PRESS KIT

WORLD PREMIERE: Tribeca Film Festival 2019
Running Time: 105 Minutes

Producer Contact: ANJUL NIGAM | Brittany House Pictures | Tel: 818-470-1279 | Email: anjulnigam@gmail.com
Sales Contact: NICK OGIONY | Creative Artists Agency | Tel: 424-288-2000 | Email: nick.ogiony@caa.com

[Last Updated: 2/25/19]
Crown Vic Productions
presents
A Brittany House Pictures production
in association with Wudi Pictures Limited
and El Dorado Pictures
and BondIt Media Capital

CROWN VIC

STARRING
Thomas Jane   Luke Kleintank
Gregg Bello  David Krumholtz  Bridget Moynahan
Scottie Thompson and Josh Hopkins

PRODUCERS
Alec Baldwin   Peter Toumbekis

PRODUCED BY
Anjul Nigam  Gregg Bello  Maxx Tsai

WRITTEN AND DIRECTED BY
Joel Souza
ASSETS:

• **Productions Stills**: [https://drive.google.com/drive/folders/1p33KJQRvdLhyhk0Y5jiMPWklk3y9gEg](https://drive.google.com/drive/folders/1p33KJQRvdLhyhk0Y5jiMPWklk3y9gEg)
• **Sizzle**: [www.vimeo.com/310469267](https://www.vimeo.com/310469267) (Password: crownvic18)
• **Private Screener**: [www.vimeo.com/310469267](https://www.vimeo.com/310469267) (Password via text request to Producer Anjul Nigam at 818-470-1279)

SOCIAL MEDIA:

• **Instagram**: crownvicthemovie
• **Facebook**: @CrownVicTheMovie
• **Twitter**: @CrownVicMovie

STORY

Logline:

“Crown Vic” follows one explosive night in the life of a seasoned LAPD veteran as he takes a young cop out on patrol and shows him the brutal reality of life behind the wheel of a Crown Vic.

Synopsis (Short Form):

“Crown Vic” takes us on one memorable night in the life of veteran patrol officer Ray Mandel and his trainee, ambitious rookie cop Nick Holland in the LAPD’s Olympic Division. With two cop killers on the loose and hunting for more targets, Mandel and Holland must contend with a city about to boil over, as well as Jack VanZandt, an unhinged rogue cop out for payback running wild in their patrol zone. As the night wears on, Mandel finds himself in a desperate race against the clock to find a missing girl as he and Holland prowl the dangerous streets of LA in their police car, protected by only a few thin sheets of metal and glass...
Synopsis (Long Form):

“Crown Vic” opens with an alarm blaring at a bank in downtown Los Angeles — two men in body armor trade gunfire with the police in a scene reminiscent of the legendary 1997 shootout in North Hollywood, and in the aftermath, manage to escape into the gritty streets of Los Angeles...

That night, LAPD veteran Ray Mandel prepares for his patrol shift behind the wheel of a Crown Vic, during which he’ll be training Nick Holland, who is seeing his first action as a cop and is looking to outrun the long shadow cast by his legendary LAPD father. As they patrol, the department on high alert with two cop killers out in the wind, Nick quickly learns about life as a patrol cop in a city that will dazzle you with its beauty one moment, then penetrate your world with an act of brutality in the next. Where police prowl the streets at night while the rest of us sleep, unaware of the nocturnal battles between good and evil that allow us to live unaffected by the brutality and disorder. To Ray, the Crown Vic is home. A place where things make sense. But he also knows that at his age the department is trying to force him out, an inevitability he must face but is unprepared for.

As they make their way through the dangers of the night, a welfare check on the widow of Ray’s former partner reveals she is back on drugs and her little girl has disappeared. To add to his problems, Ray must contend with over-amped bipolar speed freak cop Jack Van Zandt and his sycophantic partner Stroke Adams on the loose in his patrol zone looking to violently settle a score with a suspect who is back out on the streets.

Ray finds out where the girl is being kept and decides to go off the grid to get her, the idealistic Nick knowing they will both be hung out to dry, but a defiant Ray says it was his partner’s daughter, and Nick hesitantly goes along. Ray finds the girl, killing the drug dealer in cold blood and returns her to her grandmother. Nick is shaken in the aftermath and confronts Ray, who confesses that the little girl is in fact his daughter, the result of an affair he had with his partner’s wife. Nick is startled by Ray’s hypocrisy, and Ray tells him there’s the kind of cop you want to be when you’re young and the kind of cop you end up being. Nick realizes he and Ray are two sides of the same coin, that Nick is like Ray when he started out and that Ray is what Nick could end up being in 30 years.

