



Presents

THE ONLY LIVING PICKPOCKET IN NEW YORK

A film by Noah Segan
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Logline

When a theft goes awry, a veteran pickpocket is sent on a mission through New York to reclaim the stolen goods.

Short Synopsis

Harry is an old-school hustler. A classic native New Yorker, he moves through life lubricating palms with cash, relying on his wits and connections. But times are changing for Harry. His daily pickpocket take isn't green bills and wristwatches, it's credit cards and cell phones. And one unfortunate night, cryptocurrency and a handgun.

The Only Living Pickpocket in New York is a nostalgic portrait of a small-time career criminal navigating today's digitally networked world. Writer/Director Noah Segal's modern metropolis is powered by the ephemera of a time gone by, with shoe-leather action brought to radiant life by a terrific cast, led by John Turturro's exceptional turn as Harry.

Long Synopsis

Back in his glory days, the exquisitely honed skills and infallible street smarts of expert pickpocket Harry Lehman (John Turturro) made him a master of his craft. Now approaching 70, he is living in a much changed New York City, where the average citizen no longer carries large amounts of cash or wears expensive watches, where credit cards can be canceled instantly and mobile phones tracked just as quickly. Harry remains an analog guy in a digital world, struggling to make ends meet while caring for his disabled wife, Rosie.

On a late-night prowling, Harry unwittingly lifts a valuable USB stick from a hard-partying rich kid. Unfortunately, his mark turns out to be Dylan Diamond (Will Price), the heir apparent to a ruthless crime family that will stop at nothing to get their property back. The journey to retrieve the stolen data card will take Harry through all five boroughs of New York City, from his pal Benny's Bronx pawn shop through Manhattan, Brooklyn, Queens and finally Staten Island, as he revisits the rapidly fading world of his past.

Both a knotty crime thriller and a riveting character study, *The Only Living Pickpocket in New York* is written and directed by Noah Segal (*Blood Relatives*, *Scare Package*). The film stars John Turturro ("Severance," *The Batman*), Giancarlo Esposito (*Captain America: Brave New World*, "Breaking Bad"), Will Price (*After the Hunt*, *A Complete Unknown*), Tatiana Maslany (*The Monkey*, "Orphan Black") and Steve Buscemi ("Wednesday," *The Death of Stalin*).

Producers are Katie McNeill (*Wildflower*, *Holler*), Leopold Hughes (*Fair Play*, *All the Devils Are Here*) and Ben LeClair (*American Fiction*, *Fair Play*). Executive Producers are Rian Johnson (*American Fiction*, *Fair Play*), Ram Bergman (*American Fiction*, *Fair Play*) and Johnny Holland (*Dumb Money*, *You Hurt My Feelings*). Director of photography is Sam Levy (*His Three Daughters*, *Lady Bird*). Production

designer is Rocío Giménez (*Friendship*, “The Chair Company”). The film is edited by Hilda Rasula (*American Fiction*, “Transparent”). Costume designer is Cailey Breneman (“Deli Boys,” “Single Drunk Female”). Composer is Gary Lionelli (“O.J.: Made in America,” *Downfall: The Case Against Boeing*). Music supervisor is Dan Wilcox (*Sing Sing*, *Fair Play*). Casting is by Christine Kromer (*Dumb Money*, “Poker Face”). VFX supervisor is Giles Harding (*American Fiction*, *Fair Play*).

ABOUT THE PRODUCTION

Expert pickpocket Harry Lehman (John Turturro) has been among the best of his kind since he was a young man. But his glory days are behind him in writer and director Noah Segan’s latest film, ***The Only Living Pickpocket in New York***. Segan follows the storied thief through the city that never sleeps, as a late-night heist goes desperately wrong and it seems that Harry may finally have run out of second chances.

As a born and bred New Yorker, paying tribute to the city of his birth was always on Segan’s mind. In ***The Only Living Pickpocket in New York***, he has created not only a gripping story, but also a knowing and affectionate portrait of the metropolis that any true New Yorker will recognize. “This film is a chance for me to talk about how the world has changed just in my lifetime,” Segan says. “We look at some of the things about technology that we like and some that we don’t.”

It is the city that he and his family have lived in for generations, adds the director. “I loved watching Harry travel through all five boroughs, showing parts of the city that most people haven’t seen. I don’t know if there’s a place that’s been photographed more extensively than New York, but we try to show some unfamiliar aspects through our own unique lens.

“There are wonderful movies about how gritty New York can be, and that’s part of it,” he says. “There are wonderful movies that show how romantic New York can be, and that’s also a part of it. But it’s not just a dirty place or a violent place or a romantic place. It’s all of those. That’s what makes it so special. Because it has everything, it can be whatever you make of it.”

The action of the film goes back and forth between Harry’s old-school ethos and the world of Dylan Diamond, the reckless Gen-Z scion of an organized crime family and the embodiment of modern city life. “In that new world, Harry is struggling with his relevance,” says producer Katie McNeill. “Where does he even still belong? Do the things that are familiar parts of his life even matter anymore? The one thing he knows is still important is protecting his wife. She is the only thing he truly cares about in the end.”

