

I Feel PRETTY

Production Information

Mirror, mirror ...

In **I FEEL PRETTY** a woman who struggles with feelings of deep insecurity and low self esteem, that hold her back everyday wakes from a brutal fall in an exercise class believing she is suddenly a supermodel. With this newfound confidence she is empowered to live her life fearlessly and flawlessly, but what will happen when she realizes her appearance never changed?

When Renee Bennett (AMY SCHUMER, *Trainwreck*) looks in the mirror, she sees a woman who isn't good enough and who feels invisible with a steady job, decent apartment and loyal friends.

But she has always dreamed of more. She wants to be pretty – the kind of pretty that is undeniable, and all the perks that go with it. One rainy night, inspired after watching the movie *Big*, she heads to a local park, tosses a coin in a fountain, and begs the universe to grant her her greatest wish: to be beautiful.

The next day, disappointed that her wish hasn't been granted, she goes to her spin class. The SoulCycle scene is intimidating, but she puts on her game face, stares into the

instructor's eyes and focuses – so hard that she flies off the handlebars, crashes to the floor, and smacks her head—not once, but TWICE—before going unconscious.

As she wakes, woozy, bloodied and minus a major clump of hair, she gets the shock of a lifetime when she looks in a mirror. Her wish has come true. For the first time ever, she can say *I FEEL PRETTY* – and mean it.

Unbeknownst to Renee, her outward appearance hasn't changed at all. To BFFs Vivian (AIDY BRYANT, "Saturday Night Live") and Jane (BUSY PHILIPPS, "Vice Principals"), Renee looks exactly the same. But they play along because "new" Renee's confidence and charisma have surged. And that's a good thing. Thanks to her newfound confidence, she puts herself out there and meets a great guy (RORY SCOVEL, *The House*), aces a job interview, and even enters a bikini contest without a shred of fear or insecurity.

After six years in a grimy basement office, Renee joins the glamorous people at cosmetic giant Lily LeClair's Fifth Avenue headquarters. The elite beauty company is about to launch a line for everyday women. For CEO Avery LeClair (four-time Oscar® nominee MICHELLE WILLIAMS, *Manchester By the Sea*) and her grandmother, company founder Lily (LAUREN HUTTON, *American Gigolo*), Renee provides the perspective they need to make their new line appealing to the commonplace shopper. Renee finds her ideas in demand for the first time ever, Avery's playboy brother Grant (TOM HOOPER, "Game of Thrones") also finds himself intrigued by Renee's confident sense of self, and eager to get to know her better..

Feeling pretty is just as awesome as Renee imagined, but with some unexpected realizations. For example—Avery, despite her perfect life, has real confidence issues. And Mallory (EMILY RATAJKOWSKI, *Gone Girl*), the flawless model in Renee's SoulCycle class, doesn't have all the answers either and is capable of being just as heartbroken as someone who looks like Renee. Even Renee, propelled by her newfound confidence, runs into complications that can't be fixed by appearance alone. But her extraordinary "transformation" leads Renee, and those around her, to fully realize that how you feel about yourself truly epitomizes your potential as a person for realizing your dreams and for happiness.



With *I FEEL PRETTY*, long-time writing partners ABBY KOHN and MARC SILVERSTEIN (*How To Be Single*, *Never Been Kissed*), deliver a romantic comedy with a timely spin. They also make their debut as feature film directors.

In addition to Schumer, Williams, Hooper, Scovel, Ratajkowski, Bryant, Philipps and Hutton, rounding out the cast we have ADRIAN MARTINEZ (*Focus*) as Mason, Renee’s office mate from the old days; NAOMI CAMPBELL (“*Empire*”) as Lily LeClair’s CFO Helen Grey; SASHEER ZAMATA (“*Saturday Night Live*”) as SoulCycle receptionist Tasha; comedian DAVE ATTELL (*Trainwreck*) as the bikini contest emcee, and comedian NIKKI GLASER (*Trainwreck*) as a visitor to Lily LeClair headquarters.

The *I FEEL PRETTY* producing team includes Academy-Award® winner NICOLAS CHARTIER (*The Hurt Locker*), McG (*Charlie’s Angels*), MARY VIOLA (*The DUFF*), DOMINIC RUSTAM (*Colossal*), ALISSA PHILIPPS (*Moneyball*) and SCHUMER (*Snatched*), as well as executive producers JUSTIN BURSCH (*Colossal*) and KEVIN KANE (*Snatched*).

The creative team also includes Director of Photography FLORIAN BALLHAUS (*The Devil Wears Prada*, *Red*, *Snatched*), Production Designer WILLIAM O. HUNTER (*Same Kind of Different As Me*), Costume Designer DEBRA McGUIRE (“*Friends*”) and editor TIA NOLAN (*How to Be Single*).



Get Your Life!

Accepting the role of Renee Bennett was a no-brainer for Amy Schumer. The character’s hopes and hang-ups offered endless opportunities for comedy, as well as some real truth about women’s lives.

“The thing that attracted me to the movie was the message,” said the prolific actor, writer, stand-up comic and producer. “It’s the exact thing I wanted to communicate at the exact time. All I ever want to do is make people laugh and feel better, and I think this story does just that.”

Relating to Renee was easy. “She’s a compilation of all my friends and me, and how you wish your best friends could see themselves as you see them,” Schumer said. “Renee doesn’t know the potential she’s working with. I hope that watching her have this kind of arc will help other people.”

Aidy Bryant, who plays Renee’s friend Vivian, thinks it will. “The core of the story is about wanting to live your life in an uninhibited way, and not let a little doubting voice change your behavior,” said Bryant. “That’s how Amy is, a total bad-ass. You can’t intimidate her, which is cool to see in action.”



Actor and stand-up Rory Scovel, who plays Renee's boyfriend Ethan, agreed. "The ongoing social conversation of women, body-shaming and perception are themes Amy touches on in her comedy and they're all in this film," he promised. "It's important that this message has a face to go with it and Amy is perfect for putting it out there."

The idea of a film about a head injury changing a woman's self-image began brewing with writer-directors Kohn and Silverstein several years ago.

"We knew we'd be threading the needle with the tone, but thought it could be really funny and say something we believe in," said Kohn. "We also knew we wanted to direct it, so we kept it on the back burner until we could give it time."

Inspiration came from some of their mutual favorite films.

"It's an homage and also makes fun of *Big* and *Tootsie* and some of the other great switcheroo movies we loved growing up," said Silverstein. "They don't really make movies like that now so we had to make this one feel fresh, not like something from the 80's or 90's."

Their solution ended up being pretty simple: keep it real.

"No magic, no visual tricks, no shots that are anything other than the reality of the movie you're watching," said Silverstein. "It all pivots around Renee's perception of herself and the tension with how the world sees her."

Kohn recalled: "One of the challenges was getting everyone on board with the idea that we are never going to see this girl any differently than she is – and that's what the fun is!"

Still, Renee's internal transformation gives her a glow and a strut she's never had before, which was fun to play.

"The biggest challenge was to play Renee before she hits her head," said Schumer. "To really let that vulnerability and low self-esteem flow through you while you live it out on camera is hard and emotional. It's easier to play the Sasha Fierce version of her where she feels she's got it going on."

Schumer's commitment to both versions of Renee thrilled the filmmakers. "Amy is fearless and will go for these scenes without ego or vanity which is so much fun with a comedy that revolves around one person," said Kohn. "You would not get the same kind of comedy or emotion with someone who is worried about how they look."

Kohn, Silverstein and the *I FEEL PRETTY* producers (from Voltage Pictures and Wonderland Sound and Vision) all had Schumer at the top of their wish lists for the role. But back in March 2017, when the filmmaking team came together, she was already attached to another female-driven comedy scheduled to shoot that summer. Soon after, she was also committed to an autumn Broadway debut in Steve Martin's "Meteor Shower," which would take her into early 2018.

But wait.

"A few days after we closed the deal on the script, it was announced that Amy was no longer doing the other film, so there was a tiny window in her schedule," recalled Voltage's Dominic Rustam.

The producers pounced. "Her agent and manager read the script over the weekend and loved it," said Rustam. "The following Friday we got an email saying Amy had read it, too, and wanted to Skype with the directors the next day. We closed the deal within two weeks. I've never seen anything happen that quickly but obviously Amy's a force of her own. She's also a producer on the film and has been a great collaborator."

The planets had aligned. Production began July 27, 2017 with two days of filming on New York City streets, then moved to Boston for the remainder of the shoot.

"The fact that she was available and we were able to make this movie before she went off to Broadway made it feel meant to be," said Wonderland's Mary Viola.

No one savored the news more than Abby Kohn and Marc Silverstein.

“Not only is Amy the funniest woman working in show business, but she also has a deep underlying sweetness and optimism,” said Silverstein. “The character needs this – we don’t want her coming off as mean or snide when she starts to feel attractive. Amy’s able to push the comedy, yet keep it real and grounded, and make people root for her. The places she goes as an actress and the depth of feeling she gets to in this performance will resonate with a lot of different people.”



Friends and Family

Kohn and Silverstein waited a long time for a chance to direct their work. “It’s something we’ve wanted since we met in film school, and we’ve pictured how we’d direct everything we’ve written since then,” said Silverstein. “It’s satisfying to finally have that control.”

“Our directing partnership is definitely an extension of our 20-year writing partnership,” he continued. “We’ve built this movie in our heads, so we’re already on the same page when we have to make decisions on set.”

The duo found supportive collaborators in their producers. “McG and I have a history of working with first-time directors,” said Wonderland’s Viola. “As a director himself, McG can be hard on other directors, just to make sure they’re prepared. But Abby and Marc blew us away when they walked us through their vision for the film. They wrote a script with an amazing uplifting message, but cloaked it with laughs and dialogue that make it feel edgy and hip and cool.”

I FEEL PRETTY's empowering message is also about friendship, and how the change in Renee affects her relationships with her old friends.

"Jane and Viv are normal girls living their lives in New York, doing their best," said Busy Philipps, whose character Jane is a vet tech. "They're the barometer for Renee when she believes something magical has happened to her."

Schumer and Bryant, who plays Viv, already had a 10-year, real-life friendship when *I FEEL PRETTY* began filming. Philipps was new to their squad.

"Aidy has become one of my best friends," said Schumer. "We're the same. We just want to do bits all day and make each other laugh and kind of trash each other. Busy fit in great with that dynamic."

Bryant agreed. "There's a comedy rhythm that Amy, Busy and I share. We're all comedy ladies so it felt easy to work together."

Their shared vibe was in full effect for a sequence at the kitschy Bar 169, where the BFFs' meeting with a trio of on-line dating prospects (from the "GrouperDate" site) inspired a lightning round of raunchy improv.

"I had a hard time keeping a straight face in the bar scene," Philipps confessed. "Amy was like an insult comic with Aidy and me and the guys for like an hour and a half – and we just had to take it!"

