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Rating: R for strong bloody violence, language throughout, drug use and some sexual content

Run Time: 96 minutes

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## ***AMERICAN ULTRA***

### **SHORT SYNOPSIS**

*American Ultra* is a fast-paced action comedy about Mike [Eisenberg], a seemingly hapless and unmotivated stoner whose small-town life with his live-in girlfriend, Phoebe [Stewart], is suddenly turned upside down. Unbeknownst to him, Mike is actually a highly trained, lethal sleeper agent. In the blink of an eye, as his secret past comes back to haunt him, Mike is thrust into the middle of a deadly government operation and is forced to summon his inner action-hero in order to survive.

### **LONG SYNOPSIS**

Mike Howell [Jesse Eisenberg] spends most of his time getting stoned, sitting behind the register of the Cash & Carry and writing a never-to-be-published graphic novel about a superhero monkey. Someday he'd like to take his bail-bondsman girlfriend, Phoebe [Kristen Stewart], to Hawaii—if he can ever overcome the inexplicable panic attacks he experiences whenever he tries to leave the city limits.

Unbeknownst to Mike, he is actually a sleeper agent created by the CIA, which has just targeted him for termination. As some of the agency's deadliest assets are unleashed upon his sleepy town, Mike's sympathetic former handler, Lasseter [Connie Britton], activates his latent skills, turning the mild-mannered slacker into a superhuman killing machine.

As Mike's once-simple life becomes an adrenaline-fueled chase, no one is more surprised than he is to discover his uncanny ability to turn even an ordinary spoon into a weapon of mass destruction. With an obsessed agent [Topher Grace] hot on his heels, the newly reborn super-assassin summons his inner action-hero to try and save himself and the love of his life from complete destruction.

*American Ultra* stars Jesse Eisenberg [*The Social Network*, *Zombieland*], Kristen Stewart [*The Twilight Saga* franchise, *Snow White and the Huntsman*], Topher Grace [*Interstellar*, *That '70s Show*], Connie Britton [*Nashville*, *Friday Night Lights*], Walton Goggins [*Django Unchained*, *The Shield*], John Leguizamo [*Ridealong*, *Chef*], Bill Pullman [*The Equalizer*, *Independence Day*], Tony Hale [*Veep*, *Arrested Development*], Lavelle Crawford, and Stuart Greer.

The film is directed by Nima Nourizadeh [*Project X, Cali*] and written by Max Landis [*Chronicle, Me Him Her*]. Producers are Anthony Bregman [*Eternal Sunshine of the Spotless Mind, Foxcatcher*], Kevin Frakes [*John Wick, The Frozen Ground*], Raj Brinder Singh [*John Wick, Every Secret Thing*], David Alpert [*The Walking Dead, Saint John of Las Vegas*], and Britton Rizzio [*Why Don't You Dance?*]. Executive producers are Buddy Patrick, Robert Ogden Barnum, Jonathan Gardner, Ray Angelic, Stuart Brown, Tom Rock, Gideon Tadmor, Eyal Rimmon, Steffen Aumueller, Zülfikar Güzelgün. Co-producers are Chelsey Pinke, Mark Fasano, Peter Cron, and Amy Poncher.

Director of photography is Michael Bonvillain, ASC [*Zombieland, Cloverfield*]. Production designer is Richard Bridgland [*Resident Evil, Rocknroll*]. Editors are Bill Pankow, ACE and Andrew Marcus [*American Psycho, The Remains of the Day*]. Costume designer is David C. Robinson [*The Perks of Being a Wallflower, The Equalizer*]. Original music is composed by Marcelo Zarvos [*Brooklyn's Finest, The Words*], featuring original music by Paul Hartnoll. Music supervisor is Randall Poster. Casting by Jeanne McCarthy, CSA.

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## ABOUT THE PRODUCTION

For the first five minutes of *American Ultra*, audiences may feel like they are watching a charming little indie film about two quirky characters—which is exactly what the filmmakers intended. Mike Howell, the movie’s main character, is a smarter-than-average but completely unmotivated slacker. He is stuck in a small town, working at the local convenience store and living a very ordinary life with his girlfriend Phoebe.

“If you take the story down to its most basic elements, it’s about this guy who wants to propose to his girlfriend but his world gets turned upside down,” says director Nima Nourizadeh. “Mike has only one goal: propose to Phoebe. Then, over the course of one night, everything turns upside down and there are all these hurdles he has to jump.”

For the director, who earned accolades in Hollywood for his 2012 debut film, *Project X*, this script stood out in the action-comedy genre. “It ticks so many boxes with a unique blend of disparate elements that you don’t normally see together,” says Nourizadeh. “It has romance, it has action, it has a lot of comedy, so it’s full of surprises and takes you places you won’t expect. It starts off in the tiny, almost claustrophobic world that Mike and Phoebe have been living in and then it gets crazy.”

When the action suddenly shifts from Liman, West Virginia, to CIA headquarters, something far more sinister than romance starts to take shape. A clandestine government program is about to rain terror down on a sleepy West Virginia town. The object of the attack is ... Mike Howell?

“That’s when you realize that *American Ultra* is an action film with plenty of ass kicking that also pokes fun at the genre,” says Max Landis, the film’s writer. “It is high-level, in-camera action, but no matter how hard that element pushes, the indie dramedy about a stoner couple pushes back just as hard. Of course, that doesn’t mean we didn’t create some killer fight scenes.”

One of the big selling points for Nourizadeh was the script’s ambitious amalgam of classic genres. “It combines so many different things in an interesting and organic way,” he notes. “The conventions will be familiar to filmgoers, but they are mashed up a little bit, which changes everything. I like taking things that people think they know and presenting them in a new light.”

The inspiration for the action/comedy is a real-life CIA attempt to create super warriors that lasted three decades. The formerly covert program, known as MK Ultra, was

launched in the 1950s in an effort to turn ordinary citizens into superhero-level operatives. Using psychotropic drugs to enhance psychological conditioning, better known as torture, government scientists treated the human brain like a computer and attempted to radically reprogram their subjects to be the most effective and dangerous assets possible.

The attempt to turn out a generation of Jason Bourne-like super assassins failed miserably. “You can wipe a hard drive, but when you wipe a human brain, it tends to break,” says Landis. “I became a little obsessed with what I learned. I kept thinking, what if a regular guy got involved? How would he react? That spawned *American Ultra*.”

“The script is funny and scary and violent and sweet,” producer Anthony Bregman says. “It makes you swing in so many directions emotionally, which makes for a great movie experience. Max knows the action genre well, which allows him to make fun of it while living up to the conventions and expectations.”

A large part of the humor comes from the fact that the filmmakers never lose sight of the idea that reclaiming his hardcore combat skills doesn’t change who Mike is. “Mike is a bit of a dreamer and he never loses that quality,” says producer David Alpert. “It’s just that now people are trying to kill him. We always tried to maintain a connection to what it would really be like if the stoner guy in your town got these abilities.”

Nourizadeh, whose first film has established him as an innovative new talent in Hollywood, impressed the producers with his ideas for maximizing both the action and the humor in the script. “Nima is a startling visionary in terms of how he sees a scene,” says Landis. “He didn’t change the script much, but the things he added made it even better. He structured the rhythms and beats in a way that is genuinely funny and fun to watch.”

Nourizadeh brought a sharp sense of humor, as well as an authentic sense of danger and visual excitement to the script, according to Bregman. “He is better than anyone I can think of at establishing a really calm, stable atmosphere on screen that eventually explodes into a state of complete choreographed chaos. It’s really fun to watch that build and ignite.”

The director’s eye for detail elevated an already strong script, in Alpert’s opinion. “The composition of the shots is unusually good, especially given the amount of action involved,” says the producer. “Before production began, he made a book that included everything from character descriptions to specific images he wanted to include. It became the bible for the movie, with thematic elements and even subliminal messages. It provided the entire blueprint for taking a great script and making it into a great film.”

The writer and director first met in April 2013 to exchange ideas about future projects. Landis told Nourizadeh about *American Ultra*, a spec script no one outside of his team had read yet. “The script really exceeded my expectations,” says the director. “Max is an intriguing storyteller. He feeds you information a little bit at a time until you are suddenly somewhere unexpected and completely crazy. His writing is always entertaining, but what separates this from other action comedies I’d read was that he nailed down the relationships between the main characters. It was the perfect second project for me.”

Producers Bregman and Alpert agreed. “The combination of Max and Nima was irresistible,” Bregman says. “Max’s first feature script, *Chronicle*, is a favorite of mine. It was made on a modest budget with really interesting visuals that made it seem much bigger than it was. *Project X* was, in my opinion, one of the best movies of the last few years. It’s another small film with a really big reach. Both were fun and entertaining and innovative, and at the same time dealt with big issues in a subtle way. It’s exactly the sort of movie I want to see.”

“Teaming Max and Nima up and then adding Jesse Eisenberg and Kristen Stewart to the mix feels like we’re looking at the next generation of great Hollywood filmmakers,” adds Alpert.

Although it would be underestimating the scope of the film to call it an out-and-out comedy, *American Ultra* is full of laugh-out-loud moments. “It will also have you on the edge of your seat,” says Alpert. “The juxtaposition of the humor with extreme violence makes this movie feel fresh and real. You are always asking yourself what you would do under these circumstances and that is what makes this so special.”

## THE STONER ASSASSIN AND HIS CREW

As action heroes go, Mike Howell is an unlikely contender. He is completely dependent on his girlfriend, unable to cook a simple meal without starting a fire. He has been hired and fired from the same rundown convenience store more times than he can remember, and he gets arrested for possession so often that the police are on a first-name basis with him.

Jesse Eisenberg, whose previous roles have included *The Social Network*, *Adventureland* and *Zombieland*, was the filmmakers' first choice to play the slacker-turned-superspy. "We knew it had to be Jesse," says Alpert. "You just buy him as an innocent, small-town stoner. The action is completely unexpected coming from him, but not unbelievable. Jesse gives the character a grounded emotional intelligence even as the whole weight of a secret CIA program lands in Liman to try to kill him."

