



Director | Nick Hamm

Writer | David Hudgins

Cast | Charlie Rowe, Marcia Gay Harden, Jim Belushi, Diane Ladd, Josephine Langford

Run Time | 114 minutes

Rating | PG-13

Distributor | Roadside Attractions

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GIGI & NATE

Production Notes

Short Synopsis

Gigi & Nate is the story of Nate Gibson, a young man whose life is turned upside down after he suffers a near-fatal illness and is left a quadriplegic. Moving forward seems near impossible until he meets his unlikely service animal, Gigi - a curious and intelligent capuchin monkey. Although she is trained to assist Nate with his basic needs, Gigi helps Nate find what he needs most of all: hope.

Synopsis

Nate Gibson, a bright, energetic young man who has everything to live for, suffers a near-fatal accident that leaves him paralyzed. Life as he knows it is turned upside down. His personal courage and inner strength are challenged, and his will to live is tested daily.

How does a young man adjust to his new life? And how does he move forward?

The answer comes in an unlikely form when Nate is provided with a service animal. Not just a companion, but a living, cognizant, and highly trained capuchin monkey, Gigi, who is able to help with the basic needs of everyday life. With Gigi's support and encouragement, they form a loving friendship and Nate discovers what he needed most: hope.

Long Synopsis

Free-spirited teen Nate Gibson (Charlie Rowe) is away on a family vacation to celebrate Independence Day, and in a bid to impress his friends, jumps off a high peak, gliding in the air before splashing into the clear waters below. A moment, unbeknownst to him, that will change this young man's life forever, as the water gives Nate amoebic meningitis and leaves him fighting for his life.

His mother Claire (Marcia Gay Harden) is frantic and pleads for her son to be air-lifted to a hospital closer to home, while awaiting the arrival of her husband and Nate's father, Dan (Jim Belushi).

Surviving the accident, Nate is wheelchair-bound, unable to live a life that resembles that which came before. Frustrated and angry, he sees little hope, not sure if he'll find true happiness again, as his days are filled with tedium. So, the family decides to get Nate a service animal, a creature he can confide in and find solace in. This is where Gigi enters Nate's world; a once-mistreated capuchin monkey that was rescued from a petting zoo.

Nate's happiness is tangible; he is lifted thanks to his new primate friend - though managing a monkey in the house causes friction, as Claire and Dan argue, causing Nate to feel like a burden - not to mention the concerns from his less than impressed sister Katy (Josephine Langford). They all discuss taking Gigi back to where she came from, but too special a bond has been

created. Nate even begins to make progress in his physical movement exercises, and it's Gigi he has to thank.

But this young man's luck is tested, as when taking Gigi on a trip to the supermarket, a stranger named Chloe Gaines (Welker White) takes a keen interest in their situation, believing that monkeys should not be kept as pets. Nate thinks nothing of this encounter, side-tracked by another chance meeting, as one of the workers at the store is Lori (Zoe Colletti), the girl he met during the summer of the accident.

Nate reconnects with Lori, and suddenly, for the first time in a long time, he feels normal – heading out to a house party, where he drinks, and flirts, and thrives in a fleeting moment of thrilling joy. But as Nate becomes something of a social media sensation, due to his relationship with Gigi, photos surface online of the pair together at the party, where alcohol was consumed.

This enrages Chloe Gaines, who it turns out works for animal protection welfare. She believes this to be all the ammunition she needs to prove her case that monkeys should not be kept in people's homes, and so takes the matter to court. Nate desperately attempts to convince the judge that he needs Gigi in order to survive, leaving his fate and future with his dearest friend, in the hands of the jury.

Unfortunately, the committee decides to move forward with banning capuchins in the state, leaving the Gibson family with no other choice but to give Gigi back. Nate and his family are devastated, but when Mama Blanche (Diane Ladd) shows Claire an article on service monkeys, Claire remembers that service primates are still legal in North Carolina, where their old summer home is now back up for sale.

Fast forward one year and just like that first summer, the Gibson family is once again back at their old summer home - except this time they have moved in full-time and have brought Gigi along for the ride. The family celebrates the Fourth of July during which Nate confesses to Claire that not only did he apply to college but was accepted and will be going on a scholarship at an ADA compliant school where he can bring Gigi.

Gigi & Nate's friendship helps Nate discover what he needed most: hope.

ABOUT PRODUCTION

Chapter One: Bringing the Story to Life

It all began in London, when the Swiss executive producer Marie Christine presented an inspiring true story to BAFTA Award Winning filmmaker Nick Hamm. The tale was that of a young man and a monkey, and it would be the genesis of the project that we now know as **Gigi & Nate**, which Hamm went on to direct and produce.

“I first heard about the story from Nick, who I previously produced three films with, and he said he had this really interesting conversation with Marie Christine, and she’d given him a book,” says producer Piers Tempest. “I read the book and thought actually, there could be a movie here. It feels theatrical, it’s inspiring and says a lot about the human/animal bond. It has so many things in it.”

“Piers and I make movies as a team, so once I knew he was into it, we were off,” Hamm explains.

Réne Besson, who also has a history of collaborating with Tempest and Hamm, was then brought on as a producer.

“We did a film together called *Driven*,” Besson explains. “It was unique because we were four days into principal photography in Puerto Rico and we got hit with Hurricane Maria, which devastated the island and presented an insurmountable challenge to finishing the feature, so we bonded on that project. Knowing Nick and Piers the way I do, they both have a desire to make the highest quality films possible, and that’s something that resonates with me.”

Of course, what comes next is a good writer, which is where David Hudgins, an Emmy-nominated and Peabody Award-winning screenwriter whose credits include *Parenthood* and *Friday Night Lights*, comes into the picture. For Tempest, he was the perfect choice to bring this story to life.

“Nick and David went through a very considered and drawn-out process to make sure the script had an authentic voice,” he explains. “They took a lot of time to make sure this film was as accurate and as compelling and truthful to the source as it could possibly be.”

“I’m a longtime fan of Nick’s films, and when he came to me about this one, I was immediately intrigued,” says Hudgins. “There were so many ways to approach the story but early on Nick and I agreed to focus on the truth and emotion in the relationships between Nate and the other characters. It’s about family and sacrifice and hardship, which resonated with me because of a personal experience I had with my own son. But ultimately, it’s about hope and triumph and humor and this unlikely but moving love story between a human being and an animal. That’s so universal. We wanted to make a film that makes you *feel*, and I knew Nick could deliver on that.”

It’s here the next, vital stage of the process begins: casting. Given the nature and complexity of the eponymous protagonist Nate Gibson, both mentally and physically, they truly required the right actor to take it on, and what they were blessed with, in this instance, was the freedom to make the right creative choice.

Hamm began a conversation with the promising young actor Charlie Rowe.

“I got a message from my agent telling me to audition, but I had to do it the next day. I did, it went well, and two days later I found out I got the role of Nate, and the process began!” Rowe explains. “I had two months before we were shooting, and I got in touch with a physical

therapist and we started working with each other twice a week on the physical elements of playing someone in Nate's situation, and on the rehabilitation process."

"Next thing you know, I was out in LA meeting the cast and Nick and the producers. Then I spent a week or two in a wheelchair, which they delivered to my Airbnb, and I was zipping around in there, trying to figure out the movement of the chair and how I could look natural in it."

Rowe's conviction and research didn't go unnoticed in the eyes of his colleagues, as co-star Hannah Riley, who plays Nate's younger sister Annabelle, says, "I knew this would be a hard thing for whoever played Nate, but clearly he's put in a lot of effort, and he really killed it. He is insanely talented."

The film explores a family's reaction to a devastating tragedy. This central narrative is enriched by having an array of cross-generational performers, ranging from teenagers to grandparents. With that, comes the ability to cast some real icons of cinema, one of which is legendary screen actress Diane Ladd, who plays Mama Blanche in the film.

"This picture was fun to do because we've got good people," Ladd says "We've got some old war horses here, that love the work, not necessarily the business, but the work - and the work we do is precious. I am thrilled that Nick chose me to be a part of this film. I think he's making a great film, not just a good film. I think he's making a great film, and one that even children can go see and learn from. These kinds of pictures are lights in the tunnel."

Other experienced actors came in the form of Nate's parents, played here by Jim Belushi and Marcia Gay Harden. But even despite their years working in the business, they too were thrilled to have had the opportunity to watch and learn from someone like Ladd.

"The joy in working with Diane," Belushi begins. "She has been acting for around 60 years. I rode with her to the set one day and she made me cry. The speech she gave me about being an actor was one of the most beautiful and inspiring things I ever heard. Talk about a soulful woman, she just radiates artistic joy and accomplishment and understanding, and that is the luxury of being generous."

"I just wanted her to sit there and tell us stories," Harden adds. "At her core, she is an elegant woman of incredible morality and tenacity. She had to fight, I'm sure, many battles in her lifetime and she did so with grace, and that's what I got from working with her."

For Belushi, it wasn't just Ladd he enjoyed collaborating with, as his on-screen wife also gave him much to savor.

"Marcia Gay Harden, I mean, she's an angel," he says. "Not only as a person but as an actress. She has such depth and understanding and when I'm standing with her on screen, I'm lost in her eyes. When Nick says 'cut' it's jarring, because I've gone into this world with her. What a joy it is to work with her."

"Jim is spontaneous and loves playing," Harden throws back about her co-star. "He was really fun to work with."

"There's a certain alchemy that happens with good casting, and this film had it from the start," says writer Hudgins. "During pre-production I sat in on early zoom readings of certain scenes, and it was just amazing to watch these people work. They'd make you laugh; they'd make you cry, then Nick would say try that again but do it this way, and you'd laugh and cry even harder. It was such a blessing to work with Marcia and Diane and Charlie and Josephine and watch them bring these characters to life. And Belushi— I spent an afternoon with him on his back porch

going over the script, and I probably would have stayed all night drinking up his scotch if he hadn't kicked me out. The guy is just so passionate, and so much fun. He's the perfect Dan for this story."

For Hamm, having actors of this caliber does wonders for the younger members on the set, as he recounts some sage advice that Belushi passed on to his peers.

"A lot of actors get worried about doing movies with animals, but Jim told all the young cast a hilariously useful piece of information. He said: I've done animal movies and let me tell you something, they're going to use the take when the animal's good – so you better be good in *all* the takes! And they all remembered that! It was the greatest piece of advice, because he is 100% right. When you're sitting in the cutting room, if the monkey is doing something that is good, you're taking what the monkey is doing," Hamm says.

Young actor Emilio Sanchez, who plays the role of Travis, who is Nate's sister Katy's boyfriend – echoes this sentiment, citing his collaboration with these actors as a real source of education.

"It was a blessing to work with Marcia, Jim and Diane. Each had their own spirit and how they carried themselves as a respective actor and each one of them were giving in their own way, providing nuggets for all of us young actors, to help us along our journey and that was really special. The stories that they have, and their energy on set, has amplified this entire project and made it that much greater to work on."

Rowe had to create a strong bond with Harden, who plays his mother Claire. For the actor, that came easily.

"Marcia has been amazing," he says. "It's a real treat for me to be around someone as well-versed as her, in film and TV and theater. I really feel protected by her. It was very important for us to have a connection at the beginning so we spent as much time as we could with each other, talking to each other. It feels like it has benefited our relationship on screen, I hope it comes across that way. She's wonderful. Being part of an ensemble is entertaining and we're lucky with everyone we have. Even the monkey!"

But putting all these talented performers – monkey included – into a movie means very little without the right direction. While feeling like something of a departure for Hamm, he took this project and gave it the dedication the story deserves. "Nick understood from the very beginning that this was not *just* a story - but a message" says exec. producer Marie Christine.

Fellow producers were quick to also pay compliments to the man at the helm. "I know Nick very well, he's a fantastically passionate director and producer," says Tempest. "He leads from the front. I've never worked with a director so well prepared. His office is full of storyboards, he even blacks out the windows. When he comes to set, he's absolutely ready and he knows exactly what he wants, there's no faffing around and actors really like that, there's a strong sense of direction and as a producer, it's fantastic. He's great fun to work with and he's done a fantastic job on this movie."

"Nick is an incredibly no-nonsense, passionate, direct director and producer," associate producer Valerie Pappas agrees. "I always said that if I was casting a director in a movie, it would be Nick. Even the way he dresses, he dresses like a director. He pushes people, his crew, his producers and he pushes his actors. And that's what brings the best out of everybody."

"One thing Nick and I have in common is that we're both the fathers of four boys," says Hudgins. "I knew he would get the chaos, the energy, and the constant drama that comes with being in a large family. But I also knew he would get the love and the vulnerability. Those small

moments “in between” where the script gets out of the way and the director says more with the camera than I could ever say with words. Nick is a master at that.”

