



Presents

IT'S A DISASTER

Directed by Todd Berger



Running Time: 88 Minutes
Opening 2013
Not Rated by the MPAA

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SYNOPSIS

In this doomsday comedy, four couples meet for Sunday brunch and find themselves stranded in a house together as the world may be about to end. When Tracy Scott (Julia Stiles) decides to introduce her new beau Glenn (David Cross) to her three friends Hedy (America Ferrera), Emma, and Lexi and their significant others, her biggest fear is whether or not her friends will approve of her new relationship, little does she realize that's the least of her worries. Before long the couples find themselves in the midst of an apocalyptic disaster, catching them all off guard. One thing is clear; these four couples aren't going to let the potential end of the world get in the way of the relationship issues they all need to work out.



DIRECTOR'S STATEMENT

We've all seen that movie. The one where a band of strangers must face the world head-on after some sort of cataclysmic event. Zombies. A deadly outbreak of disease. Nuclear war. There are countless ways a disaster can bring people together to fight for humanity and find themselves.

But how would they *really* act? And what if they weren't strangers?

It's a Disaster explores such an idea. How would real people approach a cataclysmic event? They're empathetic and worried yes - but they're also smart, funny, realistic, and much like most Americans they're wildly unprepared. Also they've seen disaster movies before and can take some cues, whether correct or incorrect, on how to behave.

Through a prism of relationships - four couples at four different stages to be precise - the film explores how a disaster would not only effect a person, but also how that person relates to friends and loved ones. How a disaster could take someone you think you really know and show them in a whole new light for better or worse. How would you act? Would you stay calm? Would you panic? Would you go into shock? Anger? Denial?

Mark Twain is my favorite author and a personal idol. A big inspiration for me on this film was reading what he once had to say about the human mind in a disaster situation...

"I will set it down here as a maxim that the operations of the human intellect are much accelerated by an earthquake. Usually I do not think rapidly-- but I did upon this occasion. I thought rapidly, vividly, and distinctly. With the first shock of the five, I thought--"I recognize that motion--this is an earthquake." With the second, I thought, "What a luxury this will be for the morning papers."

- "The Great Earthquake in San Francisco," *New York Weekly Review*, 11/25/1865



Q&A WITH DIRECTOR TODD BERGER

Can you discuss what inspired you to make IT'S A DISASTER?

The idea originally came to me when I read an article about how George Romero's NIGHT OF THE LIVING DEAD was public domain because the original distributor neglected to place a copyright on it. I concocted this plan to shoot a bunch of a new footage, DEAD MEN DON'T WEAR PLAID style, and plug it in to make a new movie about a group of couples that get together for board game night and find themselves stuck in the middle of a zombie apocalypse – but the invasion of the undead is secondary to their own personal problems. The more I thought about it, the more I felt like the zombie market had been oversaturated and other movies have satirically skewered them pretty well already. Still, I loved the idea of a comedy where a bunch of friends are trapped in some sort of horrible dramatic situation and have to cope with it, all the while dealing with their own problems. After seeing *2012*, I decided that the disaster genre seemed ripe for the picking.

Did your approach to filmmaking change for this second feature, after THE SCENESTERS?

The film itself is shot very differently – THE SCENESTERS was a fake documentary run-and-gun guerilla affair where we'd steal shots at concerts or on the street and was meant to have a much rougher feel. I wanted this film to feel grander despite being limited to a single location, so every shot and movement was much more meticulously planned in order to let the camera breath in the confines of one house.

What was your writing process like? Did you find it to be challenging writing with a one setting constraint?

I always like to lock myself in a room and just write and write for days until I have a first draft, like Ewan McGregor kicking heroin in TRAINSPOTTING. Then I abandon the script for a while and come back to it for a rewrite, which to me is the fun part. I actually found it quite refreshing to be limited to one location, because it forced me to focus on making the characters and their relationships interesting enough that it could carry the film without having to rely on other elements like car chases and montage sequences, which are two of my favorite things.

Was it difficult to cast each of the characters? How did you decide to pair the couples together?

Casting actually went much smoother than I was expecting because folks really responded to the script - and some of the actors we ended up casting were those I imagined when I was writing. When it came time to pair up, it was very important to me to make sure the couples were 100% believable. I can't stand it in movies when a



couple shows up and you ask yourself “How one earth did those two ever end up together?” even if their purpose is to eventually break up.

How did you prepare the actors for their roles prior to shooting?

