

# THE MEND



**A STRESSED-OUT COMEDY**



**Directed/Written by:** John Magary

**Produced by:** Myna Joseph, Michael Prall

**Executive Producers:**

Robert Fernandez, Dan Levinson, Michael Hacker, Susannah Hacker

**A Moxie Pictures Production**

**In Association with Discount Films**

**Starring:**

Josh Lucas, Stephen Plunkett, Lucy Owen, Mickey Sumner,  
Austin Pendleton, Cory Nichols, Sekou Laidlow,  
Louisa Krause, Leo Fitzpatrick, Sarah Steele

**Casting by:** Kerry Barden, Paul Schnee and Allison Estrin

**Director of Photography:** Chris Teague

**Edited by:** Joseph Krings

**Original Score:** Michi Wiancko and Judd Greenstein

**111 min / DCP / 2.39 / USA / 2014**

**Film Contact Information:**

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## LOGLINE

A comic drama about rage, doubt, lust, madness, and other brotherly hand-me-downs.

## SYNOPSIS

One night in Harlem, sour, aging Mat reunites with his younger brother Alan, just before Alan heads out for a long-planned vacation with his live-in girlfriend Farrah. Only days later, much sooner than expected, Alan returns home from his vacation to find his apartment commandeered by Mat, Mat's girlfriend, and Mat's girlfriend's son. As doors slam and the power gives out and the threads of family fray, a mystery lingers: why has Alan returned home without Farrah?

## PRESS

"My favorite narrative discovery of South by Southwest, unequivocally, was *The Mend*, which alternates between the restlessness and acutely observed masculine behavior of Cassavetes' *Husbands* and the wit and energy of a Cukor comedy." – Violet Lucca, *Film Comment*

"Josh Lucas offers one of his strongest performances to date...A convincing and refreshingly indirect examination of handed down emotional flaws." – John Defore, *The Hollywood Reporter*

"It's a visceral account of fractured brotherhood, supported by uncanny chemistry between Lucas and Plunkett, who humorously riff on each other with ease and humility. Magary also twists the knobs on reality here and there, driving deep into the psychosis of loss and anxiety." – Michael Roffman, *Time Magazine*

"The movie is never not profanely hilarious, but it's also almost nerve-wrackingly tense throughout...not just a staggering debut feature, it's a staggering movie full stop."  
– Glenn Kenny, *Some Came Running*

"I saw a few things in SXSW this year which I thought were really cool. This guy John Magary made a movie called *The Mend*, and it's just a great boozy movie with Josh Lucas in it. It's kind of bizarre and beautiful and organic, and you couldn't get away with this at a formative financial level – he made it down and dirty. I met with him a few weeks ago and was hearing how he did it – because sometimes you watched a movie that obviously didn't cost much but you still don't really know how they made it, and I really was impressed with his work and that film."

– David Gordon Green, director of *George Washington* and *Pineapple Express*, *Dazed and Confused Magazine*

## PRESS, cont.

"Debutant feature writer-helmer John Magary directs with a great deal of verve...he has a perfect counterpart in leading man Josh Lucas, who approaches his loathsome, destructive drifter character with almost unhinged ferocity." – Andrew Barker, *Variety*

"John Magary's acerbic sibling dramedy is like Arnaud Desplechin's *Margaret*, a ballsy, sprawling, messy, grueling, go-for-broke experience that doesn't stop to breathe for 111 furious minutes. Music, slo-mos, zooms, elliptical editing...it's all here, and it's always alive." – Michael Tully, *Hammer to Nail*

"*The Mend* is a deliciously bitter minuet, gloriously unstable in its scene construction, shifting points of view and tone." – Scott Macaulay, *Filmmaker Magazine*

"Probably my favorite first feature that I saw this year. Comparable to Cassavates on cocaine, *The Mend* is an example of a filmmaker willing to adhere to a narrative point-of-view that challenges his own characters' assumptions about their reality, resulting in one of my more memorable screening experiences." – Mike S. Ryan, *Hammer to Nail*

