



Directed by: James DeMonaco

Written by: James DeMonaco, Adam Cantor

Produced by: Bill Block, Sebastien K. Lemerrier

Cast: Pete Davidson, John Glover, Bruce Altman

U.S. Release Date: July 25th, 2025

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THE HOME

CAST

PETE DAVIDSON	MAX
JOHN GLOVER	LOU
MUGGA	JUNO
ADAM CANTOR	LES
BRUCE ALTMAN	DOC SABIAN
DENISE BURSE	SADIE
STUART RUDIN	SCREAMING MAN
ETHAN PHILLIPS	ETHAN
NATALIE SCHMIDT	ELLIE
MARY BETH PEIL	NORMA
VICTOR WILLIAMS	COUPER
MARILEE TALKINGTON	GRETCHEN / FACELESS WOMAN
JESSICA HECHT	SYLVIA
MICHAEL DONALDSON	HOMELESS MAN
CALI DEMONACO	TESSA
LINDER SUTTON	JACKIE
JAGGER NELSON	YOUNG MAX

Short Synopsis

In this horror thriller from the creator of *The Purge*, a rebellious twentysomething is sentenced to community service at a quiet retirement home. The residents on the fourth floor are strictly off-limits, said to require “special care.” As his suspicions grow and he digs deeper, he uncovers a chilling secret that puts both the residents’ lives and his own in grave danger.

Synopsis

After a brush with the law that could have landed him in jail, troubled young graffiti artist Max (Pete Davidson) is sentenced to four months of community service at Green Meadows, a pristine retirement home tucked deep in the woods of upstate New York. Assigned to janitorial duty in a place that couldn’t feel further from his world, Max braces for boredom—but quickly finds himself pulled into something unexpected. The residents are vibrant, sharp, and full of unexpected life. But when haunting screams echo through the night, a resident Max has befriended dies under mysterious circumstances, and he’s warned to stay away from the fourth floor—where other residents live out of sight—Max begins to suspect something is terribly wrong behind the home’s carefully polished facade.

Still haunted by the inexplicable loss of his foster brother Luke, Max sees echoes of that absence in the strange disappearances, shifting personalities, and cryptic warnings that ripple through Green Meadows. As he searches for meaning in the chaos—and for someone to believe—he’s drawn deeper into a web of secrets that seem to target the most vulnerable among them. What he uncovers inside Green Meadows will test the limits of his reality and force him to confront not only what’s happening around him, but the darkness he carries within.

LIONSGATE presents a MIRAMAX production a MAN IN A TREE Production “THE HOME” PETE DAVIDSON MARY BETH PEIL casting by KATHLEEN CHOPIN, CSA JOHN ORT, CSA ANNE DAVISON, CSA music by NATHAN WHITEHEAD music

supervisor MATT ABERLE costume designer AVA YURIKO HAMA edited by TODD E. MILLER PETER GVOZDAS, ACE production designer MARY LENA COLSTON director of photography ANASTAS MICHOS executive producers DANIEL HANK ANDREW GOLOV THOM ZADRA PETE DAVIDSON produced by BILL BLOCK SÉBASTIEN K. LEMERCIER written by JAMES DEMONACO & ADAM CANTOR directed by JAMES DEMONACO

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ABOUT THE PRODUCTION

A Generation's Reckoning is Born

THE HOME began, fittingly, in the most unexpected of places: a backyard in Staten Island, during the stillness and uncertainty of the pandemic. Writer-director James DeMonaco and co-screenwriter Adam Cantor were part of the same quarantine bubble, passing long, quiet nights doing what they always had—talking film. It was during one of those nights that the idea surfaced: a retirement home that isn't what it seems. As DeMonaco remembers, "We'd sit around in the backyard talking about movies, we're both obsessed with movies, and this idea just kind of popped."

With time on their hands and creative energy to spare, DeMonaco and Cantor developed the story with unusual speed and freedom. "We'd hang out for a few hours a night... which we did anyway," Cantor recalls. "But now we had this idea. And it slowly started to mature and become what it was." Writing in tandem, the process felt less like co-authorship and more like a single voice. "We'd break up the outline—I'd work on X amount of scenes, he would work on X amount. We'd send it back and forth to each other. It never felt like two different voices," explains Cantor.

For Cantor, who'd looked up to DeMonaco long before co-writing with him, the collaboration was both surreal and deeply rewarding. "Everything I've learned about writing is through him," Cantor says. "He's always nurtured me and pushed me... To be able to work with your best friend in this capacity—it's dream-level stuff."

Though best known for creating *The Purge* franchise, DeMonaco saw in this story a more contained, emotional, and psychological kind of horror—something atmospheric and thematically urgent. "It was an allegory for climate change—about the previous generation kind of taking everything away from this generation," he says. That tension—between generations, between the surface and what lies beneath—became the heartbeat of the film. As the draft took shape, so did its emotional engine. Beneath the suspense and dread was a deeper ache—something heartfelt and quietly urgent. "We always had this idea that we're trying to say something bigger," Cantor says. That 'something bigger' was a deliberate choice to craft a horror film that operates on multiple levels: entertainment, but also cultural critique. "Growing up with George Romero's *Night of the Living Dead* and John Carpenter's work, they were always dealing with something more," says DeMonaco. "What could be on its surface is just a fun genre ride, but there's something for that audience who wants to see that other layer."

In *THE HOME*, that "other layer" isn't buried deep. It's built into every choice—from the decaying institutional setting to the generational face-off between young and old, to the unraveling of secrets tied to the abuse of control, to the hoarding of legacy.

When longtime producing partner Sébastien Lemercier came on board—a key force behind *The Purge* films as well—he immediately recognized the story's resonance. "I got very excited by the idea of making a movie that taps into the conflict between generations," he says. For Lemercier, it was another chance to combine genre storytelling with something more socially charged.

As the script gained momentum, executive producer Daniel Hank was brought in to help shape the production path forward. A 30-year veteran of New York filmmaking, Hank

remembers, “I was brought in very early by Sébastien Lemerrier to help work through budgeting the film and giving him some production insight as to how this might all happen, and how it could all be accomplished within a reasonable time and reasonable budget.” That early-stage involvement was crucial in aligning the story’s creative ambition with a practical, executable plan.

Legacy and Revelation: A Cross-Generational Cast

THE HOME demanded a lead who could carry the tone and apprehension—someone unconventional, yet authentic. For writer-director James DeMonaco, one name kept coming back: Pete Davidson (*Max*). The two had a deep Staten Island history, and a creative friendship that stretched back years.

Their connection ran deep. “I first met Pete when he was 14 or 15 years old working at a restaurant I frequented,” DeMonaco says. “Pete knew I was in the movie business, and he would always come ask me for advice. He wanted to be a stand-up comedian.” Years later, they began writing together, even crafting a comedy version of *The Purge 6*.

Despite that history, DeMonaco hesitated. “Honestly, he was up for it from the start, and I kept saying to him, ‘Are you sure you want to do this?’...” says DeMonaco. “Don’t do it because we’re buddies—do it because you feel it in your gut.” Davidson, however, didn’t flinch. Davidson says. He added “This script was compelling, it was honest, and there was a lot underneath the surface; I was interested in exploring that.”

Producer Sébastien Lemerrier saw the same potential. He’d first met Davidson at a *Purge* premiere. “Though Pete is known for comedy, there’s a lot of depth to him. For James, it was almost a natural thing to consider him as a dramatic actor because he understands who Pete is... I think that was very compelling.”

For Davidson, *THE HOME* was a rare chance to dig deeper. Max isn’t just some kid with issues; he has a very complex and painful backstory, and it was also a chance to break from what audiences had come to expect.

But Davidson wasn't alone in shouldering the film's storyline. Surrounding him was an ensemble cast of seasoned actors whose presence anchored the film in authenticity. **Mary Beth Peil** (*The Good Wife*, *Anastasia*), **Jessica Hecht** (*Eleanor the Great*, *Tokyo Vice*), **Victor Williams** (*Justified: City Primevil*, *Happy Together*), **Mugga** (*Manifest*, *The First Purge*), **Bruce Altman** (*Law & Order*, *Power Book II: Ghost*), and Tony Award-winner **John Glover** (*And Just Like That...*, *Fear of the Walking Dead*) brought with them decades of experience, instinct, and talent. "I thought there was something interesting about juxtaposing Pete Davidson – who is kind of the face of youth in America right now – with the older boomer generation," says DeMonaco. "I knew I could accentuate it by getting these older theater actors, and they all brought their A-game. We got very lucky."

It was also a testament to New York's talent pool. As Lemercier noted, "There are so many great actors in New York, and many of them are stage actors. We were able to cast people who brought real power to their roles because they've been doing this at a high level for a long time."

Among them, Mary Beth Peil (Norma) brought a quiet authority and emotional depth that shaped the tone of every scene she was in. A Tony Award-nominated actress with extensive credits on and off Broadway, as well as acclaimed roles in *The Good Wife* and *Dawson's Creek*, Peil was thrilled to find so many actors she had worked with in the past. "Reading the script, it was like, 'Are you kidding?' 'These are oldsters,'" exclaimed Peil, acknowledging it is rare to find so many of her peers working on the same show. "What a release and what a relief!" "Mary Beth has this ability to say more with silence than most actors can with a page of dialogue," says DeMonaco. "We knew right away she could ground the story in something real. Her performance is subtle, deliberate, and deeply human—exactly what the film needed."

