



Roadside Attractions Presents

TOUCHED WITH FIRE

Release Dates: February 12, 2016 (NY & LA)
February 19 2016 (nationwide)
Running time: 104 Minutes
Rating: R

Written and Directed by Paul Dalio
Starring Katie Holmes, Luke Kirby, Griffin Dunne, Bruce Altman and
Christine Lahti

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SHORT SYNOPSIS

Touched with Fire centers on two poets with bipolar disorder whose art is fueled by their emotional extremes. Their chemistry is instant and intense, driving each other's mania to new heights. Swinging from fantastical highs to tormented lows, they ultimately must choose between sanity and love.

LONG SYNOPSIS

Touched with Fire stars Katie Holmes and Luke Kirby as two poets with bipolar disorder whose art is fueled by their emotional extremes. When they meet in a treatment facility, their chemistry is instant and intense, driving each other's mania to new heights. They pursue their passion, which breaks outside the bounds of sanity, swinging them from fantastical highs to tormented lows until they ultimately must choose between sanity and love.

Inspired by his own struggles overcoming bipolar disorder, Paul Dalio wrote, directed, edited and scored his feature-film debut, which also includes performances by Griffin Dunne, Christine Lahti and Bruce Altman. The film is produced by Jeremy Alter and Kristina Nikolova and executive produced by Spike Lee. ***Touched with Fire*** will be released theatrically on February 12, 2016, (Valentine's Day weekend) in NY & LA with expansion nationwide on February 19, 2016. The film is rated R with a running time of 104 minutes.

ABOUT THE PRODUCTION

Touched with Fire draws its passion and authenticity from the personal experiences of writer and director Paul Dalio. Dalio went through the ecstasy and agony of bipolar disorder for four years before he made it to the other side and began studying film at New York University's Tisch School of the Arts. It was there that he met his wife, a fellow film student, and Spike Lee, a film professor there. They both urged Paul to make this film because they were enthralled by his descriptions of what it was like to see the world through the eyes of a person going through the bipolar rollercoaster ride. Spike Lee said "Paul is one of my most talented students with a compelling story to tell so I wanted to help him do that." Spike Lee later became the film's executive producer and Paul's wife, Kristina Nikolova, became the film's cinematographer.

Stable for many years now, Paul is happily married with two children. In making his feature film debut, Dalio expertly created empathetic characters who show the humanity of bipolar. Through the film, he aspires to give hope to and a path out to those who have it and an understanding to those who have to deal with people who have it, And for those who don't know anything about bipolar, and may have fears or false assumptions, Dalio hopes to show the beauty while thrilling the audience with this uniquely passionate love story.

The premise for ***Touched with Fire*** first emerged during a conversation Dalio had with his wife while they were in Bulgaria working on her debut film, "*Faith, Love and Whiskey*."

"We were walking around a park one day and I asked Paul to write a story for me to direct," recalls Nikolova. "He said, 'How about two crazy people meeting in a psychiatric hospital and they have to basically choose between sanity and love?' I said, 'Wow, that's a great idea, but it's *your* story.'

Paul has no issue going into darkness to look at past painful experiences," Nikolova explains. "I'm Eastern European so I don't either. Paul kept diaries, and I also saw little videos of him rapping when he was manic back in the day. I don't want to romanticize his experience, but I found all of that material really interesting." Nikolova sees ***Touched with Fire*** as an opportunity to shed light on a widely misunderstood form of mental illness. "I'm married to someone who's bipolar so I hope people who watch this movie are able to see life through the perspective of bipolar people and don't judge them so harshly."

Dalio developed the script, originally titled *Mania Days*, creating a pair of memorable characters who each reflect a different aspect of his own bipolar journey. "When I first got sick I was desperately clinging to the sane person I used to be but who I knew I no longer could be. But then eventually I shut the door on my former self and embraced my bipolar, with all its beauty that comes with the agony. But then I destructively romanticized it. The love story between these two bipolar characters took shape as a metaphor for my love and hate relationship with bipolar," says Dalio. "The

writing of the script was a process of first fleshing out these two characters to make them unique individuals whose qualities both complimented and contrasted each other, and next creating a narrative driven by their chemistry that would naturally push their manic love further and further until it eventually burned too bright to sustain. I wanted to find within the moment their love burns to ashes, some resolution or message that was truthful.”

Meticulous in the preparation, Paul spent three months in pre-production. “The first thing I did is create a 50-page look book. I started with the core idea of the film, and then I fleshed out specifics to give to each department. I spent a great deal of time going back and forth with the departments so all the specifics are unified to one vision,” says Dalio. “For this movie, it was important to be unified about the look and to control the film. I felt that this was the only way to capture the subjective experience of the characters. You’re seeing things through their eyes and hearing things through their ears. You have to be very specific.”

Paul believes this approach leaves room for improvisation. “It actually gives you more freedom to improvise. Because you fleshed out the vision, opportunities present themselves more clearly and can be aligned on the spot. Conversely, it is just as easy to identify when something isn’t aligned and can steer you off course.”

FINDING CARLA

Touched with Fire’s veteran casting director Avy Kaufman suggested Katie Holmes for the role of Carla. “Avy said she had a really strong feeling that Katie Holmes would respond to the script and that we should offer the role to her,” Dalio says. “I learned to appreciate Avy’s almost supernatural instincts.”

After reading the script, Holmes met with Dalio to discuss the role. “When I met Katie, it was clear there was something in the character that struck a deep cord with her. She was so intense in her questions. I knew she had a door into Carla.”

Katie fell in love with the script and was inspired to take a chance working with a new director. “Paul was so passionate, and his own experience with being bipolar really inspired me,” says the actress, best known for her work on “Dawson’s Creek,” *Batman Begins* and “Ray Donovan.”

Holmes particularly responded to the film’s nuanced approach to the characters. “I was fascinated with the idea that Carla has this great talent for writing poetry and when she falls in love with Marco, they believe that being bipolar fuels their creativity,” she says. “For Carla it becomes this mesmerizing journey that involves love, art, and coping with bipolar disorder to figure out how she can get a handle on the dangerous side of this disease and still be creative.”