"Addictive, rough, and darkly funny. This is Josh Lucas as you've never seen him before." – Jeff Bayer, *Movies.com*

"The film is insatiable, polyvalent yet singular; it soars and dives, stops and starts, runs around in circles until it falls down." – Jesse Klein, *Hammer to Nail*

"One of the most exciting films of the year. As refreshingly playful as it is emotionally ferocious, John Magary's frenetic and biting comic drama *The Mend* delivers absolute pleasure in a sardonic grin." – Hillary Weston, *BlackBook*

"A hell-dive...whipped forward with a mean verbal snap. The dysfunctional limbo is furnished with corrosive wit and an original sore by Judd Greenstein and Michi Wiancko." – Steve Dollar, *The Wall Street Journal*

"Blistering...a punch to the gut that's brawny, sprawling, and appealingly overzealous." – Calum Marsh, *The Village Voice*

"John Magary's debut feature was among the discoveries of SXSW this year, a gleefully unholy mashup of John Cassavetes and Preston Sturges." – Chris Vognar, *Dallas Morning News*

"A career best performance from Josh Lucas." – Jim Brunzell III, *Twin Cities Daily Planet*

"Seemingly taking François Truffaut's maxim of 'every minute, four ideas' as words to die by, it's a low-budget, small-scale film that nonetheless bursts at the seams with invention. A film that articulates the ineffability of family bonds through a fresh cinematic voice, finally standing out as one of the strongest American independent films of recent years." – Ian Barr, *Brag Magazine*

## **Excerpts from an an interview with Writer/Director John Magary by Violet Lucca for Film Comment:**

***An unspoken rule of surviving in New York is the necessity of making the most of opportunities, no matter the infelicitous (or moochy) circumstances. Much of the story in The Mend is precipitated by this reality, but complicated by slightly ominous overtones, in John Magary's energetic, honest, and witty feature film debut...***

***Following the film's SXSW premiere, FILM COMMENT spoke with Magary—who had only finished editing the film days earlier—for a talk about the intricacies of making this uniquely paced independent film.***

***Could you talk about how you generated the idea for the movie, and what the writing process was like?***

*I was developing another script called Go Down, Antoinette for a long time at the Sundance Labs. I had done a short that was set in New Orleans [The Second Line, 2007] and a feature that was set in New Orleans. The feature was a big script that takes place over 45 years about a woman who has seven kids—but it got very large and very scary. There was no way I could make it, basically. So I wanted to focus on a project that was just makeable. I had wanted to make something about brothers. I had also wanted to make something that was in New York, and loose. So I wrote the screenplay with Myna [Joseph, one of the producers and Magary's live-in girlfriend] and our roommate Russell Harbaugh, drawing on our own experiences with our brothers. I had different visual ideas in my head that I wanted to pursue and string them together into a movie.*

***So it was more vignette-based?***

*...little motifs, like the sleepwalking, or the irises, or the cut hand. And so I started with that—a terrible way usually to write a script—and structured it around those little landmarks I wanted to hit. I wanted a massive fight at the end, and I wanted to do a party. The writing process was meticulous. We planned the entire thing out on notecards in eight different sections.*

***Had you worked that way in the past?***

*I'd written something with Myna, but I'd never planned something like that from scratch with two other people at the same time. Which is a great, freeing experience, because you can really just bounce ideas off each other, and you work faster. We basically structured the entire movie in about a week. Even during the writing process, certain things were being folded in, influences from certain filmmakers. I saw Mauvais Sang again recently, and I'm pretty sure Mat and Alan's cut hands came from there. During the writing, Myna and I had gone to the Leos Carax retrospective at the French Institute.*

**What really drew me into your movie, even before the credits, was the tremendous energy and the tone that is immediately established by the party scene.**

There had been discussions during the writing process of starting at the party. That was the most pesky idea that wouldn't let go—why do we need to start with Mat? From a storytelling perspective, we really don't need it; he could just show up at the party as a stranger. But I wanted to see this tiny, lightning-fast portrait of a really horrible relationship blow up, and for her to gently come back into the movie later on.

