



Presents

UNDER THE SILVER LAKE

A film by David Robert Mitchell

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Synopsis

From the dazzling imagination that brought you *It Follows* and *The Myth of the American Sleepover* comes a delirious neo-noir thriller about one man's search for the truth behind the mysterious crimes, murders, and disappearances in his East L.A. neighborhood.

Sam (Andrew Garfield) is a disenchanted 33 year old who discovers a mysterious woman, Sarah (Riley Keough), frolicking in his apartment's swimming pool. When she vanishes, Sam embarks on a surreal quest across Los Angeles to decode the secret behind her disappearance, leading him into the murkiest depths of mystery, scandal, and conspiracy in the City of Angels.

From writer-director David Robert Mitchell comes a sprawling and unexpected detective thriller about the Dream Factory and its denizens—dog killers, aspiring actors, glitter-pop groups, nightlife personalities, It girls, memorabilia hoarders, masked seductresses, homeless gurus, reclusive songwriters, sex workers, wealthy socialites, topless neighbors, and the shadowy billionaires floating above (and underneath) it all.

Mining a noir tradition extending from *Kiss Me Deadly* and *The Long Goodbye* to *Chinatown* and *Mulholland Drive*, Mitchell uses the topography of Los Angeles as a backdrop for a deeper exploration into the hidden meaning and secret codes buried within the things we love.

About the production

From writer-director David Robert Mitchell (*It Follows*) comes the story of a down-on-his-heels Los Angeleno who tumbles down a rabbit hole of intrigue while investigating the disappearance of a beautiful woman he discovers in the swimming pool of his East Side apartment complex. Starring Andrew Garfield (*The Amazing Spider-Man*; *Hacksaw Ridge*) and Riley Keough (*It Comes At Night*; *American Honey*), *Under the Silver Lake* fuses elements of the detective thriller with the psycho-geography of Los Angeles and the Dream Factory in a wildly inventive, richly layered thriller that's designed to be devoured, debated, decoded, and debunked—preferably across multiple viewings.

Having made two distinctive features set in his native Michigan—2011's *The Myth of the American Sleepover*, about teenagers hanging out over the course of one long Friday night, and 2015's horror sensation *It Follows*, set in the metropolitan Detroit area—Mitchell for his third feature shifts location to the City of Angels, his current residence, weaving together a story of conspiracy, corruption, and secret codes in the showbiz capital of the world.

"*Under the Silver Lake* is my own version of the Los Angeles story—a story that is in my opinion best told through the lens of the detective genre," says Mitchell. "A world of sunlit swimming pools, dark shadows, secret passages, debutante daughters, mysterious murders—the iconic imagery of a city built on dreams and moving pictures."

Sam (Garfield) is a 33-year-old on the cusp of being evicted from his apartment complex on L.A.'s eclectic East Side. With a dog killer terrifying his Silver Lake neighborhood, and a missing billionaire dominating the evening news, Sam falls under the spell of his neighbor Sarah, a mysterious ingénue obsessed with Marilyn Monroe and the Golden Age of Hollywood. After her sudden disappearance, he turns amateur detective, embarking on a quest across Los Angeles to find her, discovering a strange cast of characters along the way as he journeys from one party—and conspiracy—to another. Is he losing himself as he slips further down the rabbit hole, or is he coming into his own as he goes about solving some of the most confounding mysteries of our time?

"Sam is an Everyman who is looking for his place in the world—he wants to find his deeper purpose and sense of belonging in a world that seems to reject him at every turn," says Garfield. "He refuses to live as a zombie like so many modern people; he won't be a herded sheep. But he is constantly coming up against his own sense of powerlessness. *Under the Silver Lake* is a man's quest for meaning and a man's refusal to accept the surface of things."

Adds Adele Romanski, one of the film's producers: "Anybody who's come to Los Angeles to pursue a certain ambition can relate to Sam, and imagine how fame and fortune might go in the opposite direction. He's out of money, and while he could probably land a job if he wanted one, he's drawn towards something more exciting—this sense of adventure in solving the mystery of Sarah's disappearance that lies at the heart of the movie."

Obsessed with pop culture, Sam's quest deepens when he stumbles on a handcrafted 'zine called "Under the Silver Lake" in a downtown bookshop. Documenting L.A.'s showbiz myths and legends, the publication plunges Sam into a murky underworld of Tinseltown lore that may or may not echo Sarah's disappearance. Tracking down its kooky creator, a hoarder of celebrity ephemera and crackpot conspiracy theories, Sam becomes convinced there are secrets underneath the Silver Lake reservoir—and atop the mythical Hollywood Hills surrounding his home.

"*Under the Silver Lake* is about the hidden meaning buried within the things we love—the movies, music, and magazines that define our culture," says Mitchell. "Pop culture is now the only culture—a lake we all swim in. But there are things happening, unbeknownst to us, beneath the surface of the waterline..."

Sam follows the mystery through iconic locations in the City of Angels, from the portal into downtown that is the Second Street Tunnel (a staple of classic crime fiction) to the stargazing destination that is the Griffith Park Observatory, and the repository of dead stars known as the Hollywood Forever Cemetery, where long-dead luminaries share lawn space with aspiring hopefuls at movie screenings and events. Like Philip Marlowe in *The Big Sleep*, Jake Gittes in *Chinatown* and even Betty Elms in *Mulholland Drive*, Sam becomes a detective in the sunshine and shadows of Southern California, delving beneath the surface of Hollywood artifice to unearth deeply entrenched corruption at the city's core.

"I've never seen a character like Sam before; he feels so specific and unique," says Garfield. "He's full of contradictions and deep longings, as well as superficial ones. He is absolutely a product of his times, as well as totally sprung from David's imagination."

Next steps

After writing the script, Mitchell gave it to *Sleepover* producer and former Florida State University classmate Adele Romanski (*If Beale Street Could Talk*; *Gemini*), who was just beginning production on *Moonlight* with Barry Jenkins, another Florida State alumnus. "I read *Under the Silver Lake* and

flipped out for it," says Romanski. "It was some of the wildest, craziest, and funniest material I've ever read, but with a sharply observed sense of the world we live in now, with our collective interest in conspiracies and power dynamics."

