierce Brosnan, the *Rush Hour* franchise opposite Jackie Chan and Chris Tucker, David Fincher's *Zodiac*, Paul Weitz's *All Good Things*, Michael Mann's *The Insider*, Tim Robbins' *The Cradle Will Rock*, Anthony Minghella's *The Talented Mr. Ripley*, William Friedkin's *Rules of Engagement*, Rod Lurie's *The Contender*, Wolfgang Peterson's *Air Force One*, Michael Bay's *The Rock*, Larry David's *Sour Grapes*, John Schlesinger's *An Eye for an Eye*, Barbet Schroeder's *Kiss of Death*, Peter Weir's *The Truman Show*, and Gus Van Sant's 1998 version of *Psycho*. He received a Broadcast Film Critics Association Award shared with the ensemble cast of Rod Lurie's *The Contender*, SAG Award Nominations both *Boogie Nights* and *Magnolia*, and was honored with the prestigious John Cassavetes Award at the Denver International Film Festival for his body of work.

He starred again opposite Jim Carrey in both *Bruce Almighty* and in the recent *Mr. Popper's Penguins*, in *All Good Things*, opposite Ryan Gosling, and appears in upcoming film Alex Kurtzman's *Welcome to People*, opposite Chris Pine.

Hall turned in a memorable performance as Richard Nixon in Robert Altman's award-winning *Secret Honor*, which was filmed after Hall's stage turn in the Donald Freed play, directed by Robert Harders. He received a Drama Desk nomination from the New York Theater Critics Association.

Hall began his career in the theater, appearing in many Broadway, Off Broadway and regional productions. In New York, he appeared with Helen Hayes in "The Skin of Our Teeth" and with John Cazale in "J.B.," as well as playing the title role in "Gorky."

In the Los Angeles area, Hall has starred in plays at the Mark Taper Forum and the South Coast Repertory. At the Los Angeles Theater Center, he starred in "All My Sons." opposite Bill Pullman, as well as in "Death of a Salesman." "The Crucible." "Short Eyes" and "The Petrified Forest." among many other productions.

On television, Hall most recently starred in Will Gluck's Fox comedy "The Loop" and is also known for recurring roles on David E. Kelley's "The Practice" and "Boston Legal," as well as the ABC hit "Modern Family" and HBO's "Curb Your Enthusiasm."

**MATT FREWER (Mitch)** recently played Moloch the Mystic in Zack Snyder's *Watchmen*. He also appeared in Snyder's *Dawn of the Dead* remake and Steven Spielberg's *Taken*. Previously, Frewer was seen as Rick Moranis' neighbor in *Honey, I Shrunk the Kids* and as a nefarious computer genius in *Lawnmower Man 2: Beyond Cyberspace*.

In addition to his film roles, Frewer will always be remembered for his groundbreaking work in creating the pop-culture icon "Max Headroom." Other television credits include "Eureka" and "Intelligence." He also starred as Sherlock Holmes in several made-for-television movies and The White Knight in the mini-series "Alice."

Frewer has made guest appearances on series such as “St. Elsewhere,” “Miami Vice” and “Star Trek: The Next Generation.” He also appeared in the PBS American Playhouse presentation “Long Shadow,” the Stephen King miniseries “The Stand” and the miniseries “Kissinger and Nixon,” as Alexander Haig.

## ABOUT THE FILMMAKERS

**JONATHAN LEVINE (Director)** was born and raised in New York City, Jonathan Levine has been an aspiring filmmaker since the age of 12. Following his graduation from Brown University's Art/Semiotics program, he worked in New York as personal assistant to renowned writer/director Paul Schrader. In 2002, Jonathan moved to Los Angeles to attend the American Film Institute Conservatory as a director. There, Levine met the writer and producers of *All The Boys Love Mandy Lane*, which he was soon hired to direct. Upon graduation, Levine premiered the film at the 2006 Toronto International Film Festival, which was purchased almost immediately by The Weinstein Co.

In 2008, *The Wackness*, Levine's second feature and his first as both writer and director, won the Audience Award at the Sundance Film Festival and LA Film Festival. Starring Ben Kingsley and Josh Peck, the film also earned Levine an Independent Spirit Award nomination for Best First Screenplay. It was released in July, 2008 from Sony Pictures Classics.