The turns that scene took didn't surprise co-producer and long-time Schumer collaborator Kevin Kane. "With Viv and Jane, there's a parallel with Amy and her very close friends," he said. "She really powers up with the underdogs and we wanted those girls to embody that. They become lovable and open and show all their flaws, and when everybody's willing to do that, it opens up a lot of fun on set. The guys in the scene were comics we know from New York and they all just fed off each other."

For Bryant, it set the tone for her time as Viv. "Our bar scenes were shot early in the schedule and we got into a groove there," she said. "I went in a little nervous and left thinking this is so fun. There's nothing better than improvising with funny people."

The directors were also pleased. "Amy, Aidy and Busy hanging out together – I can't imagine many women will watch that scene and not want to be their friends, too," said Kohn.

Kohn's and Silverstein's openness to improv was appreciated. "Improv can be a hot button issue for writer-directors, but they let people try new things and got some great material with Amy and Nikki Glaser and Dave Attell," said Viola. "In Bar 169 with the GrouperDate scene, they were just going for it. We got some awesome bits there, and some of the moments when Renee enters the bikini contest, too."

Silverstein saw it as the best of both worlds. "Most of the time we'd shoot the scene as is, then give people the opportunity to do alternate jokes or try different things," he said. "We wanted to be open to what the scene was going to be and what people were bringing to it. We got the script we wrote, plus a lot of other great stuff."

Not everyone in the cast had an improv background, but all rose to the occasion. "Emily Ratajkowski, for example, is not known for comedy," said Rustam, "but I knew from working with her before that aside from being grounded and humble, she's funny and comfortable, so it was an easy decision to throw her into the mix. Once she got into the flow, she was able to riff and ad lib with Amy and the scenes were fantastic."

Tom Hooper, who plays the suave Grant LeClair, also had a good time. "Amy has this great talent to lift an actor up who might not be as well-versed in comedy," he said. "She pulls things out of the bag you're not expecting. I really enjoyed reacting to what she throws out."

Comedy connections ran deep on the *I FEEL PRETTY* set. "I've worked with Amy four times, three on 'Inside Amy Schumer'" said Adrian Martinez, who plays her first office-mate, Mason. "I'd walk on glass for her. I'd be wearing boots, but would still walk on glass for her."

Cast members including Scovel, Bryant, Attell, Glaser, Sasheer Zamata, Phil Hanley and Kyle Grooms have also crossed paths with her on "Inside Amy Schumer" and "Saturday Night Live" – not to mention in the stand-up world. "I opened for Dave Attell on the road for years," said Schumer. "He is my favorite comedian and one of my best friends."

Busy Philipps had deep connections, too.

"Marc Silverstein is my husband and Abby Kohn one of my closest friends," said the actress. Her real-life BFF and fellow "Dawson's Creek" star, Michelle Williams, was also a cast member.



“*I FEEL PRETTY* is co-written and directed by one of my closest friends, Marc Silverstein, who’s married to my very closest friend, Busy,” said Michelle Williams. “It was a great opportunity for me to work with family and also to work with Amy, someone I’ve admired from afar for a long time. I love what Amy stands for, what she represents.”

The cast and crew were excited to see Williams in action. “My agent said Michelle and Amy and that’s why I took the role,” said Lauren Hutton.

Philipps knew that Williams would show them all something new, and she wanted to see it, too. “She gravitates towards really intense work but the Michelle I hang out with is goofy and funny and light,” she explained. “This is a brilliant opportunity for her to showcase some of those sides with Amy. The role is really fun and a safe space for her because she’s known Marc and Abby as long as I have. There’s built-in trust, like family. We only had one scene together, but I stuck around a few extra days to watch her work.”



Diffusion

Williams portrays the chic Avery LeClair, a woman who is in no way average. She's a lawyer, a Wharton MBA and CEO of a prestigious international company. She's also stricken with doubt and shame whenever she speaks.

"Avery sounds different from other people," Williams explained. "She's the boss, a go-getter, well-studied and well-travelled, but she's also the object of ridicule because of her unfortunate voice."

The script describes the voice as "Kinda HIGH. With some serious VOCAL FRY. Like it doesn't match her demeanor at all." Williams took it from there.

"We have a dog at home called Lucky who talks like this," she revealed. "When I read the script, I thought, oh gosh, I don't really have any voices, I'm not a funny person. But I could do the dog voice. We have a lot of fun in our house now talking about how Lucky's starring in a movie.

"The biggest challenge is *not* doing the voice because it's actually soothing and weirdly addictive," Williams continued. "It makes you feel like people are going to protect you. Sometimes I use it when I call for room service or book a car, just to keep Avery close to me."

But Williams withheld the voice from her *I FEEL PRETTY* colleagues until she reported to set. It caught a few people off guard.

"I wasn't expecting Michelle to be this funny," said Hooper. "The voice was hard to act against at times because it's so funny."

Avery's flaw served an additional purpose. "We tried to give each character something they feel is not great about themselves – a thing that exposes them as not perfect," said Silverstein.

Even the legendary Lily LeClair.

"Lily is the girl who came from very meager beginnings and built an empire but still feels unworthy, like the poor kid from Baltimore she used to be," Kohn offered. "Everybody has something, even if it's buried deep, that other people don't know they're carrying, that makes them feel less than."

Even the man Renee falls for.

The guys at his job call him "Wheat Thin." As Kohn said: "Ethan never feels like he fits into a boys' club, despite being male himself."

That's because of Silverstein. "Ethan is more based on me," he explained. "I'm not really into masculine things. I do like sports but certain parts of that culture really bug me. It's kind of embarrassing."

Scovel describes himself in similar terms. "Ethan's a laid-back, stay-out-of-the-way guy until he meets Renee. I'm also a bother-nobody type guy."

Renee's confident pursuit of Ethan was life-changing for this unassuming man.

"Ethan goes quickly from someone who gets asked on a date by a stranger at a dry cleaner's to seeing his extremely confident date perform in a bikini contest," said Scovel. "At that point, he's not even comfortable being at a bikini contest, let alone on a date with someone participating in it."

Filmed over two days at the Carousel Lounge in Salisbury, a Massachusetts beach town about an hour north of Boston, the bikini contest sequence was Schumer's favorite. "The way it was originally scripted, I just came out, did a pivot and smiled at the judges," she recalled. "What it ended up becoming was so insane and so fun and really empowering to shoot for me."

After introductions by emcee Attell, Renee danced to four-minute song "Swalla," by Jason Derulo featuring Nicki Minaj & Ty Dolla \$ign, as a cluster of bikini models posed behind her on the Carousel's small stage. "Danielle Flora, who is the 'SNL' choreographer, gave me the idea to pour water on myself," said Schumer. "She couldn't

be on set physically so she sent a video. When I saw her dump water on herself, I said, ‘I’m doing that!’”

At the end of the second long day of work in Salisbury, which was also the location for a romantic boardwalk scene, Schumer was not quite ready to go back to the hotel and chill. She had other things on her mind. Heather Heyer had been killed protesting the white power march in Charlottesville, Virginia, a few days earlier.

“While we were working in Salisbury, Amy noticed a music hall (Blue Ocean) on the boardwalk and coordinated a stand-up show for herself, Dave Attell and me after filming that night,” said Scovel. “It was very cool to get onstage while shooting a movie with people who are also stand-ups for an audience that wouldn’t necessarily get a show like that in their town. All the money went to a worthwhile cause.”

The cause was a scholarship in Heather Heyer’s name.



Headquarters ...

Renee Bennett is living her dream behind the reception desk at the posh Fifth Avenue offices of Lily LeClair. Her own modest apartment, situated above a Chinatown restaurant, is where her dreams are hatched.

Production designer William O. Hunter created both of these dreamscapes on improvised soundstages in Boston.

“Downtown real estate is expensive but the Boston Flower Exchange was empty and had just enough space for us to build our sets,” said executive producer Justin Bursch. The Flower Exchange hosted 10 days of filming and also served as basecamp when production moved to various locations in the adjacent South End.

In addition to its jaunt to Salisbury, *I FEEL PRETTY* traveled to Celley's Pub & Grub, a former speakeasy in the nearby city of Lyn (a.k.a. "City of Sin") for the Bar 169 scenes, and to Worcester Regional Airport, which portrayed both New York and Boston airports on the production's final day of filming. Other notable locations included the China Pearl Restaurant in Boston's historic Chinatown, Menton Restaurant in the Seaport District, the Ames Hotel and the Langham Hotel, both downtown, and, of course, SoulCycle at the suburban Dedham Legacy Mall. Liberty Hall at the Boston Commons Revere Hotel portrayed the Brooklyn site of the Lily LeClair launch event.

But the Flower Exchange was home.

Hunter had a lot to do in a short time to create his centerpiece sets. "We built a fictitious company and the brands within it, and kept it fully contained on a stage," he said after completing the LeClair offices. "We skirted the edge of slightly fantasy, slightly storybook and slightly real, based on what Renee's going through and her misperceptions of what's happening."

In other words, it's a one-of-a-kind joint, although some of its outlandish amenities and design features do exist in modern corporate digs.

Or as Kohn said: "William O. Hunter gave us the zeitgeist of eco-chic at Lily LeClair, pumped up by like 15%. It photographs beautifully and gave the actors fun stuff to deal with."

The contrast between Renee's worlds was stark.

"Her apartment has the gritty feeling I was going for, a sweaty New York box," said Hunter. "The IT department where she works in the beginning is another Chinatown sweat box. I wanted a pre-gentrification New York vibe, so you could feel her struggles in the grit of the city as she grinds and tries to step up the ladder."

Renee brightened her little nest with colorful thrift store finds. Set decorator Bridget Keefe shopped on craigslist and at prop houses, architectural salvage yards, antiques stores, thrift shops and consignment stores for the furnishings. "Being in an older part of the country helps a lot, as far as what you can find" she said.

Mirrors, though very challenging to shoot around on a film set, play an important role in *I FEEL PRETTY*. "We had six or seven pretty large mirrors placed around her apartment," said Keefe. "The crew had to work around them so that we could see the

mirror in the frame without seeing everybody looking at it from behind the camera. But it was worth the trouble to Abby and Marc. The apartment is where Renee is completely herself. Everything there represents where she's been and where she is, though not necessarily where she wants to go."

Renee's sights were set on Fifth Avenue and Hunter used fanciful elements of the natural world to create an exotic environment for this part of the story.

"She goes from claustrophobic to a world that vastly opens up, a world of luxury where people have the ability to infuse nature into their environment," Hunter explained. "This is a Manhattan skyscraper with a cafeteria where you can actually eat the walls. A lot of places have fern walls for oxygen, but these people can fill their plates from a garden in the middle of their workspace."



The trappings of success at LeClair headquarters also include a conference room surrounded by a shallow moat with floating lily pads. Renee's desk is a huge desert boulder set in the middle of a lobby decorated with gnarled pieces of driftwood. The ocean colored walls hold photographs of beautiful women, including company founder Lily LeClair at various stages of her fabled modeling career. These photographs include familiar, iconic images of Lauren Hutton, who plays Lily, from various stages of *her* phenomenal modeling career.

