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MALADIES

Written and Directed by Carter

Select theatrical release begins March 21, 2014

Available on VOD, iTunes, and other on demand platforms March 25, 2014

Run Time: 97 minutes

Rating: Not Rated

Press Materials:

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SYNOPSIS

A daring new film from internationally acclaimed multimedia artist Carter, MALADIES charts the struggles of an unstable former soap opera star (James Franco) in 1960's New York as he tries to restart his floundering creative career. Hoping to find clarity and new purpose as a writer, he holes up with his eccentric sister (Fallon Goodson) at the seaside home of their best friend (Catherine Keener). But as he disappears further into his own mind, reality begins to slip through his grasp. Featuring an award-winning ensemble, including David Strathairn and Alan Cumming, MALADIES is a heartfelt but defiantly unconventional exploration of the creative mind.

ABOUT THE PRODUCTION

In *MALADIES*, an idiosyncratic drama from the internationally acclaimed painter, sculptor and filmmaker, Carter, Academy Award®-nominee and Golden Globe winner James Franco (*127 Hours*) stars as 'James,' a former actor who along with his sister Patricia (newcomer, Fallon Goodson) retreats to the home of his best friend, the artist 'Catherine' (Catherine Keener). Here, James's grasp on reality remains tenuous at best as he attempts to redefine himself creatively through his new passion, writing. Through Catherine's care, kindred eccentricities and friendship – along with the creative sanctuary her seaside home provides – we chart the fragments of James's struggle with reality and the everyday conflicts with those who matter to him most.

In essence, *MALADIES* focuses on the fragility of the creative life itself as the day-to-day dramas (along with James's internal struggles) play out largely within the protective confines of Catherine's house. The characters therein are, without question, eccentric, but also without fail all the more endearing for their eccentricities, their 'maladies.'

While the hermitic world of *MALADIES* is recognizable if removed from our own, it is also vaguely indeterminate in its setting and (to an extent) even the time frame in which the story unfolds – perhaps a reflection of James's own mental fragmentation and the trio's dislocation. Their kindly (and clearly besotted) neighbor, Delmar (David Strathairn; *Good Night, and Good Luck*), provides a periodic outside perspective onto this creative, isolated environment, albeit filtered through the prism of his own endearing eccentricities. Alan Cumming's (*The Good Wife*) character 'Alan,' an impatient local, conversely presents an irritant and potential threat to the delicate balance James, Catherine and Patricia attempt to maintain.

A graduate of the Maryland Institute College of Art, the Skowhegan School and UC Davis, Carter's works are included in significant collections worldwide and have been exhibited at such venues as The Museum of Modern Art (New York), The Whitney and The Tate Modern, amongst others.

He first conceived of *MALADIES* several years ago as an extension of his initial work with James Franco in *Erased James Franco* (2008; screened at major museums internationally), where the actor reenacted all of his film and television roles for Carter's camera (along with riffs on Julianne Moore and Rock Hudson). In *MALADIES*, Carter also references Franco's recent appearances on the US soap opera, *General Hospital* (initially taken on by the actor at the artist's suggestion), repurposed here on Delmar's television as the character watches his favorite star and neighbor 'James,' in his favorite show.

Carter discussed these creative elements, his partnership with James Franco, the background of his new film, his cinematic influences and the production of *MALADIES* from his studio in New York:

How did your initial collaboration with James Franco come about?

He had collected some of my paintings; we didn't know each other personally, we just knew

each other through our work. And then I was doing an artist's residency one summer with the Scottish artist, Douglas Gordon (Turner Prize winner; 1996). He and I were talking about filmmaking and I was telling him about this idea that I had which was to get an actor to reenact what that they had done previously to see what that space would look like – to have someone redo something as an older actor, to re-film that and then cut that all together to see what that would be like. I thought it would be really great – and it was great... So originally, to do *Erased James Franco*, I contacted James because I knew that he liked my work and I thought that there was some sort of foundation there. We hit it off and then worked on that film. *Maladies* now stems from my friendship with James.