Most recently, Levine completed direction on *50/50* for Mandate Pictures, which will be released on September 30, 2011 by Summit Entertainment. The film, which stars Joseph Gordon Levitt, Seth Rogen, Bryce Dallas Howard and Anna Kendrick, follows the story of Adam Lerner, played by Levitt, who at 25 is diagnosed with a rare type of cancer.

Next up on Levine's directorial slate is a film based on his own adaptation of the novel *Warm Bodies* by Isaac Marion, also for Summit Entertainment. He is also attached to direct the film *Little Girl Lost*, for Universal Pictures, *Jamaica*, a reteaming with Reiser, Rogen and Goldberg for Mandate, and *Legend*, a futuristic teen romance, for CBS Films.

**WILL REISER (Writer, Executive Producer)** is currently writing a feature adaptation of the German movie *Men* which is for Warner Bros and has Todd Philips attached to direct. Additionally, it was recently announced he will be reteaming with longtime collaborators and filmmakers Seth Rogen, Evan Goldberg, and Jonathan Levine to write the feature comedy entitled *Jamaica*. Reiser grew up in Tarrytown, New York, and attended Hampshire College in Amherst, Massachusetts. After graduation, Reiser landed an associate producer job on HBO's "Da Ali G Show," where he first worked with Seth Rogen and Evan Goldberg. He later ran Ben Karlin's production company, Superego Industries, where Reiser wrote, produced, and developed film, television and online projects for HBO.

**EVAN GOLDBERG (Producer)** and Seth Rogen grew up together in Vancouver and wrote their first screenplay, *Superbad*, at the tender age of 15. The film, which the pair also executive produced, was released in the summer of 2007 and opened to overwhelming critical praise and commercial success.

The dynamic duo followed up the success of *Superbad* with the action-comedy *Pineapple Express*, which they also wrote and executive produced. The film starred Seth Rogen and James

Franco and was directed by David Gordon Green.

Goldberg and Rogen also executive produced the smash hit *Knocked Up*. Written and directed by Judd Apatow with stars Rogen, Katherine Heigl, Leslie Mann and Paul Rudd, *Knocked Up* tallied more than \$148 million in domestic box-office receipts. Most recently, Goldberg and Rogen executive produced *The Green Hornet*, an action film directed by Michel Gondry, and Judd Apatow's *Funny People*.

For the small screen, Goldberg and Rogen penned an episode of "The Simpsons" that aired in 2009, "Homer the Whopper."

Goldberg began his career as a writer on Sacha Baron Cohen's cult favorite "Da Ali G Show," which aired on HBO. The series spun off the hit comedy feature *Borat* and Cohen's follow-up, *Bruno*.

**BEN KARLIN (Producer)** began his career as a writer and then editor of The Onion. From 1999 to 2006, he served as head writer and executive producer of "The Daily Show with Jon Stewart," winning nine Emmy Awards and two Peabody Awards. In 2005, he co-created "The Colbert Report" and served as executive producer on the series.

Karlin edited the humor anthology "Things I've Learned from Women Who Dumped Me." He also co-wrote and co-edited the New York Times' No. 1 bestseller *America: The Book*, winning the Thurber Prize for American Humor.

He is currently a writer and producer on ABC's "Modern Family." His next film, the comedy "A.C.O.D." shoots in March.

**NATHAN KAHANE (Executive Producer)** is partner and one of the original founders of Mandate Pictures. Having served as an executive producer on more than 25 films in his career, Kahane has been a creative force and an integral component behind the growth of the company. In his role as President of Mandate, Kahane oversees the development and production of Mandate's growing feature slate, nurtures relationships with high-level talent and filmmakers, and has developed a unique ability to put together successful winning business models behind compelling films.

