

MOVING ON



Directed and Written by
PAUL WEITZ

Produced by
STEPHANIE MEURER, ANDREW MIANO, CHRIS PARKER, DYLAN SELLERS, PAUL WEITZ

Starring
JANE FONDA, LILY TOMLIN, MALCOLM MCDOWELL, RICHARD ROUNDTREE

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SYNOPSIS

Jane Fonda and Lily Tomlin star as estranged friends who reunite to seek revenge on the petulant widower (Malcolm McDowell) of their recently deceased best friend. Along the way, Fonda's character reunites with her great love (Richard Roundtree) as each woman learns to make peace with the past and each other.

DIRECTOR'S STATEMENT

I like writing films for specific actors. I wrote the movie *Grandma* for Lily Tomlin because I had spent time with her on the set of a movie (*Admission*) where she was playing a supporting role, and I knew I had only scratched the surface of what I felt about her as an artist.

I met Jane Fonda through Lily, although it turns out Jane had gone to school with my mother, Susan Kohner, who acted in movies in the late fifties. One day Lily called me up and said, "Jane thinks you should write a movie for us, and I do too." So I did.

Or rather my subconscious did. The beginning and ending scenes of the movie occurred to me, and over the next few years, the rest of it kept building itself in my head until Jane and Lily received the news that I had called their bluff.

To be honest, and please don't tell them because it's embarrassing, but both women don't just inspire me, they also move me. They move me because they are so fucking smart, and so unpretentious, and they have both been through the wringer of decades of our cultural history with its delights and its brutalities, and come out of it with their optimism intact, and with a voracious appetite to learn and experience new things.

Which correlates with what happens with the women in this movie.

I like collaborating with actors who have had over sixty years of experience. In the same way that I rewatched *Nashville* and other early work of Lily's before making *Grandma*, for this movie I rewatched *Klute*, and other films of Jane's. All those performances are still in there, in the Matryoshka dolls of these performances, I think.

They worked together before filming to build histories for their characters, and I was able to embroider those histories into the script.

I've worked with Malcolm McDowell a few times, most recently on *Mozart in the Jungle*, where he played a conductor who is rebelling against being put out to pasture. Malcolm is a sweetheart, but he can play a cruel character in a way that charms you. Jane didn't know Malcolm and wanted to meet him

for the first time when her character meets his onscreen. She wanted to keep in her head the image of Malcolm from *A Clockwork Orange*.

I hadn't met Richard Roundtree before this film, but I soon discovered that he is a lovely actor and a lovely person. He identified with some aspects of his character in *Moving On* and that's why he wanted to do it, in addition to wanting to act opposite Jane. I'm very excited for people to see his work here.

I hope you enjoy the film.

-Paul Weitz

ABOUT THE PRODUCTION

HOW IT CAME TOGETHER

In Roadside Attractions' latest film, *Moving On*, writer and director Paul Weitz enlists legendary Hollywood actresses Jane Fonda and Lily Tomlin to star as Claire and Evelyn, respectively: two estranged friends who reunite to seek revenge on the widower of their friend who recently passed away. Tomlin has worked with Weitz previously on *Admission* and *Grandma* (the latter of which had been written for her) and has found that the filmmaker is "very open and supportive." This time around, Tomlin called up Weitz and asked him to write a movie for her to star in alongside Fonda, and the rest is history.

Fonda is also a fan of Weitz's work, recalling, "I also watched *American Pie* and *About a Boy* and really liked Paul's work, his sensibility." She viewed this character as an opportunity to stray a bit from the pure comedic roles she had been doing recently and "thought the script was really intriguing with the interesting play between comedy and tragedy." Weitz adds, "I like making movies about mature people who are still changing and becoming something new. Particularly women like Lily and Jane, who are so sharp and funny and loaded for bear." Giving more insight into his artistic approach, he further explains, "I looked at this as a western, to some degree, with a gunslinger coming to town to get revenge on a man who wronged her, and saddling up with her old friend to help her."

When Weitz begins his process of writing a film, he usually thinks of a couple of scenes and then builds out from there, as opposed to being set on making a film about something in particular. "There's a phenomenological aspect to writing (and acting) that makes one simultaneously the creator and observer, if you're doing it properly," Weitz notes, sharing his philosophy. "In this case, it was Jane walking up to Malcolm and saying 'I'm going to kill you this weekend' and wondering why, and then Lily interrupting his eulogy."

Weitz's collaboration with producer Andrew Miano is a welcome reunion, with the two having worked together for over two decades on fan-favorites such as *Grandma* and *Little Fockers*, among others. Miano shares, "Paul and I have been on a 20-year journey together, and I'm proud of the work we have done and continue to do." Given their long working relationship and friendship, it only makes sense that the

two are able to fall into a rhythm on set with a shorthand that allows them to collaborate as efficiently as possible.

Additionally, Weitz is no stranger to the industry, coming from a family of artists, including his mother, Oscar-nominated actress Susan Kohner, who starred in *Imitation of Life* (1959). Tomlin reflects on her own special memory with Kohner and that film, sharing, “My mom and I went to see this movie together and when my mother got seated and opened her purse---ready for a big cry--- she had three washcloths in her bag. Nothing gave me more pleasure than to meet Susan Kohner, still so beautiful and elegant and down to earth when she visited her son Paul on the set of *Grandma* 55 years later.” Weitz’s film heritage doesn’t stop there, as Tomlin admires that his grandmother was “the great Mexican movie star Lupita Tovar, who died in 2016 at the age of 106.”

FONDA AND TOMLIN’S ICONIC FRIENDSHIP – ONSCREEN AND OFF

Fonda and Tomlin used their real-life long-standing friendship to help develop their characters in the film. Fonda describes, “There’s a really tight relationship that had existed between our characters and the friend who had been at the center of our trio, the woman whose funeral starts the film.” To assist in building their backstories, the two women had separate sessions with the same coach, a process Fonda found “interesting and unusual.” She goes on to admit, “We very much wanted there to be no hint of Grace or Frankie, and I think we succeeded,” referencing their popular television series that ran for seven years. Miano saw firsthand how Fonda and Tomlin create characters and histories around their roles, and appreciates the specificity that both women bring to the table in order to embody characters that feel real and fully developed. “It’s as specific as the bag that Lily’s character carries in the movie,” he says, recalling that Tomlin insisted that the bag from the Carlyle Hotel in New York was important to her character and needed to be cleared for use. Miano was taken aback by her utter conviction and commitment to giving her best performance possible, down to the smallest details.