Mitchell also passed the script to Jake Weiner, his manager dating back to *Sleepover's* premiere at South by Southwest in 2010. "I was blown away by his take on the neo-noir set in Los Angeles," says Weiner. "It had some great cinematic touchstones from classic Hollywood movies, incorporating David's own unique spin on the genre. I found it completely unique and fresh."

Another recipient was producer Chris Bender, the founder of Good Fear. Following the theatrical run of *It Follows*, Weiner handed Bender the *Under the Silver Lake* screenplay—a hefty 160 pages, including images and a cover photo. The project was anything but a typical L.A. noir, showing resonance beyond its distinctive genre trappings.

"There was something special about the way the script tapped into cultural elements past and present," says Bender. "David is a pop culture vacuum, and he's managed to take in everything that's happening in pop culture now, in addition to expanding his deep appreciation and understanding of pop culture in the '80s and '90s, which is reflected in the screenplays he writes. On one level, this is the story of a young man searching for a missing woman—a man who seemingly might be losing his mind while uncovering some bigger meaning. David wrote a script that you need to look at again and again, diving deeper and exploring new wrinkles that reveal bigger possibilities with each new look."

Adds Bender: "*The Myth of the American Sleepover* was set in the teenage world, and *It Follows* was a horror movie, incorporating teenage themes that felt authentic and original. With *Under the Silver Lake*, David seems to be addressing how he saw the world when he came to Los Angeles over a decade ago—and how he reflects back on that time now. The common thread in all three works is the unique but relatable worlds he creates in which these stories take place. The way he fuses together visuals and music also feels uniquely David Robert Mitchell. You want to support a filmmaker like him in every way you can in order to see where he'll ultimately take you."

Finally, Weiner and Bender passed the script to producer and three-time Academy Award nominee Michael De Luca (*Boogie Nights*; *The Social Network*; *Moneyball*), the former president of production at New Line Cinema and DreamWorks. De Luca had met with Mitchell when he was an executive at Sony Pictures, and the two cineastes hit it off. Years later, De Luca was floored by the *Under the Silver Lake* script when he read it. "It was very ambitious," says De Luca. "I love movies with a dream logic, where you fall under its spell and disappear into it. The script, and David's vision for the film,

had that quality. It's a magnum opus in subtext in the way it works on so many different layers."

On a universal level, De Luca related to the script's depiction of millennial alienation, in the form of a protagonist who believes that his place in the world should be bigger or more important than it is. "Sam is out of sync with his surroundings and he's wondering why that is," says De Luca. He also saw contemporary resonance in the film's approach to authenticity—what's real and what's fake, and our collective obsession with finding the truth amid what we've been told to believe. Finally, De Luca was impressed with its scale and scope, seeing the project as a major leap forward for the writer-director. "There's so much growth from his previous movie, which was rich thematically but stayed in one lane," he says. "This movie exists in multiple lanes."

Cracking the code

At the heart of *Under the Silver Lake* is the labyrinthine conspiracy Sam discovers through secret codes embedded in advertising, songs and movies—a real-life phenomenon that has transfixed pop-culture devotees since the heyday of the Beatles. Like *The Da Vinci Code* butting heads with *Kiss Me Deadly*, Mitchell delivers a mind-bending comedy-thriller that keeps unraveling new twists with each dizzying turn of the plot—or each reverse spin of "Turning Teeth," the infectious smash hit by Jesus & the Brides of Dracula, the fictional East Side glitter-pop group that is a recurring presence in the movie.

"The story explores a world of hidden messages in everyday objects and products," says producer Jake Weiner of Good Fear, the film and management company that helped back Mitchell's third feature. "The movie itself is layer upon layer of secrets and codes. Dropping a clue here and a code there, David ties everything imaginable together— only to create even more layers. You might not figure everything out on first viewing, but after subsequent views you come to see the bigger story he's telling."

Adds Mitchell: "*Under the Silver Lake* has many hidden elements waiting to be discovered. Some are literal and some are thematic. The film avoids providing obvious answers, and that's intentional. It's a movie designed for audiences to think about, debate, and hopefully watch again."

Los Angeles plays itself

The project began with an obsessive question pondered by Mitchell and his wife—and many newcomers before them—as they contemplated the terrain of

their adoptive home in Southern California: what's going on in those sprawling houses in the hills above Los Angeles? Long a fixation of hardboiled crime writers like Raymond Chandler and Ross Macdonald, and a cinematic staple of filmmakers ranging from Billy Wilder to Roman Polanski and David Lynch, the answer has typically revealed shadowy millionaires, aging screen sirens, desperate starlets, and tangled webs of murky intrigue behind billowing palm trees and foreboding gates protecting expensive homes.

“Los Angeles is a mixture of beauty and horror, and extreme wealth and its opposite, which is apparent everywhere you look,” says Mitchell. “It’s beautiful out here, but there are some ugly spaces as well. There are mansions in the Hollywood Hills, but you might be looking at them from your small apartment in the Flats, like Sam does. There’s a separation in L.A., one of the key elements of film noir—degrees of wealth and striving, and the crimes that can occur when people struggle to achieve wealth.”

As he wrote the script, Mitchell pulled images—including vintage advertising from old *Playboy* magazines, '70s illustrations, and regional maps—embedding them directly into the script so readers could grasp the cultural and social texture of where he was coming from. “It’s how I wanted to share the script,” he says. “The images allowed readers to have a sense of the feeling and tone of the story. There was something playful and strange about the way they intermingled with the text.”

Mitchell has lived in Los Angeles for more than a decade, and considers it home. But over the years he discovered the city through the movies, watching film noirs and old musicals as he built a perception of L.A. and its residents through the prism of the so-called Dream Factory. As frequently depicted in the movies, Los Angeles is built upon dreams as much as nightmares, and Sam experiences his share of each in the form of his vision of Sarah frolicking in a swimming pool, a loving but distorted nod to Marilyn Monroe in *Something's Got to Give*, the unfinished 1962 movie that abandoned production at the time of Monroe's tragic death.

Under the Silver Lake is awash with similar tributes, nods, and emulations of classic Hollywood movies and stars, underscoring Mitchell's love for the medium and for the Golden Age of Hollywood.

“Los Angeles is very much a place about movies, and I've always had an affection for films that highlight the city, as a resident myself and as someone who came to know the place through the movies,” says Mitchell. “I love watching something where you recognize a certain spot at a certain point in time, and then you see it in real life and maybe a building has changed, or it has somehow stayed the same. There's something really nice about contributing to the movie history of Los Angeles in terms of its locations.”

