

NETFLIX

Netflix presents a Likely Story production



Written and Directed by Alice Wu

Produced by Anthony Bregman, M. Blair Breard, Alice Wu

Starring: Leah Lewis, Daniel Diemer, Alexxis Lemire, Enrique Murciano, Wolfgang Novogratz, Catherine Curtin with Becky Ann Baker and Collin Cho

THE HALF OF IT releases globally on Netflix on May 1, 2020.

Director's Note

The first time I had my heart broken after coming out as lesbian was not by a girl, but by a guy. A straight white guy from the heartland, no less. If you had picked this guy out of a crowd and said “That boy will be your best friend,” I wouldn’t have believed you. But sometimes you meet someone and for whatever reasons... your “weird” works together. He helped me accept myself as gay at a time when neither of us knew any gays - and the two of us bumbled through the odd terrain of “trying to get a girl.” He succeeded, to our great joy (at least one of us would not die alone!) ...and then, disaster. His new girlfriend was wary of us, despite knowing I was gay. And slowly, ineffably, the delicate calculus of our connection eroded. I recall one rainy night, the two of us crying in a car, me blurting, “I don’t get it. If anything were going to happen with us, wouldn’t it already have happened?” And he said, “She’s not worried we’ll sleep together. She’s threatened by our intimacy.” I always remembered that.

The Half of It didn’t start as a movie about teens. I set out to write about 20-something best friends, a lesbian and a straight guy, trying to understand love, while not fully understanding their own connection. And then I hit a wall: I couldn’t find an ending (not in 100 pages) that felt both satisfying and earned. There’s the breaks when you try to write from life — and you haven’t the faintest idea how to make life work the way you want it to. I didn’t know how to keep that love then, and I certainly don’t know now. So I threw up my hands and thought, “I should just set this thing in high school.” Because only in high school is everything heightened, every feeling the first and therefore only time you will feel this feeling, and frankly, when it comes to love, don’t we all regress to being teenagers? As often happens in my work, at a certain point, my characters took over; a whole *Cyrano* component slipped in, and the film became something else entirely.

So here I am, staring down the barrel of mid-life, having just made a movie about teenagers. Now that it’s done, I can see a few things more clearly. For one: I used to think there was only one way to love. That $A + B - C = \text{Love}$. Now that I’m older, I see there are more. So many more ways to love than I had ever imagined.

For another: endings are tricky because we expect answers. Fifteen years ago, with my first film *Saving Face*, I got one recurring question: “Is this ending... too happy?” At the time, as much as I saw the truth in it for my characters, I confessed to not knowing if that happy ending could be expected in real life; but as a queer woman, I wanted — needed — to see it in order to believe it could happen for me. Now with *The Half of It*, I’m regularly peppered¹ with questions over whether certain characters end up together in an ever-pointed crescendo toward “But is the ending happy?” (Ha!) My honest answer is that the point of the film isn’t about who ends up with whom. It’s about three people who collide in a moment-in-time before going their separate ways, each now holding the piece of themselves that allows them to become the person they are meant to be. The end of the film is each of their beginnings. And for my characters, I can think of no happier ending.

¹ As a side note, 15 years later, no one ever thinks the ending is too happy! The world changed. And for that I’m grateful.

Which brings me back to the friend who started me down this path. I wrote *The Half of It* as a way to work through the heartbreak of losing that friendship. In retrospect, I might have been solving for the wrong equation. I've always harbored a deep pang over what I could have done differently to keep that friendship, to stave off the heartbreak — but perhaps that was never the point. Heartbreak or not, that friendship helped me become the person I am. Those late nights spent strategizing how to win at love were never about “winning” or “love.” They were about two ding-dongs who cared enough to fully see and accept each other. It is the thing I love most about Ellie and Paul, about Ellie and Aster. And in hindsight, about my friend and me.

So on that note: *The Half of It*. And the hope that some of your endings become beginnings.

- Alice Wu May 1, 2020

Q&A with Alice Wu

Your first film, *Saving Face*, turns 15 years this year. And you haven't written anything of your own since then. What made you write again?