FINDING MARCO

Dalio looked long and hard to find an actor who could embody Marco. Avy strongly recommended that he meet an actor who she was crazy about - Luke Kirby. "When I met him, I could see in the eyes an intensity of someone who maybe isn't quite bipolar, but right up next to that line in terms of emotional range and intensity. There was also something very uninhibited about him that fit Marco's disregard for social acceptance, and he had a guarded sensitivity that gave him an edge. I knew that edge would get really sharp when he became Marco. I had no worries about getting a genuinely manic performance from him, if anything I was worried about actually making him go manic! I showed the dailies to my doctor, and he was like, "Are you sure he's not bipolar? "

Kirby was drawn to ***Touched with Fire's*** love story and was particularly fascinated by Marco's interior life. "He experiences a huge array of emotional weather, happening at a frequency that's far too intense to carry on the daily, habitual functions most people are accustomed to," Kirby says. "Shifting between all these vastly different colors, I found the character exhausting, infuriating, fun and a little liberating. For me, Marco was like an open field for behavioral experimentation."

THE PARENTS

Dalio had already started shooting ***Touched with Fire*** before he cast Christine Lahti and Griffin Dunne as the compassionate parents of his star-crossed lovers. "Avy was sending me reels while I was on set," he says. "Griffin and Christine's work samples were really impressive and fit the characters beautifully." Lahti (*Swing Shift*, "Chicago Hope") brought an urgency to her performance that informed the complex mother-daughter dynamic. "I could easily see Christine as this strong mother who's desperately trying to save her daughter. She had this power and strength coming out of intense love, but also intense control, which worked great with Katie, who's character was trying to break free." Dalio picked Griffin Dunne (*Dallas Buyers Club*, *After Hours*) to portray Marco's overwhelmed father George. "Griffin is an extremely intelligent actor with extraordinary imagination. There was a depth to the pain of a father trying to save his son from the same mental illness that plagued his wife, a depth that not many actors can pull off. He pulled it off better than I had imagined was possible." Rounding out the parental roles is character-actor Bruce Altman as Carla's father, Donald. "Bruce has a brilliant comic sensibility which he can pull off in very serious dramatic situations, that's a very rare quality that was important to bring some contrast to the heavy family dynamics."

WORKING WITH THE ACTORS

Before any rehearsing took place, Dalio talked a lot with the actors about their characters. "I wanted them to have a firm ground in who they were before their bipolar was triggered so they could understand how they would respond to it." Dalio explains.

“It gave them a way into the character as a sane person who they could relate to, and then allowed their imagination to make the leap to what it would be like to suddenly go crazy. And as with any character, it’s out of that disrupted balance in their life that their core desires arise, consciously and unconsciously, which drive their actions across the whole story, in their efforts to restore that offset balance.”

Dalio created rich biographies for each character. “I wanted to make sure that all the details of the character’s past emotionally charged their present situation so it could serve as a resource for the actors, particularly the shared past between the characters. For instance, Marco blames his father’s control of his bipolar mother for chasing her away, while Marco’s father’s control of him is driven by his terror of losing his son the same way he lost his wife.” The same character history applied to the relationship between Carla and her mother. “Carla’s mother is extremely strong and loving, so her past desperation to keep her from suicide made her love both life-saving and crippling for Carla,” explains Dalio. “This surfaced in the performances, as you see Carla’s intense external and internal struggle to break free.” “We did a lot of work together just figuring out the history of these characters,” says Holmes. “Christine is such a pro and brings so much to the role. It was a delight to do scenes with her.”

Dalio wanted to involve the actors creatively and personally in the formation of the character as well. “Paul and I went for walks around New York before we started filming,” the actor says. “Once we figured out the characters we mapped out their arcs over the course of the script and broke it into acts and then sequences and then scenes,” says Dalio. “Then we rehearsed, just enough to make sure we were going in the right direction, but still fresh enough to allow for spontaneous moments on set. They were extremely intelligent actors on set, they had a deep understanding of complex emotion, and were able to embody what’s hard enough to convey, let alone understand. They were able to add dimension to their performance with each direction I gave them, taking it beyond what I could imagine.”

To help them to see and feel through manic-depressive senses, Dalio immersed them from every direction. “I gave them pieces of music composed by bipolar composers that captured mania and depression. I showed them poems by bipolar poets that captured it, paintings by bipolar painters that visualized it. I even had playlists and poetry with me on set as fuel. I also gave them Kay Jamison’s autobiography, “An Unquiet Mind” and of course “Touched with Fire” along with “Darkness Visible” by William Styron. I was very open with them about my own experience.”

“Paul identified physical symptoms related to the disorder: shifts in temperature, shifts in breath, feelings in your body. It was very helpful just listening to Paul describe his life and seeing what the bipolar experience is like through his lens,” Luke recalls. “Bipolar doesn’t randomly alter the senses,” Dalio explains. “It enhances the senses – so much so that it can eventually become so magnified, it leads to distortion. Because both actors are exceptionally sensitive and imaginative they had no problem pushing their

senses there.” Dalio says that working with these actors was his biggest growth as a director, “It was my greatest education and blessing as a first time director to work with such brilliant actors. I’m forever grateful they took a chance on me.”

TO SEE THROUGH BIPOLAR EYES

In designing the look of the film, Dalio unified it around Van Gogh’s painting “Starry Night.” “It’s one of humanity’s most beloved images of the sky looking outside a sanitarium window through manic eyes so it was perfect to show people the beauty of it,” explains Dalio. And the director chose the color schemes of oranges, yellows and blues, putting Marco in blues and Carla in yellows, brightening their shades the more their love grows and the more manic they become, and doing the opposite for the depression sequences.

“We decided to shoot the manic parts on film rather than video using wide-angle lenses to create very sharp, colorful images,” adds Nikolova. When they meet in the hospital Dalio merged Marco’s blues and Carla’s yellows into Starry Night. “As they stay up late at night together and become more manic, the lighting takes on more of the look of outer space, darker with brighter spotlights, as I progressively stripped away any production design that wasn’t celestial looking and spherical. As their mania increases and they start to think they’re not from this planet and want to get back home somewhere in space, I had all camera movement done on Steadicam, spiraling around them, never static and never symmetrical to the ground.”