How did you approach the script?

I wrote *Maladies* from photographs and tons and tons and tons of notes from all over the place, looking at different pieces of different films, different experiences I had in my own life... I had never written a script for a film before. I probably reinvented a very big wheel that I didn't need to invent, because there are other ways to write films that I didn't know about. I just did it the way I knew how to do it, which was a pile of notes put together to make a film out of. It took me about a year and a half to write it.

Where did you work on it?

All over the place. Usually in my studio in New York... San Francisco... Or if I was traveling, in Europe. I would be writing it all the time and then I just finally put it all together.

When is the film set?

I'd say 1963, but... I really wanted the film to exist in different time frames. I mean, there are references to Jim Jones, which is the 70s, and then the film is actually taking place in the early 60s. So there's a decade shift in there as far as an actual timeline goes... I mean, it *looks* like a period piece, but I also didn't want a completely solid Hollywood period piece. It sort of shifts. I hope people are a little confused by that when they watch it.

The indeterminate time frame also reflects James Franco's character's own mental fragmentation to a degree, the idea you introduce in the initial narration that we are different people at different points in time.

I guess the film is very tied to my other work. I'm interested in how people are literally, emotionally and physically different from one day to the next, from one hour to the next, from one year to the next, and how each time you encounter someone you're almost dealing with a completely different person. I wanted the characters in the film to be aware of that and deal with that.

Why did you primarily use the actors' first names for their characters' names?

Oh, it's really simple – because it's really easy to call someone by their real name. I get confused easily and if I have to talk to an actor, I don't want to have to remember their fake

name. Also it just makes it, I think, more real for the viewer. If you know Catherine Keener and she's still called 'Catherine' in the film, there's a little less fog... I find that it also – I don't know if this is true, you'd have to ask the actors – but if they have their real name, they're more present.

How did the ensemble come together?

Well, Catherine and I met through James and we hit it off immediately; she was perfect for the role. Alan Cumming I met at a party... David Strathairn's character - that role was originally meant to be a woman and then I shifted it for David; I shifted it to be a gay man enamored with James. That was a really nice evolution of that character. And then Fallon came along and was just terrific as well. I enjoyed working with them all.

What do you find attractive about film as a medium?

Anybody who has the opportunity to make a film would make one because film is the top-of-the-line experience in communicating with people. It's a no-brainer.

What cinematic influences helped shape *Maladies*?

A major one was *Grey Gardens*, as far as the hermetically sealed environment of a house, the relationships and the dysfunction. There are a lot of movies that I referenced in the film that echo what happens in *Maladies*... The Cassavetes movie, *A Woman Under the Influence*. Robert Altman's *3 Women* with Shelley Duvall and Sissy Spacek... *Who's Afraid of Virginia Woolf?*... Maybe we should call the movie "People in a House," (laughs).

Are you a bit of a film buff?

Not really. I mean, I'm not anymore of a film buff than most people. But I'm an artist and certain things stand out to me and stay with me. Another big influence here were those instructional films from the 50s. The scene with the policemen is influenced by one of them. There's a bunch of instructional films that I watched over and over again that helped me. They were interesting to me because of the way they were acted at the time. They're instructional, but they're also narrative. They're also fun to watch.

Did you play one of the policemen in the scene you just mentioned?

I did. I play one of the policemen. Vince Jolivet, a friend of James's and a producer on the film, is one of the other policemen and Jon Prescott (*Howl*) is the other cop... I felt like I wanted to be in the picture in some small way. You know making a film, let's face it, it's an incredible experience. It's a privilege. It's a lot of work, a lot of creativity burned and I wanted to be part of that, on the other side of it as well. Anything you make, whether it's a painting or a film, it's also a self portrait at some point, on some level.

The artwork that Catherine creates – I assume a lot of that is yours?