Ten years ago I left the industry to go take care of my mom, who was sick. I thought, maybe life isn't meant to be lived linearly. My 20s were about designing software, my 30s were doing film, my 40s will be about taking care of my family. At one point, I tried to write — and had colossal writer's block, which I diagnosed as being terrified of failure. So I took on improv, where everyone is guaranteed to fail publicly. I thought, I'll be terrible in front of a bunch of strangers and this will inure me to failure. It totally didn't work in the sense that I didn't write. But I did fall in love with improv. At the 7 year mark, my mom's health was getting better, but in my personal life I had a big breakup, which is always sad and hard. Typically, I spend an inordinate amount of time thinking about faith, and I prefer the person I am when I choose to believe there's a larger order to the universe. If that is the case, I couldn't imagine the universe thought my primary role should be to try to be someone's good daughter or good girlfriend. And that's when I began to write again — it poured out of me. I realized that I'm happiest when I'm telling stories.

And that's when you wrote *The Half of It*?

Well... I started outlining the idea for *The Half of It*. This is where I really start to believe there might be a larger order to the universe because within that first month of my starting to write, I randomly got an email from a studio exec friend who asked if I was still writing and offered me a project. It went great, and I turned down other projects to focus on writing *The Half of It*. Six months went by. I did a lot of googling and sending friends videos of otters. Just epic procrastination. So, I wrote a check for a thousand dollars to the NRA and gave it to one of my best friends, CJ, who is a butch firefighter. I gave myself 4 and a half weeks to write a full first draft. And I said to CJ, if it's not done, send the check to the NRA. I had to find a consequence that I couldn't live with. I told all of my friends for the accountability; it was like having 1000

agents. I got it done, spent 4 months doing a second draft, sent it to my writing group — and ultimately that's the movie that we made.

The writing is definitely unique for a teen rom-com.

I tend to take these really commercial hooks and show characters you don't usually see. I think that's my sweet spot. A lot of it is the journey of how you get there. And I just felt like well this is what I want. If I'm not going to write this, I can't expect to sit back and want other people to. Knowing that, I just decided to go for it.

As it turns out, that's what makes the story special. The characters - and the actors who play them - truly stand out.

I love working with actors, it's probably my favorite thing. I'm sure I drive my casting directors crazy because I'm very specific. For a film like this, it was really important that my 3 leads feel really authentic and relatable. So I didn't want to cast recognizable names. I wanted this movie to feel like these 3 kids exist. The more you feel like they're real, the better. Ellie (Leah Lewis) was born in China but then grows up here from a young age. Her English is perfect, but her dad struggles to speak and that's part of his journey. And they're stuck in this small town. I like the fact that Aster (Alexxis Lemire), the love interest, is Latinx but could lightly pass — she's so beautiful and smart, and she's adopted by the popular kids but then you also find out that there's a way they look down on her as well. It was very specific that Ellie was a Chinese American girl, and that the character of Aster was a Latinx woman.

Why was the girls' casting so important to the movie itself?

There's something interesting linking those 2 characters in that they're both outsiders but they also have a different trajectory. I don't make a huge point of it, but there's this one moment when Aster's father speaks to her in Spanish. One very simple line, "Sit up straight" — when they're in front of company. Any kid who has grown up with any parents from another culture will immediately know that moment when you're basically asked to not pass — embarrassed and out of your control. It's a more nuanced look at how we as a country deal with issues of race and color and immigration.

You managed to find the perfect actor to play poor sweet Paul, who just wanted to Cyrano his way into Aster's heart.

I auditioned so many name teen actors for Paul (Daniel Diemer), but it was surprisingly hard to find someone that felt that salt of the earth. There's a very specific quality I was looking for: maybe you don't notice him at first, but he grows on you. This character has more emotional intelligence than anyone else in the story. Daniel actually grew up in a tiny town outside Victoria, which would actually have just been a few hours drive from the town of Squahamish. He even had the right accent. He's 6'5" and he feels like THAT GUY. If you ask Daniel, I bet he'd say he's nothing like this character. But in some very essential ways, in the ways that I love the character, he's very much Paul. He's got this genuine sweetness. I needed a guy who on some level... your heart will eventually go out to him. When you first see Paul, I want people to ask, who's THIS guy? Then by the end when he's running after a train, you're rooting for him, like, I love this guy!