I met with the actors individually to flesh out backstories, discussing much information that they were to never reveal to the other actors including their own “significant other.” I then asked all the “couples” to pair off and go do something just the two of them. Go bowling, see a concert, etc. I wanted all the pairs to form a shorthand with each other before they had to work with everyone else.

How much did the script change once you started shooting? Was any improv implemented into the film?

After meeting with the actors and fleshing out the characters a bit more, I went back and made a few alterations. Once we started shooting, though, the script pretty much went unchanged. Improv was highly encouraged in the bigger scenes with many characters, because I really wanted the feeling that these are actual friends who talk to each other (and talk over each other) like actual friends do in real life.

Did you experience any challenges while shooting? How did you overcome them?

We were shooting on an incredibly tight schedule, having to knock out the entire film in just fourteen days. We also happened to be shooting during the hottest weeks on record in Los Angeles. It was pretty grueling, but everyone seemed to be having so much fun that it ended up flying by. Luckily, because we were limited to one location, it felt like we were at some bizarre summer camp.

How do you think your work has evolved since your last feature THE SCENESTERS?

Every film is a learning experience on some level, and making THE SCENESTERS taught me so much about how to tell a story that keeps people engaged for 90 minutes. We worked long and hard in the editing room to shape THE SCENESTERS into a tight film because we shot so much stuff just for the hell of it. So with IT’S A DISASTER I was able to approach both the writing process and filming with an editor’s mind - constantly asking myself “Do we really need to shoot this?” and “Will this ever really be in the move?” I think on THE SCENESTERS we had something like eleven deleted scenes, and on IT’S A DISASTER we have one.

You are in a comedy group called The Vacationeers with Kevin Brennan, Jeff Grace, and Blaise Miller who are all in IT’S A DISASTER. What was the process like collaborating with them on a film versus working with them on a sketch?



The biggest difference for us was making sure to keep a consistent tone over 90 minutes: what's funny versus what makes sense. When you shoot a sketch, the most important thing is for it to just be damn hilarious. When you shoot a feature, you have to keep the big picture in mind because even if a joke or an idea seems great does it fit into this world we've created? Would that character ever say that? Does a guy falling down the stairs seem too broad in this universe? If you just aim for out-and-out hilarity, you might end up with a muddled mess.

Does IT'S A DISASTER draw from any personal experiences?

I'm from New Orleans and while I wasn't there during Hurricane Katrina and the flood, I had several friends and family members who rode it out. I would ask them what it was like for days and days as they were waiting for the national guard to arrive – was it constant dread? Were people turning on each other? Panic in the streets? They said sure at times and it was absolutely terrible, but there was also a lot of magazine reading. You can only stay panicked in a disaster situation for so long – eventually you see if anyone wants to play cards.

What do you want audiences to take away from the film?

The eight characters in the film represent eight variations on the human response to a disaster situation. I'd love for audience members to wonder which character best represents how they themselves would react. Also, I'd love for them to laugh a lot.

What are you working on next?

I've got a bunch of writing gigs right now including WHERE'S WALDO for MGM and THE HAPPYTIME MURDERS for the Jim Henson Company, so hopefully you'll soon be seeing those at a theater near you. I've also written another script that I plan to direct later this year– but that one I'm keeping a secret.



CAST/FILMMAKER BIOS

TODD BERGER (“HAL LOUSTEAU”) / DIRECTOR & WRITER

Todd Berger hails from New Orleans, Louisiana and has been making movies since the age of eleven (DICK TRACY VS. DR. BUBBLES, in which he also starred.) His first feature, THE SCENESTERS, played over 30 film festivals in 2010 and took home Most Interesting Film from The Slamdance Film Festival. His feature-length documentary DON'T EAT THE BABY: ADVENTURES AT POST-KATRINA MARDI GRAS played on the final night of the 2007 New Orleans Film Festival.

He works as a screenwriter and actor in Los Angeles, with scripts currently in development at MGM, DreamWorks Animation, Sony Pictures, Jim Henson Productions, and The Disney Channel. He prefers waffles over pancakes.

JULIA STILES (“TRACY SCOTT”)

Called "one of the most fearless and talented actresses in Hollywood" by the Los Angeles Times, Julia Stiles continues to exhibit a rare sophistication in the characters she plays on screen and on stage.

She will next be seen as ‘Veronica’ in THE SILVER LININGS PLAYBOOK (The Weinstein Company) opposite Bradley Cooper, Robert DeNiro, Jennifer Lawrence, and Chris Tucker, directed by David O. Russell. This film is about a man who suffers from a mental collapse, is released from a health facility, and is determined to find the silver linings in his life.