Mike is a laid-back young man who becomes a little befuddled and confused when too many things happen at once. He's happy to stay home, smoke weed in bed and make out with his girlfriend. Taking out bad guys sent to terminate him is not on his radar screen. The role places Eisenberg, an actor who often plays the smartest guy in the room, squarely outside his comfort zone.

"Jesse is such a sharply intelligent actor, but he was able to sort of dumb himself down for this role in ways that make him almost unrecognizable," says Nourizadeh. "He was just great at all of the things I needed for this movie. Mike took on such a gentle, unassuming quality in his hands, he can do comedy and he can do drama. He is so touching in the most emotional scenes of the film and then he throws himself into some real kick-ass action."

Eisenberg was quick to sign on after reading the script. "I'd never read anything like it," he says. "The characters felt totally real, the situations are surprising and the way we deal with them seems very truthful. Mike and Phoebe are totally accessible, so people can live vicariously through them. Mike is also an artist who has created this comic book about a monkey he calls Apollo Ape. When he becomes the target of an evil government plot, what happens to him is like an Apollo Ape story—it's a stoner fantasy come to life."

Landis' script keeps the humor completely genuine, says the actor. "Putting this very passive guy in the middle of an intense and violent world creates the potential for a lot of comedy. Mike is thrust into situations where he has to defend his and his girlfriend's lives.

As the confrontations become increasingly more complicated and frightening, he becomes more deadly, but he has no idea how or when he learned to do these things.”

Mike’s girlfriend, Phoebe Larson, appears to be as unmotivated as he is. Like Mike, she seems in no hurry to go anywhere. But Phoebe, played by Kristen Stewart, is much more driven than she lets on. “She is way more together than he does,” says Nourizadeh. “She’s responsible, with more of a real job. Mike actually relies on her for a lot of the time. You soon understand that she pretty much takes care of everything for him.”

Stewart and Eisenberg, who starred in 2009’s *Adventureland*, had instant chemistry, Nourizadeh says. “They hadn’t seen each other in a couple of years, but the connection was instantaneous. When we started shooting, they were completely comfortable together even in the most intimate moments. We needed that for the comedy to work. They’re definitely two people I would love to work with again.”

After meeting with the pair together, the filmmakers were sure they would be convincing and appealing as a couple dedicated to getting baked together. “There’s something about Jesse and Kristen that is so compelling and so right,” says Alpert. “The idea of re-teaming them was a dream come true. She’s very alluring and charismatic on screen, and she brings amazing depth to the character and the relationship. It’s not just a supporting girlfriend role: she’s an equal.”

Like Eisenberg, the actress is taking a role that is not typical for her, notes Landis. “She’s not the sacrificial dove or the princess who must become a warrior,” he says. “Kristen’s played all sorts of crazy characters, but in this she plays someone closer to who she really is, a sort of laid-back tomboy.”

Stewart admits she jumped at the chance to work with Eisenberg again. “We should make a movie together every five years,” she says. “It’s just so comfortable to work with him. He’s hilarious and intimidatingly intelligent. And this script is so original. Imagine that your stoner buddy just turned into an expert CIA assassin and the chaos that ensues. It’s an ultra-violent, in-your-face action movie, as well as an emotionally grounded love story, as well as a full-on slapstick comedy. I wanted to explore that with Jesse.”

Watching Mike conquer the CIA’s most vicious operatives is an unexpected delight, she promises. “These two kids turn into something you would never foresee. Watching us annihilate a town or take out deadly killers is just funny, especially with Mike’s off-the-wall commentary as it goes down. I haven’t had this much fun making a movie in years.”



For that, she gives full credit to Nourizadeh. “He is incredibly detail oriented,” says Stewart. “He left no stone unturned. He’s such a sensitive dude that he was truly concerned with everything, including the little sweet bits, like the matching tattoos on our feet.”

As the film begins, Mike is about to discover he is part of a discredited government experiment known as Wise Man. Run by Victoria Lasseter, the program was pronounced a failure and its subjects had their memories wiped before they were put back in society. The single success was hidden in the tiny town of Liman, West Virginia. Now Adrian Yates, Lasseter’s recently promoted agency rival, has decided to mark his territory by eradicating every trace of Wise Man, including Mike.

Lasseter, played by Connie Britton, has built a career at the CIA by staying two steps ahead of everyone else, but Yates catches her unaware. “At first, Lasseter appears to be a very cold, goal-oriented woman who plays by the rules,” says Nourizedah. “Then her maternal side kicks in and she becomes a really warm, loving character. The contrast is compelling. You start to really root for her and hope she finds a way to take Yates out.”

“Connie does an amazing job,” says Alpert. “Lasseter looks at Mike and Phoebe as her children and she’s going to do whatever it takes to save them. We all know the warm and emotional side of Connie from her previous work, but she also goes through a whole lot action-wise here. You might not expect that she has that physicality, but when you see her in this movie, you will be convinced.”

Britton fell in love with the genre-bending narrative as well as the finely tuned dialogue of the script. “It was such a joy to read something that beautifully written,” she says. “The language is so specific and hilarious that you don’t have to do anything to make it funny. For me to come across a character who is so dynamic and drives a lot of the action is rare, so it was a wonderful opportunity.”

Lasseter isn’t just a typical CIA wonk, according to Britton. “Her background is less espionage and more medical. Her interest in research brought her to the CIA, where she started doing experiments to maximize human capacity for strength and endurance. She got caught up in something that went way beyond what she was counting on. The initial idea was to let third-time offenders volunteer for experiments that were supposed to enhance their strength, intelligence and reflexes. It didn’t really work out well, so she chose to terminate the program.”

Britton's respect for her colleagues on the production is apparent. "Jesse Eisenberg is such a force," she says. "It was a joy to work with him. And I was so impressed by how incredibly savvy Kristen is. I don't know if she's interested, but she would make an amazing director. And then we had Nima to help us understand all the complexities of these characters. He had a very strong vision of what the movie should be."

Lasseter's rival and Mike's nemesis is a former CIA desk jockey named Adrian Yates. Played by Topher Grace, Yates has developed a similar but far more sinister program that he calls Tough Guy. He sees an opportunity to advance his career by showing that his program is superior. "His program is far darker," says Nourizadeh. The people he was recruiting aren't just kids with a couple of minor drug busts like Mike. He is training the criminally insane, violent schizophrenics and sociopaths, to be super badass killing machines."

Yates' assets are far more dangerous and unstable than Lasseter's ever were, agrees Alpert. "And he is sending them to kill her people. What his subjects needed was medication and therapy. What Yates gave them was different medication and fight training."

Grace calls *American Ultra* the kind of movie he wants to see and wants to be in. "It's got the action that I crave, as well as great writing. I've been in some great ensembles, but this has a dream cast that makes me look like a better actor for being a part of it. I've wanted to work with Jesse for a long time. I'm a huge fan of Kristen's. Everyone was so committed to the work, and that's the recipe for success."

Yates has been promoted past the point of his incompetence, according to Grace. "He's a power-hungry, evil guy with a band of flying monkeys he calls his assets. They are literally insane people that he has trained to kill on his command."

While all of the Tough Guy assets are scary, one is truly terrifying. Laughner, played by Walton Goggins, is a three-dimensional goon who reveals himself in surprising ways. "He has this crazy laugh, which means you often hear him before you see him," says Nourizadeh. "Even though he's a complete psychopath, you come to sympathize with him because Walt brought so much humanity to it. You'll be afraid of Laughner, but you'll also end up liking him just a little bit."

It was the role that the filmmakers were most concerned about casting, according to Alpert. "But Walt brought some amazing things to it. Once we saw what he was able to do, we expanded the role because it's such a powerful performance."

Goggins, whose intimidating presence has earned him roles in films including *Django Unchained* and *GI Joe: Retaliation*, says Laughner has a few more layers than most of the characters he is asked to play. “Laughner is a physical threat for sure, but he comes with some mental challenges that made it a lot of fun for me to play,” says the actor. “He has a signature giggle that signals the beginning of chaos. What was interesting to me was that Laughner is as much a victim of these circumstances as Mike. Yates is like a surrogate parent and he wants to keep Daddy happy.”

“Nima Nourizadeh and Max Landis have captured lightning in a bottle with this movie,” Goggins says. “It’s a real re-imagination of a classic genre. Nima came to it with so many original ideas. He had a very steady hand and an appreciation for the humor as well as the dramatic elements of the story. As far as I’m concerned, he was the perfect person to direct this movie.”

When Mike finds his life in danger, he turns to his friend—and drug dealer—Rose for sanctuary. Played by John Leguizamo, Rose is what passes for a “criminal element” in Liman. “He’s not your typical dealer,” says Nourizadeh. “He may be a little dangerous, but nothing like the people coming after Mike. You start to realize that he and Mike have quite a lot in common. They both love graphic novels and comic-book art. Rose’s house is covered with very colorful abstract paintings.”

Leguizamo brings his trademark manic energy to the role, says Alpert. “He is amazing. You never know where he’s going next, which is perfect for the character.”

According to the actor, Rose is not just a drug dealer. “He is an entrepreneur, a procurer of whatever you need. When Mike has needs, he comes to Rose. They’re both so offbeat that they inevitably become friends, but the CIA puts out a story about Mike that has Rose flipping out. Nima challenged me to go totally nuts and I said, ‘that’s exactly what I want to do, bro.’ I wanted to do something nobody’s ever seen me do.”

“The funniest scenes Kristen and I had were with John,” recalls Eisenberg. “He is almost impossible to act with. He’s so committed to his character and he does not break, but I couldn’t stop laughing.”