John Glover, who plays Lou—a theatrical former actor conducting drama classes inside Green Meadows—connected personally with the material. "It's the kind of job that you love to get, that you don't have to go audition for," he said. "James seemed interested in me from stuff I'd done in the past... I just said I'd like to be in it, and he agreed. Glover's

Lou brings joy, mischief, and moral clarity to the story. “He has a great philosophy—the enemy of old age is not death, it’s boredom,” Glover said. “So, he’s trying to keep everybody there at the home happy and playing games, taking classes, and having a purpose.”

That spirit of camaraderie defined the shoot with a dynamic team in front of and behind the camera. “There are a lot of interesting people around,” Glover noted. His praise for Davidson was unqualified. “We just played together like two actors,” Glover said. “I love Pete Davidson... He’s a wonderful actor and was a pleasure working with him.

He credited DeMonaco’s style for fostering that freedom. “It’s quite joyous working with James,” says Glover. “He loves actors’ ideas... he supports you, because that’s why he got you—because he wanted what you had to give. So, it’s a very pleasant way to work.”

It is not often to have this pedigree of actors in what presents as a genre film. It’s a testament to the depth of the script and is masterclass in an actor’s range and adaptability to deliver a memorable and chilling performance.

Building Horror from the Inside Out

Much of *THE HOME*’s unsettling atmosphere began with the location itself. It was discovered in the real, decaying halls of an abandoned Catholic retirement home in Denville, New Jersey—a place that had only recently been vacated by nuns and the elderly residents they cared for. “The building we used was built in 1890,” said executive producer Daniel Hank. “It had a long history—originally a convent, then a senior living facility, and then just left standing there, full of stuff, like people had just walked out. That history was in the walls.” As writer-director James DeMonaco recalled, “It was very fresh from their living arrangements... It just had this kind of eerie feel inside. Even though it was quite nice and elegant—these older touches, mahogany walls—there was something creepy in there.”

The facility had been marked for demolition when the production team found it, and its untouched state made it feel like time had simply stopped. Rows of empty beds, faded

religious iconography, peeling paint, and dusty furniture still sat quietly in corners. “We walked through, and it was all still there,” said producer Sébastien Lemercier. “It was a spooky place... but it inspired us.” The location was so massive, it contained all of the facilities required. “The home was a unicorn,” says executive producer Daniel Hank. “It allowed us to basically move in for 90% of the picture.” Adds DeMonaco, “If we didn’t find it, I don’t know what we would have done. It just fit the storyline so well.”

Production Designer Mary Lena Colston saw immediate narrative potential in that contradiction between surface elegance and institutional decay. “James had said he didn’t want it to look like an evil place,” Colston said. “He wanted it to look like it had good intentions and was maybe too elegant for what it was. That juxtaposition is what I really liked. It was a nice surface, but there were things going on underneath. I saw a lot of correlation with historical horror and contemporary themes,” explains Colston.

Much of that tension was already in the architecture. The long, symmetrical hallways stretched into dark corners. Fluorescent lights flickered overhead. Clinical white tiling clashed with heavy drapes and outdated floral upholstery. “We could have just gone dark and dingy,” said Colston, “but instead, we made it clean and elegant” which misdirects the nefarious experiments on the fourth floor.

Cinematographer Anastas Michos, who worked with DeMonaco on *This Is the Night* (2021) as well as two *Purge* movies, approached the visuals with a careful strategy to reflect Max’s unraveling psyche. “I’m like a behaviorist cinematographer,” he said. “How do we use the lens to express what’s going on in someone’s head without being overt?” As Max’s grip on reality begins to falter, so does the stability of the frame. “The compositions become more asymmetrical. We’re no longer centered. We’re off-axis,” Michos explained. “It’s an expression of Max’s mental shift.”

That visual imbalance was matched by a meticulous approach to sound. While not always obvious, the building’s natural acoustics—its empty, echoing corridors—became tools for psychological discomfort. “We wanted to let the space speak,” Michos said. “A scream down a hallway can do more than a jump scare.”

Nowhere was that contrast more pronounced than on the mysterious fourth floor—off-limits to the residents and most staff and cloaked in narrative dread. “We had the opportunity to really take a swing with that space,” said Colston. “The lighting changes, the materials change, and everything feels unstable.” The production leaned into institutional greens, stark medical lighting, exposed wiring, and a narrowing of visual symmetry. Even the sound of the place—the muffled echoes and hum of overhead fluorescents—reinforced the unease. “Mary Lena just got it immediately,” Hank said. “She was able to enhance what was already there without overproducing it.”

That restraint helped align the production design with the deeper themes of the film: abandonment, control, and the quiet, invisible machinery of neglect. “We were trying to show the progression of how institutions sometimes go wrong even when they were built with the best of intentions,” said Colston.

Even the cast and crew could feel it. They didn’t have trailers; instead, they each took an empty room in the home. “Pete was freaked out by the place, which just fed into the movie well,” says DeMonaco. “There were actually some rooms with weird little plaques on the walls that said who died in that room.” “The location was like the other character,” says Peil. “It enveloped all of us and informed everyone’s preparation.” Colston put it plainly: “When you step into that place, you feel it. You don’t have to push the horror—it’s already there, under the surface.”

The overall environment made it easy to create a mood on the set; it was shot during the short, gray days of winter, and it was particularly cold inside the house. But sometimes DeMonaco would play a certain song or do something else to inspire the cast. “We were in one of the rooms at night, and we found a music box underneath a bed – and it played *that song!*” says DeMonaco. “We were like, ‘There’s some kind of serendipity here...or it’s haunted.’”

Shortly after shooting wrapped, the building was demolished.

The Horror in the Details

Once the atmosphere of Green Meadows was established through location and design, the filmmakers turned their attention to the bodies moving through it — what they wore, how they aged, and, in some cases, how they broke apart. In a story where horror isn't only psychological but physical, every hemline and scar needed to serve a deeper purpose. The collaboration between costume designer Ava Hama and prosthetic makeup supervisor Joshua Turi helped define a visual language for the characters — one rooted in memory, decay, and trauma. Whether it was a fraying collar suggesting decades of wear or a surgically precise wound applied in layers of latex and blood, the details weren't just for effect—they told stories, hinted at pasts, and shaped how audiences might experience the dread.

Both Hama and Turi approached the story not just as a psychological horror, but as a layered visual metaphor where clothing, flesh, and blood become narrative devices. For Hama, designing for an ensemble of elderly characters meant more than just wardrobe—it was worldbuilding through fabric and history. “You’re designing people who have lived entire lives before the film starts,” she said. “There’s a lot of life that has happened in these clothes.” Each costume had to suggest the long arc of a character’s identity while still functioning within the sterile, institutional confines of Green Meadows. “There’s a lot of repetition in institutional wear, but I didn’t want the residents to blur into one another,” Hama noted. “I looked for small ways to maintain their individuality—through fabric, buttons, collars, jewelry. Quiet things.”

The subtle choices were intentional. “We leaned into a vintage palette,” she explained, “muted earth tones, soft blues and mustards—colors that feel faded, almost forgotten.” When paired with the decaying elegance of the production design, these choices helped ground the film in a space that felt at once real and slightly out of time. “You don’t quite know what year you’re in,” Hama said. “And that’s by design.”

On the other side of the spectrum—more visceral than visual—was prosthetic makeup designer Joshua Turi and his prosthetics team, who were responsible for the bodies that broke, bled, screamed, and decayed on screen. The team was tasked with bringing the film’s darkest moments to life. The psychological tension needed a physical dimension,

and Turi's team delivered. "When I first read the script, I was like, 'Oh, here we go,'" Turi recalled. "There was a lot... a really enjoyable script that had a lot of really fun elements we could take a bite out of."

"Our department encompassed all the heavy prosthetic makeup and gore—blood, wounds, intestines," said Turi. "Anything that had to be added to a character or built for a scene." But the real magic came in collaboration. "It's a dance," said Turi. "We're timing prosthetic applications, coordinating with visual effects, stunts, and camera moves. You've got to talk. Everybody's got to be in sync." That synergy extended to some of the film's most shocking moments: a woman impaled on a fence, compound fractures, claw hammer injuries, and a chest-ripping stomach slice.

The shocking fence impalement scene was a key showpiece. "We started with a life cast of her head... resculpted it to create the torn open skull, the matter and the anatomy and made it look real," said Turi. "We spiked her on these things the Art Department created for the fence... and then we dressed it with blood on set, put in little bits of brain matter, bone, and all that. It was weeks of sculpting, casting, dressing, building in spike holes for placement—we even had blood formulas that wouldn't stain skin or clothes," Turi explained.

Other sequences required on-the-fly solutions and a willingness to adapt on set. "There were some redesigns even while we were shooting," Turi explained, describing the challenges of the "catatonics and screaming man" sequence. "We had bins of intestines on this one. It was like a sausage factory in the shop."

For Turi, the results push beyond expectation: "I think people are expecting one thing... but when you get in here, there's some pretty horrific stuff. I think they're going to get a good hit... not a tap, a hit in the face."

Turi emphasized that beneath the gore was pride in the craft. "To us, it's art. I'm really proud of the work we did on this movie," he said.

Pushing Horror Into Motion

The physicality of *THE HOME* is just as essential as its haunted atmosphere. With sequences that balance raw brutality and emotional stakes, stunt coordinator Tracey Ruggiero was charged with transforming the script's escalating violence into on-screen horror that felt both cinematic and grounded.

From her first read of the script, Ruggiero knew this wasn't a typical horror film. "This film is like this crazy, action-thriller-horror movie, but it has such heart," she said. "At the end of this movie, I teared up, and I can't remember anytime that happening in the horror genre. So, I really wanted to be part of it because I thought it was special."