All of it is mine. It's real artwork that I gathered and lent to the film. Again, it's another example of how my film work, the painting and sculpture are all connected. It's all one creative line, so why not have them in the movie? It just makes it feel more 'real,' for lack of a better word. I also hired a couple of artists to do some pieces as well, some fabric works that are on the walls... People don't care, of course; they just look at the actors, as they should. But the stuff in the room to me, being a visual person, is important. If you have a real piece of art in there in the background there's something significant about that, the realness of that. It's not just fake props.

Where did you shoot it?

We shot it in New York in December (2010) and the first week of January (2011). There was a little blizzard in there, in-between. We shot it in the Rockaways for the most part – that house. I don't know if the house is still there. After the hurricane a couple of months ago, that neighborhood was decimated. I don't know if the *Maladies* house still exists.

What was the biggest challenge in making the film?

Actually, the post production. Directing and the lead up was a lot of work, but I felt comfortable. It was really fun, very creative. The second part was more difficult because you have to go back in and reinvent it. That's a little hard, but we stuck with it and here we are.

What surprised you most about the experience?

One of the things that comes to mind is working with the actors. When you're working on a film, there's a place where you can stand and watch everything on a monitor to see what it looks like on a screen. But you can also... I did all kinds of things that you probably normally wouldn't do as a director. I don't know what other directors do, but I didn't stand and watch those video monitors when the actors were acting. I wanted to be right near the actual action of the acting. Sometimes I'd be in the way... *Get Carter out of the way!* (Laughs)... I wanted to be where Catherine and David and James and Fallon were performing, because to me that's the meat of it.

CAST BIOS

JAMES FRANCO (James)

James Franco's metamorphosis into the title role of the TNT biopic *James Dean* earned him career-making reviews, as well as a Golden Globe for Best Actor in a Motion Picture made for Television. He also received nominations for an Emmy and Screen Actors Guild Award for this memorable performance. Franco earned an Independent Spirit Award for Best Male Lead as well as nominations for an Academy Award, a Golden Globe Award and a Screen Actors Guild Award and recognition from numerous critics' associations for his starring role in Danny Boyle's critically acclaimed drama *127 Hours*. His performance alongside Sean Penn in Gus Van Sant's *Milk* earned an Independent Spirit Award for Best Supporting Actor and he was nominated for a Golden Globe for his role in David Gordon Green's comedy *Pineapple Express*, where he starred opposite Seth Rogen. He is also known for his starring role as Harry Osbourne in Sam Raimi's *Spider-man* trilogy.

Franco most recently starred in the comedy *THIS IS THE END* with Seth Rogen, Jonah Hill and Danny McBride as well as Sam Raimi's *Oz: The Great and Powerful* and Harmony Korine's *Spring Breakers*. He will again co-star with Jonah Hill in *True Story* for New Regency and will also star in Paul Haggis' *Third Person*. He just wrapped production on Wim Wenders' *Everything Will Be Fine* and is currently shooting *The Interview*, again with Seth Rogen.

Franco's additional credits include Ryan Murphy's *Eat, Pray, Love* starring opposite Julia Roberts, Shawn Levy's comedy *Date Night*, Rob Epstein and Jeffrey Friedman's *Howl*, where he played the famous poet Allen Ginsberg, George C. Wolfe's *Nights in Rodanthe*; Paul Haggis' *In the Valley of Elah*; Karen Moncrieff's ensemble drama *The Dead Girl*; Tommy O'Haver's drama *An American Crime*; John Dahl's *The Great Raid*; Robert Altman's *The Company*; as well as *City By the Sea* opposite Robert DeNiro and the Martin Scorsese produced *Deuces Wild*. On television, he starred in the critically acclaimed series "Freaks and Geeks."

Aside from his acting accomplishments, Franco has also established himself as a director in several films. He wrote and directed *The Feast of Stephen*, which premiered and won a Teddy award at the Berlin Film Festival. Additionally, Franco directed *Saturday Night*, a documentary on the week-long production of a "Saturday Night Live" episode, which originally premiered at SXSW and *The Clerks Tale*, which premiered at Cannes. Franco also wrote and directed a biography on poet Hart Crane called *The Broken Tower* which premiered at the 2011 Los Angeles Film Festival. He recently produced *kink*, a documentary that premiered at the 2013 Sundance Film Festival.