McNeill and fellow producer Leopold Hughes were on board on behalf of T-Street, the production company founded by Rian Johnson and Ram Bergman, working in concert with film and television production house MRC. “Going on this journey with Noah has been transformative and inspiring,” says Hughes. “I knew he had written a great script and I wondered what kind of director he would be. He’s exceeded all my expectations. He is one of the most collaborative, thoughtful, detail-

oriented and passionate directors I've ever worked with. I am the biggest Noah Segan fan there is.” “Noah is a true cinephile,” adds McNeill. “He brought so much knowledge to the film. His references were far-ranging and thoughtful. His acting background gives him a unique understanding of the process. The film has romance and humor, but you're always aware of the underlying ticking clock element.”

Segan is quick to acknowledge the influence of the extensive canon of New York-based films on his vision for *The Only Living Pickpocket in New York*, as well as a few farther-flung inspirations. “You can't make a movie like this without thinking about all the great filmmakers who have set their work here — Spike Lee, Martin Scorsese, Abel Ferrara,” he says. “I was also inspired by a film set in a completely different city. I tried to capture what I have always loved about Francis Ford Coppola's *The Conversation*, which is set in San Francisco. It meets that city where it is and allows us to be a fly on the wall.”

But he calls his star “the most important visual element of the movie.” “John Turturro's face, his hands, his clothing and his ability to telegraph what I was feeling when I wrote the story add up to an unforgettable character. There's no one else on earth who could do that. He brings the joy, the excitement and the tragedy into the adventure. To work with an actor like John Turturro is a privilege.”

Finding Harry

Deciding on the actor who would play Harry Lehman took the filmmakers on a six-month search, according to McNeill. The filmmakers originally envisioned the character as considerably older and only looked at performers at least 80 years old. “There is a very short list of actors in that age range still available to work,” she notes. “So we widened our search to 65 years and up. That led to an exciting list of possibilities, including John Turturro. It's hard to find an actor that feels more like New York than he does. There are so many small moments in this movie that I can't imagine anyone other than John doing. His performance makes me want to laugh and cry at the same time.”

Turturro read the script over a weekend and was immediately intrigued. “I read a lot of scripts,” the actor says. “But they often seem to be the same old thing. It's very rare that I read something that is this structurally tight and emotionally complex. Harry has a unique set of skills. He is physically and mentally agile. His job requires him to be quick and inconspicuous. Even though he steals for a living, he is basically a good person, just very good at compartmentalizing. When he works with a team, he is completely honest with them. But he's never thought much about what the future holds.”

The character would be a new challenge for the prolific actor. “I've never played a part like this,” he says. “Although I can see John Stone, the attorney I played in *The Night Of*, offering to represent Harry and telling him, ‘You need a lawyer. \$250. No fee until you're free.’”

Turturro met with the producers, including Johnson and Bergman of T-Street, before throwing himself into extensive research. “Noah gave me a pile of information to read about pickpockets,” he says. “I met with Apollo Robbins, who is a magician and sleight-of-hand artist known as ‘The Gentleman Thief’

who consulted on the film. I watched some old movies like the Robert Bresson classic *Pickpocket* and read David W. Maurer's book Whiz Mob, a study of the world of pickpockets that was really helpful, as well as a history of pickpocketing from 1850 to now. It is a very particular lifestyle."

The actor also picked up some new skills of his own. With a bit of coaching he was able to learn to pickpocket smoothly. "I haven't done it for real, but I practiced on people on the set," he says. "Every movement has to be specific. My mother was a seamstress and I watched her make dresses stitch by stitch. It's all incremental and detailed, and you have to find the joy in that."

Harry's long run as a master pickpocket is due to the fact that he never lost his nerve in a stressful profession, according to Segal. But Harry's nerve is tested in this situation. "Will he play the game to the end?" asks Segal. "The very tender love story in the film keeps him on point. He's made a lot of mistakes in his life, a lot of bad decisions, but he never shirks from his enormous responsibility for his wife, who is entirely disabled."

That dichotomy appealed to the director. "A great deal of that has to do with having the right actress playing Rosie," he says. "Without a single line, Karina Arroyave made her a real character even though she's incapacitated."

For Turturro, making *The Only Living Pickpocket in New York* has been a rare experience. "It's not often that a film comes together like this," he explains. "Everyone from the producers to heads of department and the actors has been on the same page from the beginning. It's one of the most collaborative experiences I've had in a long time. Noah's past experiences as a writer, director, actor and part of the camera team give him a wide perspective on filmmaking. He is unusually joyful and open on set. That created room for me to surprise him. This role was a huge gift for me and I wanted to return that feeling."

Casting director Christine Kromer helped the filmmakers put together a remarkable cast of actors, many of them from New York City. "That was important to us," says McNeill. "With John on board, we were able to bring together some of the best actors from New York — and other places — to come and play beside him. Inevitably we talked to people that John has been friends with for decades. In collaboration with him, we started to round out the rest of the cast with people like Lori Tan Chinn, Giancarlo Esposito and of course Steve Buscemi."

