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PRODUCTION NOTES

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Rating: PG-13 for gun violence and intense action, suggestive material, language, thematic elements and drinking

Run time: 102 min

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SYNOPSIS

"Kin," a pulse-pounding crime thriller with a sci-fi twist, is the story of an unexpected hero destined for greatness. Chased by a vengeful criminal (James Franco) and two otherworldly soldiers, a recently released ex-con (Jack Reynor) and his adopted teenage brother (Myles Truitt) are forced to go on the run with a weapon of mysterious origin as their only protection.

ABOUT THE FILM

“When everyone’s after you, are the bonds of family a curse, or a weapon?”

14-year-old African-American Eli (Myles Truitt) lives in Detroit with his adoptive father Hal (Dennis Quaid), a compassionate yet strict construction site supervisor and widower who senses Eli falling into delinquency. While exploring an abandoned building site looking for materials to scrap for extra money, Eli happens upon the aftermath of an otherworldly shoot-out. In the debris, he finds an unusual-looking metallic box and takes it home. He doesn’t know what it is, but holding it seems to activate it, and Eli decides to guard it preciously.

At the same time, Eli’s older, white brother Jimmy (Jack Reynor) – Hal’s biological son – has just come home from a prison stint, eager to reconnect with Eli and mend an estranged relationship with their father. But Jimmy also harbors a most pressing need: to pay back local gangster Taylor (James Franco), the man who kept him alive inside.

After Jimmy’s dangerous attempt to secure the money ends tragically, he hits the road, with Eli – and his strange new possession – in tow. Chased by a criminal bent on revenge, and two otherworldly beings in pursuit of their missing hardware, Jimmy and Eli are forced to go on the run. With the help of a friendly stranger named Milly (Zoë Kravitz) they pick up along the way, these lost brothers realize quickly the consequences of their actions, and their secrets.

But for Eli, learning what this mysterious and powerful weapon can accomplish becomes more than just a case of protection – it might also reveal his destiny.

“Kin” stars Jack Reynor (“Glassland”), Zoë Kravitz (“Mad Max: Fury Road”), Carrie Coon (“Gone Girl”), with Dennis Quaid (“The Day After Tomorrow”), and James Franco (“127 Hours”), and introducing newcomer Myles Truitt.

Directed by Jonathan & Josh Baker. Screenplay by Daniel Casey. Based on the short film ‘BAG MAN’ by Jonathan & Josh Baker. Produced by Shawn Levy, Dan Cohen, Jeff Arkuss, David Gross and Jesse Shapira.

ABOUT THE PRODUCTION

Filmmakers Jonathan and Josh Baker make their feature directorial debut with “Kin,” which is based on their acclaimed short film, “Bag Man.” The SXSW Grand Jury Award-nominated short tells the story of an African-American teen who journeys out of his rough New York City neighborhood to the countryside with a mysterious duffle bag, later revealed to contain a futuristic weapon.

The Bakers had been living in New York, earning their keep in the advertising world, when they decided to expand their horizons by making a short film. “It was a great way of just playing with a longer sort of narrative than we were used to doing at the time,” says Jonathan Baker. “It was a cleanser of sorts, allowing us to show more of a dramatic side as directors.”

Josh Baker adds, “We didn’t make the short film just to get a feature made. It was for the love of that story of someone unexpected getting their hands on something really crazy and powerful, and how does that play out?” “And then,” notes Jonathan, “we saw something bigger in it.” That something bigger was a feature-length story that was worth telling to the brothers. Says Josh,

"From the short, the main elements were the boy, the bag, and the weapon, and we wanted to keep those, but really, we wanted to tell a story about family. About brothers."

When the Bakers took the concept of expanding their narrative into a feature sci-fi thriller to producer Dan Cohen at 21 Laps Entertainment ("Stranger Things," "Arrival"), Cohen was intrigued.

"I had actually known of their commercial work and it was really powerful and obviously the short combined with their vision, it gave us kind of full comprehension of what they wanted the feature to be," says Cohen.