**Even when Andrea's ex-husband shows up, it's obvious this is a woman who has problems making decisions generally, but also with men.**

There's not one man in the movie who makes sense for her. [Laughs] You just keep looking around thinking: "What is going on?" You have the really weird scene with the kids on the couch wrestling and then making out and strangling each other in the bedroom, and then we cut to him getting kicked out: that's written. But it was very hard to keep in the movie, to find the right balance. How much sense do we have to make for an audience? It was very tough sometimes to watch with an audience, because you don't know how much chaos is palatable.

**In terms of shot composition, this is also very different from the vast majority of films I've seen at SXSW, which have lots of soft focus, bokeh or other glowing lights, and really tight close-ups.**

Yeah, it's a conscious effort. A lot of it comes from spending a lot of time at Film Forum and watching George Cukor and John Ford. I don't like to push in too much. Trying to keep so many people in the frame and stuff, it's something I didn't have much experience with. Like at the party, trying to get eight people in the frame.

**Some of the party guests are professional dancers. Was that also based on wanting to have certain motions visually?**

Yeah, I wanted the idea of someone walking into a party and there's a weird choreographed dance routine going on. That's a very good example of something I'd latched onto before I wrote it. It's about not developing Farrah as a dancer necessarily; it's more just shot ideas, which you work out from there. It's fun having people physically interact in some choreographed way.

**Working with the actors, was there a lot of rehearsing, or more improvisation?**

There was not a lot of rehearsing, but also not a lot of improv. Next time, I'd love two weeks of rehearsals. We ended up re-casting Andrea two days

before we starting shooting, for example. She had two days to learn all her lines, and she had a nude scene the first day of shooting with a bunch of people she didn't know. For the party, it was almost always scripted, then there would be cutaways.

I'm much better at noticing what I don't like than I am at getting to what I do like. Which can be tricky for the actors sometimes. One of the really interesting things about working with someone like Josh Lucas is he's been in so many movies, and he has such a physical awareness of the camera. He'd ask what lens we were using, and we're thinking, "Oh God, here we go, the actor's asking what lens we're using." But he did it because he wanted to know how much of himself was in the shot, and he was very good at making the frame more interesting just by where he stood, how he moved, stuff like that. And that to me is like the Hawks ideal, or the Cooper ideal, where it's just enlivening the frames with the bodies that are in them, which is so hard and so...

**It's rare, I think.**

It is rare. It's fallen out of fashion a little bit too. I am really in love with certain things that are a little old-fashioned. Another thing: tons of movement. The only costly thing that I really, really wanted was a dolly. That fluid ideal of moving the camera rather than cutting to get from a four-shot to a three-shot. Trying to transition fluidly from room to room. I tried to do that. I tried not to rely totally on editing.

**As an editor, do you feel like that's an impulse?**

A little bit, because I'm lazy. I don't want to spend all my time in editing. A lot of my formative movie-watching years were probably the early 2000s: Kiarostami, Hou Hsiao-hsien, Béla Tarr, and Haneke. I don't think this movie feels anything like any of them, really, but there this ideal of letting the frame do what it's doing, and staying back.

**It should be out of place, but they're all so clearly dysfunctional that it really works.**

My inclination is to push against that by making it ridiculous, or making it like a sitcom. The big thing that drove the making of the movie, even when we were writing, was mixing tones willy-nilly. This is something I love about Desplechin and a lot of Korean filmmakers—it doesn't matter if this scene is sad and that scene is funny. They can be right next to each other and you don't have to answer for it. Just put them next to each other and see what happens.