Working with writer-directors like Segal is always a special experience for Buscemi. "That way I know that if I have any questions about the script, I can go right to the source. Anything that I didn't understand, I could just ask Noah and he knows his stuff. He explained to me how to tell a good watch from a bad one, which my character would need to know. He showed me how to repair a watch, too. He really loves what he does and that makes a big difference."

Watching Segal interact with Sam Levy, the cinematographer, was a revelation for the actor, who has directed over a dozen films and television episodes himself. "They would come in with a shot list of course, but they were always thinking on their feet," he notes. "Sometimes they would improvise something completely new. They were able to look around and say, 'Hey, what if we did it this way?' I

think that resulted in some really cool shots.”

Buscemi was also excited to reunite with his old friend Turturro, with whom he first worked in the Coen Brothers’ 1990 film *Miller’s Crossing*. “And then it’s set in New York, where I am from, which was great. I play John’s friend Ben who owns a pawn shop. He likes to bend the rules a little bit and he likes to support his friend.”

The well-defined characters and relationships in the film were a big draw for the Brooklyn-born actor. “The script is really a character-driven piece, which is what I love to do best,” Buscemi says. “In my mind, Ben and Harry have known each other since they were teenagers. I’ve known John for more than 30 years but we haven’t worked together since he directed *Romance & Cigarettes* back in 2005. This was a great opportunity to do that, so it’s been a real pleasure and a joy.”

Turturro returns the sentiment, saying, “We’ve been in a lot of the same movies but we don’t always get to act together in the same scenes. Steve is wonderful in the movie. He has a grace and a solidity to him. He’s just a beautiful actor.”

The film also once again brings together Turturro and Giancarlo Esposito, both of whom appeared in Spike Lee’s 1989 classic *Do the Right Thing*. Their real-life history carries over to the relationship between Harry and Esposito’s character, NYPD Detective Allan Warren. “To see them laughing with one another as old friends was such a joy,” says Segal. “They came up with so many great ideas that made things happen more smoothly and they were always absolutely right. They’ve been working this way for decades so my job was to give them an environment where they were comfortable enough to do that.”

Detective Warren has had a long association with Harry, both as adversaries and friends. “They’ve known each other for years,” says Esposito. “Warren resembles Harry in many ways. He can look at someone and instantly read them. He’s a tough cop who can also be a nice guy. He gives Harry a break to help him out, and then after that he doesn’t want to know anymore because you can make your own decisions as far as he’s concerned.

“And like Harry, he is an old-timer who’s being pushed out of the action,” the actor continues. “He was in the major crime arena for a long time. Now he’s been shuttled off to the boondocks. He knows they’re just waiting to retire him. He was probably a great cop, but he’s stayed around too long and he’s done now.”

The script spoke to Esposito in many ways. “I was interested in the story because it is about redemption,” he says. “It’s also a story about love in the face of great difficulty and how Harry cares for Rosie throughout her illness. It’s about a man who chose an unusual career path early in life that may not have been the right one, but he stayed with it so long that he’s been stuck there forever. And it’s about good and evil, about an honorable man who does something nefarious for a living, and that contradiction. It’s a very good script that attracted a really stellar cast coupled with a really good director and an excellent DP. The result is extraordinary.”

Segan's choice to place the action of the film in two different worlds makes for a special kind of storytelling, according to McNeill. "We have Harry's nostalgic world of the past. The faster-paced, digitally oriented world of the present had to have equal weight. It was important to find a young actor who appealed to an audience nearer his own age and was talented and charismatic to hold his own with John Turturro. We had narrowed it down to three actors that we brought in to read with John. One of them was Will Price."

The rising young actor, recently seen in *After the Hunt* and *A Complete Unknown*, plays Dylan Diamond, the young man that Harry mistakes for just another kid out clubbing before making the biggest blunder of his career. Dylan is, in reality, part of a ruthless organized crime family, and what Harry steals is integral to their survival.

"Will was a real discovery," says Turturro. "He was great in the audition and he is even better in the movie. We needed someone who would be surprising and complex. After he left the room, I turned to Leo and Katie and said, 'We've got to hire him fast. Don't wait. Make an offer today.' Actors need the opportunity to do good work. I've been given that opportunity many times, and this is a wonderful opportunity for Will. I am just so delighted with him and everyone else in the cast."

Dylan Diamond is Price's biggest role to date and he says he was honored to be selected for it. "This is the first time that I've really been able to be a character throughout the arc of a film, which has been a wonderful challenge. I admit that it intimidated me at first, but I always want to run towards a role that I haven't done yet."

"The story itself is great," the actor says. "The script is engaging and John Turturro is one of the greatest working actors of the last 40 years. His focus is so impressive. He's worked with countless amazing directors and directed some great movies himself, which made every day seem like a master class. John is unable to commit to a false moment. Getting into the ring with him was unreal. He is one of the greats."

Segan is a born director, in Price's opinion. "His knowledge of film, his references and his understanding of pop culture are unmatched in my experience. His personal sensibility comes through in every moment of the film. My favorite movies tend to be deeply personal."

The Only Living Pickpocket in New York is an entertaining movie that will remind audiences of a bygone era of filmmaking in the very best way, he says. "It's unique and quirky, a movie that is full of great performances and incredible camera work. It has all the stuff that makes for a thoughtful, artful piece of cinema, and just so much fun!"