Prior to "Bag Man," the Bakers had filmed two other smaller shorts, but primarily made names for themselves as commercial directors for such acclaimed brands as Nike, Google, Beats by Dre, HP and Sony. "They are 'first time directors,' but they're directing like it's their tenth movie," Cohen notes. "They've spent so much time making commercials and honing in on their craft and the specificity of their vision. And, this is such a uniquely personal story to them about brothers, which obviously they are, but also it really comes from their evolving aesthetic."

21 Laps founder Shawn Levy says the difference with the Bakers as it relates to commercial directors making the leap into features, is that the confidence they exuded went beyond what the visuals would entail. "The Bakers impressed me with their instincts regarding how this beautiful short film would adapt and need to change as it evolved into a feature film," says Levy. "You know that in general a commercial director is going to bring a visual confidence and facility, but that is not at all the same thing as storytelling in a long form narrative. And their storytelling sense was always very strong."

The project was enticing enough to attract actor Michael B. Jordan as an executive producer as well. Jordan had seen "Bag Man" early on, and was interested in seeing the Bakers make their feature debut happen, "I love stories where you just don't know where it's going to go, and you end up in this beautiful place, thinking, 'Wow, how did I get here?'" says Jordan. "That's what really captured me about it. I said, 'With a budget and the right situation, these guys could probably make some noise.' It was all of the above that made me want to be involved."

Seeking out a writer to turn their expanded concept into a filmable screenplay led the brothers to Daniel Casey. There was an instant connection in that the Bakers envisioned moving the first half of the story to Detroit, and Casey happened to be from there. "It was meant to be," says Jonathan Baker.

"Kin' is definitely a coming-of-age story," says Casey. "Obviously for the main character, Eli, but it's also a coming-of-age story for Jimmy, his older brother. The movie is called Kin, because this is a story specifically about family and family relationships. The further we got along into developing the script and making the film, the more we realized that our story featured so many intersections of people just kind of searching for family, or trying to get along with family."

Those elements provided a framework that underscored to the filmmaking team that "Kin" was something that could stand on its own as a compelling narrative even without its sci-fi details. Says Casey, "That was a goal we all adopted as we went along, the idea to tell a story that took place in and around this family that was breaking up, that had demons, and to just kind of live with these characters as human beings rather than having to talk about spaceships. As long as your characters are working, as long as they have real emotional wants and needs, I think you wind up with a good movie first, and then the science fiction components you add on top of that to help elevate it into something distinct. The human story was always top priority."

Jonathan Baker notes that it was his and Josh's wide-ranging tastes in film that led them to think of "Kin" as a grounded sci-fi. "We prefer stories that have some texture to them, that have a sense of grit" he says. "I think that character-driven, grounded sort of tone is what we really wanted this sci-fi movie to be."

That specificity of vision as the Bakers went into production was another impressive aspect of the brothers, Cohen says. "It was not a surprise to me the second we started production or even in seeing them through prep that they knew exactly what they wanted," he says. "And they can dictate that perfectly from specifying the design of the futuristic weapon to fashion design to what rings true and what doesn't in terms of the visuals of a scene, let alone performance. They have a 360-degree awareness of what they want and how to get it. It's completely rare for a filmmaker, and almost unheard of for first-timers."

CASTING KIN

Because Eli represents the heart of the story, as well as the link between its everyday elements and its sci-fi possibilities, it was imperative that the filmmakers cast a young actor who could portray something earthbound, deep, and yet naturally inquisitive the way all fourteen-year-olds are. "We read about two hundred kids," recalls producer Jeff Arkuss. "We narrowed the search down to three boys, all of whom traveled to Boston where Jack (Reynor) was shooting a movie. We read with him, and I think it was pretty clear to everybody that Myles Truitt was the one. He had a soulful quality that connected everybody to him right off the bat."