Stiles is currently filming CLOSED (Focus Features) directed by John Crowley. She portrays ‘Joanna’ opposite Eric Bana, Rebecca Hall, Jim Broadbent and Ciarán Hinds. CLOSED is about two defense lawyers who find their lives in jeopardy while assigned to a terrorism case.

Stiles received Emmy, Golden Globe and SAG Award nominations for her work on Showtime's critically acclaimed series “Dexter” opposite Michael C. Hall. She portrayed a mysterious woman who develops a distinct relationship with “Dexter” throughout the course of Season Five.

Over the years, Stiles has made her mark on the big screen starring in the BOURNE Trilogy opposite Matt Damon (THE BOURNE IDENTITY, THE BOURNE SUPREMACY and THE BOURNE ULTIMATUM); three Shakespearean film adaptations: Michael Almereyda's HAMLET, O, TEN THINGS I HATE ABOUT YOU , for which she earned a 2000 MTV Movie Award for Best Female Breakthrough Performance and the Chicago Film Critics Award for Most Promising Actress.

She is a graduate of Columbia University.

DAVID CROSS (“GLEN RANDOLPH”)



David has appeared in such films as MEN IN BLACK 1&2, WAITING FOR GUFFMAN, SCARY MOVIE 2, GHOST WORLD, and ETERNAL SUNSHINE OF THE SPOTLESS MIND. David was also featured in Todd Haynes' rumination on the life of Bob Dylan, I'M NOT THERE. David will currently be seen in the upcoming KING FU PANDA 2. He recently wrapped filming on Fox's ALVIN & THE CHIPMUNKS 3 and appeared in the first Alvin as well as its sequel.

On the television side, David appeared in the Emmy Award winning Fox Network comedy, "Arrested Development", as Tobias Fünke, and recently completed an episodic arc on the Fox series, "Running Wilde". David produced and starred in the Comedy Central animated series "Freak Show" which was co-created by David and Jon Benjamin. He also had major recurring arcs on Fox's "Running Wilde" & ABC's "Modern Family." David just finished the second season of "The Increasingly Poor Decisions of Todd Margaret" which he created and stars in for IFC and Channel 4 in the UK.

AMERICA FERRERA ("HEDY GALILI")

America Ferrera is perhaps best known for her fearless portrayal of 'Betty Suarez' on ABC's hit comedy "Ugly Betty". This breakthrough role has earned Ferrera an Emmy®, a Golden Globe®, and Screen Actors Guild Award, as well as ALMA and Imagen Awards.

Ferrera secured her place as one of Hollywood's most vibrant young talents with her starring role in the Patricia Cardoso film REAL WOMEN HAVE CURVES. Her performance earned her a Sundance Jury Award for Best Actress, an Independent Spirit Award nomination for Best Debut Performance, and a Young Artist Award nomination for Best Performance for a Leading Young Actress.

Ferrera will next star in David Ayer's END OF WATCH opposite Jake Gyllenhaal, opening on September 28, 2012. She will also soon be seen as Helen Chavez in Diego Luna's film CHAVEZ about famed civil rights activist Cesar Chavez. She will star opposite Michael Peña and Rosario Dawson.

ERINN HAYES ("EMMA MANDRAKE")

Erinn Hayes plays "Emma" in the independent film IT'S A DISASTER written and directed by Todd Berger. The indie will premiere next month on June 20th at the Los Angeles Film Festival and also stars Julia Stiles and America Ferrara. Hayes has an upcoming cameo as Vince Vaughn's wife in the FOX feature NEIGHBORHOOD WATCH.

Currently, Hayes is a series regular opposite Rob Cordry, Megan Mullully, and Lake Bell in the hit Adult Swim series CHILDREN'S HOSPITAL. Hayes just wrapped the ABC comedy pilot FAMILY TRAP directed by Shawn Levy. In the pilot, Hayes plays Mandy Moore's older sister, "Kate," an overachiever who has found her downfall in caring for her 4 month old baby, and is now emotionally spent and totally exhausted.



Hayes also starred opposite Kyle Bornheimer in WORST WEEK (based on the hit BBC series MY OWN WORST WEEK) for CBS. Additional roles include a recurring as Sam Jaeger's love interest in NBC'S PARENTHOOD, the female lead on the FBC sitcom THE WINNER opposite Rob Corddry and from comedy giant Seth MacFarlane and Bradley Cooper's love interest on the Darren Star produced KITCHEN CONFIDENTIAL.