To complete the praise from the producers, Besson is also on hand to highlight Hamm’s unique and fulfilling style:

“Nick’s style is highly improvisational, he uses the script as a launching point in order to organically grow and find the movie while staying true to its theme and narrative and plot devices,” Besson says. “Nick is very instinctual, and he is a very passionate, intense, driven director that really loves actors, loves acting, but will push everyone for their best. You can just do the job, you can show up and handle your corner, but he’ll know that. If that’s all you’re doing, that’s not good enough and you need to move beyond what you’re capable of, into what you’re afraid of, so you can conquer it and expose yourself to a new challenge. That’s what he looks for in everyone around him. I love working with Nick, he’s very straightforward, very direct and ultimately a very inspiring figure.”

And finally for Hamm himself, who has put everything into this project, his love and passion for the story, actually came as something of a surprise.

“What surprised me most about this film is how much I loved it, and how much I fell in love with the story, the animal and the hope that the movie can give to people,” Hamm explains. “There is a discussion to be had about how we help these young men and women and how we get them through certain situations. That’s what we’re about, and I think this movie can help in that dialogue,” he concludes.

Chapter Two: Finding Hope in Dark Places

As the title alludes to, **Gigi & Nate** is a film about a young man and his monkey. Though that barely touches the surface of the profound, inspiring aspects to this narrative, and ultimately the themes that convinced director Nick Hamm that this was the right story for him to tell.

“I never wanted to make a movie about a monkey and a boy,” Hamm admits. “When somebody pitched it to me, I thought I can’t do this, I’m not the right director, I don’t know how to work with animals.... I wasn’t that interested at all in the beginning. But I read some of the research documents on it and I started to look at how this situation had evolved in America, and I was stunned and amazed. After hearing about the research and seeing how service animals worldwide were doing amazing work with people who had suffered serious problems, I thought, there’s an extraordinary movie here and nobody has ever told this story.”

Which leads the director to his next point: what exactly is this story, to him? “It’s a love story, a very simple love story,” he smiles. “It’s a classic, three act structure that follows the journey of one boy and how his struggles affected his family.”

In what is a broad, all-encompassing film that covers a myriad of different themes, for producer Piers Tempest it was all about finding the right angle, and channeling this real-life tale into a piece of cinematic storytelling – something he believes writer David Hudgins excelled in.

“I wasn’t sure what angle David was going to give to the material,” admits Tempest. “With this subject matter, it can make for very different films and David’s instinct was to go for a broad movie that felt real and emotional. When I read the script, it made me laugh and cry, it was an emotional roller-coaster, and when you read something like that you know you have to do it and do justice to the material. Especially when inspired by a real story, there’s a huge responsibility to

get it right, and I'm really pleased with what we've delivered. It's entertaining and thought-provoking, like a good movie should be."

The script struck a chord with several members of the cast and crew, but few more than René Besson, who brought his own life experiences into the making of this project.

"I fell in love with it for many reasons," he says. "We've all gone through a journey with ourselves, and self-doubt, all going through periods of transition when an event has affected us in our lives. We then become very introspective and find our way through the pain and through our own self-doubt and find a reason for a living - and that's what I found in the script. I was very inspired to try and utilize all of my experience to help bring this story to life."

It seems everyone takes something different and emotionally unique out of this production, and for actress Josephine Langford, who plays Nate's sister Katy, it was the eponymous lead role's tragic accident which stuck with her.

"I thought it was a beautiful story because it's about a kid whose life is going in a very specific direction and then everything changes. That can happen to anyone, and we often don't think that our life is going to change paths, but then it does, and we have to learn how to deal with that," she explains.

Though one way to approach the material is to see it as a tale of loss of one's freedom, especially from a physical perspective, at the same time **Gigi & Nate** is a story of hope, of overcoming the obstacles life throws at us, reveling in the art of faith and perseverance.

"As much as this is about a monkey and this kid, I think it's about overcoming difficulties and things that you think are impossible that you'll never come back from," says Charlie Rowe.

For Valerie Pappas, there was an emotional investment born out of the fact that she is a mother herself, caring for a son who is wheelchair-bound. She knows better than anyone about the ability to maintain hope in the darkest of moments and rely on your inner strength to pull you through.

"The film speaks to overcoming incredible challenges that are so deep you don't think you can possibly overcome them," Pappas begins. "When your child is diagnosed at a young age, like my experience was, it's profound and you feel like you have no idea how you're going to overcome something like this, so the beauty of this movie is that it shows how this character, along with his family, overcomes it."

"Aside from getting the service animal that dramatically changes his life and gives him a purpose, the family evolves through that process and that's what's so beautiful about this. We see the evolution of the entire family. It's a shift of your consciousness and knowing that life is not how you plan it. Overcoming adversity is really the theme of this movie."

"It's a very difficult subject matter, but David managed to write a script that is organic, authentic, real, not melodramatic and not sentimental," Jim Belushi, who plays the patriarch of the family, begins. "It's a beautiful movie about real people and real experiences and written in the most honest and authentic way. The reason I know it's authentic and real is because most people have gotten that phone call, where the electric energy through your system changes. That phone call I've had in my life, and it is a gut-wrenching moment that puts you into shock and once you come out of the shock, you have a lifetime of adjustment."

"Recovery is a very difficult word, we all have to learn to recover from not getting a job to getting fired to losing a spouse, a brother, a sister. To lose a marriage, a divorce. It's all about

recovery,” Belushi continues. “This script, this family, we’re watching them recover as a family. Seeing this family experience a hand grenade that has been dropped into the kitchen and the shrapnel rips people in different ways. It could possibly destroy a family. But this movie shows the audience how to recover, it’s a beautiful story.”

“I play my part from personal experience,” Belushi continues. “It’s one of the easiest roles I’ve played because I tap into every moment of it, it’s very real. I don’t believe I’ve ever totally recovered from my experiences, including my brother’s drug overdose, my divorce from my first wife. If there is any good thing out of trauma, it’s that it shows you who you really are, who your character is and what your values are.”

The burden of keeping calm and carrying on for the good on the family, very much falls onto the lap of Claire, Nate’s mother – brought to life in emphatic fashion by Marcia Gay Harden. It’s a character that left an indelible effect on the venerable actress.

“Claire is very tenacious, and she puts being a mother first and she works hard, sleeps little, and anyone who has been a mother can check that box,” Harden says. “I get it. She’s a normal mum. She looked at the burden and shouldered it because what else can you do? She didn’t collapse under it, and I really love that about her. She gave up her career to care for her son. She’s always trying to be positive, to look on the positive side. I know those mothers, I’d like to hope I am one of them, who will do whatever we can to make our kids’ lives beautiful, for who they are.”

“When an accident like this happens and your child loses the ability to be who they were and have the dreams they had and you lose your dreams for them, it requires a lot of thinking outside the box and a lot of strength,” she continues. “It invited us to understand how families work through something like this and the character they have to have to pull through. They have faith, hope in creating a better life for their boy rather than just accepting the disaster.”

Overcoming adversity is a universal theme, and can be interpreted in so many ways, turning this narrative into something of a starting point for audience members to find their own personal connection to. Olly Sholotan, who plays Nate’s friend Benji, found his own route into this world.

“For me this movie is about the perseverance of the human spirit and that is something we all endure in our chosen fields and careers,” he starts. “I know, as a person of color in the entertainment industry, it’s a daily struggle. I identify with this in that there are struggles we must push through. Human beings have this ability to expand and meet whatever demands they need to.”

Perseverance has taken on an even greater, more profound meaning considering the circumstances of the last two years and the impact of the global pandemic. Piers Tempest believes this makes the story even more pertinent.

“Shooting this type of film at the end of a pandemic makes it especially poignant,” he says. “It led to a lot of re-evaluations of people’s lives and what their priorities are.”

Besson is quick to echo the sentiments of his colleague. “One thing we all have now is a common, collective point of reference for something that touched all of our lives. This movie is very analogous to the journey we’re all going through.”

It's themes such as this, which will allow for **Gigi & Nate** to resonate with audiences, and appeal to a wide demographic. But Rowe, he just wants them to connect to the story they are telling.

“I want the audience to feel moved, I want them to feel energized,” he says. “I want them to feel everything I felt when I read the script for the first time. It’s a rollercoaster on four wheels. It’s about family and the difficulties of losing something you love.”

“I think this picture has a lot to share,” adds veteran actress Diane Ladd, who plays the grandmother of the family. “We might see ourselves in some of the players and we might learn something. We can laugh, cry, empathize, and get angry. It’s an array of good emotions to explore within yourself, that’s what films are for. We have to open windows for each other, and I think this film is an open window for us all to take a step through. The film has the potential to affect millions of people,” she concludes.

Chapter Three: Representing a Community

When depicting disability on screen, what comes with that is an obligation to be sensitive, and a duty to represent an otherwise neglected community on screen. This was a responsibility that director and producer Nick Hamm took incredibly seriously, using his own experiences to help him approach the subject with the delicacy and authenticity required.

“I have people around me who have experience working with disabled children, or disabled family members, or had some history of that themselves,” he begins. What Hamm required was a committed performance from his leading man – which is something Charlie Rowe more than delivers.

“Luckily, I had an actor in Charlie who had researched that thoroughly, spent real time understanding what it meant to be paralyzed. He absolutely understood how tricky it would be to represent someone who is paralyzed. I told him on our first meeting that this is going to be a difficult job. You won’t be able to use your body in the way that you have been trained to do. This will be just about your face and minimal hand movement.”

“Charlie wasn’t scared of that and embraced it. He worked hard and grew in confidence as the shoot progressed” Hamm continues. “On my part, I just made a very simple decision to film the reality of being disabled. Acts of heroism are not huge sometimes. Simple everyday behavior like getting out of bed, brushing your teeth, or eating is something that the able-bodied community tends to take for granted. But if you’re disabled, these simple things become challenges that you have to overcome on a daily basis. I wanted to authentically portray that in the film.”

Hamm also wanted to repay the faith and support shown to him and the production from those within the disabled community. “I was determined to pay back the friendship and research that some veterans and ex-service people had shown us when putting the film together,” he says.

His producers also took this subject matter with the severity and the compassion it deserved, as Piers Tempest explains.

“I’ve been very conscious of the wider responsibility,” he says. “From day one, we always said we’re doing everything we can to be accurate. That includes having therapists on set and using as many disabled extras as we can in the movie. Getting Charlie with real life paraplegics who have service animals. We’re really coming from the right place.”

One of the best ways to highlight and do right by a marginalized community, is to give them opportunity. In one memorable sequence, where Nate and his family travel to meet and pick up Gigi to bring home, a variety of disabled actors were featured, and it’s a moment that Tempest is proud of.

“We might have had the most amount of disabled people ever on a film set,” he declared, proudly. “We really wanted to empower the community. Everyone had a great time; it was a fantastic day.”

Though production looks back fondly on this scene, recounting an evidently special moment of the shoot, crafting and creating this day on set didn’t come without its challenges. “Nick had a very big dream for this day, to do something that had never been done before” explains Pappas. “I was secretly very nervous on how to pull it off. We cast everybody from disabled veterans to children, to seniors. We had service dogs, a bearded dragon. It was an array of just the most beautiful souls. This was a day where we brought them together to all be one, to be honored, to be highlighted and they had an amazing time. It was a day of humanity. I just walked around in awe, introducing myself to people. It was the most humbling day for all of us. A really special, inspiring day.”

It was a day, also, that Rowe didn’t take for granted. “We had these wonderful background extras who were all disabled, and a lot of them were in wheelchairs,” the actor explains. “There was a moment at the end of the day when I got up out of my wheelchair because my day was done, I was wrapped, and this guy I’d been talking to was like, ‘Man I wish I could do that’. We laughed, but it was so poignant. A tough day. A beautiful but strange day.”

The act of getting out of his chair was something the actors and extras may have been privy to, but it was something that Hamm was very cautious of displaying in front of the monkey who played Gigi.

“Don’t forget, the monkey is not an actor, so for her, she related to Charlie as a disabled person. We made a decision to never let her see Charlie out of the wheelchair. She never saw him stand or move his legs - he was never able to hug or hold her. In fact, it was the reverse, the monkey hugged him. She accepted him and behaved accordingly, she protected him and looked after him.”

Hamm continues “As the shooting progressed, I’m convinced that she developed an emotional and intellectual understanding of the dramatic scenarios. She had a unique way of behaving with Charlie that was natural and beautiful. It was almost poetic, and we captured it on film. And that is what makes the movie magical.”

The responsibility of portraying disability on screen, in large part, did fall on the shoulders of the young, British actor, but it was a role that Rowe thrived in, where research was tantamount to perfecting the nuances of playing a paraplegic character.