Kahane's commitment to producing quality films at 'independent' budgets has generated success for the company with movies that have crushed at the box office, as well as launched franchises such as the *Harold & Kumar* and *The Grudge* series. While at Mandate, Kahane has successfully overseen the financing, development and production of exceptional and distinct films such as Academy Award®-winning (Best Original Screenplay, written by Diablo Cody) \$227 million world-wide box-office sensation *Juno* released by Fox Searchlight in 2007, and the critical darling *Stranger Than Fiction* released by Sony Pictures in 2006. Most recently, he has served as an executive producer on films including *Young Adult*, an original screenplay from Academy-Award® winner Diablo Cody, directed by Jason Reitman and starring Charlize Theron; *LOL*, a remake of the French box office hit, from writer/director Lisa Azuelos, starring Miley Cyrus and

Demi Moore; *The Switch*, starring Jennifer Aniston and Jason Bateman; Drew Barrymore's directorial debut *Whip It*; and *Nick and Norah's Infinite Playlist*, directed by Peter Sollett. He served as a producer on Rogue Pictures' *The Strangers*; and on *Harold & Kumar Go to White Castle*, its sequel *Harold & Kumar Escape From Guantanamo Bay*; and the third installment *A Very Harold & Kumar 3D Christmas*, which will be released by Warner Bros. in November 2011.

Kahane is currently shepherding Mandate's diverse production and development slate which includes a romantic comedy *Seeking A Friend For The End Of The World*, starring Steve Carell and Keira Knightley to be released by Focus Features in 2012; *Great Hope Springs*, a comedy directed by David Frankel, starring Academy-Award<sup>®</sup> winning Meryl Streep, Tommy Lee Jones and Steve Carell to be released by Sony Pictures in 2012; *The Low Self Esteem of Lizzie Gillespie*, a romantic comedy written by Brent Forrester and Mindy Kaling; *My Dinner with Hervé*, written and directed by Sacha Gervasi; a remake of the highly-acclaimed South Korean film *Old Boy*, to be directed by Spike Lee; *Jamaica*, a comedy which reunites the 50/50 team of Will Reiser, Seth Rogen, Evan Goldberg and Jonathan Levine; and *Lamb of God*, written by Diablo Cody which will mark her feature directorial debut.

Kahane previously headed the development and acquisition of feature films for the LA-based Senator International. Prior to joining Senator International, he co-headed the development and production slate for Mark Canton's production company, The Canton Company (housed at Warner Bros.), where he was Executive Vice President of Production. Kahane is a graduate of the Haas School of Business at the University of California, Berkeley, and began his entertainment career in the agent training program at ICM.

**SHAWN WILLIAMSON (Line Producer)** is a partner and producer at Brightlight Pictures and has been producing films and television for the last 25 years. Shawn's producing credits include *White Noise*, *Fifty Dead Men Walking*, *88 Minutes*, *Wicker Man*, *Gunless*, *In the Name of the King: A Dungeon Siege Tale* and *Edison*. Shawn Executive Produced *Apollo 18*, *Frankie and Alice* and the television series "The Guard." Recently Shawn line produced the features *The Possession*, *50/50* and *Passengers* among many more. Shawn is currently Executive Producing *The Company You Keep* with Voltage Pictures, directed by Robert Redford.

Shawn chairs the City of Vancouver Industry Film Task force and the board of the Whistler Film Festival. He sits on boards for the Leo Awards, Capilano University Film Advisory, the BC Film Commission Advisory Committee and Vancouver Theatresports league. Shawn has received several awards including: multiple Leo Awards for best picture, The Canadian film and Television Production Association Entrepreneur of the Year Award in 2006 (for Brightlight Pictures Inc.), and Business Vancouver's 40 under 40 Award in 2004.

**JAMES WEAVER (Associate Producer)** is Vice President of Development for Point Grey, Seth Rogen and Evan Goldberg's production company. Current feature projects include *Townies*, *Jamaica*, *The Interview* and *Jay and Seth vs. the Apocalypse*.

Weaver first met Rogen and Goldberg while working at United Talent Agency (UTA). He went on to join their team as an assistant on the feature films *Funny People* and *The Green Hornet*.

Weaver grew up in New York City. He pursued Latin American studies at Union College in upstate New York and worked in advertising before turning his hand to film. He currently lives in Los Angeles.

**KYLE HUNTER (Associate Producer)** and his writing partner, Ariel Shaffir, most recently wrote *Camp Sawyer*, a feature screenplay optioned by Paramount. Hunter grew up in Vancouver with Seth Rogen and Evan Goldberg. He and Shaffir are currently developing two screenplays with their old friends. Hunter studied psychology and film at the University of British Columbia in Vancouver. In addition to his writing career, he has served as a story editor on several film and television projects. He currently lives in Vancouver.

