



TRIBECA FILM in partnership with AMERICAN EXPRESS presents a JAGJAGUWAR
presentation of a
GREYSHACK FILMS/GLASS EYE PIX production
in association with
MADE BED PRODUCTIONS

THE COMEDY

Press Materials can be downloaded at:

http://www.tribecafilm.com/festival/media/tribeca-film-press/The_Comedy.html

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Select Theatrical Release

November 9	Los Angeles, CA	Cinefamily
November 16	Brooklyn, NY	BAM Cinematek
November 23	Chicago, IL	Facets Cinematheque
November 23	Phoenix, AZ	Harkins Valley Art
November 23	San Francisco, CA	Roxie Theater
November 27	Duluth, MN	Zinema 2
November 29	Albuquerque, NM	Guild Cinema
November 30	Austin, TX	Alamo Drafthouse Cinema, South Lamar
November 30	Denver, CO	Denver Film Center
December 7	Boston, MA	Brattle Theater
December 7	Seattle, WA	SIFF Cinema
December 7	Tucson, AZ	The Loft Cinema
December 9	Bloomington, IN	Indiana University Cinema

Available nationwide On Demand beginning October 24th, 2012

What the press are saying about THE COMEDY:

"Compulsively fascinating" *Justin Chang, Variety*

"A masterpiece of observation. Grade: A" *Josh Johnson, GordonAndTheWhale.com*

"A powerful generational statement" *Eric Kohn, IndieWIRE*

"This is one that'll have people talking" *Christopher Bell, The Playlist (IndieWIRE)*

"The Comedy is the first movie I've ever walked out of. Ever" *The Huffington Post*

"It's not *Animal House*, it's Lars von Trier's *The Idiots* or Dylan's crew from *Don't Look Back* on some dark, dark drugs" *IFC.com*

"By far one of the most widely inappropriate and pitch back comedies I've ever seen in my life" *Film Threat*

FEATURING

Tim Heidecker *as Swanson*
Eric Wareheim *as Van Arman*
Kate Lyn Sheil *as Waitress*
Alexia Rasmussen *as Young Woman*
Gregg Turkington *as Bobby*
James Murphy *as Ben*

Director of Photography..... Mark Schwartzbard
Edited By.....Michael Taylor
.....Rick Alverson
Re-Recording Mixer.....Gene Park
Executive Producer.....Chris Swanson
.....Darius Van Arman
.....Ben Swanson
.....Jonathan Cargill
..... David Gordon Green
.....Jody Hill
.....Danny McBride
.....Alex Plapinger
.....Matt Reilly
Associate ProducerLarry Fessenden
Produced By.....Mike S Ryan
.....Brent Kunkle
Written By.....Rick Alverson
.....Robert Donne
.....Colm O’Leary
Directed ByRick Alverson

SYNOPSIS

On the cusp of inheriting his father's estate, Swanson (Tim Heidecker, "Tim & Eric Awesome Show, Great Job!") is a man with unlimited options. An aging hipster in Brooklyn, he spends his days in aimless recreation with like-minded friends ("Tim & Eric" co-star Eric Wareheim, LCD Soundsystem frontman James Murphy and comedian Gregg Turkington a.k.a. "Neil Hamburger") in games of comic irreverence and mock sincerity. As Swanson grows restless of the safety a sheltered life offers him, he tests the limits of acceptable behavior, pushing the envelope in every way he can. Heidecker's deadpan delivery cleverly masks a deep desire for connection and sense in the modern world. The Comedy wears its name on its sleeve, but director Rick Alverson's powerful and provocative character study touches a darkness behind the humor that resonates with viewers long after the story ends.

DIRECTOR'S STATEMENT

Each of my previous movies, *THE BUILDER* (2010) and *NEW JERUSALEM* (2011) scrutinized the utopianism at the root of American culture and the often great disconnect between people and their ideas. That disconnect is essential to my interest in movies – that gap between a perceived world and an actual material place. It provides me with both a general skepticism of the usefulness of cinema and a sense of its potential.