## FILMMAKER / CAST BIOS

### **JOHN MAGARY (Writer/Director)**

John grew up in Dallas, Texas, and is a graduate of Williams College and Columbia University's graduate film program. He has written and directed several short films, most notably the post-Katrina narrative "The Second Line" (Sundance; San Francisco; Tribeca; Edinburgh; IndieLisboa; Torino; National Finalist, Student Academy Awards; Special Jury Award, SXSW). His various grants include a Time Warner Storytelling Fellowship, an Annenberg Film Fellowship, a development grant from the Jerome Foundation, and a Grand Marnier Film Fellowship. His film criticism has appeared in *Film Comment*, *Filmmaker*, *Hammer to Nail*, and *The Reeler*, and his feature script *Go Down, Antoinette* went through the Sundance Directors and Screenwriters Labs. John was chosen as one of "25 New Faces of Independent Film" by *Filmmaker Magazine*. His work as a film editor includes Chris Teague's "Monkeywrench" (Special Jury Prize, Dallas IFF) and Russell Harbaugh's "Rolling on the Floor Laughing" (Sundance, New Directors/New Films).

### **MYNA JOSEPH (Producer)**

Myna Joseph completed her M.F.A. in film at Columbia University. She attended the 2010 Sundance Institute Screenwriters and Directors Labs with her feature-length script *My Favorite Nightmare*. Her short "MAN" was an official selection of the 2008 Sundance Film Festival, Directors' Fortnight at Cannes, SXSW, and New Directors/New Films. She served as a line producer on *3 Backyards* (Best Director, Sundance 2010), directed by Eric Mendelsohn and starring Edie Falco, and coproduced *Pressure Cooker*, an Emmy-nominated documentary. Myna was chosen by *Filmmaker Magazine* as one of "25 New Faces of Independent Film." She has received a Sundance Annenberg Feature Film Fellowship, an Audrey & Zygi Wilf Foundation Award, and a Time Warner Storytelling Fellowship.

### **MICHAEL PRALL (Producer)**

Michael Prall was born and raised in Vermont. He is a producer on the upcoming film *The Mend*, starring Josh Lucas and Mickey Sumner, which will premiere in competition at SXSW 2014. He was a co-producer on *Pollywogs* (Los Angeles Film Festival), and produced the short film *Rolling on the Floor Laughing*, an official selection at the Sundance Film Festival and New Directors/New Films. He also produced a series of documentaries for The Climate Reality Project, an organization headed by former vice-president Al Gore. The campaign was awarded a Cannes Silver Lion in 2012. Michael lives in Brooklyn, NY.

### **JOSH LUCAS (Mat)**

Josh Lucas' film career began by accident in 1979 when a small Canadian film production shot on the tiny coastal South Carolina Island, Sullivan's Island, where Lucas and his family lived. Unbeknownst to the filmmakers, 8 year old Lucas was hiding in the sand dunes watching filming during the climactic scene where teenage lovers engage in a love sick fight. It was during this experience that Lucas decided to pursue a career in film which he has now done for nearly 3 decades.

Born to young radical politically active parents in Arkansas in 1971, Lucas spent his early childhood nomadically moving around the southern U.S. The family finally settled in Gig Harbor, Washington, where Lucas attended high school. The school had an award winning drama/debate program and Lucas won the State Championship in Dramatic Interpretation and competed at the 1989 National Championship. Brief stints in professional theater in Seattle followed before Lucas moved to Los Angeles. After receiving breaks playing a young George Armstrong Custer in the Steven Spielberg



produced *Class of '61* and Frank Marshall's film *Alive*, Lucas' career toiled in minor TV appearances. Frustrated, he decided to start over and relocated to New York City.

In NYC, Lucas studied acting for years under Suzanne Shepherd and worked in smaller theater productions like *Shakespeare in the Parking Lot* before receiving another break in 1997 when he was cast as Judas in Terrence McNally's controversial off-broadway production *Corpus Christi*. The play led to his being cast in the films *You Can Count on Me* and *American Psycho*. These films were followed by interesting performances in the Oscar winning *A Beautiful Mind* and the box office hit *Sweet Home Alabama*. After which Lucas gave strong performances in films for the next few years such as, Ang Lee's *Hulk*, David Gordon Green's *Untertow*, *Secondhand Lions*, *Wonderland* and Lasse Hallstrom's *An Unfinished Life*. In 2005 Lucas gained nearly 40 pounds to play legendary basketball coach Don Haskins in the Jerry Bruckheimer produced *GLORY ROAD*. Lucas followed this up by making his Broadway debut in Tennessee Williams' *The Glass Menagerie*. The unexpected box office performances of *Stealth* and *Poseidon* forced Lucas to take time and refocus on his original passion for smaller projects and producing films. Lucas's first producing project, the intensely personal Boaz Yakin film, *Death In Love* was released in 2009.