Tomlin notes that she and Fonda felt supported in their preparation for their roles as “Paul always gives his actors fertile ground on which to build.” According to Weitz, Lily and Jane helped him prepare as much as he helped them. He reflects, “When I started directing, I used to do a ton of rehearsals, and then it dawned on me: ‘Oh wait, this isn’t a play.’ I want to know a lot about the characters, and make sure the dialogue makes sense to the actors, but I don’t want to be sitting in a rehearsal thinking, ‘I wish the camera was rolling.’ I’ve chilled out a lot.”

WORKING WITH MALCOLM MCDOWELL AND RICHARD ROUNDTREE

Actors Malcom McDowell and Richard Roundtree join Fonda and Tomlin to round out the cast of *Moving On*. Tomlin has been “a frightened fan of Malcolm’s ever since *A Clockwork Orange*” and comments that “Malcolm was so perfect for the role of Howard.” She goes on to say, “You can feel the sinister brutishness in the way Malcolm has him stand and how the anger rises up in him when challenged.” In fact, Fonda didn’t want to meet Malcolm until her first scene with him. She wanted to keep in her mind the scary character he played in *A Clockwork Orange* as she prepared to take on the mindset of her

character. “In real life, Malcolm is the opposite of scary!” Weitz assures. Miano concludes the anecdote, sharing that ultimately, the two actors connected before shooting the film, which led to a lovely friendship. Moreover, Tomlin reminisces on how she and McDowell “would run into one another at Roddy McDowell’s, who famously gave wonderful supper parties and invited the most disparate group to dinner.”

In terms of Roundtree’s involvement with the film, Fonda says, “I think I was the one who suggested Richard to Paul” and notes that “he is a delightful and kind man and a joy to work with.” While shooting the film was the first time that Tomlin met Roundtree, both women thought of his work in the film *Shaft* (1971). “Richard still has the aura of sexiness that he brought to the original,” shares Fonda. Tomlin adds that upon meeting him, she thought about “how this quiet, thoughtful man played the super cool Shaft.” To Weitz, “Richard is the epitome of cool,” as he remembers producer Miano taking a series of photos of Roundtree sitting alone in various locations they filmed in, often enjoying a cigar.

FINDING A BALANCE IN TONE

Moving On successfully balances hilarious moments with poignant ones about love and friendship. Fonda always finds this juxtaposition of tones to be “challenging” but also “what makes it fun and worthwhile.” She elaborates, “The challenge in a movie like this is making sure the audience knows it has permission to laugh.” Fonda credits Weitz with helping them with navigating the seemingly conflicting tones, noting that “he’d always steer us right if we weren’t getting the proper balance.” Tomlin comments that “every day counts” when doing “an independent movie like this,” during which “you must find what’s needed, and if you don’t, you don’t.” She adds, “You have to let go and trust your instincts.”

As a filmmaker, Weitz plays a large role in establishing the tonality of a scene, as well as the film as a whole. Weitz takes these more nuanced and oftentimes conflicting tones head on, admitting that he doesn’t want to be “afraid of getting up on the balance beam with a crazy routine.” He goes on to clarify his approach, saying, “There’s a British expression, ‘po-faced,’ which means ‘humorless and disapproving.’ I’d like to be the opposite of po-faced when approaching serious topics because these topics are alive, and they play out in the histories and lives of people, and people need humor and love to survive.” Miano echoes this sentiment, saying, “You can find humor among the worst moments and the most serious of topics,” and praises his longtime collaborator Weitz for his “ability to put the time in to take a sensitive subject and make it into a story that needs to be told.”

EXPLORING THE FILM’S THEMES

While *Moving On* touches on various themes including identity and justice, Fonda did not approach her role with these “abstract concepts” in mind. She explains, “As an actor, my job is to know the character so well that I don’t have to think about it during shooting. In other words, it’s about being submerged in the woman I’m playing...what she did with her life after the trauma that happened; what it’s meant for her holding her secret in for 46 years; and how it affected her life.” That said, Fonda appreciates the

underlying themes that pervade *Moving On*: “I like that this film showed so powerfully how the effects of trauma can last a lifetime if not properly addressed through the appropriate therapies.”

For producer Miano, he sees the film as a testament to the fact that “It’s never too late to establish friendships and relationships.” Additionally, while Miano acknowledges the reality of victims of trauma and how they never truly can move on completely, he believes *Moving On* speaks to how it is “never too late to try to bring some kind of closure for oneself.”

Weitz reiterates that the themes of the film have always been important, not just now. To him, while the story seems topical, in reality, it has been “central to women’s lives for decades.” Weitz encourages audiences to “remember that contemporary issues are rooted in history, and that’s why it’s great to explore them with powerhouse actors in their eighties.”

ABOUT THE FILMMAKERS

PAUL WEITZ (Director, Writer)

Paul Weitz’s directorial debut, along with his brother Chris, was *American Pie*. In addition to writing the animated film *Antz*, Paul also co-wrote and directed *About a Boy*, for which he and Chris earned an Academy Award nomination for Best Adapted Screenplay. Paul is the writer and director of films including *Being Flynn*, *In Good Company*, *American Dreamz*, *Admission*, and *Grandma* with Lily Tomlin. Paul wrote, directed and produced the series *Mozart in the Jungle*, starring Gael Garcia Bernal. More recently, he co-wrote and directed the film *Fatherhood* and *Moving On*, with Jane Fonda and Lily Tomlin.

As a playwright, he has worked with Second Stage Theatre in New York. His published plays include *Lonely I’m Not*, which starred Topher Grace, and *Trust* with Bobby Cannavale and Sutton Foster. As an actor, he has worked for directors Miguel Arteta (*Chuck and Buck*) and Jeff Baena (*Little Hours*).