THE COMEDY takes that scrutiny of American culture, and its influence on global culture (under the promise of the free market), a step further. Much of the film was shot in and around Williamsburg and Greenpoint, Brooklyn. The first seemed indicative of a kind of progressive American exceptionalism, a bastion of the cultural elite, just past its prime and already in that strange state of monochromatic gentrification much like the group of privileged, aging hipsters at the center of the film. The second, Greenpoint, offered an intersection between immigrant culture and that young, burgeoning class of white, suburban ex-patriots. That collision of individuals for whom the American Dream has been achieved and become tepid, as dreams often do, and those for whom it is yet a form of sustenance, more emotional than physical, is a pivotal focus of the film. The group of men at the center of *THE COMEDY* seemed an inevitable byproduct of the utopian dream come to fruition, ignorant or oblivious to the precarious state of world affairs, the economic uncertainty of their own country and the stagnation of the culture in which they may live. They struck me as inherently sad characters, joyful in their bubble, as sympathetic as they are reprehensible, living in a progressively malignant social paradise where options and good fortune breed a desensitized indifference and recreational cruelty. They pacify their discontents with strange meta-mock sincerity and irreverence, as though humor itself were dying or dead and had nothing left to do but turn on itself.

Swanson, the protagonist, finds himself strangely at odds with the good life. We watch him take what may be the first decisive, yet idiosyncratic, steps in his privileged life – a strange flirtation with reality, a creative motion full of the ambiguous desire to be annihilated or embraced. With that action the film enters a voyeuristic arena, where both Swanson's voyeurism and our own become, for me, the movie's driving force. As opposed to engendering the protagonist with sympathetic attributes, my interest was to link the audience and the protagonist through their mutual desire for emotional animation and sensitization. For me the audience, the viewer, and Swanson are in the same predicament, are driven by the same conflicting set of desires. I am ultimately interested in the denial of those hopes, for the resolve of his annihilation (emotional or physical) or the satisfaction and relief of his salvation. I think that middle ground is the state in which we most often live and one from which the audience and Swanson both desire to flee, one that is denied its due in entertainment and even the grand drama of many of the arts.

Ultimately there is a game at hand in the form of the film, an attempt to bait both Swanson and the audience into a reckoning with the muddy, nuanced, uneven ambiguity of life that is digested most wholly when the caches are cleared and the compartmentalization set aside.

Swanson's inadvertent need for meaning as utility – for his hands and body to make sense in the world in a fundamental way, touches on the crisis of modernity. He has been divorced from that simple understanding, whether it be rosy or horrific, of a body's sense in the world, of its literal use, both by his family's good fortune and his country's, in the way so many of us have lost that sense – divorced from labor, localism and basic intimacy.

ABOUT THE PRODUCTION

THE COMEDY brought director Rick Alverson, a Richmond native, to New York City. Production stretched over 25 locations in four out of the five boroughs, including a week of shooting on the water in and around the city. The “at sea” photography locales included the 79th Street Boat Basin, the Hudson and East Rivers and Greenpoint, Brooklyn's disagreeable...Newtown Creek; a six person skeleton crew worked intimately on a 25ft sailboat, with a camera support boat chartered by an ex-NYPD detective.

On dry land the production maintained a key location hub in Greenpoint, Brooklyn (the cultural “South Beach of the Northeast”), which has become a hotbed for the filmmaking industry in New York, indie and studio films alike.

Environment was essential, since the narrative drive of the film is anti-hero Swanson's increasingly desperate interactions with the people around him. Director of Photography, Mark Schwartzbard, utilized the Arri Alexa's incredible latitude and efficiency to deliver striking imagery and speedy workflow in our naturalistic locations. But in order to properly bring that world to life on camera, the subjects who inhabit Swanson's world needed to be authentic. This required a somewhat unconventional casting approach, which we referred to as our “Cassavettes style casting” – a nod to a master of using real-life environments and getting naturalistic performances.