Do you personally identify with any of the characters?

After I watched it with the actors, one of their moms came up and asked, is this your story? It was so endearing. I get that question a lot. The kind of work I make feels very personal. And it is. I was drawing from *some* of my own experiences. I totally biked to school. I totally got called Chug a chug a Wu Wu. In *Tender Is the Bone*, Ruth Reichl talks about how recounting exactly what happened doesn't make a good story. That when she's writing, not all of it is factual, but all of it *true*. That's how I approach my work. Emotionally, all of these things are true. What I'm hoping is that people relate to a feeling.

How did you decide to tackle the queer storyline in the Paul/Aster/Ellie love triangle?

When I was trying to write the screenplay, I spent a lot of time thinking about racism and sexism and homophobia. I just assumed progress was happening and didn't realize that there was such a large swath of the country that at the very least was ok with it. So I thought, there's 2 ways to do this: I could set the movie in California and make this a period piece, or I could actually acknowledge parts of the country, where it's still true that you can't be entirely comfortable being a person of color or gay. And I think that's why I chose to set my film where I did. I was trying to explore that in a gentler way: let's see what happens when one of the characters has grown to love — not even in a romantic way, but in a real human way — another character and then realizes she's not what he thought. What happens? It's not a big message in the movie, it's just quietly there. It would be really great if a teen in a less-tolerant area watched this film and it caused them to think about that kid they bully because they think they might be gay.

You wrote and directed both your first film, *Saving Face*, and *The Half Of It*. What are you like as a director?

I trained as an editor with Alan Oxman, Todd Solondz's editor (*Welcome to the Dollhouse*), so I think in terms of coverage a lot. I don't draw very well, but I do storyboard. I'm always thinking about why is the camera moving now? What is the emotional motivation behind it? That's really true for everything, the characters, acting... I should say this: I'm a HYPER preparer. My AD laughs about this. "Oh, we'll just find it on the day" is not something you'll ever hear from me. Which doesn't mean we won't find it on the day, because you're constantly improvising. What it means is that I like to hyper prepare so that I'm free. All goes well, great. But invariably something won't. The sun isn't cooperating, we lost a location, an actor didn't sleep well... I very much enjoy writing but I come alive when I'm directing. There's not another job I can think of that uses so many different parts of me intellectually, physically, and emotionally.

In terms of Production Design, what was your vision?

For my creative team I have 2 touchstones: Authenticity and Timelessness. I wanted this movie to feel as authentic as possible when it came to casting and location — and I really wanted it to feel like a small town rural high school in Washington state. It shouldn't feel hyper real, there shouldn't be any magical realism to it. Things can feel warm but be beautiful. I like a lot of texture, and you see it in shots. I set up a lot of background stuff, even in looking for the

location I was like, I need depth. Color-wise I said this needs to feel real and feel the textures of heartland. But maybe the colors are a little bit heightened. So I used Edward Hopper as a reference. You can see it in the train station. And also in the engineers booth, which we had to build, which is something I made up. My Production Designer Sue Chan did a beautiful job.

Music is essential to the storytelling in this film. How did you choose the songs?

I had a few songs written specifically for the movie-- Joe Pernice (Scud Mountain Boys), who was a wonderful collaborator, wrote "Half Way," which Ellie plays at the talent show. Joe was a wonderful collaborator. I have 4 songs from the Ruen Brothers, who I met and loved. If you look at the musical palette (Sharon van Etten, Gordon Lightfoot, etc.), there is a mix of old school and new. I wanted to give a sense of place (The West, Americana, etc.) but I wanted everything I chose to hold up over time. So there is no trendier pop influence in the music at all.

Although you didn't initially intend to set *The Half of It* in high school, it now feels like it was born to be a YA movie. Are you a YA fan yourself?

This is the first thing I've written set in high school, but I grew up loving high school movies and still do as an adult. I love *Bring it On*, that's one of my favorites. I totally went to see movies like *Blue Crush* and *Save the Last Dance* on opening weekend.

Do you have any favorite scenes from the movie?