Back at CIA headquarters, Lasseter’s haplessly treacherous aide-de-camp, Petey Douglas, hedges his bets by backing up Lasseter on her covert mission to save Mike, while also helping Yates. “So I’m a turncoat, but a loveable turncoat,” says actor Tony Hale, who plays Douglas. “*American Ultra* is a cool action film full of crazy-ass characters. On the

surface, it sticks to the typical action formula—a guy and girl on the run, places getting shot up, and cars flipping over, but the characters make it different.”

Petey wants to be loyal to Lasseter, says Nourizadeh, but circumstances force his hand. “He’s trying to do right in a whole world of wrong. Tony brings so much in terms of comedy. Just his laugh is hilarious. Every time we cut to him is an enjoyable moment for the audience.”

At the top of *American Ultra*’s CIA food chain is Raymond Krueger, played by Bill Pullman. “We were so excited to get Bill Pullman to participate,” says Alpert. “Krueger is the human manifestation of the power of the government, but he plays it with a warmth and a humanity that you don’t usually see in that kind of character.”

Like the other actors, Pullman was attracted by the script’s distinctive language and vivid characters. “When we first meet Krueger, we’ve already heard about him,” says Pullman. “There’s an element of fear when his name comes up. He is very high up in the CIA and very intimidating to his colleagues. He has a great sense of efficiency and no tolerance for waste. When he realizes that there are two rogue operations—Wise Man and Tough Guy—going head to head, he decides to step in.”

The actor sees Mike’s story as a fable about the anxiety of having to grow up. “Every kid at that stage of life is trying to find himself, wondering whether he can even leave town,” he says. “To have Mike suddenly transform into someone quite extraordinary is a wonderful release from the worry that he’s never going to move forward.”

## THINGS THAT GO BOOM! IN THE NIGHT

Liman, West Virginia, the fictional hometown of Mike Howell and Phoebe Larson in *American Ultra*, is about as far away from Washington D.C. as can be—if not literally, at least metaphorically. “Liman is isolated from everything,” says Bregman. “It’s not really the sort of town you want to live in—it’s the sort of town you’re stuck in. We ended up shooting just outside New Orleans.”

Louisiana, which has seen a dramatic uptick in production over the last decade, provided the filmmakers with a first-rate support system under sometimes trying circumstances. “We had to deal with everything from snakes and gators to torrential rain,” says Alpert. “A lot of crews would have rebelled, but these people were like Marines. If we said take the beaches, they took the beaches.”

Production designer Richard Bridgland transformed rural Louisiana into small-town West Virginia using a palette of reds and other warm, homey colors in contrast to the icy neutrals of CIA headquarters. “I drew inspiration from the blue-collar rust-belt towns of movies like *The Deer Hunter*,” explains Bridgland. “Finding locations in New Orleans that matched industrial West Virginia was extremely challenging. Choices were very limited. There were bullets, bombs and mayhem on almost every set, so I worked very closely with stunts and the special-effects team to make that happen.”

For his breakout cult hit *Project X*, Nourizadeh depended largely on handheld cameras used in documentary and found-footage styles, but for *American Ultra* he decided on a more polished look. “*American Ultra* needed to be slick and really artful,” says the director. “It’s quite stylized. The movie is really beautiful, which adds to the unusual tone. As artistic as it looks, it’s still a hard-core action movie that shocks you and surprises you.”

With the bible developed for the film in hand, Nourizadeh and director of photography Michael Bonvillain went through the script scene by scene to design their shots. “I especially love the surveillance-style shots looking down on Liman that give the feeling of being watched from above,” Nourizadeh says. “They leverage the growing paranoia of the movie. We also put an emphasis on wide shots. There are a few close ups, but we preferred to let the actors move around the set with two cameras running to get the coverage.”

The biggest challenges the filmmakers faced involved creating the explosive action envisioned by the director and the writer, while sticking to a relatively modest budget. “There are a lot of huge, involved sequences with hundreds of extras and helicopters, explosions and fight scenes,” says Bregman. “It was challenging to pack it all into a relatively short 43-day shooting schedule. It felt like we did an action sequence every day.”

Stunt coordinator Robert Alonzo, whose credits include blockbuster action films including *Mission Impossible* and *Oblivion*, took a no-nonsense, no-holds-barred approach. “The scope he was able to achieve on a movie of this size is unparalleled,” says Alpert. “We flip cars and light them on fire. We punch people’s teeth out and shoot up a bunch of things. There’s some crazy stuff going on. And with Rob’s help, Jesse was able to do a lot of the stunts himself. I’ve always thought of Jesse as that quick-talking, sarcastic guy. This movie shows him in a new light and lot of the credit goes to Rob.”

Alonzo put all of the actors through fight training. “We prepared everybody in the film to fight for real, so that we weren’t locked into choreography once we got on set,” he says. “They were all very committed to learning. Because of that we were able to adjust and adapt as we went along, depending on what Nima needed.”

Nourizadeh’s only direction to Alonzo was to make sure that the audience believes that Eisenberg is capable of the action. “I didn’t want any kind of kung fu or crazy high kicks,” the director says. “To me, it had to be skillful, hand-to-hand, close-quarter combat. We had to really sell those punches, sell the way he grabs a gun, the way he uses weight and balance to his advantage.

“Mike may be unique in the action-hero world because he doesn’t have any weapons,” the director continues. “He doesn’t carry guns or knives. When he does use them, it’s because he has disarmed someone who attacked him. Mike protects himself with whatever is at hand. Everything is specific to the settings and available objects.”

Starting with a script full of oddball characters and unexpected twists gave Alonzo the opportunity to be extremely creative in staging the stunts. “The idea of a stoner with the tactical skills of a world-class operative was incredibly interesting to me,” he says. “Jesse will surprise the audience with his skill at everything from Filipino martial arts to Pencak Silat to Muay Thai.

Under Alonzo’s tutelage, Eisenberg emerges as an unlikely action hero, according to Bregman. “Watching Jesse transform from a lackadaisical stoner into a vicious fighter was

amazing,” he adds. “With Rob’s help, he was able to embrace the whole range of that character.”

Eisenberg surprised himself with what he was able to accomplish. “He trained us to be able to do everything our characters can do,” says the actor. “The first few days of rehearsal, we were learning things that we knew would not be in the movie, which was a little frustrating. But by the second week we realized that it enabled us to pick things up exponentially faster.”

Stewart concurs, “By the time we started shooting, we were fully capable fighting machines, which helped make everything look really cool. I learned the reason they hire big surly dudes to play action heroes is because it is hard and it hurts. You need to really be able to take a hit. All the explosions and stunts really scared me—and Jesse, too. It didn’t matter how many times we did it, he always looked like he was going to have a heart attack, which is perfect for the character.”

As the film progresses, the action sequences get bigger and badder. “It starts with a confrontation between Mike and two guys in a parking lot, and escalates to a face off with a gang of evil assets in a big-box store,” Landis says. “That scene was awesome to write. I walked through Wal-Mart taking notes on what was available and figuring out how it could be used. An eyebrow pencil, a wall of light bulbs—you name it and Mike can weaponize it.”

The sequence is part of the film’s spectacular denouement. “There’s a car crash,” says Alonzo. “There are fireworks. There are lots of gunplay and of course the sight of Mike ingeniously using ordinary objects to take out his opponents efficiently. It’s got a lot of different elements to it, which makes it a really fun movie. People are going to want to see this over and over again.”

## CAST BIOS

**Jesse Eisenberg [Mike Howell]** is a playwright and actor; he can currently be seen on-stage in his new play, *The Spoils*, for The New Group. Previously Eisenberg wrote and starred alongside Vanessa Redgrave in his play, *The Revisionist*, and in 2011 he wrote and starred in the play *Asuncion* at the Cherry Lane Theatre (Drama League Award nominee).

Films include *The Double*, *Night Moves*, *The Social Network* (Academy Award® nomination for Actor in a Leading Role), *Now You See Me*, *Zombieland*, *Adventureland*, *The Squid and the Whale*, and *Roger Dodger*.

Upcoming films include *The End of the Tour*, *Louder Than Bombs* and *Batman v Superman: Dawn of Justice* in the role of Lex Luthor.

He is a frequent contributor to The New Yorker magazine and the author of the forthcoming collection *Bream Gives Me Hiccups*, from Grove Press.

**Kristen Stewart [Phoebe Larson]** is one of the most accomplished, talented and in-demand young actresses in Hollywood. She recently became the first American actress to be awarded a Cesar Award in the Best Supporting Actress category for her role in Olivier Assayas's *Clouds of Sils Maria*, in which she starred alongside Juliette Binoche. Stewart is currently in production on two films: *The Untitled Woody Allen Project* in which she will star alongside Bruce Willis and Jesse Eisenberg; and Olivier Assayas's *Personal Shopper*. Most recently, she wrapped production on *The Untitled Kelly Reichardt Project* and Ang Lee's War/Drama, *Billy Lynn's Long Halftime Walk*. Stewart will next be seen in the Drake Doremus directed film, *Equals*, which will also star Nicholas Hoult. Stewart can most recently be seen alongside Oscar® winner, Julianne Moore in *Still Alice*, Tim Blake Nelson's *Anesthesia*, which premiered at the 2015 Tribeca Film Festival as well as *Camp X-Ray*.

Stewart starred as “Bella Swan” in the hit franchise *The Twilight Saga*. The series has grossed over \$3.3 billion in worldwide receipts and consists of five motion pictures. On top of that she starred in Universal's box office winner *Snow White and The Huntsman*; and in Walter Salles' screen adaptation of Jack Kerouac's *On The Road*.

Introduced to worldwide audiences in 2002 with her gripping performance alongside Jodie Foster in *Panic Room*, Stewart's star continued to rise, hitting a milestone when she garnered the number one spot on the Forbes list of highest paid actresses in 2012. Kristen's career has displayed a challenging assortment of characters in films including: *Adventureland*, *Into the Wild* for director Sean Penn, starring as Joan Jett in *The Runaways*, *Welcome to the Rileys*, *The Cake Eaters* for director Mary Stuart Masterson, *The Yellow Handkerchief* alongside William Hurt, *What Just Happened*, *In The Land of Women*, *The Messengers*, *Zathura*, *Speak*, *Fierce People*, *Catch That Kid*, *Underton*, *Cold Creek Manor*, and *The Safety of Objects*.