In addition to traditional taped casting sessions; emphasis was made on hand-picked performers from the director and producers' previous projects, casting directors hitting the streets with their camera phones searching for non-actors going about their every-day lives, and tapping in to word-of-mouth, like cast member (and non-actor) Jeffrey Jensen's seemingly endless connections to the hipster enclave.

The film's final cast saw an organic marriage between authentic New Yorkers and real-life musicians James Murphy (LCD Soundsystem), Will Sheff (Okkervil River), and Richard Swift (The Shins), as well as comedian Gregg Turkington (a.k.a. “Neil Hamburger”) and indie stalwarts Kate Lyn Sheil and Alexia Rasmussen.

In haste to make end of the year festival deadlines, during principal photography assistant editors downloaded and transcoded footage around the clock and Alverson's editing partner Michael Taylor assembled the edit on a daily basis. Principal photography wrapped on August 25, 2011 at Alder Mansion in Yonkers, NY, seventeen shooting days after it began.

CAST BIOS

TIM HEIDECKER (Swanson) – As a freshman film student at Temple University he met Eric Wareheim. After graduation they continued to work together on short films and strange bits of comedic nonsense.

One of their first collaborative pieces was “Tom Goes to the Mayor” which made its way into various film festivals. Fueled by *Tom’s* success Tim and Eric began sending their tapes to their comedic heroes in Hollywood. One of those recipients was Bob Odenkirk who loved what he saw and helped to develop their ideas into a TV show. Through a chance meeting Tim was able to get their tapes to the senior vice president of Adult Swim, Mike Lazzo. He loved the stuff and they were immediately given the funds for development. Tim and Eric used some of the money to move to Hollywood where they worked on the show for a two season, 30 episode run.

Tim later went on to again collaborate with Eric Wareheim on their next show, the “Tim and Eric Awesome Show, Great Job!” which aired five seasons on Cartoon Network. Tim and Eric also created a spin off show starring John C. Reilly called “Check It Out! With Dr. Steve Brule” which ran for two seasons. Eric has also collaborated with Tim on big budget commercials for brands like Old Spice, Red Stripe, and Boost Mobile.

Most recently Tim completed his first feature film with Eric called **TIM AND ERIC’S BILLION DOLLAR MOVIE** which was produced by Will Ferrell and Adam McKay.

JAMES MURPHY (Ben) – is an American musician, producer, DJ, and co-founder of record label DFA Records. He is the front man of legendary musical project LCD Soundsystem, which in 2011 played their final shows to sold-out crowds at Madison Square Garden. In late 2009 Murphy moved into film scoring and his initial project was writing music for Noah Baumbach’s film **GREENBERG**.

ERIC WAREHEIM (Van Arman) – was born and raised in Audobon, Pennsylvania. As a freshman film student at Temple University he met Tim Heidecker. After graduation they continued to work together on short films and strange bits of comedic nonsense.

One of their first pieces was “Tom Goes to the Mayor” which made its way into various film festivals. Fueled by *Tom’s* success Tim and Eric began sending their tapes to their comedic heroes in Hollywood. One of those recipients was Bob Odenkirk, who loved what he saw and helped develop their ideas into a TV show. Through a chance meeting Eric was able to get their tapes to the senior vice president of Adult Swim, Mike Lazzo. He loved the stuff and they were immediately given the funds for development. Tim and Eric used some of the money to move to Hollywood where they worked on the show for a two season, 30 episode run.

Eric later went on to again collaborate with Tim Heidecker on their next show, the “Tim and Eric Awesome Show, Great Job!” which aired for five seasons on Cartoon Network. Tim and Eric also created a spin off show starring John C. Reilly called “Check It Out! With Dr. Steve Brule” which has ran for two seasons. Eric has also collaborated with Tim on big budget commercials for brands like Old Spice, Red Stripe, and Boost Mobile.