In composing the score, Dalio took a similar approach. “I used celestial sounding instruments, introducing Marco with the glockenspiel and Carla with the celesta, each with a different theme melody. When they meet in the hospital their instruments and melodies merge, and I added synthesizers to make it more space-like.”

Dalio took the opposite approach when it came to capturing the characters’ battles with depression. “Paul told us that when you’re depressed, everything seems out of focus and almost blue and black, like there’s a fog in front of you,” explains Nikolova. “We shot the depression scenes on video using two lenses to make certain things appear out of focus that shouldn’t be.”

“To create the feel of the fog, we shot a tank filled with black ink making slow spirals in blue dye,” Dalio adds, “We weaved it in and out of the scenes to capture their interior life, and for the music, I used a synth, which sounded like the echo from an abyss playing the music from the starry night mania they shared at the hospital in slow motion, which together felt like the ashes of starry night.”

THE BOOK WITHIN THE MOVIE

When Paul was first diagnosed with bipolar and was searching for answers about what his future was going to be like, every book he read said that he had just triggered a lifelong illness of swings from psychotic manic highs to suicidal lows that

would progress in intensity over the course of his life and probably lead him to the 1-in-4 suicide statistic, unless he took the medication, which would dull the manic emotions but allow him to live a “reasonably normal life.”

“That was the phrase used in every medical text I read. It was the best they had to offer. I was like, ‘I don’t want a reasonably normal life, I want a great life.’” However, almost a year later, Paul came across the book “Touched with Fire,” the first scientific medical text showing a tangible correlation between bipolar and artistic genius. It was written by Kay Jamison, a psychologist who during her PHD studies had a manic episode. She was going to hide it, for fear of what her psychiatric community would think, but decided instead to be open about and write books about it, one of which was “Touched with Fire. “It changed everything for me,” Dalio explains. “I went from thinking this is a genetic defect and being ashamed of it, thinking I would just be able to get by in life, to suddenly thinking, no this can be a gift to be proud of, and there’s something meaningful that can come out of my life because of it.”

Paul would have never dreamed he would someday become good friends with Kay and cast her to play herself in a movie that used the same title as her book. “I kept asking my doctor if he could introduce me to anybody with bipolar who was actually happy,” says Dalio. “He said he couldn’t, and so he finally said he would see if he could introduce me to Kay, who’s a good friend of his, and that was huge for me. After we met, she became an incredible friend and personal hero.”

In the movie, Jamison (played by herself) offers Carla and Marco some reassuring advice during an unscripted scene in a coffee shop. “I just had the characters ask Kay questions about being bipolar, and she answered Katie and Luke the same way she would answer anyone,” Dalio says. “I know there are many people out there who need to hear directly from someone like Kay, that it can work out, you can be happy and creative on meds, just as I needed to hear it directly from her.”

THE SPIKE LEE FACTOR

When Spike Lee was Dalio's professor at the NYU graduate film school, he saw a rare talent in him, so much so that he wanted to get behind Dalio as a mentor. “Spike believed in me when I didn't even believe in myself. I was over medicated through film school and still consider the work I did there to be poor. But having one of my greatest heroes recognize something special in me was the inspiration I needed to continue as an emerging filmmaker,” says Dalio.

For his student thesis, Dalio was cautious and wrote a broad, commercially styled script compared to the riskier original idea he had for a Rap musical written during his manic swings about the Devil luring a child into hell. Dalio states, “Your first film can be a make or break situation for long-term career goals, which is scary and can make you play things safe.” Luckily, Spike had seen both scripts and strongly advised Dalio to take a chance on the Rap musical, which he was extremely impressed with.

Spike stated, "I've seen that type of (commercial) film a million times, do the rap, I've never seen anything like it, it's totally original. And, if you make the musical instead of that piece of trash, I'll executive produce it."

Dalio stated, "We started working on it, but my wife kept nudging me to write ***Touched with Fire*** and show it to Spike to see if he would get behind that one instead. I did, and he was fully supportive." Spike recognized Paul's talent and encouraged him to create the film so others could experience the thrills and agony of bipolar. He mentored his student through numerous re-writes. "Spike didn't let me shoot until the script was truly ready," Dalio says. "He kept encouraging and pushing me until we hit the sweet spot."

Dalio continues, "I'm honored to have had him so involved. It's so rare these days to have a true Master mentor a student. Spike's the only one I know who does that, and he doesn't just do it with me. He's backed several other NYU students' films as well. He's willing to share his knowledge and craft with people he believes in."

"I'm very happy with Paul and how ***Touched with Fire*** turned out," Lee said of the finished product. "I think Paul has learned patience, and I'll be looking forward to his next film."

A LEGACY OF COMPASSION

In ***Touched with Fire***, Marco cites Vincent Van Gogh's most famous masterpiece, "Starry Night," as a touchstone achievement produced by a bipolar artist. "Van Gogh once said, 'I should one day like to show by my work what such an eccentric, such a nobody, has in his heart,'" adds Dalio. "I read that quote aloud to the crew on the first day of shooting, almost like a prayer."

ABOUT THE CAST

KATIE HOLMES (Carla) is an actress who has received critical acclaim for a broad spectrum of diversified roles on stage and screen. Her many notable film credits range from the blockbuster *Batman Begins*, directed by Christopher Nolan, to critically acclaimed art-house pictures such as Ang Lee's *The Ice Storm* and Peter Hedges' *Pieces of April*.

Holmes just wrapped production on *All We Had*, which she both directed and stars in, alongside Richard Kind and Eve Lindley. Holmes can also be seen in a dark comedy she helped produce, *Miss Meadows*, which made its debut at the 2014 Tribeca Film Festival; the sci-fi film, *The Giver*, opposite Jeff Bridges and Meryl Streep; and drama *Woman in Gold*, co-starring Helen Mirren and Ryan Reynolds. Holmes returned to television in the summer of 2015 starring opposite Liev Schreiber in the third season of Showtime's hit drama "Ray Donovan."