Stewart resides in Los Angeles.

**Topher Grace [Adrian Yates]**, who was a weekly fixture in homes across America on the hit comedy series *That '70s Show*, seamlessly transitioned from the small screen to the big



screen. In 2004 he was honored with Breakthrough Acting Awards by both the National Board of Review and the New York Online Film Critics for his roles in Paul Weitz's *In Good Company*, starring opposite Dennis Quaid and Scarlett Johansson, and Dylan Kidd's *P.S.*, with Laura Linney.

Grace's major breakthrough in film came with his debut role in Steven Soderbergh's Oscar® nominated *Traffic*, which he followed-up with memorable cameos in Soderbergh's *Ocean's Eleven* and *Ocean's Twelve*. Grace's additional films include *Spiderman 3*, *Valentine's Day*, *Predators*, *Mona Lisa's Smile* and *Win a Date with Tad Hamilton*.

Grace recently wrapped the feature film *Truth*, opposite Cate Blanchett and Robert Redford, for writer/director James Vanderbilt (*Zodiac*). The film tells the true story of a group of journalists who uncover a conspiracy that would bring down President George W. Bush's presidency. Grace plays a great researcher and coworker of Cate Blanchett who admires his rebellious and take no prisoners mentality. Immediately after, Grace produced and starred in the musical romantic comedy *Long Shot*, currently in post-production.

Grace was most recently seen in Christopher Nolan's sci-fi opus, *Interstellar*, opposite Anne Hathaway, Matthew McConaughey and Jessica Chastain. He was also seen in *Playing It Cool*, an offbeat romantic comedy in which he stars opposite Chris Evans, Michelle Monaghan and Aubrey Plaza. Grace also recently wrapped Universal's supernatural thriller *Home*, for producer Leonardo DiCaprio.

Previous work includes Curtis Hanson's Emmy®-nominated HBO feature, *Too Big to Fail*, the independent romantic comedy *The Giant Mechanical Man* opposite Jenna Fischer and Malin Akerman, *The Double* opposite Richard Gere and *The Big Wedding* opposite Robert De Niro, Diane Keaton and Amanda Seyfried.

Prior to that, Grace made his producorial debut along with Imagine Entertainment on the feature *Take Me Home Tonight* opposite Anna Farris. He then worked with director Drake Doremus on the experimental film, *The Beauty Inside*, opposite Mary Elizabeth Winstead.

Last year, Grace made his off-Broadway debut starring in Paul Weitz's *Lonely I'm Not*, opposite Olivia Thirlby, receiving great acclaim.

Four times Emmy® nominee **Connie Britton [Victoria Lasseter]** is an actress who continually receives accolades for her work in television and film. After stand-out roles on series such as *Spin City*, *24*, and *The West Wing*, she starred in one of the best reviewed shows on television, NBC's *Friday Night Lights*, created by Peter Berg, for which she received an Emmy® nomination in 2010 and then again in 2011.

Britton returned to the small screen fall of 2012 starring in ABC's highly anticipated drama, *Nashville*, in which she plays Rayna James, a legendary country music superstar, earning Britton her first Golden Globe® nomination and fourth Emmy® nomination. *Nashville* recently wrapped production on season three and will start production on season four later this year. Britton also starred as the female lead in *American Horror Story*, Ryan Murphy and Brad Falchuk's Golden Globe® and Emmy® nominated series for FX for which she received

her third Emmy® nomination. She will be teaming up with Murphy again this summer in *American Crime Story: The People v. O.J. Simpson* for FX.

Britton was most recently seen in the film *This Is Where I Leave You*, based on the novel by Jonathan Tropper. The film also stars Tina Fey, Jason Bateman and Adam Driver. She also appeared in *The To-Do List*, alongside Aubrey Plaza and Andy Samberg, and *Seeking a Friend for the End of the World* with Steve Carrell and Keira Knightley. This summer Britton can be seen in *Me & Earl & the Dying Girl* directed by Alfonso Gomez-Rejon which premiered at Sundance and earned the prestigious Grand Jury Prize.

Britton received two individual nominations from the Television Critics Association and *Friday Night Lights* was the organization's most nominated show in its first season and won Outstanding New Program of the year in 2007 and won the award for Program of the Year in 2011. It won the prestigious George Foster Peabody Award for broadcasting excellence. The American Film Institute also named the show one of the ten best TV shows of the 2006-2007 season and it received Teen Choice Award nominations two years in a row. Connie was also nominated for a Women's Image Network Award (WIN), which honors work that features female protagonists.

Britton starred in ABC's award-winning comedy *Spin City* opposite Michael J. Fox for five seasons. Her other television credits include a recurring role in the highly-acclaimed drama *The West Wing*, as well as, FOX's popular *24*.

Britton received accolades for her starring role in Edward Burns' acclaimed independent film, *The Brothers McMullen*. This popular low-budget film went on to win the Grand Jury Prize at the Sundance Film Festival. Some of her other feature credits include Michael Bay's *A Nightmare on Elm Street*, Edward Burns' *No Looking Back*, *Looking for Kitty* and *The Lather Effect*, and the critically acclaimed, independent feature *The Last Winter* opposite Ron Perlman which received a Gotham Award nomination for Best Ensemble Cast.

In April 2014 Britton was appointed as a Goodwill Ambassador for the United Nations Development Programme. In this role, she will raise awareness of UNDP's work in poverty eradication and women's empowerment, advocating to the American and global public.

Twitter: @conniebritton

Instagram: @conniebritton

Facebook: theconniebritton

**Walton Goggins [Laughter]** received an Emmy® nomination and two Broadcast Television Journalists Association nominations for Best Supporting Actor for his mesmerizing role as 'Boyd Crowder' on FX's Peabody Award-winning Drama series *Justified*.

In *Justified*, Goggins' "Boyd" is the long-time friend, yet ultimate nemesis to U.S. Marshal Raylan Givens (Timothy Olyphant). Elmore Leonard, executive producer and writer of the short story *Fire In The Hole*, on which the show is based, says of "Boyd", "There has never been a more poetic bad guy on television in the way that he sees the world."

Goggins most recently reprised his critically praised, riveting turn as the transgender escort, “Venus Van Dam,” a play on his character “Shane’s” alias of “Cletus Van Damme,” on *The Shield*, on the highly-rated FX drama series *Sons of Anarchy*. The role reunites Goggins with series creator Kurt Sutter who was also a writer on *The Shield*.

Goggins is currently filming Quentin Tarantino’s *Hateful Eight*. He recently wrapped production on: writer/director William Monahan’s *Mojave*, with Garrett Hedlund and Oscar Issacs, where he plays “Jim,” an entertainment lawyer experiencing an existential crisis; and writer/director Ross Clarke’s adaptation of Craig Clevenger’s novel *Dermaphoria*, where he plays “Elijah Blanc,” a wealthy New Orleanian whose pastimes include the funding of meth labs; and as “Ezra” in *Diablo*, alongside Danny Glover and Scott Eastwood.

In the last two years Walton has had pivotal roles in films by two of Hollywood’s most important auteurs: Quentin Tarantino, in *Django Unchained*; and Steven Spielberg, in *Lincoln*. He also appeared in such diverse films as *G.I. Joe: Rise of The Cobra*; Robert Rodriguez’s *Predators* and *Machete Kills*; Jon Favreau’s *Cowboys & Aliens*; and Rod Lurie’s *Straw Dogs*.

Goggins previously garnered much acclaim for his complex and edgy portrayal of ‘Detective Shane Vendrell’ on FX’s gritty, award-winning drama series *The Shield*. In 2009, he was nominated for a Television Critics Association Award in the category of Individual Achievement in Drama.

In the last ten years, Walton has also taken his turn behind the camera. He recently collaborated with *The Shield* writer Adam Fierro on the pilot *Gringo*, which sold to FOX. Goggins’ prior collaborations with his partners at Ginny Mule Pictures include winning an Academy Award® for their short film, *The Accountant*, which he produced and starred in. The team produced, directed and starred in their first feature, *Chrystal*, starring Billy Bob Thornton, which was accepted into the 2005 Sundance Film Festival’s Dramatic Competition. For their third collaboration, Goggins produced and starred in the feature *Randy and the Mob*, which won the Audience Award for Best Feature at the 2007 Nashville Film Festival.

Goggins and his Ginny Mule partners completed their fourth feature, *That Evening Sun*, starring Hal Holbrook and Goggins. The film made its world premiere at the 2009 South By Southwest Film Festival, where it won the Narrative Feature Audience Award and received the Special Jury Award for Best Ensemble Cast. The film continued winning awards at over 14 film festivals, culminating with the honor of the Wyatt Award from the Southeastern Film Critics Association and two Independent Spirit Award nominations.

Goggins also takes time to lend a hand to various non-profit organizations and has joined forces with City Hearts, whose focus is bringing the arts to underfunded schools. He has also worked closely with Global Green USA, which is committed to sustainable development and the legislation to support it.

The busy actor enjoys traveling the world and has spent time in Vietnam, Cambodia, Thailand, Central America, Morocco and India last spring. Goggins is an avid photographer and has captured many of his journeys on film. Photographs from his trip to India can be viewed at <http://hindutoyoutoo.blogspot.com>.

A multi-faceted performer and Emmy® Award winner, **John Leguizamo [Rose]** has established a career that defies categorization. With boundless and visceral creativity, his work in film, theatre, television, and literature covers a variety of genres, continually threatening to create a few of its own.

In March, Leguizamo debuted his 5<sup>th</sup> HBO solo special, *Ghetto Klown*, an adaptation of his Drama Desk Award-winning one-man stage show of the same name. Leguizamo will adapt *Ghetto Klown* into a graphic novel with publisher Abrams Books and artist Christa Cassano.