Hayes has established herself as a rising leading lady in television. From her first series regular role on the WB Network's ON THE SPOT, Hayes demonstrated her comedic chops opposite comedy legend Tim Conway. Since then, Hayes has Guest Starred on numerous shows including GREY'S ANATOMY, THE WEDDING BAND, ROYAL PAINS, HAWTHORNE, UNHITCHED, NOTES FROM THE UNDERBELLY, SHARK, WILL & GRACE, among others. She starred as "Pam Dawber aka Mindy" in the hugely successful television movie, THE UNAUTHORIZED STORY OF MORK AND MINDY for NBC.

Erinn resides happily in Los Angeles with her high-school sweetheart husband Jack and their adorable daughters, Maggie and Lilah.

JEFF GRACE ("SHANE OWENS") / PRODUCER

Jeff Grace is a comedian, actor and filmmaker, who co-founded Vacationeer Productions. Jeff got his start in comedy at Second City and ImprovOlympic in Chicago, while working days as an advertising executive at Leo Burnett. He quit his day job as a "suit" and moved to Los Angeles to write political rants for IFC's "The Henry Rollins Show". From there, he went on to write and act in MTV's That Movie Show and Comedy Central's "Atom TV" and has written several viral videos including the Youtube sensation Google Maps, which generated six million views and was featured on CNN.

Making the transition from web shorts to feature films, Jeff produced and co-starred in two comedy feature films. THE SCENESTERS won the 2010 Slamdance "Rosebud Award" and was recently picked up by Showtime. IT'S A DISASTER -- which also stars David Cross, Julia Stiles and America Ferrera -- will world premiere at the Los Angeles Film Festival this June. Jeff is currently producing the indie comedy Mother's Day starring Susan Sarandon and Christina Ricci.

As a stand-up comedian, Jeff was a top ten finalist in "L.A.'s Funniest Comedian" competition, and has performed with such comedians as Louie C.K., Maria Bamford, David Foley, Seth Rogan and Jonah Hill. As an actor you may have recently seen Jeff on NO ORDINARY FAMILY, iCarly and opposite Jon Hamm on the Emmy Award-winning MAD MEN. In between acting gigs, Jeff keeps busy writing and directing projects for Vacationeer Productions and is currently working on directing his first feature film in 2013.

RACHEL BOSTON ("LEXI KIVEL")



Most recently, Boston wrapped production on the indie feature **BLACK MARIGOLDS**, which reunited her with her costar from **THE PILL**, Noah Bean. The film follows a young married couple, Kate (Boston) and Ryan (Bean), as they set off into the wilderness. Ultimately a love story, **BLACK MARIGOLDS** explores the truth that one day we must all say goodbye to the people and places we love the most. In addition to starring, Boston also took on the role of executive producer.

For the big screen, Boston previously appeared in the Golden Globe nominated film **500 DAYS OF SUMMER** with Joseph Gordon-Levitt and Zooey Deschanel, which premiered at the 2009 Sundance Film Festival and went on to win an Independent Spirit Award for "Best Screenplay." She also co-starred alongside Matthew McConaughey and Jennifer Garner in **GHOSTS OF GIRLFRIENDS PAST**.

Boston stars in the indie film **10 YEARS LATER**. The dark comedy revolves around six childhood friends who return home for their ten-year high school reunion. The film has won Audience Awards from the Dances With Films Festival and the Breckinridge Festival of Film. It also won the Indie Spirit Award at the Fort Lauderdale International Film Festival and was named Best Comedy at the Mammoth Film Festival.

Boston has been honored with the "Stargazer Award" for most talented emerging actress at the Gen Art Film Festival, the "Best Actress" Award from the San Diego Film Festival and the "Emerging Artist" Award from the Big Apple Film Festival for her starring role as 'Mindy' in the independent feature **THE PILL**. A portrait of singles in New York City, **THE PILL** examines the immediate ramifications of casual dating in a poignantly funny, fresh and honest fashion. Filmed in Manhattan, **THE PILL**, which is currently making the festival circuit, won the Gen Art Film Festival Audience Award. In addition, it garnered the Grand Jury Honorable Mention Award from the Dances With Films Festival. The film will be released on DVD/VOD/Broadband in January 2012.

Boston lives in Los Angeles and volunteers at a children's hospital and children's theater.