Holmes is the first global ambassador for Olay. She is also the global ambassador and spokesperson for Alterna Hair Care.

In 2012 Holmes starred in the Broadway production "Dead Accounts," opposite Norbert Leo Butz. She had previously made her Broadway debut in the 2008 limited run of Arthur Miller's "All My Sons," in which Holmes starred opposite John Lithgow, Patrick Wilson and Dianne Wiest. Her portrayal of Ann garnered glowing reviews and established her as an accomplished actress on both screen and stage.

Holmes' film career began in 1996 when she landed the role of Libbets Casey opposite Tobey Maguire and Sigourney Weaver in Ang Lee's award-winning drama *The Ice Storm*. Since then she has worked with some of Hollywood's most prominent actors and directors, on films such as Curtis Hanson's *Wonder Boys*, Jason Reitman's *Thank You for Smoking*, Sam Raimi's *The Gift*, Stephen Gaghan's *Abandon*, Doug Liman's *Go*, Joel Schumacher's *Phone Booth*, Keith Gordon's *The Singing Detective*, Forest Whitaker's *First Daughter*, Kevin Williamson's *Teaching Mrs. Tingle*, David Nutter's *Disturbing Behavior*, Dito Montiel's *The Son of No One*, producer Guillermo Del Toro's *Don't Be Afraid of the Dark*, Dennis Dugan's *Jack and Jill* and Shari Springer Berman and Robert Pulcini's *The Extra Man*.

Holmes executive produced and starred in filmmaker Galt Niederhoffer's *The Romantics*, an ensemble romantic drama with Anna Paquin, Josh Duhamel, Malin Akerman, Candice Bergen and Elijah Wood.

In 1997 Holmes was cast as Joey Potter on the WB TV series "Dawson's Creek," opposite James Van Der Beek and Michelle Williams. The show became the highest-rated series on the WB network throughout its six-season run. Holmes has since appeared on television in "The Kennedys," playing First Lady Jacqueline Kennedy opposite Greg Kinnear as President John F. Kennedy. The miniseries chronicled the

story of the most fabled political family in American history and garnered 10 Emmy nominations, including Outstanding Miniseries.

LUKE KIRBY (Marco) is an up-and-coming actor. He has amassed television credits such as “The Good Wife,” “The Astronaut Wives Club,” “Show Me a Hero,” “Tell Me You Love Me” and “Slings and Arrows.” More recently, Kirby completed filming the third season of the Sundance series “Rectify,” as lawyer Jon Stern. On the big screen, he starred in Sarah Polley’s *Take This Waltz*, opposite Michelle Williams and Seth Rogen, and *The Samaritan*, with Samuel L. Jackson. His next feature film is Lasse Hallström’s *A Dog’s Purpose*.

A graduate of the National Theatre School of Canada, Kirby recently appeared Off Broadway in “Too Much, Too Much, Too Many,” at The Roundabout Theatre.

CHRISTINE LAHTI (Sara) has enjoyed a more-than-30-year career that is held in great esteem. She earned her first Oscar nomination in 1984’s *Swing Shift*, then took home the statue 11 years later as a first-time director for her short film *Lieberman in Love*. In 1998, after multiple nominations, Lahti won both the Emmy Award and her second Golden Globe Award® (the first came for TV movie “No Place Like Home”) for her portrayal of Dr. Kathryn Austin on “Chicago Hope.” Three years later her feature-film directorial debut, *My First Mister*, opened the 2001 Sundance Film Festival.

Lahti plays a lead role in Andrew Currie’s independent feature *The Steps*, which premiered at the 2015 Toronto International Film Festival. Up next for Lahti is the soon-to-be-released comedy *Operator*, opposite Mae Whitman and Martin Starr. She will also be seen in an upcoming episode of NBC’s “The Blacklist,” alongside James Spader.

Previously, Lahti appeared opposite Kristen Wiig and Hailee Steinfeld in *Hateship Loveship*, which premiered at the 2013 Toronto International Film Festival. She was also seen in the family drama *Safelight*, opposite Juno Temple and Evan Peters.

Additional film credits include Sidney Lumet’s *Running on Empty*, for which she received the 1998 L.A. Film Critics Award, as well as a Golden Globe nomination; *Leaving Normal*, directed by Ed Zwick; *The Doctor*, with William Hurt; and Bill Forsyth’s *Housekeeping*, which many film critics called one of the best films of 1987. Lahti was also seen in John Badham’s *Whose Life is it Anyway?* and Norman Jewison’s *...And Justice for All*.

On the TV front, the actress played Doris McGarrett on CBS’s “Hawaii Five-O” and portrayed ADA Sonya Paxton in a recurring role on “Law & Order: SVU.” Her most notable work on the small screen was a starring role on the critically acclaimed series “Jack & Bobby,” for which she received both SAG and Golden Globe nominations. Lahti has also starred in numerous television movies including “Amerika,” (Emmy and Golden

Globe nominations), “Out of the Ashes,” “The Pilot’s Wife,” “Open House” and “The Book of Ruth,” among others.

A highly esteemed thespian, Lahti last graced the New York stage with her performance in The Culture Project’s 10th anniversary production of “The Exonerated,” alongside Marg Helgenberger and Martin Short. Prior to that, she starred with Morgan Freeman in the Broadway debut of Dustin Lance Black’s play “8,” a staged reenactment of the federal trial that overturned California’s ban on same-sex marriage, Prop 8. She also joined the cast of the Tony Award®-winning play “God of Carnage,” replacing Marcia Gay Harden in the role that would later be portrayed by Jodie Foster in the 2011 film adaptation directed by Roman Polanski.

Lahti’s theatrical endeavors have been equally successful in Los Angeles, with a Drama Desk nominated role in “Three Hotels” as well as a month-long stage run at the Geffen Playhouse in Nora and Delia Ephron’s critically acclaimed “Love, Loss, and What I Wore.”

GRIFFIN DUNNE (George) is an accomplished actor, director and producer. His recent feature film credits include *Dallas Buyers Club*, starring Matthew McConaughey and Jared Leto; *Last Night*, starring Sam Worthington and Keira Knightley; and Allen Hughes’ *Broken City*, starring Mark Wahlberg and Russell Crowe. This fall he can be seen in Daryl Wein’s *Consumed*, which recently premiered at the L.A. Film Festival.