When Ellie says in the hot springs: I don't believe in G-d. And Aster says: That must be so nice. And Ellie replies: No, it's lonely. I have struggled with that. I thought, if I lose my mom, what does that mean? In that moment, Ellie is truly feeling lonely because her mom has died. For us to really feel the loneliness of this character who is trying to keep everything together for just her and her dad. She doesn't have time to grieve, because her dad is already taking up all that space. But she's also falling in love with this girl who is religious. I found it interesting as a dynamic to explore. The Chicago song playing over the scene is written into the screenplay, and I was so happy we were able to use it since it's instrumental to the tone of the scene.

You seem to have a very optimistic belief in your fellow humans. How do you bring this outlook to the kinds of stories you tell?

I think it's extremely unlikely I will write and direct something that is entirely my own where at the end there is not some layer of hope somewhere. And it's very unlikely there won't be some humor somewhere because that's my coping mechanism. I fundamentally believe that the vast majority of people are good. Because of that, my stories don't usually have obvious villains. All of the characters you spend time with are flawed, but essentially they're good people.

What's the message that you want people to take away from this movie?

It's ok that no one ends up with the girl. There's this idea that we're all searching for perfect love, which at the end of the day doesn't exist. But while you're on that doomed quest, you

might have a shot at finding out who you are. Every person ultimately ends finding themselves, which is most important.

ABOUT THE CAST

LEAH LEWIS (“Ellie Chu”)

Adopted from a Chinese orphanage as a baby, American actress Leah Lewis is poised to emigrate into living rooms everywhere with her triple talent as an actress, singer, and dancer.

Leah acknowledges that her life would have been quite different had a Florida couple not come to Shanghai and brought her back to Orlando at six months of age. Her parents, real estate agents Frederick and Lorraine Lewis, later adopted her younger sister Lydia from the same orphanage in China. By the age of three, Leah had already demonstrated a love of performing, taking Russian ballet at Central Florida Ballet and putting on private family shows. She began taking acting lessons at age four, appearing in her first tv commercial for Nature’s Own bread.

This led to national spots for Disneyland, Kraft, and The Home Depot. In her first youth musical, she surprised everyone with her perfect pitch, and from there came singing lessons, including opera and jazz, as well as salsa, hip-hop dancing, gymnastics, fencing, scuba diving and other diverse activities.

On stage in school, played Molly in “Annie” and Gabriella in “High School Musical,” and also performed on Fox TV during the halftime show for the Orlando Magic. Since then she has steadily earned work in TV and film, including her very first onscreen role as Spoon in the feature film Fred 3: Camp Fred. She went on to appear in the Disney tv movie Madison High, where she played Peyton Hall, a home-schooled transfer student who just wants to fit in, despite her fierce intelligence and competitive nature. Leah enjoys playing “an independent, confident character.” She has continued to appear in several other projects including the Julia Louis- Dreyfus series “The New Adventures of Old Christine,” the animated/live-action series “Paloozaville” with John Lithgow, and The Watermelon Seed, a Mandarin-language production shot in L.A.’s Chinatown district. More recently, she appeared in the CW’s “Charmed,” Hulu’s “Guidance,” ABC’s “Station 19,” Fox’s “The Gifted,” “Light as a Feather,” and “The Good Doctor.” Currently, she stars as Georgia “George” Fan in the hit Nancy Drew reboot series on CBS, and in the upcoming feature film How To Deter A Robber, and the Netflix feature, The Half of It.

In addition to her acting, Leah is an incredible singer, having appeared on season 4 of NBC’s “The Voice. She has also shared the stage with Natalie Cole and Sting in a benefit to raise funds for UNICEF, and performed at the House of Blues/Hollywood and for various other annual fundraisers. She also sang a solo at her high school graduation and was a member of her high school Thespians, where she played Mulan and did all the choreography.

In her free time she enjoys photography, drawing, writing, and spending time with her family and friends.

DANIEL DIEMER (“Paul Munsky”)

Daniel Diemer grew up in Vancouver Island off of Canada’s Pacific Coast. He was raised by his parents, an accountant and government worker, with his younger brother who he remains close with. He found sports early on in life and quickly began to excel through high school with the dream of one day playing professional soccer. Competitive sports are what drove Daniel until a major growth spurt hit and that, along with some injury complications, led to him no longer being able to pursue a career in sports.