Leguizamo most recently starred alongside Ice Cube and Kevin Hart in Universal's hit comedy, *Ride Along*. Recently, Leguizamo was seen in the Open Road Films feature, *Chef*, written and directed by Jon Favreau; *Cymbeline*, a modern-day take on William Shakespeare's play; and he also starred in *Fugly*, opposite Rosie Perez and Rhada Mitchell, which he also wrote and produced. *Fugly* follows Leguizamo's character, a New York comedian, whose near death experience forces him to make difficult life choices.

Upcoming, Leguizamo will be seen in the thriller, *The Man On Carrion Road*, opposite Patrick Wilson and Ian McShane; in *Stealing Cars*, starring William H. Macy; the Wall Street thriller, *A Conspiracy On Jekyll Island*; in the indie *11:55 Holyoke*; alongside Olivia Wilde and Juno Temple in *Meadowland*; in *Sisters*, starring Tina Fey and Amy Poehler; and lends his voice to *Animal Crackers* and *Ice Age 5*.

In 2011, Leguizamo returned to Broadway with his new solo play, *Ghetto Klown*, the next chapter in his hugely popular personal and professional story. Directed by Academy Award® winner Fisher Stevens, *Ghetto Klown* follows in the unabashed, uncensored, and uninhibited tradition of Leguizamo's *Mambo Mouth*, *Spic-O-Rama*, *Freak*, and *Sexaholix...a Love Story*.

Other film credits include *Walking with Dinosaurs*, *The Counselor*, *Kick Ass 2*, *Vanishing On 7<sup>th</sup> Street*, *The Lincoln Lawyer*, *The Ice Age Franchise*, *Love in the Time of Cholera*, *The Happening*, *Righteous Kill*, *The Babysitters*, *The Take* and *Where God Left His Shoes*.

In addition, Leguizamo has lent his talents to a slew of other films including *Miracle At St. Anna*, *Land Of The Dead*, *Assault On Precinct 13*, *Sueno*, *Spun*, *Summer Of Sam*, *King Of The Jungle*, *Spawn*, *William Shakespeare's Romeo + Juliet*, *Dr. Doolittle*, *Carlito's Way* and *Casualties Of War*.

For his performance as a sensitive drag queen in *To Wong Foo: Thanks For Everything*, Leguizamo garnered a Golden Globe® nomination for Best Supporting Actor. Leguizamo also picked up ALMA Award nominations for his roles in *Moulin Rouge* (Best Supporting Actor) and *King of the Jungle* (Best Lead Actor). He was the recipient of the 2002 ALMA Award for Entertainer of the Year.

In the summer of 2007, Leguizamo returned to television in Spike TV's limited series *The Kill Point*, in which he played the leader of a gang of bank robbers who had recently returned from serving in Iraq. Additionally, Leguizamo appeared as a guest star in twelve episodes of NBC's cornerstone drama *ER* during the 2005/2006 season, and in 2006 did a guest star arc on the NBC hit *My Name Is Earl*.

In 1991, Leguizamo created an off-Broadway sensation as the writer and performer of his one-man show *Mambo Mouth*, in which he portrayed seven different characters. He received Obie, Outer Critics Circle and Vanguardia awards for his performance.

Leguizamo's second one-man show, *Spic-O-Rama*, had an extended sold-out run in Chicago at the Goodman and Briar Street theaters before opening in New York. The play received numerous accolades including the Dramatists' Guild Hull-Warriner Award for Best American Play, and the Lucille Lortel Outstanding Achievement Award for Best Broadway Performance. Leguizamo received the Theatre World Award for Outstanding New Talent, as well as a Drama Desk Award for Best Solo Performance. *Spic-O-Rama* aired on HBO, receiving four Cable ACE Awards.

*Freak*, Leguizamo's third one-man show, ended a successful run on Broadway in 1998. Billed as a "Semi-Demi-Quasi-Pseudo Autobiography," *Freak* was described as "scathingly funny" by *The New York Times*. Along with the Tony Award® nominations for Best Play and Best Performance by a Leading Actor in a Play, Leguizamo won the Drama Desk and the Outer Critics Circle Awards for Outstanding Solo Performance. A special presentation of *Freak*, directed by Spike Lee, aired on HBO and earned Leguizamo the Emmy® Award for Outstanding Performance in a Variety or Music Program as well as a nomination for Outstanding Variety, Music or Comedy Special.

In fall of 2001 Leguizamo returned to Broadway with *Sexaholix...A Love Story*. Directed by Peter Askin, the play is based on the sold-out national tour, *John Leguizamo Live!* Leguizamo was nominated for an Outer Critics Circle Award for Outstanding Solo Performance, and the show received a Tony Award® nomination for Best Special Theatrical Performance. *Sexaholix* aired as an HBO Special in Spring 2002 and also toured the country. Additional stage credits include *A Midsummer Night's Dream* and *La Puta Vida* at the New York Shakespeare Festival, and *Parting Gestures At Intar*.

To add to his list of attributes, Leguizamo is also an accomplished author. He recently penned his autobiography *Pimps, Hos, Playa Hatas, and All The Rest Of My Hollywood Friends*, which was released by Harper Collins in October 2006. *The New York Times* called the book "brutally funny," while *USA Today* coined Leguizamo as "one of the most exciting talents to come along in some time."

Leguizamo currently resides in New York City with his wife and two children.

**Bill Pullman [Krueger]** started acting professionally in New York Theater in 1983, and shortly after began his film career that currently spans over seventy features and several television series.

Pullman was an on-camera subject for the documentary *The Fruit Hunters* (released in May 2013), performed in Beth Henley's play *The Jacksonian* (with Ed Harris, Amy Madigan, Glenna Headley), and appeared in filmmaker Cherien Dabis' feature *May in the Summer* (shot in Jordan, opened the 2013 Sundance Festival).

Pullman's most recent theater work has been on Broadway in *The Other Place* co-starring Laurie Metcalf, as well as the premiere of the devised physical theater piece *Healing Wars* at

Arena Stage, The New Group's *Sticks and Bones* and the bi-lingual production of *Othello* at the National Theater in Bergen, Norway.

His other theater work includes the Broadway world premiere of Edward Albee's *The Goat* (Drama Desk nomination), Albee's *Peter and Jerry* (Drama Desk Nomination), the Kennedy Center production of *The Subject Was Roses* (Helen Hays nomination).

His movie work includes blockbuster comedies (*Ruthless People*, *Spaceballs*, *Casper*), dramas (*The Serpent and the Rainbow*, *The Accidental Tourist*, *Igby Goes Down*), romantic comedies (*Sleepless in Seattle*, *While You Were Sleeping*), action, (*Independence Day*), thrillers (*Malice*), westerns (*The Virginian*, *Wyatt Earp*), film noir (*The Last Seduction*, *Lost Highway*, *The Zero Effect*), horror (*The Grudge*), and two television mini-series (*Revelations*, *Torchwood*).

Pullman directed and produced the TNT movie *The Virginian* (Wrangler Award/Best Picture, 2000). He wrote and directed *Expedition 6* that was performed at the Kennedy Center, Baltimore Theatre Project, and the Magic Theatre/San Francisco.

Pullman can next be seen in the film *Brother-in-laws* and will soon begin shooting *Independence Day: Resurrection* in New Mexico.

Actor/author **Tony Hale [Petey Douglas]** is best known for his role as Gary Walsh, the downtrodden personal aide to Julia Louis-Dreyfus's Vice President Selina Meyer on HBO's Emmy®-nominated political comedy, *Veep*. In 2013, Hale won an Emmy® for Outstanding Supporting Actor in a Comedy Series and was nominated again in 2014 for his performance.

Hale has appeared in a wide variety of critically acclaimed television programs and films throughout his career. Prior to *Veep*, he co-starred as the socially awkward Buster Bluth on the ground-breaking, Emmy® Award-winning series *Arrested Development*, which aired on Fox from 2003 – 2006 and was later picked up for an additional season on Netflix in 2013.

In 2013, Hale co-starred alongside Sandra Bullock and Melissa McCarthy in the Paul Feig directed action-comedy, *The Heat*, which grossed over \$229 million worldwide for Fox. He will also be seen opposite John Malkovich and Rodrigo Santoro in the independent drama, *Dominion*, and finished production last year on Kevin Smith's *Yoga Hosers* with Johnny Depp, Justin Long and Haley Joel Osment. This Christmas, Hale will star as the villain in Twentieth Century Fox's animated/live-action film, *Alvin and the Chipmunks: Road Chip* along with Jason Lee, Justin Long, Matthew Gray Gubler and Jesse McCartney.

Last summer, Hale released his first children's book, *Archibald's Next Big Thing*, under Boxing Clever Publishing. The book, penned by Hale, follows a young chicken named Archibald who is always looking for his next "big thing" instead of realizing all the big and beautiful things around him, right now. The theme of the book stemmed from Hale's own life experiences of learning to cope with his obsession of always looking for his next acting role instead of stopping to smell the roses.

Hale grew up in Tallahassee, Florida, where he attended The Young Actors Theatre. He

then continued on to study acting at The Barrow Group Theatre Company in New York. His first break came in 1999, when he gained recognition for his dance to “Mr. Roboto” in the popular television commercial for Volkswagen (this commercial was later spoofed in an episode of *Arrested Development*).

Hale currently resides in Los Angeles.

## FILMMAKER BIOS

**Nima Nourizadeh [Director]** is an acclaimed film, commercial and music video director. From early on, Nourizadeh has had a love for music and the arts. After graduating from Central St. Martins College of Art & Design, he and some friends formed a collective called The Imaginary Tennis Club and established the Millers Terrace art gallery based out of a warehouse in east London. The collective shot various videos for up and coming UK artists. These experiences galvanized Nourizadeh's passion for music and filmmaking, and inspired him to pursue a solo directing career.