During his free time Eric uses his passion for music to direct music videos. He has created videos for MGMT, Depeche Mode, Major Lazer, Flying Lotus, HEALTH, Maroon 5 and more.

Most recently Eric completed his first feature film with Tim called TIM AND ERIC'S BILLION DOLLAR MOVIE which was produced by Will Ferrell and Adam McKay.

KATE LYN SHEIL (Waitress) – is a graduate of NYU's Tisch School of the Arts. In the years since, she has gone on to act in such films as Carlo Mirabella-Davis' KNIFE POINT, Alex Ross Perry's THE COLOR WHEEL (AFI 2011), Lawrence Michael Levine's GABI ON THE ROOF IN JULY, Sophia Takal's GREEN (SXSW 2011), Joe Swanberg's SILVER BULLETS (Berlin 2011), and Adam Wingard's YOU'RE NEXT (Toronto 2011). This year has continued to be busy with the completion of Amy Seimetz' SUN DON'T SHINE (SXSW 2012) and Robert Byington's SOMEBODY UP THERE LIKES ME (SXSW 2012). Kate was featured in the 2012 edition of the Nylon Young Hot Hollywood Issue. She currently resides in Manhattan.

ALEXIA RASMUSSEN (Young Woman) –just finished shooting the independent KILIMANJARO, starring opposite Brian Geraghty. She next shoots Zack Parker's thriller PROXY opposite Joe Swanberg. Her first job out of NYU was playing Cybil Shepherd's deaf daughter in the independent feature LISTEN TO YOUR HEART, for which she won the Best Actress Award at the Los Angeles Cinema Festival in 2010. Alexia starred in the short films MARY LAST SEEN and PANDEMIC, both of which went to Sundance in 2009 and 2010, respectively. Along with THE COMEDY, she can be seen in Sundance Selection CALIFORNIA SOLO this year, in which she stars opposite Robert Carlyle and Danny Masterson. Alexia grew up in Los Angeles and now lives in Brooklyn, New York.

GREGG TURKINGTON (Bobby) – a Los Angeles-based comedian and writer best known for his stand-up comedy character Neil Hamburger. His TV and film appearances include Disney's "Gravity Falls," "Jimmy Kimmel Live," TENACIOUS D IN THE PICK OF DESTINY, "Tim And Eric Awesome Show, Good Job!" "Red Eye," "Adventure Time," and "The Marvelous Misadventures of Flapjack." He has released numerous comedy and musical albums and DVDs, and performed extensively throughout the USA, Canada, Australia, Japan, and the UK. His work has been published in McSweeney's and Maxim.

PRODUCERS

JAGJAGUWAR

Jagjaguwar is an independent record label that started in 1996 in Charlottesville, Virginia. It is home to acclaimed recordings by over fifty artists, including those by Bon Iver, Dinosaur Jr., Sharon Van Etten, Okkervil River and Black Mountain, to name just a few. The ownership of the label now comprises Chris Swanson, Darius Van Arman (founder), Ben Swanson and Jonathan Cargill, who all became equal partners after Jagjaguwar relocated to Bloomington, Indiana, in 1999. Jagjaguwar remains based in Bloomington, but also has offices in New York City and London. Of special note recently, Jagjaguwar released one of the most critically acclaimed and best selling independent albums of 2011 - Bon Iver, *Bon Iver*. It won two Grammys (Best New Artist, Best Alternative Album) and countless best of 2011 accolades.

Jagjaguwar has also started to release or produce feature-length movies via a special partnership with director Rick Alverson (songwriter for Drunk and Spokane, two Richmond-based bands that Jagjaguwar has released 9 albums between.) The first, *THE BUILDER* (2010), is an existential character study of an Irish immigrant at odds with the promise of America. *NEW JERUSELUM* (2011), the second feature, starring Colm O'leary (*THE BUILDER*) and Will Oldham (*MATEWAN, OLD JOY*), again considered the immigrant experience but this time through the lens of religious ideology. *NEW JERUSELUM* premiered at the 40th International Film Festival Rotterdam and SXSW in 2011.