Adds director of photography Mike Gioulakis, who also shot *It Follows*: “*Under the Silver Lake* is a fever dream of energy with a slightly heightened visual look, with nods to classic filmmakers. Since we experience the movie from Sam’s POV, we tried to reflect Sam’s emotional state into the photography and create a version of Los Angeles that’s both familiar, but somewhat unique and mysterious. Overall we wanted to create a style that had shadows and deep contrast and used references from *The Third Man*, *A Touch of Evil*, *The Big Sleep*, *After Hours*, and *Taxi Driver*, at the same time delivering a stylized but motivated look that wasn’t completely a period feel.”

Hardcore cinephiles will detect echoes of classic Hollywood movies by Hitchcock, Cukor, De Palma, Borzage, and many others. “I absolutely love movies, and it’s fun to quote them, or simply be inspired by them in my own filmmaking,” says Mitchell. “A lot of this movie builds on my own obsession with cinema, using certain films and filmmakers as inspirations. My love for *Rear Window* and *Vertigo* is definitely there, along with *Blow-Up*, *Body Double*, and dozens of Los Angeles-set film noirs, from *Kiss Me Deadly* to *Mulholland Drive*.”

Adds De Luca: “I’ve never asked David what his influences are, because I feel like he’s such an original filmmaker. But watching *Under the Silver Lake* I feel echoes of Robert Altman, Paul Thomas Anderson, and so many other filmmakers who have worked the streets of Los Angeles. He’s part of that time-honored tradition of highlighting how weird and beautiful and scary L.A. can be.”

Casting Silver Lake

Featuring a panorama of memorable characters, *Under the Silver Lake* narrows its focus on Sam and Sarah, who share only a few intoxicating moments of screen time before she suddenly vanishes and he begins his obsessive quest to find her. Lanky, curious and often impenetrable in action and intention, Sam’s demeanor required a lead actor who could bring depth to the Los Angeles archetype of the Hollywood striver. As played by Andrew Garfield—the star of two *Spider-Man* movies and Scorsese’s *Silence*, and a major presence in the Broadway revival of *Angels in America*—Sam challenges audiences to look beyond the surface of one of the Dream Factory’s most glittering male stars.

“Sam is a very interesting and layered central character, one who is in many ways not immediately knowable, so we needed someone who could take an audience through these strange, often dark, mysterious places—in the story itself as well as within Sam as a character,” says Mitchell. “The audience goes along with Sam on every step of this journey, and Andrew was precisely the actor to lead them. He has a palpable charm to him, which counterbalances

the character's darker moments."

Starring opposite Garfield is Los Angeles native Riley Keough (*Mad Max: Fury Road*), whose own show-business lineage—she is the granddaughter of Elvis Presley—brings an extra dimension to the mysterious and beguiling Sarah, an ingénue who seems to have walked straight from the set of a Golden Age of Hollywood noir. "It was cool to see her take on this character," says Mitchell. "It's a different kind of performance than I've seen her do in other movies. There's a vulnerability coupled with compassionate strength that I really enjoyed watching."

Adds Keough: "Sarah is a special character—you can't really place her in a specific time or location, and that's what intrigued me about her. I also loved David's unique take on Los Angeles, and especially the city's East Side."

Under the Silver Lake also features memorable appearances by a wide assortment of up-and-coming and established Hollywood players, including Zosia Mamet ("Girls"), Topher Grace (*Spider-Man 3*), Callie Hernandez (*La La Land*), Laura-Leigh Claire (*We're The Millers*), Grace Van Patten (*The Meyerowitz Stories*), Sydney Sweeney ("The Handmaid's Tale"), Jimmi Simpson ("Westworld") and Summer Bishil ("The Magicians"). Character actors Jeremy Bobb and David Yow deliver memorable turns as The Songwriter and The Homeless King, respectively, the mysterious, enigmatic characters who ferry Sam to the murkiest depths of the show business mecca.

Crafting Silver Lake

Both of Mitchell's previous features included memorable art direction and production design, employing a meticulous attention to detail in everything from yearbook inscriptions and photos in *The Myth of the American Sleepover* to the anachronistic cellphone that became a curiosity among devotees of *It Follows*.

Under the Silver Lake amplifies this handcrafted tendency to include such innovative concoctions as the titular 'zine, the retro cereal box that helps Sam crack one of the movie's most confounding codes, and promotional materials for Jesus & The Brides of Dracula, including a home-grown pop song written by long-time composer Rich Vreeland, a.k.a. Disasterpeace, with Mitchell himself collaborating on lyrics.

"There're so many details and specially crafted elements in *Under the Silver Lake*," says Mitchell. "I'm always pushing at the edges of what's achievable on any of my movies, but this one was crazy in terms of the art direction—there's just so much stuff."

Mitchell wrote all of the pop-culture ephemera directly into the script, making his third feature a triumph of handcrafted indie-culture world building, anchoring Sam in a very specific world of hipster consumerism. “I love a movie that takes place in the world of today but feels somehow off-kilter,” says Mitchell. “When I’m designing something, I like to alter the base level of the world by changing certain details. It can be large things—like Jesus & the Brides of Dracula—or strange, minor details, like the shell phone in *It Follows*.”

Production designer Michael Perry (*It Follows*) brought to life Sam’s world based on Mitchell’s famous attention to detail in his screenplays. “Everything was in David’s head, and very specific to each character,” says Perry. “Sarah’s fascination with *How to Marry a Millionaire* meant that the art department had to track down memorabilia related to that film. Since everything in David’s work has to go one step beyond, my assistant art director tracked down a set of collectible *Millionaire* dolls in Paris.”

For one of the film’s crucial locations—Sam’s apartment complex in East Los Angeles—Mitchell and crew found a building nestled in the hills above Ventura Boulevard in the San Fernando Valley. After obtaining permission to shoot at the address, Perry built the apartment interiors, including Sam’s bedroom, on a soundstage. “I had a hard time believing we could find the perfect apartment complex, but we found one that let us film on the premises,” says Perry. “The complex was nestled above Ventura Boulevard in Studio City and, except for a few alterations, it was perfect.”