Adds producer Dan Cohen, "Beyond being a great young actor, [Truitt] embodies who Eli is. And then seeing him act alongside Jack in these first few weeks, it really is a special combination of innocence with a sort of yearning and feeling misunderstood. It's hard to put your finger on it even though I've been around this story for a very long time but you connect with him and your heart breaks for him and he's a phenomenal actor."

Truitt says he was very impressed with "Bag Man." "I watched the short film," he says. "And it was very quiet. It was all about the emotion and movement in his eyes. And then I saw this huge alien weapon and I thought, 'I have got to be a part of this!'"

The directors marveled at how quickly Truitt, with little experience, learned the ropes of professional acting in a big feature. "It was quite impressive," says Josh Baker. "By the end, you could really see the maturity. He reflects his character, Eli, perfectly. In many ways, he went on the same journey as Eli."

Producer Shawn Levy sums up how fortunate the production was in finding Truitt. "Eli is of course the most important part of the movie," says Levy. "It's Eli's story. And we knew if we couldn't find an Eli that we believed and that we rooted for, we had no movie. Myles is a young actor who has the confidence to do little. Eli needs to be an internal character, a quiet character, and so we found in Myles an actor who can bring the big emotion when it counts later in the movie, but who until then needs to have a rich inner life that's kept inside. And Myles has that quiet, dignified nuance and depth onscreen."

In casting Eli's ne'er-do-well older brother Jimmy, the directors knew they had their work cut out for them. Says Jonathan Baker, "The other side of [the Eli] dynamic is Jimmy, and we needed someone that is likeable enough and can take you on this journey, even when they're leading an innocent kid down the wrong path. It was a delicate balance to not cross that line for you to end up hating him." Adds Josh, "By the end of the film, you really need to feel for both of these very different brothers, and through it all believe there is good in Jimmy."

Luckily, they found versatile Irish actor Jack Reynor ("Sing Street"). Reynor says what attracted him most to the project was that, though it is a studio film, it has an independent film sensibility. "This is a grounded sci-fi movie," he says. "It's not taking place in a fantastical universe where aliens are invading the planet. This is a small, isolated incident that happens within families and these two brothers. There just so happens to be a sci-fi component attached, which lends us our action and thriller elements."

On set, life imitated art as the actors formed a bond like their onscreen counterparts. "He's like a second brother to me," Truitt says of Reynor. "I look up to him. In different scenes, he'll go, 'Oh Myles, this character wouldn't do that,' or, 'Yeah, maybe we should say this.' He is a mentor / like a brother."

Reynor agrees. "I love him," he says. "He's just a really amazing kid. He has a huge amount of substance behind his eyes. You look at him and he's a movie star. I'm very proud of what he's doing in the film."

The good fortune in casting continued when acclaimed actor Dennis Quaid was secured to play Hal, the family patriarch. "It's an important role," says Jonathan Baker, who adds that Quaid immediately realized it too. "For [Dennis], it wasn't just this glorified cameo. It was the weight of this father and how he relates to his two sons. Three different generations of males that have lost the emotional anchor to their family, his wife and their mother, and how they all separately deal with that.

Quaid views the character as a rough-around-the-edges, hard-working man thrown into the difficult role of being a single parent, following the death of his wife. "He's a principled man," the actor observes. "He's a working man. You don't think he's gotten to live out his dreams, but he's satisfied with what he has. His main purpose, really, is his children, what he's going to pass on to them, what they are going to become. That's his legacy in life and the most important thing to him."

Quaid says it was the film's gritty realism that attracted him to the role. "I like what the story is about," Quaid notes. "It's about feeling alienated in the world. It's about family. It's about belonging, and everyone relates to that sometime in their life."

Reynor says that of all the film's scenes, the one he enjoyed shooting the most was the family dinner scene, and the interactions between himself, Quaid and Truitt. "I think there's an awful lot of layers in it," he notes. "It has an authenticity as a scene between a father and his sons in a kind of troubled family dynamic. I thought it was really good and it was fun to be able to do a scene of such substance with Dennis and Myles."