In 2005, Nourizadeh directed a breakthrough clip for Hot Chip's smash single "Over and Over," followed by award-winning videos for artists such as Lily Allen, Chromeo, Flight of the Conchords, Santigold and more. In 2008, he won Best Director at the UK Music Video Awards, and soon after, branched out into commercials with an epic spot for Adidas called "House Party." The ad featured many high profile athletes, musicians and artists like David Beckham, Kevin Garnett, Missy Elliott, Katy Perry, Mark Gonzales and more partying in honor of the brand's 60th anniversary. The spot was met with huge critical acclaim and won several awards including a Silver Lion at the International Festival of Creativity in Cannes.

In 2010, Nourizadeh teamed up with producers Todd Phillips and Joel Silver to direct WB's party comedy, *Project X*. The movie marked his feature film debut and further established Nourizadeh as the fresh, uninhibited, and undeniably talented voice of a new generation.

Featured as one of Forbes 30 under 30 two consecutive years, **Max Landis [Writer]** is an outspoken rising star in the screenwriting world. Having sold over fifteen projects in the last five years, Landis's first produced feature, *Chronicle*, startled at the box office and led to more sales. He currently has several projects in different stages of post-production: *Victor Frankenstein*, starring Daniel Radcliffe and James McAvoy, and directed by Paul McGuigan; *Mr. Right*, starring Sam Rockwell and Anna Kendrick; and the feature film he wrote and directed, *Me Him Her*, starring Haley Joel Osment, and featuring Geena Davis and Scott Bakula, which premiered at the Seattle Film Festival.

Landis is currently in the process of cracking into the television world, having sold two pilots, as well as moving into more directing and producing. He recently sold *Dirk Gently*, based on the Douglas Adams's graphic novel, to BBC America. As a producer he set up *Channel Zero*, a horror anthology with Nick Antosca writing, at the Syfy Channel.

Landis has found success both inside and outside of the studio system, and has had a rare amount of tremendous success with original ideas. Barring *Frankenstein*, which is a complete reinvention that he brought to the studio rather than an assignment he won, all of Landis's produced films are original ideas.

**Anthony Bregman's [Producer]** films include the Academy Award®-winning *Eternal Sunshine Of The Spotless Mind*, *Enough Said*, *Our Idiot Brother*, *Friends With Money*, *Synecdoche, New York*, *Please Give*, *The Tao Of Steve*, *Lovely & Amazing*, *Human Nature*, *The Extra Man*,



*Thumbsucker, The Savages, The Ice Storm, The Brothers McMullen, Trick, Darling Companions, Lay The Favorite* and *The Oranges*.

Bregman is currently in pre-production on James Schamus's *Indignation*, based on the novel by Philip Roth, and on James Ponsoldt's *The Circle*, based on the novel by Dave Eggers. Upcoming releases include Courtney Hunt's *The Whole Truth* starring Keanu Reeves and Renee Zellweger; and John Carney's *Sing Street* (The Weinstein Company). Recent releases include Amy Berg's *Every Secret Thing* (Anchor Bay) starring Diane Lane and Elizabeth Banks; Bennett Miller's *Foxcatcher* (Sony Pictures Classics) starring Steve Carell, Channing Tatum, and Mark Ruffalo; John Carney's *Begin Again* (The Weinstein Company) starring Mark Ruffalo and Keira Knightley; Nicole Holofcener's *Enough Said* (Fox Searchlight) starring Julia Louis-Dreyfus and James Gandolfini.

In the Fall of 2006, Bregman founded the New York City-based production company Likely Story, which he currently runs with Stefanie Azpiazu. Prior to Likely Story, Bregman was a partner at This is That for four years, and spent ten years as head of production at Good Machine, where he supervised the production and post-production of over thirty feature films, including *Sense And Sensibility, Eat Drink Man Woman, Walking & Talking, What Happened Was..., The Wedding Banquet, and Safe*. Bregman teaches producing at Columbia University's Graduate Film School and is Chairman of the Board of the IFP, the nation's oldest and largest industry association for independent filmmakers, which also sponsors the annual Gotham Awards.

Bregman's movies have won numerous awards at the Oscars<sup>®</sup>, Golden Globes<sup>®</sup>, BAFTAs, Gothams, Independent Spirit Awards, and Cannes, Berlin and Sundance Film Festivals, among others. In 2010 Roger Ebert named *Synecdoche, New York* the Best Film of the Decade.

**Kevin Frakes [Producer]** is the founder and CEO of PalmStar Media. A producer of more than 30 films, Frakes also serves as a senior advisor to Merced Media.

In 2004, Frakes co-founded PalmStar, and has since gone on to raise over \$100M in development, production and distribution financing for motion pictures and other media content. In 2010, working with a group of San Francisco Bay Area investors, Frakes co-founded PalmStar Media, a leading independent production and financing company based in Los Angeles, with a focus on film and television content. In 2012 Frakes arranged a formal partnership between PalmStar Media and Minneapolis-based hedge fund Merced Capital to create Merced Media Partners.

Frakes' production credits include *Hateship Loveship* and *How to Make Love like an Englishman*, among others.

Frakes earned a Bachelor of Fine Arts in Film and Television Production from NYU's Tisch School of the Arts in 2001 and an MBA from Yale University in 2004.

**Raj Brinder Singh [Producer]** leads Merced Media's (a subsidiary of Merced Capital) effort in motion picture finance. Singh joined Merced Capital, a \$2.5B asset manager, in 2011. Prior to that, he worked in New York at Greebriar Equity Group, and Merrill Lynch's investment banking division.

Singh had produced or executive produced several films including John Carney's *Sing Street*, Pierce Brosnan starrer *November Man*, and Ron Howard's *Rush*.

**David Alpert [Producer]** is president of Skybound Entertainment, the multiplatform entertainment company founded alongside longtime collaborator and creator of The Walking Dead Robert Kirkman. As president, Alpert oversees operations, the Universal Studios first look feature deal, and development of cross-platform properties, including the company's partnership with Samsung to develop virtual reality content. Alpert is also a partner in Circle of Confusion LLC, a film and television management and production company with offices in Los Angeles and New York.

Alpert is a prolific television and film producer. Credits include *The Walking Dead* and its companion series *Fear The Walking Dead* both for AMC, and *Outcast* for Cinemax, and features including *AIR*, starring Norman Reedus and Djimon Hounsou, and the George Lopez, Marissa Tomei film *Spare Parts*. Alpert is also producing a radio show for iHeartMedia, and three different web series through a partnership with Maker Studios.

Alpert is an honors graduate of Harvard University and New York University Law School.

**Britton Rizzio [Producer]** is a Chicago native. She got her start by working for Gigi Pritzker. From there, she went on to produce music videos and commercials and worked with bands like Death Cab For Cutie, My Chemical Romance and Postal Service. Her love for putting together a team and finding the talent for these productions led her to literary management. Her career as a manager started at New York Office, a below and above the line agency. She set up the Los Angeles office and handled both below and above the line talent. After getting her feet wet there, she joined Circle of Confusion. As an established literary manager, she eventually co-founded Writ Large, a Los Angeles-based management and production company. Her clients include Oren Uziel (*22 Jump Street*), Max Landis (*Chronicle*), Soo Hugh (*Whispers*), and Kim Peirce (*Boys Don't Cry*, *Carrie*).

Unit Production Managers

RAY ANGELIC  
ROBERT ORTIZ

First Assistant Director

LARS P. WINTHER

Second Assistant Director

PAUL B. UDDO

Cast

Mike Howell	JESSE EISENBERG
Phoebe Larson	KRISTEN STEWART
Adrian Yates	TOPHER GRACE
Victoria Lasseter	CONNIE BRITTON
Laughner	WALTON GOGGINS
Rose	JOHN LEGUIZAMO
Krueger	BILL PULLMAN
Petey Douglas	TONY HALE
Sheriff Watts	STUART GREER
Otis	MICHAEL PAPAJOHN
Crane	MONIQUE GANDERTON
Beedle	NASH EDGERTON
Diesel	PAUL O'CONNOR
Potter	FREDDIE POOLE
Newton	ILRAM CHOI
Bourbon	JAMES BENDISHAW
Big Harold	LAVELL CRAWFORD
Quinzin	SAM MALONE
Deputy Labutte	JIM KLOCK
Deputy Krantz	WAYNE PERE
Deputy Jordan	GABE BEGNEAUD
CNN Reporter	RACHEL WULFF
CIA Analyst	LYLE BROCATO
Airforce Commander	DON YESSO
Gangster	JACK YANG
Thug	VIC CHAO
Gas Station Attendant	JOHNNY McPHAIL
Asset #1	NICK STANNER
Asset #2	EYAD ELBITAR
Asset #3	TRACE CHERAMIE

Asset #4	ISAAC HUGHES
Asset #5	JOHN BERNECKER
Asset #6	TIM SMITH
Asset #7	MATT STALEY
Asset #8	ALVIN CHON
Asset #9	MICHAEL JAMORSKI
Asset #10	GREG REMENTER
Asset #11	DINO DOS SANTOS
Shopper	ROBERT BENNETT
Tech #1	TERI WYBLE
Tech #2	JAMES MOSES BLACK
Stunt Thug #1	ERIC STRATEMEIER
Stunt Thug #2	ERIC VAN ARSDALE
Stunt Coordinator	ROBERT ALONZO
“Mike” Stunt Double	JACOB KABEL
“Phoebe” Stunt Double	ASHLEIGH DEJON
“Lasseter” Stunt Double	JENNIFER HARRIS
“Yates” Stunt Double	JOEY BOX
“Rose” Stunt Double	TRAVIS GOMEZ
“Watts” Stunt Double	TRACE CHERAMIE
“Laugher” Stunt Double	PAUL O'CONNOR
“Deputy Krantz” Stunt Double	REGIS HARRINGTON
“Deputy Jordan” Stunt Double	JEFF BROCKTON
“Deputy Labutte” Stunt Double	TIM BELL
“Quinzin” Stunt Double	QUINN EARLY
Stunt Utilities	DANIEL ARRIAS
	JACOB DEWITT
	SHANNA VINCENT
Helicopter Pilot	CLIFF FLEMING
Aerial Ground Coordinator	CORY FLEMING
Art Director	CHRISTINA E. KIM
Set Decorator	JON DANNIELLS
Script Supervisor	SAM SULLIVAN