“Leading up to filming, I’ve spoken to people with similar injuries and mentally it’s incredibly hard to deal with because your whole perception of yourself changes,” he starts. “Navigating the chair is strange when it’s new. At first, I thought it was fun, I created routes in the Airbnb I was staying in, I was getting used to the speed of it... but then I started to notice my body changing. My body started to hurt just from sitting down, I would lose feeling in my lower half, and I started to use my neck a lot more,” he says.

Staying in his chair did mean he was able to understand and appreciate the differences in how others treated him, which also helped inform the psychology of the task he was undertaking, on top of the physical restraints.

“During rehearsals, I was in the chair the whole week, even when I was at home. I’d order some food for delivery and noticed immediately that people would react to me differently. People would hang around a lot longer, they would assume I couldn’t take care of myself. I could feel a

common sense of guilt - people who wanted to be there for me, but were too uncomfortable to ask, so they'd just linger by the door."

"At first, I expected people to shy away and keep their heads down. Instead, I found this false sense of positivity from people, where they'd look me in the eye and smile," he continues. "I felt patronized, to be honest. There's something about being on another level which affects you sensorily. People would talk down to me. Even when I was lying in the bed on set, I would feel slightly detached, dehumanized at times when I was being manipulated by caregivers or my mother because of the way they moved me or didn't make eye contact."

"You start to feel as if you're fading into the distance somewhat, people assume you don't have anything to say. Or assume you don't have the ability to do anything," Rowe adds.

Rowe also admitted that he learnt a lot from the character of Nate, with the character's infectious traits and hopeful demeanor rubbing off on him on a personal level.

"He is far braver than I am," Rowe smiles. "He takes a lot more risks than I do in my life, and he is encouraging me to do that more as I go through that process, to face my reality more."

Rowe's hard work and diligence didn't go unnoticed by the rest of the cast, as Jim Belushi, who plays Rowe's on-screen father, says of his co-star: "Charlie is one of the finest young actors I've worked with. He studied this character so deeply; he is this character. He has gone to such a deep place of what it feels like to have a handicap that he is honoring all the men and women who have suffered."

Chapter Four: Working with Animals

As the old industry adage goes, coined by W.C. Fields, "Never work with children or animals". Well, in this instance, the supporting lead belonged to that of a capuchin monkey, and with that, naturally, came some challenges.

Though what Fields didn't mention was just how much fun could be had in the process. Nobody was privy to the mischievous charm of the monkey who played Gigi more so than Charlie Rowe, who had to create a real-life bond with the animal that shines through on screen.

"She is so great," Rowe says of his on-screen buddy. "When we met, we were trying to work each other out. The trainers had worked with her for her whole life, so they had certain protocols they wanted to be followed, so I was letting them tell me what to do and how to approach her. Initially, our relationship was strained as we were trying to get to know each other. But throughout the process there were days we worked together all day and I guess I didn't realize that a bond was forming. She started to groom my hair during a scene. The hair artists would come over to do final touches before a take, and she'd protect me from them!"

"She was so fun," adds Rowe's on-screen sibling Hannah Riley. "She would irritate the crap out of everybody until we were all at our breaking point and then she would steal the entire show, she performs like nothing you've ever seen! She's able to find the lens and act her little heart out. I don't know how she does it."

For another of Rowe's fictitious sisters, Josephine Langford admitted her time spent working with Allie the monkey left a rather profound effect on her. "It's so difficult to not cry when I'm around her. She is so ridiculously cute; I struggle not to get emotional. I'm serious!" she recalls.

It seemed all members of the central family caught the bug, as even Diane Ladd was taken by her experience working alongside such a compelling creature.

“Monkeys are so close to human beings, someone once told me that if you look into their eyes, you can see a sadness deep within. They are so human and so intelligent,” she explains. “Animals are a lot smarter than we think. That monkey that we were filming with is an incredible creature.”

Of course, working with Allie the monkey came with its complications. “It’s already exhausting enough making a film. On any set, it’s tricky getting organized chaos into a single moment of truth,” says Hamm. “Adding an animal to the equation doubles your level of frustration and transforms the timing of filming. Some scenes that would usually take two or three hours, would take seven or eight hours when the monkey was involved. It’s stressful, but anything worth doing is stressful.”

“Do not expect the animals to help you make your day,” adds producer René Besson. “Animals need the time that they need. They are very instinctive and are motivated by a very primal force, so when giving them an instruction, you are not giving them an instruction, you are directing their attention. When doing so, you are hopefully capturing a moment that will then be translated into a relatable, visual emotional language that we identify with.”

“One thing to be conscious of when working with animals, is that you really do have to take a great amount of care in how they are treated,” he adds. “This is not an exploitative thing we are doing; this is a story about animals, we’re not having animals perform for the sake of performing, we’re having them perform for the sake of telling an animal story. We are so very sensitive to how much animal companionship means that we just could not be anything but utterly caring and responsible and considerate in how to take care of, and really cherish and value and protect the animals that we worked with,” he says.

As wonderful a performer Allie is, and the remarkable things Nick and the production were able to elicit from her, there were occasional moments that they simply weren’t able to create without some assistance, which came in the form of visual effects artist Scott Anderson, whose work on the Oscar-winning *Babe* displayed a great aptitude for bringing animal emotion to screen.

“I really got hooked on the project the first time Nick and I met,” Anderson explains. “For us as filmmakers and particularly for Nick as director, it was our job to find those moments that resonated and then present them to the audience. We used a combination of working with the animal trainers to get live action stuff, but also having the ability to blend that seamlessly with visual effects, so we could do things that Allie couldn’t do, like a change of emotion. We could get her happy and focused, but to go from happy to sad is not a conversation you can have with a primate, but visual effects can do it: creating a digital version of Allie and controlling her performance, using tools to help bridge aspects of her personality and present them on demand.”

Capturing the nuances of the capuchin monkey at the heart of this tale wasn’t something achieved overnight and required many months of research and study, before shooting even began, to get to a place where the visual effects team felt comfortable that they could replicate her movements and emotions on screen.

There were times, and specific scenes, Anderson explains, where they had no option but to intervene creatively. “We were there for things the animals couldn’t do on demand,” he said. “We had limitations for the well-being of the animals. We’re not allowed to have a real dog chase a real monkey, which is obviously traumatic for the monkey. Our dog was real, so for some of those moments, it had to be a digital monkey.”

Producer Piers Tempest admits that whilst they were happy to rely on visual effects to enrich their means of storytelling, he did also hope to use as much of the real-life monkey as possible.

“We wanted to use a real monkey in order to get those moments of originality you can only get from using a real monkey, if it was all CGI we’d have lost that emotional truth to it, it would feel manipulative, so we wanted to use the real monkey as much as we could and then transition into the CGI monkey only when we needed to,” he says.

“Five years ago, it would’ve been phenomenally expensive or not possible to create that match to our real monkey, but technology has advanced so quickly over the past two or three years.”

“We’re at the cutting edge of technology. Computer-generated photo-realism with animals is now possible” Hamm adds. “I felt the best way of achieving the story would be a blend of real Allie acting and CGI. This was a challenge, and we worked hard so that the audience would never tell the difference between the two versions of the monkey. I think that the combination is going to be fascinating for people to see.”

It shouldn’t come as too much of a surprise that Allie was able to do so much on screen, considering this very species of monkey are used as service animals in real life, which means that they care and support disabled people, both physically and emotionally. The project was kickstarted when Marie Christine brought the tale to director Nick Hamm, and the genesis of her involvement came from when she first discovered Helping Hands on television; a non-profit organization that provides service animals, specifically capuchin monkeys, for the disabled community.

“If you told me a monkey would be a good companion, I wouldn’t believe a word, but I’ve seen it, and they are true companions,” Christine explains. “All the people I’ve met who have an animal, they have a reason to get up in the morning. Most of them that have had accidents and become disabled, all they want is to end their lives, they think there’s no point. All of them I met after having an animal, they want to stay alive, they have a responsibility. It gives them a reason to live, and I want to share this message to the world.”

Nick Hamm adds “America was years ahead in supporting and facilitating the work of service primates and what they can provide to the disabled community. But times have changed, and this unique program has been closed down. The laws on service animals have been changed state by state across America. That didn’t make sense to me when clearly what is needed is more understanding and more investment into the reciprocal dynamics between animals and humans. We are always learning from them and they in turn from us. It is a sacred relationship that we must protect and nurture. As we destroy their natural habitat, it is incumbent on us to open our own and see if we can coexist with animals in varied and different ways. This conversation is happening now, and I hope the film contributes to the debate.”

Charlie Rowe was able to experience, first-hand, what a service animal could provide, as he undertook that dynamic with Allie on the set.

“Allie is so smart, she can pick things up, put a straw into a cup for me and bring the cup and put it into my mouth, wait until I drink it, then take it away and take the straw out again. There’s an intelligence with these monkeys that has blown my mind” he says.

For Josephine Langford, it was this exploration of the human-animal bond which truly illuminated this project, and what will make it a special film for audiences, and learn from, upon release.

“So often we don’t like to think of ourselves as being part of the animal kingdom, but we are,” she says. “I hope what comes across is how love and compassion are important. I hope people rethink our relationship with animals, because that’s an interesting theme this film raises,” she continues.

“I think we can learn from the animal world that we’re not so different. Just because we have a sense of superiority and intelligence, it doesn’t mean we’re outliers on this Earth, we’re still animals on the same planet. We’re all connected. I think animals and nature are such a good reminder for us about how connected we are to the world around us and that we’re not separate from it,” Langford concludes.

ABOUT THE CAST

Charlie Rowe (Nate Gibson)

Charlie Rowe was born in Islington, London. Theater credits include the West End production of *The Snowman*, Lindsay Posner's *The Winslow Boy* at The Old Vic and *The Judas Kiss*, directed by Neil Armfield, which was staged in Toronto and New York.

Charlie's film credits include *The Golden Compass*, *The Boat That Rocked*, *Never Let Me Go* and most recently could be seen in *Rocketman* as Ray Williams. TV credits include *Vanity Fair* for ITV/Amazon and *Salvation* for CBS. Next up, Rowe can be seen in the TV series *Angelyne*, alongside Emmy Rossum and Martin Freeman, created by Nancy Oliver.

Marcia Gay Harden (Claire Gibson)

Academy Award-winning and Emmy nominated actress Marcia Gay Harden has forged an incomparable body of work, and like a chameleon she transforms into each character she plays. Her critically lauded performances are myriad – from glamorous Ava Gardner in *Sinatra*, to artist Lee Krasner in *Pollock* (winning an Academy Award for Best Supporting Actress), to the down-and-out Celeste in *Mystic River* (Oscar-nominated in the same category) – and her versatility has been praised in other films such as *Miller's Crossing*, *The First Wives Club*, *Meet Joe Black*, *Mona Lisa Smile*, *The Hoax* and *Used People*.

Harden next stars in the Netflix comedy series *Uncoupled* opposite Neil Patrick Harris premiering July 29th. Marcia plays a socialite in the middle of a bitter divorce who commiserates with Neil's character when he's blindsided by his husband walks out on him. She is also starring in the mother/son dramedy *So Help Me Todd* with Skylar Astin premiering September 29th in the Thursday slot on CBS.

On the film side, Harden will next be seen in *Roadside's Gigi & Nate* with Jim Belushi, Josephine Langford and Charlie Rowe, set for a September 2nd theater release, along with Greg Mattola's *Confess, Fletch* opposite Jon Hamm set for a September 16th release.

She most recently earned an Emmy nomination for Guest Actress in a Drama Series for her recurring role on the Golden Globe-nominated series *The Morning Show* on Apple+ opposite Jennifer Aniston and Reese Witherspoon.

Harden also starred in NatGeo's upcoming drama *Barkskins*, based on the *New York Times* best-selling novel by Pulitzer Prize-winner Annie Proulx. The series focuses on indentured servants transported from the Paris slums to the wilds of New France in the late 17th century. Harden plays 'Mathilde Geffard,' an innkeeper and burgeoning power player in town who knows everyone's secrets and takes in a mysterious girl left orphaned by the settlement massacre.

She also starred in Netflix's upcoming Amy Poehler-directed comedy *Moxie*, alongside Ike Barinholtz, Clark Gregg and Josephine Langford, and writer/director Kelly Oxford's drama *Pink Skies Ahead*, opposite Henry Winkler, Jessica Barden and Rosa Salazar.

In 2019 Harden starred in the Lifetime telefilm *Love You To Death*, a psychologically-tinged drama inspired by the true story of the murder of Dee Blanchard, and Netflix's *Point Blank*, an action thriller co-starring Frank Grillo and Anthony Mackie about a nurse who saves the life of a criminal and must help plan the patient's escape in order to save his kidnapped wife.