"Lily got the best photographers in the world, the best hair and make-up people, the best lighting and then put up pictures of herself," said Hutton with a laugh. "She didn't pay for models."

Costume designer Debra McGuire had fun dressing the LeClair ladies. “I wanted Avery to be something people would aspire to, and to show a relationship between her and her grandmother,” she explained. “I did Lauren in vintage Chanel and wanted Avery to be a more modern version of that with her own flair. Gucci and Dolce & Gabbana were what spoke to Michelle, and to me and to the directors.”

There were also dozens of background actors to dress for scenes at the office and at the launch event.

“The Lily LeClair office preoccupied me from the beginning,” said McGuire. “William and I worked together. The set was a hipster environment with a bit of Malibu, but I still wanted the clothes to look like New York. I did black and white with pops of color, but very high fashion and editorial looking. We wanted them to look really upscale and above the norm to make it a place that was far-reaching for Renee.”

But Renee, it turns out, has what it takes to become a jewel in the LeClair crown. Just by being herself.

“Renee is a girl everyone will fall in love with because she’s wanted so much to be out of her own body and be this other person, but the whole time, it’s all there,” said Naomi Campbell, who plays snooty CFO Helen. “We all have a bit of Renee in us at some point in our lives.”

And we all know that being yourself can take some work. But Lauren Hutton, once “a tall, very skinny girl from the Florida swamp,” has some advice.

“I know how girls out there feel, and old ladies,” she said. “I’ve run the whole wide, long gamut from one end to the other and am still in shock. But just know that whatever your mother tells you is the problem with your looks – or your dad, boyfriends, aunts, uncles or other kids – you’ve got to look at yourself in the mirror with a kind eye, not through other people’s eyes.”

About STXfilms

STXfilms is a division of STX Entertainment, a global next-generation media company whose mission is to unlock the value of the direct connection stars have with their fans through the development, financing, production, marketing and distribution of film, television, VR, digital video, music and live entertainment content. It is the industry

leader in transforming beyond traditional platform-driven content to creating talent-driven enterprises.

The company is led by accomplished businessman Robert Simonds and was co-founded by Bill McGlashan, managing partner of the leading global private investment firm TPG. Other investors include Hony Capital, a leading private equity firm in China; PCCW, Southeast Asia's largest Internet and cable services provider; Tencent Holdings, China's leading provider of online products and services; Dominic Ng, Chairman of East West Bank; DNS Capital (representing the business interests of Gigi Pritzker and her immediate family); and Beau Wrigley, former Chairman and CEO of the Wm. Wrigley Jr. Company, among others. With these strategic relationships, the company is uniquely positioned to maximize the impact of content worldwide, with direct passage into the China market.

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ABOUT THE CAST

AMY SCHUMER (Renee Bennett/Producer) has proven herself to be one of the entertainment industry's leading forces as a standup comedian, actress, writer, producer and director. Schumer is the creator, star, writer and executive producer of the award winning "Inside Amy Schumer," the popular Comedy Central television series, which premiered in April 2013 to the network's highest season premiere ratings of that year. "Inside Amy Schumer" won the 2015 Writers Guild Award for "Best Comedy/Variety Sketch" series. In 2015, the show was honored with the first-ever Primetime Emmy Award for "Outstanding Sketch Variety Series." Schumer was also nominated for "Outstanding Directing for a Variety Series" and "Outstanding Writing for a Variety Series." Schumer received honors for "Individual Achievement in Comedy" and "Outstanding Achievement in Comedy" from the Television Critics Association in 2015. Additionally, she was awarded the 2015 Critics' Choice Television Award for "Best Actress in a Comedy Series." Among the show's many accolades, it also received the prestigious Peabody Award in 2014.

Schumer's first book, *The Girl with The Lower Back Tattoo*, continues to live on *The New York Times* bestseller list. Additionally, the book earned her a 2017 Grammy Award nomination for "Best Spoken Word Album" and was released in paperback in August.

Schumer was most recently seen on the big screen in *Snatched*, the mother-daughter comedy opposite Goldie Hawn. She can be seen in Jason Hall's 2017 drama *Thank You for Your Service* and stars in the new comedy, *I Feel Pretty*, out April 27, 2018.

Schumer's Universal Pictures hit *Trainwreck* dominated the 2015 summer comedy worldwide box office. Schumer wrote the film which co-starred Bill Hader, Tilda Swinton, Brie Larson, LeBron James and Vanessa Bayer. Judd Apatow directed the film which was nominated for two Golden Globes including "Best Actress, Comedy or Musical," as well as "Best Picture, Comedy or Musical." Additionally, she won the Critics' Choice Award for "Best Actress in a Comedy" and was nominated for a Writers' Guild Award in the category of "Original Screenplay." That same year, the British Academy of Film and

Television (BAFTA) honored Schumer with “The Charlie Chaplin Britannia Award for Excellence in Comedy.”

Schumer’s latest one-hour Comedy special titled “The Leather Special” is currently streaming on Netflix. The special earned her a nomination for “Outstanding Directorial Achievement in a Variety Special.” Her one-hour HBO comedy special, “Amy Schumer: Live at the Apollo” directed by Chris Rock, premiered on October 17, 2015, and was HBO’s most watched Saturday night comedy special debut since December 2009. The special earned her Primetime Emmy Award and Writers Guild Award nominations for “Best Comedy/Variety Special” as well as a 2017 Grammy Award nomination for “Best Comedy Album.” She continues to tour to sold out shows around the world. Schumer’s hit one-hour stand-up special for Comedy Central, “Mostly Sex Stuff,” stands as the network’s highest rated original stand-up special since 2011. She was also one of the featured comedians on the “Comedy Central Roast” of Roseanne, which followed her memorable and quotable performance on the 2011 “Comedy Central Roast” of Charlie Sheen. She made her network debut in 2007 when she starred on NBC’s “Last Comic Standing” and soon after co-starred on “30 Rock” and received her own Comedy Central Presents special. Her other television credits include FX’s “Louie,” HBO’s “Girls” and “Curb Your Enthusiasm,” as well as Adult Swim’s “Delocated.”

Her album *Cutting* placed in the top five of the *Billboard* charts and has been included on multiple “Best Comedy Albums of the Year” awards’ lists. This year Amy made her Broadway debut in Steve Martin’s “Meteor Shower.” Schumer is a founding member of The Collective, a New York based Theatre Company, and a graduate of The William Esper studio where she studied for 3 years.

MICHELLE WILLIAMS’ (Avery LeClair) performances have established her as one of Hollywood's most sought-after and respected actors, earning her five Golden Globe nominations and one win, a Tony Award nomination, and four Academy Award® nominations.

This Fall, Williams’ will be seen in Ruben Fleischer’s *Venom* for Sony Pictures. Williams stars opposite Tom Hardy and Riz Ahmed in this highly anticipated film coming out on

October 5.

Williams was last seen in Ridley Scott's *All the Money in the World*, opposite Christopher Plummer and Mark Wahlberg. For this film, Williams earned a Golden Globe Nomination for "Best Performance by an Actress in a Motion Picture." Williams also starred opposite Hugh Jackman in *The Greatest Showman*. The film became a box-office smash, garnering over \$320 at the box office, and a soundtrack that topped the charts. The film continues to show staying power months after its initial release.

Previously, Williams starred in Kenneth Lonergan's Academy Award® nominated *Manchester By the Sea*, opposite Casey Affleck. For her performance, she was nominated for an Academy Award®, Golden Globe Award®, Screen Actors Guild Award, BAFTA Award, and Critics' Choice Award for "Best Supporting Actress." Williams also appeared in Todd Haynes' *Wonderstruck* alongside Julianne Moore and the film premiered at the 2017 Cannes Film Festival and screened as the centerpiece title of the New York Film Festival.

Williams' was also seen in Derek Cianfrance's *Blue Valentine* opposite Ryan Gosling. Williams' captivating performance earned her an Academy Award® nomination for "Best Actress" as well as Golden Globe, Broadcast Film Critics Association nominations and Independent Spirit Award nominations. Williams' performance in Ang Lee's *Brokeback Mountain*, released in 2005, earned her nominations from Independent Spirit Award, SAG, Golden Globe, BAFTA, Broadcast Film Critics Association as well as an Academy Award® nomination for "Best Supporting Actress." In late 2011, she took on the iconic Marilyn Monroe in *My Week With Marilyn* opposite Kenneth Branagh and Judi Dench, a role that garnered her third Academy Award® nomination, as well as nods from BAFTA and the Screen Actors Guild Awards, in addition to Golden Globe and Independent Spirit Award wins.

In her first collaboration with Kelly Reichardt in the critically acclaimed independent film *Wendy and Lucy*, Williams' moving and evocative performance as "Wendy" garnered a Toronto Film Critics Award for "Best Actress" in 2009 and her third Independent Spirit Award Nomination. 2010 marked Williams second collaboration with director Kelly Reichardt in the period drama *Meek's Cutoff*, which won the Producers Award at the 2011 Independent Spirit Awards as well as the SIGNIS Award at the 2010

Venice Film Festival. Williams' third collaboration with Reichardt, *Certain Women*, premiered at the 2016 Sundance Film Festival to rave reviews, and was released by IFC Films. *Certain Women* received the BFI London Film Festival's "Best Film Award."

Williams' other film credits include Martin Scorsese's *Shutter Island*, Sam Raimi's *Oz: The Great and Powerful*, Saul Dibb's *Suite Francais*, Sharon Maguire's *Incendiaire*, Sarah Polley's *Take This Waltz*, Charlie Kaufman's *Synecdoche, New York*, Todd Haynes' *I'm Not There*, Wim Wenders' *Land of Plenty*, Ethan Hawke's *The Hottest State*, Thomas McCarthy's *The Station*, Sandra Goldbacher's *Me Without You*, and Andrew Fleming's *Dick*. In 2005, Williams was honored by the Motion Picture Club as "Female Star of Tomorrow."

On television, Williams starred opposite Chloë Sevigny in Martha Coolidge's HBO movie "If These Walls Could Talk 2." She also had a six-year run as "Jen Lindley" on the WB's hit television series "Dawson's Creek." The series premiered in 1998 and remained one of the WB's top-rated shows throughout its run.

On stage, Williams was most recently seen on Broadway starring in David Harrower's Olivier Award-winning Drama *Blackbird* opposite Jeff Daniels with Joe Mantello directing and Scott Rudin producing. Her depiction of "Una" garnered her a Tony nomination for "Best Performance by an Actress in a Leading Role in a Play." She made her Broadway debut as "Sally Bowles" in the recent Roundabout Theatre Company production of *Cabaret*. Her previous theatre credits include the Off-Broadway productions of Mike Leigh's *Smelling A Rat* and Tracy Letts's *Killer Joe*, and the Williamstown Theatre Festival production of *The Cherry Orchard*.