This led to a shift in his focus, and Daniel soon realized how much he was drawn to the arts. He began writing, exploring photography, producing and playing music, as well as studying medicine. It was not until Daniel discovered acting at the age of 18 that he knew he had found what he wanted to pursue for the rest of his life. Daniel went on to graduate from the Victoria Academy of Dramatic Arts only a few years later.

Since graduating, Daniel has appeared in Facebook’s original series SACRED LIES, as well as Amazon’s MAN IN THE HIGH CASTLE. He will next star in the Netflix feature THE HALF OF IT from director Alice Wu. The story follows introvert Ellie Chu and jock Paul Munsky (Daniel), who hires Ellie to craft love notes to the popular girl Aster Flores — who also happens to be Ellie’s own secret crush. As their plan begins to unfold, Ellie and Paul develop a deep, unlikely friendship neither could have anticipated, giving rise to a surprising love triangle. The movie releases on Netflix on May 1st.

Daniel now lives in Los Angeles where he pursues acting full time in hopes to travel the world helping to share stories that entertain and promote love.

ALEXSIS LEMIRE (“Aster Flores”)

Alexxis Lemire can be seen starring as “Aster Flores” in Netflix’s upcoming film THE HALF OF IT, which has already garnered a tremendous response from fans. Alexxis was raised in Boston by her dad, who works in construction, and her mom who is originally from Puerto Rico and is a makeup artist. Following high school, Alexxis picked up her life in Boston and made her way out to Los Angeles to pursue her acting dream. After starring in a few movies for television, she got her first big break with THE HALF OF IT, beating out thousands of actresses for the highly coveted role.

ABOUT THE FILMMAKERS

ALICE WU (Writer, Director, Producer)

Alice Wu is a Chinese-American film director and screenwriter. After earning a master's degree in computer science at Stanford University, she designed software at Microsoft before becoming a full-time filmmaker. Alice's debut feature, *SAVING FACE* -- starring Michelle Krusiec and Joan Chen and produced by Will Smith – made its world premiere at the Toronto International Film Festival where it was acquired for theatrical distribution by Sony Pictures Classics. The critically acclaimed film garnered several festival accolades, as well as a GLAAD Media Award nomination for Outstanding Film-Limited Release and a Breakthrough Director Award nomination for Alice at the Gotham Independent Film Awards.

Alice wrote and directed her next film, *THE HALF OF IT*, which she also produced with Anthony Bregman and M. Blair Breard for Netflix. The script was a 2018 selection for the prestigious Black List, an annual survey of Hollywood executives' favorite unproduced screenplays. *THE HALF OF IT* stars Leah Lewis, Daniel Diemer, and Alexxis Lemire and is a modern-day "Cyrano" story about a shy straight-A student who helps a clueless high school football player woo the girl they both secretly love.

ANTHONY BREGMAN (Producer)

Anthony Bregman's films include the Academy Award winning *Eternal Sunshine of the Spotless Mind*; *Foxcatcher*; *Sing Street*; *Enough Said*; *Begin Again*; *Collateral Beauty*; *Indignation*; *Synecdoche, New York*; *The Circle*; *The Ice Storm*; *Thumbsucker*; *American Ultra*; *Friends With Money*; *Our Idiot Brother*; *Every Day*; *Every Secret Thing*; *The Whole Truth*; *Please Give*; *The Tao of Steve*; *Lovely & Amazing*; *Human Nature*; *The Savages*; *The Extra Man*; and *The Oranges*. Bregman's most recently released features are Fox Searchlight's *Downhill*, starring Julia Louis-Dreyfus and Will Ferrell, and three films at Netflix: Tamara Jenkins' *Private Life*, Nicole Holofcener's *The Land of Steady Habits*, and Jennifer Kaytin Robinson's *Someone Great*, starring Gina Rodriguez. Bregman's first TV series, *Living With Yourself*, starring Paul Rudd, launched on Netflix in October of 2019.