Working closely with director James DeMonaco and fight coordinator Jason Mello, Ruggiero built what she called a "blueprint" of the film's action sequences. The process began with Previs—early stunt visualizations using doubles—then moved through collaboration with VFX, prosthetics, makeup, and cinematography. "We take stunt doubles, and we put our ideas to life. And then presented it to James, where he said, 'I like this,' or 'Take this out,' or 'Make this bigger,'" she explained. "Then we get really specific about what we want to see with the kills, and where we want blood, where we want to add prosthetics."

A standout moment is the ruthless hallway sequence—brutal, relentless, and constructed in stages. "Max comes out of the elevator... he had just killed Juno, and he's ready to come in and just mess people up," Ruggiero said. "That had to be a really strong moment." The scene features a series of escalating kills—throat slashes, neck breaks, and an axe-driven takedown—culminating in a tightly choreographed dance of violence. "We had to break it up in sections because of the practical blood. One of them gets taken down with a throat slash, spray of blood, hits the ground... another gets an axe into the belly. And as the orderly is crawling away, Max grabs him and just cracks his neck," Ruggiero explains.

Pete Davidson, who plays Max, brought a surprising fearlessness to the physical work. "He wasn't like a big rehearser," says Ruggiero. "That definitely made me a little bit

nervous... but then they say ‘action,’ and he had it. Like, he really nailed it,” said Ruggiero. “Pete was really game and willing to get in there with the stunt guys.”

The climactic storm scene—a chaotic mix of rain, wind, wirework, and a deadly flying rooftop—pushed the production’s limits. “We have the rain elements, the wind, we have people getting pulled into a car... One piece of roof gets them both, so they really need to go at the same time,” Ruggiero said. The stunt team rehearsed the sequence repeatedly to ensure the wire pulls, debris, and VFX integration would feel seamless and jarring. “It just needed to look like total chaos. Hurricane-ish out there,” she added.

Even the smallest beats carried weight. When Norma plummets from the window—landing impaled on the fence below—it was a blend of dummy work, green screen, and stunt execution. “We kind of just dropped her,” says Ruggiero. “And then they will match that with the dummy on the fence for what we will see when we are all scared to death,” she said.

For Ruggiero, the thrill was always about collaboration and the freedom to experiment. “James gave us the freedom to make things big... get creative, get gory,” she said. “When someone gives you that freedom, you can kind of just take it wherever and have so much fun with it.”

Visual & Special Effects: Storms, Illusions, and Controlled Chaos

Building the visual terror of *THE HOME* meant threading a fine line between grounded realism and heightened horror. And that required a seamless blend of special effects, visual effects, and in-camera ingenuity—all designed to amplify the film’s emotional and thematic intensity. Led by Dmitry Kovalev, the VFX team extended what was already captured practically.

Much of that work came down to teamwork. “This particular job, I think we had a really good collaboration,” said special effects supervisor Eugene Hitt. “Sometimes it can be contentious... But on this show, we all wanted the same thing.” That collaboration

included creating physical storms—wind, rain, destruction—and working closely with the VFX and prosthetics teams to bring the film’s more surreal horror elements to life.

For cinematographer Anastas Michos, creating the illusion of a hurricane on a limited budget required invention across departments. “Some of the shots have been meticulously planned and thought out... and on top of everything, we have a hurricane,” says Michos. “How do you tell a hurricane on a limited budget? How much is sound design? How much is lighting design?”

That storm—both literal and emotional—is a pivotal moment in the film’s third act. “We’re using large fans to move the air,” Hitt explained, “and then we have all our rain rigs up. We’re doing our best to get as much coverage as possible... so that the shots are pretty expansive, and you can feel the depth and power of the storm.” It was a carefully choreographed sequence, with stunts, effects, and cinematography all working together in dangerous-looking but safely engineered harmony.

On the digital side, Kovalev was tasked with heightening reality without tipping it into unreality. His team extended storms, created seamless composites, and enhanced the horror when practical effects weren’t possible. But it wasn’t just about spectacle. “There’s an emotional throughline,” Kovalev noted. “Our job was to support the story. To never make the effect the star, but to make sure you feel something through it.”

Whether it was morphing shots, blood rigs, or building out entire exterior environments, the film’s effects work stayed focused on tone, on what the audience should feel, not just what they should see. As Michos described the aesthetic: “The first two acts are quite soft... and then Act Three decides to take a turn.”

For a film that begins with elegance and ends in chaos, that shift was everything. And thanks to the team behind the camera—and the storm machines behind the scenes—it landed exactly where DeMonaco needed to. “We really speak the same language, James and I,” says Michos. “We come up with ideas on the fly and he throws stuff at me, which I never try to duck or dodge. I always try to catch the fastball and run with it,” says Michos.

“Global warming plays throughout the movie. But overall, it’s still a fun genre movie. It just has a lot of heart,” says Cantor. For him, that heart is the difference. “I don’t know many horror movies that have heart in them,” he adds. “I think this movie does. And that plays an important role in the movie and the overall piece.”

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ABOUT THE CAST

PETE DAVIDSON (MAX / EXECUTIVE PRODUCER) is an actor, writer and stand up comedian.

He most recently wrapped production on the film *The Pick Up* for Amazon, in which he stars alongside Eddie Murphy.

He is the creator, executive producer, writer and star of Peacock's critically acclaimed comedy *Bupkis*.

Davidson was a cast member on NBC's *Saturday Night Live* from 2014-2022, where his singular Weekend Update features and original music videos garnered millions of views.

Davidson shot his first one-hour stand-up special for Comedy Central in 2016 and was named one of Forbes' 30 Under 30 the same year. He released his stand-up special *Turbo Fonzarelli* on Netflix this past year, a follow up to his 2020 special *Pete Davidson: Alive From New York*. Davidson was listed as one of Time's 100 Most Influential People of 2022.

In 2020, Davidson co-wrote, executive produced and starred in the critically acclaimed film *The King of Staten Island*. His additional film credits include *Dumb Money*, *Transformers: Rise of the Beasts*, *Trainwreck*, *Big Time Adolescence*, *Set It Up*, *Meet Cute*, *Bodies Bodies Bodies*, *Dog Man*, and *Riff Raff*. In addition to *The Pick Up*, Pete will next appear in Amazon MGM's *How to Rob a Bank*.

JOHN GLOVER (LOU) John was seen recently on Broadway in the Manhattan Theatre Club revival of *Saint Joan*, and the Roundabout Theatre Company production of *The Cherry Orchard*. Other Broadway appearances include the Lincoln Center Theatre production of *Macbeth*, The Mike Nichols production of *Death Of A Salesman*, the revivals of *The Royal Family*, *Tartuffe*, *Design For Living*, *The Importance Of Being Earnest*, and *Holiday*, as well as the Roundabout Theatre Company production of *Waiting for Godot*, for which he received a Tony Award nomination and the original production of Manhattan Theatre Club's *Love! Valour! Compassion!* for which he won

the Tony Award. Notable Off-Broadway appearances include *Fire and Air*, *Troilus and Cressida*, *Nikolai and the Others*, and *The Paris Letter* (Drama League Award, Drama Desk Award nomination). On television, John has been most recently seen on *And Just Like That*, *Evil*, *Lucifer*, and *The Good Fight*, as well as most notably on *Smallville*, *Brimstone*, *Frasier* (Emmy Nomination), *An Early Frost* (Emmy Nomination), *Crime and Punishment* (Emmy Nomination), *Nutcracker: Money, Madness & Murder* (Emmy Nomination), and *L.A. Law* (Emmy Nomination). John has over 35 film credits including the Academy Award nominated *Julia* and *Annie Hall*, *Shazam!*, and most recently, *The Home*, opposite Pete Davidson.

MUGGA (JUNO) is an actress and comedian known for her dynamic presence across film, television, and stand-up comedy.

In television, she portrayed Bethany Collins in NBC's *Manifest* (2018–2023), a flight attendant aboard the mysterious Flight 828. She also appeared as Reema Pell in Netflix's *Orange Is The New Black* (2015–2017), a role that contributed to the ensemble's Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series. Her additional TV credits include appearances on *Power* (2014–2020), *Bull* (2016–2022), *Homeland* (2011–2020), *Blue Bloods* (2010–2024), and *High Maintenance* (2016–2020).

On the big screen, Mugga played Dolores in *The First Purge* (2018), a prequel in Blumhouse's dystopian horror franchise. She also appeared in *Precious* (2009), Lee Daniels' Academy Award-winning drama. Her filmography includes roles in *Paterno* (2018), *Goldie* (2019), and *Honor Among Thieves* (2022).

Mugga's comedy career features performances on *Def Comedy Jam*, *Showtime At The Apollo*, BET'S *ComicView*, and BBC's *Club Class*. She has toured internationally, including with the comedy troupe *Sistahs With Gags* in the UK.

ADAM CANTOR (LES / Co-Writer) is a film and television actor and writer. His recent acting credits include *Law & Order*, *Law & Order: Special Victims Unit*, Peacock's *Bupkis* alongside Pete Davidson, and Netflix's *This Is the Night*, featuring Naomi Watts, Bobby Cannavale, and Frank Grillo.

In his most recent role he appears opposite Pete Davidson in the horror film *The Home*, from Roadside Attractions and Lionsgate. Adam also co-wrote the film with his best friend and fellow Staten Islander, writer-director James DeMonaco.

Previously, Adam starred in *The Purge: Election Year* alongside Frank Grillo, the Spike TV miniseries *The Kill Point* alongside John Leguizamo, as well as in the TV movie *Bouncers*. He lives with his wife and two sons—none of whom are fans of the Yankees.