Dunne’s feature-film directorial debut was 1997’s *Addicted to Love*, starring Meg Ryan and Matthew Broderick, which he followed one year later with *Practical Magic*, starring Sandra Bullock and Nicole Kidman.

Most recently, Dunne directed a short film with Emma Stone for Peter Farrelly’s comedic anthology *Movie 43*. On television, he recurred on the Showtime series “House of Lies,” opposite Don Cheadle and Kristen Bell, and the Fox series “Red Band Society,” opposite Octavia Spencer. Dunne also wrapped a series-long arc on the WGN series “Manhattan.”

BRUCE ALTMAN (Donald) is an acclaimed character actor who has worked for such respected filmmakers as Ridley Scott (*Matchstick Men*), James Foley (*Glengarry Glen Ross*), Ron Howard (*The Paper*), Mike Figgis (*Mr. Jones*), Robert Redford (*Quiz Show*), James Mangold (*Girl, Interrupted* and *Cop Land*), Michael Pressman (*To Gillian on her 37th Birthday*), Daniel Stern (*Rookie of the Year*), Anthony Minghella (the title role of *Mr. Wonderful*), Nicholas Hytner (*The Object of My Affection*), Nancy Meyers (*It’s Complicated*), Gary Winick (*Bride Wars*), Roger Michell (*Changing Lanes* and *Morning Glory*) and Ken Scott (*Delivery Man*).

Most recently Altman was seen in Ken Kwapis’ *Big Miracle*, David Gordon Green’s *The Sitter*, Nicholas Jarecki’s *Arbitrage* and Paul Bettany’s *Shelter*. Altman

also maintains an active television career and recently played Terry Colby on “Mr. Robot,” the USA Network’s hit series.

Altman made his motion picture debut as Harrison Ford’s best friend in Mike Nichols’ *Regarding Henry*. He also starred in the Oscar-winning live action short *Dear Diary* (1997). Other film credits include the highly acclaimed indie *L.I.E.* (Michael Cuesta), *Running Scared*, *My New Gun*, *Vibrations*, *The Pre Nup*, *Peter and Vandy*, *National Lampoon’s Bag Boy* and *The Skeptic*.

Altman’s television work includes “The Sopranos,” Jay Roach’s Emmy-winning telefilms “Recount” and “Game Change,” as well as Paul Haggis’ “Show Me a Hero,” all for HBO. Altman played the mayor of New York City on the CBS drama “Blue Bloods” and also had recurring roles on “Damages,” “Person of Interest” and the Ted Danson sitcom “Help Me Help You.” He was a series regular on the Peabody Award-winning ABC series “Nothing Sacred” and has guest-starred on shows such as “Law & Order,” “Modern Family,” “The Good Wife,” “Friday Night Lights,” “Royal Pains,” “Suits,” “Hart of Dixie,” “Elementary,” “American Dad,” “F to 7th,” “Alpha House” and “Madam Secretary.”

Altman has performed in more than 50 plays including regional productions at A.C.T., Yale Rep and the Long Wharf. Venues in NYC include E.S.T., Theater for the New City, 92nd Street Y and Symphony Space. With the Elm Shakespeare Company, he has played Malvolio in “Twelfth Night” and Caliban in “The Tempest.”

Altman is an amateur violinist. In addition to holding an M.F.A. in acting from the Yale School of Drama, he is an associate fellow at Branford College and a member of the Elizabethan Club, both at Yale.

ABOUT THE FILMMAKERS

PAUL DALIO (Director, Writer, Editor, Composer) began to pursue filmmaking at 20 years old when he moved to New York to study screenwriting at the NYU Tisch School of the Arts Dramatic Writing program. During that time he spent his Spring breaks going to China to do documentary work for the China Care Foundation, following the surgery and adoption of handicapped Chinese orphans into American families. After graduating from NYU, he went to work for the David Lynch Foundation, which brought Transcendental Meditation to schools with high crime rates, shooting and editing footage to demonstrate the effects of TM on the stress levels of children and crime rates in the schools. In 2007 he began the NYU Graduate filmmaking program. There he met his wife and collaborator, Kristina Nikolova. He co-wrote and edited her debut feature, "Faith, Love and Whiskey," which premiered at the 2012 Slamdance Film Festival. Nikolova served as both cinematographer and producer on Paul's debut, "Touched with Fire." NYU professor, Spike Lee, saw a rare talent in Paul and became a personal mentor, eventually offering to executive produce his first feature. ***Touched with Fire***, which Paul wrote, directed, edited and scored, was inspired by his past struggles with bipolar. He lives in New York with his wife and two children and is currently co-writing her next feature as well as writing his own.

JEREMY ALTER, p.g.a. (Producer), a graduate of UCLA, has produced and directed in an impressive range of media including feature films, music videos, commercials, live shows, still shoots, etc. His resume includes working with renowned filmmakers such as David Lynch, Gary Oldman, Alexander Payne, Meiert Avis, David O'Russell, Wim Wenders, etc.

Since 2008, Alter has been head of production for Pusher Media / Windmill, an award-winning production company. He has produced for artists including U2, Evanescence, Weezer, Paramore, Bush, Ben Harper, Rise Against, Take That, The Aquabats, The Pretty Reckless, and Michael Buble'. He also produced the live shoots "Glee Live at Radio City Music Hall" and "Yo Gabba Gabba! Live at the Nokia Theatre."

Also an accomplished director, Alter has directed award-winning music videos for artists such as Social Distortion, Chris Cornell, Ariana Grande, New Found Glory, Boys Like Girls, and Halestorm. He directed and produced the theatrically released feature film *The Perfect Sleep* which Time Out NY called it "witty, self-aware and consistently compelling...a rare pleasure."

A longtime collaborator and associate of David Lynch, Alter produced his acclaimed feature film *Inland Empire*.