Recently, he directed and starred in William Faulkner's *As I Lay Dying* based on the classic novel, which premiered at the 2013 Cannes Film Festival, and directed *Sal*, a bio-pic based on the life of Sal Mineo, which screened at the 2011 Venice Film Festival. Both films were released this Fall. Franco starred in, co-wrote and directed the film adaptation of Cormac McCarthy's *Child of God*, which premiered at both the Venice Film Festival and the Toronto International Film Festival in 2013. He was also at both festivals starring in Gia Coppola's directorial debut *Palo Alto*. He is also working on an adaptation of Faulkner's *The Sound and the Fury*, which he directs and stars.

CATHERINE KEENER (Catherine)

An accomplished actress at once vibrantly potent and firmly grounded in her roles, Catherine Keener continues to be a dominant force on screen. Most recently, she completed the *Enough Said* alongside Julia Louis-Dreyfus and James Gandolfini which was released this fall. Last summer, she filmed *Can A Song Save Your Life*, produced by Judd Apatow and starred alongside Mark Ruffalo and Keira Knightley. Catherine also starred in the animated adventure *The Croods*, for Dreamworks Animation, *Captain Phillips* for Sony, directed by Paul Greengrass and co-starring alongside Tom Hanks, and *A Late Quartet* with Philip Seymour Hoffman and Christopher Walken.

Other recent credits include such varied films as *Peace, Love, and Misunderstanding*, directed by Bruce Beresford and co-starring Jane Fonda, dramedy *The Oranges*, co-starring Hugh Laurie, Oliver Platt and Allison Janney, the thriller *Trust* alongside Clive Owen and Viola Davis, the family film *Percy Jackson and the Olympians*, and the dark comedy *Cyrus* with John C. Reilly and Jonah Hill. She has also worked several times with acclaimed independent director Nicole Holofcener, most recently in *Please Give* with Oliver Platt and Rebecca Hall, and previously in *Friends with Money*, *Lovely and Amazing*, and *Walking and Talking*.

Additional projects include *The Soloist* with Robert Downey, Jr. and Jaime Foxx; Spike Jonze's *Where the Wild Things Are*, and Showtime's *An American Crime* opposite Ellen Page, for which Keener earned both a Golden Globe and Emmy nomination. Previous roles include her Oscar-nominated roles in Charlie Kaufman's *Being John Malkovich* and Bennett Miller's *Capote* (as novelist Harper Lee); Barry Levinson's *What Just Happened*; Andrew Fleming's *Hamlet 2*, Sean Penn's *Into the Wild*, Judd Apatow's *The 40 Year Old Virgin*, Sydney Pollack's *The Interpreter* with Sean Penn and Nicole Kidman; Rebecca Miller's *The Ballad of Jack and Rose*, opposite Daniel Day-Lewis; Spike Jonze's *Adaptation*; Andrew Niccol's *S1m0ne*; Steven Soderbergh's *Full Frontal* and *Out of Sight*; Danny DeVito's *Death to Smoochy*; Neil LaBute's *Your Friends and Neighbors*; and the screen adaptation of Sam Shepard's *Sympatico*. She also appeared in four films by Tom DiCillo: *Box of Moonlight*, *Johnny Suede*, *Living in Oblivion*, and *The Real Blonde*.

Keener's television work also include HBO's critically acclaimed anthology, "If These Walls Could Talk," directed by Nancy Savoca, and a notable guest appearance on "Seinfeld." On stage, she starred opposite Edward Norton in the Signature Theater Company's critically acclaimed off-Broadway revival of Langford Wilson's "Burn This."