ANDREW MIANO (Producer)

Film and television producer Andrew Miano has partnered with writer-directors Paul and Chris Weitz in their production company Depth of Field for the last 15+ years.

He most recently produced *About My Father*, starring Robert DeNiro and Sebastian Maniscalco, which Lionsgate is releasing later this year, and *Crush*, starring Auli’i Cravalho and Rowan Blanchard, which premiered on Hulu last April.

Prior to that, Miano produced *The Farewell*, written and directed by Lulu Wang, which premiered at Sundance in 2019, where it was bought by A24. The film went on to win the 2020 Independent Spirit Award for Best Feature and Best Actress in a Comedy for Awkwafina at the 2020 Golden Globes®.

Previously, he produced *Columbus* by filmmaker Kogonada, starring John Cho and Haley Lu Richardson, which received three Independent Spirit Award nominations; *Bel Canto*, written and directed by Paul Weitz, based on the acclaimed novel by Anne Patchett and starring Julianne Moore and Ken Watanabe, as well as Judy Greer's directorial debut, *A Happening of Monumental Proportions*, starring an ensemble cast including Common, Allison Janney, Bradley Whitford and Jennifer Garner.

He also served as producer on Paul Weitz's *Grandma*, the critically acclaimed 2015 film which earned star Lily Tomlin a Golden Globe® nomination, among multiple honors. *Grandma* was also named one of the 2015 Top 10 Independent Films of the Year by the National Board of Review.

Miano's other credits include *Admission*, starring Tina Fey and Paul Rudd; Tom Ford's *A Single Man*, starring Colin Firth and Julianne Moore; Peter Sollett's *Nick and Norah's Infinite Playlist*, starring Michael Cera and Kat Dennings; Paul Weitz's *Being Flynn* with Robert DeNiro and Paul Dano; *Good Kids* with Nick Braun and Zoey Deutch; *American Dreamz*; and *Cirque Du Freak: The Vampire's Assistant*. Earlier, Miano served as executive producer on *In Good Company*, *Little Fockers* and *The Golden Compass*.

A native of Buffalo, New York, Miano started his career in entertainment at William Morris Agency.

STEPHANIE MEURER (Producer)

Stephanie Meurer is an award-winning filmmaker and producer, dedicated to investing her time to nonprofit and socially relevant projects, as well as diverse stories in the world of television and film. Her career spans a variety of productions, such as HBO's *Sarah Silverman: We Are Miracles*, Netflix's *Between Two Ferns: The Movie*, and Amazon's *Uncle Frank*.

Recent projects include Doug Pray's HBOMax documentary on Lizzo, and Apple +'s *Selena Gomez: My Mind and Me*.

CHRIS PARKER (Producer)

Chris Parker is a successful entrepreneur and the founder of multibillion-dollar company AsianLogic Group - the largest online gaming company in the world. Additionally, Chris is a founder and/or investor in several cutting-edge automotive, pharmaceutical, natural gas, and financial companies.

In 2011, he stepped back from his operational role at AsianLogic and turned his attention toward his passion for filmmaking. He graduated with a Bachelor's Degree in Entertainment Business from The Los Angeles Film School. This led to co-founding Limelight Productions alongside Dylan Sellers in 2018. His creative and promotional imagination is central to Limelight's unique brand of films and their success.

DYLAN SELLERS (Producer)

Dylan Sellers is the president of Limelight. Born in Los Angeles, he is a graduate of UC Berkeley and Hastings School of Law. After a stint practicing law for O'Melveny & Meyers, Sellers got his start in the film business working under Lee Rich. As a producer based on the Fox and Warner Brothers lots for many years, he produced many films including *Passenger 57*, *The Paper*, *The Replacements*, *Footloose*, the *Agent Cody Banks* series, and *A Cinderella Story* series.

In 2011, Sellers began his first of two stints as president of production at The Weinstein Company. During his runs at TWC heading production and acquisitions, he oversaw, and executive produced *The Artist*, *The Intouchables*, *Fruitvale Station*, *The Butler*, *Silver Linings Playbook*, *Philomena*, *The Imitation Game*, *St. Vincent*, *Southpaw*, *Lion*, and *Wind River*. In 2018, Sellers formed Limelight with Chris Parker.

AMANDA JONES (Composer)

Amanda Jones is an Emmy Nominated Composer who is rapidly becoming a standout voice amongst a new generation of television and film composers.

Jones' television credits include HBO's Duplass Bros. comedy *Somebody Somewhere*, Freeform's *Good Trouble*, HBO Max's *Adventure Time Distant Lands: Obsidian and Together Again*, HBO's *A Black Lady Sketch Show*, produced by Robin Thede and Issa Rae, the Nat Geo / Disney + Docu-series *Super/Natural* executive produced by James Cameron and narrated by Benedict Cumberbatch, and HBO Max & Sony Pictures Animation's upcoming series, *Young Love*.

In addition to her television credits, Jones has experience scoring both short and feature films. Jones is scoring the feature film *Moving On*, directed by Oscar winning director Paul Weitz starring Jane Fonda and Lily Tomlin and Netflix's *Perfect Find* directed by Numa Perrier starring Gabrielle Union.

LIMELIGHT

Limelight, founded in 2018 by Chris Parker, Dylan Sellers, and Alex Dong, produced the Andy Samberg-led comedy, *Palm Springs* which had a record-breaking \$22 million sale to Hulu and Neon after its Sundance premiere. The company has since produced Anna Kerrigan's *Cowboys* starring Jillian Bell, Steve Zahn, and Ann Dowd; Theodore Melfi's comedy/drama *The Starling* starring Melissa McCarthy, Kevin Kline and Chris O'Dowd which premiered at TIFF and debuted on Netflix; the Naomi Watts-led thriller *The Desperate Hour* directed by Phillip Noyce which premiered at TIFF and has since been distributed by Roadside Attractions and Vertical Entertainment; *Cuando Sea Joven*, a Spanish language comedy produced alongside Eugenio Derbez; and Jeff Baena's *Spin Me Round* starring Alison Brie and Aubrey Plaza which was acquired by IFC for distribution.