Recently concluding a three-season run as Dr. Leanne Rorish in the CBS drama *Code Black*, for which she was nominated for a People's Choice Award as Favorite Actress in a New TV Series, Harden also had a memorable arc on ABC's hit drama *How To Get Away With Murder*. Past

television appearances include *Elsa & Fred* with Shirley MacLaine and Christopher Plummer; the ABC comedy series *Trophy Wife*, which starred Malin Ackerman, Bradley Whitford and Michaela Watkins; Lifetime's *The Amanda Knox Story*, playing Amanda's mother Edda Mellas opposite Hayden Panettiere; the critically acclaimed FX drama *Damages* opposite William Hurt and Glenn Close; and as First Amendment attorney Rebecca Halliday in a critically acclaimed guest star role on Aaron Sorkin's former HBO series *The Newsroom*. In 2009, she was nominated for an Emmy for Outstanding Supporting Actress in a Miniseries or Movie for her role in *The Courageous Heart of Irena Sendler*. She also received an Emmy nomination for her guest appearance on *Law and Order: SVU* in 2007.

On the big screen she reprised her role as Christian Grey's mother in Universal's *Fifty Shades Freed* in 2018, following *Fifty Shades of Grey* and *Fifty Shades Darker*, the trilogy grossing over \$1.3 billion worldwide. Notable past films include the Paul Weitz comedy *Grandma*, starring alongside Lily Tomlin; *After Words*, a romantic adventure shot on location in Costa Rica; *Parkland*, with Billy Bob Thornton, Paul Giamatti and Ron Livingston; *If I Were You*, co-starring Aidan Quinn; *Someday This Pain Will Be Useful To You*, with Peter Gallagher and Ellen Burstyn; *Detachment*, co-starring Adrien Brody, Christina Hendricks and Lucy Liu; *American Gun* with Forest Whitaker, which earned her an Independent Spirit Award nomination; Drew Barrymore's directorial debut *Whip It* with Ellen Page, in which her daughter Eulala Scheel also had a co-starring role; Frank Darabont's *The Mist*; Sean Penn's *Into the Wild*; Richard Linklater's *Bad News Bears* with Billy Bob Thornton and Greg Kinnear; Mike Newell's *Mona Lisa Smile* with Julia Roberts and Kirsten Dunst; Clint Eastwood's Academy Award-nominated *Mystic River* with Sean Penn and Tim Robbins; *Meet Joe Black* with Brad Pitt and Anthony Hopkins; *The First Wives Club* with Diane Keaton, Bette Midler and Goldie Hawn; *The Christmas Cottage* with Peter O'Toole; and Joel Coen's *Miller's Crossing*.

Adding author to her professional oeuvre, Harden saw the publication of *The Seasons of My Mother, A Memoir of Love, Family, and Flowers* (Atria/Simon & Schuster) in 2018. It is a poignant personal story which Publishers Weekly called a "graceful memoir."

Harden has chosen a life away from mainstream Hollywood, moving between independent and studio films, and between television and theatre. In 2011 she reprised the role she originated on Broadway in the Tony Award-winning play God of Carnage alongside the original cast with a tremendously successful stage run at the Ahmanson Theater in Los Angeles. In 2009, it was her exceptional Broadway performance in this starring role that earned a Best Actress Tony Award. Her fellow-nominated stars in the play included James Gandolfini, Hope Davis and Jeff Daniels. Harden also received an Outer Circle Critics Award for her performance, as well as nominations from the Drama Desk and Drama League. She also received a Tony nomination for Angels in America (for which she won the Drama Desk and Theatre World Awards). In the Summer of 2017, she made her UK theatre debut starring at Alexandra in the Chichester Theatre Festival's production of Sweet Bird of Youth.

Harden graduated from the University of Texas with a B.A. in Theatre and an MFA from the Graduate Acting program at New York University.

Jim Belushi (Dan Gibson)

Jim Belushi has mesmerized Hollywood with his personable charisma not only as an incredibly successful comic actor, getting his start at The Second City and *Saturday Night Live*, but also as an accomplished dramatic actor and musician.

Belushi, a native of Chicago, graduated from Southern Illinois University with a degree in Speech and Theater Arts. He then became a resident member of Chicago's famed Second City improv

troupe from 1976 to 1980. In 1979 he left for Hollywood when writer-producer Garry Marshall cast him in the Paramount Television series *Who's Watching the Kids*, and later in *Working Stiffs* with Michael Keaton. Among Belushi's other television credits as an actor and writer: *Saturday Night Live*, the Oliver Stone/ABC miniseries *Wild Palms*, the television movie *Sahara* for Showtime and the critically acclaimed series *Beggars and Choosers*.

Belushi's work in Edward Zwick's *About Last Night* with Rob Lowe and Demi Moore was the installation that brought Belushi his first serious attention as a film star in 1986. In the film, Belushi reprised the role he had played on stage at Chicago's Apollo Theatre in David Mamet's Obie Award-winning *Sexual Perversity in Chicago*, from which the film was adapted.

Other memorable feature film credits include: the spacey DJ, Dr. Rock, in Oliver Stone's *Salvador* opposite James Woods; the mentally handicapped dishwasher befriended by Whoopi Goldberg in the Andrei Konchalovsky film *Homer and Eddie*; and the defiant high school principal standing up to drug dealers in *The Principal*. Additional film credits include *Joe Somebody*, the K-9 franchise for Universal Studios Family and Home Entertainment Division, *Red Heat*, *Curly Sue*, *Taking Care of Business*, *Once Upon a Crime*, *Mr. Destiny*, *Only the Lonely*, Michael Mann's *Thief*, *The Man with One Red Shoe*, *Real Men*, *Jumpin' Jack Flash*, *Jingle All the Way*, *Retroactive* and *Gang Related*.

Belushi starred in, directed, and was the executive producer of ABC's hit comedy *According to Jim*. In perhaps his most well-known role, Belushi played "Jim," a husband in a successful marriage and the father of three young children. The show co-starred Courtney Thorne-Smith, Kimberly Williams-Paisley and Larry Joe Campbell and ran for eight seasons from 2001-2009.

Belushi is also extremely passionate about music. His band, The Sacred Hearts, is a rhythm-and-blues band that has been together for over fifteen years, performing at various clubs, casinos and corporate events all over the country. They are the "official house band" for The House of Blues, at which Belushi is a partner, and have entertained former President Clinton and Vice President Gore. Additionally, The Sacred Hearts back up Jim and close friend Dan Aykroyd as The Blues Brothers, where Jim plays "Brother Zee" to Dan's "Elwood Blues." As The Blues Brothers, they opened for The Rolling Stones at Chicago's Soldier Field, performed at the SARS benefit in Toronto for over 400,000 people, and have performed at hundreds of casinos and corporate events internationally and across the country.

Josephine Langford (Katy Gibson)

Josephine can currently be seen starring in *After We Collided*, the sequel in the four-part hit franchise based on the bestselling book series of the same name. Langford recently completed the final two films in the franchise this past winter. She was recently featured in a pivotal role in Amy Poehler's feature *Moxie* for Netflix.

Additional credits include playing the antagonist to Joey King in the horror-thriller *Wish Upon*, the lead role in the Australian mini-series *Wolf Creek*, as well as a lead role in an episode of Blumhouse's HULU anthology series *Into The Dark*.

She recently wrapped a lead role in the independent feature *Gigi & Nate*, opposite Marcia Gay Harden and Charlie Rowe.

Diane Ladd (Mama Blanche)

Diane Ladd, International actress-writer-director-author: winner of more than 67 awards including British Academy Award, Golden Globe, Independent Spirit, and Cannes Palm d'or; is a 3x Emmy and 3x Academy Award nominee for *Alice Doesn't Live Here Anymore*, *Wild at Heart* and *Rambling Rose*, for which she and her daughter, Laura Dern, in tandem, made "Show Business" history as the only mother/daughter to both be nominated for Academy Awards -

same year, same film. Princess Diana chose this film as one of her all-time favorites, with a London Royal Premiere and party in their honor.

She portrayed the lead role of "Mimi" in David O. Russell's *Joy*, and narrated the entire film; also starring Jennifer Lawrence, Robert DeNiro and Bradley Cooper. Ladd also stars as NELL O'BRIEN in Hallmark's *Chesapeake Shores*: second highest cable viewed show.

Diane may also currently be seen in Todd Robinson's magnificently reviewed Vietnam true story, *The Last Full Measure*, streaming on Hulu and Amazon Prime. Also appearing in the movie, *Charming the Hearts of Men* with Kelsey Grammer, and in the Chicago documentary called *Live at Mister Kelly's*.

She has appeared in over 200 films and TV shows including the TV Series, *Alice* (based on original film) and Steven King's *Kingdom Hospital* and co-starred in hit TV series, *Enlightened* with daughter, Laura Dern, for HBO. Ladd is the only woman in history to direct her ex-husband, Bruce Dern, in a film, *Mrs. Munck*, which she wrote/directed, and received magnificent reviews and awards throughout Europe, opening the Edenborough, Scotland Festival. Ms. Ladd has authored two books: *Spiraling Through the School of Life* - published by Hay House, and a book of short stories, *A Bad Afternoon for a Piece of Cake*, published by Ladd's company, Exxcel Press; and has completed co-authoring with her daughter, Laura, a new book, *Honey Baby Mine* to be released 'Mothers' Day 2022 by 'Grand Central Publishing.' DianeLadd.com

Hannah Riley (Annabelle Gibson)

Hannah Riley is an American actress. She has been playing roles in feature films and TV series consistently from the age of ten. Very early in her life, she discovered a love and aptitude for the acting craft by participating in musical theater, dance, and drama presentations in her local community.

Hannah's professional acting career began in 2014 when she landed a role on an episode of PlayStation Network's action-drama series *Powers*. That was followed closely by her feature film debut playing the role of "Young Margo Roth Spiegelman" in *Paper Towns*, an adaptation from the bestselling novel by award-winning author John Green. The coming-of-age drama mystery went on to win the 2015 Teen Choice Awards "Choice Summer Movie" Award.

At 12 years old Hannah played the role of "Haley" in the family drama *Miracles from Heaven*, starring Jennifer Garner. The film would go on to win the 2016 Teen Choice Awards "Choice Movie: Drama" Award. Also during that time, she played a role in *The Divergent Series: Allegiant*, alongside Shailene Woodley and Theo James.

Her next big break happened in 2016 when she was cast as "Frankie" in FX's award-winning comedy series *Better Things*, joining Emmy®-winning actress, writer, producer, director and showrunner Pamela Adlon. This critically acclaimed series has enjoyed a 5-season run.

In 2020 Hannah was cast in the role of "Anna Charles" in Dick Wolf's NBC medical drama series *Chicago Med* as the daughter of Dr. Daniel Charles played by Oliver Platt.

Mishel Prada (Carolyn)

Mishel Prada is a versatile and dynamic actress who is making a name for herself in the industry. Mishel is currently filming the highly anticipated John Wick prequel limited series, *The Continental*, for Lionsgate and Starz. Mishel can next be seen starring with Xosha Roquemore in the holiday film *Let's Get Married* for VH1. Last year, Mishel worked on *Gigi & Nate*, an independent feature directed by Nick Hamm.

Previously, Mishel starred for three seasons in the critically acclaimed Starz series, *Vida*. Other credits include a recurring role on CW hit series *Riverdale*, the Emmy nominated series *Fear Of The Walking Dead: Passage*, as well as independent films *Bachelor Lions*, *The Two Dogs*, *Tell Me How I Die* and *There Is A New World Somewhere*. Mishel is from Miami and of Dominican and Puerto Rican descent; she currently resides in Los Angeles.

Sasha Comperé (Nogo)

Sasha Comperé can now be seen starring in the Freeform /20th TV comedy series, *Single Drunk Female*. She had her breakout role starring opposite Steve Buscemi and Daniel Radcliffe in the TBS limited series, *Miracle Workers*, written by Simon Rich. She can also be seen starring opposite Anna Kendrick in the HBO Max/Lionsgate/Feigco limited series *Love Life* and in the Plan B/20th Century Fox feature *Ad Astra* opposite Brad Pitt. She was previously in Netflix's feature *Uncorked*, opposite Courtney B. Vance and Niecy Nash which premiered at SXSW 2020.

Olly Sholotan (Benji)

Olly Sholotan currently stars as 'Carlton Banks' in Peacock and Westbrook's *Bel-Air*, the reboot of the classic hit series *The Fresh Prince of Bel-Air*. Olly is also a singer and music producer. He recently starred in the 2020 Venice International Film Festival selection, *Run Hide Fight* for Voltage opposite Thomas Jane, Radha Mitchell and Isabel May for writer/director Kyle Rankin. He will next be seen in the upcoming film *Gigi & Nate* penned by David Hudgins (*Friday Night Lights*) for director Nick Hamm (*Driven*) opposite Marcia Gay Harden, Josephine Langford, Diane Ladd and Jim Belushi.