As their shift ends, Nick attempts his first solo action, a routine traffic stop as Ray observes. As the exchange with the driver gets heated we realize the two men in the car are the cop killers the police have been hunting all night. Gunfire and chaos erupt and Nick finds himself with a gun to his head, only to be saved by Ray. Ray and Nick return to the motor pool, where their night began. Ray expresses to Nick what he believes it truly means to be a cop, leaving Nick to ponder the devastating night he just experienced.
THE MAIN CAST

THOMAS JANE
“Ray Mandel”
www.imdb.com/name/nm0005048

GREGG BELLO
“Don Koski”
www.imdb.com/name/nm0069131

LUKE KLEINTANK
“Nick Holland”
www.imdb.com/name/nm3312554

DAVID KRUMHOLTZ
“Stroke Adams”
www.imdb.com/name/nm0472710

JOSH HOPKINS
“Jack VanZandt”
www.imdb.com/name/nm0005020

BRIDGET MOYNAHAN
“Tracy Peters”
www.imdb.com/name/nm0005256
JOEL SOUZA | Director, Writer
IMDb: www.imdb.com/name/nm3522996
Joel Souza is a filmmaker based in the San Francisco Bay Area, where he lives with his wife and children. As its writer and director, Joel is excited to make his theatrical feature debut with the gritty portrayal of life behind the wheel of a squad car in “Crown Vic.”

ANJUL NIGAM | Producer
IMDb: www.imdb.com/name/nm0631413
Anjul Nigam is the lead producer on "Crown Vic." He most recently served as lead producer on the feature film “Bayou Caviar,” Oscar Winner Cuba Gooding Jr.’s directorial debut in which Gooding also stars opposite Oscar Winner Richard Dreyfuss, Famke Janssen, Katharine McPhee and “Crown Vic” producing partner and actor Gregg Bello; the movie was released theatrically by Gravitas Ventures. Prior to that, Nigam was lead producer, co-writer, and a lead actress alongside Jason Lee in the movie “Growing Up Smith” which had a theatrical release in forty cities in the United States and Canada. A graduate of New York University Tisch School of Arts / Drama Department, Nigam is a founding partner at Brittany House Pictures, where he oversees project selection, development and production. As a veteran actor, he has starred in or had significant roles in a dozen motion pictures and numerous landmark TV series. In addition to appearing in the recent theatrical film “Trafficicked” with Ashley Judd, he was a supporting lead in Focus Features’ “Bad Words” for director/star Jason Bateman; a lead alongside Rosario Dawson in 20th Century Fox’s “The First $20 Million Is Always the Hardest”; and a supporting lead in Universal's "Speaking of Sex" with Bill Murray. Nigam currently recurs as Psych Dr. Raj on ABC’s “Grey’s Anatomy” and recurred on HBO’s “True Detective” opposite Colin Farrell, Rachel McAdams and Taylor Kitsch. In theater, Nigam starred alongside former NYU classmate and friend, Philip Seymour Hoffman in "The Merchant of Venice" directed by Peter Sellars at the RSC (London) and Goodman Theatre (Chicago).

GREGG BELLO | Producer
IMDb: www.imdb.com/name/nm0069131
Gregg Bello is a New York actor and now producer who has had the privilege of working with a plethora of talent across the board in feature films. Some highlights include four films directed by Darren Aronofsky, “Requiem For A Dream,” “The Wrestler,” “Noah” and “mother!” Bello was last seen in the lead role for Oscar Winner Cuba Gooding Jr.’s directorial debut “Bayou Caviar,” also starring Oscar Winner Richard Dreyfuss and produced by Anjul Nigam. In “Crown Vic,” Bello plays Don Koski, a role that writer/director Joel Souza has stated would be him if he were a cop and which he describes as the moral center of the film. "Crown Vic" also marks the third time Bello has worked with Alec Baldwin, the other two being "Love Ride" and "The Devil and Daniel Webster"; the fourth time Bello and Josh Hopkins have shared screen time, the other three being “G.I. Jane,” “Car Dogs,” “The Opposite Sex”; and the third time Bello has worked for Anjul Nigam, the first being as an actor on “Bayou Caviar” and now as an actor/producer on “Crown Vic.” Finally, this marks Bello’s second film at TriBeCa Film Festival; the first was Ed Burns’ “Ash Wednesday” which premiered in TFF’s inaugural year 2002.