For the “Under the Silver Lake” ‘zine, Mitchell turned to artist and illustrator Milo Neuman, who provided the illustrations that send Sam on his epic quest across Los Angeles. With only two weeks to create the ‘zines, Neuman followed Mitchell’s instructions to create something rough, yet genuine. Mitchell had already composed the text for the ‘zines as part of the film’s detailed script, relying on Neuman to bring his vision to life.

“Certain details in the illustrations were essential to the plot and after a few sample pages David let me come up with whatever I wanted,” says Neuman. “The world David creates in *Under the Silver Lake* is very paranoid, violent, and cynical—brightened just barely by a morbid sense of humor, which I tried to fit into the ‘zines as much as possible. If a visual gag I drew makes someone cringe as much as laugh, then I did my job correctly.” MoreFrames Animation, a studio where Neuman once interned, created the film’s animated sequences, appearing early in the film as well as in the closing credit sequence.

For breakout indie hopefuls Jesus & the Brides of Dracula—the East Side quartet that bridges the gap between the silent film era and the Spiders From Mars—Mitchell and Vreeland required a hit song, which Vreeland wrote

with lyrical and creative input from the director before they turned to the recording talents of an unnamed and very established L.A. musical act. The instantly memorable, highly addictive “Turning Teeth” is overheard on several occasions in the movie, revealing through its lyrics secret details about the plot and unfolding deeper layers of the conspiracy when Sam plays the record backwards on his turntable.

Composer Vreeland worked closely with Mitchell and editor Julio Perez IV, who cut both *It Follows* and *The Myth of the American Sleepover*, to craft the musical palette for *Under the Silver Lake*. As with the previous features, Mitchell and Perez supplied Vreeland with reference materials, in this case on mid-century Hollywood, something Vreeland knew little about. In preparation for scoring, he watched a number of classic films, including *Citizen Kane*, casting aside his usual synthesizers and delving into orchestral music for the first time.

“As the film follows Sam on his surreal journey beneath the surface of Los Angeles, the score aims to present all the absurdity, mystery, and complexity that may or may not exist at any given moment, while honoring some of the simpler, more earnest emotions and themes at play between the characters and the world,” says Vreeland.

The score in part was inspired by the work of Bernard Hermann, whose sensibility for scoring noir films has become synonymous with the tone of that genre, as much as Ennio Morricone’s music is inseparable from the Spaghetti Western. But in telling such an elaborately interwoven story, Vreeland was inspired by many other musical influences, including music written for instruments such as the shakuhachi and calliope, the soundtrack of the classic videogame *The Legend of Zelda*, and even a spontaneous whistle recorded in Vreeland’s echo-laden bathroom. All played a role in molding the film’s score into its peculiar shape.

For editor Perez, another longtime Mitchell collaborator, *Under the Silver Lake* in script form exuded a palpable brio and audacity, something he hadn’t seen in cinema in years. “I was seduced by its dreamlike flow, its dark corners and atmosphere of anarchic paranoia,” says Perez. “The script, and the film itself, does things that much of contemporary cinema has lost somewhere along the way.”

The biggest challenge for Perez in the editing room was making the film’s multiple layers come across effectively on screen. “It wasn’t just a question of editing for the surface meaning—the text—but also the subtext, the sub-subtext and the supertext, communicating all the layers and meaning through the whole wild adventure, that labyrinth of story. Amid all the twists, niches and dark corners, we had to constantly remind ourselves to unspool the delicate narrative thread that leads us back to the beginning of the story, while avoiding the so-called Minotaur at all costs.”

Modulating the script's very specific tone was another challenge for Perez, who worked closely with Mitchell in the editing room to achieve *Under the Silver Lake's* unique vision. "As an editor, I deal with rhythms and tempos, and when you're dealing with suspense, it's all about attack and release, inertia and impact and tension and catharsis," says Perez. "I like to think of the editing room as a studio or musical space where we pull out our respective instruments and jam. I'm on the metaphorical double bass, David's amazing on the sax, and we make sweet, sweet music together."

About the cast

Andrew Garfield (Sam) is an Academy Award and Tony Award-nominated actor who captivates global audiences with his transformative performances spanning feature films and notable theatre productions. He continues to evolve his body of work in powerful roles and compelling narratives.

Garfield can currently be seen on stage in the Broadway revival of Tony Kushner's Pulitzer-Prize winning *Angels in America*, directed by Tony Award-winning Marianne Elliott. The play had its successful first run at the National Theatre in London and transferred to Broadway beginning February 22nd. He has received critical acclaim for his portrayal of Prior Walter alongside castmates Denise Gough, Nathan Lane, and James McArdle. For his portrayal, he has received a Tony Award nomination for Best Lead Actor in a Play, a 2018 Olivier Award nomination for Best Actor, a Drama League nomination for the Distinguished Performance Award and a Drama Desk nomination for Outstanding Actor in a play.

In 2016, Garfield appeared on the big screen in Mel Gibson's Academy Award-nominated World War II epic *Hacksaw Ridge*. Based on a true story, Garfield played Army medic Desmond T. Doss, who was awarded the Medal of Honor by President Truman for saving the lives of over 75 of his comrades while under enemy fire during the Battle of Okinawa. The film co-starred Vince Vaughn, Hugo Weaving, Brenda Griffiths and Teresa Palmer and was released by Lionsgate on November 4th, 2016. Garfield's critically acclaimed performance earned him lead actor nominations at the Academy Awards, Golden Globe Awards, Screen Actors Guild Awards and BAFTA Awards.

Garfield also starred in Martin Scorsese's adaptation of the literary classic *Silence*, distributed by Paramount Pictures. The film tells a story of young 17th-century Jesuit missionaries who were persecuted during their search for a priest who had forsaken his faith. The film also starred Liam Neeson and Adam Driver.

Additional film credits include: Andy Serkis' drama *Breathe*; Ramin Bahrani's *99 Homes*, opposite Michael Shannon and Laura Dern; Marc Webb's *The Amazing Spider-Man* and *The Amazing Spider-Man 2*, which combined grossed over 1.5 billion at the box-office; David Fincher's *The Social Network*, for which he was nominated for a Golden Globe for Best Supporting Actor; Mark Romanek's *Never Let Me Go*, opposite Keira Knightley and Carey Mulligan; Spike Jonze's robot love story *I'm Here*; Terry Gilliam's *The Imaginarium of Dr. Parnassus*; Julian Jarrold's *Red Riding Trilogy - 1974*; Robert Redford's *Lions for Lambs*; and John Crowley's *Boy A*, for which he earned

BAFTA's Best Actor Award in 2008.