Eli and Jimmy are forced to flee Detroit following a violent encounter involving Hal, Taylor, and Taylor's brother, Dutch. The role of Taylor – the film's villain – was shaped early on as an unusual antagonist. Says Shawn Levy, "What was beautiful about the way the Bakers and Dan Casey built Taylor is, he was always evil, but with humor. He always was weirdly articulate in some of his word choices, which you don't expect from a local thug. So you've got this criminal on the warpath who is oddly charming and funny and then brutally surprising when violence erupts. So it's not your tried-and-true bad guy. It's more complicated than that."

To breathe life into the unnerving charisma of Taylor, the filmmakers cast James Franco, who agrees that Taylor is more than just a one-dimensional villain.

"It's fun to be able to go over the top to play a character who's sort of far from yourself," Franco says. "The key, though, is that odd behavior needs some sort of emotional anchor, and I saw

that he had it. It was very clear that his connection to his brother is the most important thing in the character's life. If that's tampered with, then he feels completely justified in going nuts."

While on the road, the brothers meet an unexpected ally at a dive bar in Colorado – an exotic dancer named Milly, who's also looking for a way out. "She sees something in the brothers, especially Eli. Maybe he reminds her of a life she left behind," says Josh Baker. "Milly is about self-preservation. She's a survivor. She's someone who's had to reinvent herself before and get by with no one else's help. So there's a level of hurt and edge to the character. And there's no one we saw playing Milly better than Zoë Kravitz. Everything we wanted to do with this film, from a credibility and sophistication level, but also creating a character with an undeniable sense of cool, is in Zoë Kravitz."

Kravitz says Milly is one of those characters who, in scanning for an escape, realizes she can also be a positive force for others. "She's been looking for a way out for a long time, and I think she sees that these boys are up to something," Kravitz notes. "There's something interesting about them, so I think she just goes with her gut and leaves with them."

Feeling a sense of decency in the brothers, Milly takes on a matriarchal role. "What I've found is that she ends up treating Jimmy more like the child and Eli more like the adult. I think she sees both of them as like her boys and falls in love with them in a maternal kind of way," she notes.

Reynor expresses great admiration for Kravitz's work. "I remember the first kind of lengthy scene that we did together was the scene where she's passing the bottle of whiskey," he recalls. "I'm sitting there and, from the moment they call action, your attention is just vacuumed. She's really incredibly captivating as an actor, really amazing to watch. I've loved working with her and she's a pal."

Acclaimed actress Carrie Coon ("The Leftovers") was cast in a cameo as Morgan Hunter, the field agent who senses there's more to the situation than meets the eye.

For Coon, the crux of the part was signaling her understanding that the response to a wild and woolly situation, when it came to Eli, involved a kind of empathy. "[Morgan] seems to be alert to the fact that this boy has gotten wrapped up in something much bigger than him," says Coon. "And there are consequences for that but also there is space to give him an opportunity because he's so young. And that's an important statement to make, that when someone is not fully formed and they're not making informed decisions that there is some room for them to try again."

For the Bakers, getting an actress of Coon's caliber for such a minimal role was another indicator that "Kin" was shaping up to be a true actor's showcase. Remarks Jonathan Baker, "The level of talent in this film is exceptional."

THE LOOK OF KIN: THE IMAGERY

Despite "Kin" being a thrilling end-of-summer genre movie, at its heart you'll find a subtle character-driven family drama. The Baker Brothers knew that the photography had to speak to this level of rawness and reality, and not get too caught up in a detached glossy veneer.

"The modern sci-fi films we relate to are ones that always choose emotional connection over spectacle", Josh says. "A natural subdued approach to the photography is a big part of that".

Director of photography Larkin Seiple has been shooting with the brothers for years now, but only on commercials. When it came time to partner with a DP for "Kin," it only felt right to take

their collaboration to the next level. "Advertising is the perfect playground to develop your visual style together, and learn how each of us likes to work", says Jonathan. "Having that prior experience and a shorthand together was essential to getting the most out of the prep and shoot".