In the past few years Lucas' films include *The Lincoln Lawyer*, *Daydream Nation*, *Peacock*, as Charles Lindbergh in Clint Eastwood's film *J. Edgar*, and in the massive Australian Box off and critical success *Red Dog* for which Lucas won Australia's best actor award (The I.F. Award). He also played Beat generation legend Neal Cassady in *Big Sur*. He will next be seen in Kevin Connelly's *Dear Eleanor*, the upcoming Sundance festival film *Little Accidents* and the NY indy film *The Mend*.

Lucas has always remained fascinated by documentaries and over the past few years, has done voice work for film legend Ken Burns on the documentaries *The War*, *The National Parks: America's Best Idea*, *Prohibition*, and Burns other upcoming films . He was involved in the Oscar nominated *Operation Homecoming*, and appeared in the National Board of Review's award winner *Trumbo*, the Los Angeles film festivals Award winner *Resolved*, and Barry Levinson's documentary *Poliwood*. Other recent theater credits include the award winning off-broadway production of *Spalding Gray: Stories Left Untold*. and *Faultlines*. Lucas lives in New York City.

### **STEPHEN PLUNKETT (Alan)**

Stephen Plunkett is currently starring in *London Wall* at The Mint Theater in New York. Other stage credits include *War Horse* and *On The Levee* at Lincoln Center, *The Orphans' Home Cycle Parts I, II and III* at Signature Theater, *Now Circa Then* at Ars Nova, *Gone Missing* at Barrow Street Theater and *This Beautiful City* at The Vineyard. He has been featured on *Law & Order: Criminal Intent*, *Mercy*, *Elementary* and *The Good Wife* as well as in Russell Harbaugh's acclaimed short film *Rolling on the Floor Laughing*. In addition to *The Mend*, he is starring in Anthony Grippa's upcoming feature *Half Brother*. He lives in Queens with his wife, Katherine.

### **MICKEY SUMNER (Farrah)**

Mickey Sumner's rapidly growing film credits include the co-starring role opposite Greta Gerwig in Noah Baumbach's critically acclaimed IFC film *Frances Ha* (2012 Toronto Film Festival, 2012 New York Film Festival and 2012 Telluride Film Festival), a cameo role as iconic rocker Patti Smith in *CBGB* with Alan Rickman, the lead role in *Missed Connections* (Winner of The Sarasota Film Festival Audience Award 2012, opening night film of the 2012 Gen Art Film Festival in NYC, winner of Gen Art's Audience Award and winner of The Savannah Film Festival Audience Award), and *Girl Most Likely* (2012 Toronto Film Festival) released by Lionsgate. Mickey will be seen this coming year in two independent films: Tim Blake Nelson's *Anesthesia*, and *The Mend* directed by John Magary. Sumner's television

credits include a recent recurring role in AMC's series *Low Winter Sun*, and a recurring role in the Showtime series *The Borgias* (Season 1). Mickey made her Off-Broadway and Atlantic Theater Company debut in Craig Lucas's world premiere *The Lying Lesson* directed by Pam McKinnon. Other theater credits include the recent *24 Hour Plays* on Broadway, *Tomorrow Morning* (HB Playwrights Foundation), *Hillbilly Women* and *Rumspringa*. Born and raised in England, she currently lives in New York City, having graduated with a B.F.A. from Parsons School of Design in 2007.

### **LUCY OWEN (Andrea)**

Lucy Owen is a New York based actor originally from San Francisco, CA. She has two films premiering at SXSW 2014: *Kelly & Cal* with Juliette Lewis and Cybill Shepherd and *The Mend* opposite Josh Lucas. Other film credits include Vera Farmiga's *Higher Ground* and *Shadows and Lies* with James Franco. She's been seen on television in *Inside Amy Schumer*, *The Americans*, *The Big C*, *Law & Order SVU*, and *Delocated*. She has performed in many plays on both coasts and most recently in *Clybourne Park* at the Long Wharf Theatre. Up next, Lucy will appear off-Broadway in *The Village Bike* at MCC, directed by Sam Gold.