Alter's impressive commercial client roster includes working with internationally renowned corporations such as Microsoft, Epson, Nike, Allstate to most of the major film studios and music companies in Hollywood including Universal/Interscope, EMI,

Polydor, Atlantic Records, Dreamworks, Twentieth Century Fox, Epitaph Records, Warner Brothers, Sony Pictures, Paramount Pictures, Universal Studios, New Line Cinema, MTV, Relativity Media, CBS, Icon, The Walt Disney Company, Fox Searchlight, Rogue Pictures, Spyglass Entertainment, and The Weinstein Company.

He lives in Los Angeles with his wife of 20 years and his three children.

KRISTINA NIKOLOVA (Producer, Director of Photography) directed *Faith, Love and Whiskey*, a feature shot in Bulgaria with a government grant. The film premiered in competition at Slamdance 2012 and went on to win many awards. The film earned a wide theatrical release in her native Bulgaria.

Nikolova was born in communist Bulgaria and grew up in a family of cinematographers. At age 17, she left her country to study economics at the University of Chicago but, after watching an experimental film involving paper airplanes, she changed her major to film. At age 20, Nikolova shot her first feature. In 2002 she moved to Los Angeles, where she worked as second camera operator on films in the action and thriller genres. Back in Bulgaria Nikolova teamed up with a well-known director to shoot two award-winning feature documentaries that required them to live in drug communes in the mountains.

In 2007 she entered NYU's graduate program, directing five award-winning shorts and shooting a total of 14. Of these shorts *The Visitors* screened at Sundance 2010 and *Gravity* was seen at Slamdance 2011. Nikolova and her husband live in New York with their two children. She is currently writing a script with her husband, which she will direct.

SPIKE LEE (Executive Producer) is a writer-director, actor, producer, author and educator who has helped revolutionize modern black cinema. Lee is a forerunner in the "do it yourself" school of independent film. He recently finished his Kickstarter-funded feature *Da Sweet Blood of Jesus*. Previously, he directed a reinterpretation of the Korean psychological thriller *Oldboy* as well as HBO's "Mike Tyson: Undisputed Truth," a videotaping of the former heavyweight champion's Broadway show.

An avid Knicks fan, Lee hosts the one-hour biweekly sports-talk show "Spike Lee's Best Seat in Da House" on SiriusXM NBA Radio, featuring discussions on various news and topics concerning pro basketball.

Lee received a Peabody Award for the HBO documentary "If God Is Willing and da Creek Don't Rise," which revisited the storm-ravaged Gulf Coast region as residents demanded assistance and accountability from their political leaders.

Lee's many critical and box-office successes include such films as *Chi-Raq*, *Inside Man*, *25th Hour*, *The Original Kings of Comedy*, *Bamboozled* and *Summer of Sam*. The features *Girl 6*, *Get on the Bus*, *Do the Right Thing* and *Clockers* displayed his ability to showcase a series of outspoken and provocative socio-political critiques

that challenge cultural assumptions, not only about race, but also class and gender identity.

Lee began teaching a course on filmmaking at Harvard in 1991 and in 1993 he became a professor at the New York University Tisch School of the Arts' graduate film program, where he originally received his Master of Fine Arts degree in film production. In 2002 Lee was named the artistic director of the graduate film program.

Lee has combined his extensive creative experience into yet another venture. By partnering with DDB Needham he created Spike/DDB, a full-service advertising agency.

KAY LEE (Production Designer) grew up in a small suburb outside of Chicago and graduated from Brown University with a dual degree in Visual Arts and Urban Studies. After graduating, she moved to New York City where she worked as a Costume Designer for Off-Off-Broadway theater shows while also pursuing a career designing for several apparel companies including Ralph Lauren and The Gap. In 2003, she production designed her first short film JESUS HENRY CHRIST which won the Silver Narrative Prize at the Student Academy Awards.

Since then she has designed over 30 films, including Independent Spirit Award nominated BLUE CAPRICE, Spike Lee's DA SWEET BLOOD OF JESUS and, most recently, BLEED FOR THIS directed by Ben Younger (BOILER ROOM), starring Miles Teller (WHIPLASH) and Aaron Eckhart, and executive produced by Martin Scorsese. In addition, her work can be seen in various commercials, music videos and television projects. She currently lives in Los Angeles.

BRENDA ABBANDANDOLO (Costume Designer) is a New York based visual artist and costume designer for stage and film. Notable film and television credits include, TALLULAH starring Ellen Page and Allison Janey (2016), ALL WE HAD directed by and starring Katie Holmes (2016), I AM MICHAEL starring James Franco and Zachary Quinto (Sundance 2015), THE ADDERALL DIARIES starring James Franco and Ed Harris, MISS MEADOWS starring Katie Holmes (Tribeca 2014), THE COLOR OF TIME starring James Franco and Jessica Chastain (Rome 2012) and Associate Costume Designer for SATURDAY NIGHT LIVE.

She has designed numerous off Broadway plays including The Team's MISSION DRIFT (Royal National Theatre of London) winner of the Edinburgh Festival Fringe Prize and Drama League nominee for distinguished production of a musical.

RESOURCE LIST

For further assistance or information regarding bipolar disorder and/or general mental health, please check out the following resources.