ALEC BALDWIN | Producer
IMDb: www.imdb.com/name/nm0000285
MAXX TSAI | Producer
IMDb: [www.imdb.com/name/nm3406558](http://www.imdb.com/name/nm3406558)
Maxx Tsai, a Chinese film producer, began his career in 2000 and has since worked on and produced more than 30 movies in Asia. Tsai served as the local production manager of Taiwan on Ang Lee's "Life of Pi (2012)". He later co-produced "Miss Granny (2014)" with CJ Entertainment which emerged as a commercial success, earning over RMB370 million worldwide. He also partnered with BA Entertainment in producing Korean film "Life Risking Romance (2016)". In 2016, Tsai founded Wudi Pictures Corp., a film enterprise of affiliated holding companies across the Greater China region including Taipei, Shanghai and Hong Kong. In the same year, Wudi partnered with Walt Disney Pictures to develop together bigger projects in investment and production scale. Tsai produced with Disney the live-action romantic comedy "The Dreaming Man" in 2017 as the first film under the co-development deal between the partners which was released in December 2017. Shanghai ArtrendWave Productions, a subsidiary of Wudi Pictures, co-produced with China's Hunan Satellite TV an IP television drama "The King of Blaze" which just began production in mid-2017 and will be released in 2018. Tsai then executive-produced the Oscar-winning Cuba Gooding Jr.'s movie directing debut "Louisiana Caviar", which completed production in New Orleans in 2017.

THOMAS SCOTT STANTON | Cinematographer
IMDb: [www.imdb.com/name/nm1154300](http://www.imdb.com/name/nm1154300)
Notable Credits:
- ALL ABOUT NINA (Tribeca, 2018)
- TAKE ME TO THE RIVER (Sundance, 2016)
- GROWING UP SMITH (Brittany House Pictures, Woodstock, Naples & Seattle Film Festivals, 2016)

DEBBIE DE VILLA | Production Designer
IMDb: [www.imdb.com/name/nm0212139](http://www.imdb.com/name/nm0212139)
Notable Credits:
- THE TALE (Sundance, 2018)
- DIANE (Tribe, 2018)
- MARIA FULL OF GRACE (Sundance, 2004)

DAVID ANDALMAN | Editor
IMDb: [www.imdb.com/name/nm1806012](http://www.imdb.com/name/nm1806012)
Notable Credits:
- AMERICAN MILKSHAKE (As Director/Producer/Writer/Editor, Sundance, 2013)
- THE HUMBLING (Director Barry Levinson)

JEFFERY ALAN JONES | Music Composer
IMDb: [www.imdb.com/name/nm0428347](http://www.imdb.com/name/nm0428347)
Notable Credits:
- BAYOU CAVIAR (Dir. Cuba Gooding Jr.)
- MOST BEAUTIFUL ISLAND (Director Ana Asensio)
- BITCH (Director Marianna Palka)

CARISA KELLY | Costume Designer
IMDb: [www.imdb.com/name/nm3095057](http://www.imdb.com/name/nm3095057)
Notable Credits:
- ASHER (Dir. Michael Caton-Jones)
- YEAR BY THE SEA (Woodstock Film Festival, 2016)
DIRECTOR’S STATEMENT

“People sleep peacefully in their beds at night only because rough men stand ready to do violence on their behalf.” That’s a dichotomy, of sorts, that’s always seemed to stick with me since reading George Orwell’s “1984” many years ago. The dark bargain it implied. It seemed to take on even deeper meaning as I found myself researching “Crown Vic,” talking to cops, riding with them out on late night patrols while the rest of the world slept. In writing “Crown Vic,” my goal was to try to capture that very thing, the toll that bargain takes on all involved. The ripples that spread from it. And to meld that with the essence of the Los Angeles that James Ellroy and Raymond Chandler so beautifully portrayed. One that will dazzle you with its beauty one moment, then penetrate your world with an act of brutality you thought you were immune to in the next. “Rough Men” prowling the streets into the wee hours, with us more often than not unaware of, or at the very least failing to acknowledge the nocturnal battles that allow so many of us to live mostly unaffected by the brutality and disorder.