“A” Camera Operator/ Steadicam Operator	TOMMY LOHMANN
“A” Camera First Assistant	WALLY SWEETERMAN
“A” Camera Second Assistant	NANCY PIRAQUIVE
“B” Camera Operator	GREG MORRIS
	WALLY SWEETERMAN
“B” Camera First Assistant	WADE WHITLEY
“B” Camera Second Assistant	IAN T. HENDERSON
“C” Camera Operator	IAN LYNCH
“C” Camera First Assistant	ALLAN KEFFER
“C” Camera Second Assistant	TREVOR TUFANO
Additional Camera Second Assistant	JOSÉ FIGUEROA-BÁEZ
Digital Imaging Technician	BRIAN STEGEMAN
Montage Consultant	RAVI DHAR
Assistant Costume Designer	LEE HARPER
Costume Supervisor	LINDA GARDAR
Key Set Costumer	ALISON L. PARKER
Set Costumer	AMY LYNCH
Additional Costumers	CHELSEA DESCENNA
	LISA MAGEE
Ager/Dyer	DARREN MANZARI
Cutter/Tailor	BRANDEN WATSON
Stitcher	SALLY SMITH
Additional Stitcher	JOHN H. SMITH
Costume Production Assistant	HANNAH BOLLICH
Costume Consultant	LAURA FRANCIS
	EMILIE PEREIRA
Make-Up Department Head	STACEY PANEPINTO
Key Make-Up Artist	PAIGE REEVES
Additional Make-Up Artist	COURTNEY LETHER
Prosthetic Makeup Effects designed by	MIKE MARINO
Special Effects Make-Up Department Head	DAVID PRESTO
Special Effects Make-Up Artist	MICHAEL FONTAINE
Special Effects Make-Up Assistant	DAISY KRIKUN

Hair Department Head  
Key Hair Stylist

TONY WARD  
J. ADAM GAETA

Gaffer  
Best Boy Electric  
Electricians

PAUL OLINDE  
BRAD GARRIS  
JASON AUGUSTIN  
EVERETT GRANT  
ANDREW C. HAWTHORNE  
RICHARD LANDRY  
ROBB W. TURNER

Rigging Gaffer  
Best Boy Electric  
Rigging Electricians

TARIK NAIM ALHERIMI  
ULYAN ATAMANYUK  
KHADER NAIM ALHERIMI  
JOSEPH M. VASATKA

Key Grip  
Best Boy Grip  
“A” Dolly Grip  
“B” Dolly Grip  
Grips

RICHARD J. BALL JR.  
JONATHAN "ACE" STOLL  
BUDDY CARR  
KENNETH COBLENTZ  
NED BLOUIN  
JOE ENGELBRECHT  
XAVIER LUEVANO  
RACHEL S. PERLIS  
JOSHUA M. SEPE  
GARY “POPS” SHAW  
JASON TERITO

Key Rigging Grip  
Best Boy Rigging Grip  
Rigging Grips

BUBBA SHEFFIELD  
SCOTT LUTTRELL  
LARRY DIMAURO  
LEE McLEMORE  
JACOB TODD

Sound Mixer  
Boom Operator  
Utility Sound

ERIK H. MAGNUS, CAS  
STEVEN HUERSTEL  
DANIEL KUZILA

Property Master/Armorer	BROOK H. YEATON
Assistant Property Master	STEPHEN NOELL
Prop Assistants	ANDY LOVELL
	VIRLE S. REID
Armorer	MOREY BUTLER
Location Manager	DANA HANBY
Assistant Location Managers	LES ARCENEUX
	FRANK DUFFY
	JUSTIN ETIENNE
Location Assistant	BRADY FLYNN
Production Coordinator	JAMIE BUCKNER
Assistant Production Coordinator	EMILY KACERE
Production Secretaries	DIANA JACKSON
	ANDREW SOUTHWORTH
Office Production Assistants	JOHNNY "JT" CALLOWAY
	NORA CLARK
Production Accountant	ERIC LAYNE
First Assistant Accountant	JANETTE EVANS
Second Assistant Accountant	EMILY MASSOTH
Second Second Assistant Accountant	JENNIFER L. BROOKS
Payroll Accountant	SHARON SWAN
Accounting Clerk	CHELSEA O'LANSEN
Set Designer	SPENCER DAVISON
Graphic Designer	MICHELLE BELFIELD
Art Department Coordinator	ELIZABETH HERBERG
Art Department Production Assistants	KAT SOTELO
	STEPHANIE WITTMANN
Storyboard Artist	BRENT BOATES
Leadman	STEPHEN DURANTE
Additional Leadman	SCOTT DORAN
Set Dec Buyer	LISA TONG
On-Set Dresser	LEESA CORRADINO
Set Dressers	GUS COTO

	SAM JACOBS
	JORDAN LIGHTNER
	MATT ZAFF
Additional Set Dressers	LISA CORRADINO
	MARK SEILER
	CRAIG SERODY
	TONY ZIEGLER
Lead Scenic	JASON OERTLING
Scenic Foreman	CECILE AYMAMI
Camera Scenic	P. GAIL BRIANT
Scenic	SUE FORD
	JARED PETTICREW
	KELLY C. SMITH
	PERRY TRENTACOSTA
Set Painters	DIANE HOWARD
	DANIEL SANCHEZ
	PETER M. VAN COUTREN
	BARKER WHITE
	GREGORY WHITE
Paint Utility	CARLA ROVETO
Sign Writer	SKYE JENKINS
Lead Greensman	DAVID BLAIR MERRY
Greens Gangboss	JAMES "DAVEY" HANCE
On-Set Greens	P. MILES WHITFIELD III
Greens	COREY GALLATY
Construction Coordinator	NOAH BRADLEY
Construction Foreman	ERIK VAN HAAREN
Construction Gangbosses	ZACHARY AYMAMI
	THOR CARLSON
	TRACY CLOUGH
Carpenters	REX H. BAKER
	LAKECHIA RISIN
	LOUIS A. SCOTT
	BRYAN VILLAVASA JR.
Propmakers	TODD AYMANI



	JAMES BRAMMER
	JUAN CABRERA
	CHRISTOPHER CADO
	JEFFREY COATES
	ADAM CAMBRE
	JONATHAN CAPPEL
	MICHAEL G. CARRIERE
	BRIAN S. FREEMAN
	DEREK MOODY
	JACK NIVEN
	BRIAN ST. CYR
	RICHARD WOLF
	JEFFREY COATES
	MATT KUTCHER
	DONNIE DEAN
	ERIC ROBERTS
	KYLE A. WASSERMAN
	JENNIFER PICARD
	JOSEPH J. BABIC
	ROBERT BENAVIDEZ
	MICHAEL COOK
	LUKE CROCHET
	JUSTIN JOHNSON
	MARK LOWRY
	DERRELL ROBERTS
	JEFF WARREN
	TOM WISEMAN
	ANGEL RIBOLLA
	DESIREE STEVENSON
	ERIC FOX HAYS
	JARED HOPKINS
	LEO PZ
	RYAN FEATHERMAN
	STEPHANIE LIND
	LEA DIZON
Welder	
Special Effects Supervisor	
Special Effects Coordinator	
Special Effects Foremen	
Special Effects Office Manager	
Special Effects Technicians	
Special Effects Production Assistant	
Second Second Assistant Director	
First Assistant Director	
Additional Second Assistant Director	
Assistant to Mr. Nourizadeh	
Assistant to Mr. Bregman	
Assistant to Mr. Alpert	
Assistant to Ms. Rizzio	

Assistant to Mr. Eisenberg	JAMIE O'KEEFFE
Assistant to Ms. Stewart	SCOTT FAHRENDORF
Security for Ms. Stewart	JASON SULLIVAN
Cast Assistants	JONATHAN BLAKE
	MATT KYHN
Production Assistants	SUMNER BOISSIERE III
	JASON CHANDLER
	SAM FOSTER
	LINDSEY L. FREDIEU
	ROSANNE GIBSON
	TAYLOR SEAMAN
	JONATHAN M. WARREN
Local Casting by	MEAGAN LEWIS
Local Casting Associate	KATE EVANS
Casting Associate (Los Angeles)	LESLIE WOO
Extras Casting by	LAUREN BOUDREAUX
Video Assist	WYLIE CHRISTOPHER
24 Frame Playback	WHITESIDES
	"3D" MIKE SABGA
Unit Publicist	DIANE M. SLATTERY
Product Placement	DEBORAH HARPUR
Clearances	ASHLEY KRAVITZ
Still Photographer	ALAN MARKFIELD
Martial Arts Training for Mr. Eisenberg	KSK MARTIAL ARTS
	T. KENT NELSON
	BRENT ALLEN ECKHART
	LARRY MOUTON
Production Legal	Sloss Eckhouse LawCo LLP
	BETHANY HAYNES, ESQ.
	ALEXIS TUCKER, ESQ.
Key Craft Service	BRIAN "KELLY" LOCICERO
Craft Service Assistant	SALLY VILLASENOR

Medics	HOLLY O'QUIN KARLA J. PARR
Animal Wrangler	JEFF GALPIN
Caterer	ALEX IN THE KITCHEN
Chef	GERARDO MORENO
First Assistant Chef	PABLO S. MEZA
Second Assistant Chef	ERIQUE BONILLA
Assistant Chefs	MICHAEL CENTENO FRANKLYN A. PEREZ
Transportation Coordinator	WELCH LAMBETH
Transportation Captain	RICK DAVIS
Local Transportation Captain	EARL R. HURST SR.
Transportation Dispatch	DEANNA LANE DAVIS
Picture Car Coordinator	RICHARD BROWN
Picture Car Mechanic	BLAINE BERNARD
Drivers	ZANDRA BATISTE VIRGIL BIENEMY ERIC M. BOH RAPHAEL BROWN GABRIEL COLLIER DWIGHT CRAFT REGINALD FONTENBERRY LAURENT GOUGNEAU DEVIN N. GREEN RENE HORSTMANN ROBERT A. HOVEY LAWRENCE JOHNSON LIONEL JOHNSON MARY JUMPIERRE CLINT LANGFORD KEYSHON LEWIS GREG MASON SALVADOR MELANCON GREG MITCHELL