### **CORY NICHOLS (Ronnie)**

Cory Nichols is a 13-year-old actor who most recently has been cast in the 2014 season of two different television series. With a recurring role on the upcoming season of *Nurse Jackie*, he can also be seen in a 2-part episode of the show *Louie* and has previously appeared on such TV shows as *The Guiding Light*, *Team Umizoomi*, and *Royal Pains*.

Cory made his big screen debut as Amber Tamblyn's little brother in *Sisterhood of the Traveling Pants 2* when he was just six years old. Since his first film, Cory has appeared in multiple short and feature films. Along with his film and television work, Cory has appeared in multiple national television commercials and print ads.

In his personal life, Cory is an academically gifted student. In addition to being the vice-president of his local National Junior Honor Society, he is also a member of his school's tennis team. Cory is the founder of the non-profit organization, "C the difference: Cory Cares" which provides food to the local food pantry each month. For his efforts with his charity, Cory has been recognized multiple times on both the local and state level, and was named the 2013 NY State Volunteer of the Year by the Prudential Spirit of Community Awards. Cory currently resides in New York.

**END CREDITS**

A Moxie Pictures Production

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THE MEND

Written and Directed by John Magary

Produced by Myna Joseph and Michael Prall

Executive Producers Robert Fernandez and Dan Levinson

Executive Producers Michael Hacker and Susannah Hacker

Casting By Kerry Barden, Paul Schnee and Allison Estrin

Josh Lucas  
Stephen Plunkett  
Lucy Owen  
Mickey Sumner  
Cory Nichols  
Louisa Krause  
Leo Fitzpatrick  
Danny Mastrogiorgio  
Sekou Laidlow/Sarah Steele/Lusia Strus  
and Austin Pendleton

Co Producers  
Bogdan George Apetri  
Sam Connelly  
Adam Engelhard  
Dan Taggatz  
Mayuran Tiruchelvam

Associate Producer Lana T. Yang

Director of Photography Chris Teague

Edited by Joseph Krings

Production Design and Costume Design by Markus Kirschner

Original Music by Michi Wiancko and Judd Greenstein

Music Supervisors Meghan Currier and Winslow Bright

Story by John Magary, Myna Joseph and Russell Harbaugh

First Assistant Director	DAN TAGGATZ
Second Assistant Director	MICHELE DE CARO
Unit Production Manager	MAYURAN TIRUCHELVAM
Production Supervisor	WILLEM LEE
Production Coordinator	ROB CRISTIANO

Cast  
(in order of appearance)

Mat	JOSH LUCAS
Ronnie	CORY NICHOLS
Andrea	LUCY OWEN
Alan	STEPHEN PLUNKETT
Farrah	MICKEY SUMNER
Pierce	SEKOU LAIDLLOW
Elinor	LOUISA KRAUSE
Mickey	JAMES HARKNESS
Jodi	SAMANTHA SHERMAN
David	REBECCA HENDERSON
John	TOM BATEMAN
Russell	TODD STONE
Barry	ADAM STONE
Earl	AUSTIN PENDLETON
Mai	MINJI KANG
Neighbor	DAVID COLE
TV Salesman	DESMIN BORGES
Fede	DOMINIC COLON
Richard	DANNY MASTROGIORGIO
Sarah	SARAH STEELE
Michael	LEO FITZPATRICK
Beatrice	LUSIA STRUS
Production Assistant	JD TAYLOR
Coffee Shop Waiter	LANA T. YANG
Barista	FANA BROWN
Coffee Shop Patrons	GRETCHEN SNYDER
	KURT GRUBE
	BRYAN KEUNG
	LOLA NOBLE
	ARIELLE GRINSHPAN
	MICLEENAH FAYALL
	RHAMSES LONDONO
	KIM SKADAN
Woman on Train Platform	SUSAN O'DOHERTY
Dive Bar Patrons	ALEX SAPOZHNIK
	LUWLUW HUGHES
	MARTINA DE TRUFF
	KELLY WEBB
	CHERISSE GONZAGUE
	ALEXIS PAWLUK
	KEVIN TOBON
	GRAHAM MASON
	NIKI BUCHANAN
	DANIELLE DOUCHKOFF
	STEPHANIE REINGOLD
	ISAIAH SEWARD
	RON ZAJAC