As a musician, Olly's work has been featured in various short and feature length projects including *Run Hide Fight*, as well as garnered hundreds of thousands of streams across music platforms on his own independent label, Lamintin Records. Olly is Nigerian-American and hails from Houston, Texas. He is also a graduate of the UCLA School of Film, Theater and Television. Olly currently resides in Los Angeles. Represented by Buchwald & Endorse Management Group.

Zoe Colletti (Lori)

Zoe Colletti is currently shooting the co-lead in the Netflix limited series *Boo Bitch* opposite Lana Condor. Zoe is coming off a critically acclaimed performance as the lead role of CBS Films' *Scary Stories To Tell In The Dark*, produced by Guillermo del Toro. She can also be seen in indie darlings *Skin* (based off the Academy Award winning short) and Paul Dano's directorial debut *Wildlife*, distributed by A24 and IFC Films respectively. Zoe showed off her vocal chops when she starred as 'Tessie' in Sony's *Annie*.

In television, Zoe is coming off a season long arc on *Fear The Walking Dead* for AMC. Previously she recurred as Kevin Bacon's daughter on Showtimes' *City On A Hill*. Other TV credits include a recurring arc on the AMC series *Rubicon*, and guest stars on NBC's *Law & Order: SVU*, FOX's *Past Life*, and *Mercy* for NBC.

Zoe will next be seen in the whimsical holiday film *A Boy Called Christmas* for Netflix, starring opposite Sally Hawkins, Michiel Huisman, and Maggie Smith. *Gigi & Nate*, where she stars opposite Marcia Gay Harden, will premiere this year.

When she's not acting, Zoe loves sewing and up-cycling vintage t-shirts. She is based in New York City.

Emilio Garcia-Sanchez (Travis)

A proud native of Oakland, CA., Emilio played football all four years at Alameda High School there but found his passion for acting after auditioning for the school's production of "Peter Pan. A graduate of the prestigious Drama Program at California Institute of The Arts,

Emilio burst onto the scene as a series regular on Chris Keyser's *The Society* series on NETFLIX which played for 2 seasons.

During the covid lockdown, Emilio landed a memorable guest star turn on Freeform's *Love In The Time Of Corona* playing next door neighbor Adam, an aspiring writer who sparks a flirtatious friendship while sheltering in place.

Upcoming Film roles include a 2022 debut as the supporting role of "Travis" in the film *Gigi & Nate* opposite Charlie Rowe, Dianne Ladd, Marcia Gay Harden and James Belushi. Emilio has also appeared in lead and supporting roles in Indie Films such as, *R#J*, directed by Carey Williams, *Tenn*, directed by James Franco, and *Ob Boy!* (Dir. Frank Zhu), *Winston* (Dir. Stacy Chu), *Silence* (Dir. Henry Burge), and *Boonies* (Dir. Brad Gottfred.)

Emilio has a production studio called BUNCLE for which has produced and directed two award winning short films, *Mijo* and *BIKE* both of which receiving Bay Area recognition.

Emilio just returned from Paris where he studied with Legendary Master Clown instructor Philippe Gautier and always finds time for philanthropy in his community, whether it be teaching, community events, or feeding those in need.

Currently working on selling his first feature film. A semi-autobiographical film made up of dreams and memories that unpacks a father and son relationship and what it really means to be a man.

ABOUT THE FILMMAKERS

Nick Hamm (Director, Producer)

Nick Hamm is a BAFTA award-winning film, television, and theater director. His most recent work includes *The Journey*, starring Timothy Spall and Colm Meaney, which premiered at the 73rd Venice Film Festival, *Driven*, starring Jason Sudeikis and Lee Pace, which closed the 75th Venice Film Festival, and the Netflix Original Series *White Lines*.

Hamm was born in Belfast, Northern Ireland. He attended the University of Manchester, receiving his B.A. in English and Philosophy.

Hamm began his career on the London fringe before becoming resident director of the Royal Shakespeare Company where he worked with contemporary playwrights, notably Howard Barker, Edward Bond and Arthur Miller. He also collaborated with Miller on the drama-documentary *The Bottom Line*, starring Dustin Hoffman.

Hamm's early accolades include BAFTA award-winner *The Harmfulness of Tobacco* starring Edward Fox, the BBC's *Play on One* starring Catherine Zeta-Jones and Colin Firth, Miramax's *Talk of Angels* starring Polly Walker and Vincent Perez, and Film Four's *Martha, Meet Frank, Daniel and Laurence* written by Peter Morgan and starring Joseph Fiennes, Rufus Sewell, and Tom Hollander.

Hamm went on to direct the cult classic *The Hole*, starring Thora Birch and Keira Knightley. Followed by Lionsgate's thriller *Godsend*, starring Robert DeNiro and Greg Kinnear. Hamm later produced and directed the U2-centric comedy, *Killing Bono* for Paramount Pictures and Northern Ireland Screen, starring Ben Barnes, Robert Sheehan, and Pete Postlewaithe. For American television, Hamm has produced and directed AT&T's Audience Network thriller *Rogue* and served as showrunner on *Full Circle*.

In 2016, Hamm directed and produced *The Journey*, which premiered at the 73rd Venice Film Festival and later at TIFF. The film, starring Timothy Spall and Colm Meaney, is a fictionalized account of Ian Paisley and Martin McGuinness' political reconciliation and garnered critical acclaim upon release, winning Meaney the IFTA award for Best Lead Actor.

In 2018, Hamm premiered his next feature, *Driven*, at the 75th Venice Film Festival, this time as the closing film. *Driven*, starring Jason Sudeikis, Lee Pace, Corey Stoll, and Judy Greer, follows the relationship between John DeLorean and his neighbor-turned FBI informant, Jim Hoffman. *Driven* was also a special presentation at TIFF and bowed theatrically on August 16th, 2019, under the Universal Entertainment banner.

In 2019, Hamm directed the pilot and three subsequent episodes of Netflix's *White Lines*, by Alex Pina - a series about a Mancunian DJ who mysteriously disappears in Ibiza. The show premiered on Netflix in Spring 2020 and received raved reviews, quickly charting its way to becoming one of the most-watched shows on Netflix.

In 2020, Hamm formed the London-and L.A.-based entertainment company, Free Turn, with his brother Jon.

In 2021, Hamm directed and produced his latest feature film, *Gigi & Nate*, starring Marcia Gay Harden, Diane Ladd, Charlie Rowe, and Josephine Langford. The film follows a young man who finds hope in an animal friend after a freak accident leaves him paralyzed.

As of 2022, Hamm is in pre-production on his next feature - a historical epic set in Switzerland, *Wilhelm Tell*.

Piers Tempest (Producer)

Piers is a film producer and founding partner, with Jo Bamford, of Tempo Productions. Recent producing credits include *Emily*, *The Wife*, *Military Wives*, *Ordinary Love*, *'Driven*, *Churchill* and *Love Wedding Repeat*.

Piers started his career in film at Working Title Films and then left to pursue freelance work for Director's such as Philip Kaufman on Fox Searchlight's *Quills*. Tempest has produced several short films including the multi award winning *Subterfuge*. His first feature film as producer was *Oyster Farmer* Directed by Anna Reeves, which was nominated for 'Best Picture' in the 2005 AFI Awards. He produced *Like Minds* starring Academy Award winner Eddie Redmayne and Toni Collette which filmed in Australia and Yorkshire and was released by The Weinstein Company in the USA, Lionsgate in the UK and MGM in Asia.

Tempest produced *The Caller* starring Rachelle Lefevre, Stephen Moyer and Luis Guzman which completed photography in December 2009 and was acquired by Sony for distribution in North America and Universal in the UK.

Producing credits include the comedy *Killing Bono* starring Ben Barnes, Robert Sheehan and Pete Postlethwaite, released by Paramount in the UK, the Sony released comedy *Grabbers* which premiered at Sundance and was the recipient of five film festival audience awards, the Sci - Fi family adventure *Robot Overlords* starring Sir Ben Kingsley and Gillian Anderson, Nick Hamm's *The Journey* starring Tim Spall, Colm Meaney, Toby Stephens, Freddie Highmore and John Hurt which was selected for the Venice and Toronto Film festivals.

Churchill starring Brian Cox, Miranda Richardson, John Slattery and Ella Purnell which was directed by Jonathan Teplitzky and released by Lionsgate in the UK. In 2017 Piers produced *The Wife* starring Glenn Close, Jonathan Pryce and Christian Slater. *The Wife* screened at the Toronto, San Sebastian and Zurich Film festivals and was released by Sony Classics in America in the summer of 2018. Glenn Close won the 2019 Golden Globe Award, Critics Choice Award, SAG Award for best actress for her performance in *The Wife* and was nominated for a BAFTA and Academy Award.

The John Delorean film *Driven* starring Jason Sudeikis, Lee Pace and Corey Stoll which was selected as the closing film for the 2018 Venice film festival and was released by Universal. Other productions include *Teddy Pendergrass - If You Don't Know Me*, a feature documentary with BBC films, the IFTA Best Picture winner *Ordinary Love* starring Academy Award nominees Liam Neeson and Lesley Manville which Focus Features and Bleecker Street released. *Military Wives* starring Sharon Horgan and Kristin Scott Thomas and Dean Craig's romantic comedy *Love Wedding Repeat* starring Sam Claflin, Olivia Munn and Freida Pinto for Netflix.

In 2020 Piers produced *Unwelcome* directed by Jon Wright and starring Hannah John-Kamen, Douglas Booth and Colm Meaney which Warner Brothers will release in the UK.

2021 saw Tempest producing *Save the Cinema* for Sky Pictures starring Samantha Morton, Tom Felton and Jonathan Pryce, along with the feature films *Emily* starring Emma Mackey. Also, comedy *The Honeymoon* starring Maria Bakalova, Asim Chaudhry, Pico Alexander and Lucas Bravo.

As of 2022 *Tempest* is in post-production with the much-anticipated romantic comedy *Bank of Dave* starring Joel Fry, Phoebe Dynevor and Rory Kinnear directed by Chris Foggin.

Gigi & Nate is *Tempest*'s fourth collaboration with director Nick Hamm.

Tempest is an alumni of the film business academy at the Cass Business School and was a board member of the successful Bradford City of Film UNESCO Bid. He is a non-executive Director of The Peel Entertainment Group. He is a full member of the Producers Guild of America, BAFTA and the UK's Production Guild.

David Hudgins (Writer)

David Hudgins is an award-winning screenwriter, Showrunner, and Executive Producer of multiple television series. Originally from Texas, Hudgins is a graduate of Duke University. He began his career in the United States Senate as a Staff Assistant to Al Gore. He then obtained his law degree from S.M.U. and spent eight years as a trial lawyer with the firm Touchstone, Bernays, Johnston, Beall & Smith in Dallas.

In 2001, following the death of his sister from breast cancer, Hudgins made a radical life change. He quit the practice of law and moved with his family to the hills of Tennessee to pursue screenwriting full time. Two years later, after the sale of his first screenplay *Scottsboro*, Hudgins moved to Los Angeles and began working in television.

His first job was as a Staff Writer on the WB television drama *Everwood*. He then moved to NBC's *Friday Night Lights*, where he worked for three seasons as a writer and Co-Executive Producer. In 2009, Hudgins created and ran *Past Life* for Warner Brothers Television, a one-hour drama that aired on Fox. He then returned to *Friday Night Lights* as Co-Showrunner and Executive Producer on the show's fifth and final season, before moving on to NBC's *Parenthood*, where he spent four seasons as Executive Producer.

In June 2014, Hudgins moved his overall deal to Sony Pictures Television. He created and ran *Game of Silence* which aired on NBC and served as Showrunner on the Hulu drama series *Shuteye*. In 2020, Hudgins returned to NBC under a three-year overall deal. He is currently Executive Producer and Showrunner on *FBI: Most Wanted*.

Other recent projects Hudgins has written include *Make It Up As We Go*, a scripted country musical podcast now in its second season on Sirius XM Radio, and the feature film *Gigi & Nate*, slated for release in fall 2022.

For his work in television, Hudgins has received multiple Emmy and Writer's Guild Award nominations, including Best Drama Series. He is also a recipient of the Peabody Award For Excellence in Broadcasting for his work on *Friday Night Lights*.

Hudgins is President of The Catherine H. Tuck Foundation, a breast cancer charity he founded in 2012 in honor of his late sister. He also serves on the Advisory Boards for The Humanitas Awards and the Austin Television Festival.

Hudgins lives in Los Angeles, California with his wife Meghan. They have four sons, Jackson, Brooks, Reid and Owen, two energetic dogs, and one very sketchy cat.