BRUCE ALTMAN (DR. SABIAN) Acclaimed character actor Bruce Altman, a graduate of the Yale School of Drama, made his motion picture debut as Harrison Ford's best friend in Mike Nichols' *Regarding Henry*.

Bruce can next be seen starring opposite Pete Davidson in the upcoming Lionsgate and Roadside Attractions feature, *The Home*, which will release theatrically on July 25th. He will also be seen opposite Tye Sheridan and Naomi Watts in Neon's *The Housewife*.

Bruce has worked for such respected filmmakers as Ridley Scott (*Matchstick Men*), James Foley (*Glengarry Glen Ross*, *Fifty Shades Darker/Freed*), Ron Howard (*The Paper*), Mike Figgis (*Mr. Jones*), Robert Redford (*Quiz Show*), James Mangold (*Girl Interrupted*, *Copland*), Michael Pressman (*To Gillian On Her 37th Birthday*), Daniel Stern (*Rookie Of The Year*), Anthony Minghella (*Mr. Wonderful*), Nicholas Hytner (*The Object Of My Affection*), Nancy Meyers (*It's Complicated*), Gary Winick (*Bride Wars*), Roger Michell (*Changing Lanes*, *Morning Glory*), Ken Scott (*Delivery Man*), and Patricia Rigen (*Miracles From Heaven*), among many more.

Other film credits include *Chemical Hearts* opposite Lili Reinhart, *Master* opposite Regina Hall, David Gordon Green's *The Sitter*, Nicholas Jarecki's *Arbitrage*, Paul Bettany's *Shelter*, Paul Dailo's *Touched With Fire*, Wayne Kramer's *Running Scared*, Stacy Cochran's *My New Gun* and the 1997 Oscar-winning live action short, *Dear Diary*.

In the TV space, Bruce has been seen on *Parish*, *Power Book II: Ghost*, *Mr. Robot*, *The Marvelous Mrs. Maisel*, *Orange Is The New Black*, *Nothing Sacred*, *Uncoupled*, and *The Sopranos*, among others.

MARY BETH PEIL (NORMA) can most recently be seen in Netflix's *Halston* opposite Ewan McGregor. Prior to that she was seen in a major recurring role in The CW's *Katy Keene* as well as *The Village* for NBC. Other TV credits include *The Good Wife*, *Law & Order: SVU*, and *The Fringe*. She is best known for her role as 'Evelyn "Grams" Ryan' in *Dawson's Creek*. Film credits include *The Song Of Sway Lake*, *Here And Now*, *Collateral Beauty*, *Mirros*, *The List*, *Flags Of Our Fathers*, *Stepford Wives*, and *The Odd Couple II*. Peil will next be seen in the independent feature *Phyllis*, *Silenced* and Miramax's *The Home* which will be released in 2024.

In addition to her work on screen, Mary Beth is very well known in the theater world. She can currently be seen opposite Una Clancy in *The Dead*, 1904 for the Irish Repertory Theatre. In 2017, she was nominated for a Tony, Drama Desk, & Outer Critics Award for *Anastasia*. Additional Broadway credits include *Les Liaisons Dangereuses*; *The Visit*; *Follies*; *Women on the Verge...*; *Sunday in the Park with George*; *Nine*; and the 1985 production of *The King and I* for which she received her first Tony nomination. Most recently, she was in Classic Stage Company's off-Broadway productions of *A Man Of No Importance* and *Macbeth*.

VICTOR WILLIAMS (COUPER) was born and raised in Brooklyn, NY. Most recently he was seen as "Wendell Robinson" in *Justified: City Primeval* for F/X and recurred on the

Peabody Award winning Showtime series *The Good Lord Bird* opposite Ethan Hawke. He has also been a regular/recurred on other favorite series including *The Affair*, *Happy Together*, *Sneaky Pete*, *Bull*, *The Sinner*, *The Hunters*, *NYC 22*, and can be seen in a memorable episode of HBO Max's *The Righteous Gemstones*. He is best known for his role as "Deacon Palmer," Doug Hefferman's best friend on *Cbs' King Of Queens*.

His feature roles include the upcoming *The Best You Can*, *November Criminals* as well as Netflix's *The Land Of Steady Habits*.

Victor also has a vibrant stage career that includes recent Off-Broadway performances including *Amerikin* at Primary Stages this spring, *In The Southern Breeze* with Rattlestick Theatre and *A Midsummer Night's Dream* with Classical Theatre of Harlem. Other stage work includes MTC Stage's 2018 Pulitzer Winner *Cost Of Living*, and the Off-Broadway production *Tough Titty*.

He will next be seen in the film *The Home for Roadside Attractions* and Lionsgate (directed by James DeMonaco) appearing opposite Pete Davidson.

JESSICA HECHT (SYLVIA)'s recent appearances on Broadway include Manhattan Theatre Club's *Eureka Day*, for which she was nominated for a Tony Award, and *Summer 1976*, which also earned her a Tony Award nomination. She has appeared on Broadway in productions of *The Price* opposite Mark Ruffalo, *Fiddler On The Roof* opposite Danny Burstein, *The Assembled Parties* opposite Judith Light, *Harvey* opposite Jim Parsons, *After The Fall* opposite Carla Gugino, *The Last Night Of Ballyhoo* opposite Paul Rudd, *Brighton Beach Memoirs* opposite Laurie Metcalf, *Julius Caesar* opposite Denzel Washington, and *A View From The Bridge* opposite Liev Schreiber and Scarlett Johansson for which she received a Tony Award nomination. Off-Broadway, she has appeared in *A Mother*, a play which she co-conceived for Baryshnikov Arts, *King Lear* opposite John Lithgow and Annette Bening, *Stage Kiss* opposite Sandra Oh, *Three Sisters* opposite Maggie Gyllenhaal, *The Orchard* opposite Mikhail Baryshnikov, *Letters*

From Max at Signature Theatre, and *Admissions* at Lincoln Center Theater, for which she received an Outer Critics Circle Award nomination and an Obie Award.

Her notable television appearances include her Emmy nominated performance in the Netflix series *Special*, and her roles on *Tokyo Vice*, *Super Pumped*, *The Sinner*, *The Loudest Voice*, *Dickinson*, *The Boys*, and *Succession*. She is also recognizable to television audiences as "Susan Bunch" on the iconic television series *Friends* and "Gretchen Schwartz" on *Breaking Bad*.

Her film performances include *Eleanor The Great* which debuted at the 2025 CANNES Film Festival as well as *A+*, *Anesthesia*, *J. Edgar*, *The Grey Zone*, *The Sitter*, *My Soul To Take*, *Dan In Real Life*, *Sideways*, *The Atlantic City Story*, *The Sunlit Night* and *The Home*.

ABOUT THE CREW

JAMES DEMONACO (DIRECTOR / CO-WRITER) is the writer and director of the feature films *The Purge*, *The Purge: Anarchy*, *The Purge: Election Year* and *Staten Island*, as well as co-founder of the Man in a Tree production company along with his producing partner Sebastian LeMercier. His upcoming horror film *The Home*, starring fellow Staten Islander Pete Davidson, is set for release from Roadside Attractions/Lionsgate on July 25.

Previously, DeMonaco wrote the films *The Negotiator* and *Assault on Precinct 13*. In television, he created and executive produced *The Purge* TV series, as well as the cable television miniseries *The Kill Point*, starring John Leguizamo.

He co-wrote the novel *Feral* with Brian Evenson, which was published by Random House, and wrote the children's novel *The Curious Chronicles of Jack Bokimble and His Peculiar Penumbra* for Inkshares Inc. In 2021, DeMonaco stepped back from his genre work to write, direct, and produce his coming-of-age passion project *This is the Night*, starring Naomi Watts, Bobby Cannavale and Frank Grillo. DeMonaco and his family currently split their time between Staten Island and Manhattan. He loves the Yankees.

BILL BLOCK (PRODUCER) is the former CEO of Miramax. Over his career, Block has produced, financed, acquired, or distributed dozens of theatrical feature films, including the global blockbuster *Halloween Ends* starring Jamie Lee Curtis, Guy Ritchie's *The Gentlemen*, starring Mathew McConaughey, Hugh Grant, Charlie Hunnam and Henry Golding, *Wrath Of Man*, starring Jason Statham, and *Operation Fortune* also starring Statham; *Confess*, *Fletch* starring Jon Hamm; *The Georgetown Project* starring Russell Crowe; 2018's *Halloween*; Richard Shepard's *The Perfection* starring Allison Williams and Logan Browning; David Ayer's *Fury* starring Brad Pitt; *Rock The Kasbah* starring Bill Murray and Bruce Willis, directed by Barry Levinson; Neill Blomkamp's *District 9* and *Elysium*; Oliver Stone's *W.*, starring Josh Brolin; *The Blair Witch Project*; *The Buena*

Vista Social Club; Darren Aronofsky's *Pi* and *Requiem For A Dream*; and *The Limey* directed by Steven Soderbergh.

Recent and upcoming films include Alexander Payne's *The Holdovers* starring Paul Giamatti; the comedy *Old Dads*, directed by Bill Burr and starring Burr, Bobby Cannavale and Bokeem Woodbine; David Ayer's *The Beekeeper* starring Jason Statham; *Harvest Moon* starring Paul Bettany; and Robert Zemeckis' *Here* starring Tom Hanks and Robin Wright.

SÉBASTIEN K. LEMERCIER (PRODUCER) p.g.a. is the co-founder of Man in A Tree and producing partner of James DeMonaco. After developing the original script and concept of *The Purge* with James, he has produced each of *The Purge* films as well as *The Purge* TV series. He has also produced *Assault on Precinct 13* starring Ethan Hawke and Laurence Fishburne, *White Bird In A Blizzard* starring Shailene Woodley and Eva Green, and recently *The Home*, starring Pete Davidson, to be released by Lionsgate in 2025.