Limelight projects awaiting release include Paul Weitz' directed *Moving On*, which stars Jane Fonda and Lily Tomlin; *Wildflower* directed by Matt Smukler and starring Kiernan Shipka, Jean Smart, and Alexandra Daddario; *Aristotle and Dante* directed by Aitch Alberto; and *Providence* directed by Patsy Ponciroli and starring Lily James, Himesh Patel, and Joseph Gordon-Levitt.

In television, Limelight produced the Emmy-nominated Hulu limited series *Pam and Tommy* starring Lily James, Sebastian Stan, and Seth Rogen, as well as Robert Siegel's *Welcome to Chippendales* starring Kumail Nanjiani and Murray Bartlett.

BOIES SCHILLER ENTERTAINMENT

Boies Schiller Entertainment (BSE) was founded in 2012 when producer Zack Schiller partnered with renowned attorney David Boies with the goal of opportunistically financing films and creating and producing content across multiple platforms. BSE has been behind such films as *Jane Got A Gun* starring Natalie Portman, Ewan McGregor and Joel Edgerton; *The Desperate Hour* starring Naomi Watts; Netflix's chart-topping *The Babysitter* with Samara Weaving and *The Escape Plan* series starring Sylvester Stallone and Arnold Schwarzenegger. Recent projects include *The Starling* starring Melissa McCarthy; *Men In Black International* starring Chris Hemsworth, Tessa Thompson and Liam Neeson; and *Countdown* with Elizabeth Lail.

DEPTH OF FIELD

Depth of Field was founded in 1999 following brothers Chris and Paul Weitz's breakout directorial debut, *American Pie*. The two partnered with producer Andrew Miano to create their own shingle and over the next two decades, along with SVP of Development Dan Balgoyen and Vice President Britta Rowings, the team has taken on various roles producing, directing and writing to expand the diversity of feature films and television on their slate. Notable titles from the company's wide range of commercially successful and critically acclaimed projects include the indie hit *Nick And Norah's Infinite Playlist*, Tom Ford's *A Single Man*, Chris Weitz's *A Better Life*, and Lulu Wang's *The Farewell*. Most recently, the team produced *Crush*, which debuted on Hulu in April 2022, and *Pinocchio*, directed by Robert Zemeckis and starring Tom Hanks, which was released on Disney+ Day on September 8, 2022. Depth of Field is currently in post-production on *About My Father* for Lionsgate, starring Sebastian Maniscalco and Robert De Niro.

ABOUT THE CAST

JANE FONDA ('Claire')

Jane Fonda is a two-time Academy Award-winning actor (Best Actress in 1971 for *Klute* and in 1978 for *Coming Home*), producer, author, activist, and fitness guru. Her career has spanned over 50 years, accumulating a body of film work that includes over 50 films and crucial work on behalf of political causes such as women's rights, Native Americans, and the environment. She is a seven-time Golden Globe® winner and was honored with the Cecil B. DeMille Award in 2021, Stanley Kubrick Excellence in Film Award as part of BAFTA's Britannia Awards in 2019, AFI Life Achievement Award winner in 2014, and Honorary Palme d'Or honoree in 2007.

Fonda most recently starred in the seventh and final season of *Grace & Frankie*, which is Netflix's longest running original series. It is for her work on the series that she received an Emmy nomination for Outstanding Lead Actress in a Comedy Series in 2017. 2023 marks a triumphant return to the big screen with three films being released. First she will have the highly anticipated *80 For Brady* opposite Tomlin, Sally Field, and Rita Moreno released by Paramount Pictures on February 3. This will be followed by Paul Weitz's *Moving On* for Roadside Attractions in which Fonda stars opposite Tomlin out on March 17. Finally, she will be reunited with Diane Keaton, Mary Steenburgen, and Candice Bergen for Focus Features' *Book Club 2*, which is slated to be released on May 10. Other recent notable film credits include *Jane Fonda in Five Acts*, a documentary for HBO chronicling her life and activism. The film premiered at the 2018 Sundance Film Festival and received an Emmy nomination for Outstanding Documentary or Nonfiction Special in 2019.

Fonda continues to lead the charge on Fire Drill Fridays, the national movement to protest government inaction on climate change she started in October 2019 in partnership with Greenpeace USA. In 2022 she launched the Jane Fonda Climate PAC, which is focused on defeating political allies of the fossil fuel industry. Her latest book, *What Can I Do? My Path From Climate Despair To Action*, details her personal journey with the movement and provides solutions for communities to combat the climate crisis. Jane also notably celebrated her 80th birthday by raising \$1 million for each of her nonprofits, Georgia Campaign for Adolescent Power & Potential and The Women's Media Center.

LILY TOMLIN ('Evelyn')

Lily Tomlin, one of America's foremost comediennes, continues to venture across an ever-widening range of media, starring in television, theater, motion pictures, animation, video, and social media.

Throughout her extraordinary career, Tomlin has received numerous awards, including: eight Emmys, with 25 primetime and five daytime nominations; a Tony for her one woman Broadway show, *Appearing Nitely*; a second Tony for Best Actress, a Drama Desk Award and an Outer Critics' Circle Award for her one woman performance in Jane Wagner's *The Search for Signs of Intelligent Life in the Universe*; a CableAce Award for Executive Producing the film adaptation of *The Search*; a Grammy for her comedy album, *This is a Recording* as well as nominations for her subsequent albums *Modern Scream*, *And That's the Truth*, and *On Stage*; and two Peabody Awards--the first for the ABC television special, *Edith Ann's Christmas (Just Say Noël)*, and the second for narrating and executive producing the HBO film, *The Celluloid Closet*. In 2003, she received the Mark Twain Prize for American Humor and, in December 2014, was the recipient of the prestigious Kennedy Center Honors in Washington DC. In 2017, Tomlin received the SAG Lifetime Achievement Award, SAG-AFTRA's highest accolade.