END CREDITS

Unit Production Manager
RON DEMPSEY
RENE BESSON

First Assistant Director
RICHARD L. FOX

Second Assistant Director
AMY WILKINS-BRONSON

Co-Producers
LAUREN COX
JENNIFER HAMM
SCOTT E. ANDERSON

Associate Producers
ELIZABETH LITTLEFIELD
VALERIE PAPPAS LLAURO
JULIANA KHANJIAN

Cast

Nate Gibson	CHARLIE ROWE
Gigi	ALLIE
Claire Gibson	MARCIA GAY HARDEN
Dan Gibson	JIM BELUSHI
Katy Gibson	JOSEPHINE LANGFORD
Mama Blanche	DIANE LADD
Annabelle Gibson	HANNAH RILEY
Travis Holter	EMILIO GARCIA SANCHEZ
Nogo	SASHA COMPÈRE
Carolyn Albion	MISHEL PRADA
Lori	ZOE COLLETTI
Benji Betts	OLLY SHOLOTAN
Chloe Gaines	WELKER WHITE
Jay Park	BRIAN NGUYEN
Sgt. Ellis	BRENT SEXTON
Dwayne Greeter	J. STEPHEN BRANTLEY
Martha Greeter	TARA SUMMERS
Reporter (on TV)	SARAH STOUFFER
Leonard	THEO HAMM
Dr. Patidar	SEAN HANKINSON
Rental Car Clerk	KATHLEEN LITTLEFIELD
Young Army Sergeant	MANNY MCCORD
Dr. Steinberg	RAE BECKA
Dr. Clark	ROBERT TRAVEILER
Dr. Falerias	LINDSAY AYLIFFE
Elderly Woman	ANNETTE B. GILL
Elderly Man	RICHARD BARNES
Sophie	GILLIAN RABIN
Paul	ANDREW DICOSTANZO
Reporter at Grocery Store	STEPHEN WEST-ROGERS

Reporter at Capitol	CHARITTO MERTZ
Senator Parson	PAT DORTCH
Senator Barnes	STEVEN ROTEN
Chairman Filling	MARIA HOWELL
Stunt Coordinator	PHIL TAN
Divers/Water Safety	KIERAN GALLAGHER WILLIAM DE VITAL DAVE OLSEN KRIS JEFFREY
Nate Stunt Double	IAN OUSLEY
Stunt Performers	STACIE RATHBONE TROY CASTANEDA TALYN EDELSON SAM TAN JACKIE GEHARDY
Additional DP/Operator	REID MURPHY
“A” Camera/Steadicam Operator	GEORGE BILLINGER
“A” Camera First Assistant	WILI ESTRADA
“A” Camera Second Assistant	MIKE PRIOR
“B” Camera Operator	HASSAN ABDUL-WAHID
“B” Camera First Assistants	DANIEL AJEMIAN JASON ZAKRZEWSKI SETH GALLAGHER
“A” Camera Second Assistants	WILLIAM SCHMIDT RIO NOEL ZUMWALT COURTNEY MILLER
“B” Camera Second Assistant	RIO NOEL ZUMWALT
“C” Camera Operator	DAVE ANGLIN
“C” Camera First Assistant	SCOTT BIRNKRANT
“C” Camera Second Assistant	SUSAN EDIE
DIT	INDY SAINI
Additional DIT	JASON BAUER
Loader	ROB REAVES
Sound Mixer	MARK WEINGARTEN
Boom Operator	TOM (HUCK) CATON
Sound Utility	KEVIN BECKER
Key Second Assistant Director	BRIAN SUTHERIN
Second Assistant Directors	ADAM MORGAN MATT MCKINNON CHRIS RIDDLE
Art Director	BO JOHNSON
Set Designers	TRAVIS KERR GORDON STOTZ
Art Department Coordinator	KELLYANN MALONE
Graphics	DOROTHY STREET
Art Department Assistants	SARA SABULSKY LINDSEY WEBB JEFF BEHM ILANAH EVERETT
Storyboard Artist	VINCENT LUCIDO
Construction Coordinator	JOHNNY MAZZOLA
Foreman	LEEROY “ED” BOWEN

Labor Forman	MICHAEL ERSPAMER
Propmakers	PHIL COFFMAN CHARLES BASURTO JAMES STAITI CRAIG DAVIDSON JEREMY STONE CONNOR MAZZOLA JOHN BAKKEN BRYAND MARTIN
Decorator	AUSTIN LANDIS
Painters	CHARLES PECK CARRIE BRODY MICHAEL COSTELLO JOSEPH NORTHROP ESTEBAN TERCEROS
Decorator Gang Boss	ADRIAN CULSHAW
Set Decorator	BETTY BERBERIAN
Leadman	DAVID LOMBARD
Set Decorator Buyers	SUSAN CHOOIJIAN ELIZABETH GARY
Set Decorator Gang Boss	CHRIS PETERSON
On-set Dressers	MIKE MALONE DAVID BELL
Set Dressers	MICHAEL KOELLNER BENJAMIN GALEAZZI DAVID HERNANDEZ MIKE SUHY GUILLERMO FION ERIC SKOTNES
Property Master	ANGELA O'NEILL
Assistant Property Master	MONICA WYNVELDT
Props Assistants	BRYAN DUFF LUIS CASTRO DAVE ROTTENBERG
Food Stylist	LESLIE WARREN
Special Effects Coordinator	JOE PANCAKE
Special Effects On-Set Coordinator	RYAN SENEAL
Special Effects Technicians	CHRISTOPHER ALTMAYER PETER MCALPINE PHILLIP MARTIN
Special Effects Office Purchaser	COURTNEY WILCOX
Remote Control Wheelchair Operator	ARNOLD PETERSON
Script Supervisor	EMMA DANOFF
Production Coordinator	HOLLY TITCHEN
Assistant Production Coordinator	TANIA LAZO
Basecamp Production Assistant	VINNY CASTELLINI
Set/Background Production Assistant	KARLYNN SANTOS
Additional Set Production Assistants	TIFFANY WONG GRACE GAITHER SULLIVAN RUTHERFORD JENNA LARSON KASTURI ANDERSON KAYLA HAMMIT
Office Production Assistants	LUIS XANDER VENTURA REBECCA RHEINER JOI HAMILTON MAX ROJAS
Financial Controller	DANIEL NIXON
Production Accountant	AMY OSTROWER

1st Assistant Accountant	RICH GILBERTO
2nd Assistant Accountants	CARA TRABUCCO EMILY DESENA
Payroll Accountants	AMY BANKS CARRIE MURPHY
Payroll Assistant	LAURA DI MAURO
Accounting Clerk	MELISSA MELI
Payroll Clerk	RUSSELL PIKE PARKER ESODA
Location Manager	BOB LEPUCKI
Assistant Location Manager	CHELSEA LAWRENCE
Costume Supervisor	JENNIFER MORAN
Key Set Costumer	TRACIE LEAPHART
Set Costumers	HANNAH KIM ERIN WENRICK
Costume PA	SKY TAYLOR
Buyer/Shopper	ALISON UHLFELDER
Department Head Make-up	KATHLEEN FREEMAN
Assistant Department Head Make-up	STEPHANIE KAE PANEK
Make-up Artist	LAURA PEYER
Additional Make-up Artists	KATALIN URSZULY ROBERT KATO DeSTEFAN
Department Head Hair	AUDREY ANZURES
Key Hair	KERRY MENDENHALL
Additional Hair Stylists	NORMA LEE DONNA SPAUN JONES
Gaffer	JEREMY LAUNAIS
Best Boy Electric	SAM GRIFFIN
Assistant Chief Lighting Technician	CHAD COHLMIA
Lighting Technicians	HENRY CANTOR LYLE ROBBINS GLEN MAGERS JOHN J. MORIARTY TAK MATSUDA TAKU OKUNO PHUC DINH JAMES ELLIS MARKUS FIELDS PAT LYNCH CHRIS STANMAN ADRIENNE SUBIA PATRICK RUD ANTHONY VAN DYK HARRY SCHROEDER PATRICK RUD
Lighting Programmer	HAROLD LACUESTA
Rigging Gaffer	MARK WOSTAK
Rigging Electric Best Boy	CHRIS WARREN
Rigging Electric	JOHN BRATLIEN MATT KOVANDA TOM KOVANDA TRAVIS PANARISI MIKE GRAVES
Key Grip	JOHN "GOOCH" IRIGUCHI
Additional Key Grip	CHRIS KOLVALSKI
Best Boy Grip	RYAN KIRK
"A" Camera Dolly Grip	ALEX KONOWITZ
"B" Camera Dolly Grips	CHUCK MAY ANDY WALDRON
Grips	BOBBY ADAMS

	BRIAN TEBBETS
	RYAN VONLOSSBERG
	RYAN VONLOSSBERG JR
	MARTY LANGE
	JARED THREATT
	CHRIS KOLVALSKI
	SETH COLE
	ANDREW WALDRON
	AMY SNELL
Additional Grips	STEVE TILLY
	JAMES LIND
	MIKE REYES
Key Rigging Grip	PETER CHRIMES
Rigging Best Boy Grip	JEREMEY BRUSSELL
Rigging Grips	JAMES IRONS
	JOE PEREZ
Video Playback	BENJAMIN MAUS
	JONATHAN SOLOMAN
	CHAD WILLIAMS
	GRIFFITH SCOTT
Additional Video Playback	CHRIS GOLENOR
Visual Effects On-set Coordinator	DEBORAH NIKKEL
Visual Effects Data Wrangler	HALEY SHEPARD
Visual Effects Technical Assistant	HANK KILGORE
Visual Effects Reference Camera Operator	MICHAEL ADONTS
Puppeteer	ALEC GILLIS
Puppeteer On-site	TIM LEACH
Greens Forman	CHRIS CARDENAS
Greens Gang Bosses	DANIEL CERVANTES
	IVAN FRANQUEZ
Assistant to Mr. Besson	ALLIE RIVERA
Assistant to Mr. Rowe	DANIEL MOQUIN
Assistant to Ms. Ladd	KATHERINE PRIESTLEY
Still Photography	ANNE MARIE FOX
Videographer & EPK	CURTIS MCELHINNEY
Los Angeles Extras Casting	RICH KING
Health and Safety Supervisor	DR. DARLENE DEMPSEY
Health and Safety Manager	KEVIN HUIE
Testing Coordinator	PAM ELLIOT
COVID Monitors	CAMILLE DUPIN
	RYAN MORRISSEY
	ASHLEY OTIS
	THOMAS NIEKAMP
	JOSEPH DEL CID
Set Medic	RYDER DEVOE
Construction Medic	HECTOR RUIZ
Intimacy Coordinators	MAM SMITH
	MICHAEL ARNOLD
Physical Therapy Coach	NANCY LEHRER
Dialect Coach	SAMARA BAY
Transportation Coordinator	MIKE LOCKE
Transportation Captain	JOHN HITCHCOCK
Picture Car Coordinator	ERIC MILLER
DOT Compliance	ZOI ASKINS

Camera 10 Ton Truck	KENNETH MERRITT
Electric 10 Ton/Gen	DON NEWTON
G&E Rigging Stakebed	EDIK VARDANIAN
Prop Truck	JEREMY MACHADO
Honeywagon	MARK BLACKBURN
Production Van Operator	TONY MERCIER
Set Dec Pass Van	JEFFERSON BRASSFIELD
Stakebed/Cast Trailers/Special Effects Stakebed	ERIC "BUCKY" COMPTON
	COREY HODGE
	MIKE PATRONETE
	JESSE SANDOVAL
Construction Stakebed	TONY LAUGHLIN
Set Dec 7-Ton	DAVID TRANTHAM
Fuel Truck	ANTONIO FRANCHI
Passenger Vans	ALONSO "FRONZI" COOK
	WILLIAM STEFFES
	JAIME BENISH-CHISHOLM
	TED STONEBURNER
Drivers	JOE UNGER
	ALEX RUIZ
	RAUL RUIZ
	RON JACOBS
	JUSTINE TODD
	MATT BALLARD
	CECILIO NETO
	DAVID PERKINS
Animal Trainers	HOLLYWOOD ANIMALS
Animal Coordinator	ERIC WELD
Head Animal Trainer	CHRIS POLLARD
Animal Trainers	MIKE MORRIS
	JOE SUFFREDINI
	BETTINA WELD
	OMAR VON MULLER
	TASHA DONEGAN
	CRYSTAL CHEN
	HAYLEY CAVANAUGH
	JESUS JAVIER AGUILAR
Snake Wranglers	KARL MILLER
	MARK SCHWAIGER
	DEBRA FLETCHER
Catering	LIMELIGHT CATERING
Owner	STEVE MICHELSON
Chefs	MARCIO FRANCO
	WILBERT FRANCO
Chef Assistants	DANIEL GARCIA
	LUIS RODRIGUEZ
	EDGAR RAMIREZ
Additional Chef Assistant	JOEL SANTOS
Key Craft Service	HRANT MATOSIAN
Craft Service Assistants	TAGUHI MATOSIAN
	SEROJ MANGASSARIAN
Additional Craft Service	CHRISTOPHER MATOSIAN
	KYLEN TODD
Layout Board	RICARDO VILLARAMA
	GEORGE JASSICK
	HAJRUSH VLASHI
Studio Teachers	MARA MARK
	ALICIA CALVIN
	DARYL CHOU