The extended ensemble cast of *The Only Living Pickpocket in New York*, which also includes Tatiana Maslany, Victoria Moroles, and John Gallagher Jr., has Segan's utmost respect. "Good actors like these don't need a lot of direction," he says. "I learned that working for so many years with Rian Johnson and some of the best actors in the world on his movies. When someone who is really great at their job shows up, you just let them do their job."

The World of a Pickpocket

The Only Living Pickpocket in New York was shot entirely on location in the city it so authentically chronicles. Harry's quest will take him to the subway platforms, seedy pawnshops, tenement apartments, crowded sidewalks, corner bodegas and other touchstones of working-class life in the city as he makes his way. "I don't think you should shoot a low-budget movie or really any movie set in New York in any other city," says Hughes. "From the beginning, we fought to make a grounded movie. A huge part of this journey for us was that MRC and T-Street made it possible for us to shoot there. That led us to executive producer Johnny Holland, who helped us build a first-class team. His contacts and his references put forward some of the most passionate heads of departments I've ever worked with in my life, including our brilliant designer Rocío Giménez, the great cinematographer Sam Levy, our dedicated first AD Laura Klein and our Emmy-nominated costume designer Cailey Breneman. Johnny Holland really does surround himself with strong women."

For McNeill, it would not have been the same movie if it were shot anywhere else. "I loved shooting in New York," she says. "Trying to do this anywhere else would have made it feel so interior. A big part of making this film feel like a quest is being able to be outside and actually travel through all these different boroughs. We could just throw John Turturro on Pell Street in Chinatown and it was magic."

Production designer Giménez was all-in, starting during her first meeting with Segan. "It was a match made in heaven for me," she says. "I live for the details and Noah is extremely detailed-oriented. I made a look book for the film and walked him through all the beats. The environments we made were so specific. In fact, my dad used to own a pawn shop and I recreated it by remembering everything right down to the smell."

Giménez first read the script while traveling in Tunisia. "Even though the setting is quintessential New York, I was inspired by everything that I was seeing there. Like New York, Tunisia has so many contrasting environments in terms of both architecture and the interiors. There are no naked walls. Everything is covered with mosaics or textures. Every frame of this film called out for that feeling."

It was only about two months before shooting began that Segan first met with director of photography Levy, remembers McNeill. "We knew that it was ambitious to hope that Sam would commit to a low-budget project from a director who is still proving himself to some extent," she admits. "But it turned out that they had a lot in common and, like John, he loved the script. It's hard to imagine pushing our resources as far as we have to make the film look as big and cinematic as it does at this budget level without Sam."

It only took Levy a few minutes talking with Segan for him to know he wanted to be part of the project. "I loved the material," he says. "And I was sure that Noah and the other department heads would be fun to work with. And when you're working that hard, you have to sacrifice a bit of your personal life,

so it should be fun. You're on a moving train; you have to figure things out quickly and on the fly. Problem solving is easier when you're enjoying it."

Revolutionary filmmaker Robert Bresson's 1959 thriller *Pickpocket* was his most important visual inspiration for the film, Levy says. "Both John and Noah are huge fans of the movie. John even has notecards in his office from Bresson's book Notes on the Cinematographer. The reference was helpful when we had very specific plot points we needed to hit. We added tight insert shots of an object like a gun or a playing card or people counting money. We had a lot of fun putting it all together in the style of Bresson."

The most challenging aspect of making the film for the cinematographer was maximizing the time available. "But the greatest thing was we were deciding things together," he says. "Noah was our leader and our North Star. We were there in service to his vision, but he's extremely collaborative. Our joint goal was always wanting to propel the story forward while giving it the scale and scope it required."

"Audiences can look forward to a unique vision of a setting they anticipate being familiar," Levy says. "It's not what you might expect of New York. My biggest hope is that we contribute to the canon of great New York City films."

Costume designer Breneman was delighted when she realized that she and Segan shared a vision for *The Only Living Pickpocket in New York*. "For me, my job is not just putting people in clothes and getting them on camera," she says. "It's always about the story behind the clothes. I prefer to work with directors that understand how to communicate the backstory through costumes."

Her initial vision for Turturro's wardrobe combined a 1990 photo of Eric Clapton and a Ralph Lauren ad from around the same time. Then she saw an overcoat that Turturro wore when he walked in an Ermenegildo Zegna fashion show and it all came together. "John and I worked together for about two months to develop his look," she recalls. "We looked at some of the things in his closet. I brought him my board for Harry, as well as everyone else's. When I saw the coat he wore in the Zegna show, I knew we had found Harry. That coat is gorgeous. I'm still just in awe of it." Turturro and Breneman formed a close creative relationship during the process. "We went through a lot of ideas about Harry's look," the actor says. "It was a lot of fun just trying things out. We ended up with a salt and pepper overcoat that became a great character in the film. Zegna made that coat for us."

She points out that people who live the kind of life that Harry has lived tend to make money quickly but spend it even faster. "If they make \$500 in the night, they'll probably spend at least \$400 the next day," Breneman says. "Harry's clothing is higher quality than you might expect, but it's also old. Maybe he bought a really special coat 25 years ago and he's taken good care of it."