GREYSHACK FILMS

Greystack Films is a development and Production Company committed to creative, thought-provoking, energetic new cinema designed within a low-budget model. Company president Mike S. Ryan is a veteran member of the independent film community who started out in the industry's 1990's heyday with films like Ang Lee's *THE ICE STORM* and Todd Haynes' *FAR FROM HEAVEN*. As a producer, he has been responsible for a remarkable group of films in the last ten years, most made for under \$3 million.

GLASS EYE PIX

Glass Eye Pix ("one of the indie scene's most productive and longest-running companies" — *Filmmaker* magazine) is the fiercely independent NYC-based production outfit headed by art-horror auteur Larry Fessenden (*THE LAST WINTER, WENDIGO, HABIT, NBC'S "Fear Itself"*). Fessenden (winner of the 2009 Golden Hammer Award) has operated the company since 1985, with the mission of supporting individual voices in the arts. Glass Eye Pix is designed to exploit hungry new talent and inspire resourceful filmmakers to produce quality work through seat-of-the-pants ingenuity. Lean budgeted auteur-driven pulp pictures that nurture emerging talents in the independent filmmaking. Fessenden's company has produced numerous critically acclaimed films including 2011's *STAKE LAND* (Jim Mickle), 2010's *THE INNKEEPERS* (Ti West), 2009's *WENDY AND LUCY* (Kelly Reichardt), *THE HOUSE OF THE DEVIL* (Ti West), *I SELL THE DEAD* (Glenn McQuaid), and 2008's *LIBERTY KID* (Ilya Chaiken), *TRIGGER MAN* (Ti West).

FILMMAKERS

RICK ALVERSON, director, writer, editor – (b. 1971) is a filmmaker and musician from Richmond, Virginia. His previous films include *THE BUILDER* (2010), an existential character study of an Irish immigrant at odds with the promise of America. *NEW JERUSALEM* (2011), starring Colm O’Leary (*THE BUILDER*) and Will Oldham (*MATEWAN, OLD JOY*), again considered the immigrant experience but this time through the lens of religious ideology. *NEW JERUSALEM* premiered at the 40th International Film Festival Rotterdam and SXSW in 2011 and will be released by Factory 25 beginning November 30th, 2012. Also in 2011, he was awarded a Visual Arts Fellowship from the Virginia Museum of Fine Arts. He also has directed videos for Bonnie Prince Billy (*New Wonder*) and Gregor Samsa (*Jeroen Van Aken*). Upcoming films include a reconstruction era drama entitled *CLEMENT*, to be produced in 2012, and *RABBIT*, both of which continue his collaboration with Colm O’Leary. In addition to his directorial work he has released 9 records on Jagjaguwar, most recently with his band Spokane in 2007.

MIKE S. RYAN, producer – an Independent Spirit “Producer of the Year Award” Nominee and one of *Variety’s* 2007 “10 Producers to Watch.” His films have garnered nominations and prizes from the Academy Awards, Independent Spirit Awards, Gotham Awards and many more. *JUNEBUG*, starring Amy Adams, made its international premiere at Cannes in 2005 and went on to be one of the lowest-budgeted feature films ever nominated for an Oscar (Best Supporting Actress, 2005.) His credits include Todd Solondz’s *PALINDROMES* and *LIFE DURING WARTIME*; Kelly Reichardt’s *OLD JOY* (winner, Rotterdam International Film Festival 2006) and her recent *MEEK’S CUTOFF* starring Michelle Williams; Ira Sach’s *40 SHADES OF BLUE* (winner, Sundance Film Festival 06); Hal Hartley’s *FAY GRIM* that starred Parker Posey and Jeff Goldblum (Toronto 2007) and Ilya Chaiken’s *LIBERTY KID* (Winner of HBO’s Latino Film Festival in 2007 and in competition at the Los Angeles Film Festival); He just completed post-production on *BETWEEN US* starring Julia Stiles and Taye Diggs. His current films are *LOSERS TAKE ALL* (Woodstock ‘11) and *THINK OF ME* (Toronto ‘11). Mike is a New York City native and NYU Tisch School of the Arts graduate.