Early Life. Tomlin was born in Detroit, Michigan and grew up in a working-class neighborhood on the outskirts of one of the city's most affluent areas. Although she claims she wasn't funny as a child, Tomlin admits she "knew who *was* and lifted all their material right off the TV screen." Her favorites included

Lucille Ball, Bea Lillie, Imogene Coca, and Jean Carroll, one of the first female stand-ups on *The Ed Sullivan Show*. After high school, Tomlin enrolled at Wayne State University to study medicine, but her elective courses in theater arts compelled her to leave college to become a performer in local coffee houses. She moved to New York in 1965, where she soon built a strong following with her appearances at landmark clubs such as The Improvisation, Cafe Au Go Go, and the Upstairs at the Downstairs, where she later opened for the legendary Mabel Mercer in the Downstairs Room.

Television. Tomlin made her television debut in 1966 on *The Garry Moore Show* and then made several memorable appearances on *The Merv Griffin Show*, which led to a move to California where she appeared as a regular on *Music Scene*. In December 1969, Tomlin joined the cast of the top-rated *Laugh-In* and immediately rose to national prominence with her characterizations of Ernestine, the irascible telephone operator, and Edith Ann, the devilish six year old. When *Laugh-In* left the air, Tomlin went on to co-write, with Jane Wagner, and star in six comedy television specials: *The Lily Tomlin Show* (1973), *Lily* (1973), *Lily* (1975), *Lily Tomlin* (1975), *Lily: Sold Out* (1981), and *Lily for President?* (1982) for which she won three Emmy Awards and a Writers' Guild of America Award. Tomlin also starred in the HBO special about the AIDS epidemic, *And the Band Played On* (1993). She has guest starred on numerous television shows, such as *Saturday Night Live*, *Homicide*, *X-Files* and *Will and Grace*, and played the boss on the popular CBS series, *Murphy Brown*. She is also heard as the voice of the science teacher Ms. Frizzle on the popular children's animated series, *The Magic School Bus*, for which she was awarded an Emmy.

In 2002, Tomlin joined the cast of the hit NBC series, *The West Wing*, playing President Bartlett's assistant, Debbie Fiderer--a role for which she received a 2003 Screen Actors Guild nomination for Best Actress in a Drama Series. Tomlin continued in the role of Debbie through 2006, the final season of *West Wing*. In the past few years, Tomlin has made several guest appearances on *Desperate Housewives*, *NCIS*, *Eastbound and Down*, and guest starred in the acclaimed FX series, *Damages*, in the Emmy-nominated role of matriarch of a wealthy New York family accused of financial fraud. In 2012, Tomlin co-starred with Reba McEntire on the ABC series, *Malibu Country*, and was seen on the Showtime series, *Web Therapy*, as Lisa Kudrow's narcissistic mother. She also produced, with Jane Wagner, and narrated the HBO documentary, *An Apology to Elephants*, for which Tomlin received an Emmy Award for Narration. Tomlin most recently co-starred with Jane Fonda in the critically acclaimed and widely popular Netflix series, *Grace and Frankie*, which premiered in May 2015 and has the distinction for being the longest running series on Netflix. The seventh and final season of the series premiered in April 2022. In the first four seasons, Tomlin has been nominated for an Emmy for Best Actress in a Comedy Series and in the first season a Golden Globe for Best Actress in a Comedy Series. Tomlin was recently honored with the Career Achievement Award from the Television Critics Association and the Lifetime Achievement Award from the Screen Actors Guild.

Stage. Tomlin made her Broadway debut in the 1977 play, *Appearing Nitely*, written and directed by Jane Wagner. *Appearing Nitely* included such favorites as Ernestine and Judith Beasley, the Calumet City housewife, and also introduced Trudy the bag lady, Crystal the hang-gliding quadriplegic, Rick the singles bar cruiser, Glenna as a child of the sixties, and Sister Boogie Woman, a 77-year-old blues revivalist who

preaches cheap thrills for the elderly. *Appearing Nitely* was later adapted as both an album and an HBO Special. Tomlin next appeared on Broadway in 1985 in a year-long, SRO run of Jane Wagner's critically acclaimed play, *The Search for Signs of Intelligent Life in the Universe*. The Broadway success was followed by a coast-to-coast, 14-city tour that spanned four and a half years. Tomlin extended this extraordinary theatrical career with a cross-country, 29-city tour of *The Search*, a new production of *The Search* on Broadway, a record-breaking, six-month run of the production in San Francisco, and a six-week run as part of the 2004 season at the Ahmanson Theatre in Los Angeles.

Movies. On film, Tomlin made her debut as Linnea, a gospel singer and mother of two deaf children in Robert Altman's *Nashville* (1975); her memorable performance was nominated for an Academy Award, and she also won the New York Film Critics and National Society of Film Critics' Awards for Best Supporting Actress. She next starred opposite Art Carney as a would-be actress living on the fringes of Hollywood in Robert Benton's *The Late Show* (1977). She went on to star with John Travolta as a lonely housewife in Jane Wagner's *Moment By Moment* (1978), and then teamed with Jane Fonda and Dolly Parton in the late Colin Higgins' comedy, *9 to 5* (1980). She starred as the happy homemaker who became *The Incredible Shrinking Woman* (1981), written by Jane Wagner, and the eccentric rich woman whose soul invades Steve Martin's body in Carl Reiner's popular *All of Me* (1984). She then teamed with Bette Midler for *Big Business* (1988).

In the 90's, Tomlin starred in the film adaptation of *The Search for Signs of Intelligent Life In the Universe* (1991); appeared as part of an ensemble cast in Woody Allen's *Shadows and Fog* (1992); starred opposite Tom Waits in Robert Altman's *Short Cuts* (1993); and portrayed Miss Jane Hathaway in the screen adaptation of the popular television series *The Beverly Hillbillies* (1993). Tomlin also played a cameo role in *The Player* (1992) and *Blue in the Face* (1995), starred in the David O. Russell film *Flirting With Disaster* (1996) and joined Jack Lemmon, Dan Akroyd and Bonnie Hunt in *Getting Away with Murder* (1996). Tomlin starred opposite Richard Dreyfuss and Jenna Elfman in Buena Vista's *Krippendorf's Tribe* (1998) and co-starred with Maggie Smith, Judi Dench, Joan Plowright and Cher in the Franco Zeffirelli film *Tea with Mussolini* (1999).