Larkin and the brothers spoke at length about the way the film should look, and the type of audience they wanted it to appeal to. "The Baker Brothers have a real eye at finding honest yet provocative imagery", says Larkin. "In prepping the film we discussed how to make a big film feel both intimate and exciting at the same time. We ultimately settled on the idea of creating 'handmade' feeling imagery over 'factory made'. There needed to be that human touch on everything. We eschewed the normal lighting choices and tried to light environments instead of people, all while focusing on what made each scene personal and fragile".

A word that was spoken constantly through prep, shoot and post by Larkin and the Brothers was 'texture'. Every environment needed to feel lived in and used. The lighting motivated and practical. The image grainy and alive. A gritty reality, often seen in smaller budget crime dramas, is what was going to bring the humanity to this sci-fi story.

"With such an extraordinary story, the brothers also wanted to keep the cameras grounded, so the audience could fully relate to Eli and his journey", says Larkin. "We opted to keep the camera predominantly handheld and loose, finding its subjects naturally". "The final outcome is something quite special", says Josh. "An audience has never experienced a hero's journey like this before, and the fact that "Kin" is a hard movie to place in a simple box is a delight to us".

THE LOOK OF KIN: ON THE ROAD

Though predominantly a road movie, the production required multiple exteriors and interiors across several states, a daunting task for production designer Ethan Tobman. "There are more than 75 locations, and we're portraying multiple climates, mostly in Toronto," Tobman says. "We have 15 builds from scratch, but dozens of other locations that were heavily modified."

Tobman cites a major scene that takes place in what's supposed to be a functioning casino. "The casino is something that just flew by on the page. It's two or three pages of script, but [the set] was an extraordinarily detailed one requiring an army of labor," he says. "What's fun about that one is you're building it from the ground up, but it's not one of the glitzy casinos we see so often in films. This one's off the beaten track, but still within earshot of the main strip, a sad 'second to last stop' for so many people right before they bottom out right, just like for our characters. Anyone who has been just off the Vegas glitz strip knows how those places are a dangling carrot above a sad, lonely darkness, and getting that detail right was a big challenge at wintertime in a Canadian city."

Another design element Tobman needed to keep in mind when creating the sets was that many of them, including the bar where the boys meet Milly, get blown apart by Eli's futuristic weapon. "Special effects and I worked really closely together when I was designing a space, with the target of how we intended for something to be destroyed," he states. "In this particular movie, we had many discussions and did a lot of research about what the destruction of our weapon does, how it would affect certain materials, while obliterating others. For example, does it melt glass, or break it? Or does glass just blow out in proximity through sound? The weapon has different modes, which we learn about through its destruction. So in a way, you're first designing a space in reverse from its intended destruction, then redesigning it forwards to take place in reality. We shot some of the elements separately where real cinder blocks or real wood are being torn through without actors present, and used safe artificial elements for when they weren't.

The Detroit neighborhood in which Eli lives with Hal was shot in the city of Hamilton, which is forty-five minutes west from downtown Toronto. "It looks like it; it feels like it," Tobman notes. "People dress similarly to the Detroit locals. In many ways, it's a city that has gentrified pockets but also pockets that have been forgotten and are crumbling."

Stylistically, the filmmakers wanted to set a dark tone representing a "vanishing America," according to Tobman. "From the moment I read the script, my feeling was that this was a film about an America that is no longer. I walked into our first meeting on production design wanting to represent that, and the directors had the same instincts. We have a road movie taking place in an America that's no longer driven by the dream of white picket-fences that starts in a gorgeous but crumbling city that is a symbol of America's ultimate shame, of stunning corruption and industrial failure. And then while we're making the movie, the election is in full swing south of the border, and there's so much talk in the news of main street and of traditional values."