This was a script I’d been dancing around for quite some time. I knew the themes I wanted to explore, the world I wanted to create, I knew there was going to be more of me in it than anything I’d written before (though I’ve never been a cop) and as such the writing experience might be a bit of a painful one. And I knew I wanted to challenge myself as a writer—strip out the bells and whistles and write what is in large part a chamber piece—two men in a squad car over the course of one night. Do that as a writer and you’ve got nowhere to run, no easy outs. Just two characters getting to know each other, figuring out what to reveal to each other and what to protect, all over the course of one revelatory night. When I finally sat down to write it, the whole thing just seemed to pour out of me, which, as any other writer can tell you, when that wave hits, you ride it. I managed to finish the first draft in just under two weeks. Now here we are four years worth of joy and heartbreak and stops and starts later, ready to share this movie with the world. I couldn’t be more proud of it, or more proud of the incredible team of cast and crew that gave their hearts and souls to make this movie happen. That’s the part of the filmmaking process I find the most gratifying. When you write a script, it’s all yours. Just you and your idea. It’s your little secret. Then something incredible happens. You begin to meet people. You begin bringing them into your little world. It’s not just a script anymore, now it might be a movie. And these people become part of it, they run with it, put their talent and creativity into it. And soon this little idea that was once just yours becomes this bigger thing; it begins to matter to people, it brings them together to breathe life into it what was once just words on a page.

“Crown Vic” follows veteran Field Training Officer Ray Mandel as he breaks in ambitious young cop Nick Holland in the LAPD’s Olympic Division. Early on in the film, Ray tells Nick, “There’s the world inside this squad car, and everything else outside of it.” That proves to be an important theme—the squad car is the patrol cop’s sanctuary and it’s Ray’s world. There’s comfort in knowing there’s some level of control and safety and even routine in that. But once you leave the squad car, you step into the unknown, learning quickly that there are an infinite number of challenges to face and if you cannot navigate the chaos, your chances of cutting it on the street evaporate quickly. But underneath all of that, at the heart of this study of these two men, this film is really about inevitability. Is that something we can outrun? On one hand, you’ve got Ray, the veteran cop hardened by thirty years on a job that have resulted in a lonely and suspicious existence, but one he’s desperate to hang onto even though he’s being fazed out, as he has nothing outside of it. And on the other hand we’ve got Nick, younger, optimistic in nature, in constant struggle between his virtues and shortcomings, hell-bent on escaping the long shadow cast by his legendary LAPD father, as well as avoiding becoming just like Ray in thirty years. These are among the inevitabilities stalking both men, manifested in a literal sense by a pair of Cop Killers on the loose whose path seems to be getting inexorably closer to theirs as the night wears on.
At the end of the day, I set out to tell a story about two very imperfect men doing a difficult job, and the toll it takes not only on them, but everyone they encounter on that fateful night.

~ Joel Souza (Writer, Director)

PRODUCTION NOTES

The story of the making of “Crown Vic” is not unlike the movie itself, only instead of taking place in one night, it took three years to complete. The best way to describe how this all went down is to start from the beginning.

The Beginning
In the beginning there was Alec Baldwin....
No seriously, in early fall of 2015, I had gotten Alec to read the script (which is another entertaining story for another time), and after reading it (loving it!), and meeting with Joel, he said to me, “We are doing this movie.” Having Alec Baldwin attach himself to a project is instant legitimacy opening up a myriad of doors. People not only take your calls, but you actually start getting calls from people that are interested in being a part of the project. It was a huge deal! And so we set out on a journey for the next two years to try and get this film made. Not unlike most indie films, we went through multiple, and I’m talking at least six starts and stops, each with different finance participants, different locations, casts and crews. After each disappointing setback, and I emphasize disappointing, we never lost sight that this was a great script and Joel was a visionary director who would take this thing to the finish line.

The Big Break
Cut to the fall of 2017 when we got our big break! Earlier that summer, I was the lead in an indie film that Anjul Nigam was the lead producer of. At the time, like so many other times with this film, the financing was a bit murky to say the least. I contacted Anjul and asked him if he would be interested in the project and doing something together. He asked to read the script first (loved it!), saw that Alec was attached, and in less than an hour agreed to come on board. Within 60 days, Anjul had secured the financing we needed to green light “Crown Vic.” With a green lit picture, we were off and running – so we thought....