Likely Story's upcoming releases include Amazon Studios' *Modern Love Season 2*; Charlie Kaufman's *I'm Thinking of Ending Things*, to be released by Netflix; Celine Held & Logan George's directorial debut *Topside*; Alice Wu's *The Half of It*, at Netflix; In the Heights, Warner Brother's film adaptation of Lin-Manuel Miranda's Tony-winning musical; Robert Pulcini & Shari Springer Berman's *Things Heard and Seen*, starring Amanda Seyfried and

James Norton, at Netflix; and John Patrick Shanley's *Wild Mountain Thyme*, starring Emily Blunt, Jamie Dornan, Jon Hamm, and Christopher Walken, to be released by Bleecker Street.

Bregman founded the New York City-based production company Likely Story, which he runs with Stefanie Azpiazu, in the fall of 2006. Prior to Likely Story, Bregman was a partner at *This is That* for four years and spent ten years as head of production at Good Machine, where he supervised the production and post-production of over thirty feature films, including *Sense and Sensibility*; *Eat Drink, Man Woman*; *Walking & Talking*; and *Safe*. Bregman teaches producing at Columbia University's Graduate Film School and is Co-Chairman of the Board of the IFP, the nation's oldest and largest industry association for independent filmmakers, which also sponsors the annual Gotham Awards.

Bregman's movies have won numerous awards at the Oscars, Golden Globes, BAFTAs, Gothams, Indie Spirits, and Cannes, Berlin and Sundance Film Festivals, among others. In 2010 Roger Ebert named *Synecdoche, New York* the Best Film of the Decade.

M. BLAIR BREARD (Producer)

With over 25 years' experience in the film and television industry, Breard has guided groundbreaking concepts into award-winning television, including *Louie*, *Baskets*, *Better Things* and *One Mississippi*. Breard has been nominated for industry awards multiple times: six Primetime Emmys; five Director's Guild Awards; two Producer's Guild Awards; two American Film Institute Awards; three Peabody's; Two Gotham Awards. She has produced for FX, Netflix, Fox Searchlight, Paramount, and developed with Showtime, FX, Hulu and others.

She began her career in the world of independent filmmaking with John Sayles' *Passion Fish*. She has worked on and produced critically-acclaimed films including *I Shot Andy Warhol*, written and directed by Mary Harron (nominated for Sundance and Independent Spirit awards); *Margaret*, written and directed by Kenneth Lonergan; *Margot at the Wedding*, written and directed by Noah Baumbach (nominated for Independent Spirit and Gotham awards); She served as Executive Producer for *The Drop*, directed by Academy Award nominee Michael Roskam. She recently produced *The Half of It* with Anthony Bregman of Likely Story for Netflix, written and directed by Alice Wu.

FINAL CREDITS

UNIT PRODUCTION MANAGER	M. BLAIR BREARD
FIRST ASSISTANT DIRECTOR	ADAM ESCOTT
SECOND ASSISTANT DIRECTOR	NICHOLAS VANDERPOOL
CO-PRODUCER	DAVID BAUSCH
POST PRODUCTION SUPERVISOR	RACHEL JABLIN

CAST

ELLIE CHU	LEAH LEWIS
PAUL MUNSKY	DANIEL DIEMER
ASTER FLORES	ALEXSIS LEMIRE
TRIG CARSON	WOLFGANG NOVOGRATZ
EDWIN CHU	COLLIN CHOU
MRS. GESELSCHAP	BECKY ANN BAKER
DEACON FLORES	ENRIQUE MURCIANO
FATHER SHANLEY	MACINTYRE DIXON
COLLEEN MUNSKY	CATHERINE CURTIN
SENIOR GUY (IN HALLWAY)	ALEC TINCHER
SENIOR GIRL (IN HALLWAY)	BONNIE FLANNERY
TRUCK TEEN	TYLER CROZIER
HANGOUT DUDE	SPENCER WAWAK
TOM CARSON	PATRICK T. JOHNSON
QUADDIE GIRL #1 (AMBER)	GABRIELLE SAMELS