I think in many ways this is a movie that explores how maybe there is no more main street, that there's nowhere safe or familiar anymore. Eli is part of a generation that, maybe for the first time, can't assume it will do better than it's parents did, how maybe now that's statistically over. And we wanted to use that landscape to heighten his anxiety, his reliance on this weapons unknown, terrifying power, and to a future that's scary, unknown. That's why I make movies, that's how I approach designing them. They're all about exploring giant ideas on space and time through one person's tiny story."

THE LOOK OF KIN: THE WEAPON

For the filmmakers, "Kin" is in some respects a twist on a classic tale. "This movie was our version of the Sword in the Stone fable," says Josh Baker. His brother Jonathan adds, "It's about a boy whose experienced loss and is drawn to something that only he can hold and ultimately wield. This is the sci-fi version of a very familiar tale. Only here we have a 14-year-old boy holding an alien weapon."

Screenwriter Dan Casey says, "The thing that's most important for the story is that the weapon represents unknown possibilities. You don't really know what the weapon can do when you first find it, and the mystery of that carries us into the second half of the film."

Of course, that meant a laser-like focus on making sure the weapon was its own distinct character. Because the weapon Eli finds in "Kin" is similar to the one used by the boy featured in the Bakers' short "Bag Man," the directors already had a prototype in mind for the feature production.

"[The Bakers] have a super strong design background," says production designer Ethan Tobman. "They have a background in graphic design, they're huge sci-fi fans. They've seen every sci-fi movie and studied every sci-fi weapon, so they'd been toying around with the design for quite a while. We referenced weird movies 80's kids saw opening night and obsessed over, the sci fi anxiety those directors mined from a uniquely adolescent perspective informed by that decade's politics and fears. Preproduction with the Bakers was like having a class sleepover where you keep trying to up each other's game, geek out till the sun comes up."

Says Josh Baker, "We wanted to use a similar design as the weapon from 'Bag Man', but take it a little further, sweeten it up a touch. It's a little slicker, the lines a little curvier, kind of sexier. It was all about how the light bounced off this thing so that when you actually built it, it felt like real heavy machinery with a past and a story to tell. I think it was really important for Myles [Truitt] to have something real in his hands, without leaning on visual effects. A prop that had

some weight to it, and that was actually a struggle for him to hold. Eli's complex relationship with this weapon was so important".

According to prop master Mike Genereux, the actors worked with a weapon that offered practical applications. "There are two physical modes that we've created," he says. "The rest is going to be CGI-applied and added during post production. So we really don't see how it looks until it's edited together."

Myles Truitt admits he enjoyed playing with the futuristic weapon on set, both as Eli and as a regular kid with a nifty new toy. "When I turn it on, it switches on all these lights and stuff, and I'm looking at it like, 'Man, this is real cool,'" he expresses. "But it's big, and I don't know, like ten pounds, so it's pretty heavy."

KIN-ETIC STUNTS

When veteran stunt coordinator Jamie Jones read the script for "Kin," he enthusiastically declares that he was "pumped."

"I couldn't believe it was full of so many cool stunts," he says. "There is everything from cars to motorcycles to fights. I mean the explosions and the things we're doing with this weapon are amazing!"

Jones is particularly impressed with the film's practical realism. "I think the main thing with this film, compared to a lot of movies we see, is the realism," he says. It's more like raw stunts as opposed to visual effects."

Jones discusses one exciting scene involving Ducati motorcycles on a highway. "It's The Cleaners on two motorcycles going somewhere quickly through traffic," he explains. "So, we had twenty-five cars out on a huge highway that we locked up ... three kilometers of highway. And these bikes were actually going at high speed, at one point 220 kilometers an hour, through traffic. So, the reason it's going to look fast is because it was. It's real, which just makes it look that much better. And we used Moto Cam that was both leading and chasing, following with these motorcycles weaving through traffic and it was amazing. "

Myles Truitt says he got to do a few of his own stunts, but his favorite was driving a car. "I got to do donuts, like, by myself. I had to turn the wheel all the way to the left and just gas it. We went around in circles. That was the most fun thing ever," he exclaims.