Our original plan was to shoot in March-April 2018. Unfortunately Alec had to have emergency hip replacement surgery in March and was not going to be able to sit in a car so soon after surgery. Coupled with the fact that his wife Hilaria was pregnant (again), with their fourth son Romeo, and like any other great father he did not want to be out of town shooting a film when his son was due. So as much as it pained him to give it up after two years, Alec decided for the betterment of the film and for everyone involved, he would bow out of the picture. We asked him, no correction, we begged him to please stay on as a producer and he agreed.

Shuffle Off To Buffalo
Cut to April 2018 and we have assembled the lead actors and the essential key crew personnel. A great get for us was our line producer Alyson Latz (fellow New Yorker) who came up with the idea for us to shoot in Buffalo. Joel scouted Buffalo, and as luck would have it, the streets were similarly wide as they are in Los Angeles... it looked like a perfect place to shoot, plus the 40% film tax credit (thank you Governor Cuomo!) was a MAJOR incentive! Also, if we needed we were close enough to NYC that we could travel talent on both sides of the camera for a relatively low cost.
One Night Only

Cut to June 18th as we commence shooting “Crown Vic” for 20 nights, and I emphasize, 20 nights. Since the movie takes place in one night, and Joel wanted the keep it as realistic as possible, we decided to not shoot on a soundstage. In fact, except for the opening scene, the film was shot on the streets of Buffalo at NIGHT! This was music to my ears because I am a night person couldn’t picture a more perfect shoot for me! For the rest of the cast and the crew, save T.J., it was challenging. Ok it was hell. But everyone rose to the occasion and made it happen. Now, here are a few stumbling blocks that were sort of put inadvertently in front of Joel as he embarked on directing “Crown Vic.” First, did I mention we only had 20 nights?! That was it. Second, it was the middle of June and our third night of shooting was the summer solstice, which meant we were shooting nights when nights are shortest in the year, that is, with no more than six hours of darkness. And it didn’t get much better from there. The goal was to get Joel actual shooting time during the brief six hours of darkness per night. To Joel’s testament, he was prepared to say the least. He had every shot in this movie committed to memory... every shot, every angle, everything he wanted to do. It reminds me of Coach Wooden’s famous quote, “Failure to prepare is preparing to fail.” Joel was so prepared to shoot this picture that he was able to knock off 25 to 30 shots per night, which is an incredible feat. There was no way he would fail. Now, to say everything went smoothly would be a lie. The fact of the matter is, we were dealing with cars and streets and night shooting, with all sorts of moving parts, and cameras, and sound equipment, and this is an independent film, so no money for extra things like multiple cars. This was not “Mission Impossible” where we could afford six of the same car. We had only two (one for exterior shots of the car, and the other for interiors), so if one broke down, which happened, it was a problem. Coupled with the fact that finding a mechanic in middle of the night is not easy.

Joel’s mantra throughout the whole shoot was no self-inflicted wounds. We all know that during any kind of shoot there are going to be problems and pitfalls. If we could just minimize the amount of self-inflicted wounds we would get everything on film and we would finish with time to spare. And Joel was right. Not only did we shoot every word in that script, but we shot every scene that was printed on those pages. And we did so in the 20 nights... Joel got every shot he had planned for. And we have a movie.

~ Gregg Bello (Producer, Actor)
PRESS MENTIONS


Buffalo News, 7/01/18: https://buffalonews.com/2018/07/01/buffalo-filming-of-crown-vic-may- bring-even-more-filmmakers-to-the-city


[MAIN TITLES]

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CROWN VIC

Starring
Thomas Jane
Luke Kleintank
Gregg Bello
David Krumholtz
Bridget Moynahan
Scottie Thompson
and Josh Hopkins

Casting Director
Avy Kaufman

Costume Designer
Carisa Kelly

Editor
David Andalman

Production Designer
Debbie De Villa

Composer
Jeffery Alan Jones

Director of Photography
Thomas Scott Stanton

Co-Producer
Alyson Latz
Executive Producers
Matthew Helderman
Luke Taylor
Steve Straka
Myles Nestel
Jim Valdez
Chris Barish

Producers
Alec Baldwin
Peter Toumbekis

Produced By
Anjul Nigam
Gregg Bello
Maxx Tsai

Written and Directed By
Joel Souza

*******************************************************************************

[END TITLES]

Unit Production Manager         Luke Ramsey
First Assistant Director        Michael S. Chandler
Second Assistant Director       Meredith King