NORTH CAROLINA UNIT

Stunt Coordinator	CAL JOHNSON
Marine Coordinator	JEFF GALPIN
Nate Diving Double #1	ANDREW JONES
Nate Diving Double #2	ALEC BACK
Nate Stunt Double	JASON CHARLES HILL
Katy Stunt Double	DIANA UPP WARNER
Travis Stunt Double	DAVE CUTLER
Lori Stunt Double	HEATHER FUSARI
Stunt Utility Safety #1	ANDY RUSK
Stunt Utility #2	DALE LOUIS FRYE
Stunt Utility Safety Diver #1	STEVEN LEGATE
Stunt Utility Safety Diver #2	WALTER A RHAME III
Stunt Utility Safety Boater #1	KARIN JUSTMAN
Stunt Utility Safety Boater #2	STEVE CONROY
Stunt Boat Driver #1	YAN DRON
Stunt Boat Driver #2	HOLLY O'QUINN
"A" Camera/Steadicam Operator	MANOLO ROJAS
"A" Camera First Assistants	WILI ESTRADA ELI WALLACE
"A" Camera Second Assistants	MIKE PRIOR PALMER ANDERSON
"B" Camera Operator	DAVE ANGLIN
"B" Camera First Assistant	DANIEL AJEMIAN
"B" Camera Second Assistants	YOUNG JAE SAM KIM NICK COCUZZA
Loader	ROB REAVES
Camera Production Assistant	KEVIN MUENZER
Producer of Drone Unit	JULIANA KHANJIAN
Drone Pilots	MIKE GENTILINI JR PAUL CHARBONNET
Drone Camera Operators	RYAN ATKINS NICK ARNOLD
Drone Techs	JAYSON BARBER DANIEL CHARBONNET
Second Assistant Director	JOHN CARNEY
Supervising Art Director	DANIELLE AZIZ
Art Director	ASHLEY SWANSON
Art Department Coordinator	RIKKI LONGANECKER
Art Department PAs	BENJAMIN J. ALEXANDER ASHLEY FORTIN BEN JOYCE
Construction Coordinator	PAUL SCHULTZ
General Foreman	CHRIS CRANE
Gang Boss	COREY HUGHES-SHAW
Construction Buyer	ERIN CRANE
Propmakers	JONATHAN HAWKE KELLEY RON COOK DAVID LANCE CARTER
Charge Scenic	MARION STEWART
Scenic Artists	RICHARD COLWELL MELISSA FRYE
Construction Medic	ADAM TURNER
Set Decorator	RACHEL APRIL
Leadman	JOHN SOMMERVILLE
Set Dec. Buyer	ASHLEY HAWKINS

On-set Dresser	BRUCE WILLIAMSON
Swing Gang	MIKE ROSSI RUSSELL BENNETT
Set Dressers	
SCOTT KINNEBREW	LATISHA CASEY
CHET DOHERTY	SETH CASTINO
STEVE MURPHY	KEENAN DAVIS
JENNIFER RANERI	RYAN CROWLEY
Additional Set Dressers	SCOTT ALLEN ROBERT WATSON FRED SADEK CRYSTAL EDWARDS ANNA BIGELOW TRAVIS STEADMAN
Assistant Property Master	SAMANTHA TODD
Property Assistant	PAUL BARRETT
Shopper	AMY GRAHAM
Special Effects Supervisor	RAY BIVINS
Special Effects Coordinator	LARRY BIVINS
Special Effects Foreman	TONY COOKE
Special Effects Technicians	ROLAND SMITH DEREK PARKER KEVIN D. LEDFORD JOE GOINS
Additional Special Effects PA	JOSHUA CHARLES PRICE
Script Supervisor	ELENA ANTZON
Production Supervisor	JENNIFER IRVINE
Production Coordinator	MOLLY MERRELL
Assistant Production Coordinator	MAUREEN MCMANUS
Production Secretary	KAREN BOLES
Office Production Assistant	MADELINE TESH
Key Set Production Assistant	EMILY CHANCEY
Basecamp Production Assistant	SUZ ANDREWS
First Team Production Assistant	ERIN COPELAND
Additional Production Assistants	JOHN KNOX GRAY TESS LEAGUE JOHN BOLES CAITLIN KNOTTS CODY HANNA GREGORY MYERS
Location Manager	ELLEN PFIRRMANN
Key Assistant Location Manager	WENDE WHITUS
Assistant Location Managers	SARAH ALPERT-GILLIS ANDREW TAYLOR
Location Scouts	JOHN SCHWERT JASON KING GREG WHITUS
Location Production Assistants	TREY CLAYTON BENYAME ASSEFA ERIC BODDEN RYAN COLEBECK
Key Set Costumer	JULIA RUSTHOVEN
Set Costumer	JASON BLACKMAN
Truck Costumer	SUANN SOBKOWSKI
Background Costumers	ANDREA COBB APRIL TRAQUINA
Additional Set Costumers	CLAIRE DUDLEY

Costumes Production Assistants	SOPHIE WILSON SKYLAN KIMBRELL KAREN KEYES
Make-up Artist	RENEE GOODWIN
Additional Make-up Artists	MEGAN DEPUTY NICOLE HOBLER
Additional Hair Assistants	DONNA SPAHN-JONES KARI DELANEY ASHLEY SIMS SHALYNN GLOVER
Electricians	CHELSEA OPDYKE CASS RASMUSSEN EMILY BEBBER JACK BARBOUR JOSHUA BERO ROBBIE POISELLA SEAN O'MALLEY
Dimmer Operator	HANNAH FUNDERBURKE
Rigging Gaffer	MARC WOSTAK
Rigging Electric Best Boy	ADAM HINSON
Rigging Electricians	BRIAN "SWEDE" POWELL DWAYNE PLESS DOUG WESTURN JOE HARPER ERIC GODBEE WILLIAM JOHNSON RAHIEN THOMPSON
Best Boy Grip	ROBERT HOELEN
"B" Camera Dolly Grip	LOGAN BERKSHIRE
Grips	MARK STOVER RITCHIE NANNINI BENNETT TODD KATIE MLINEK LORENZO MACK AARON M SHIVER LESLIE GORDON BEN BONHAM
Key Rigging Grip	JOEL WHEATLEY
Rigging Best Boy Grip	CHRIS HERBERT
Rigging Grips	MATT LEROUX SCOTT SMITH MICHAEL "MAXX" SHORES ANTHONY RIGGI CLIFF MCLEOD AMBER SENNA
Record Video Assist	J. COLLIN PRIDDY-BARNUM
Video Utility	OLIVIA BERGMAN
Video Graphics Playback	NATHANIEL BELL
Assistant Video Graphics Playback	AVI GELFOND
Greens Foreman	J TUCKER DEESE
1 st Greens	JASON E BANNER
On-set Greensman	BURCH WALKER
Assistant to Ms. Harden	KATHERINE STEWART
Assistant to Mr. Belushi	MITCHELL YEOMANS
Assistant to Ms. Ladd	MARCO REED
Media Manager	ALEX GREENBERG

North Carolina Casting	MITZI CORRIGAN
North Carolina Casting Associate	JOHNNY HOHENSTEIN
North Carolina Extras Casting	TONA DAHLQUIST
Medic Coordinator	RICHARD BELLINA
Construction Medic/Set Medic	BRANDI GRISSOM HUNTER SLEDGE
Health and Safety Managers	BROOKE CACCAVALE BEN BONHAM KELLY RUBOTTOM
Testing Coordinator	BOSTON DANG
COVID Monitors	CAROLINE BARTH CHRISTIAN GAINNEY RICH GEHRON SINJUN CHAPMAN JACKSON BAILEY MATT ALEXANDER
Fire Safety Advisor	GEORGE HERNANDEZ
Transportation Coordinator	CHARLIE WRIGHT
Transportation Captain	JOHN STEPHENS
Co-Captain	BRUCE IRVINE
Picture Car Coordinator	CHRIS DIEDERICH
Transportation Dispatcher	VELVET BRASWELL
DOT	DANIELLE BEARD
Process Trailer Driver	ALAN HILBURN
Drivers	PATRICK STEPHENSON BOB MIDDENDORF ROB SHAW DANNY TAYLOR ROBERT DUNN MIKE BERRYMAN TOM MARSH DANNY CURTIS ROBBIE DEMPSEY CHARLIE DICUS SHAWN BECKER BENNY CONNOR MICHAEL JANES FRED LIVENGOOD RICHARD DRAPER DAVE HAMILTON DAVE SCHMIDT CHARLES JOHNSON BRIAN GRAHAM RICHARD WORKENTINE SAMUEL QUICK TONYA ENGLAND WILLIAM STORCK WILL MARTIN ELIZABETH RIDER KC COLEBROOK CARLTON JONES NAJIYYAH SHAKIR LEE CARELOCK LORENZO KELLY TERRY BURLY CRAIG HOLFSTRAND KEITH JONES WILSON HURLEY
Animal Wrangler	TONY SUFFREDINI

Catering FRENCHIE PERRIN, DBR FILM CATERING
Chef CARLOS MORALES
Sous Chef TRESEAN HOLMES
Assistant Chefs JULIO CLAROS MARTINEZ
RONALD WALKER
MARKIES MCCAULEY
JAMES LONG

Key Craft Service VIKKI LEWIS
Craft Service Assistants SARA WILLIS
AARON "SHEW" CARTER

Studio Teachers ON LOCATION EDUCATION
Coordinator LAUREN STAMM
Teachers JENNIFER HUNT
CHRISTINE TURETA

UNDERWATER UNIT

Director of Photography/Op PETER ROMANO
"A" Camera First Assistant PETER LEE
"A" Camera Second Assistant EVAN CONNELL
Marine Coordinator/Dive Master ROBERT TRUSSELL
Camera Assistant/In Water Grip NICK FRANCHOT
In Water Grips NATHANIEL HOWARD
JASON HABEGER
Water Safety ALEX KRIMM
Electric/Lighting Dive DANNY FRANCO

SECOND UNIT

Second Unit Director SCOTT E. ANDERSON
Director of Photography/Camera Operator DAVE ANGLIN
Script Supervisor ANNA DALE-MEUNIER
Camera First Assistant SCOTT BIRNKRANT
Camera Second Assistant COURTNEY MILLER

Assistant Property Master DAVE ROTTENBERG
Property Assistant JEANNE KUKOR

POST PRODUCTION

Post Production Supervisor EMMA ZEE
First Assistant Editors/VFX Editors BROOKS LARSON
CONOR MACKEY
STEPHEN MERCER
ANNALISA BOYD
Post Production Coordinator LUKE GAVIN
Contractual Delivery Coordinator ALEXANDRA MONTGOMERY
Post Production Accountant MARK BIRTCHNELL
Re-Recording Mixer STEVE SINGLE
Supervising Sound Editor JAMES HARRISON
Dialogue/ADR Supervisor PAUL WRIGHTSON
Sound Effects/Foley Editor AL SIRKETT
Mixing Assistants HARRY JONES
ROB DAVIDSON

JOE DEVINE

Foley Artists PETER BURGIS, FRANZISKA TREUTLER
Foley Mixers ALBRECHT IHLENBURG
MAXWELL MACRAE
Foley Production Assistant KHIRA LI LINDEMANN
Foley at FOLEY FARMERS

ADR Studios THE OUTLIER INN
FORMOSA, CHRIS NAVARRO c.a.s
MARC GRAUE RECORDING STUDIOS (BURBANK,
CA)
TONY DIAZ, ANDY WELKER,
SAMANTHA A. MORRISON

ELSTREE SCRIPT SERVICES

Post Production Script

DI & Colour Grading by THE POST REPUBLIC
Colour Grader PETER BERNAERS
DI Supervisor HERBERT BUTLER
DI Operator DILLON HOLLIS
Mastering DIT STEFFEN SCHUCHHARDT
Executive Producer TPR MICHAEL REUTER
In-house Producer TPR DENIZ EREL