FALLON GOODSON (Patricia)

Fallon Goodson moved to Los Angeles to pursue a career in acting in 2008. By 2010 she landed her first supporting role alongside Lacey Chabert in the television movie, *A Holiday Heist*. The following spring, the Louisiana native was cast in the comedy *L!fe Happens* alongside Kate Bosworth, Krysten Ritter and Rachel Bilson. In addition to co-starring in the film, she also produced the film under the production company she founded in 2010, Dot Dot Dot productions. *L!fe Happens* premiered at the 2011 LA Film Festival and was released theatrically by PMK*BMC Films. Following *L!fe Happens*, Fallon was cast in *Maladies* alongside Oscar

nominees James Franco, Catherine Keener, and David Strathairn. James Franco quickly took notice of her acting chops and cast her in his next films *Child of God* and *Black Dog, Red Dog*. In between these two features Fallon also starred in a short film, *Frontera*, which was selected for the shorts corner in Cannes in 2012.

DAVID STRATHAIRN (Delmar)

David Strathairn won the Volpi Cup at the Venice Film Festival and earned nominations from the Academy, Golden Globe, Screen Actors Guild, BAFTA and Independent Spirit Awards for his compelling portrait of legendary CBS news broadcaster Edward R. Murrow in George Clooney's Oscar-nominated drama *Good Night, and Good Luck*. He won an Emmy for Best Supporting Actor in the HBO project, *Temple Grandin* in 2011 and was nominated in 2012 for his portrayal of John Dos Passos in HBO's *Hemingway and Gellhorn*.

His 2005 Independent Spirit nomination was the fourth in a stellar career that dates back to his 1980 motion picture debut in John Sayles's first film, *The Return of the Secaucus Seven*. Strathairn subsequently collaborated with Sayles on seven titles, winning the IFP honor for his supporting performance in *City of Hope*, while collecting two additional nominations for *Passion Fish* and "*Limbo*."

Strathairn continued a busy screen career with co-starring roles in several critically acclaimed films, including Tim Robbins's directorial debut, *Bob Roberts*; Penny Marshall's *A League of Their Own*; *Losing Isaiah*; Sydney Pollack's *The Firm*; *Sneakers*; Taylor Hackford's adaptation of the Stephen King novel *Dolores Claiborne*; and Jodie Foster's *Home for the Holidays*; as well as two projects with Curtis Hansen: *The River Wild* and the Oscar-winning *L.A. Confidential*, in which Strathairn shared a Screen Actors Guild Award nomination with the all-star ensemble cast. His additional movie credits include *Memphis Belle*, *A Map of the World*, *Simon Birch*, *Lost in Yonkers*, *Missing in America*, Michael Hoffman's adaptation of *A Midsummer Night's Dream*, Philip Kaufman's *Twisted*, *The Bourne Ultimatum* directed by Paul Greengrass, *The Tempest* starring opposite Helen Mirren and Steven Spielberg's *Lincoln*.

David will next be seen starring opposite Bryan Cranston in Warner Bros "Godzilla".

FILMMAKER BIO

CARTER (Writer/Director)

Born in Norwich, Connecticut in 1970, Carter is an internationally known painter, sculptor, photographer and filmmaker based in New York. Carter studied at the Maryland Institute College of Art, earning a Bachelor of Fine Arts degree in 1992. He then studied at the Skowhegan School of Painting and Sculpture in 1994, and the University of California, Davis, earning an MFA degree in 1997.

His works are included in significant collections around the world and have been exhibited internationally including the Museum of Modern Art, New York, Whitney Museum of American Art, New York, the Tate Modern, London, San Francisco Museum of Modern Art, the *USA Today* and *Abstract America* exhibitions, at the Saatchi Gallery in London, the Royal Academy, London and the Museion in Bolzano, Italy. A comprehensive catalogue of Carter's work edited by Georg Kargl was published in 2008 titled, *An Arm with Hair, (The Vienna Catalogue 1973)*.