RORY SCOVEL (Ethan) has recently been seen in feature films including New Line's *The House*, opposite Will Ferrell and Amy Poehler and *The Legacy of a Whitetail Deer Hunter* for director Jody Hill, alongside Danny McBride and Josh Brolin. He also starred alongside Demetri Martin in Martin's directorial debut *Dean*, which premiered at the 2016 Tribeca Film Festival

Scovel's television credits include the TBS series "Ground Floor," NBC's "Undateable," ABC's "Modern Family," F/X's "The Comedians," and the original series

“Those Who Can’t” for TruTV. His hour-long stand-up special, “Rory Scovel Tries Stand-Up for the First Time,” is streaming on Netflix.

EMILY RATAJKOWSKI (Mallory), a model, actress and activist, is quickly establishing herself as one of the most talked-about faces in fashion and film. In 2014, she was seen in her first major movie role, playing Andie in *Gone Girl* for 20th Century Fox and New Regency. Directed by David Fincher, the adaptation of Gillian Flynn’s bestselling mystery novel was released to critical, awards season and box office success.

Ratajkowski recently completed production alongside Aaron Paul on *Welcome Home*, a thriller directed by George Ratliff for Voltage Pictures. Upcoming films include *Cruise*, written and directed by Rob Siegel (*The Wrestler*), Anthony Byrne’s psychological thriller *In Darkness* and the thriller-romance *Lying & Stealing* opposite Theo James.

In 2015, she starred opposite Zac Efron in the coming-of-age drama *We Are Your Friends*, and as Adrien Grenier’s love interest in *Entourage: The Movie*. Both films were for Warner Bros. The following year, she was seen in Joe Swanberg’s Netflix anthology series, “Easy.”

In recent years, Ratajkowski has seen exponential success in her modeling career, claiming covers of *Harper’s Bazaar*, *Vogue Spain*, *Vogue Germany*, *Madame Figaro*, *GQ* and *Glamour*, as well as *InStyle*’s British, Australian and American editions. She has become a subject of choice for renowned fashion photographers including Inez and Vinoodh, Mert & Marcus, David Sims, Mario Testino and Giampaolo Sgura, among others. She has appeared in advertising campaigns for Marc Jacobs, Jason Wu, Twinset, Rag & Bone, Kérastase, and has her own swimwear line, Inamorata.

Ratajkowski was born in London and raised in Encinitas, California. Her parents are both artists, her father a painter and her mother an English professor and writer. Their careers led Ratajkowski to live and travel throughout Europe at a young age, spending much of her time in Ireland and Spain.

She now splits her time between Los Angeles and New York City.

BUSY PHILIPPS (Jane) struck a chord with critics and audiences early on in her career and has continued to garner attention as a dynamic actress and consistent scene-stealer.

Philipps is set to publish a collection of humorous autobiographical essays in Fall 2018. Her autobiographical book will offer the same unfiltered and candid storytelling that can be found on her social media pages. The book will be published by Simon and Schuster's Touchstone division.

Previously, Philipps was seen in HBO's "Vice Principals" an 18-episode comedy series from "Eastbound & Down" creators Danny McBride and Jody Hill. The series ran for 2 seasons and starred Danny McBride, Walton Goggins, Kimberly Herbert Gregory and Georgia King. Philipps played Gale Liptrapp, ex-wife of McBride's character and loving mother to his child.

Philipps also has been seen on the popular TBS comedy "Cougar Town" where she played Laurie Keller opposite Courteney Cox. The season six series finale aired on March 31st 2015. She has also been seen in Joel Edgerton's thriller *The Gift*. The STX film starred Joel Edgerton alongside Jason Bateman and Rebecca Hall, a story of a young married couple's lives that are thrown into a tailspin when an acquaintance from the husband's past brings mysterious gifts and a horrifying secret to light.

Philipps first garnered attention at the age of 19 in Judd Apatow and Paul Feig's critically praised series, "Freaks and Geeks." Her performance as the tough, but sympathetic rebel teen, Kim Kelly crafted Philipps as one of the most compelling young characters in contemporary television. Following her breakout performance as a budding actress, she has been seen in numerous roles across acclaimed television series' including a 5-episode arc on "Terminator: The Sarah Connor Chronicles; a major recurring role as the devout Christian med-student, Hope Bobeck on season 14 of ER; a starring role in the UPN sitcom "Love, Inc.;" and as a regular in Kevin Williamson's award-winning coming-of-age series "Dawson's Creek" where she starred alongside a notable cast including, James Van Der Beek, Katie Holmes, and Michelle Williams.

Beyond television, Philipps has garnered attention in standout roles across film including Kat Coiro's, *A Case of You* opposite Justin Long, Peter Dinklage and Sam Rockwell, Douglas McGrath's, *I Don't Know How She Does It* starring Sarah Jessica

Parker; the comedy romance *He's Just Not That into You*; and *Made of Honor* alongside Patrick Dempsey and Michelle Monaghan. Other film credits include, the lead role in the Shawn and Marlon Wayans comedy, *White Chicks*; the high school tragedy, *Home Room* as well as the teen drama *The Smokers*; and *Anatomy of a Hate Crime* for which she impressed critics and fans.

Philipps was born in Oak Park, Illinois and raised in Scottsdale, Arizona. At the age of 18 she moved to Los Angeles to attend Loyola Marymount University and pursue acting as a career.

Philipps currently resides in Los Angeles.

AIDY BRYANT (Vivian) has been a “Saturday Night Live” cast member since 2012, creating characters such as awkward high school girl Morgan in “Girlfriends Talk Show” and raunchy Lil Baby Aidy in the holiday musical sketch “(Do It On My) Twin Bed.” Bryant co-wrote the “Twin Bed” lyrics and shared in the song’s 2014 Emmy Award nomination for “Outstanding Original Music and Lyrics.”

In addition to SNL, Aidy most recently appeared in the critically acclaimed Amazon feature, *The Big Sick* produced by Judd Apatow. Aidy has also recurred on the HBO series, “Girls” created by Lena Dunham and the Comedy Central series, “Broad City.” She also originated the character, “D.D. Danger” in the ½ hour Amazon animated series, “Danger and Eggs.”

TOM HOPPER (Grant LeClair) is currently filming a starring role opposite Ellen Page and Robert Sheehan in Netflix’s “The Umbrella Academy.” He was last seen on TV playing “Dickon Tarly” in Season 7 of HBO’s explosive hit series “Game of Thrones.” He starred opposite Toby Stephens and Ray Stevenson in four seasons of Starz’s “Black Sails,” produced by Michael Bay and Brad Fuller and starred in The History Channel’s event series “Barbarians Rising,” executive produced by Simon George. Hopper is also known for his starring role as

“Sir Percival” in the hit TV series “Merlin” for BBC1/Syfy Channel.

One of the five original supermodels, **NAOMI CAMPBELL** (Helen) was born in London and caught her break when she was 15 years old. She has graced the covers of more than 500 magazines during her career, and has been featured in campaigns for Burberry, Prada, Versace, Chanel, Dolce & Gabbana, Marc Jacobs, Louis Vuitton, Yves Saint Laurent and Valentino. In 2017, Naomi was named Contributing Editor of British Vogue by Editor-in-Chief, Edward Enninful.

She was the first black model to appear on the cover of TIME magazine, French Vogue and Russian Vogue as well as the first British black model to appear on the cover of British Vogue. The runway was her domain as she showcased the collections of top designers, including Chanel, Azzedine Alaia, Christian Dior and Versace.

Additionally, Campbell has appeared in countless TV shows, music videos and films, including “The Cosby Show,” “The Fresh Prince of Bel-Air,” Madonna’s “Erotica,” Bob Marley’s “Is This Love”, George Michael’s “Freedom!” and Michael Jackson’s “In The Closet.”

Currently, Campbell stars in the Lee Daniels’ Fox musical drama “Star,” playing the role of Rose Crane. She has recently been seen as a recurring guest star on FOX’s breakout hit drama “Empire” and FX’s “American Horror Story: Hotel.”

Campbell executive produced and appeared as a supermodel coach on Oxygen’s acclaimed series “The Face,” which aired in the US in 2012 and 2013. In her role as executive producer, she brought in fashion designers, photographers, publications, products and contest partners, and created unique, real-life opportunities for the contestants. The series also aired in the UK and Australia.

Campbell is also responsible for an incredible amount of fundraising and charity work in South Africa and across the globe. She began charity work with Nelson Mandela in 1993, and in 1997 he named her “Honorary Granddaughter” for endless activism. In 2005, she established Fashion For Relief and hosted its first charity fashion show to raise funds for victims of Hurricane Katrina in New Orleans. Since its conception in 2005, Fashion For Relief has presented shows in New York, London, Cannes, Moscow, Mumbai and Dar es Salaam, and has raised millions of dollars for various causes.

In April 2016, Campbell released a limited, two-volume Collector’s Edition book The Art of Beauty designed by British pop art luminary Allen Jones, celebrating her

remarkable career amidst the greatest legends of fashion and photography with jaw-dropping images and exclusive autobiographical text.

Campbell continues to be a formidable force in the world of fashion, and has used her success to establish herself as an entrepreneur whilst always helping others in need through her charity work.

LAUREN HUTTON (Lily LeClair) has appeared on *Vogue* covers (American and European editions) more than 35 times. *Big* magazine dedicated its entire Fall 2005 issue to her life and career ("Lauren Hutton: The Beautiful Persists"), cataloging her incredible journey from childhood, her very first photo-shoot, to present day. Through four decades as a fashion icon, Hutton's career has been unequalled.

Her pioneering 1974 Revlon contract, the first exclusive talent contract, revolutionized the modeling industry. She helped to invent the Supermodel. Hutton continues to appear in magazines and advertisements. She was featured in the Spring/Summer 2008 look book for The Row, a clothing line designed by the Olsen twins, and in Fall/Winter 2008 ads for Lord & Taylor. Her classic look has often been featured in J-Crew catalogs.

In addition to modeling, Hutton has extensive film credits. She has worked with directors such as Robert Altman (*A Wedding, Welcome to L.A.*), Paul Schrader (*American Gigolo*) and Jean-Paul Rappeneau (*All Fired Up*), and shared the screen with Yves Montand, Gerard Depardieu, Richard Gere, Robert Redford and Jim Carrey, in his first film *Once Bitten*. Hutton has also hosted various television shows and from 1995-1996, executive produced and hosted her own late-night talk show, "Lauren Hutton and...." In 2007, she joined the cast of the popular FX drama "Nip/Tuck."

As a role model for her generation, she has consistently helped show how to age and navigate transitions successfully, sharing everything she knows from maintaining a healthy lifestyle and spirit, as well as tricks acquired from 40 years of modeling. In 2002, Hutton launched a successful line of make-up products for women of all ages. One of her more recent statements regarding beauty and age is to "Grow up...not old! "

Ms. Hutton has long devoted her time to issues of public concern, working closely with environmental and wildlife foundations, such as the World Wildlife Fund and the

Environmental Protection Agency. She lobbies and speaks out on behalf of women's health and beauty issues around the world, including the Luz Foundation, which educates and empowers young girls.