BRENT KUNKLE, producer –His latest work includes a slate of “pulp” thrillers with Glass Eye Pix and Dark Sky Films, which include Joe Maggio’s *BITTER FEAST*, Jim Mickle’s *STAKE LAND* (Midnight Madness award winner at 2010’s Toronto Int’l FF) and James Felix McKenney’s *HYPOTHERMIA* starring Michael Rooker. Brent began his career assisting at indie non-profit film champion IFP, and then joined Iridium Entertainment for a short period as a producer’s and development assistant. He later transitioned into film production as production coordinator and music supervisor on *LIBERTY KID* (Winner of Best Picture at the 2007 NY Int’l Latino Film Festival) produced by Mike S. Ryan and Larry Fessenden. In 2007, Brent began working full-time for Fessenden at Glass Eye Pix. There he has served as line producer on *I SELL THE DEAD*, starring Dominic Monaghan and Ron Perlman, production supervisor on Ti West’s *THE HOUSE OF THE DEVIL*, and production manager on James Felix McKenney’s *SATAN HATES YOU*. He co-produced JT Petty’s short film *BLOOD RED EARTH* and produced Graham Reznick’s 3D short film *THE VIEWER*. He is currently producing Aram Garriga’s feature documentary, *AMERICAN JESUS*.

MARK SCHWARTZBARD, director of photography – studied film at Ithaca College, then moved to New York and spent a decade working as a camera assistant on films including Woody Allen’s HOLLYWOOD ENDING, and Martin Scorsese’s THE DEPARTED, as well as LITTLE CHILDREN, RENT, HITCH, POLLACK and, the most fun of all, BORAT, which led to work as a camera operator on director Larry Charles’ next few projects, including RELIGULOUS and BRUNO. He also went through a period of working on many of the episodic TV shows filmed in New York, including “Ed,” “Sex and the City,” “Third Watch,” “The \$treet,” “Hack,” “Philly,” and the “Law & Order” franchises. As DP Mark has shot nine narrative feature films (including THE DISH AND THE SPOON, starring Greta Gerwig, and THINK OF ME starring Lauren Ambrose), three documentary features, many shorts, and the Showtime series “La La Land.” He now divides his time between New York, Los Angeles, and wherever the next job is.

MICHAEL TAYLOR, editor – a New York City-based film editor. His narrative credits include Julia Loktev’s THE LONLIEST PLANET, starring Gael Garcia Bernal, a Toronto, New York and London Film Festival selection, and winner at AFI; Loktev’s DAY NIGHT DAY NIGHT, winner of Le Prix Regards Jeune at Cannes, and Bryan Wizemann’s THINK OF ME, starring Lauren Ambrose, Dylan Baker and Penelope Ann Miller, a Toronto and Hamptons Film Festival selection, and Spirit Award nominee for Lauren Ambrose, best actress. He also cut Michael Walker’s PRICE CHECK, starring Parker Posey, a selection of this year’s Sundance Film Festival

GENE PARK, sound re-recording mixer – a Brooklyn, NY-based post sound editor/mixer, musician, and recording engineer. A graduate of Columbia University’s music program, Park transitioned to film sound three years ago after playing music for a decade. Since then he’s edited, designed, and mixed six Sundance-accepted and eight SXSW-accepted narrative features, including TINY FURNITURE (dir. Lena Dunham - IFC Films) and BAGHEAD (dir. Duplass Brothers - Sony Pictures). He also handles post sound at The Criterion Collection, re-mixing, mastering, and restoring films ranging from Charlie Chaplin’s MODERN TIMES to Lars Von Trier’s ANTICHRIST. As a musician, Gene has performed, toured, and recorded with several bands including Mates of State and Rogue Wave, and has more recently been collaborating with just-intonation and minimalist composers.