Garfield made his Broadway debut in 2012 in the revival of Arthur Miller's Pulitzer Prize-winning play *Death of a Salesman*, opposite Phillip Seymour Hoffman and directed by Mike Nichols. His portrayal of Biff Loman earned him a Tony nomination for Best Featured Actor in a Play.

Riley Keough (Sarah) is one of Hollywood's rising stars. From a young age, she wanted to explore her talents within the film industry, and by the age of 19 she dedicated herself to developing her acting craft for the camera. In 2010, Riley made her big-screen debut as Marie Currie in *The Runaways* starring opposite Kristen Stewart and Dakota Fanning. Shortly after, she starred in *The Good Doctor*, directed by Lance Daly; Bradley Rust Gray's *Jack and Diane*; Nick Cassavetes' *Yellow*; Xan Cassavetes' *Kiss of the Damned*; Peer Pederson's *The Greens are Gone*; So Yong Kim's *Lovesong*; Hank Bedford's *Dixieland*; Steven Soderbergh's *Magic Mike*, which grossed \$167 million worldwide; and the cult-classic *Mad Max: Fury Road*.

In 2016, Riley starred in Steven Soderbergh's original 13-part series "The Girlfriend Experience," which is inspired by the 2009 film of the same title, and was directed by Lodge Kerrigan and Amy Seimetz. The role earned her a Golden Globe Award Nomination in the category of Best Actress in a Series, Limited Series or Motion Picture Made for Television. Later that year, Riley was also seen in Andrea Arnold's *American Honey*, alongside Shia LaBeouf, Sasha Lane, and McCaul Lombardi. The film earned her a 2017 Film Independent Spirit Award nomination in the category of Best Supporting Female.

Riley's most recent roles include Netflix's *The Discovery* and Trey Edward Shults' *It Comes at Night*. She also starred in Justin Kelly's *Welcome the Stranger* with Abbey Lee and Caleb Landry Jones; Steven Soderbergh's *Lucky Logan*, alongside Adam Driver and Katherine Waterston; and in Barry Levinson's HBO feature film *Paterno*, in which she starred opposite Al Pacino. She can next be seen in Lars von Trier's *The House That Jack Built*, premiering at the Cannes Film Festival in May 2018. Riley is currently in production for Wash Westmoreland's *Earthquake Bird* with Alicia Vikander. She resides in Los Angeles, California.

Topher Grace (Bar Buddy) first caught the attention of audiences as one of the stars of the iconic television series "That '70s Show," before going on to make his mark on the big screen in numerous films. Topher will next be seen in Spike Lee's *BlacKkKlansman*, opposite Adam Driver. This film chronicles the true story of an African-American detective in Colorado who infiltrated the KKK. *BlacKkKlansman* will release August 10th 2018, after premiering at this year's Cannes Film Festival. He is currently in production on the Fox 2000 feature film *Breakthrough*, based on Joyce Smith's book about her 14-year-old son who fell through a frozen lake and was proclaimed lifeless.

Topher plays the small-town pastor who helps the mother through this horrific time. Grace was recently seen in the David Michôd Netflix black comedy *War Machine*, opposite Brad Pitt. The film follows General Glenn McMahon (Pitt), a four-star U.S. military general charged with commanding NATO forces in Afghanistan, only to be taken down by his own hubris. Prior, Grace starred in the Sony Pictures Classics drama *Truth*, opposite Robert Redford, Cate Blanchett, Dennis Quaid, and Elisabeth Moss. The film tells the true story of a group of journalists—with Topher portraying rebellious researcher Mike Smith—who uncover a conspiracy that would bring down President George W. Bush's presidency. The film had its world premiere at the 2015 Toronto International Film Festival.

Grace recently made the move behind the camera and completed production as producer and star of the romantic musical comedy *Opening Night*, directed by Isaac Rentz. The film features Anne Heche and Taye Diggs and follows a failed Broadway singer who now works as a production manager who must save opening night by wrangling his eccentric cast and crew. On the big screen, Grace won the National Board of Review award for Break-through Performance by an Actor, as well as a New York Film Critics award, for his roles in *In Good Company* and *P.S.* in 2004. As a member of the ensemble cast in Steven Soderbergh's *Traffic*, he also won a Screen Actors Guild Award in 2001.

Additional film credits include Christopher Nolan's *Interstellar*; Gary Marshall's ensemble *Valentine's Day*, opposite Anne Hathaway, Bradley Cooper, Jamie Foxx and others; Sam Raimi's *Spider-Man 3*; Robert Luketic's *Win a Date With Tad Hamilton*; Mike Newell's *Mona Lisa Smile*, opposite Julia Roberts; and Soderbergh's *Ocean's Eleven* and *Ocean's Twelve*, among many other memorable roles including, most recently, *American Ultra*, opposite Jesse Eisenberg and Kristen Stewart.

On the small screen, along with "That '70s Show," he has also appeared in Curtis Hanson's Golden Globe-winning TV film "Too Big to Fail," for HBO. He also appeared in "The Beauty Inside," a 2012 social film developed by Intel and Toshiba. Directed by Drake Doremus and co-starring Mary Elizabeth Winstead, the film is broken up into six filmed episodes interspersed with interactive storytelling that all takes place on the main character's Facebook timeline. Topher won a Daytime Emmy in the category of Outstanding New Approaches - Original Daytime Program or Series.

In 2014, Grace made his Off-Broadway debut in Paul Weitz' acclaimed *Lone-ly, I'm Not*, opposite Olivia Thirlby, for Second Stage. He grew up in Darien, Connecticut and currently resides in Los Angeles, California.

Zosia Mamet (Troy) is perhaps best known for her starring role alongside Lena Dunham, Allison Williams, and Jemima Kirke in HBO's hit series "Girls,"

which finished its final season in summer 2017. Zosia stars in the upcoming series “Fabled,” which premiered at The Tribeca Film Festival. Feature film credits include Todd Solondz’s *Wiener Dog*, Lisa Cholodenko’s *The Kids Are All Right* and Diane Bell’s *Bleeding Heart*. On stage, Zosia was most recently seen in the off-Broadway production of *The Whirligig*, opposite Maura Tierney.