A constant traveler with a special fondness for unsung wild places, she is a connoisseur of underwater adventures, diving in the South Pacific with camping and dog sledding following behind. Her membership in the Guggenheim Museum Motorcycle Club also continues to take her and old friends to remote places. When she's not on the road, Hutton divides her time between Los Angeles and New York.

ABOUT THE FILMMAKERS

ABBY KOHN & MARC SILVERSTEIN (Screenwriters/Directors) make their directorial debut with their original script, *I Feel Pretty*.

Kohn and Silverstein met while earning their MFA's in Film Production at the University of Southern California. Just a few months out of school, they sold the romantic comedy pitch *Never Been Kissed* to Fox 2000 and Flower Films. The script was rushed into production with Drew Barrymore starring.

The team has gone on to write the hit films *He's Just Not That Into You*, *Valentine's Day*, *The Vow* and *How to Be Single*, which together have grossed nearly 800 million dollars in worldwide box office.

They recently adapted the novels *On the Island* and *Primates of Park Avenue*, both for MGM. They are currently writing an original romantic comedy for Anne Hathaway at STX, and a feature film version of the beloved television series "Three's Company" for New Line.

McG (Producer) is a filmmaker who has directed six feature films and seven television pilots. His features, including *Charlie's Angels* and *Terminator Salvation*, have grossed more than \$1.2 billion at the box office.

For television, McG directed the pilots for "Fastlane" (Fox), "Chuck" (NBC), "The Mysteries of Laura" (NBC), "Shadowhunters" (Freeform) and "Lethal Weapon" (Fox). He is currently working with James Cameron on a television version of "True Lies" for Fox.

In addition, McG has executive produced more than 600 hours of prime-time network television including “The O.C.” and “Supernatural.”

McG made his debut as a feature film director in 2000 with the blockbuster *Charlie’s Angels*, which opened at number one domestically and set a record for the biggest opening for a first-time director. McG also directed *Charlie’s Angels: Full Throttle* (Sony), *We Are Marshall* (Warner Bros.), *Terminator Salvation* (Warner Bros.), *This Means War* (Fox) and *3 Days to Kill* (EuropaCorp).

In 2001, McG founded his production company, Wonderland Sound and Vision. Wonderland produced the breakout hit *The DUFF* (CBS Films) in 2015 and, most recently, *The Babysitter* (Netflix), which McG directed. The company recently completed the Adam Devine/Alexandra Daddario comedy *When We First Met* for Netflix.

McG began his career as a songwriter, co-writing the #1 songs “Fly,” “Every Morning” and “Someday” for childhood friend Sugar Ray. During this time, McG also directed more than 50 music videos for a wide range of artists including Sublime and Wyclef Jean. McG is the only person in Hollywood history to have written a #1 song, produced a #1 TV show and directed a #1 movie.

MARY VIOLA (Producer), President of Film and Television at McG’s Wonderland Sound and Vision, is responsible for building, overseeing and producing the company’s vast slate of projects.

On the feature side, Viola most recently produced *The Babysitter* alongside New Line Cinema which was a record-breaking hit for Netflix. She also produced another successful Netflix Original entitled *When We First Met* starring Adam Devine and Alexandra Daddario which was released earlier this month.

Prior to these two Netflix endeavors, Viola produced the 2015 hit teen comedy *The DUFF* starring Mae Whitman for Lionsgate/CBS Films, as well as Chris Evans’ directorial debut *Before We Go*. Viola’s Wonderland projects in development include Disney’s *Tink*, starring Elizabeth Banks; Fox’s *Ruin*, to be directed by Wes Ball (*Maze Runner*); and the Shel Silverstein biopic which is slated to shoot fall 2018 starring James Franco. Franco will also be directing the film which is being financed by Madison Wells Media.

On the television side, Viola is developing the remake of “True Lies” along with

James Cameron for Fox Television. She also executive produces the ABC/Freeform series “Shadowhunters,” currently in its third season. Other active Wonderland shows include “Supernatural,” which is in its 13th season on the CW and “Lethal Weapon,” in its second season on Fox. Viola also executive produced “Kevin From Work” for ABC.

Viola began her career working for director/producer Barry Sonnenfeld (*Men in Black*), then spent three years in Jerry Bruckheimer’s development department working on films such as *Pirates of the Caribbean* and *National Treasure*. Later, as a film executive at Thunder Road Pictures, she produced *Brooklyn’s Finest* and *We Are Marshall*. It was on the set of the football drama that she met prolific filmmaker and Wonderland Founder McG.

ALISSA PHILIPPS (Producer) Since joining Voltage a year a half ago in a producing deal, Philipps has brought in and produced two films including *I Feel Pretty* and *Departures* starring Maisie Williams and Asa Butterfield. Prior to Voltage, Philipps was a Producer with Mike DeLuca where she was a producer on Sony’s Oscar®-nominated *Moneyball*, and Universal Pictures’ commercially successfully *Dracula Untold*. She also Exec Produced SyFy’s critically acclaimed event series “Childhood’s End” based on Sir Arthur C. Clarke’s blockbuster science-fiction novel, and Co-Exec Produced TNT’s series “Mob City,” created and directed by Frank Darabont. She also Produced the social satire *Butter*, and was a producer on the indie cult hit *Tucker & Dale vs Evil*.

Philipps began her career with Producer Beau Flynn serving as a producer on New Line’s *After the Sunset* and as a producer of MTV’s ground-breaking reality series “Fear.” With Flynn, she also found and developed *The Number 23*, starring Jim Carrey, which is how she met her screenwriter husband, Fernley Philipps. They have three daughters and live in Portland, Oregon. Philipps is an alumna of Wellesley College and University College London.

DOMINIC RUSTAM (Producer) serves as the Senior Vice President of Production for Voltage Pictures where he plays a key role in all aspects of the company’s development, production and financing operations. Before *I Feel Pretty*, he produced the sci-fi drama *Colossal*, starring Anne Hathaway and Jason Sudeikis, which had its world

premiere at TIFF and U.S. premiere at Sundance, and was released to critical acclaim in 2017 by Neon. Mr. Rustam is currently in post-production on the historical period drama *The Professor and the Madman*, starring Mel Gibson and Sean Penn. Mr. Rustam recently completed the teen comedy, *Status Update* alongside the writer and producers of *17 Again*, as well as the thriller, *Welcome Home*, starring Aaron Paul and Emily Ratajkowski.

Other production credits include: Joseph Gordon-Levitt's directorial debut, *Don Jon*; the Gabriele Muccino-directed drama *Fathers & Daughters*, starring Russell Crowe and Amanda Seyfried; *Charlie Countryman*, starring Shia Labeouf; Terry Gilliam's *The Zero Theorem*, starring Christoph Waltz; Natalie Portman's directorial debut, *A Tale of Love and Darkness*, which premiered at the 2015 Cannes Film Festival; and coming-of-age comedy *Good Kids*, which he produced alongside the Weitz Brothers.

Before joining Voltage, Mr. Rustam worked at Lorne Michaels and John Goldwyn's Paramount-based production shingle, Michaels Goldwyn. Prior to that, he worked at Grosvenor Park where he assisted in structuring production financing. He started his career in publicity at Warner Brothers' independent film label, Picturehouse, where he played a key role in the *La Vie En Rose* Oscar campaign, which yielded two wins. Rustam holds a BSc and MSc from the London School of Economics, and an MA from the University of Southern California

NICOLAS CHARTIER (Producer), the Academy Award winning producer of *The Hurt Locker*, has been involved in the financing, production and distribution of over five hundred films. In 2005, he founded Voltage Pictures, an international financing, sales and production operation. *The Hurt Locker* was Voltage's first in-house production and won 6 Oscars in 2009, including "Best Picture." *Killer Joe* was Voltage's second production, directed by William Friedkin and starring Matthew McConaughey and Emile Hirsch. Shortly after, Nicolas exec produced *Dallas Buyers Club*, which won "Best Actor" for Matthew McConaughey and "Best Supporting Actor" Jared Leto. He also produced *The Company You Keep*, directed by Robert Redford and starring Robert Redford and Shia LaBeouf.

More recently Chartier executive produced *The Necessary Death of Charlie Countryman* directed by 4-time nominated DGA director Frederik Bond, starring Shia

LaBeouf. He also produced *Don Jon*, directed by Joseph Gordon-Levitt, starring Joseph Gordon-Levitt and Scarlett Johansson, and Julianne Moore; *Good Kill*, written and directed by Andrew Niccol, starring Ethan Hawke; *Fathers and Daughters*, starring Russell Crowe, Amanda Seyfried and Aaron Paul, and directed by Gabrielle Muccino; *I.T.* directed by John Moore and starring Pierce Brosnan and is an executive producer on *A Tale of Love and Darkness*, written, directed by and starring Natalie Portman.

Recent movies produced in 2016 include *The Professor* and *The Madman* starring Mel Gibson and Sean Penn; *Once Upon a Time in Venice* starring Bruce Willis; *Colossal* starring Anne Hathaway and Jason Sudeikis, *The Headhunter's Calling* starring Gerard Butler; *Keep Watching* starring Bella Thorne; *Revolt* directed by Joe Miale, and *Status Update* starring Ross Lynch.

Prior to forming Voltage, Chartier was VP of sales and acquisitions at Myriad Pictures. He was involved in the sale of a diverse range of films there such as *The Good Girl* and *Van Wilder*. As the president of Vortex Pictures, he sold titles such as *My Big Fat Greek Wedding* and Nicolas Cage's *Sonny*. As head of sales and acquisitions at Arclight Films, Chartier acquired Dean Devlin's *The Librarian*, 2006 Academy Award Winner *Crash* and *The Matador* starring Pierce Brosnan. During his time at Arclight, Chartier also sold *Lord of War* starring Nicolas Cage and *The Merchant of Venice* starring Al Pacino.

FLORIAN BALLHAUS, ASC (Director of Photography), is a frequent collaborator with German director Robert Schwentke. Their films together include *The Captain* in 2017, *Allegiant* in 2016, *Insurgent* in 2015, *Red* in 2010, *The Time Traveler's Wife* in 2009, *Flightplan* in 2005 and *The Family Jewels* in 2003. Ballhaus has also shot such films as *Lullaby* in 2014, *The Book Thief* in 2013, *Marley & Me* in 2008 and *The Devil Wears Prada* in 2006. He previously worked with Amy Schumer on the 2017 comedy *Snatched*.

WILLIAM O. HUNTER (Production Designer) has been at the forefront of film design through his many endeavors for more than a decade, first as set designer, then as art director on a number of highly imaginative and successful films.

His credits as set designer include the Oscar®-winning *Alice in Wonderland*, J.J.

Abrams' *Star Trek* and Steven Soderbergh's *Ocean's Twelve*. As art director, he worked on the Matt Reeves-directed *Dawn of the Planet of the Apes*, Marvel's *The Avengers*, directed by Joss Whedon, and Soderbergh's *The Informant!*

Hunter then earned the opportunity to serve as production designer on Mattel Entertainment's live action feature film *Max Steel* for director Stewart Hendler (*Halo 4: Forward Unto Dawn*, *Sorority Row*). He designed the pilot of Marvel's "Most Wanted" for ABC and the pilot of YouTube Red's "Ryan Hansen Solves Crimes on Television." Hunter also designed the feature film *Same Kind of Different as Me*, directed by Michael Carney and starring Renée Zellweger, Jon Voight and Djimon Hounsou.