NICK PASTRANO  
BUDDY PINE  
SHEIKH RAHMAN  
GINA SEARCY  
ANDREA JOHNSON-SONGY  
WILLIE STRINGER JR.  
MELVIN E. THERIOT  
HERBERT R. VARNADO  
JAPERLET R. WILSON

**Post Production**

Post Production Supervisor	ALEXIS WISCOMB
Additional Editor	VINCENT TABAILLON
Assistant Editors	ALEC STYBORSKI ANDREAS FEHRLE JORDAN LINDBLAD
Post Production Coordinator	REBEKAH HERNANDEZ
Post Production Assistants	JUAN FERNANDEZ JAMAL BILAL
VFX Supervisor	MARK RUSSELL
On-Set VFX Supervisor	JUSTIN C. BALL
VFX Producers	RHONDA L. MOORE KATHERINE SOARES
VFX Coordinator	SKYLAR NICHOLS
VFX Assistant Coordinator	MICHELLE ROLL
Flame Artists	CHARLES QUINN TODD GUTRIDGE ELI DORSEY MARC GOLDFINE
Graphic Designers	ADAM YOST JESSE NEWMAN

COLIN MCGREAL  
JOHN O'CALLAHAN

Post Accounting Provided by  
Trevanna Post

Post Production Accountant

LIZ MODENA

Supervising Sound Editor/ReRecording  
Mixer

LEWIS GOLDSTEIN

Sound Designer

LEWIS GOLDSTEIN

Supervising ADR Editor

CATE MONTANA

Dialogue Editor

MAX GREENE

Sound Effects Editors

ALEX SOTO

THOMAS RYAN

Foley Editor

WEN HSUAN TSENG

Foley Artist

SHAUN BRENNAN

Assistant Sound Editor

ALFRED DEGRAND

Sound Facility

PARABOLIC NY

Music Editor

ANNETTE KUDRAK

DARRELL HALL

Music Coordinator

Meghan Currier

ADR Voice Casting by

DANN FINK & BRUCE  
WINANT

Digital Intermediate Provided by Post Factory NY

Digital Colorist

ELIOT MILBOURN

Executive DI Producer

JEFF ROTH

DI Producer

CRISTINA ESTERÁS-ORTIZ

Digital Imaging and Color Science

TERRY BROWN

Cartoon Animation by

GARY LEIB

Titles by Big Film Design

Title Designer

RANDY BALSMEYER

Visual Effects by Mechanism Digital, Inc

VFX Supervisor	LUCIEN HARRIOT
VFX Coordinator	ISABEL TEITLER
Digital Artist/Compositor	FANGGE CHEN
Compositors	VINCENT MACTIERNAN
	NATE MULLIKEN
	CONSTANCE CONRAD
	CHRISTIAN LOWE
	KINTAN CHAUHN
Head of Operations	KATHEREENA SINGH
Production Coordinator	MALCOLM BRUNSON
	EMELY MARTINEZ

Visual Effects by East Side Effects

VFX Supervisors	ALEX LEMKE
	MICHAEL HUBER
Compositors	SABRINA TENORE
	ALEX LING
	CECILIA CALLES
	CHRIS COOPER
	MANDA CHEUNG

Visual Effects by Psyop

VFX Supervisor	DAN SCHRECKER
Compositing Supervisor	ERIN NASH
CG Supervisor	BRENDA NASH
VFX Producer	WENDY GARFINKLE
VFX Coordinator	LIZ CHRISTOFARO
Compositors	MIKE COLLINS
	UROS OTASEVIC
CG Generalists	DAVID WANGER
	DAVE WHITE
	JORDAN HARVEY
	MICHAEL VISCIONE
	ANDREW COHEN
	DANIEL FINE
	CHRIS RIBAR

	ERIC CHOU
	ROB ECKERT
	PAUL LIAW
Designers / DMP	BUTCH BELAIR
	CORRAN BROWNIEE
Designers / AE	THOMAS HECKEL
	BRIAN HAYES
Data I/O	DAVID WANGER
	CHRISTIAN MADERA

Visual Effects by Shade

VFX Supervisor	BRYAN GODWIN
DFX Supervisors	KARL COYNER
	HARIMADER KHALSA
	MOLLY PABIAN
VFX Production Manager	JULIE LONG
Comp Supervisor	STEVE SANCHEZ
Associate Compositing Lead	NEIKO NAGY
VFX Coordinators	KARINA BENESH
	JANINE CONWAY
VFX Editors	RYAN ANDERSON
	PEDRO TARRAGO
Compositors	CHARLES BADEN
	LOKESH PRAKASH
	ELLEN MIKI
	SAM KIM
	WING KWOK
	MAX KORNEV
	SHIRA MANDEL
	KYLE GRAY
	MICHAEL MEANS
	TORI BUENGER
VFX Executive Producer	DAVID VAN DYKE

Visual Effects by ALKEMY X

VFX Executive Producers	Bob Lowery
	Leah Orsini

VFX Producer	Jennifer Wessner
CG Supervisor	Dave Zeevalk
Comp Supervisor	Ruben Rodas
3D Artist	Colton Miller
VFX Editorial	Lucas Andrei
Stock Footage Researcher	JODI TRIPI
Dolby Sound Consultant	STEVE F.B. SMITH
Payroll Services	Ease Entertainment Services
Insurance Brokerage Provided by	Reiff & Associates, LLC
Completion Guaranty Provided by	Film Finances, INC

#### MUSIC

“Pua Nani O Hawaii”  
Composed by Leimano Fish and Michael Scott  
Provided by APM Music

“Let Me Love You Tonight” (re-record)  
Written by George Greer, Jeffrey Wilson, Steve Woodard  
Performed by Pure Prairie League  
Published by Spirit One Music o/b/o Spirit Services Holdings, S.á.r.l. and  
Kentucky Wonder Music, Spirit Two Music, Inc. o/b/o Spirit Services  
Holdings, S.á.r.l. and Pure Prairie League Music

Courtesy of Pure Prairie League Ltd. By arrangement with Spirit Music Group

“Love Enough”  
Written by Bill Burgess  
Performed by Bill Burgess  
Courtesy of Fervor Records

“Dance Hall Days” (re-record)  
Written by Darren Costin, Nick Feldman, Jack Hues  
Performed by Wang Chung  
Published by Spirit One Music o/b/o Spirit Services Holdings, S.á.r.l.  
Courtesy of Chong Music Limited by arrangement with Spirit Music Group



“Boogie Mama”

Written by Jay Ramsey

Performed by Jay Ramsey

Courtesy of Fervor Records

“Ghetto Thang”

Written by Paul Huston, David Jolicoeur, Vincent Mason, Kelvin Mercer

Performed by De La Soul

Published by Warner-Tamerlane Publishing Corp.

Courtesy of Tommy Boy Records by arrangement with Warner Music Group  
Film & TV licensing

“Wait A Minute”

Written by Roosevelt Christmas, Browley Guy

Performed by The Newday

Published by Songs of Numero Group, administered by Covertly Canadian  
Publishing

Courtesy of Bank Robber Music

“One More Day”

Written by David Kessner

Performed by Bill Champlin

Courtesy of Fervor Records

“To Be Loved”

Written by Kenneth D. Goodloe, Joe C. Jones, Ted Goodloe, Carl Rudolph  
McGinnis, Willie Otis Munson

Performed by The Pentagons

Published by Brunswick Music Publishing Co.

Courtesy Tru-Gems Records

“Jealous Girls”

Written by Delano E. Pigatt, David P. Hobbs

Performed by JDC

Published by Two Live Music

Courtesy of Lil’ Joe Records, Inc.

“Hoochie Mama”

Written by David P. Hobbs, Mark D. Ross, Christopher Wong Won

Performed by 2 Live Crew

Published by Two Live Music  
Courtesy of Lil' Joe Records, Inc.

“Ghetto Bass”

Written by Mark D. Ross, Christopher Wong Won, David P. Hobbs, Luther R.  
Campbell

Performed by 2 Live Crew  
Published by Two Live Music  
Courtesy of Lil' Joe Records, Inc.

“Snow”

Written by Thomas Rowlands, Edmund Simons

Performed by The Chemical Brothers

Published by Universal Music Corp. on behalf of Universal/MCA Music Ltd.

Courtesy of Virgin Records Ltd. / Astralwerks under license from Universal  
Music Enterprises

“Nothing Is Better”

Written by Stuart A. Hart, Tom Hirschmann

Published by Seven Mile Lane Music (ASCAP), Hatton Road Music (BMI)

Courtesy of Selectracks/BMG Chrysalis

Special Thanks to

Stefanie Azpiazu	Jason Constantine
Craig Emanuel	Saam Farahmand
Todd Feldman	Fenil Ghodadra
Jim Kaufman	Eda Kowan
Niall McComiskey	Ali Nourizazdeh
Navid Nourizadeh	Omid Nourizadeh
Rain Nourizadeh	Shayesteh Nourizadeh
Lyle Poncher	Yoshiko Poncher
Zach Poncher	Leo PZ
Aryan Rabbani	Elham Rabbani
Shany Rabbani	Chanan Reichman
Ankur Rungta	Vishal Rungta
Stephen Saltzman	Peter Singh
Racheli Sternberg	Rhodri Thomas
Josh Varney	Chanan Wolf
Danny Yousif	Stephen Zager

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