**ARIEL SHAFFIR (Associate Producer)** and writing partner Kyle Hunter most recently wrote *Camp Sawyer*, a feature screenplay optioned by Paramount.

Shaffir grew up in Dundas, Ontario. He met Hunter and Evan Goldberg in Montreal, while studying at McGill University. Shaffir and Hunter are currently developing two screenplays with Goldberg and Seth Rogen.

In addition to his writing career, Shaffir has also served as a story editor on several film and television projects. He currently lives in Toronto.

**ANNIE SPITZ (Production Designer)** is a graduate of the University of Michigan, where she studied film and history. Spitz went on to study at the American Film Institute in Los Angeles, where she got her start designing classmates' projects.

In 2008, Spitz's first collaboration with director Jonathan Levine, *The Wackness*, won the Audience Award at the Sundance Film Festival. Shortly thereafter, Spitz designed her first studio film, *Cyrus*, directed by the Duplass brothers and starring John C. Reilly, Jonah Hill and Marisa Tomei.

In 2010, Spitz was featured in *Variety's* "Up Next: Masters of their Craft," a select list of top next-generation filmmakers. Her most recent film is "Imogene" starring Kristen Wiig, Annette Bening, and Matt Dillon, currently shooting in New York.

**TERRY STACEY (Director of Photography)** has served as cinematographer on recent films such as Lasse Hallström's *Dear John*, Michael Cuesta's *Tell Tale*, Greg Mottola's *Adventureland* and Michael Dowse's *Take Me Home Tonight*.

After studying at the University of Manchester in England, Stacey headed to New York City in the early '80s to work as a still photographer and musician. There, he worked at The



Collective for the Living Cinema, shooting and editing Super 8 shorts and experimenting in the music video arena.

After traveling through South America with his 16mm Bolex, Stacey returned to England to work as a documentary cameraman. He would journey from India to Iceland for various productions before finding his way back to New York City. There, he shot features in an era of true independent film, working with production companies such as Good Machine and IFC Films. These credits include *Love God*, *Spring Forward*, *Dream Catcher*, *Jump Trick*, *Just a Kiss*, *The Laramie Project*, *World Traveler*, *Things Behind the Sun*, *Wendigo* and *Happy Accidents*.

Over the years, Stacey has written and directed many of his own short films, including *Bad Liver and Broken Heart*, starring Sam Rockwell, which was selected to the Berlin Film Festival in 1995.

**CARLA HETLAND (Costume Designer)** won a Leo Award for designing costumes for *In the Name of the King*, a medieval epic starring Jason Statham and Leelee Sobieski. Other film credits include *The Butterfly Effect*, *Out Cold*, *Bad Faith*, *Café Romeo*, *Friday the 13<sup>th</sup> Part VIII: Jason Takes Manhattan* and made-for-television movies such as “Saving Milly,” “DC Sniper: 23 Days of Fear,” “Personally Yours,” “Miracle on the Mountain: The Kincaid Family Story,” “Fatal Error” and “Don’t Look Down.”

Hetland began her career in the costume department on films such as *Unforgiven*, *Seven Years in Tibet*, *The 13<sup>th</sup> Warrior* and *Double Jeopardy*.

Summit Entertainment presents

In association with Mandate Pictures

a Point Grey production

Joseph Gordon-Levitt

Seth Rogen

“50-50”