TIA NOLAN (Editor) previously edited *How to Be Single* also written by Abby Kohn and Marc Silverstein, starring Dakota Johnson and Rebel Wilson in 2016.

Her most recent work includes the feature films *Little Evil* and *Midnight Sun*. She also edited the 2014 remake of the musical *Annie*, starring Quvenzhané Wallis, Jamie Foxx and Cameron Diaz, and the 2011 film *Friends with Benefits*, starring Justin Timberlake and Mila Kunis.

Nolan's credits as editor also include *Bewitched* for Nora Ephron, *The Women* for director Diane English and *Spanglish* for James L. Brooks. She served as an associate editor on *You've Got Mail* for Ephron and *What Planet Are You From?* for Mike Nichols.

Some of Nolan's television credits include "The Michael J. Fox Show," "Weird Loners," "Ben and Kate" and "Angie Tribeca." Nolan received an Emmy Award nomination for "Best Editing for a Mini-Series, Movie or Special" for "The 74th Academy Awards" in 2002.

DEBRA McGUIRE (Costume Designer) is best known for her 10-year run as costume designer on the hit show "Friends" and for designing many of David Mamet's film and theater projects, including "Phil Spector," starring Al Pacino and Helen Mirren. The 2013 HBO production was nominated for 11 Emmy Awards, including one for McGuire, who was also nominated for the Costume Designers Guild Award for her work on the project.

McGuire has also designed many film and television projects for Judd Apatow and Jake Kasdan including *The 40-Year-Old Virgin*, *Walk Hard: The Dewey Cox Story*, *Bad Teacher*, “Freaks and Geeks” and “New Girls.”

Passionate about theater, she began designing costumes for a dance theater company in Paris in the early 1980's. In 2007, she won the NAACP Award for Best Costume Design for “Atlanta: The Musical” at the Geffen Playhouse. In 2006, she was nominated for an Ovation Award for Best Costume Design for “Boston Marriage” at the Geffen. In 2016, she designed the original period musical, “I Only Have Eyes for You” (written by Arlene Sarner and Jerry Leichling, directed by Kay Cole) at the Montalban Theatre in Los Angeles.

McGuire began her career as a painter, working and teaching in her Bay Area studio. She has also taught at colleges and universities in Northern California, and spoken at galleries and art colleges on the East Coast, most recently bringing her lecture “The Refinement of Process: Visual Journey of the Artist as Costume Designer” to the Pratt Institute, Rhode Island School of Design and Brown University. McGuire travels between her Los Angeles loft/studio and her Rhode Island home/studio.

VOLTAGE PICTURES
Present
A
VOLTAGE PICTURES & WONDERLAND SOUND AND VISION
Production

AMY SCHUMER
"I FEEL PRETTY"

MICHELLE WILLIAMS

RORY SCOVEL

EMILY RATAJKOWSKI

BUSY PHILIPPS

AIDY BRYANT

with
NAOMI CAMPBELL

and
LAUREN HUTTON

TOM HOPPER

SASHEER ZAMATA

ADRIAN MARTINEZ

DAVE ATTELL

Casting by
JUSTINE ARTETA and KIM DAVIS-WAGNER

Music Supervisor
LINDA COHEN

Music by
MICHAEL ANDREWS

Costume Designer
DEBRA McGUIRE

Edited by
TIA NOLAN, ACE

Production Designer
WILLIAM O. HUNTER

Director of Photography
FLORIAN BALLHAUS, ASC

Executive Producers
JONATHAN DECKTER
DANIEL RAPPAPORT

Executive Producers
JUSTIN BURSCH
KEVIN KANE

Produced by
McG

Produced by
MARY VIOLA

Produced by
NICOLAS CHARTIER
AMY SCHUMER

Produced by
ALISSA PHILIPPS
DOMINIC RUSTAM

Written and Directed by
ABBY KOHN & MARC SILVERSTEIN

CAST

| | |
|---------------|-------------------|
| Renee Bennett | AMY SCHUMER |
| Avery Leclair | MICHELLE WILLIAMS |
| Grant Leclair | TOM HOPPER |
| Ethan | RORY SCOVEL |
| Mason | ADRIAN MARTINEZ |
| Mallory | EMILY RATAJKOWSKI |
| Vivian | AIDY BRYANT |
| Jane | BUSY PHILIPPS |
| Lilly Leclair | LAUREN HUTTON |
| Tasha | SASHEER ZAMATA |

| | |
|------------------------------|----------------------|
| Luna | ANGELA DAVIS |
| Jenn | CAROLINE DAY |
| Claire | ANASTAGIA PIERRE |
| Sasha | GIA CROVATIN |
| Hope | OLIVIA CULPO |
| Helen | NAOMI CAMPBELL |
| Lyle | KYLE GROOMS |
| Grouper Date #2 | PAUL McCALLION |
| Grouper Date #3 | PHIL HANLEY |
| Really Tan Dude | DAVE ATTELL |
| Woman at LL HQ | NIKKI GLASER |
| Skinny Barista | DAKOTA LUSTICK |
| Silver Fox | JEFFREY GROVER |
| Silver Fox's Husband | WILLIAM KENNEDY |
| Hostess | CAMILLE KOSTEK |
| Glam Receptionist | AINA ADLER |
| Ms. Udell | SARAH NEWHOUSE |
| Pharmacy Manager | LAWRENCE WATSON |
| Dry Cleaner | TONY VIVEIROS |
| Salesgirl | SARAH FISCHER |
| SoulCycle Women | MANDY SCHMIEDER |
| | RACHEL FEINSTEIN |
| Cute Guy at Pharmacy | KEVIN KANE |
| Cute Dude at SoulCycle | BENZ VEAL |
| Greta | CHLOE KATHLEEN HURST |
| Beefy Dude | MONIB ABHAT |
| Janelle | YAYA WILLIAMS |
| Bianca | ANDREA KOSTOVICK |
| Kim | JACQUELINE GIRALDO |
| Stunt Coordinator | PAUL MARINI |
| Stunt Double for Ms. Schumer | MEREDITH RICHARDSON |
| Stunt Utilities | SHAWNNA THIBODEAU |
| | CHRISTINE KOESLER |

First Assistant Director
JESSE NYE

Second Assistant Director
NATASHA RIVERA

Produced in Association with
ASIA PRODUCTION FUND ONE
LIMITED
SOUNDFORD LIMITED

Co-Producer
WILLIAM A. EARON

Additional Music Supervision by

JASON MARKEY

Personal Costume Designer to Ms.
Schumer
LEESA EVANS

| | |
|---|--|
| Art Director | ELENA ALBANESE |
| Set Decorator | BRIDGET KEEFE |
| Re-Recording Mixers | ONNALEE BLANK C.A.S. MATHEW WATERS C.A.S. |
| Supervising Sound Editors | BRANDEN SPENCER M.P.S.E. SEAN McCORMACK M.P.S.E. |
| Camera Operators | BRIAN NORDHEIM DAVID J. THOMPSON |
| “A” First Assistant Photographer | ZACHARY SIEFFERT |
| “A” Second Assistant Photographer | JASON BRIGNOLA |
| “B” Camera Operator | TERRENCE HAYES |
| “B” First Assistant Photographer | ZACH SHULTZ |
| “B” Second Assistant Photographer | JOHN McCARTHY |
| Digital Loader | JOSHUA WEILBRENNER |
| Script Supervisor | JENNA DAYTON |
| Sound Mixer | JASON FYRBERG |
| Boom Operator | BRIAN COURCHINE |
| Sound Utility | JARED DETSIKAS |
| Video Operator | TAD DAVIS |
| Video Assist | JONATHAN KOBS TONY JENZANO |
| Digital Imaging Technician | NICK PASQUARIELLO |
| Chief Lighting Technician | MIKE MOYER |
| Assistant Chief Lighting Technician | ADAM PEABODY |
| Electricians | ERIC ROBERT BRADSHAW BENNETT BENJAMIN TYLER KNIGHT JOE McLEISH CHUCK RUDOLPH |
| Generator Operator | PETER D'ANGELO |
| Base Camp Generator Operator | MICHAEL DYNICE |
| Lighting Technician/Dimmer Board Operator | GORDON MANSON |
| Chief Rigging Electrician | BRIAN A. PITTS |
| Assistant Chief Rigging Electrician | PETER BOYNTON |
| Rigging Electricians | JAMES W. MULREY TWIGG JOHNSON CHUCK RUDOLPH SR DEX |
| First Company Grip | MATT MANIA |
| Best Boy Grip | MIKE HENRY |
| First Company Rigging Grip | MARK BROCHU |
| Second Company Rigging Grip | CHRISTINE WILLARD |
| Rigging Grips | DUSTIN HOWARD RAYMOND McHALE |

| | |
|-------------------------------|----------------------|
| | MATT PASSARELLI |
| | JAMES LEWIS |
| "A" Dolly Grip Operator | CHRIS RYERSON |
| "B" Dolly Grip Operator | DARRELL TEMPLE |
| Grips | CYNTHIA BYSTRAK |
| | WILLIAM FLANAGAN |
| | DAVE SCRANTON |
| | TONY VENTURA |
| Libra Head Technician | PIERSON H SILVER |
| Techno Crane Operators | CRAIG STRIANO |
| | SCOTT DRINON |
| Special Effects Coordinator | JOHN RUGGIERI |
| Special Effects Foreperson | TOMMY CARROLL |
| Special Effects Technicians | JULIANA LIMA |
| | |
| Location Manager | STEPHEN HARTMAN |
| | |
| Assistant Location Managers | JEFF DIONNE |
| | ANDREW HODGE |
| | SYDNEY SHERRELL |
| Location Assistants | JARED ACQUAVIVA |
| | BRENDAN FLYNN |
| Location Production Assistant | ISABEL FARRINGTON |
| Location Scout | JEFF MACLEAN |
| | |
| Property Master | JENNIFER GERBINO |
| Assistant Property Master | LINDSAY BOFFOLI |
| Props | CHRISTOPHER ANALORO |
| Picture Car Coordinator | THEOFANIS P. ORFANOS |
| | |
| Lead Person | SHANN WHYNOT-YOUNG |
| On Set Dresser | STEVE BRENNAN |
| Set Dressers | MICKY CARTER |
| | ALAN HAGUE |
| | AMANDA HANNAN |
| | JACK PITNEY |
| | HILLARY TALLIE |
| | MARK JASON TURPEL |
| | MATTHEW VADENAIS |
| Foreperson | NATHAN KIRK |
| Buyer | CRISTINA BAUER |
| Set Decoration Assistant | VICTORIA BANE |
| Assistant Costume Designer | MEGAN WISER |
| Costume Supervisor | KIMBERLY GUENTHER- |
| | DURKIN |
| Key Costumer | GAVIN McGUIRE |
| | |
| Set Costumers | BEAU DESMOND |
| | MEG GUSTAFSON |
| Tailor | JENNIFER TREMBLAY |
| | |
| Costumers | MARGARET CODOLA |
| | ALANNA KEENAN |
| | LARA QUINLAN |
| | MALI LAFAYETTE |