CAST
Ray Mandel                        Thomas Jane
Nick Holland                      Luke Kleintank
Jack VanZandt                     Josh Hopkins
Don Koski                         Gregg Bello
Stroke Adams                      David Krumholtz
Tracy Peters                      Bridget Moynahan
Claire                             Scottie Thompson
Ally                              Emma Ishta
Wheelman                          Nils Lawton
DeAndre                           Chris Jarell
Floyd Stiles                      Devon Werkheiser
West Olympic Cop                  Marilyn Toro
Mandee                            Hannah McKechnie
Lester                            James Andrew O'Connor
Rondelle                          Bernard David Jones
Hollenback Cop                    Faron Salisbury
iPhone Guy                        Matthew C. Flynn
Koski's Suspect                   Jon Vane
Liquor Store Clerk               Nirel Patel
Prowler #1                        Alex Perez
Watts                             Alex Morf
Junkie Woman: Gloria Phillips
Kailey: Shiloh Verrico
Club Girl #2: Alicia Dirig
Club Girl #3: Vijaya Tripathi
Club Girl #4: Mary Martin
Veteran Cop: Chris Kessler
Passerby: Kelsey McClarnon
Sgt. Dispatcher: Anjul Nigam

Stunt Coordinator: Cal Johnson
Cop Killer: Danny Schoch
Night Watchman: Josiah Nolan
Jack's Junkie: James Northrup
Pedestrian #1: Alyson Latz
Pedestrian #2: Luke Ramsey
Banger #1: Nnamdi Nwosa
Banger #2: Luciano Acuna Jr.
Banger #3: Mohammed J. Ali

Mr. Jane’s Stunt Double: Cal Johnson
Mr. Kleintank’s Stunt Double: Zoltan Hodi
Ms. Ishta’s Stunt Double: Amy Lynn Tuttle
Mr. Lawton’s Stunt Double: Michael C Brennan
Stunt Performers:
- Faron Salisbury
- Aaron Vexler
- Nicole Callender
- Rawn Hutchinson
- Jason Charles Hill
- Becca G.T.
- Caroline Vexler

PRODUCTION

Executive In Charge of Production: Prudence Kao for Wudi Pictures

Second Second Assistant Director: Brendan Donohue
Second Second Assistant Director (Additional): Forrest Viola

Script Supervisor: Aidan Payne

First Assistant Camera, Red: Zach Shultz
Second Assistant Camera, Red: Trevor Boyd
Steadicam Operator: Michael Nelson
First Assistant Camera, Blue: Joe Marine
Second Assistant Camera, Blue: Chelsea “Malo” Smith
DIT: Travis Cannan
Digital Utility: Matthew Nardone

Stills Photographer: Phillip V. Caruso

Gaffer: Francis Butler
Best Boy Electric: Anthony Pacella
Electrician: Byron Brown
Genny Operator: Oliver Rush
Key Grip: Kash Costner
Best Boy Grip: Chris Rados
Dolly Grip: Ed Lawton
Grip: Kevin Salonek

Sound Mixer: Thomas Williams
Boom Operator: Keenan Wyatt

Art Director: Max Wixom
Art Department Coordinator: Todd Warfield
Art Department PA: Emily Powrie

Set Decorator: Frank Coppola
Leadman: Robert Ross
On Set Dresser: Lincoln Coppola
Set Dresser: Diane Almeter Jones

Charge Scenic Artist: Courtlan Green
Camera Scenic: Stephen Sheehy
Construction Coordinator: Peter Wilson

Property Master: Cameron L. Martinez Jr.
Armorer: Kunzang Gyatso
Ryan Washburn
Assistant Property Master: Tyler Kirchmeyer
Joel Resnikoff
Third Assistant Property: Thomas Rukavina
Picture Car Coordinator: Chris Johnson

Assistant Costume Designer: Celeste Montalvo
Set Costumer: Carla Van Wart
Costume Assistant: Angela Barrow
Costume Assistant: Crystal Gonzalez

Makeup Department Head: Scott Hersh
Key Makeup: Joe Farulla

Hair Department Head: Leah Raybuck
Key Hair: Renee Proulx

Special Effects Coordinator: Drew Jiritano
Special Effects Foreman: Andrew Mortelitti

Transportation Captain: Rich Christie
Co-Captain / Camera Truck Driver: Steven Guglielmetti
Electric Truck Driver: Tim Schafer