ANDREW GOLOV (EXECUTIVE PRODUCER) is the EVP of Production at Miramax. He started his career in the development department at NBC before rising through the ranks to become President of Signet Sound, EVP of Production at Artisan Entertainment and an accomplished independent producer. As a production executive, Golov has worked with world-renowned directors such as Steve McQueen, Alexander Payne, Robert Zemeckis and Chris McQuarrie on a diverse array of films that span across genres and budgets, including Best Picture Oscar winner, *12 Years A Slave*.

At Miramax, Andrew Golov has executive produced the top-grossing *Halloween Ends* and *Halloween Kills*, starring Jamie Lee Curtis; caper comedy *Confess, Fletch*, starring Jon Hamm; Guy Ritchie's *Wrath Of Man* and *Operation Fortune* with Jason Statham and the box office hit *The Gentlemen* featuring Matthew McConaughey and Hugh

Grant. In addition, he produced the Netflix hit *He's All That* directed by Mark Waters, *Mother, Android* with Chloë Grace Moretz and the thriller *Sick*, co-written by Kevin Williamson. Current and upcoming projects include Alexander Payne's *The Holdovers*, starring Paul Giamatti and Da'Vine Joy Randolph and *The Georgetown Project*, starring Russell Crowe.

Throughout a storied career that includes achieving membership as a DGA Director, he has maintained a deep appreciation of the art of filmmaking and the teamwork required to bring a project to fruition.

THOMAS ZADRA (EXECUTIVE PRODUCER) most recently executive VP of business and legal affairs at Miramax, rejoined the company last year after beginning his career there 20 years ago. In the intervening years, he held senior posts at Studio8, Relativity, Yahoo! and Netflix.

DANIEL HANK (EXECUTIVE PRODUCER) Born, raised, and based in New York City, Daniel Hank is an award-winning producer with a career spanning over 30 years. He has traveled and filmed across the globe, working on both studio and independent projects.

Daniel has produced a wide range of feature films and hundreds of hours of high-end scripted television series across the United States and internationally. His producing credits include *Cat Person* for StudioCanal, starring Emilia Jones and Nicholas Braun, directed by Susanna Fogel; Randall Park's feature directorial debut *Shortcomings* for Roadside Attractions; *The Home* for Miramax, starring Pete Davidson; the Amy Winehouse biopic *Back to Black* for Focus Features; and *Huntington* for A24, starring Glenn Powell. Currently he is in production as Executive Producer on *Hershey*, a biopic about the founder of Hershey's Chocolate.

In television, his recent credits include *Wilderness*, based on the B. E. Jones novel for Amazon Prime; *Most Dangerous Game*, based on the Richard Connell story for Roku; and *Brilliant Minds* for NBC and Warner Bros.

Daniel served as Vice President and Head of East Coast Production for Marvel Television, where he produced such notable series as *Daredevil* and *Jessica Jones*. Prior to that, he was Vice President of Production for AMC Networks, where he helped build the network into a studio by launching critically acclaimed series such as *Halt and Catch Fire* and *Turn: Washington's Spies*. He has also provided production consulting services for companies including Endeavor Content and Channel 4 in the UK.

Daniel has been a guest speaker at Boston University, Syracuse University, New York University, Emerson College, Ithaca College, and the University of Pittsburgh. He is a longtime active member of the Producers Guild of America, the Directors Guild of America, and the Academy of Television Arts & Sciences.

PETE DAVIDSON (MAX / EXECUTIVE PRODUCER) is an actor, writer and stand up comedian.

He most recently wrapped production on the film *The Pick Up* for Amazon, in which he stars alongside Eddie Murphy.

He is the creator, executive producer, writer and star of Peacock's critically acclaimed comedy *Bupkis*.

Davidson was a cast member on NBC's *Saturday Night Live* from 2014-2022, where his singular Weekend Update features and original music videos garnered millions of views.

Davidson shot his first one-hour stand-up special for Comedy Central in 2016 and was named one of Forbes' 30 Under 30 the same year. He released his stand-up special *Turbo Fonzarelli* on Netflix this past year, a follow up to his 2020 special *Pete Davidson*:

Alive From New York. Davidson was listed as one of Time's 100 Most Influential People of 2022.

In 2020, Davidson co-wrote, executive produced and starred in the critically acclaimed film *The King of Staten Island*. His additional film credits include *Dumb Money*, *Transformers: Rise of the Beasts*, *Trainwreck*, *Big Time Adolescence*, *Set It Up*, *Meet Cute*, *Bodies Bodies Bodies*, *Dog Man*, and *Riff Raff*. In addition to *The Pick Up*, Pete will next appear in Amazon MGM's *How to Rob a Bank*.

ADAM CANTOR (LES / Co-Writer) is a film and television actor and writer. His recent acting credits include *Law & Order*, *Law & Order: Special Victims Unit*, Peacock's *Bupkis* alongside Pete Davidson, and Netflix's *This Is the Night*, featuring Naomi Watts, Bobby Cannavale, and Frank Grillo.

In his most recent role he appears opposite Pete Davidson in the horror film *The Home*, from Roadside Attractions and Lionsgate. Adam also co-wrote the film with his best friend and fellow Staten Islander, writer-director James DeMonaco.

Previously, Adam starred in *The Purge: Election Year* alongside Frank Grillo, the Spike TV miniseries *The Kill Point* alongside John Leguizamo, as well as in the TV movie *Bouncers*. He lives with his wife and two sons—none of whom are fans of the Yankees.

ANASTAS N. MICHOS, ASC, GSC (DIRECTOR OF PHOTOGRAPHY) is an Emmy and ASC Award-nominated cinematographer known for his dynamic visual storytelling across a wide range of genres. His recent work includes the upcoming feature *The Home* (2025), directed by James DeMonaco for Miramax, and the Amazon Studios action-thriller *Play Dirty*, directed by Shane Black. Michos earned critical acclaim for his cinematography on *Guillermo Del Toro's Cabinet Of Curiosities* (2022), specifically the

episode "The Autopsy," which garnered nominations for both a Primetime Emmy and an ASC Award for Outstanding Cinematography.

Other notable credits include *The Empty Man* (2020), *Vanquish* (2021), *The Kissing Booth* trilogy (2018–2021), *The First Purge* (2018), *The Keeping Hours* (2017), *Texas Chainsaw 3D* (2013), *Sparkle* (2012), *Jumping The Broom* (2011), *Cadillac Records* (2008), *Untraceable* (2008), *Freedomland* (2006), *Mona Lisa Smile* (2003), and *Man On The Moon* (1999).

Michos has collaborated with esteemed directors such as Milos Forman, Ron Howard, Kasi Lemmons, Mike Newell, Neil Jordan, and Danny DeVito. He is a member of the American Society of Cinematographers (ASC), the Greek Society of Cinematographers (GSC), and the Academy of Motion Picture Arts and Sciences. Before becoming a director of photography, Michos was a pioneering Steadicam operator and co-inventor of the SkyCam system.

AVA YURIKO HAMA (COSTUME DESIGNER) is known for her versatile work across film, television, and streaming platforms. Her recent projects include the upcoming feature *The Home* (2025), directed by James DeMonaco, and *Handle With Care* (2024), directed by Matthew James Thompson. She also designed costumes for *Blue Sun Palace* (2024), directed by Constance Tsang, which premiered at Cannes Critics' Week and received the French Touch Prize.

In 2022, Hama served as the costume designer for *Shortcomings* (2022), directed by Randall Park, where she drew inspiration from Adrian Tomine's original illustrations to shape the film's visual identity. Her other feature credits include *Cat Person* (2021), directed by Susanna Fogel.

MARY LENA COLSTON (PRODUCTION DESIGNER) is known for her work in both independent and studio films. Her recent credits include *The Home* (2025), directed by James DeMonaco; Colin Tilley's anticipated feature *Somewhere In Dreamland*; *The Front Room* (2024), directed by Max and Sam Eggers; and *Goodnight Mommy* (2022), directed by Matt Sobel. Earlier projects include *The Kindergarten Teacher* (2018), directed by Sara Colangelo; *Human Capital* (2019), directed by Marc Meyers; and *Skin* (2018), directed by Guy Nattiv. Colston also served as art director on *Wildling* (2018), directed by Fritz Böhm. She is currently in post-production on *Eye For An Eye* (2025).

TODD E. MILLER (EDITOR) is a seasoned film editor known for his work on high-profile action, thriller, and horror films. His recent projects include the upcoming features *The Home* (2025), *Bride Hard* (2025), and *Guns Up* (2025). In 2024, he edited *Old Guy* and *Land Of Bad*.

Miller's notable editing credits encompass *The Forever Purge* (2021), *Underwater* (2020), *Rambo: Last Blood* (2019), *Mechanic: Resurrection* (2016), *The Purge: Election Year* (2016), *Broken Horses* (2015), *The Purge: Anarchy* (2014), *The Expendables 2* (2012), *The Mechanic* (2011), *Exorcist: The Beginning* (2004), *XXX: State Of The Union* (2005), *Under The Tuscan Sun* (2003), and *Joy Ride* (2001).

Earlier in his career, Miller contributed to major productions in various editorial capacities, including associate editor on *The Island* (2005) and *Armageddon* (1998), and assistant editor on *Con Air* (1997) and *The Rock* (1996).

In addition to his editing work, Miller has served as an executive producer on *Eden* (2013) and *Old Guy* (2024).