Tomlin then starred with Bruce Willis in Disney's *The Kid* (2000) and appeared in a quirky cameo role in *Orange County* (2002). Tomlin co-starred with Dustin Hoffman in *I Heart Huckabee's*, a David O. Russell comedy that explores the emotional idiosyncrasies of life (2004). She was seen in *A Prairie Home Companion* (2006), written by Garrison Keillor and directed by Robert Altman, in which she and Meryl Streep appear as a sister-singing act. Tomlin appeared in Paul Schrader's film, *The Walker* (2007), co-starring with Woody Harrelson, Kristin Scott-Thomas and Lauren Bacall. Tomlin played a sensitivity-training expert assigned to instruct employees on social and political correctness with Steve Martin as Inspector Clousseau in *Pink Panther II* (2009). Tomlin starred in a Paul Weitz movie with Tina Fey and Paul Rudd, *Admission* (2013), and stars in a second movie which Paul Weitz specifically wrote for Tomlin, *Grandma* (2015). *Grandma*, which received substantial critical and audience praise, brought Tomlin a Golden Globe nomination for best actress in a movie comedy. For her extensive work in film, Tomlin has received the Crystal Award from Women in Film and was

recently honored with a Hand & Footprint Ceremony at the TCL Chinese Theatre during the 2022 Turner Classic Movies Film Festival.

Most recently, audiences saw Tomlin star in *80 for Brady* (2023) for Paramount alongside Jane Fonda, Rita Moreno and Sally Field. Inspired by a true story, this football-themed road-trip film tells the story of four best friends and New England Patriots fans who travel to see their hero, Tom Brady, play at the Super Bowl.

Upcoming, Tomlin will star alongside her *Grace & Frankie* and *9 to 5* co-star, Jane Fonda, in *Moving On* (2023). Reuniting with her *Grandma* and *Admission* director, Paul Weitz, Tomlin and Fonda play two old friends who reconnect at a funeral and decide to get revenge on the widower who messed with them decades before. The film premiered at the 2022 Toronto International Film Festival and will be released on March 17, 2023.

Live Appearances. Tomlin continues to make appearances around the nation and in Australia for shows in Sydney, Brisbane and Melbourne. In November 2009, Tomlin debuted in Las Vegas at The MGM Grand Hotel in her new show entitled *Not Playing with a Full Deck*. She returned there for two engagements in 2010. In 2011, she returned to Australia for several concert appearances and participated in the Mardi Gras Festival. She appeared with Jane Fonda at the May 2015 TED Talks in Monterey, California.

Philanthropy. Tomlin is well-known for supporting philanthropic organizations, particularly those focused on animal welfare, civil rights, health care, protection of elephants, women's issues, AIDS-related organizations, environmental concerns, overcoming homelessness and supporting the LGBTQ community in all aspects of life. She has given countless fund-raising performances for organizations across the country, including The Ann Richards School for Young Women Leaders, Rosie's Place in Boston, Project Home in Philadelphia, Fenway Health Center, One Fair Wage, and many community action groups. Tomlin has contributed in other ways to improve conditions for all living things, such as founding the Los Angeles LGBT Center's Lily Tomlin/Jane Wagner Cultural Arts Center. Tomlin and Wagner together also founded the Goosebump Garden at the internationally known LGBT Fenway Health Center in Boston and have been involved in its growth for over 25 years.

As part of her concern for animals, Tomlin earned an Emmy for her narration of the documentary *An Apology to Elephants*. She has worked with elephant activists all over the country to take elephants out of zoos, is on the boards of Actors and Others for Animals and the Shambala Sanctuary. She also works with PAWS Elephant Sanctuary in California. She has received the Petco Foundation's Hope Award for being a leader in animal welfare, and she established the Voice for the Animals Foundation's 'Lily Award'. Tomlin's humanitarian efforts earned her the Honickman Foundation's Golden Heart Award for her impact in breaking the cycle of homelessness and poverty.

On New Year's Eve 2013, Tomlin and Wagner were married in a private ceremony with friends. Tomlin can be found on Facebook, Twitter, and other social media, and her entire career in art, text, photos and videos can be found at www.lilytomlin.com.

MALCOLM MCDOWELL ("Howard")

Malcolm McDowell is arguably among the most dynamic and inventive of world-class actors, yet also one capable of immense charm, humor and poignancy. McDowell has created a gallery of iconic characters since catapulting to the screen as Mick Travis, the rebellious upperclassman in Lindsay Anderson's prize-winning sensation, *If...*

His place in movie history was subsequently secured when Stanley Kubrick finally found the actor he was searching for to play the gleefully amoral Alex in *A Clockwork Orange*; when McDowell himself conceived the idea for Mick Travis' further adventures in Anderson's Candid-like masterpiece, *O Lucky Man!*; and when he wooed Mary Steenburgen and defeated Jack the Ripper as the romantically inquisitive H.G. Wells in *Time After Time*.

Those legendary roles are among the ones that have endured with legions of filmgoers while new fans have been won over by his tyrannical Soran (the destroyer of Capt. Kirk) in *Star Trek: Generations*; his Machiavellian Mr. Roarke in *Fantasy Island* and his comically pompous professor Steve Pynchon in the critically hailed CBS television series, *Pearl*" starring opposite Rhea Perlman.

For his motion picture work, the American Cinemateque honored him with a retrospective in June 2001, highlighted by showings of his electrifying performances in two major works. The first is Paul McGuigan's *Gangster No. 1*, in which McDowell and Paul Bettany portray the consumed, driven title character and which affords McDowell the chance to create a character both on screen and through nuanced voice-over. The second is Russian director Karen Chakhnazarov's acclaimed and rarely seen *Assassin of the Tsar*, which Vincent Canby called "a remarkable mystical and psychological exploration of the murder of the Romanov family." About McDowell's performance as the conflicted Yurovsky, the man who carried out the crime, The New York Times said, "Not since reaching his mature years has McDowell given such a fine, strong, crafty performance. It is acted with immense skill." In 2012, Malcolm was honored with a star on the Hollywood Walk of Fame.