Breneman has juxtaposed the coat's old-school sophistication with Dylan's brash, electric blue Balenciaga puffer coat. "It's a visual way to represent the difference between their worlds and the changing of the guard situation that's going on," she says. "The younger generation is taking over. Harry, in his elegant neutrals and cashmere coat, is being bullied by this kid in bright colors and baggy pants."

The Only Living Pickpocket in New York strives to tell a complex human story, according to McNeill. “Harry’s not a good guy or a bad guy. He’s just human. I appreciate that this movie examines the life of a man like that. It hasn’t been all good, but it hasn’t been all bad either. But there’s something special about Harry Lehman. We’re rooting for him to get through this experience. I think there is something very poetic about the way the story ends. It feels like it couldn’t end any other way.”

ABOUT THE CAST

JOHN TURTURRO (Harry) has worked with a number of acclaimed filmmakers in a career spanning more than 35 years. Turturro is well-known for his roles in such films as Spike Lee’s *Do the Right Thing* and *Jungle Fever*, Martin Scorsese’s *The Color of Money*, Robert Redford’s *Quiz Show*, Francesco Rosi’s *The Truce*, Robert De Niro’s *The Good Shepherd*, Tom DiCillo’s *Box of Moonlight* and Nanni Moretti’s *Mia Madre*.

Most recently, Turturro appeared in Matt Reeves’ *The Batman*, Pedro Almodóvar’s *The Room Next Door* and Sean Ellis’ *The Cut*. He also co-starred in the Amazon series “Mr. & Mrs. Smith,” in a role for which he was nominated for an Emmy Award®. Turturro also reprised his previously Emmy-nominated role in the second season of the Apple TV series “Severance,” alongside Adam Scott and Christopher Walken.

Turturro has been a frequent collaborator with filmmakers Joel and Ethan Coen. For his lead role in the Coens’ *Barton Fink*, Turturro won the Best Actor Award at the Cannes Film Festival as well as Italy’s David di Donatello Award. He also appeared in their films *O Brother, Where Art Thou?*, *Miller’s Crossing* and *The Big Lebowski*, in which he played the iconic character Jesus Quintana. In 2020 Turturro played Quintana again in *The Jesus Rolls*, a film he wrote, directed and starred in.

Turturro also co-starred in the Adam Sandler comedies *Mr. Deeds*, *Anger Management* and *You Don’t Mess With the Zohan*. Additionally, the actor played the eccentric Agent Simmons in three of Michael Bay’s blockbuster *Transformers* films.

On television, Turturro won an Emmy for his guest appearance on the USA Network series “Monk,” opposite Tony Shalhoub, and was nominated for an Emmy, Golden Globe® and SAG Award for his role as criminal attorney John Stone in HBO’s “The Night Of.” He was also nominated for a SAG Award for his portrayal of Howard Cosell in “Monday Night Mayhem.” Turturro was nominated again for “The Bronx Is Burning,” in which he played notorious Yankees skipper Billy Martin. He also starred as Rabbi Lionel Bengelsdorf in the six-part series “The Plot Against America,” based on the acclaimed novel by Philip Roth. All of these projects were for HBO.

Also a filmmaker himself, Turturro received the Camera d’Or Award at the Cannes Film Festival for *Mac*, his directorial debut. His other credits as writer and director include *Illuminata*, *Romance & Cigarettes*, *Passione* and *Fading Gigolo*.

The actor studied at SUNY New Paltz and the Yale School of Drama. In his stage debut Turturro played the title role in John Patrick Shanley's "Danny and the Deep Blue Sea," for which he won both an OBIE Award and a Theater World Award. In 2023 he starred as Mickey Sabbath in "Sabbath's Theater," based on a Philip Roth novel that Turturro and Ariel Levy adapted for the stage.

GIANCARLO ESPOSITO (Detective Warren) is an American actor, director and producer well known by television audiences for his iconic portrayal of drug kingpin Gustavo "Gus" Fring in AMC's critically acclaimed drama "Breaking Bad," for which he won the 2012 Critics' Choice Award and received an Emmy nomination in the same year. Esposito reprised his role on AMC's spinoff series "Better Call Saul," which earned him two additional Emmy nominations for Outstanding Supporting Actor in a Drama Series and a 2023 Critics' Choice Award win. The show received multiple accolades throughout its run, including Emmy nominations for Outstanding Drama Series and a SAG Award nomination for Outstanding Performance by an Ensemble in a Drama Series. In 2022's final season Esposito made his television directorial debut, which netted him a 2023 NAACP Image Award.

Esposito is set to star alongside Scott Haze, Nicolas Cage, J.K. Simmons and Andy Garcia in Cameron Van Hoy's *The Prince*, a drama penned by David Mamet. Now in postproduction is the crime thriller *By Any Means*, co-starring Mark Wahlberg and David Strathairn.