PETER GVOZDAS (EDITOR) is a seasoned film and television editor recognized for his work across the horror, thriller, and fantasy genres. His recent editing credits include

The Boogeyman (2023), *Nightbooks* (2021), *The Conjuring: The Devil Made Me Do It* (2021), *The Free Fall* (2021), *Brightburn* (2019), *The Curse Of La Llorona* (2019), and *Polaroid* (2019).

Gvozdas's earlier projects feature *The Babysitter* (2017), *The Autopsy Of Jane Doe* (2016), *Dark Skies* (2013), and *The Purge* (2013), where he also made a brief on-screen appearance.

In television, he has edited episodes for *Shadowhunters* (2017), *The Shannara Chronicles* (2016), *Scream: The Tv Series* (2015), *Eye Candy* (2015), and *Siren* (2018).

Earlier in his career, Gvozdas contributed to major studio productions in various editorial capacities, including roles as assistant editor and 3D editor on films such as *The Avengers* (2012), *Captain America: The First Avenger* (2011), *Transformers: Revenge Of The Fallen* (2009), and *The Chronicles Of Narnia: The Voyage Of The Dawn Treader* (2010).

In 2023, Gvozdas became a member of the American Cinema Editors (ACE), reflecting his professional standing in the industry.

Unit Production Manager **DANIEL HANK**

First Assistant Directors	STEPHEN X. APICELLA JACOB MARTIN
Second Assistant Director	HANNAH SHEINKOPF

CAST

MAX	PETE DAVIDSON
LOU	JOHN GLOVER
JUNO	MUGGA
LES	ADAM CANTOR
DOC SABIAN	BRUCE ALTMAN
SADIE	DENISE BURSE
SCREAMING MAN	STUART RUDIN
ETHAN	ETHAN PHILLIPS
ELLIE	NATHALIE SCHMIDT
NORMA	MARY BETH PEIL
COUPER	VICTOR WILLIAMS
GRETCHEN / FACELESS WOMAN	MARILEE TALKINGTON
SYLVIA	JESSICA HECHT
HOMELESS MAN	MICHAEL DONALDSON
TESSA	CALI DEMONACO
JACKIE	LINDER SUTTON
YOUNG MAX	JAGGER NELSON

REPORTER	JULIET HUDDY
LUKE	MATTHEW MINIERO
ISSAC	JAYDEN CURRY
MARCELLA	DAPHNE REY
COP	KASEY BUCKLEY
MRS. FISHER	BETH DIXON
BIRDICE DIGIULIO	ANNE O'SULLIVAN
PHOTOGRAPHER	TOM CREEL
FEMALE ACTIVIST	MARIJA ABNEY
OLDER WHITE MALE	DAVID MORELAND
SALLY	LIZBETH MACKAY
CAB DRIVER	MICHAEL NOTO
ELDERLY MAN	RON CRAWFORD
MASKED WOMAN	MARJORIE DEBORAH CONN
Second Unit Director / Stunt Coordinator	TRACEY RUGGIERO
Fight Coordinator	JASON MELLO
Stunts	PETER WALLACK SCOTT HOFFMAN ALEJANDRA GUEVARA AKOS SCHENЕК ALEXA EVE MARCIGLIANO HEIDI GERMAINE SCHNAPPAUF DEJAY ROESTENBERG BRANDON McCLARY ASHLEY PYNN MARK FICHERA SCOTT BURIK ZOLTAN HODI ALEXANDRE HUYNH MARIUSZ KUBICKI AKOS SCHENЕК SHANE GERAGHTY SCOTT BURIK ALEXANDRE HUYNH BEN REZENDES DEJAY ROESTENBERG ANTHONY MECCA ZOLTAN HODI BRYCE BURKE NICO COUCKE DONALD HEWITT
Stunt Utilities	
Faceless Woman Body Double	REV LOVE

CREW

Production Supervisor	ROCCO DIMASE
Additional Director of Photography	STANLEY FERNANDEZ
"A" Camera Operator	HEATHER M. NORTON
"A" Camera First Assistant	KEITT
"A" Camera Second Assistant	NOLAN MALONEY
"B" Camera Operator	BEKA VENEZIA
"B" Camera First Assistant	DJ CARROLL
"B" Camera Second Assistant	CHRISTOPHER CHAVES
Camera Loader	MADELEINE W. KING
"C" Camera Operator	REBECCA ARNDT
"C" Camera First Assistant	ERIC SWANEK
"C" Camera Second Assistant	RONNIE WRASE
"C" Camera Loader	HENRY LILIEN
Digital Imaging Technician	LEWIS ROTHENBERG
Video Assist	JOSHUA HILSON
Additional Video Assist	BRIAN CARMICHAEL
Video Playback	JABRI RIOS-RHODES

Stills Photographer	DAVID GIESBRECHT
Sound Mixer	JEFF PULLMAN
Boom Operator	JENNA LEUNG
Additional Boom Operator	LAUREN BANJO
Sound Utility	DAVID ROSENBERG
Script Supervisor	CHUCK GIRARD
Set Decorator	SHELLY RODRIGUEZ
Leadperson	DREW KING
On-Set Dressers	DIQUAN BROWN MICHAEL J. WACKELL JR.
Set Dec Shoppers	MORGAN MEIN LYNELL ANN VINUYA
Set Dressers	DANNY MURRIN MADONNA MILLER DUKE DeMATTEO
Charge Scenic	ELIZABETH DISTANTE
Foreperson Scenic	FREDDIE SANCHEZ
Camera Scenic	MONK HOOPER
Industrial Scenics	SAM WILSON TAYLOR SCHIFFHAUER
Journey Scenics	RACHEL MILLER TYKEIM MICKENS
Art Director	BRETT CALVO
Art Department Coordinator	MARK HAYES
Graphic Artist	KIMBERLY OSBORNE
Storyboard Artist	MIKE SHEINKOPF
Art Production Assistants	MALIA EDNEY SALVADOR E. RODRIGUEZ
Assistant Costume Designer	CHRISTIE LEFKOW
Wardrobe Supervisor	JOE LIO
Key Costumer	EMMY LAFRINIERE
Set Costumers	MOLLY FARRELL-SAVAGE SHANNON IRENE GORMAN
Costumes Coordinator	EMILY BELLOMO
Custom Made Costumer	YVETTE HELIN
Costume Production Assistant	ASHLEY MARIE BOMBINO
Additional Costume Production Assistants	TIMOTHY KAPLOWITZ SOFIO CHUMBURIDZE
Makeup Department Head	BRIAN ABBOTT
Key Makeup Artist	RAY SANTOLERI
Additional Makeup Artists	ERIN ACKER EDWARD D.M. JACKSON JR. JOE FARULLA LAUZANNE NEL JAMES DEMARCO
Prosthetic Makeup by	DESIGNS TO DECEIVE
Prosthetic Makeup Department Head / Designer	JOSHUA TURI
Designs to Deceive Makeup Effects Crew	JARED BALOG BRIAN SPEARS PHILIP HARRAH ELI LIVINGSTON TOM DENIER JR.
Hair Department Head	JOSHUA D. FIRST
Key Hair Stylist	ANGIE JOHNSON
Additional Hair Stylists	KIM SHRIVER RACHAEL WHITE

	MELISSA MATTO
	ISAAC GRNYA
Key Grip	LOU MASSA
Second Company Grip	GREGORY BOOTH
Additional Second Company Grip	CHRIS MELENDEZ
"A" Dolly Grip	KEVIN W FLYNN
"B" Dolly Grip	NUNO OLIVEIRA
Company Grips	NICK NEGERSMITH
	JOSHUA SCHERL
	FRANCIS PANUCCIO JR.
Key Rigging Grips	BERNARD X. BRONGNIART
	MARK O'DELL
Second Company Rigging Grip	BRIAN DONNELLY
Additional Rigging Grips	JOE MUSACCHIO
	JAMES P. NUGENT
	NICK CAVASIN
	DANE GASPERINI
	ANGELO CUTRONE
Chief Lighting Technician	MICHAEL P. PRISCO JR.
Assistant Chief Lighting Technician	DEANNA COVELLO
Dimmer Board Operator	ERIC ABBOTT
Lamp Operators	JASON YI
	CRAIG ADDONIZIO
Additional Lamp Operators	WILLIAM LAUCK
	BRIAN LOPEZ
Generator Operator	MARK STETZ
Rigging Gaffer	ROBERT RICCOBONO
Second Company Rigging Electric	CHRISTOPHER SMITH
Rigging Electrics	RICK MARTIN
	JOSEPH ARAYAES
Additional Rigging Electrics	JOSE CARTAGENA JR.
	TARUN K. DEVNANI
	LARRY McNEIL
Production Coordinator	ALLIE OLENDER
Assistant Production Coordinator	JILLIAN BREYER
Production Secretary	STEPHEN LACOMBE
Office Production Assistants	SOPHIE HAMILTON
	MICHAEL O'CONNOR
Set Production Assistants	HENRI MARIUS
	LAVAR JAMES
	YUKARI OMORI
	ANNA CASCONI
	AMBER HOFFNER
	TED ALHANTI
	AMIRA HELWANI
Additional Set Production Assistants	ANAIS QUINTANILLA
	ALEXANDRA ROBINSON
Assistant to Mr. DeMonaco	CHRISTIAN CABATU
Assistant to the Producers	JOHANNA SANDOR
Assistant to Mr. Davidson	ALEX PANAGOS
Second Second Assistant Directors	ALEX CONWAY
	ZERABRUK “Z” CAVALLARO
Additional Second Assistant Director	ADRIENNE ENDERLE
Location Manager	HENRY WINNIK
Assistant Location Manager	ELIZABETH BENDELAC
Location Assistants	JUSTIN SCHWEBEL
	JACK POWERS
Additional Location Assistant	RICH ROGERS
Location Scouts	MICHAEL L. MIZRAHI
	JENNIFER SONNENFELD
Location Production Assistants	JHONNY CUELLAR