Callie Hernandez (Millicent Sevence) is quickly establishing herself as one of Hollywood’s most sought after young talents. Hernandez can be seen in Ridley Scott’s *Alien: Covenant*, the sixth installment in the popular Alien franchise, opposite Michael Fassbender, Katherine Waterston and Billy Crudup. The 20th Century Fox film was released in May 2017. Hernandez can also be seen as Tracy in the Academy Award winning musical *La La Land* from director Damien Chazelle, opposite Emma Stone and Ryan Gosling. That same year, she starred as the lead in Lionsgate’s found-footage horror sequel *Blair Witch*, which made its debut at the 2016 Toronto International Film Festival. This follows roles in Robert Rodriguez’s cult classics *Machete Kills* and *Sin City: A Dame to Kill For*. On the small screen, Hernandez starred in the leading female role on the Epix political satire series “Graves” opposite Nick Nolte. She played Samantha, a free-spirited waitress who meets Graves (Nolte) during his journey. Prior to this, she appeared in Robert Rodriguez’s horror series “From Dusk Till Dawn: The Series.” The Texas native currently resides in Los Angeles.

Patrick Fischler (Comic Man) is a part of Los Angeles/Hollywood history—he is the Patrick for which famed landmark and celebrity eatery Patrick’s Roadhouse on Pacific Coast Highway is named after. No stranger to Hollywood sets, Fischler continues to work steadily in both film and television in both comedy and drama. He was recently seen as a series regular on SYFY’s “Happy!,” based on the New York Times best-selling graphic novel, which will shoot its second season later this year. He will next be seen in *The Incident at Sparrow Creek Lumber*, a Blacklist-winning screenplay, starring alongside Brian Geraghty and James Badge Dale. Patrick had a recurring role on Showtime’s “Twin Peaks: The Return” as well as on DirectTV’s critically acclaimed drama “Kingdom.” His other notable recurring roles are on ABC’s “Once Upon A Time,” Showtime’s gritty comedy-drama “Shameless,” HBO’s comedy “Silicon Valley” and USA’s “Suits.”

Patrick received much praise for his performance as Jimmy Barrett on the Emmy-winning series “Mad Men.” He recently played a cameo for Warren Beatty in *Rules Don’t Apply* and also appeared in the Coen Brothers’ *Hail, Caesar!* Fischler is a frequent guest star on TV series such as ABC’s “Scandal,” “Fresh Off the Boat,” and “Grey’s Anatomy”; NBC’s “Law & Order: SVU” and “Criminal Minds”; HBO’s “Veep” and “Curb Your Enthusiasm”; IFC’s “Maron”; TNT’s “Southland” and Showtime’s “Weeds” and “Californication.” As part of the fictional research project The Dharma Initiative, he was integral to the final

episodes of the ABC show “Lost.”

Fischler starred in the action thriller *2 Guns* opposite Mark Wahlberg and Denzel Washington for Universal Picture and as the Deputy District Attorney in Brian DePalma’s *The Black Dahlia* with Hilary Swank and Scarlett Johansen. Other highlights of his film career include working on Kevin Smith’s *Red State*, *One for the Money* opposite Katherine Heigl and *Dinner for Schmucks* with Steve Carrell and Paul Rudd.

Grace Van Patten (Balloon Girl) was recently selected as one of the “10 Actors to Watch” in *Variety*. She most recently starred in Noah Baumbach’s *The Meyerowitz Stories* opposite Ben Stiller, Adam Sandler, Dustin Hoffman and Emma Thompson. Peter Debruge of *Variety* called Grace Van Patten’s performance “a luminous discovery.” *The Meyerowitz Stories* premiered at the Cannes Film Festival to much acclaim and held its US domestic premiere at the New York Film Festival.

Recently, Grace wrapped *Good Posture*, a comedy in which she stars opposite Emily Mortimer. Grace’s breakout performance was as the lead in Adam Leon’s *Tramps*, which premiered at the Toronto Film Festival and is currently streaming on Netflix. John Powers of *Vogue* called her “one of those actresses the camera just loves.” She also co-starred in the ensemble comedy *Wilde Wedding* with Glenn Close, John Malkovich, and Patrick Stewart.

On stage, Grace starred in The New Group’s well-received production of Hamish Linklater’s play *Whirligig*, opposite Zosia Mamet. She has appeared in recurring roles on “The Sopranos” and in guest star roles on “Boardwalk Empire” and “Law & Order: SVU.”

Grace is a graduate of LaGuardia High School of the Arts with a major in Drama.

Jimmi Simpson (Allen) — can be seen most recently in USA’s limited series “Unsolved: The Murders of Biggie and Tupac,” where he plays Detective Russell Poole. “Unsolved” digs into the murders of iconic rappers Tupac Shakur and The Notorious BIG. Additionally, Simpson stars in the HBO series “Westworld,” which is in its second season. Simpson stars opposite Anthony Hopkins, Ed Harris and Evan Rachel Wood. The twisted sci-fi thriller is a fresh take on Michael Crichton’s 1973 film by the same name. The series, which garnered multiple 2017 Screen Actors Guild and Golden Globe nominations, tells the story of a futuristic theme park that dives into a dark odyssey about the dawn of artificial consciousness and the future of sin. Simpson stars as William, a visitor to Westworld through whom we experience the world and its various characters and scenarios.

In addition to “Westworld,” Simpson starred alongside James Purefoy, Michael Kenneth Williams and Christina Hendricks in the SundanceTV & AMC mini-

series “Hap and Leonard.” His riveting portrayal of Soldier, the mysterious and psychopathic drug dealer earned him rave reviews. Earlier in the year, Simpson received ensemble cast recognition with a 2015 and 2016 Screen Actors Guild nomination for his role as an enigmatic computer hacker turned reluctant FBI informant, Gavin on Netflix’ award-winning series “House of Cards.” Simpson also held a reoccurring role on the long-running FX comedy “It’s Always Sunny in Philadelphia” as Liam McPoyle. Simpson’s previous television credits include a recurring role in the final season of Aaron Sorkin’s HBO series “The Newsroom” as the love interest to Allison Pill, along with starring in the A&E drama series “Breakout Kings.” He appeared numerous times on “The Late Show with David Letterman” as the memorable Lyle the Intern.