KEVIN M. BRENNAN ("BUCK KIVEL") / PRODUCER

Kevin M. Brennan trained in Chicago at The Second City, where he appeared in countless sketch and improv shows. Prior to that, he attended the film program at The University of Texas at Austin. Kevin has appeared in numerous feature films including **IT'S A DISASTER**, **THE SCENESTERS**, **SUPER ZEROES** and the Keanu Reeves/Sandra Bullock time travel romance disaster **THE LAKE HOUSE**. You can also catch him opposite Aubrey Plaza and Andy Samberg in the upcoming feature, **THE TO-DO LIST**. On the televisions, Kevin was host for TLC's traveling version of "Junkyard Wars." As co-owner of Vacationeer Productions, he has produced four feature films including **THE SCENESTERS**, **MODERN IMBECILE'S PLANET WORLD**, **HOLIDAY ROAD** and **IT'S A DISASTER**. Kevin is also a screenwriter who has written for Comedy Central and **SMOSH**.



You can also catch him playing guitar, keyboards and singing with his band The Irish Goodbye.

BLAISE MILLER (“PETE MANDRAKE”)

Born in North Carolina, Blaise Miller moved around the country with his military family before they put down roots in Arlington, Virginia. Miller received his B.A. in Theatre from Randolph-Macon College but not before he reprised the role of Bob Cratchit in several productions, co-wrote/co-directed the play "Dogfight Brewing Company" and began touring with Richmond based comedy troupe Take 5. After graduation he saw a Second City touring company perform, which inspired him to pack up his things and move to the Windy City. While in Chicago Blaise continued his training and gained extensive stage time at Second City and ImprovOlympic.

In 2005, after four years of writing and acting in shows, he decided to move to Los Angeles. It was at this time that Blaise co-founded the comedic film group The Vacationers and began creating viral content like “The Googling” and “Julia Stiles Styles.” In 2008, Blaise was cast as the lead character “Charlie Newton” in the award-winning dark comedy THE SCENESTERS which followed with lead roles in SUPER ZEROES, SPRING EDDY, HOLIDAY ROAD and IT’S A DISASTER.

Blaise has established himself as a working actor, carving a niche for himself in films playing likable everyman types. He continues to write and act as well as collaborate with “The Vacationers”. He will soon be seen in the world premiere of IT’S A DISASTER alongside David Cross, America Ferrera and Julia Stiles at the 2012 Los Angeles Film Festival as well as the film CONGRATULATIONS slated for film festivals in late 2012.

Blaise currently resides in Los Angeles.

NANCY SCHREIBER / DIRECTOR OF PHOTOGRAPHY

Nancy Schreiber is an award winning cinematographer based in both New York and Los Angeles. She came up through the ranks as an electrician and gaffer, working for such directors at Martha Coolidge, Claudia Weill and Richard Pearce.

In 1995 Nancy Schreiber was voted into membership into the prestigious American Society Of Cinematographers, the fourth female in the organization's history. Well regarded in the industry, Schreiber was chosen as the director of photography on VISIONS OF LIGHT, a stunning documentary on the art of cinematography, an early Hi-Definition Film.

Schreiber was honored with the Best Dramatic Cinematography Award at Sundance 2004, with the film NOVEMBER, directed by Greg Harrison and starring Courtney Cox. In 1997, Schreiber shared the Best Cinematography Award at Sundance for the documentary MY AMERICA...OR HONK IF YOU LOVE BUDDAH. She also garnered an



Emmy nomination for Best Cinematography on the acclaimed 'Celluloid Closet' for HBO. In addition, Schreiber was nominated for an Independent Spirit Award for CHAIN OF DESIRE and was recognized in 2000 by Variety as one of “Ten Cinematographers To Watch”. Schreiber was honored with the Kodak Vision Award at the 1997 Women in Film Crystal Awards and received a 2011 Athena Award in New York City,

Schreiber has taught advanced cinematography at the American Film Institute and has guest lectured frequently in all of the New York and Los Angeles Film Schools . She served for five years on the Board of Governors of the American Society Of Cinematographers, the Foundation Board of Women In Film, and is a member of the Academy of Motion Picture Arts And Sciences.