Additional Location Production Assistants	RUBENS BARONI
	DAVID LAURENTIN
	RICHARD ALVARADO
	MIGUEL SANCHEZ
	BRAYAN VARGAS ALVAREZ
Unit Production Assistant	ELIAS EAZY MALDONADO
Production Accountant	DANIELLE RUBY PHILIPPA
First Assistant Accountant	MERYL FEDERMAN
Second Assistant Accountant	STEVEN MARTINEZ
Accounts Payable Clerk	JO ANN GREDELL
Payroll Accountant	STEVE MATTUS
Payroll Clerk	MINDY WOODFORD
Extras Casting by	EVERYSET / LEE GENICK
	KYLE MARTIN
	NICOLE HOFFMAN
	ABBY WALKUR
Special Effects Supervisor	EUGENE HITT
Special Effects Coordinator	DAN BRINK
Special Effects Technician	ROBERT SCUPP
Property Master	JACK BREENE
Assistant Property Master	DIANA RAMIREZ
Property Maker	LOGAN RUMMEL
Property Assistant	JORGE HARADA
Animal Handlers	AMANDA BROOK
	CAROL DUBOIS
	MICHAEL DECKER
	KATHY SPERDUTO
Construction Coordinator	DANIEL ROVIRA
Key Carpenters	GRIFFIN ROVIRA
	DENNIS AKPINAR
Foreperson Carpenter	JASON MACHINGA
Key Construction Grip	SHAKEEL ALCHEMY
Second Company Construction Grip	JOE SMITH
Construction Grips	SKYLAR McDERMOTT
	NATHANIEL STEPHENS
Carpenters	ARMANDO MORALES
	MIKA KITAMORI
	BOBBY BYRNES
	TAYLOR MOSS
	JOSE FLORES
Construction Production Assistant	JOHANA RODRIGUEZ
Shop Electric	MICHAEL CARBONE
Transportation Captain	TIM PAUSTIAN
Transportation Co-Captain	JOE BRENNAN
Additional Transportation Captain	JOSEPH J. BUONOCORE JR.
DOT Coordinator	ROBIN MONAGHAN
Driver for Mr. Davidson	MICHAEL D'AMBROSIO
Drivers	VICTOR BUILES
	ANTHONY DEVITO
	JASON ZANGRILLI
	KEVIN GRZAN
	J.R. SCARLATOS
	BOB SPITZFADEN
	RYAN HAVILAND
	JOSEPH VOLPE
	JOE PIAZZA
	RON BAUM JR.
	LOU ALVES
	ANDREW B. COLLINS
	ROBIN MONAGHAN
Additional Drivers	TILSON FERMIN

	EARL WILLIAMS CRAIG KOCHAKIAN JOSE A. GARCIA JR. RUSSELL TROSTERUD JOHN ZADROZNY
Set Medic Security for Mr. Davidson	JOHN J. MANNING RICHARD LOMAX
Health and Safety Supervisor Health and Safety Manager Health and Safety Coordinator Health and Safety Background Testing Secretary Health and Safety Secretary Health and Safety Production Assistants	PAUL HAMILL DAVID WARD ALEX FADEEVA SEINFELD CHRISTINA CALLANDRILLO DARSHAN SITTAMPALAM THOMAS BECKLEY-FOREST LIBONET FENELUS ELENA POTTER RASHEDIA ROGERS
Additional Health and Safety Production Assistant Health and Safety Runner	TOM ROTONDO
Intimacy Coordinator	OLIVIA TROY
Catering by Head Chef Chef Assistant Chefs	GEORGE'S MEALS ON WHEELS JORGE PINA PAUL PINA MOHAMED HAMDALLA JOSE FLORES FABRICIO NARVAEZ ARIEL PINA
Additional Assistant Chefs	JOHN SALINAS CARLOS TERRONEZ
Craft Services by Head Craft Service Key Craft Service Craft Service Chef Craft Service Assistant	MARSHARK CRAFT COMPANY PETER MARSHARK JONATHAN BURGOS ANTONIO CORTES KEVIN NERI

ADDITIONAL PHOTOGRAPHY

Unit Production Manager	FRANSES SIMONOVICH
Production Supervisor	WESTON MANVILLE
"A" Camera Operator / Gimbal Operator "A" Camera Second Assistant Additional "A" Camera First Assistant	HEATHER M. NORTON CHRISTOPHER CHAVES DJ CARROLL
Sound Mixer Boom Operator	JOSEPH WHITE JR. CAS T.R. BOYCE JR.
Set Decorator Leadperson On-Set Dresser Set Dressers	NISA SCHOONHOVEN JOE PROSCIA LUKE FARRELL MATTHEW FARRELL

	KIERE FLUKER MAXIMILIAN DEITCH JOSEPH SORELLE
Foreperson Scenic Charge Scenic	RIKKI DECESARE SARAH GRACE LONG
Wardrobe Supervisor Costumer Costumes Coordinator	BETSY WADDELL SARAH GREENHAUS ASHLEY MARIE BOMBINO
Makeup Department Head SPFX Hair & Makeup Assistant	LOUIE ZAKARIAN JASON MILANI
Hair Department Head	ANGIE JOHNSON
Dolly Grip Grips	RUARK BEHAN CHRIS MELENDEZ COREY HARMON KEITH STEINBERG
Assistant Chief Lighting Technician Lamp Operators	COREY FONTANA MARK STETZ NICOLE BRAIT ROBERT RICCOBONO
Shop Electric	LUIS R. CONTRERAS
Second Second Assistant Director	ZERABRUK "Z" CAVALLARO
Set Production Assistants	JULIA CLEARY ARIEL WANG RUBY STREETT APICELLA
Assistant Location Manager Location Assistants Parking Coordinator	JENNIFER SONNENFELD TIM O'HANLON CELINE BILLS KIJANA BROWN
Background Casting by Background Casting Associate Background Casting Relations by	CENTRAL CASTING ISABELA CARLA ROS YAYA RODRIGUEZ LEE GENICK
SPFX Coordinator SPFX Tech SPFX Foreperson	DUSTIN RIEDMAN FRANK OLIVA GUS CURCIO JR.
Transportation Captain Driver	JOHN ZADROZNY LEE IRWIN
Set Medic Security for Mr. Davidson Health and Safety Coordinator Health and Safety Production Assistant	VITO BARRAVECCHIO RAF PACHECO ELENA POTTER LINDSEY HINES
Catering by Catering Rep Server	MY KITCHEN WITCH INC. LISA VEGA TOM RAVASCHIERE

POST PRODUCTION

Post Production Supervisors	STEVEN KAMINSKY JEFFREY PENMAN
First Assistant Editors	DEBBIE TENNANT MARK PERZELY
Visual Effects Editors	CORINNE VILLA

	SEAN VALLA RON SOUTH
Music Editors	KIRA BELIN DAN FARKAS
Post Production Coordinator	TAYLER HAYNES
Post Production Accounting Post Production Accountants	RICE GORTON PICTURES EMILY RICE RIAN SEELEY
Post Production Payroll Accountant	RON SEGRO
Supervising Sound Editor / Re-Recording Mixer	FILIPE MESSEDER
Re-Recording Mixer	RIC SCHNUPP CAS
Sound Effects Editor	NICK CAMELA
ADR Editors	KRISTIN CATUOGNO DUNCAN CLARK
Assistant Sound Editor	ABBY HARRISON
Mix Technician	JOSH BISSO
ADR Mixer	BOBBY JOHANSON
ADR Engineers	BEAU EMORY/MICHAEL RIVERA
ADR Supervising Producers	BEAU EMORY/MICHAEL RIVERA TRICIA SCHULTZ
ADR Coordinator	LILA WALSH
Chief Sound Engineer	AVI LANIADO
Sound Engineer	JOEL SCHEUNEMAN
Technical Audio Engineer	JIMMY CRUZ
Senior Producer, Sound Post	LISA McCLUNG
Associate Producer, Sound Post	MADELINE LITTLE
Coordinator, Sound Post	NATASHA NOBRE
Sound Editorial and Mix Services Provided by	HARBOR
Foley Artists	CURTIS HENDERSON LESLIE BLOOME SHAUN BRENNAN
Foley Mixers	RYAN COLLISON CONNOR NAGY
Foley Editors	ANNIE TAYLOR RONI PILLISCHER CURTIS HENDERSON
Foley Services Provided by	ALCHEMY POST SOUND
Voice Casting	DANN FINK
Additional Voices	MICHAEL CORBETT MATT CORBOY DANN FINK ELISA GABRIELLI NICHOLAS GUEST HARRY JOHNSON DAISY TORME OLENKA WOS KIMBALL
Additional Voice Casting	CHERELLE CARGILL SIENNA JEFFRIES
Additional Voices	KATHY SEARLE DEBORAH WHITE ROLONDA WATTS TONY DANIELS JAMES LURIE JEROME HARMANN-HARDEMAN GREG BAGLIA CHERELLE CARGILL GREGORY PORTER MILLER MICHAEL SATOW LUCAS DIXON PETER REZNIKOFF