In film, Simpson has starred in Roland Emmerich’s political action thriller *White House Down*, starring alongside Channing Tatum and Jamie Foxx; Francesca Gregorini’s indie drama *The Truth About Emanuel* with Jessica Biel; Timur Bekmambetov’s *Abraham Lincoln: Vampire Hunter*; 20th Century Fox’s *Date Night*, with Tina Fey and Steve Carell; *The Invention of Lying*, directed by Ricky Gervais; and Paramount Pictures’ mystery thriller *Zodiac*.

On stage, he starred in the compelling off-Broadway play *Empathirax*. He also starred on Broadway opposite Hank Azaria in the title role in Aaron Sorkin’s play *The Farnsworth Invention*, for which he received a Theaterworld Award. Additionally, he has received a number of nominations and awards, including the Los Angeles Drama Critics Circle award, for his performance in *Trevor* at the Circle X Theatre Company in Los Angeles. Simpson currently resides in Los Angeles.

About the crew

David Robert Mitchell (Writer/Director) grew up in metro-Detroit and now lives in Los Angeles. His writing and directorial feature debut *The Myth of the American Sleepover* premiered at the South by Southwest Film Festival, winning a special Jury Prize. The film had its international premiere at the Cannes Film Festival in the Critics' Week section. Other awards include the Prix du Jury at the Deauville American Film Festival and the American Indie Newcomer prize at the Munich Film Festival. *The Myth of the American Sleepover* was released theatrically by IFC Films in 2011; it was listed as one of the top 5 films of the year on "Ebert Presents At the Movies." David's sophomore feature, *It Follows*, premiered at the 2014 Cannes Film Festival in the Critics' Week section. The film was nominated for four Independent Spirit Awards and had a successful theatrical release through Radius TWC in 2015. David is currently writing and developing several feature and television projects.

Adele Romanski (Producer) is an Academy Award and Golden Globe winning film and television producer whose body of work includes Barry Jenkins' award winning *Moonlight*; Chad Hartigan's *Morris from America*; David Robert Mitchell's *The Myth of the American Sleepover*; Season Two of Starz' Golden Globe-nominated television series "The Girlfriend Experience," written/directed and executive produced by Amy Seimetz and Lodge Kerrigan alongside executive producer Steven Soderbergh. Other credits include Aaron Katz's *Gemini*, Katie Aselton's *The Freebie* and *Black Rock*, Jacob Vaughan's *Bad Milo!* and Justin Tipping's *Kicks*.

Adele is a co-founder of Pastel alongside partners Barry Jenkins, Sara Murphy, and Mark Ceryak. Pastel was formed to be a home that empowers artists to create provocative, boundary-pushing work in film, television and beyond. In addition to developing in-house for Jenkins, the company focuses on supporting diverse projects and filmmakers that further the mandate of integrity, urgency and specificity set forth by *Moonlight*. The company recently signed a two-year film production deal with Annapurna.

Upcoming projects include the Barry Jenkins-directed film *If Beale Street Could Talk*, adapted from James Baldwin's critically acclaimed novel of the same name, and "The Underground Railroad," a limited series based on Colson Whitehead's Pulitzer Prize-winning novel, directed by Barry Jenkins and produced in partnership with Pastel, Plan B, and Amazon Studios.

Chris Bender (Producer) is in pre-production on *Mulan*, a live-action version of the classic adventure of a young Chinese maiden who disguises herself as a warrior in order to save her father to be directed by Niki Caro. With Yifei Liu, Jet Li, Gong Li, and Donnie Yen set to star, Disney has scheduled the film to

be released on March 27, 2020.

Additional projects Bender is working on in development with Good Fear Film include the remake of the Venezuelan film, *The House at The End of Time*, at New Line Cinema; *Red Queen*, an adaptation of YA New York Times best seller with director Elizabeth Banks attached at Universal; *Man Alive*, a sci-fi project at 20th Century Fox; and the feature film version of Dutch filmmaker Nico van den Brink's short horror film, *Sweet Tooth*, at New Line Cinema. For television, he is an Executive Producer on David Robert Mitchell's "Mr. Postman" at Universal Cable Productions.

Prior to establishing Good Fear Film + Management, Bender founded Benderspink with JC Spink in 1998 with *American Pie* in post-production and fourteen writer clients signed to their management company. Benderspink maintained a first look deal with New Line Cinema for over 17 years.

Bender has produced or developed projects that have grown into six franchises in various genres: *Final Destination*, *American Pie*, *The Ring*, *Cats & Dogs*, *The Butterfly Effect*, and *The Hangover*. Eight of his movies have opened to number one, and Bender was nominated for a Golden Globe® Award for the David Cronenberg-directed *A History of Violence*.

Other projects produced by Bender include the hit comedy *We're the Millers*, starring Jennifer Aniston and Jason Sudeikis; *Horrible Bosses 2*, starring Jason Bateman, Jason Sudeikis, and Charlie Day; and *Vacation* starring Ed Helms, Christina Applegate, and Chris Hemsworth, all for New Line.

Jake Weiner (Producer) is partner at Good Fear Film + Management, where he is a producer and manager. He is currently in pre-production on *Mulan* at Disney with Niki Caro directing. On the development front, he is working on *Red Queen* at Universal with Elizabeth Banks directing and *The House at the End of Time* at New Line. Weiner also oversees the development slate consisting of studio projects *The Littlest Bigfoot* at Fox Animation and *Man Alive*, a sci-fi film at 20th Century Fox. On the TV side, Weiner will serve as an Executive Producer on David Robert Mitchell's "Mr. Postman" at Universal Cable Productions.

Weiner's diverse list of clients include writer/director David Robert Mitchell (*It Follows*, *The Myth of the American Sleepover*); Humanitas winner and Oscar, WGA, and BAFTA nominated writer Allison Schroeder (*Hidden Figures*); documentarian Clay Tweel (*Gleason*, *Finders Keepers*); and New York Times best-selling author Jennifer Weiner (*In Her Shoes*).

Prior to Good Fear, Weiner was a partner at Benderspink where he developed New Line's *The Butterfly Effect* and *Monster-in-Law*; Dreamworks' *Red Eye* and *I Am Number 4*; and Universal's *American Wedding*. He served as a co-producer on the critically acclaimed and Golden Globe® nominated *A*

History of Violence, and on New Line's *Just Friends*. He served as a producer on Spyglass/Universal's *Leap Year*, New Line's *The Incredible Burt Wonderstone*, and Millennium's *Criminal*.