- **National Alliance of Mental Illness (NAMI)** is the nation's largest grassroots mental health organization dedicated to building better lives for the millions of Americans affected by mental illness.
 - [NAMI Family-to-Family](#) is a class for families, partners and friends of individuals with mental illness. See more at www.nami.org/familytofamily.
 - NAMI Connection is a weekly or monthly support group for people living with a mental health condition. See more at www.nami.org/connection.
 - [NAMI Family Support Group](#) is a weekly or monthly support group for family members, partners and friends of individuals living with a mental illness. See more at www.nami.org/fsg.
 - NAMI AIR (Anonymous. Inspiring. Relatable) is the new NAMI app, a free, mobile-based social network designed for individuals living with mental health conditions and their family members/caregivers. See more at www.nami.org/air
- **Campaign to Change Direction Initiative** is a collection of concerned citizens, nonprofit leaders, and leaders from the private sector who have come together to change the culture in America about mental health, mental illness, and wellness. See more at <http://www.changedirection.org/know-the-five-signs/>
- **Depression and Bipolar Support Alliance (DBSA)** is the leading peer-directed national organization focusing on the two most prevalent mental health conditions, depression and bipolar disorder.
 - DBSA Education Materials help people with diagnoses and their loved ones to know what mood disorders are, and what can be done for treatment and management. See more at http://www.dbsalliance.org/site/PageServer?pagename=education_landi ng
 - DBSA support groups can help you connect with others who have been there as well. See more at http://www.dbsalliance.org/site/PageServer?pagename=peer_support_group_locator
- **Johns Hopkins Adolescent Depression Awareness Program Mobile App** promotes the message that depression and bipolar disorder are treatable medical illnesses and concerned individuals should seek help. The mADAP app can be used as a freestanding source of information on mood disorders, particularly as they pertain to adolescents. See more at http://www.hopkinsmedicine.org/psychiatry/specialty_areas/moods/ADAP/mobile.html
- **Johns Hopkins AskHopkinsPsychiatry** offers web based patient education and promotes engagement with a section for "Ask A Question" that allows for bidirectional communication between Johns Hopkins psychiatrists, researchers, nurses, public health practitioners, and other relevant experts with the general public. See more at <http://askhopkinspsychiatry.org/q-a>
- **National Network of Depression Centers** is a network of the leading clinical and academic centers which offer expert diagnosis, consultation, treatment and research. See more at <http://www.nndc.org/centers-of-excellence/>

- **Positive Med** an informational website that an array of perspectives on mental health issues. Great for introductory information and personal opinions. See more at <http://positivemed.com/>

#

CREDITS

A MOONSTRUCK PRODUCTION

IN ASSOCIATION WITH 40 ACRES AND A MULE

A FILM BY PAUL DALIO

KATIE HOLMES

LUKE KIRBY

GRIFFIN DUNNE

BRUCE ALTMAN

ANNIE GOLDEN
CHASKE SPENCER
MARYANN URBANO

AND CHRISTINE LAHTI

CASTING BY AVY KAUFMAN, C.S.A

COSTUME DESIGNER BRENDA ABBADANDOLO

PRODUCTION DESIGNER KAY LEE

MUSIC BY PAUL DALIO

EDITED BY LEE PERCY A.C.E.
PAUL DALIO

CINEMATOGRAPHY ALEXANDER STANISHEV
KRISTINA NIKOLOVA

CO-PRODUCERS KATIE HOLMES
AVY KAUFMAN, C.S.A.

EXECUTIVE PRODUCER SPIKE LEE

PRODUCED BY
JEREMY ALTER, p.g.a.
KRISTINA NIKOLOVA, p.g.a.
JASON SOKOLOFF

WRITTEN and DIRECTED BY PAUL DALIO

CAST

(in order of appearance)

Carla	KATIE HOLMES
Man at Book Reading	JAMES LESCENE
Book Reading Attendent	ANGELA PIERCE
Marco	LUKE KIRBY
Demonix	PATRICK BYAS
Ravenous	EUGENE JONES
Nyorican MC	JENNIFER FALU
Sara	CHRISTINE LAHTI
George	GRIFFIN DUNNE
Hospital Receptionist	KIM ROSEN
Dr. Strinsky	MARYANN URBANO
Police Officer	STEPHEN BEACH
Hospital Waiting Room Receptionist	RACHEL ZEIGER-HAAG

PSYCH WARD CAST

Paul	PAUL DALIO
Psych Ward Nurse	MARCY HARRIELL
Bible Scholar Patient	THEODORE SOD
Gary	ROB LEO ROY
Marker Tattooing Patient	JAMES MILES
Paranoid Patient	EDWARD GELBINOVICH
Tarot Reading Patient	CATHERINE COMBS
Motherly Patient	ANNIE GOLDEN
Additional Psych Ward Patient	MIKE FAIST
Group Therapist	RUSSELL JONES
Night Nurse	BRENT BATEMAN
Marco's Construction Boss	CHASKE SPENCER
Springtime Psych Ward Receptionist	ROB GORDON
Dr. Lyons	DANIEL GERROLL
Donald	BRUCE ALTMAN
Administrator of Second Hospital	JOSEPH ADAMS
Carla and Marco's New Female Dinner Friend	VICTORIA WEINBERG
Carla and Marco's New Male Dinner Friend	BOBBY KRUGER
Kay Jamison	HERSELF
Carla's New Boyfriend	WAYNE WILCOX
Stunt Coordinator	MANNY SIVERIO
Katie Holmes' Stunt Double	ABBY NELSON
Luke Kirby's Stunt Double	JIM FORD

STUNTS

CHRISTOPHER GOMBOS	PETE KLEIN	CHAZZ MENENDEZ	ELLIOT SANTIAGO
THOMAS PLACE	DAVID LOMAX	BRIAN DONAHUE	

PRODUCTION

Production Manager	JASON SOKOLOFF
Production Supervisor	JEFF CARON
1st Assistant Directors	CEDRIC VARA
	CAROLINE ARAGON
2nd Assistant Directors	CLAIRE SKOWRONEK

2nd 2nd Assistant Director	ANNE MARIE DENTICI
Additional Production Supervisors	JONATHAN WU
	ANNE MARIE DENTICI
	KURT ENGER
Production Coordinator	KIMBERLY PARKER
Office Production Assistant	DRONILE HIRALDO
Script Supervisor	HEATHER QUICK
Casting Associates	LEEBA ZAKHAROV
	JON GORACY
Extras Casting Director	BARBARA MCNAMARA
Production Accountant	ELI GUREVICH
Assistant Production Accountant	JOSEPH LOMBARDI

Camera Operator	ALEXANDER STANISHEV
Additional Camera Operator	KRISTINA NIKOLOVA
Steadicam Operators	YOUSHENG TANG
	IAN WOOLSTON-SMITH
Underwater Camera Operator	MICHAEL HAUER
1st Assistant Camera	STRATTON BAILEY
2nd Assistant Camera	ZACH RUBIN
Additional 2nd Assistant Camera	ANDREW JUHL