McDowell's distinctive motion picture characterizations include: Richard Lester's *Royal Flash*, Paul Schrader's *Cat People*, Rachel Talalay's *Tank Girl*, Joseph Losey's *Figures in a Landscape*, Bryan Forbes' *The Raging Moon* and the Chaplinesque studio boss in Blake Edwards' *Sunset*.

His film credits are further highlighted by his compellingly sinister *Caligula*; the brilliant literary editor Maxwell Perkins in Martin Ritt's *Cross Creek*; his cameo in Robert Altman's *The Player*; and his final

incarnation of Mick Travis in *Britannia Hospital*, the third film in Anderson's trilogy marking the disintegration of British culture.

Other film work includes *Bobby Jones: Stroke of Genius*, *In Good Company*, *I Spy*, Robert Altman's *The Company*; Robert Downey Sr.'s Hugo Pool with Sean Penn, Robert Downey Jr. and Cathy Moriarty; *Just Visiting*, *Mr. Magoo*, Hugh Hudson's *My Life So Far*, *Blue Thunder*, Neil Marshall's *Doomsday* in 2007, Rob Zombie's *Halloween I & II*, and the voice of villain, Dr. Calico, in Disney's 2008 box office hit, *Bolt*.

In late 2011, Malcolm was seen in the Academy Award winning silent film sensation, *The Artist*. In 2012, Amy Heckerling's *Vamps* with Sigourney Weaver and Alicia Silverstone followed, as did *Silent Hill Revelation: 3D*, and alongside Pierce Brosnan and Salma Hayek in the film *Some Kind of Beautiful*.

On television, McDowell continued his recurring appearances as Terence on the hit HBO series, *Entourage* until the show ended, Also as Linderman on NBC's *Heroes*, Darren Vogel on *CSI: Miami*, and his long stint as Bret Stiles on the hit show *The Mentalist*. He also popped up in NBC's *Community* as Professor Cornwallis giving the Greendale gang a new foe in their 4th season. In summer of 2011, Malcolm starred in his own show, TNT's, *Franklin & Bash*, as Stanton Infeld. *Franklin & Bash*'s debut success and high ratings resulted in four successful seasons. In December of 2014, Malcolm was seen again as a series regular on Amazon's hit show, *Mozart in the Jungle*. McDowell played Thomas, a seasoned conductor being forced into retirement by the arrival of hot shot new conductor Rodrigo, played by Gael Garcia Bernal. The shows success won it two Golden Globes, for Best Actor in a Comedy Series (Gael Garcia Bernal) and Best Comedy Series. The show ended in 2018 after four fantastic seasons. In 2019 McDowell was cast again as a series regular in the Simon Pegg/Nick Frost penned show *Truth Seekers*. The show debuted on Amazon Prime in October 2020, with Malcolm's work praised by critics.

RICHARD ROUNDTREE ("Ralph")

Richard Roundtree's life and career would change forever in 1971 when Gordon Parks chose him to play private detective John Shaft in the iconic *Shaft* movie franchise. This launched Richard's five-decade career with a role that to this day is recognized as being a turning point for African American leading men in film.

Instantly, his name and face became recognizable to movie-goers around the world. Although in the early 1970s quality roles for African-American actors were scarce, Richard was able to assemble an impressive resume while continuing to make films that challenged the stereotypes of the time with such projects as *Man Friday* and *Charley One-Eye* on the big screen, along with the television films *Roots* and *Fire House*. But making social statements on racial equality wasn't the only new ground Richard explored. In the early 90's, he recurred on the FOX sitcom *Roc* as a gay man who was getting married to his long-time partner. This was a first for network television.

In the over 100 film and television projects that have followed, Richard has shared the screen with a list of some of Hollywood's most legendary actors including Clint Eastwood, Peter O'Toole, David Niven, Jane Fonda, in addition to Samuel L. Jackson, Morgan Freeman, and Brad Pitt.

On television he has been a series regular on several hit shows where he has garnered an NAACP Image Award nomination for Best Leading Actor in a Series, and a Peabody Award.

More recently, Richard has been adding to his impressive resume by starring with Gabrielle Union in BET's long-running series *Being Mary Jane*, playing Loretta Devine's husband in the hit Netflix series *Family Reunion*, and portraying an unscrupulous music mogul in the series *Sacrifice* with Paula Patton. Recent film credits include reprising the character of John Shaft in the *Shaft* reboot for New Line along with the Paramount film *What Men Want*.

CREDITS

Written and Directed by

Paul Weitz

Produced by

Andrew Miano
Stephanie Meurer
Paul Weitz
Chris Parker
Dylan Sellers

Executive Produced by

Zack Schiller
David Boies
Tyler Zacharia
Dan Balgoyen
Britta Rowings

Director of Photography

Tobias Datum

Production Designer

Michael Wetstone

Edited by

Hilda Rasula, ACE

Costume Designer

Molly Grundman-Gebrosi

Music by

Amanda Jones

Music Supervisor

Michelle Johnson

Unit Production Manager

STEPHANIE MEURER

First Assistant Director

ROSS NOVIE

Second Assistant Director

ALAN STEINMAN

Cast

Claire
Evelyn

JANE FONDA
LILY TOMLIN

Howard
Ralph
Allie
James
Joie
Walt
James' Dad
James' Mom
Gun Shop Salesman
Mourner in Heels
Mustached Mourner
Orange Haired Woman
James Hassenpfeffer
Head Caterer
Wendy
Assistant Caterer
Ralph's Younger Grandkid
Ralph's Older Grandkid