Location Manager: Melanie Morse
Assistant Location Manager: Matt Fleck
Key Assistant Location Assistant: Dave Flanagan
Location Assistant: Avonlea Matheny
Location Assistant: Keanna McLaughlin
Location Assistant: Hannah Leilani Jordan
Location Assistant: Heath Cottengim
Location Scout: Melanie Morse

Caterer: Wilson Rivas Crafts, Inc
Head Chef: Mario Vasquez
Sous Chef: Angel Paucar
Craft Services Wilson Rivas Crafts, Inc.
EPK Honey + Punch
          Thomas McDade
          Melanie Morse
Set Medic Jonette Taber
Technical Advisor Patrick Mann
Video Assist James Peppe
Key Production Assistant Forrest Viola
Set Production Assistant Alec Biello
Set Production Assistant Brianna Carrington
Set Production Assistant Rafael Mencia

PRODUCTION OFFICE
Production Supervisor Bethany Hedges
Production Coordinator Elliot Adkins
Production Secretary Robin Lazzara
Production Secretary Heather Backlas
Office Production Assistant Mike Devine
Assistant to Avy Kaufman Leeba Zakharov
New York Casting by Dana Lockhart
          Johanna Tacadena
          Patricia Gallio
NY Casting Assistants Sydney Lockhart
          Julianna Austin
          Anna Gallio
          Paula Harvey
Background Casting by BreakThrough Casting
BG Casting Assistants Paulette Harris
          Peter Johnson
Production Accountant Susan Haley
Payroll Accountant Sheena Ross
Accounting Clerk Ryan Machlowski
Legal Services Provided By Foreht Associates, LLP
          Stephen R. Foreht, Esq.
Domestic Sales Representation CAA
          Nick Ogiony
          Luke Rodgers
International Sales The Solution
          Myles Nestel
          Lisa Wilson
Product Placement Scott Shaffer
Travel Secretary Holly Pilato-Scharnweber
Production Insurance provided by Kathy England at Taylor & Taylor, Ltd.
Production Services provided by Atlantic Pictures, Darren Goldberg and Chris Marsh

Script Clearance Research provided by IndieClear, Carol Compton

POST PRODUCTION

Assistant Editor Jordan Fish
Post Production Supervisor David Andalman
Visual Effects Supervisor Edward Irastorza
Visual Effects Producer Jenny McShane
Visual Effects Artist Jason Maynard
CG Supervisor Eddie Robison
Visual Effects Services by Refuge
Visual Effects Artist Jason Maynard
CG Supervisor Eddie Robison

Sound Designer Jeffery Alan Jones
Audio Post Production by Alan Audio Works, Inc.
Supervising Sound Editor Jeffery Alan Jones
Dialogue Editor Susan Kurtz
Sound Editor Peter Diaz
Foley Artist Alan Archer
Post Sound Assistant Eloisa Diaz
Music Editor Steven Saltzman
Re-Recording Mixer Jeffery Alan Jones

Music Supervisor Sam Fein
Brian Litwin

SONGS

"Now and Then"
Performed by Natural Child
Written by Benjamin McCullough, Wesley Stpehn Traylor, Zack Anthony Martin, Seth Martin Murray
Courtesy of Natural Child Records
Used by permission. All rights reserved

"Fun Police"
Performed by Mini Skirts
Written by Jacob Boylan, Cameron Campbell, Jacob Pumphrey, Jesse Pumphrey
Courtesy of Mini Skirts
Used by permission. All rights reserved

"Xex"
Performed by The Hazzah
Written by Pepijn Kops, Edo M T Storm, Sten F Kasman, Robbert W C Doorman
Courtesy of MINK Records
Used by permission. All rights reserved

"Vacation"
Performed by Charlie & the Lesbians
Written by Charlie Hoeben, Soesja Hoeben, Noortje Pullens, Mess Welmers
Courtesy of Charlie & the Lesbians
Used by permission. All rights reserved

"Fall Again"
Performed by Yassou
Written by Lilie Bytheway-Hoy (ASCAP)
Publisher by About Songs o/b/o itself and Yassou (ASCAP)
Courtesy of Castle Peak Music
Used by permission. All rights reserved
"Somethin' Good"
Performed by Mr. Talkbox
Music and Lyrics written by Byron Chambers
Courtesy of Mr. Talkbox LLC
Used by permission. All rights reserved

"Save the Last Dance For Me"
Performed by The Drifters
Written by Mort Shuman (BMI) / Doc Pomus (BMI)
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