| | |
|---|---|
| Costume Production Assistant | LAURA BILL |
| Costume Intern | COURTNEY DESASQUALE |
| Assistant Costume Designer to Ms. Schumer | KELSEY CHAMPION |
| Costumer to Ms. Schumer | YAFI HOCH |
| Costumer Coordinator to Ms. Schumer-NY | JESCA ALFANO |
| Makeup Department Head | MAYA HARDINGE |
| Key Makeup Artist | JULIE LeSHANE |
| Makeup Artists | SHERRYN SMITH REBECCA FYRE |
| Makeup Artist to Ms. Schumer | KYRA PANCHENKO |
| Makeup Artists to Ms. Williams | ANGELA LEVIN RAQUEL VIVVE |
| Hair Department Head | FRANK BARBOSA |
| Key Hairstylist | SHAYNA PASSARETTI |
| Hairstylists | LIZ CECCHINI |
| Hairstylist to Ms. Schumer | KIM GUELDNER |
| Production Supervisor | BENJAMIN C.DEWEY |
| Production Coordinator | JANELLE CANASTRA |
| Assistant Production Coordinator | ELLIOTT ADKINS |
| Production Secretary | CORRY LANE |
| Second Second Assistant Director | LUCAS ISABELLA |
| Art Department Coordinator | DENIS LEINING |
| Storyboard Artist | JOHN FORCUCCI |
| Casting Associate (Los Angeles) | FARYN EINHORN |
| Casting Director (Boston) | ANGELA PERI |
| Casting Assistant (Boston) | GRACE GALLANT |
| Background Casting | SARAH OTTEMAN |
| Background Casting Assistant | MIKE CLIFFORD |
| Unit Publicist | PEGGY MULLOY |
| Stills Photographer | MARK SCHAFER |
| EPK Director | CLIFFORD NASH |
| EPK Director of Photography | GRIFFIN NASH |
| Production Accountant | MARK AMOS |
| First Assistant Accountant | JUDY PARK |
| Key Second Assistant Accountant | SAFKA SINTMAARTENSDIJK |
| Second Assistant Accountant | ERIN AMOS |
| Payroll Accountant | ARIANE CHATMAN |
| Accounting Clerk | JESSICA THERRIEN |
| Wonderland Production Executive | STEVEN BELLO |
| Assistant to Directors | MADELEINE BUISSERET |
| Assistant to Producers | HUNTER CRENIAN |
| Assistant to McG | JESSICA SCHUETTER |
| Assistant to Ms. Viola | ADAM HAIKEN |
| Assistant to Mr. Chartier | DARCY DONELAN |
| Assistant to Mr. Rustam | NARINE GARIBYAN |
| Assistant to Ms. Philipps | EVA ZHENG |
| Assistant to Ms. Schumer | MOLLY ALLISON FISCHER |
| Production Assistants | CYN ALEXANDRE ERIC ALTIERI ERIC OLIN ANDERSON |

| | |
|-----------------------------------|---------------------|
| | RORY BRETT |
| | CHUCK CALDWELL |
| | CHRISTOPHER DUNFORD |
| | ISIS MADRID |
| | KATRINA PHILIPPS |
| | MICHAEL SOUTHWORTH |
| | AUDREY STEVENS |
| | AMALIA LUCIANO |
| Construction Coordinator | DAVID ROTONDO |
| Construction Foreperson | DAVID BUCK |
| Propmakers | PETER RIPPE |
| | JOE ELWELL |
| | DUDLEY MERRITT |
| | JIM REITZ |
| | KEN FERRO |
| Scenic Charge | JENNY McCracken |
| Scenic Foreperson | LAURA McPherson |
| Camera Scenic | JEREMY M. PEREIRA |
| Scenic Gang Boss | MARY HOPKINS |
| Head Plasterer | SAMANTHA COLT |
| Greens | TIM JACKSON |
| Transportation Coordinator | DEREK O'BRIEN |
| Transportation Captain | JOSEPH BAIROS |
| DOT Compliance | LAUREN MENDOZA |
| Drivers | JOHN ALPAIO |
| | STEPHEN ATAMIAN |
| | BOB BRADLEY |
| | BILLY BUTLER |
| | JON CAMPAGNA |
| | MIKE CARDIN |
| | BILL CLEARY |
| | PAUL CZAR |
| | MIKE DRUAN |
| | MATT FAHERTY |
| | BRIAN HATCH |
| | LANCE IMOR |
| | PAUL ISSACS |
| | JAMES KARAKAEDOS |
| | KEITH MARVEL |
| | JOHN McFarlane |
| | DAN NASON |
| | DAVIN OLSON |
| | BILLY SPICER |
| | JACK SULLIVAN |
| | AL VIERA |
| | JOHN VINCENT |
| Personal Driver to Ms. Schumer | DAVE KENNEY |
| Personal Bodyguard to Ms. Schumer | ANTHONY GUITRON |
| Medics | PAUL B. JOHNSON |
| | JAKE SHANKLE |
| Craft Service | TRACY FOX |
| Assistant Craft Service | JOHN BURKE |
| | TRACY OUELETTE |
| Catering by | DOLCE CATERING |

DST PRODUCTION

Post Production Producer NANCY KIRHOFFER
 Additional Editing by JON PHILPOT
 1st Assistant Editor ANDREW KILCOIN
 Assistant Editor (New York) KATE PEDATELLA
 Dialogue Editors WILL RILEY M.P.S.E
 ROBERT CHEN
 Sound FX Editors ANDO JOHNSON
 AILENE ROBERTS
 First Assistant Sound Editor TIM TUCHRELLO
 Foley Artists JOHN SIEVERT
 STEFAN FRATICELLI
 Foley Mixers RON MELLEGER
 TRENT RICHMOND
 Foley Assistant JUSTIN HELLE
 Foley Studio JRS PRODUCTIONS
 Re-Recording Engineer Eric Harwood
 Sound Trainee JESSICA ARKOFF
 ADR Recording Mixer AARON HASSEN
 Post Production Sound Services by 424 POST
 Re-Recorded Facilities SONY PICTURES STUDIOS,
 CULVERCITY, CA
 Voice Casting RANJANI BROW, ASHLEY
 LAMBERT, & WENDY
 HOFFMANN
 Post Production Accounting NATHAN LUCAS
 Visual Effects by INTELLIGENT CREATURES
 Visual Effects Executive Producer LON MOLNAR
 Visual Effects Supervisor PHIL JONES
 Visual Effects Associate Producer CHE SPENCER
 Visual Effects Producer CHRISTINE GALVAN
 CG Supervisor NATHAN LAROUCHE
 Layout/Animation Supervisor ANTHONY DECHELLIS
 3D Department PARASTU RAZAIE
 ADAM HULBERT
 DAMIAN ISHERWOOD
 VFX Technical Director ETHAN LEE
 Compositing Department AVI SALEM
 PERUNIKA YORGOVA
 KADELLE LIBURD
 ROB DEL CIANCIO
 MATTHEW DOCSTADER
 Digital Matte Painting Department PETER BRAELEY
 Pipeline TD ANDREW ALZNER

Visual Effects Editor ISAAC HERON
 Visual Effects Head of Operations PAUL BELCHAMBER

Additional Visual Effects by JASON GANDHI

Digital Intermediate by LIGHT IRON
 Supervising DI Colorist CORINNE BOGDANOWICZ
 Additional DI Colorist ETHAN SCHWARTZ
 DI Producer ROB PHILIPPS
 DI Editors MANNY DUBÓN
 MATT BLACKSHEAR
 DI Finishing Artist MONIQUE EISSING
 DI Executive Producer KATIE FELLION
 DI Production Coordinator MARY OMEL
 Data Management KEENAN MOCK

BRITTANY RINGER
 SCOTT NYE
 AHMAD STEWART
 DI Assists CHRISTOPHER ABDON
 BRANDON TROTTER
 HUGO SMITH

DI Management BRANDEE WYSE BOVAIRD
 MICHAEL CIONI
 PETER CIONI
 DANA BLUMBERG
 MATT EISENOFF
 KYLE BARRETT
 JEFF SENGPIEHL

Engineering RYAN McKEAGUE
 ZACK HOWELL
 VINCE PALAZZO

DI Administration PEYTON VAN AMBURGH
 BRYCE MARRERO
 HANNAH JOYNER
 EBONI PRICE
 JENNIFER RAZON
 LINDA McDONNELL

Dailies Provided by LIGHT IRON
 Head of Dailies Operations DYLAN DAMIAN
 Dailies Producer ROBERT BOWMAN
 Dailies Coordinator REBECCA FORD
 Dailies Colorist MARC GOLDBAUM
 Dailies Technicians TOM BARILE

PAUL REHDER
 Aerial Footage Provided by JESSE BRUNT GYRON
 CAMERA SYSTEMS

SECOND UNIT (BOSTON AND NEW YORK)

Second Unit Director CLIFFORD NASH
 Director of Photography GRIFFIN NASH

SPLINTER UNIT (NEW YORK)

Unit Production Manager PETER SABAT
 Chief Lighting Technician RICHARD NEUMANN
 Key Grip JIM GARTLAND

| | |
|------------------------------|--------------------|
| Assistant Locations Manager | DANNY COSS |
| Property Master | KEN GOODSTEIN |
| Boom Operator | DAVID PASTECCHI |
| Utility Sound | HEATHER FINK |
| Production Sound Mixer | ANTONIO ARROYO |
| Set Costumer | MONIKA DARBY |
| Additional Costumers | SUZANNE PAKIER |
| Costume Production Assistant | ALEX O'NEILL |
| Key Hair | JENNIFER JEFFERSON |
| Key Make-up | KATHLEEN BROWN |
| Extras Casting | GRANT WILFLEY |
| | MELISSA BRAUN |
| Extras Casting Associate | NIKITA DOLESE |
| Production Office Assistant | MAYA HACKETT |
| Teamster Captain | GEORGE HOLTZER |

ADDITIONAL PHOTOGRAPHY (LOS ANGELES)

| | |
|------------------------------|------------------------|
| Director of Photography | BENJAMIN J. RICHARDSON |
| Chief Lighting Technician | COOPER JAMES |
| MoVi Operator | LUKE WYATT |
| First Assistant Photographer | TEREZA VÁCHOVÁ |
| Production Designer | ELIZABETH ALLEN |
| Graphic Designer | RAMI HACHACHE |
| Production Assistant | BRENDAN SWEENEY |

FOR VOLTAGE PICTURES

| | |
|--------------------------------------|------------------------|
| International Sales and Distribution | ALEXANDRA COCEAN |
| International Publicity | MAXINE LEONARD |
| | MEILIN POTTER |
| Legal Affairs | SEAN WALSH |
| Music Administration | MICHAEL WICKSTROM |
| Marketing | WILL WEISSMAN |
| Manager of International Sales | BORIS ISAAC |
| Delivery Services | BACKROOM INTERNATIONAL |
| | CHUCK MARSHALL |