Titles Designer MARTIN EICHHORN

Visual Effects by AXIS STUDIOS
VFX Supervisor GRANT HEWLETT
Executive Visual Effects Producer NICK DREW
Visual Effects Producer SIUBHAN SMITH
Compositing Supervisors HOWARD JONES
KEITH DEVLIN
Animation Supervisor PAUL SMITH
Animation Supervisor HAN-TER PARK
Animation Lead KARIN MATTSSON
Compositing Leads ALEX SMITH
PATRICK WONG
ROSS ALLEN
Lighting and Look Dev Lead DANIELE TAGLIAFERRI
Lighting Sequence Lead MARTIN BLUNDEN
Matchmove Lead JAMES SELLERS

Visual Effects Head of Production ELLA ASKEW
Visual Effects Line Producer JESSICA PHILLIPS
Visual Effects Coordinators ISABEL OLIVER
JASMINE CONROY
ROBYN WOOLLEY
Animators DANIEL KMET
SANDRA GUARDA
ORIOLE NAVARRO ORDUÑA
ESTEBAN ERRANDO POCH
EMMA VASILE
MACIEJ WOJTKIEWICZ
EMILY LIM SARRIAS
RAMESHBABU MORKONDA SETHURAMAN
REMI GAMETTE
CÉLINE CHOTARD
JEFFRY SYAHPUTRA WY
MOHAMMED EL-MELIGY
SREEMANENDU BHATTA

Lighting Artists	DANI CALLEJA CAMERO DARIO SABATO FEDERICO STEFANINI DAVID DRESE
Compositors	SANJU TRAVIS MAURO NODARI ISABEL HOWLETT HONG DAM FERRIOL TUGUES GIRISH HARYANI WILL HEATH SUBHRA RAHA OSMAN BALOGLU PETER PHILLIPS SACHINDRA TIWARI TÜRKER TUNCER JO DE MEY HUGH BRAZIER
Model and Texture Artist	MATTIA MUNAFO
Model Artist	CHEMS EDDINE DROUICH
Rigging Artist	BRENAINN JORDAN
Look Dev Artist	GIUSEPPE MOTTA
Groom/CFX Artist	DANIELE LA MURA
Creature Asset Supervisor	ELENA VITANZA CHIARANI
CFX Lead	MARION EVAIN
FX Artist	NICOLAS EVAIN
3D Generalists	ALEC WALKER LUCIE TOURNERET HANNAH KENTON
Matchmove Artists	PIOTR HURNY MILES BISHOP GABRIEL HASSAN
Previz Artist	MATTHEW KEITH LOWERY
Motion Graphics Artist	DAN SOLLIS
Visual Effects Editors	CHARLIE ROBERTS CHANDRA NAIDU
VFX Pipeline Supervisor	JOE GAFFNEY
Pipeline Developers	CATHERINE HSU RICKY LINTON
IT Engineer	LAURENCE HARDING
Facilities Coordinator	STUART WATSON
Render Wrangler	THOMAS KATSIKOUDIS
Music Consultant	KIRSTEN LANE, RIGHT MUSIC LTD
Score Composed and Produced by	PAUL LEONARD-MORGAN
Recorded and Mixed by	JAKE JACKSON
Performed by	THE ROYAL SCOTTISH NATIONAL ORCHESTRA
Recorded at	SCOTLAND'S STUDIO
RSNO Leader	SHARON ROFFMAN
Fiddle	GABE WITCHER
Guitars and Electric Bass	ROSS HAMILTON
Double Bass	VASHON JOHNSON
Mountain Dulcimer	JOELLAN LAPIDUS
ProTools Operator	GARRY BOYLE
Recording Assistants	HEDD MORFETT-JONES SIMON LOWDON
Copyist and Score Preparation	SAM MCERLEAN CARA BATEMA
Score Preparation and Assistant to Composer	BRANDON BROWN
Music Preparation	RICHARD PAYNE
Piano Recorded at	PALM Studios, LA
Mixed at	MASTERCHORD STUDIOS

Music Editor NEIL STEMPE
Additional Music Editor TIMERI DUPLAT
Assistant Music Editor LOUISE BURTON

For FREE TURN FILMS
CEO JON HAMM
Managing Partner GEMMA BATTERBY
Chief Creative Officer JEL GROMAN

For TEMPO PRODUCTIONS
Partner PIERS TEMPEST
Partner JO BAMFORD
Co-Producer LAUREN COX
Head of Finance IAN SEDDON
Legal Services LAURENCE BROWN
Production Trainee LY ANN FOSTER

Production Business & Legal Affairs ADAM W. ROSEN, ESQ

Clearance Coordinator CLEARED BY ASHLEY, INC. ASHLEY KRAVITZ

Production Insurance provided by ARTHUR J. GALLAGHER & CO. INSURANCE
BROKERS OF CALIFORNIA INC
ANTHONY BARRATTA
CARRIE BARRETT

Archival Producer SAM DWYER

Archive Footage provided by POND5
FOOTAGEBANK
FREMANTLE
GETTY IMAGES

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Mobility Works
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Rapid COVID Labs (RCL), Newport Beach California

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KATE, ROSE, EVIE, BAY AND ROBIN TEMPEST
JENNIFER DEHGHAN, CRAIG COOK

In Memory of our friend and gifted painter, fabricator and food stylist – Leslie Carol Warren 1957-2021

From Marie-Christine Jaeger-Firmenich
With Warmest Thanks to

MY HUSBAND URS FOR ALWAYS BELIEVING IN ME, TO MY SISTER ANNE BARDY-FIRMENICH FOR ENCOURAGING ME TO EMBARK ON THIS PROJECT, TO MY NEPHEW AND HIS WIFE, XAVIER AND OLIVIA BARDY-FAWCETT, TO NICK HAMM FOR LISTENING TO ME, TO PIERS TEMPEST FOR TEACHING ME HOW THE BUSINESS WORKS AND TO ALL THOSE CLOSE TO ME, FAMILY OR FRIENDS, FOR SUPPORTING ME IN THIS ADVENTURE.
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Gigi & Nate is dedicated to *all* those with disabilities and a special thank you to the men, women, and children, including disabled Veterans from North Carolina, who participated in the film.

CEBUS Extras

CHARLIE ALLEN	GABRIELLA ALLEN	MARY ALLEN	CHRISTINA ALLEN
TUCKER ANDERSON	AMOS ANDERSON	RADFORD ANGELA	ANDY ARNETTE
CHERYL ARNETTE	BRUCE AUERBACH	CAROLINE BACKUS	CLAYTON BANKS
BONSWA BANKS	TRISTAN BLANTON	JENNA BLANTON	DEBBIE BOND
BARB BRINKERHOFF	ALEXANDRA BROWN	DELANE CLARK	CARSON CLOUGH
ZACHARY COGER	KELLY CONEY-PACIOUS	LINSEY CRAVENS	JESSI CULBERTSON
RICHARD EDWARD	ULYSSES ELIJAH	ELIZABETH FAULK	CATHERINE FAULK
NOAH FIKE	JENNY FIKE	CORDELLA FOX	MICHAEL FRANZIER
PATRICE GIBSON	ADRIENNE GRIER	MARIEA HARRIS	LEW HERMAN
MADISON HOOD-BOWKER	VICKI JAMES	TAMI JOHNS	NICHOLAS JOHNSON
ROGER JOHNSON	FAITH KEYSAR	JENNIFER KEYSAR	ELIZSABETH LARSON
NANCY LEHRER	LESLIE LYTTON	HAYDEN LYTTON	PRYOR MARGARET
KELLY MAHONY-BROCKMAN	PHYLLIS MARTIN	WES MARTIN	HANNAH MICHELS
SHARON MICHELS	NICOLE MILLER	EMMA MINTEER	WALSH MONICA
BRAD MORRIS	VERONICA MORRIS	GIANNA MROZEK	HEATHER OSTERER
TIM PAYNE	ANTHONY PETERSON	STEPHANIE PIATT	MOLLY POLKA
CATHERINE POLKA	RYAN POPRAWSKI	JIM PREVOST	AMANDA PRICE
HOLLY RAMIREZ	KORTUS ROB	DAVIAN ROBINSON	HANNAH ROTHSCHILD
DESTYNEE SANDERS	ASHLEY SEAL	NICHOLE SHIPP	BEN SHONIKER
REBECCA SHONIKER	SAVANNAH SMITH	JESSICA SMITH	CAROL SMITH
GARY SMITH	BETHANY SPENCER	CARIELLA STAMES	NICO TALAVERA

DANIEL TALAVERA	MADDY THOMAS	LEE THORPE	SABRINA TOLLE
GABBY TRUETT	HOGAN VANSICKLE	CHLOE VEEDER	STEPHANIE VEEDER
TIA WACKERHAGEN	TAYLOR WILLIAMS	MICHELLE WILLOX	ANTONNE WILSON
CAROLINE YOUNG	JOSHUA ZINER	MICHELE ZINER	

“Givin’ Myself Away”
Written & performed by Johnzo West

“Thread The Needles Eye”
Written by Benjamin Vella, Thomas Vella
Published by Warner Chappell Music Publishing Ltd
Performed by Child of The Parish
Courtesy of Virgin Music UK
Under licence from Universal Music Operations Ltd

“Absolute Loser”
Written by Eric D. Johnson
Published by Dragon Lake Music, LLC,
administered by Kobalt Music Publishing Ltd
Performed by Fruit Bats
Courtesy of Easy Sound Recordings

“Piano Sonata No. 11 in A Major, K.331: 1e. Variation 5”
Written by Wolfgang Amadeus Mozart
Performed by Alicia de Larrocha
Courtesy of The Decca Music Group Ltd.
Under licence from Universal Music Operations Ltd

“Happy Little Bluebird”
Written by Benny Barnes and Wanda Harrison
Published by Glad Music Company
Performed by Benny Barnes
Courtesy of Reversion Music

“Warm Smiles, Hot Women and Cold Beer”
Written and performed by Anthony Lukens
Published by Are You Part of This
Courtesy of Marmoset Music

“Impact”

“Miss Atlantic”
Written by Jonah McLean and Stanley Albert Carrizosa
Published by Dux Transmissions and StanleyTaylorMusic
Performed by DUX
Courtesy of Marmoset Music

“The Price Is Right”
Written & performed by R.A. Israel
Published by Togo Music (BMI)
Courtesy of Fremantle Media North America, Inc.

“If You Got A Problem”
Written by Ian Fitchuck, Peter Groenwald, Joy Oladokun
Published by Concord Music Publishing LLC and
Prescription Songs LLC, administered by Kobalt Music
Publishing Ltd
Performed by Joy Oladokun
Courtesy of Republic Records
Under licence from Universal Music Operations Ltd

“Make It Last”
Written by Mari Sandvaer Kreken and Tor-Egil Kreken
Published by Jansen Plateproduksjon AS
Performed by Darling West
Courtesy of Marmoset Music

“Hello Operator”
Written by Jack White
Published by Peppermint Stripe Music,
Administered by Songs of Universal, Inc.
Performed by The White Stripes
Courtesy of Third Man Records

“Kitty”

Written by Robin Carlsson, Calvin Clark, Orlando Higginbottom,
Samuel Lewis, Sheldon Young
Published by Concord Music Publishing LLC obo These Are
Songs Of Pulse, Totally Enormous LP and Chanel Tres, Inc.
Administered by Kobalt Music Publishing Ltd and Universal
Music Publishing MGB Ltd
Performed by SG Lewis (ft Robyn and Chanel Tres)
Courtesy of PMR Records / EMI, a division of Universal Music
Operations Limited
Under licence from Universal Music Operations Ltd

Written by Rocco Hueting, Torre Janssen, Vadran Mircetic,
Jop Van Summeren, Tim Van Delft
Published by Concord Music Publishing LLC obo CTM
Publishing BV
Performed by De Staat
Courtesy of Virgin Music Label & Artist Services
Under licence from Universal Music Operations Ltd

“I Remember Dying”
Written by Jackson Hamm, Austin Brenner, Josiah Valerius
Published by MCS Records Publishing
Performed by The Telescreens
Courtesy of MCS Records

“If You’d Only Take A Chance”
Written and performed by Al Hazan
Published by Low Tide Music and Chemistry Music
Courtesy of d2 Music

“Lost”
Written by Rolo Green, Oliver Harper
Published by Perfecto Music LLC
Performed by Harper & Green
Courtesy of So Stereo

“Wave Me On”
Written by Jackson Hamm, Austin Brenner, Josiah Valerius, JP
Cooper, Paul Leonard-Morgan
Published by MCS Records
Publishing, Sony/ATV Music Allegro (UK) and Big Branch
Music obo Rage Music
Performed by JP Cooper
Courtesy of Island Records
Under License from Universal Music Operations Ltd

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Filmed in North Carolina

with assistance from the NC Film Office and the
Charlotte Regional Film Commission



**THE POST
REPUBLIC**

**AXIS
STUDIOS**



**FREE
TURN**



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