Anna Kendrick

Bryce Dallas Howard

Philip Baker Hall

Serge Houde

Andrew Airlie

Matt Frewer

Peter Kelamis

Jessica Parker Kennedy

and Anjelica Huston

Casting by

Francine Maisler, CSA

Music by

Michael Giacchino

Music Supervisors

Jim Black

Gabe Hilfer

Co-Producers

Nicole Brown

Kelli Konop

Tendo Nagenda

Costume Designer

Carla Hetland

Film Editor

Zene Baker

Production Designer

Annie Spitz

Director of Photography

Terry Stacey, ASC

Line Producer

Shawn Williamson

Executive Producers

Nathan Kahane  
Will Reiser

Produced by  
Evan Goldberg  
Seth Rogen  
Ben Karlin

Written by  
Will Reiser

Directed by  
Jonathan Levine

## CAST

ADAM	Joseph Gordon-Levitt
KYLE	Seth Rogen
KATHERINE	Anna Kendrick
RACHAEL	Bryce Dallas Howard
DIANE	Anjelica Huston
RICHARD	Serge Houde
DR. ROSS	Andrew Airlie
MITCH	Matt Frewer
ALAN	Philip Baker Hall
DR. WALDERSON	Donna Yamamoto
SUSAN	Sugar Lyn Beard
DR. LEE	Yee Jee Tso
JENNY	Sarah Smyth
PHIL	Peter Kelamis
JACKIE	Jessica Parker Kennedy
DR. PHILLIPS	Daniel Bacon
BERNIE	P. Lynn Johnson
CLAIRE	Laura Bertram
TED	Matty Finochio
AGABELLE LOOGENBURGEN	Luisa D'Oliveira
NURSE STEWART	Veena Sood
CUTE GUY WITH DREADS	Jason Vaisvila
MINISTER	Brent Sheppard
ALLISON	Marie Avgeropoulos
BARTENDER	Adrian McMorran
FRIENDLY NURSE	Stephanie Belding
ATTRACTIVE WOMAN #2	Andrea Brooks
JOE	Ryan W. Smith
NURSE SCOTT	Karen van Blankenstein
GEORGE	William 'BIGSLEEPS' Stewart
ELDERLY FEMALE CHEMO PATIENT	Bonnie Bollivar
PRETTY GIRL	Beatrice Ilg
MOTHER ON THE BUS	Chilton Crane
YOUNG PERSON ON THE BUS	Amitai Marmorstein
BODIE	Lauren A. Miller
GREG	Will Reiser
THOM THE PATIENT	Richard C. Burton
HOSPITAL TECH	Neil Corbett
ART GALLERY PATRON	Karolina Sabat
ART GALLERY PATRON	Christopher De Schuster
BAR GIRL	Susan McLellan
MARLOW THE WONDERDOG	Himself
SKELETOR	Denver William
Stunt Coordinator	Scott Ateah
Stunts	Ed Anders Dan Redford Brett Armstrong Owen Walstrom
Associate Producers	James Weaver Ariel Shaffir Kyle Hunter

Post Production Supervisor	Nancy Kirhoffer
Art Director	Ross Dempster
Set Decorator	Shane Vieau
Assistant Set Decorator	Sergio Lavilla
Third Assistant Director	Haylee Thompson
Trainee Assistant Director	Iris Torres
A-Camera/Steadicam Operator	Peter Wilke
First Assistant A-Camera	Kieran Humphries
Second Assistant A-Camera	Thomas Yardley
B-Camera Operator	Scott MacDonald
First Assistant B-Camera	David Lourie
Second Assistant B-Camera	Adriene Wyse
Camera Loader	Carrie Wilson
Camera Trainee	Mike Sharkey
Script Supervisor	Stephanie Rossel
Sound Mixer	Shane Connelly
Boom Operator	Chris Higgins
Sound Utility	Darryl Marko
Assistant Costume Designer	Michelle Hunter
Wardrobe Supervisor	Jeffrey Fayle
Costumer	Summer Eves
Makeup Department Head	Monica Huppert
Key Makeup Artist	Tanya Hudson
Hair Department Head	Debra Wiebe
Key Hair Stylist	Andrea Simpson
Assistant Hair Stylist	Cindy L. Larsen
First Assistant Editor	Michael A. Webber
Editorial Production Assistant	Connor Cummins
Post Production Coordinator	David Townsend
Best Boy Electric	Niall Fraser
Company Electrics	Shawn Milsted
	Dana Wutzke
	Jason Weir
Genny Operator	Robert L. Redford