Cast

Swanson	Tim Heidecker
Van Arman	Eric Wareheim
Cargill	Jeff Jensen
Ben	James Murphy
Sister In Law	Liza Kate Walter
Waitress	Kate-Lyn Sheil
Taxi Driver	Yianni Kool
Construction Foreman	Mike S. Ryan
Construction Worker	Robert Wallin
Construction Worker	Angelo Velentzas
Polish Man	Lester Stepien
Polish Woman	Nina Polan
Child	Katie Vitti
Male Nurse	Seth Koen
Old Man In Hospital	David Olsen
Prostitute	Roxanne Ferris
Child	Liam O'connor
Swanson's Father	Kender Jones
Hampton's Elderly Man	Angus Hepburn
Hampton's Elderly Woman	Grace Kiley
Bar Patron (Top)	Meyhem Lauren
Bartender (Top)	Gerard Amyzial
Restaurant Manager	Adam Scarimbolo
Bobby	Gregg Turkington
Antique Shop Patron	Ryan Raftery
Hospital Nurse	Grace Rex
Hospital Woman	Alice Maziuman
Record Store Clerk	Ryan Schreiber
Will	Will Sheff
Young Woman	Alexia Rasmussen
Waiter	Kevin Townley
The Driver	Rock Kohli
Beach Child	Luke Wasserman
Beach Mother	Sarah Trogden
Richard	Richard Swift
Doctor	Gregory M Brown
Head Trauma Man	Joe Mele
Antique Store Clerk	Russell Boyle

Crew

Writer/Director	Rick Alverson
Producer	Mike S. Ryan
	Brent Kunkle
Jagjaguwar	Chris Swanson
	Darius Van Armen
Director Of Photography	Mark Schwartzbard
Sound Re-Recording Mixer	Gene Park
Mike Ryan's Asst.	Annie Clinton
Production Manager	Claire Bernard
Production Intern	Mickey Keating
	Kyle Bahl
Prod. Designer	Shawn Annabel
Art Director	Emily Kaplan
Art Intern	Caroline Mort
	Brendan Hodgdon
1st AD	Mike S. Ryan
2nd AD	Brian Johanson
2nd 2nd AD	Andy Devlin
Key PA	William Jackson
PA	Zachary Scott
	Corey Johnsen
Director Of Photography	Mark Schwartzbard
1st AC	James Schlittenhart
B-Camera Operator	Daniel Carbone
1st AC - B-Cam	Nayantara Parikh
DIT	Marcos Herrera
Casting Director	Brandon Powers
Casting Director	Harley Kaplan
Assistant Casting Director	Faryn Einhorn
Caterer	Patrick, Sonnier Castle
Craft Services	Derek Means
	Katherine Hurt
Costume Designer	Isabel Crosby
Wardrobe Supervisor	Dinarte Freitas
Editor	Michael Taylor
Assistant Editor	Sanjit Majumdar
	Ranju Majumdar

Key Grip	Bert Montanari
Swing/Key Grip	Chris Desrochers
Rigging Grip	Valentin Farkasch
	Zac Rubino
Swing	Cason Kelly
	Lorenzo Artami
Make Up	Jacqueline Menconi
	Betsy Kelly
Lawyer	Robert Pellecchia
	Savur & Pellecchia Llp
Gaffer	Daniele Napolitano
Lighting Swing	Alberto Sala
Locations Manager	Ana Cuadra
Locations Intern	Rodrigo Arias
Sound Mixer	Allison Jackson
Boom Operator	Joe Bearese
VFX Artist	Brian Spears