Yelling Man	CHARLES FERRUSI KATHERINE BITNAR SHARIQ SIDDIQUI
Coffee Shop Patrons	YOUSRY ABU SANDRA CONTRERAS ANTHONY ESTRADA
Park Partygoers	GABRIELLA THOMPSON NORMA KRIEGER
Office Workers	MELINDA SQUARE KEITH LINDSAY ERIC JEUDY RIN OLSSON STEPHEN BEARD T.J. BERRINGS ESTHER DE ROTHSCHILD NILI LIMON JULIE COHN
Dancers at Party	KARIN FAGERBLOM KIRAN RHE ANAI FIFER MARC GUZMAN KATHARINA SCHMIDT
Partygoers	CLAIRE CUNY DELAINA WALDRON HARDY CALDERON THIBAUT DUMONT FANNY PESLE OLIVIA DELORENZI HOLLY MEEHL
Couple and Baby	RODRIGO MEIRELES NIKI RUBIN GAIA MEIRELES
Electronics Customer	EUGENE WALKER
Dad	TRIP ROCKAFELLOW
Film Actors	DEBORAH GRAUSMAN SCOTT LEIENDECKER
Film Director	ROSCOE FLOSSENPOOPER
Film Crew	JESSICA MAY NICHOLAS DANIELE VAL SHERMAN ASTRID CHAPMAN
Autograph Seeker	RAYMOND NAT TURNER
Embracers on Subway	MARKUS KIRSCHNER PETER SMITH
Passenger in Car	BREE PERRY
Fighting Men	LYON TAYLOR RUSSELL HARBAUGH ADAM ENGELHARD
Deli Man	ABOULLAIT ABDEILAH
Deli Patrons	JAMAUL AZIZ NICHOLAS ARROYO DURELL CHARLES
Patrons in Front of Bar	CHARLES COLEMAN
Menthol Man	BRAS DOBANE
Friend of Cigarette Man	JARED MILLS
Special Thanks to the Following	TEEN KRISTINA LIEBERSON CHERRI REAMS KELLY GLOVER

BNAI DIXON  
ADEN AND AMIR DIXON  
PAT SIMMONS  
MIRIAM WEISBECKER  
C. JASON MORAN  
DREW LEARY

Stunts

Crew

Additional Director of Photography	GREGG CONDE
First Assistant Camera	MARGARET SCLAFANI
Second Assistant Camera	PHILIP DUNPHY
"B" Camera Operator	IAN MCALPIN
Additional First Assistant Camera	CONOR LAWSON
Additional First Assistant Camera	DANIEL COWEN
Additional First Assistant Camera	TINE DILUCIA
Additional Second Assistant Camera	SIMON WOLFE
Additional Second Assistant Camera	RACHEL BATASHVILLI
Steadicam Operator	KYLE FASANELLA
Still Photographers	CARYN WAECHTER
	JOHN HENRI COENE
Camera Intern	RAYMOND CHAN
Camera Intern	CHRIS PATRIKIS
Gaffer	LYON TAYLOR
Key Grip	KEITH FERREIRA
Best Boy	ZACH BLOCK
Swing Grip / Electric	SAM JIBAT, KEVIN YANKOU, SEAN LI, JEFF CLANET
Additional Electricians	ERIC FAHY, FIDEL RUIZ-HEALY, JORDAN KINNE, NICK PERRON-SIEGEL, CONOR MURPHY, GEOFF TAYLOR, CEDRIC CHEUNG- LAU, DAN WITROCK
Grip / Electric Interns	GUY MERIN, RODRIGO MEIRELES, STEVEN BRECKON
Sound Mixer	MICAH BLOOMBERG
Additional Boom Operator	LANA T. YANG
Script Supervisor	RACHAEL GILLSON
Second Second Assistant Director	NICHOLAS DANIELE
Second Second Assistant Director	ALICE JOHNSON
Second Second Assistant Director	TOM KELLY
Extras Casting Coordinator	LANA T. YANG
Extras Casting Assistance	ITURRI SOSA, JAIME CHAPIN
Assistant Production Office Coordinator	ROBERT CASSANDRO