FOR STX ENTERTAINMENT

| | |
|---|---|
| Executives in Charge of Production | SAMUEL J. BROWN SHEROUM KIM KATE VORHOFF |
| Executive in Charge of Physical Production | ROSS FANGER |
| Executive in Charge of Post Production | TIM WEYERS |
| Head of Business and Legal Affairs | PHILIP GOORE |
| Dolby Sound Consultant | BRYAN ARENAS |
| Production Financing by | FIRST REPUBLIC BANK CHARLES HEAPHY SCOTT C. SCRIMANGER |
| Legal Counsel to First Republic Bank | BABOK & ROBINSON, LLP |
| Tax Credit Financing Provided by | COASTAL CAPITAL ADVISORS WILLIAM A. EARON |
| Legal Counsel to Coastal Capital Advisors | BURNS & LEVINSON LLP LESLIE MULDOWNNEY |
| Completion Guaranty Provided by | FILM FINANCES, INC. GREG TRATTNER MATT WARREN MARINA PERVAK |
| E&O and General Liabilities Insurance Provided by | ARTHUR J. GALLAGHER & CO. KONRAD DOWLING LORNA MACKAY |
| Collection Account Manager | FINTAGE COLLECTION ACCOUNT MANAGEMENT B.V |
| Production Legal Provided by | LEVIN LAW CORP. RONALD J. LEVIN RYLAN MITCHELL ARMEN MADIKIANS |
| International Legal Provided by | WILSON LAW, INC. LAUREN WILSON |
| Product Placement Provided by | KAREN NEASI |
| Rights and Clearances by | ENTERTAINMENT CLEARANCES, INC. CASSANDRA BARBOUR LAURA SEVIER |
| Additional Clearances Provided by | STONE MANAGEMENT TERI WARD |
| Main and End Title Design by | SCARLET LETTERS |
| Score Produced by | MICHAEL ANDREWS |
| Score Recorded and Mixed by | TODD BURKE |
| Additional Recording by | ALEXANDER THOMPSON |
| Score Performed by | MICHAEL ANDREWS ROBERT WALTER JAMES MCALISTER |
| Music Editor | BRIAN BULMAN |
| Temp Music Editors | THOMAS MILANO BRENT BROOKS |
| Music Legal and Clearances | CHRISTINE BERGREN ALEXA COLLAZO |
| Music Coordinator | LAUREN DANIELAK |

SONGS

“I Feel Pretty”

Written by Leonard Bernstein and Stephen Sondheim

“What Lovers Do”

Written by Adam Levine, Solana Rowe, Jason Evigan, Benjamin Diehl, Elina Stridh, Victor Rådström, Oladayo Oyinlola Olatunji, and Brittany Hazzard
Performed by Maroon 5 featuring SZA

Courtesy of A&M Records under license from Universal Music Enterprises
SZA appears courtesy of Top Dawg Entertainment/RCA Records

“This Is The Day”

Written by Matt Johnson

Performed by The The

Courtesy of Sony Music Entertainment (UK) Ltd
By arrangement with Sony Music Entertainment

“Thinning”

Written by Lindsey Jordan

Performed by Snail Mail

Courtesy of Matador Records

“What’s Cool”

Written by Marieme Diop and Danny Burke

Performed by Marieme

Courtesy of Galsene Productions Ltd. under license from Universal Music Enterprises
Courtesy of SONGS Music Publishing, LLC

“Diamonds and Girls”

Written by Frank Forell

Courtesy of Extreme Music

“Zoltar” (from “Big”)

Written by Howard Shore

Courtesy of Twentieth Century Fox Film Corporation

“Who’s Up”

Written by Gamal Lewis, Benjamin Diehl, Andreas Schuller, Thomas Troelsen, Lenard Skolnik,
Sidnie Tipton, and James Wong

Performed by LunchMoney Lewis

Courtesy of Kemosabe Records/RCA Records
By arrangement with Sony Music Entertainment

“Push It Past Red”

Written by John & Paul

Performed by John & Paul

“Me Too”

Written by Meghan Trainor, Jason Desrouleaux, Anders Svensson, Jacob Hindlin, and Eric Frederic

Performed by Meghan Trainor

Courtesy of Epic Records
By arrangement with Sony Music Entertainment

“Perfect Day”

Written by Ben Talmi and Danny Burke
 Performed by Ben Talmi
 Courtesy of SONGS Music Publishing, LLC

“Rise Today”

Written by Aaron Mirman, John Schmitt, and Lissa Farquhar
 Performed by The Broken Crowns
 Courtesy of SONGS Music Publishing, LLC

“Girl On Fire”

Written by Alicia Augello-Cook, Onika Maraj, Jeff Bhasker, Salaam Remi, and William Squier
 Performed by Alicia Keys
 Courtesy of RCA Records
 By arrangement with Sony Music Entertainment

“Angel’s Serenade”

Written by Robert Valentino
 Performed by Valentino
 Courtesy of BMG Production Music, Inc.

“Congratulations”

Written by Cameron Walker-Wright, Thomas DeGrazia, and Suzanne Lyn Shinn
 Performed by 1985 feat. Suzy Shinn
 Courtesy of SONGS Music Publishing, LLC

“Let’s Get It”

Written by Yancey McWeay and Milton Lamont James
 Performed by Yac-Yan Da Biznessman
 Courtesy of Affix Music, LLC

“Swalla “

Written by Robert Diggs, Jason Desrouleaux, Onika Maraj, Russell Jones, Eric Frederic, Tyrone
 William Griffin Jr., Jacob Hindlin, and Gamal Lewis
 Performed by Jason Derulo (feat. Nicki Minaj and Ty Dolla \$ign)
 Courtesy of Warner Bros. Records Inc.
 Ty Dolla \$ign appears courtesy of Atlantic Recording Corp.
 By arrangement with Warner Music Group Film & TV Licensing
 Nicki Minaj appears courtesy of Cash Money Records/Republic Records under license from
 Universal Music Enterprises

“Days Like This”

Written by Cameron Walker-Wright and Suzanne Lyn Shinn
 Performed by 1985
 Courtesy of SONGS Music Publishing, LLC

“10,000 Emerald Pools”

Written by Garrett Borns and Jack Herkel
 Performed by BØRNS
 Courtesy of Interscope Records under license from Universal Music Enterprises

“Mister Softee Jingle”

Written by Les Waas
 Courtesy of Mister Softee Inc.

“Cirrus”

Written by Simon Green
 Performed by Bonobo
 Courtesy of Ninja Tune

“Memories”

Written by Kazha Hornsby and Malkia Hornsby
 Performed by Milk & Sizz
 Courtesy of Affix Music, LLC

“Lotus Garden Sunset”

Written by Marc Ferrari, Matt Hirt, and Haoyue Kuang
 Courtesy of FirstCom Music, Inc.

“Can’t Get Enough of Myself”

Written by Markus Krunegård, Patrik Berger, and Santi White
 Performed by Santigold feat. BC Unidos
 Courtesy of Atlantic Recording Corp. / Warner Music U.K. Ltd
 By arrangement with Warner Music Group Film & TV Licensing

“In Stereo”

Written by Michael MacAllister
 Performed by FreeSwim
 Courtesy of SONGS Music Publishing, LLC

“Cool Girl”

Written by Tove Lo, Ludvig Karl Dagsson Söderberg, and Jakob Bo Jerlström
 Performed by Tove Lo
 Courtesy of Universal Music AB / Island Records under license from Universal Music Enterprises

“Pelican”

Written by Simon Green
 Performed by Bonobo
 Courtesy of Ninja Tune

“Downtown”

Written by Devon Welsh, Matthew Otto Kolaitis
 Performed by Majical Cloudz
 Courtesy of Matador Records

“Closing Time”

Written by Bobby Summerfield and Matt McGuire
 Courtesy of 5 Alarm Music

“Don’t Let It Get To You” (Reprise)

Written by Paul Simon and Rostam Batmanglij
 Performed by Rostam
 Courtesy of Nonesuch Records
 By arrangement with Warner Music Group Film & TV Licensing

“Dare You” (Tiesto vs. Twoloud Remix)

Written by Matthew Bair and Robbert Van De Corput
 Performed by Hardwell feat. Matthew Koma
 Licensed courtesy Ultra Records, LLC
 Matthew Koma appears courtesy of Interscope Records under license from Universal Music Enterprises

Fueled By Dreams
 Written by John & Paul
 Performed by John & Paul

Good As Hell
 Written by Eric Frederic and Melissa "Lizzo" Jefferson
 Performed by Lizzo
 Courtesy of Atlantic Recording Corp.
 By arrangement with Warner Music Group Film & TV Licensing



Soundtrack Album on

STX
 RECORDINGS

Equipment Provided by
 ARRI RENTALS
 AVAILABLE LIGHT
 CAMERA DOLLIES BY CHAPMAN / LEONARD STUDIO EQUIPMENT, INC.
 NEW ENGLAND STUDIOS
 MONSTER REMOTES
 PANAVISION INTERNATIONAL, L.P.
 PASKAL LIGHTING, INC.
 RULE BOSTON CAMERA

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Footage From 'Going-out Hair Ponytail Fauxhawk Tutorial', 'Everyday Smoky Eye',
 and 'How to Style a Lob', Courtesy of Jennifer Buescher.

The Producers wish to thank
 ZENE BAKER
 MICHAEL A. WEBBER
 CARRIE BYALICK
 JOSH KATZ
 ALLAN HALDEMAN
 GORDON SCHUMER
 MAYCI BREAUX
 JILLIAN JOHNSON
 KIM AND VINCENT CAMELE
 DYLAN HELENA KANE
 GREGORY MCKNIGHT
 RENA RONSON
 LAUREN CRANIOTES
 JASON LINN
 DR. SCOTT MARTIN
 PAUL AND BETH GHOSTLAW
 MONICA LAHAIR

BENNETT GALE
 DR. RONALD KATZ
 ASSAF ZOOR
 DAYNA CANDELA
 DEBRA HOWARD
 LISA W. STROUT
 TIM GRAFFT
 CATHERINE ONASANYA
 TATI
 DANIELLE FLORA
 WENDY DAYLE
 SCARLET STUDIO
 SOULCYCLE, INC.
 THE BARN AT BRADSTREET FARM, ROWLEY MA
 BOSTON PARKS AND RECREATION - PAUL McCAFFREY
 MASSACHUSETTS FILM OFFICE
 MASSACHUSETTS PORT AUTHORITY

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 DELUXE
 PANAVISION (ANAMORPHIC)
 ARRI CAMERAS AND LENSES
 LIGHT IRON
 SAG-AFTRA
 IATSE
 TEAMSTERS
 TEAMSTERS BOSTON LOCAL 25
 MPAA (#51524)
 MA FILM OFFICE
 CHAPMAN / LEONARD LOGO

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