Gaffer	Stuart Haggerty	
Rigging Gaffer	Sean Oxenbury	
Key Grip	Tony Whiteside	
Best Boy Grip	Dean Reca	
Dolly Grip	Russell Hawkes	
Leadman Setup	Robert Little	
Company Grips	Drew David Glen Hawkins James Salberg	James Vinblad Chris Bamford Bill Flanagan David Cameron
Key Rigging Grip	Curt Griebel	
Property Master	David Dowling	
Assistant Property Masters	Spencer Louttit Wesley Hamby D. Martin Myatt	
Clearances & Product Placement	Alana Murray	
Special Effects Coordinator	Jak Osmond	
Best Boy Special Effects	Lance Smith	
Production Coordinator	Moira Perlmutter	
Travel Coordinator	Melissa Barrie	
Second Assistant Coordinator	Kimball Jansma	
Key Office Production Assistant	Jessica Hoyles	
Key Location Production Assistants	Mike Bogdanovic Ken Poole Claude Pavel	
Assistants to Mr. Kahane	Kate Checchi Samantha McClellan	
Assistant to Ms. Konop	Lendi Slover	
Assistant to Ms. Brown	Aaron Ensweiler	
Assistant to Mr. Goldberg	Theodore Bressman	
Assistant to Mr. Williamson	Margo MacPherson	
Assistant to Mr. Nagenda	Crystal Wiggins	
Assistant to Ms. Huston	Jaclyn Bashoff	
Production Assistants	Sue Norman Sean Burke Mary Beth Schlam	Katie Kreter Laura Taylor Tara Armstrong
Lead Set Dresser	Chris	

	Set Dec Buyer	Rosamond Elizabeth Roberts
	On Set Dresser	Brennan Wauters
	Set Dressers	Mike Church Elena Dresser Richard M. Connelly
Post Production Sound Service by		Wildfire Post
	Re-Recording Mixer	Gary C. Bourgeois
	Supervising Sound Editor	Robert C. Jackson
	Sound Effects Editor	David Esparza
	Foley Editor	Brian Dunlop
	Assistant Sound Editor	Callie Thurman
	ADR Mixers	Travis MacKay Wendy Czajkowsky
	ADR Recordist	Wade Barnett
	Mix Recordist	Timothy Limer
	Foley Artist	Ellen Heuer
	Foley Mixer	Josh Reinhardt
	ADR Voice Casting	Barbara Harris
Visual Effects Provided by		Wildfire Visual Effects
	Visual Effects Supervisor	Dottie Starling
	Visual Effects Producer	Lauren Ritchie
	Visual Effects Coordinator	Elbert Irving IV
	Visual Effects Compositors	Kyle Gray Caleb Owens
Digital Intermediate and Opticals by		Technicolor Digital Intermediates A Technicolor Company Technicolor Creative Services, Hollywood and Vancouver
	Digital Film Colorist	Tony Dustin
	Digital Intermediate Producers	Gregg Schaublin Jonas Young
	Digital Intermediate Editors	Jay Harada Bob Schneider
	Digital Intermediate Manager	James Cowan
	Imaging Technicians	Floyd A. Burks Scott Drost John Flores
	Systems Administrator	Michael Shapcotte
	Deluxe Color Timer	George Chavez
	Main Titles Designed By	NUNCLE
	End Titles By	Scarlet Letters
	Construction Coordinator	Jesse Joslin
	Paint Coordinator	Sean Lavoie

Head Greensman	Dylan Dowd	
Lead Greensman	Sarah Smith	
Location Manager	Terry Mackay	
Assistant Location Manager	Rico Mielnicki	
Trainee Assistant Location Manager	Ryan Mains	
Production Accountant	Susan Levens	
First Assistant Accountant	Sydney LeClaire	
Payroll Accountants	Keely Johnson	
	Mary-Ellen Dale	
Post Production Accountant	Heather Tyler	
Video Assist	Andrew Pedley	
Unit Publicist	Lorraine Jamison	
Still Photographer	Chris Helcermanas-Benge	
Transportation Coordinator	David Halliday	
Transportation Captain	Kelly Charlton	
Transportation Co-Captain	Bill Parsons	
Picture Car Coordinator	Gerry Forster	
Drivers	Ray Laine	Mike Godenir
	John O'Toole	Scott Dean
	Dave Busch	Barry MacDonald
	Dave Henderson	Steve Muller
	Kevin Kamron	
Canadian Casting By	Maureen Webb	
Canadian Casting Associate	Colleen Rogers	
Canadian Casting Assistant	Carmen Amos	
Extras Casting	Sandra-Ken Freeman	
Extras Casting Assistants	Doreen Ferreira	
	Kendra Voth	
First Aid /Craft Service	Dory Vanderkuip	
Catering provided by	First Take Catering	
Chef	Soren Tambour	
Assistant Chefs	Joel McCooey	
	Elsie Blaquera	
Animal Trainer	Dana Dube	