When it comes to stunts, it's all relative, says Zoë Kravitz, who found herself in the exhilarating position of doing something on film she never does in real life. "I peeled out of a parking lot," she says. "It's not really a stunt, but for someone that doesn't drive, it becomes a stunt. You know what I'm saying?"

THE LOOK OF KIN: COSTUMES

Costume designer Lea Carlson says that dressing the main characters in the film required her to think "naturalistic" and "understated," particularly for Eli and Hal. "Eli's living with this dad who probably doesn't like to spend a whole lot of money," she observes. "He's very pragmatic, so Eli's probably wearing hand-me-downs and things from a thrift store."

However, designing a look for The Cleaners – mysterious enforcers from another world – required a different way of thinking. "The Cleaners were certainly a big thing, I remember

wondering if they were a product of [Eli's] imagination, some apparition based on characters that he had seen in a video game" she says.

Carlson says that The Cleaners were pre-visualized by a concept artist in collaboration with the Bakers before she actually started. Carlson collaborated with the special effects builders that made the mechanical armor with pieces with regards to practical and functional aspects that had to do with an actor movement and comfort and designed the non-mechanical parts including the base and outer layers.

Jonathan Baker says that in designing The Cleaners' helmets, they were looking for what would look formidable if you saw them zooming past you on the highway. Sci-fi, but not too futuristic. "We created these intimidating helmets that had very dark visors," he says. "We had to cut holes in them for air so that they wouldn't fog up, because the actors inside couldn't see much of what they were doing, especially while driving."

THE SOUND OF KIN

Even during development on the film, the Baker Brothers knew they wanted "Kin" to sound as unique as it looked. They worked again with Joseph Fraioli, supervising sound designer on "Bag Man" and sound designer/supervising sound editor on "Kin," to evolve the sounds of the weapon and bring a sense of humanity to the connection Eli has with the device. "It's easy to lean on clichés when dealing with sci-fi subject matter, and we wanted to stand apart from the giant robot summer movies we're all used to experiencing", adds Joseph. "The brothers brought me on early during script stage to start experimenting with the way the weapon could sound. We decided the technology would be based around magnetism, and introduced that concept subtly through the way it moved, fired and even attached to The Cleaners' armor." Adds Jonathan, "The weapon was basically the co-star, and so needed its own unique voice and vocalizations. Iconic sounds that would stay with you, like the classic weapons from science fiction movies from your childhood".

When it came to the score, Jonathan and Josh were adamant about pursuing an unconventional composer for "Kin." Even before the script was complete, they started compiling music for the different emotions in the story – a 13 hour playlist that was shared with screenwriter Daniel Casey. "Getting on the same page tonally is so important when developing a movie," says Josh Baker. "We found that a large percentage of the music we were gravitating towards was by one of our favorite bands, the Scottish foursome, Mogwai," adds Jonathan. "And so we just asked them. Sometimes it's as simple as that."

The band, who had previous experience composing for a French TV series and a few documentaries, had never scored a feature film. "We were really excited to be asked to record the original score for Jonathan and Josh Baker's debut movie," says guitarist Stuart Braithwaite. "It was amazing to do a project that was so different to anything we've done before and see how our music fits in a totally different environment to how it's been used before".

KIN-ECTING WITH AUDIENCES

Everyone involved with the production agrees that after seeing "Kin," audiences will come away feeling they've seen more than just a thrill ride. "You're getting multiple flavors in one dish," says Josh Baker. "There's a suspenseful crime element, there's family drama, you're going to get visual sci-fi, and big stuff mixed with an indie sensibility. We think all of those things combined is what makes 'Kin' unique."

Adds Jonathan, "At its heart, 'Kin' is a wish-fulfillment movie. It's about a young character who finds something otherworldly beyond his wildest imagination, his wildest dreams. But then has to decide how he's going to use it, and whether his actions are at heart good or something more sinister."