	KEVIN QUIGLEY
	SUREN KARAPETYAN
Loaders	KALI RILEY
	SUREN KARAPETYAN
Camera Production Assistant	DYLAN GOODWIN
Digital Imaging Technicians	RANJU MAJUMDAR
	SANJIT MAJUMDAR

Still Photographer	JOEY KUHN
Behind the Scenes	SAMINA AKBARI
Gaffer	JIMI JONES
Best Boy Electric	ERIK ROONEY
Electric	WARREN RENNEISEN
	ETHAN JUNE
	SETH COLEMAN

Key Grip	STRATTON BAILEY
Best Boy Grip	WILL GOTTLIEB
Grips	GARRETT CANTRELL
	MATTHEW KESSLER
	TYLER CHONG

Set Decorators	PHILLIPA "PIPPA" CULPEPPER
Assistant Set Decorator	BRYAN GILMORE
Leadman	SAM LISENCO
On Set Dresser	MATT MARKS
Set Dressers	DONNY FITE
	LIZZIE EGGERT-ATZBERGER
	DYLAN PETTENGILL
	NICO BARNES
Additional Set Dressers	KATHRYN HICKMAN
	TYLER REESE

Graphic Designer	MATT MARKS
Art Department Production Assistants	BRIANNA FRANKLIN
	HEATHER MERENDINO
	ARIANA PAOLETTI

Property Master	KRIS MAJOR
Assistant Property Master	KELLY KUYKENDALL

Construction Coordinators	JOE SPINELLA
	STEVEN PHAN
Additional Construction Coordinator	STEVEN GRISÉ
Scenics	NICK DYBALL
	WILL GERWIN
	ANDREW FORBES
Carpenters	PATRICK O'CONNOR
	MATTHEW LARKIN
	JOEY ASAL
	MEMPHIS HAMILTON
Associate Costume Designer	KRISTEN O'REILLY
Wardrobe Supervisor	JENNIFER BENTLEY
Set Costumer	CONSTANCE GARCIA
Additional Set Costumer	PAMELA ROMANOWSKY
Additional Wardrobe Supervisors	BEGINA BERGES
	CATHERINE CRABTREE
Shopper	RAYNA COLACRAI
Makeup Department Head	BRENDA BUSH
Hair Department Head	LAYNA ROBERTS
Location Manager	JEFF CARON
Key Assistant Location Manager	GREG MORRISON
Location Assistant	SAMER NEZAMY
Parking Coordinator	ROBERT CONEMAN
Transportation Captains	JOHN RIGGINS
	CHRISTOPHER GODFREY
Driver	DEAN CHIARELLO
Additional Drivers	MICHAEL O'BRIEN
	WILLIAM PLACE
	PETER LINK
Key Set Production Assistant	MIKE KING
Set Production Assistants	SCHUYLER AYER
	RYAN HONEYCUTT
	CASSANDRA SANTIAGO
	HEATHER "LITTLE G" GAITHER
	RYAN HAMELIN
	AHMED CHOPRA
	KLARISSA JACKSON
	JEREMY GLAB
Additional Production Assistants	CHRISTOPHER EUSTACHE
	DREW SMITH
	ELVIS DELEON
	JEN WILMETH
	WILL REISINGER
Craft Service	DANIELLE DAVIS
Additional Craft Service	JAVIER ROJAS
Craft Service Assistants	FRANCES MOORE
	FLAVIA DIBARTOLO
Caterers	RICHARD T. SHRIMP
	THOMAS WARSHAW
Cooks	RICHARD CATAPANO JR.
	MAT FITZGERALD
	KRISTAL SAMOILA

Steward	MICHAEL LEHNERT
Key Set Medics	ANNE CARSON CHET PIETZRAK
Additional Set Medics	BERNEY MALDONALDO RAUL PIMENTAL
Rat Wrangler	VITO SPERDUTO
Starry Night Motion Graphics Created by	DECLAN ZIMMERMAN
Starry Night Projectionist	ROBERT WUSS
Starry Night Assistant Projectionist	IVAYLO GETOV

UTAH PHOTOGRAPHY

Production Supervisor	ANDY LANGTON
Production Coordinator	HEATHER "LITTLE G" GAITHER
Steadicam Operator	JERRY FRANCK
On Set Dresser	LARRY FILION
Electric	DOUG ARNOLD TIM REYNOLDS, JR SETH NEILY JUDD HILLMAN
Grips	ALEX BOYNTON RICK MITCHELL
Special Effects	BEN JOSEPHSON
Location Manager	ANDY LANGTON
Production Assistants	JARED SMITH NICOLE DUMAS BROOKE GRAMMA DAVID HARRIS ETHAN PAUR MARK WHITE MERCEDES WILLIAMSON RIGEL ANGELINA
Set Medics	JEFF MIDGLEY MIKE JENSEN
Drivers	STEWART WEBSTER BEN FOX BRYAN RAINEY MARK COLLOTON
Insert Car Driver	TOM STREICH
Craft Service	DEMIAN SPILSBURY
Catering by	THE PIG BOYS
Chef	MATT JENSEN
Assistant Chef	CEASAR SANCHEZ ANDY FERNUIK

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Sound Effects Editor ERIK FOREMAN
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Foley Artist ANDREA GARD
Foley Mixer DAN RANDALL
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Head of Production JON NULL
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SAG-AFTRA Theatrical Business Rep	JOEL REAMER

THE NUTCRACKER, OP. 71 - ACT 2 - NO. 14C PAS DE DEUX: VARIATION II
 "DANCE OF THE SUGAR PLUM FAIRY"

Composed by Pyotr Ilyich Tchaikovsky
 Performed by Valery Gergiev / Kirov Orchestra
 Courtesy of Decca
 Under license from Universal Music Enterprises

"THE LITTLE PRINCE"
 by Antoine de Saint-Exupery
 Courtesy of Houghton Mifflin Harcourt Publishing Company

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TOM WALLER
JANINE RACANELLI
FRAN SCHANNE
LISA SAFIAN
TOM SINCHAK
DEVON DALIO
MATT DALIO
MARK DALIO
AND MY PARENTS

For my wife who shed light on this cold, dark stone.





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