FULL CREDITS CAST

Tracy Scott	Julia Stiles
Glen Randolph	David Cross
Hedy Galili	America Ferrera
Emma Mandrake	Erinn Hayes
Shane Owens	Jeff Grace
Lexi Kivel	Rachel Boston
Buck Kivel	Kevin M. Brennan
Pete Mandrake	Blaise Miller
Hal Lousteau	Todd Berger
Jenny Alexander	Laura Adkin
Gordon Alexander	Rob McGilivray
Suzannah Price	Jesse Draper
Emergency Broadcast Announcer	Helena Wei
Public Radio DJ	Will T.S. Coleman
John From Liberty Financial	Jared Sosa

CREW

Producer	Kevin M. Brennan
Producer	Jeff Grace
Producer	Gordon Bijelonic
Producer	Datari Turner
Executive Producer	Brett D. Thompson
Executive Producer	Eric Sherman
Executive Producer	Robert P. Gosling
Executive Producer	Krysanne Katsoolis
Executive Producer	Mark Korshak
Executive Producer	Alison Lee
Executive Producer	John Margetis
Executive Producer	Rob McGilivray
Executive Producer	Caroline Stevens
Associate Producer	Jordan Marks
Associate Producer	Elizabeth Scully
Associate Producer	Dean Katamanin
Co-Producer	Matthew Kovner
Co-Executive Producer	Thoma Kikis
Director	Todd Berger
Writer	Todd Berger
Post Production Supervisor	Michael Suter
Editor	Franklin Peterson
Assistant Editor	Jonathan Dillon
Visual FX Supervisor	Aaron Arendt



Music Supervisor	Chris Martins
Colorist	Aaron Peak
Online Editor	Aaron Peak
Digital Intermediate Supervisor: Hollywood DI	Neil W. Smith
Casting Director	Hannah Cooper
Costume Designer	Karen Mann
Wardrobe Supervisor	Kristen Saints
Costumer	Ali Becraft
Costumer	Natasha Romanow
Set Costumer	Samantha Pavlat
Makeup Department Head	Shauna O'Toole
Assistant Makeup Artist	Dani Maslaney
Key Hair Stylist	Meredith Lovegrove
Assistant Hair Stylist	Megan Kildoo
Assistant Hair Stylist	Jacquie Fetch
Unit Production Manager	Molly Christie Benson
Assistant Director	Eric Sherman
Second Assistant Director	Steve Windle
Second Assistant Director	Jonathan Hay
Production Designer	Peter K. Benson
Art Director	Gigi Barbes
Props/On Set Dresser	Adam Clark
Art Coordinator	Ofa Halapua
Set Dresser	Christopher Pearce
Prop Master	Mariano Rueda
Art Production Assistant	Anna F. Winters
Foley Artist	Matt Braley
Foley Supervisor	Patrick Giraudi
Sound Mixer	Sam Hamer
Boom Operator	Ted Hamer
Supervising Sound Editor	Jesse Pomeroy
Supervising Sound Editor	Paul Stanley
Foley Mixer	Yu-Ting Su
Director Of Photography	Nancy Schreiber ASC
A Camera Operator/Second Unit DP	Colby Oliver
B Camera Operator	Michael Anamal Off, SOC
First Assistant Camera	Justin Gamboa
First Assistant Camera	Jasper Granderath
Second Assistant Camera/Additional Operator	Leoanard P. Walsh II
Digital Imaging Technician	Lyndel Crosley
Additional Second AC/Day Player	Rodney Austin
Additional Second AC/Day Player	David Condrey



Gaffer
Best Boy Electric
Additional Gaffer
Additional Gaffer

Electrician
Electrician
Electrician
Key Grip
Best Boy Grip
Grip

Key Set Production Assistant
Production Assistant

Script Supervisor

Still Photographer
Still Photographer
Still Photographer

Special Thanks
Special Thanks

Special Thanks
Special Thanks
Special Thanks
Special Thanks
Special Thanks

Tom Wood
Morgan Crikey Smith
Chris Sarge Lewis
Paul Samaniego

Rachel Watrous
David A. Hoffman
Jeff Godshall
Nate Howard
Chris Bauer
Christos Georgakopolous

Will T.S. Coleman
Justin Desrosiers
Megan Friberg
Santino S. Lamancusa
Doug Manley
Nina Millin
Travis Nicholson
Liza Oppenheimer
Beth Prouty
Brand Rackley
Tyler Schnabel
Tim Schwartz

Shannon Volkenant

Helena Wei
Liz Barr
Robert DaFoe

Howard Prouty
Tyson Birman
Margaret Gascoigne
Elise Konialian
Philip Grenz
Jon Rubinstein
Stephen Moore
Frank Kaye
Fisher Dolly
Ted Shilowitz
Aaron Kaplan
Joe Riley
Paul Duddridge

Arri
Birns & Sawyer
Ellen Brenneke
RED
GOCO
Stage 9