Esposito was born in Copenhagen, Denmark. His father was an Italian carpenter and stagehand from Naples, Italy, and his mother an African American opera singer from Alabama. Esposito rose to prominence in the 1980s and '90s through his collaborations with Spike Lee (*Do the Right Thing*, *Malcolm X*, *School Daze*, *Mo' Better Blues*) and went on to deliver memorable turns in such films as *Waiting to Exhale*, *Rabbit Hole*, *Okja*, *The Usual Suspects*, *Beauty*, *Stuck*, *Money Monster*, *The Jungle Book*, *CODA* and *Ali*. On television, he has played standout roles in "Dear White People," "Westworld," "Once Upon a Time," "The Get Down," "Drunk History" and "Community," earning praise for his depth, charisma and versatility.

In 2023 Esposito headlined Netflix's heist drama "Kaleidoscope," which reached the platform's No. 1 spot, and he reprised his Image Award-nominated role as Adam Clayton Powell Jr. for the third season of EPIX's "Godfather of Harlem." Esposito again played Moff Gideon in Season 3 of Jon Favreau's Disney+ series "The Mandalorian" and Stan Edgar in Amazon's "The Boys" and "Gen V."

Esposito recently starred as a charismatic but corrupt mayor in Francis Ford Coppola's *Megalopolis*, which premiered at the 77th Cannes Film Festival. He was also seen in the final installment of Ti West's *X* trilogy, *MaXXXine*, and the horror thriller *Abigail*. On the small screen, Esposito appeared in Guy Ritchie's Netflix series "The Gentlemen" and AMC's "Parish," a dark crime thriller that he also executive produced.

2025 was a banner year for Esposito, beginning with his entry into the Marvel Cinematic Universe

as Sidewinder in *Captain America: Brave New World*, alongside Anthony Mackie, Harrison Ford and Liv Tyler. He was also seen in the Russo brothers' sci-fi film *The Electric State*, opposite Millie Bobby Brown, Chris Pratt and Ke Huy Quan. Esposito joined a star-studded cast including Uzo Aduba, Randall Park and Susan Kelechi Watson in the White House murder mystery series "The Residence," produced by Shonda Rhimes. Esposito was also seen in Season 2 of "Poker Face," a case-of-the-week mystery series created by Rian Johnson and Natasha Lyonne.

WILL PRICE (Dylan) is an exciting rising talent whose bold performances are quickly establishing him as one to watch. With a dynamic slate of high-profile film and television projects having premiered in the

last 12 months, Price has enjoyed a breakout year. It began with James Mangold's *A Complete Unknown*, the Bob Dylan biopic featuring Timothée Chalamet and Edward Norton. Price was next seen in *Eleanor the Great*, the directorial debut of Scarlett Johansson. Most recently, he played a major supporting role in Luca Guadagnino's *After the Hunt*, opposite Julia Roberts and Ayo Edebiri.

Now in postproduction is Guadagnino's *Artificial*, which tells the story of OpenAI's Sam Altman's controversial firing and re-hiring. Price recently starred alongside Cooper Hoffman, Leslie Mann and Andrew Barth Feldman in *Poetic License*, the directorial debut of Maude Apatow.

On the television side, Price stars opposite Tim Robinson in HBO Max's new comedy series "The Chair Company," executive produced by Adam McKay. Previously, his breakout television role came as a lead in the "Goosebumps" series for Hulu and Disney+, based on the iconic R.L. Stine books.

TATIANA MASLANY (Kelly) is best known for her portrayal of Sarah Manning in the BBC America hit "Orphan Black," which earned her an Emmy Award for Best Actress in a Leading Role in a Drama Series as well as nominations for a Golden Globe and Critics' Choice Award. Most recently, she co-starred opposite Theo James in Osgood Perkins' horror film *The Monkey*. Prior to this, Maslany played the title role in the Disney+ series "She-Hulk: Attorney at Law" and appeared alongside Matthew Rhys and John Lithgow in Season 1 of the critically acclaimed "Perry Mason" reboot, for HBO Max.

Maslany recently wrapped production on the new Paramount+ series "Star Trek: Starfleet Academy," opposite Holly Hunter and Paul Giamatti. She is set to star alongside Jake Johnson in Apple TV's new series "Maximum Pleasure Guaranteed," from producer David J. Rosen.

Maslany's film credits include *Stronger*, with Jake Gyllenhaal; Karyn Kusama's *Destroyer*, with Nicole Kidman and Sebastian Stan; and *Woman in Gold*, with Ryan Reynolds. On stage, Maslany starred in Joe Mantello's Broadway production of "Grey House" as well as Ivo van Hove's Broadway production of "Network," opposite Bryan Cranston.

STEVE BUSCEMI (Ben) is an award-winning actor, writer, director and producer. Buscemi's many notable film credits include Armando Iannucci's *The Death of Stalin*, Terry Zwigoff's *Ghost World*, Quentin Tarantino's *Reservoir Dogs* and the Coen brothers' *Fargo* and *The Big Lebowski*. Buscemi's television work includes starring in "Boardwalk Empire," "Miracle Workers" and "The Sopranos." He has made memorable guest appearances on shows such as "30 Rock," "Unbreakable Kimmy Schmidt" and "Curb Your Enthusiasm."