#### **ADDITIONAL PHOTOGRAPHY**

Second Assistant Director	Trevor McWhinney
Third Assistant Director	Chad Belair
Trainee Assistant Director	William Leung
A-Camera/Steadicam Operator	Bob Findlay
B-Camera Operator	Todd Elyzen



First Assistant B-Camera	Mark Cohen
Second Assistant B-Camera	Leigh Jenkins
Camera Loader	Aki Shigematsu
Script Supervisor	Deirdre De Butler
Sound Mixer	Bill Skinner
Boom Operator	Jim Lacamell
Sound Utility	Cameron Foodikoff
Assistant Costume Designer	Susan Delaval
Set Supervisor	Steve Oben
Truck Costumer	Sue MacLean
Key Makeup Artist	Michelle Hrescak
Hair Department Head	Sanna Seppanen
Key Hair Stylist	Marnie Wong
Gaffer	Simon Hunt
Best Boy Electric	Jeff Harvey
Genny Operator	Murray Chysyk
Key Grip	Vincent Phillips
Best Boy Grip	Steve Larsen
Dolly Grip	Dave "Dibby" Dibdin
Company Grips	Ryan Cox
	Tyler Olsen
	Rick Podd
On Set Dresser	Jeff Davies
Assistant Location Manager	Alix Falkiner
Key Location Production Assistants	Conrad Jenzen
	Shauna Michell
Greens Best Boy	Darren Moore
Production Accountant	Sean Seguin
First Assistant Accountant	Jaime Peters
Extras Casting Assistant	Chelsea Strand
First Aid Craft Service	Reba Conger-Szabo
Transportation Coordinator	Brian Whitlock
Transportation Captain	Gerry Forster
Transportation Co-Captain	Curt Martell
Star Wagon Driver	Bill Crivello
Cast Driver	Laurie Matheson
Catering provided by	Nin Rai / Truffles Fine Food
Chef	Jim Moffat
Music Editor	Stephen M. Davis, MPSE
Music Editor Assistant	Alexandra Apostolakis
Orchestra Conductor	David Sabee
Musician Contractor	Simon James

Scoring Coordinator	Andrea Datzman
Scoring Mixers	Dan Wallin Steve Smith
Scoring Engineer	Mike Aarvold
Scoring Recordist	Sam Hofstedt
Recording Assistant	Andy Park
Assistant to Michael Giacchino	Dave Martina
Music Copyist	Robert Puff Music
Music Licensing	Jessica Dolinger
EPK	UC Productions, Inc.
Production Financing provided by	JPMorgan Chase Bank, N.A., Union Bank, N.A., Wells Fargo Bank, National Association, Comerica Bank, U.S. Bank National Association, City National Bank, and Cathay Bank
Production Legal provided by	Karyn Edwards Law Corporation
Insurance services provided by	Momentous Insurance Brokerage Front Row Insurance Brokers
Distributed by	Summit Entertainment, LLC
Animals provided by	Animal Insight
Completion Bond provided by	Film Finances, Inc.
Aids provided by	Catalyst Post Services

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Tax Incentive Consulting Services by Canada Film Capital

Production Services provided by UC Productions Inc.

<p>Bricks or Coconuts Written and Performed by Jacuzzi Boys Courtesy of Mexican Summer By arrangement with Terrorbird Media</p>	<p>Midnight Blue Written and Performed by John Fumo Courtesy of Pacifica Music LLC By arrangement with RipTide Music, LLC</p>
<p>High and Dry Written by Thomas Edward Yorke, Edward John O'Brien, Colin Charles Greenwood, Jonathan Richard Guy Greenwood, Philip James Selway Performed by Radiohead Courtesy of EMI Records Ltd. Under License from EMI Film &amp; Television</p>	<p>Simplicity Written by F. Préjan Performed by Harmony &amp; Balance Courtesy of Countdown Media, GmbH</p>