QUADDIE GIRL #2 (SOLANGE)	HALEY MURPHY
SQUAHAMISH FOOTBALL COACH	PATRICK NOONAN
GREG MUNSKY	DEAN TIERNEY
PETE MUNSKY	CRONIN CULLEN
LENA MUNSKY	KATHRYN AINSLEY GRANT
TOMMY MUNSKY	BILLY THOMAS MYOTT
BILL MUNSKY	MATT MEINSEN
EMCEE	JOE LANZA
STAGE MANAGER	EMMA DINER
HAIR GUITARIST DUDE	ALEXANDRE BAGOT
ONE PERSON (AT PARTY)	LOGAN RILEY BRUNER
GIRL FROM MATH CLASS	ABIGAIL DONAGHY
DRINKER OF CATAN (AT PARTY)	LUCAS KANE
TRAIN PASSENGER	JOAN JAFFE
STUNT COORDINATOR	CHRISTOPHER PLACE

STUNTS

DREW READE
RILEY BARNES
NICO COUCKE
STEPHANIE VOVOU

PRODUCTION SUPERVISOR	JENNY LOVIN
ART DIRECTOR	JASMINE CHO
ART DEPARTMENT COORDINATOR	KYLE DAVIS
GRAPHIC DESIGNER	NNEKA BENNETT
SET DECORATOR	ROLAND TRAFTON
ASSISTANT SET DECORATOR	CHEYENNE FORD
SET DECORATION BUYER	SEAN ENGVOLD
LEADMAN	RYAN ISENHART
FOREMAN	DANIEL ROSSI
ON SET DRESSER	JUDITH C. POSEY

ADDITIONAL ON SET DRESSER
SET DRESSERS

HANNAH ROTHFIELD
BILLY O'BRIEN
BRANDON KNIGHT
MINNA MOILY
AVI SCHRAETER
AARON SCHRAETER
SEAN DOLAN
THOR FOSS
LAUREN CRAWFORD

PROPERTY MASTER
ASSISTANT PROPERTY MASTER
THIRD PROP MASTERS

MICHAEL AITKEN
JOHN NUNN
SEAN DOLAN
DANIEL MALDONADO

CAMERA OPERATOR / STEADICAM OPERATOR
'A CAM' FIRST CAMERA ASSISTANT
'B CAM' FIRST CAMERA ASSISTANT
SECOND CAMERA ASSISTANT
DIT

KYLE WULLSCHLEGER
JON COOPER
ADAM GONZALEZ
SARA BOARDMAN
JAIME CHAPIN

SCRIPT SUPERVISOR

SAM EVOY

PRODUCTION SOUND MIXER
BOOM OPERATOR
SOUND UTILITY

JUSTIN GRAY
ANGUIBE GUINDO
MIKE LEVY

GAFFER
BEST BOY ELECTRIC
GENERATOR OPERATOR
LAMP OPERATORS

NOAH CHAMIS
TOM FLYNN
PAUL BORDONARO
JOHN DE PINTO
COURTNEY DENK
JEREMY HAMILTON
CLAYTON BROWNE
JOSELLE ARROYO
JULIAN WELLBERY
DAN LAYTON