Buscemi recently joined the cast of the hit Netflix series "Wednesday," alongside Jenna Ortega, and he is currently in postproduction on Martin McDonagh's next feature, *Wild Horse Nine*. This CIA thriller co-stars Sam Rockwell and Parker Posey. Also on the way is Richard Goldgewicht's *The Marshmallow Experiment*, with Lochlyn Munro and Sarah Chalke. Buscemi's latest directorial effort, *The Listener*, starred Tessa Thompson and made its world premiere at the 2022 Venice Film Festival. His other directing credits include the features *Trees Lounge* and *Interview* as well as episodes of TV series including "The Sopranos," "30 Rock," "Nurse Jackie," "Portlandia," "Love" and "Miracle Workers."

ABOUT THE FILMMAKERS

NOAH SEGAN (Director, Writer) is a fourth-generation New Yorker who has been a part of the independent and genre film community for nearly two decades. Early in their careers, filmmaker Rian Johnson cast Segan in the Sundance Award-winning hit *Brick*, beginning their friendship. Since then Segan has appeared in nearly all of Johnson's films, from a supporting-lead role in *Looper* to a cameo in *Star Wars: Episode VIII - The Last Jedi* and more recently the blockbuster *Knives Out* and its sequels, *Glass Onion* and *Wake Up Dead Man*. His other screen credits include features *War Pigs*, *Tales of Halloween*, *Starry Eyes*, *Deadgirl* and *The Brothers Bloom* as well as guest appearances on series such as "House," "Chicago Fire" and "Poker Face."

Segan wrote, directed and starred in the vampire film *Blood Relatives*, opposite Victoria Moroles. He both appeared in and helmed a segment of the horror anthology *Scare Package*.

RIAN JOHNSON (Producer) is a two-time Academy Award® and Golden Globe®-nominated filmmaker known for telling unique stories across a wide variety of genres.

His first feature film *BRICK* premiered at the Sundance Film Festival in 2005 where it won the Special Jury Prize for originality and vision. Always with Ram Bergman producing and Steve Yedlin as his Director of Photography, Rian went on to write and direct *BROTHERS BLOOM*, *LOOPER* and *STAR WARS: THE LAST JEDI*. Then most recently the whodunit crime thrillers *KNIVES OUT*, *GLASS ONION* and *WAKE UP DEAD MAN*.

Johnson has also directed many episodes of television including two classic episodes of

BREAKING BAD.

RAM BERGMAN (Producer) has fostered a successful partnership with director Rian Johnson, working together on seven films over the last 20 years. Their collaborations include WAKE UP DEAD MAN, GLASS ONION, KNIVES OUT, STAR WARS: THE LAST JEDI, Johnson's time-travel thriller LOOPER, as well as his earlier works THE BROTHERS BLOOM and BRICK. The prolific duo has sustained a long and successful partnership, creating a diverse range of films naturally culminating in them starting their production company banner T-Street.

T-Street was formed in 2019. The company's television and film projects include AMERICAN FICTION, FAIR PLAY, and the upcoming film A PLACE IN HELL. On the Television side projects include 3 BODY PROBLEM and POKER FACE.

BEN LECLAIR (Producer) is a film producer at T-Street, the production co-studio hybrid launched in 2019 by Rian Johnson and Ram Bergman. Ben oversees T-Street's film division where he most recently produced Chloe Domont's A PLACE IN HELL (2026). His other credits include Cord Jefferson's AMERICAN FICTION (2023), Chloe Domont's FAIR PLAY (2023), and Adam Rehmeier's SNACK SHACK (2024). In his 20+ year career, he has worked with a wide range of filmmakers and studios in both film and television. In 2023, he was nominated for an Academy Award, a Golden Globe, a PGA award and a Film Independent Spirit award for AMERICAN FICTION. In 2018, he was nominated by Film Independent for the Piaget Producers Award. In 2013 he was nominated for a Gotham Award for UPSTREAM COLOR.

Prior to T-Street, Ben's producing credits include THE LOVERS, WOODSHOCK, UPSTREAM COLOR, YEAR OF THE DOG, THE ENGLISH TEACHER and GENTLEMEN BRONCOS.

KATIE MCNEILL (Producer) is a producer at Rian Johnson & Ram Bergman's T-Street Productions. She's in post-production on Craig Zobel's TURPENTINE, starring Melissa McCarthy & Connor Storry.

She produced Disney's MADU, a documentary for which she won an Emmy Award and Matt Smukler's directorial debut WILDFLOWER. Prior to that, she produced Nicole Riegel's debut feature, HOLLER. The film was released by IFC and received a "Best First Feature" nomination at the 2022 Independent Spirit Awards.

McNeill's earlier credits include US KIDS, a documentary by Kim Snyder; Netflix's THE AFTER PARTY, written and directed by Ian Edelman; Focus Features' THE ZOOKEEPER'S WIFE, directed by Niki Caro and starring Jessica Chastain; A24's MISSISSIPPI GRIND, written and directed by Ryan Fleck & Anna Boden and starring Ryan Reynolds and Ben Mendelsohn; and LEVITATED

MASS, a documentary film by Doug Pray. She was an Associate Producer on Derek Cianfrance's THE PLACE BEYOND THE PINES, starring Bradley Cooper and Ryan Gosling, as well as Sundance Lab project LITTLE BIRDS, from filmmaker Elgin James. She produced four documentaries for ESPN's 30 for 30 series, including Ryan Fleck's Emmy Award winning THE DAY THE SERIES STOPPED.