Art Director	JOSHUA PETERSEN
Art Assistant	JENNIFER KULAS
Property Master	REBECCA SENN
Assistant Property Master	ITURRI SOSA
Props Assistant	HOLLY MEEHL
Assistant Costume Designer	BREE PERRY
Wardrobe Supervisor	NIKKI MALTEZOS
Key Wardrobe Assistant	PETER SMITH
Wardrobe Assistant	JEANELL MILAN
Key Make-up Artist	LAUREN KILLIP
Hairstylist	MEAGAN HESTER
Additional Hair/Make-up Artists	SHERRIANNE BUTRON, BETHANY SERPICO, TAD GREENE
HMU Intern	RILEIGH NUSS, ALEXANDRA GILLO
Location Manager	JAYCEE GRUSZECKI
Key Set PA	AMBER UNKLE
Staff PAs	JESSICA ROSSI, JOHN HENRI COENE
Additional PAs	OPHELIA HARUTYUNYAN, RACHEL COHEN, DWIGHT LOW, TOM SVEEN, PAT DWYER, CHLOE SARBIB, CAROLYN WILLS, CHARLES HAYES, JOE NOLFO, MICHAEL KING, COLLEEN RILEY, VAL SHERMAN
Tutor	PADMINI NARUMANCHI
Associate Casting Director/LA	RICH DELIA
Casting Assistant/NY	JOEY MONTENARELLO
Casting Assistant/LA	ADAM RICHARDS
Unit Publicist	SYLVIA SAVADJIAN
Festival Publicity	GEORGE NICHOLIS AND PMK/BNC
Producers of Marketing and Distribution	ALEX CIRILLO, DANI FAITH LEONARD
Outreach Partners	BIG VISION CREATIVE
Graphic Designer	LUKAS HAUSER
Product Placement	GRACE CULTURE MARKETING CORBIS ENTERTAINMENT
Creative Consultant	SARAH STEELE
Catering	JANE JOSEPH

Craft Services KELLY KORTO  
Catering Coordinator VAL SHERMAN

Post Production

Assistant Editor TIMOTHY RYAN FERNANDEZ  
Additional Editing JOHN MAGARY

Sound Mixed at FALL ON YOUR SWORD, NYC  
Supervising Sound Editor/ Re-Recording Mixer RYAN M. PRICE

Sound Editors DANIEL TIMMONS  
SEBASTIAN HENSHAW  
Studio Producer LUCY ALPER

Foley Artist LESLIE BLOOME  
Foley Engineer CARL SHILLITO

Additional Sound Design ZACK MARTIN

Music Composed, Orchestrated and Conducted by MICHI WIANCKO AND JUDD GREENSTEIN  
Woodwinds Performed by HIDEAKI AOMORI

Music Supervisors MEGHAN CURRIER AND WINSLOW BRIGHT  
SEARCH PARTY MUSIC

Colorist NAT JENCKS  
DI Services OUTLIER POST  
DI Assistant CARLOS CANO

Visual Effects by GRAHAM ROBERTS  
BRUCE CHEN

Title Design GRAHAM MASON  
NICOLE BOETTCHER  
Poster and Graphic Design GRAHAM MASON  
NICOLE BOETTCHER

Production Payroll Services PES PAYROLL INC.  
Production Counsel GEORGE M. RUSH  
Insurance Services TAYLOR & TAYLOR ASSOCIATES  
Tax Consulting CHARLY VOGEL  
Tax Accounting BRIAN PERKIS, CPA

***For additional information please contact:***

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