RIGGING GAFFER

KEY GRIP
BEST BOY GRIPS

GREG CAHILL
JAMES WILSEY-MURPHY
ROBERTO PIERSON

DOLLY GRIP
GRIPS

DON CERRONE
JOHN BLAZZI
ANTHONY STRACQUADANIO
ALICIA MCDANIEL
IGGY IBRADZIC

KEY RIGGING GRIP
BEST BOY RIGGING GRIP
RIGGING GRIPS

JESSE PANUCCIO
TIM REA
JOHNATHAN WASHIO
STEPHEN PACCIONE

ASSISTANT COSTUME DESIGNER
COSTUME SUPERVISOR
KEY SET COSTUMER
ADDITIONAL COSTUMERS

HOLLY PIERSON
AMY FOX
SARA LAPINSKI
MEI LAI HIPPILSLEY COXE
KIERI ELENA BORG
MORGAN BUSH
WILLIAM MELLETTE

MAKE-UP DEPARTMENT HEAD
KEY MAKE-UP ARTIST
ADDITIONAL MAKE-UP ARTIST

TRICIA A. HEINE
DIANE CALFEE
JAY GUERRA

HAIR DEPARTMENT HEAD
KEY HAIR STYLIST

ROBERT LUGO
GLADYS CASIANO

PRODUCTION OFFICE COORDINATOR
ASSISTANT PRODUCTION OFFICE
COORDINATOR

AMRY LANDSBERG
ADAM SAMUELS

PRODUCTION ACCOUNTANT
FIRST ASSISTANT ACCOUNTANT
PAYROLL ACCOUNTANT

JENNY LOVIN
ALEXIS STEINBACH
EVAN GARRETT

ASSISTANT ACCOUNTANT
POST PRODUCTION ACCOUNTING BY
POST PRODUCTION ACCOUNTANT

MARGARET HORNING
TREVANNA POST
KERI WEISBLUM

LOCATION MANAGER
ASSISTANT LOCATION MANAGERS

KURT ENGER
GIOVANNI FERRARI
MICHAEL RICCI

LOCATION ASSISTANTS

JARED KAUFMANN
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PERFORMED BY AMY CARRIGAN

WRITTEN BY JOHN DENVER

"LA MARSEILLAISE" FROM CASABLANCA

PERFORMED BY THE WARNER BROS.
STUDIO ORCHESTRA

CLAUDE JOSEPH ROUGET de LISLE AND N

COURTESY OF WARNER BROS.
ENTERTAINMENT INC.

"THE CARNY"

PERFORMED BY NICK CAVE & THE BAD SEEDS

WRITTEN BY NICHOLAS CAVE

COURTESY OF MUTE RECORDS LTD., A BMG
COMPANY

"CHECK ME OUT"

PERFORMED BY PHOTRONIQUE
WRITTEN BY GREGORY ABRAHAM
OGAN, JACKSON WISE, ALEXANDRA
NATALYA NOBILE

COURTESY OF LYRIC HOUSE, LLC

"FLYING CARS"

PERFORMED BY RUEN BROTHERS
WRITTEN BY HENRY STANSALL AND RUPERT
STANSALL
COURTESY OF RAMSEUR RECORDS

EK VILLAIN SCORE CUES
MUSIC COMPOSED BY RAJU SINGH
COURTESY OF BALAJI TELEFILMS LTD.

"TAKIN' IT EASY (RU DEMO TAKE)"
PERFORMED BY RUEN BROTHERS
WRITTEN BY HENRY STANSALL AND RUPERT
STANSALL
COURTESY OF RAMSEUR RECORDS

"IF YOU COULD READ MY MIND"
PERFORMED AND WRITTEN BY GORDON
LIGHTFOOT
COURTESY OF WARNER RECORDS INC.
BY ARRANGEMENT WITH WARNER MUSIC
GROUP FILM & TV LICENSING

"FLAME"

PERFORMED BY CONTROLLER
WRITTEN BY JONATHAN BELLINGER
COURTESY OF LYRIC HOUSE, LLC

"SEVENTEEN"

PERFORMED BY SHARON VAN ETTEN
WRITTEN BY SHARON VAN ETTEN AND KATE
DAVIS
COURTESY OF JAGJAGUWAR

"IF YOU LEAVE ME NOW"
PERFORMED BY CHICAGO

"BRING ON THE RAIN"

WRITTEN AND PERFORMED BY HUDSON
MOORE
UNDER LICENSE FROM GOOD SORT
MUSIC GROUP

"HALF WAY"

PERFORMED BY BRANDI EDISS
WRITTEN BY JOE PERNICE

"GHOST TOWN"

PERFORMED BY BRYAN EDWARDS
WRITTEN BY BRYAN CLARK EDWARDS
AND JESSICA NICOLE MURPHY
COURTESY OF LYRIC HOUSE, LLC

"MASQUERADE"

PERFORMED BY MICHAEL FIORE
WRITTEN BY CHRIS RUIZ-VELASCO

"MAYBE I"

PERFORMED BY DES ROCS
WRITTEN BY KENNETH ROBERT LEWIS,
BRENT KOLATALO, DANIEL ROCCO
BY ARRANGEMENT WITH ZYNC MUSIC
A ROUND HILL COMPANY

"LONESOME"

PERFORMED BY RUEN BROTHERS
WRITTEN BY HENRY STANSALL AND
RUPERT STANSALL

"BREAK THE RULES"

PERFORMED BY RUEN BROTHERS

WRITTEN BY PETER CETERA

WRITTEN BY HENRY STANSALL AND
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for my parents

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