Weiner began his career at New Line Cinema in 1996 in New York and then Los Angeles, working in production and development. He is a member of the Producers Guild of America.

Michael De Luca (Producer) is a prolific producer with three decades in the film business. He has been nominated three times for an Academy Award® for Best Motion Picture of the Year and three times for a Producer's Guild of America Award (for David Fincher's *The Social Network*, Bennett Miller's *Moneyball*, and Paul Greengrass' *Captain Phillips*). In 2015, De Luca produced the successful film adaptation of *Fifty Shades of Grey* for Universal Pictures, where he currently has a production deal. De Luca and his Michael De Luca Productions banner followed it up with *Fifty Shades Darker* (2017) and *Fifty Shades Freed* (2018) at Universal. His other upcoming projects include the feature-film version of the popular sci-fi franchise *Battlestar Galactica*, an adaptation of DC Comics' *The Kitchen*, and an eclectic slate of television, cable, and streaming projects in development, including a remake of "Shogun" for FX and "Escape at Dannemora," a true prison escape story for Showtime.

Mike Gioulakis (Director of Photography) studied photography at Florida State University and has shot a number of features including the critically acclaimed horror film *It Follows*, which premiered in Critics Week at the Cannes Film Festival in 2014, and earned him an Independent Spirit Award nomination for Best Cinematography. He lensed M. Night Shyamalan's *Split*, and recently completed photography on *Glass*, part of Shyamalan's Unbreakable trilogy, which will be released in January 2019.

Julio Perez IV (Editor) lives and works in Los Angeles, editing narrative and documentary features. *Under the Silver Lake* is Julio's third film with writer/director David Robert Mitchell, the others being the critically acclaimed and award-winning *It Follows*, for which Julio was nominated for an Independent Spirit Award for Best Editing, and *The Myth of the American Sleepover* (SXSW, Cannes International Critics Week). Some of his other credits include *This is Martin Bonner* (Sundance Film Festival - Best of Next Audience Award Winner; Independent Spirit Awards - John Cassavetes Award Winner), *Mistaken for Strangers* (additional editing; Official Selection, Tribeca Film Festival), and BJ Perlmutter's documentary *Havana Motor Club*. He did a recut on Sam Levinson's *Assassination Nation* (2018 Sundance Film Festival), which garnered the biggest sale of the festival to Neon & AGBO and will be released in Fall 2018.

Michael Perry (Production Design) is a Los Angeles-based production designer with a BFA from VCU and an MFA from USC, both degrees in Theater

Design Sets, Lights, and Costumes. His first art direction job was *The Fabulous Baker Boys* and his most recent was “The Stand,” in which he received an Emmy nomination for Art Direction. After 12 years of commercial work designing all around the world he returned to production designing in films with *Killer Elite*, *It Follows* and the forthcoming *Donnybrook* and *Hellfest*.

Caroline Eselin-Schaefer (Costume Design) grew up on the Mississippi Gulf Coast and in New Orleans. She studied film at the University of Southern Mississippi and started her film career in New Orleans. She made her way to Los Angeles in 2001, where she currently resides. Directors she has worked with include Wim Wenders, Charles Burnett, Tim Blake Nelson, Hany Abu-Assad, James Franco, Lance Hammer, Lee Daniels, Christopher Guest, John Krasinski, and Marc Forster. Her most recent collaborations were “The Girlfriend Experience” for directors Amy Seimetz and Lodge Kerrigan, for Starz Network; Barry Jenkins’ Academy Award-winning *Moonlight*, and Jenkins’ forthcoming feature *If Beale Street Could Talk*.

Mark Bennett (Casting) is currently casting the new feature by writer/director Miranda July for Annapurna and Plan B. He recently completed casting on Karyn Kusama’s *Destroyer*, starring Nicole Kidman, and Annapurna’s *Untitled Babak Anvari Project*, starring Armie Hammer, Dakota Johnson, and Zazie Beetz.

In addition to David Robert Mitchell’s previous feature *It Follows*, Mark’s recent feature credits include Macon Blair’s *I Don’t Feel At Home in This World Anymore*, Mike Mills’ *20th Century Women*, Kelly Reichardt’s *Certain Women* and *Night Moves*, Joe Swanberg’s *Drinking Buddies*, Kathryn Bigelow’s *Zero Dark Thirty* and *The Hurt Locker*, David Cronenberg’s *A History of Violence*, Phil Morrison’s *Junebug*, and Adrian Lyne’s *Unfaithful*. Previous directors he has worked with include Jane Campion, Marc Forster, Mary Harron, John Waters, Whit Stillman, Allison Anders, and Oliver Stone.

Rich Vreeland (Composer) ties the name Disasterpeace to the things he sends into the sonic ether. Disasterpeace has over 50 albums to its credit, in addition to having designed, scored and programmed sound and music related things in a number of mediums, including games, film, television, and theatre. *Under the Silver Lake* is Rich’s second feature film and second collaboration with director David Robert Mitchell, having scored *It Follows* (2014). Rich is particularly interested in creative novelty and lives in Los Angeles.

Milo Neuman (Illustrator) is a Southern California-based storyboard artist and animator. He got his start in the animation industry drawing storyboards for Wind Dancer Films’ educational series *Ready Jet Go!* and has since gone on to work on a variety of animated films for both Warner Bros. and Universal Studios. Most recently, he’s wrapped up drawing storyboards for CW’s “Seed” and DC Entertainment’s “Freedom Fighters: The Ray” and “Constantine: City of Demons.” He lives in Los Angeles with his wife, Margaret.

Credits

Director/ Writer	David Robert Mitchell
Producers	Michael De Luca Chris Bender Jake Weiner Adele Romanski
Director of Photography	Michael Gioulakis
Editor	Julio Perez IV
Composer	Disasterpeace
Music Supervisor	Michael Turner
Production Designer	Michael Perry
Costume Designer	Caroline Eselin-Schaefer
Casting Director	Mark Bennett
Illustrator	Milo Neuman
1st Assistant Director	Robert Burgess
Production Supervisor	Nick Rufca
Script Supervisor	Rena Sternfeld
Key Grip	Charles Lenz
Supervising Art Director	Terry Welden
Property Master	Tom Bry
Makeup	Doniella Davy
Hair	Daniel Curet
Location Manager	Jay Traynor
Post-Production Supervisor	Heather Toll

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