LEOPOLD HUGHES (Producer) is a British Film Producer for T-Street Productions. In 2015, he was hired on STAR WARS: THE LAST JEDI by Rian Johnson & Ram Bergman. Since then he has refused to leave, staying by their side, working as a Co-producer on KNIVES OUT, GLASS ONION & WAKE UP DEAD MAN. Over the past 5 years he has also produced for the T-Street banner FAIR PLAY, ALL THE DEVILS ARE HERE, & the upcoming new Chloe Domont film A PLACE IN HELL. Hughes started in adventure documentary before moving into independent British film and then Hollywood productions. Working on larger studio films including RED 2, THE GUNMAN and MISSION IMPOSSIBLE: ROGUE NATION.

SAM LEVY (Director of Photography) has amassed feature credits such as Greta Gerwig's *Lady Bird*, Azazel Jacobs' *His Three Daughters*, Noah Baumbach's *Frances Ha*, *Mistress America* and *While We're Young*, Kelly Reichardt's *Wendy and Lucy*, Rebecca Miller's *Maggie's Plan* and *She Came to Me*, Greg Mottola's *Confess*, *Fletch* and Karen Cincorre's *Mayday*. Up next are Lena Dunham's *Good Sex* and Maria Friedman's *Merrily We Roll Along*. Levy is also shooting Julio Torres' live special for HBO Max, "Color Theories," following their collaboration on Torres' acclaimed limited series "Fantasmas" (also for HBO Max).

Levy has had four previous films debut at Sundance and is an alumnus of the Sundance Feature Film Program, having served as a cinematography fellow at the 2006 Directors Labs. He studied film at Brown University and the University of Paris, the latter under the tutelage of French New Wave director Eric Rohmer. After graduating Levy began his career apprenticing under legendary cinematographer Harris Savides (*Zodiac*). His work since then spans genres and includes the Emmy-winning HBO Max special "Jerrod Carmichael: Rothaniel," live projection and performance design with director Spike Jonze for Frank Ocean's "Blonded" tour and the Off Broadway production "Kate," directed by Bo Burnham.

ROCÍO GIMÉNEZ (Production Designer) is an Argentine-born, New York-based production designer known for her meticulous research, textured world-building and visually inventive approach to storytelling. Giménez recently designed two Tim Robinson projects: the feature *Friendship*, co-starring Paul Rudd, and the new HBO Max series "The Chair Company," co-starring Lake Bell. Up next is the feature *Samo Lives*, Julius Onah's Jean-Michel Basquiat biopic starring Jeffrey Wright and Antony Starr. Giménez collaborates with leading directors and cinematographers to create worlds that range from intimate character studies to expansive, stylized universes across independent film, small-screen series

and studio projects. Giménez has both production designed and art directed for Amazon, Disney, Netflix and HBO Max. Her credits as art director include the Safdie brothers' feature *Uncut Gems*, the Amazon series "Modern Love" and Hulu's "Wu-Tang: An American Saga." Giménez's production design work includes features *I Was a Simple Man* and *The Young Wife* as well as the third season of the HBO Max series "The Other Two."

Giménez is an alumna of Berlinale Talents and the Venice Biennale. She is also a member of United Scenic Artists USA 829.

CAILEY BRENEMAN (Costume Designer) is a character-driven costume designer who combines her vast knowledge of current styles and period clothing with thorough research to create highly specialized characters who are grounded in reality and stay with the viewer long after they've stopped watching. Her notable credits as costume designer include the series "Deli Boys" and "Single Drunk Female," both for Hulu, as well as features *The Angry Black Girl and Her Monster*, *Olmo*, *In Our Blood*, *Fresh Kills* and the forthcoming releases *Samo Lives* and *He Bled Neon*. As an assistant designer, Breneman shared in an Emmy nomination for Outstanding Period Costumes on the Netflix miniseries "Halston," starring Ewan McGregor and Rebecca Dayan.

HILDA RASULA (Editor) is a film and television editor based in Los Angeles. Rasula was recently nominated for an ACE Eddie Award for her work on the Oscar®-winning literary satire *American Fiction*. Her other film credits include *Moving On*, *Vengeance* and *French Exit*. On the small-screen side, she has edited episodes of the critically acclaimed series "Transparent," "Rectify," "Sorry for Your Loss," "SMILF," "Little America" and "Our Flag Means Death." Rasula was raised in Los Angeles but has also lived in Canada and France. She was honored on the 2025 USC Annenberg Inclusion List.

ABOUT MRC

MRC is the studio behind the recently released *Wuthering Heights* and *All of You* and also *American Fiction*, *Saltburn*, *Fair Play* and *G20*. Its upcoming films include *The Only Living Pickpocket in New York*, *The Gallerist*, *A Place in Hell*, *The Best is Yet To Come*, *Unabomber*, and *Eloise*. MRC is also known for hit TV series such as *Poker Face*, *Terminal List*, *Ted*, *Ozark* and *House of Cards*.