<p style="text-align: center;">Music</p>	
<p style="text-align: center;">New Country Written by Matthew Barrick, Peter Bauer, Hamilton Leithauser, Paul Maroon and Walter Martin Performed by The Walkmen Courtesy of Fat Possum Records</p>	<p style="text-align: center;">To Love Somebody Written by Barry Gibb and Robin Gibb Performed by The Bee Gees Courtesy of Reprise Records By arrangement with Warner Music Group Film &amp; TV Licensing</p>
<p style="text-align: center;">Work To Do Written by Jesse Wagner, Jay Bonner, Roger Rivas and Brian Dixon Performed by The Aggrolites Courtesy of Hellcat Records</p>	<p style="text-align: center;">Downtown Blues Written and Performed by Eric V. Hachikian Courtesy of soundcat productions</p>
<p style="text-align: center;">Turn It Down Written by Ron Karseboom Performed by The Sideway Runners Courtesy of LoveCat Music</p>	<p style="text-align: center;">Angel (RAC REMIX) Written by Monica Birkenes and James Eliot Performed by Mr. Little Jeans Courtesy of Sony Music Entertainment Australia Pty Ltd. By arrangement with Sony Music Licensing</p>
<p style="text-align: center;">Stay The Same Written by David Cox and Russell Crank Performed by Autokratz Courtesy of The Hours Records By Arrangement with Ocean Park Music Group</p>	<p style="text-align: center;">Soul Connection Written by David Basinger, Nathan Basinger, Sarah Cram, Eddie McKinley, Douglas Roberson, Katherine Ruestow, Abbie Sawyer and James Viner Performed by The Diplomats of Solid Sound Courtesy of Pravda Records By arrangement with Rumblefish, Inc.</p>
<p style="text-align: center;">Too Late For Dancing Written by Caila Thompson-Hannant, Rory Seydel, Nathan Gage, and Jonathan Crellin Performed by Shapes and Sizes Courtesy of Asthmatic Kitty Records By arrangement with Mixtape Music Ltd.</p>	<p style="text-align: center;">Hunters Written and Performed by Eric V. Hachikian Courtesy of soundcat productions</p>
<p style="text-align: center;">Days Gone Down (Still Got The Light In Your Eyes) Written by Gerry Rafferty Performed by Gerry Rafferty Courtesy of EMI Records Ltd. Under license from EMI Film &amp; Television Music</p>	<p style="text-align: center;">Survival Written and Performed by Eric V. Hachikian Courtesy of soundcat productions</p>
<p style="text-align: center;">Crying Written by Roy Orbison and Joe Melson Performed by Roy Orbison Courtesy of Orbison Records Under license from EverGreen Copyrights, Inc.</p>	<p style="text-align: center;">The Other Side of Mt. Heart Attack Written by Angus Andrew, Julian Gross and Aaron Hemphill Performed by Liars Courtesy of Mute Records Ltd. Under license from EMI Film &amp; Television Music</p>
<p style="text-align: center;">Yellow Ledbetter Written by Jeffrey Ament, Michael McCready, and Eddie Vedder Performed by Pearl Jam Courtesy of Epic Records By arrangement with Sony Music Licensing</p>	

## **Special Thanks**

Robert Reiser

Robin Reiser

Sandy Reiser

Nancy Goldberg

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Rivka Schaffir

Corry Hunter

Anne Bridger

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Judy Levine

Ross Levine

James McAvoy

James L. Brooks

Pressy Gamayo

Frank M. Datzman

Heidi Adams

Eric Becker

Jared Brick

Vikram Bubber

Dr. Todd Carpenter

Dr. Stephen Chia

Susie Cooley

Kayla Cox

Simon Davies

Arvid Hokanson

Laura Kittrell

Nick Jasenovec

Mandy Beckner

Matt Bass

Nora Mattingly

Devon McGoldrick

Pat Taylor

Doug Ulman

Angelo Vakakis

Andrea White

Myrna Whiteson

Barb Shannon

Jake Gray

Nic Kostov

Laura Abbas

Katie Ruane

George Green

Ed Farndale

Brooke Bloom

Jen Zaborowski

Jean Albert

Uwe Boll

Jacob Nathan

AYV

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This film is rated "R".