Orchestrators	PETER BATEMAN JORDAN COX
Score Mixer	SATOSHI NOGUCHI
Additional Arrangements	DILLON M. DeROSA PAUL SALERNO
Drum Programming	LUCY HOPSON
Composer Assistant	NOA MARGALIT
Music Clearances	LINDA OSHER
Colorists	JOE GAWLER ROMAN HANKEWYCZ
DI Producer	KYLE FLANNERY
Color Assistant	RACHEL OWART
Conform Artist / Editor	KEVIN SZCZEPANSKI
VFX Artist	CHRIS MACKENZIE
Associate DI Producer	NICK GAMMON
DI Post Coordinators	RENEE COUSINS CHRISTOPHER GUZMAN ZIFENG ZHUO
Head of Lab Operations	ANDREW MINOGUE
Mastering Technicians	ANIL BALRAM JORGE PINIELLA GINO VOLPE
Data Manager	RAMOS SMITH
Data Coordinator	BIANCA SANCHEZ
Senior Dailies Producer	NICOLE GUILLERMO
Dailies Producer	LAUREN LA MELLE
Senior Dailies Colorist	KEVIN KROUT
Dailies Colorist	BRYAN WICKI
Support Engineers	STEFAN HUENEKE CURT KUHL JEROME RAIM DEREK YOUNG
Imaging Scientists	CJ JULIAN MATTHEW TOMLINSON
DI Executive Producer	ELIZABETH NILES
Digital Intermediate Provided by	HARBOR
Account Executive	ROCHELLE BROWN
Senior Manager, Offline Editorial	MICHELLE KACZOR
Manager, Offline Editorial	JACKIE CONTRERAS
Tech Ops Manager, Editorial	KYLE WITKOWSKI
Senior Avid Engineer	MATTHEW SETLOW
Post Production Services Provided by	HARBOR
Main & End Titles Designed and Produced by	FILMOGRAPH
Title Designers	AARON BECKER & HSIEN LUN SU
Title Executive Producer	SETH KLEINBERG
Title Producer	TROY JAMES MILLER
Additional Animation	RICKY ELIZONDO
Additional Design	JOSEPH AHN
Visual Effects Provided by	STARGATE STUDIOS
Visual Effects Producers	BRYAN BINDER FERNANDA MARTIN
Visual Effects Supervisors	DMITRY KOVALEV JONATHAN CARUANA
Visual Effects Production Managers	AMIRA BORG GILLIAN BUTTIGIEG DAYYANA TSANEVA YESID RODRÍGUEZ CASTIBLANCO WILLIAM VIZCAINO NICOLE PRADA
Visual Effects Coordinators	GERAD METZ BRIDGET GARRITY ANDREA LÓPEZ OSPINA

	EDWIN RODRÍGUEZ
Compositing Supervisor	JON RHINEHARDT
Compositors	NATE FOSTER
	ZACH MEYER
	ANDREW LEWITIN
	BRENDON MURPHY
	KOLLEN WASYLEAN
	CHRIS YI
	XAVIER NICOLAS
	JOE CARVALKO
	EION-RAY PATTERSON
	FRANCO LENG
	JOHAN BALLESTEROS
	LORENA SOZA
	GERARDO QUINTERO
	OWEN DILINGHAM
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	FLORENT RAFFRAY
	AKAM REZAE
	MARK REYNOLDS
	PANG-WEI YEN
	MARTIN HILKE
	DAN BERKOWITZ
	DANIEL DAVID LOZANO GARCÍA
	JOHAN SNEIDER BALDION RUIZ
	JESÚS ARBEY CAICEDO MELO
	ALFONSO BOHÓRQUEZ SARMIENTO
	KAREN QUICASAQUE GIL
	JUAN PABLO VARGAS SARMIENTO
	JORGE GUERRERO BACCA
CG Supervisors	ORIE HEGRE
	ANDRE GRIMA
	PETER KP
Lead Modeling and Texture Artist	XIAN CHUA
CG Generalists	CJ MITCHELL
	EMMA LONGFELLOW
Effects Artists	ROSITSA KOSTOVA
	DANA BADZAKOVA
Visual Effects Editors	MARC MERHEJ
	AMELIA EALOVEGA
Pipeline Supervisor	ADAM EALOVEGA

MIRAMAX

Vice President, Production	MICHAEL J. ZAMPINO
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Coordinator, Post Production	NICCOLE OSTONIO
	ANDY TOKARSKI
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Executive Assistants to Mr. Block	EZRA EMANUEL
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Cameras and Lenses Provided by	PANAVISION
Grip Equipment Provided by	THAT CAT CAMERA SUPPORT
Lighting Equipment Provided by	INSIGHT EQUIPMENT
EPK Producer	WHEELHOUSE CREATIVE / ROB LYONS
Rights and Clearances by	BARBOUR & COMPANY, INC. CASSANDRA BARBOUR JESSICA PEREZ MORGAN SMITH
Production Resources / Product Placement	JENNA BARNES
Insurance and Risk Services	ARTHUR J. GALLAGHER RISK MANAGEMENT SERVICES, INC.
Production Counsel	STUTZ LAW CORP. DAN STUTZ, ESQ. RINA DHALIWAL, ESQ. JESSICA FALENDER, ESQ. MATT HANNA, ESQ.
Completion Guaranty Provided	MEDIA GUARANTORS INSURANCE SOLUTIONS, INC.
CEO/President	FRED MILSTEIN
Senior Vice President of Production	SCOTT NICOLAIDES
Head of Business and Legal Affairs	ERICA FISHKIN
Stock Footage Researcher	MIKE DAVIS

STOCK FOOTAGE

ISTOCK BY GETTY IMAGES
POND 5
SHUTTERSTOCK
ARTWORK BY MARCEL DEJURE

SONGS

"BIG BALLER" Written by Christian Cabatu, Nelson Kelly, Daniel Rentzer, Luke Nelson Performed by Fruit Dawg	"LET ME CALL YOU SWEETHEART" Traditional	"SUBURBIA 1955" Written by Nick B. Brown Courtesy of APM Music
"PENNSYLVANIA 6-5000" Written by Carl Sigman, Jerry Gray, William Finegan, Glen Miller Performed by Glenn Miller & His Orchestra Courtesy of RCA Records By arrangement with Sony Music Entertainment	"HERE'S HOPING" Written by Leon Rene Performed by Herb Jeffries Courtesy of Tuff City Records By arrangement with Ocean Park Music	"BLUES LEGATO" Written by Anthony Mawer Courtesy of de Wolfe Music USA
"FOR HE'S A JOLLY GOOD FELLOW" Traditional	"PIANO CONCERTO NO. 20 IN D MINOR 2ND MOV. ROMANCE" Written by Wolfgang Amadeus Mozart Arranged by Cornelius Oberhauser Courtesy of APM Music	"DREAM AWAY" Written by Billy Munn Courtesy of APM Music
"INTERMEZZO" Traditional Performed by Richard Himber and His Orchestra Courtesy of Circle Records By arrangement with the GHB Jazz Foundation	"THE BROOKLYN BOUNCE" Written by Alan Moorhouse Courtesy of APM Music	"LITTLE MAN YOU'VE HAD A BUSY DAY" Written by Al Hoffman, Maurice Sigler, Mabel Wayne

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THE SLOBODIAN FAMILY

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JAMES POCCHIA

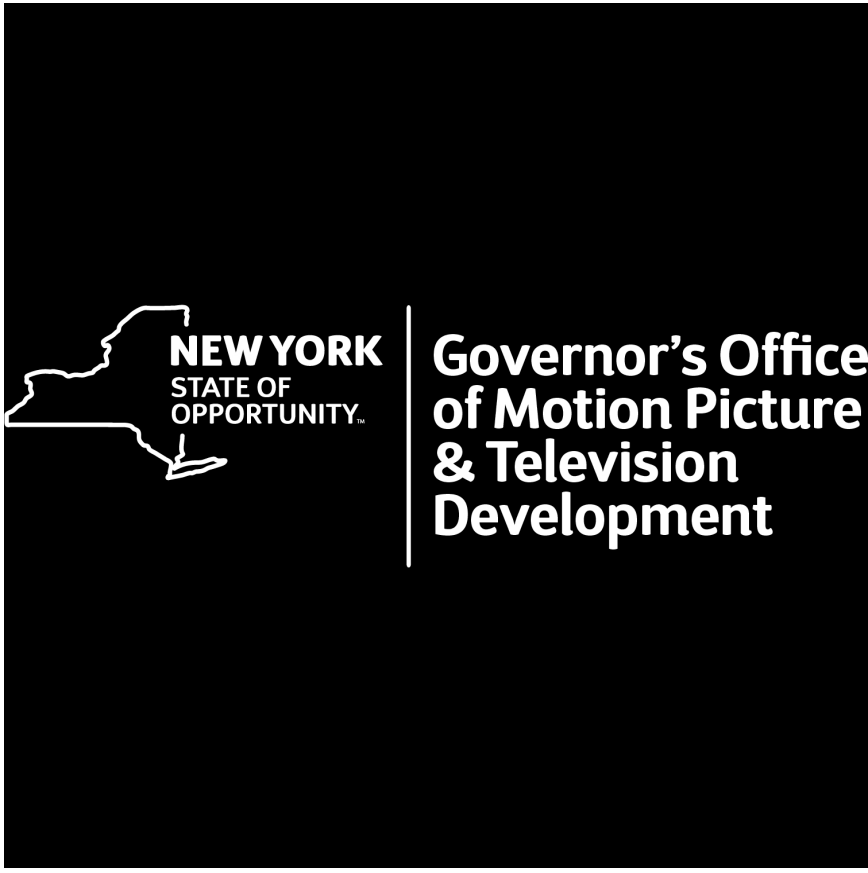
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JOSE & JUDY CABATU

American Humane monitored the animal action. No animals were harmed®
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