MALCOLM McDOWELL
RICHARD ROUNDTREE
SARAH BURNS
MARCEL NAHAPETIAN
AMBER CHARDAE ROBINSON
VACHIK MANGASSARIAN
EDDIE MARTINEZ
SANTINA MUHA
HAAZ SLEIMAN
CAROL HERMAN
AGAPITO LEAL
DEE BALDUS
MO ZELOF
NANCY DE MAYO
ANNIE KORZEN
NICK WREN
ISAI DEVINE
JEREMIAH KING

Ava
Ava's Girlfriend
Nurse Hector
Joycie
Maeve
Cal
Molly
Nurse Jerome
Dottie
Pickup Driver
Tommy
Devin

LAUREN TOM
DIONNE NEISH
BRANDON FOXWORTH
COSETTE ABINANTE
RIONA O'DONNELL
SAWYER HOLT
CATHERINE DENT
DAN AHO
TEDDY VINCENT
DAVID PHILIP REED
JAKE PECK
HALEY WOLFF

Casting by

Eyde Balasco, CSA

Stunts

Stunt Coordinator
Stunt Performers

PHIL CULOTTA
MALLORY THOMPSON
LAUREN SHAW
DAVID GRAVES
JIM PALMER
JIM VICKERS
MIKE GAINES
JIM STEPHAN
SCOTT ROSEN

Crew

Art Director
Set Decorator

DIZ JEPPE
AMANDA HALLBERG

"A" Camera Operator
"B" Camera Operator
First Assistant "A" Camera / Ronin Tech
Second Assistant "A" Camera
First Assistant "B" Camera
Second Assistant "B" Camera
DIT
Stills Photographers

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ILAN LEVIN
ADAM DORRIS
ALEXANDRA WEISS
LAWRENCE MONTEMAYOR
AARON TICHENOR
STEPHEN LATTY
AARON EPSTEIN
GLEN WILSON

Script Supervisor

AMY ARTER

Sound Mixer	JOHN MAYNARD
Boom Operators	KURTIS EWING
	JEREMY SUGALSKI
Sound Utility	CARRIE SHELDON
Video Assist	JOSH MUNOZ
	CHARLIE GRESSET
Production Supervisor	KATALIN FONYO
Production Coordinator	TRACY E. MAURER
Assistant Production Coordinator	BENJAMIN KNOEBL
Post Production Supervisor	NANCY KIRHOFFER
Assistant Editors	ANISHA ACHARYA
	ALEXANDRA SCRATCH
	CHRISTINA S CASTRO
	NED THORNE
Key Grips	TRAVIS BELGARD
	ANDREA MIRAGLIA
Best Boy Grip	BRETT ELLIOT
Grips	JOSIAH KEAWE
	ZION CHAVEZ
	GIOVANI KNOX
	RASHAD STRIBLING
	NIKKI WOOSLEY
Chief Lighting Technician	ARMANDO BALLESTEROS
Assistant Chief Lighting Technician	DIEGO CASTELLANOS
Lighting Technicians	BRETT LOPES
	MARC DEWEY
	DAVID BULEN
	NEELIX RAMIREZ
	IAN THOMAS
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	JOHN "CATCH" HENSON
	KYLE CAMERON
	STEVE KAPELLA

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	KELSEY T. MORGAN
Costumer	LEAH LORET DE MOLA
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Makeup Artist for Jane Fonda	DAVID DELEON
Makeup Artist for Lily Tomlin	SHELLEY RUCKER
Department Head Hair	HENRY SANCHEZ
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Hairstylist for Jane Fonda	JONATHAN HANOUSEK
Hairstylist for Lily Tomlin	VALERIE JACKSON
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	TOM A. HUDSON
Assistant Location Manager	KENNETH DAROCA
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AC Technician	CARLOS HARO
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	KEVIN V. INCH
	OLIVIA HOGAN
	DARIN MALDEN

LEO LUNGARO
EVELYN PRICE
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Costume Production Assistant
Post Production Assistants

Assistant to Dylan Sellers
Assistants to Lily Tomlin

TANNER MUSSER
BOBBIE BLYLE
PAUL CILIONE
DEBI KAROLEWSKI
ABBY WALKER

Assistants to Jane Fonda

Stand In - Jane Fonda
Stand In - Lily Tomlin

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PATRIZIA MILANO

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NICK DELGADO
DAN BENJAMIN

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Paint Supervisor
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Second Assistant Camera	PHOEBE KRUEGER
Sound Mixer	GLENN BERKOWITZ
Boom Operator	PAUL MILLER
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Key Grip	RICHIE BRUSH
Best Boy Grip	NICK ZAJIC
Grip	OSCAR ROBLES
Chief Lighting Technician	JOSHUA ATKIN
Assistant Chief Lighting Technician	GIO SILVA
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On Set Dresser	MILES SIMS
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Key Assistant Location Manager	SUSANNE MEDINA
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Cello Consultant

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Cello

TREVOR JARVIS

Drums

MAX MUELLER

Trumpet

LEE HARCOURT

Viola

PERICE POPE

Violin / Viola

EMILY WILLIAMS

Violins

EMER KINSELLA

LEILA NUNEZ-FREDELL

MISHKAR

NUNEZ-MEJIA

SUMEET SARKAR

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Published by Hipgnosis Beats / Paperweight Music

Administered by Hipgnosis Songs Group, LLC

"WATERMELON WOMAN"

Composed by T. Ciavarella
Published by Universal Music Publishing Ricordi
Srl

Courtesy of Universal Production Music

"WITHIN ARMS REACH"

Written and Performed by Paul Croteau
Courtesy of Black Toast Music

"DENMARK"

Written by Gideon Freudmann
Performed by Portland Cello Project

"ON THE BEAUTIFUL DANUBE"

Written by Johann Strauss Jr.
and arranged by David Kaspersin
Performed by Wurlitzer Pipe Band
Courtesy of Crucial Music Corporation

"FAIRGROUND MARCH"

Composed by J.P. Sousa
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"BARREL ORGAN"
Written by Bruno Bertoli

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"AFRAID OF NOTHING"
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MAT MEN
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American Humane monitored some of the animal action. No animals were harmed® in those scenes. (AH 10869)

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