Carter's first feature film, *Erased James Franco* was released in 2008. It stars the American actor, James Franco in a performance that has him reenact every film and television appearance from his entire career. The film also features Franco playing the part of Julianne Moore as her character in the film *Safe* directed by Todd Haynes and as Rock Hudson in the 1966 film, *Seconds*. Franco's appearances as a version of 'himself' on the daytime soap opera, *General Hospital* was inspired by Carter and can be seen as another facet or an extension of the work that began with the film, *Erased James Franco*. *Erased* was screened at major museums around the world including; Museum of Modern Art, New York, Tate Modern, London, Cleveland Museum of Art, Portland Museum of Art, San Francisco Museum of Modern Art, The Castro Theater, San Francisco, Georg Kargl, Vienna, Yvon Lambert, Paris, Weatherspoon Museum of Art, Greensboro, NC, and Brisbane Australia.

A new exhibition of Carter's paintings will be on display at Lisa Cooley Gallery in New York City in March 2014 and several of his Polaroid works can be seen in the traveling exhibition, *The Polaroid Years: Instant Photography and Experimentation*.

CREDITS

CAST

James.....James Franco
Catherine.....Catherine Keener
Patricia.....Fallon Goodson
Delmar.....David Strathairn
Alan.....Alan Cumming
Narrator.....Ken Scott
Blind Woman.....Mary Beth Peil
Policeman.....Ben George
Officer Carter.....Carter
Teenager.....Jermaine Crawford
Officer Jolivette.....Vince Jolivette
Officer Prescott.....Jon Prescott
Lady in Diner.....Jean Carter
Mr. Zelnick.....Bob Zelnick
Drugstore Soda Jerk.....Julie Sharbutt
Woman in Cast.....Madalyn Davis Lester

CREW

Written and Directed by.....Carter
Produced by.....Marni Zelnick
.....Jeff Rice
.....Jeff Most
.....Vince Jolivette
.....Miles Levy
Co-Producer.....Cynthia Huffman
Executive Producers.....Fallon Goodson
.....Justin Levine
Director of Photography.....Doug Chamberlain
Production Designer.....Casey Smith
Edited by.....Curtiss Clayton
Costume Designer.....Jessica Glenn
Music by.....J Ralph

Unit Production Manager.....Jason Sokoloff

Production Supervisor.....Andrew Hunt

1st Assistant AD.....Chris Carroll
2nd Assistant AD.....Keith Marlin

James Franco Stand-In.....Nicholas Diamantis
Catherine Keener Stand-In.....Carole Meyers

Stunt Coordinator.....Manny Siverio

Stunt Performer.....Greg Harvey

Production Coordinator.....Kim Barnes
Assistant Production Coordinator.....Dena Greenbaum
Assistant to Director.....Monique Ramos

Steadicam Operator.....Billy Green
1st Assistant Camera.....Clint Kasparian
1st Assistant Camera.....Bradford Whitaker
1st Assistant Camera.....Igor Ibradzic
1st Assistant Camera.....Sam Ellison
2nd Assistant Camera.....Katy Scerbakova Most
2nd Assistant Camera.....Kay Hung
Loader.....Kimberly Parker
VTR.....Jorge McAllister
Stills Photographer.....Pamela Berkovic
Camera Intern.....Ryan Powell

Sound Mixer.....Mike Guarino
Boom Operator.....Dylan Goodwin
Sound Assistant.....David Cahill

Key Grip.....Stratton Bailey
Best Boy Grip.....Tim Curtin
Grip.....Rob Leitzell
Grip.....Peter O'Leary
Grip.....Destin Douglas
Grip.....Miller Oberlin

Gaffer.....David Palmieri
Best Boy Electric.....Peter Milmoie
Electric.....John Spicer
Electric.....Christopher Fisher
Electric.....Jordan Bell
Electric.....Patrick McGowan
Electric.....Joseph Paul Alvarado
Electric.....Kelly Nesper
Swing.....Christopher Weishehahn

Script Supervisor.....Justin Reichman

Art Director.....	Bradley Schmidt
Set Decorator.....	Stephanie Bowen
Assistant Art Decorator.....	Chris Caccamise
Construction Manager.....	Todd Rotondi
On Set Dresser.....	Meghan Lyons
On Set Dresser.....	Monica Willie
On Set Dresser.....	Alie Stewart
On Set Dresser.....	Lindsay Johnston
On Set Dresser.....	Nora Schaffer
Prop Master.....	Steve Phelps
On Set Props.....	Laura Hieronimczak
On Set Props.....	Josie Keefe
On Set Props.....	Stephanie Dawson
Graphic Designer.....	Rachel Bird
Graphic Designer.....	Alish Erman
Art Production Assistant.....	Kathleen Doyle
Art Production Assistant.....	Ijeoma Onyejiaka
Art Production Assistant.....	Levan Nutsubidze
Art Production Assistant.....	Sharon Cohen
Art Production Assistant.....	Christopher Laszio
Art Production Assistant.....	Samantha Murasko
Art Production Assistant.....	Jacob Brunner
Art Production Assistant.....	Tom Puzio
Art Production Assistant.....	Dave Rothstadt
Art Production Assistant.....	Isabel Teitler
Art Production Assistant.....	Marla Lacherza
Art Production Assistant.....	Chris Rowland
Wardrobe Supervisor.....	Shelby Saboy
Assistant Costume Designer.....	Kate Costin
Key Set Costumer.....	Sarah Cuno
Tailor.....	Jared B. Leese
Wardrobe Assistant.....	Kelly McGrath
Wardrobe Assistant.....	Isabelle Simone
Wardrobe Assistant.....	Jessie Kanelos
Wardrobe Assistant.....	Karen Boyer
Wardrobe Assistant.....	Marina Lelchuck
Key Makeup Artist.....	Amy Wadford
Key Hair Stylist.....	David Kalahika
Makeup Artist.....	Toby Klinger
Hair Stylist.....	Johnny Mooi
Hair Stylist.....	Kristen Castellano
Set Medic.....	Steven Bialek
Catering.....	Divine Bites

Production Accountant.....D. Misha Turner

Key Set Production Assistant.....Nick McManus

Production Assistant.....John Morrow

Production Assistant.....Jeff Petriello

Production Assistant.....Rony Cohen

Production Assistant.....Kevin Jacobson

Production AssistantGeorge MacDonald

Production AssistantAlish Erman

Production AssistantCory Kadamani

Production Assistant.....Chris Mitchell

Production AssistantRob Plonskier

Production Assistant.....Lina Albelo

Production Assistant.....Greg Mayer

Production AssistantLucas Field

Production Assistant.....Woo Lovinger

Location Manager.....Elizabeth Krekel

Assistant Location Manager.....Tim Stacker

Location Assistant.....Danielle Duguay

Parking Coordinator.....Evan Hill

Security.....Prezodous Johnson

Security.....Darnell Curry

Security.....Wayne Walker

Security.....Nathan LeGrand

Extras Casting.....John Morrow

Craft Service.....Ijeoma Onyejiaka

Insurance.....Truman Van Dyke

Script Clearance.....The Law Offices of Elsa Ramo

Production Legal Services Provided by.....The Law Offices of Elsa Ramo

Attorney.....Elsa Ramo

Attorney.....Erika Canchola

Attorney.....Michelle Chang

Post Production Supervisor.....Andrew Hunt

Post Production Coordinator.....Kristen Egan

Post Production Assistant.....Olivia Dahan

Post Production Sound.....Laura Sinnott

Editor.....Keith Davis

Assistant Editor.....Christine Park

Post Production Sound Services by.....Wildfire Studios

Supervising Sound Editor.....Scott Kramer

Re-Recording Mixers.....Leslie Shatz
.....Scott Kramer

Music Editor.....Jason Altshuler
Assistant Music Editor.....John Warrin

Dialogue Editors.....Sarah Rudolph Payan
.....Henry Auerbach
.....Mandell Winter

Sound Effects Editor.....Thomas O'Neil Younkman
Assistant Editor.....Sang Kim
ADR Mixer.....Travis Mackay
Foley Artist.....Ellen Heuer MPSE,AMPAS
Foley Mixer.....Tor Kingdon
Mix Recordist.....Timothy Limer
ADR Recordist.....Wade Barnett

Visual Effects Services by.....Wildfire Studios