"It's a fun trip," says Jeff Arkuss. "You get to live with two brothers who meet really for the first time. I think you'll feel emotionally engaged in the familial aspect of their story. When you combine that with an exciting and fresh science fiction story - from the weapon, to The Cleaners, to ways in which they travel - this becomes something you've never seen before."

Jack Reynor sees a movie that will affect audiences' hearts and minds. "It's got all these great, blockbuster elements, yet at the same time, I hope that it's going to be stimulating for people in an intellectual way. Hopefully, it'll make them think about family."

Shawn Levy is proud that "Kin" establishes something fresh in an increasingly adaptation-heavy landscape. "It's actually an original film based on no pre-existing comic book or title," says Levy. "It's the vision and voice of some new storytellers who had this world in their head, who had this population of characters in their heart." He continues, "It's fun, it's action-packed, it has visuals that I've literally never seen in a movie, and I'm extra proud. It looks rad, it feels cool, it has characters that you root for, and it's as satisfying to the heart as it is to the eye and to the mind."

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ABOUT THE CAST

Jack Reynor (Jimmy Solinski) first enthralled audiences in his breakout role in Lenny Abrahamson's critically acclaimed film "What Richard Did," which screened at the 2013 Tribeca Film Festival to outstanding reviews and for which he earned an Irish Film & Television Academy (IFTA) Award for Best Actor in 2013. He won another IFTA award three years later for best supporting actor for his role in Weinstein Co's "Sing Street," directed by John Carney.

Reynor can next be seen in the new CBS All Access drama "Strange Angel," which premiered on June 14, 2018 and will run through August. Sexy, dark and smart, based on George Pendle's 2006 book, "Strange Angel" follows the mysterious-yet-brilliant double life of Jack Parsons (REYNOR) in Los Angeles during the 1940s. By day, he works as an acclaimed scientist in the then-unknown world of rocketry. But, by night, he moves into a darker realm, experimenting with sex magic alongside occultist Aleister Crowley.

He will also be seen in Andy Serkis' Netflix feature "Mowgli" alongside Christian Bale, Cate Blanchett, and Benedict Cumberbatch in theaters October 19th. The film serves as the next advancement in Andy Serkis' impressive motion-capture oeuvre, the feature uses cutting-edge facial recognition technology that has been specifically invented for the project.

He recently wrapped production on Focus Features' biographical drama "On The Basis Of Sex," following the life of Supreme Court Justice Ruth Bader Ginsburg alongside Felicity Jones and Armie Hammer.

In 2017 Reynor starred in "Detroit," Kathryn Bigelow's crime drama based on the true story of a police raid in Detroit in 1967, which was one of the largest citizen uprisings in the United States' history. Reynor stars opposite Kaitlyn Dever, John Krasinski, Will Poulter and John Boyega. Reynor was also seen in A24's "Free Fire," opposite Brie Larson, Armie Hammer, Cillian Murphy and Sharlto Copley. Directed by Ben Wheatley, "Free Fire" is a relentless and wildly unpredictable action thriller about a meeting between two gangs, which results in a shootout in a small warehouse. He was also seen in "The Man In The Iron Heart" alongside Rosamund Pike, Jason Clarke, and Jack O'Connell. The film is based on the novel 'HHhH', a drama about the Heydrich assassination during WWII.

His other film credits include Jim Sheridan's "The Secret Scripture," opposite Rooney Mara and alongside Eric Bana, Theo James, and Vanessa Redgrave, based on the award-winning novel of the same name. He was the lead role in Michael Bay's "Transformers: Age Of Extinction" opposite Mark Wahlberg, and in The Weinstein Company's "Macbeth," he plays Malcolm, heir to King Duncan and later the King of Scotland, opposite Michael Fassbender and Marion Cotillard. In addition, Reynor starred in Julian Jarrold's "Royal Night Out" opposite Bel Powley and Sarah Gordon as a commoner who captures the heart of a princess. Other films include "Delivery Man" opposite Vince Vaughn, and Gerard Barrett's latest film "Glassland," in which he plays a young taxi driver who struggles to instill a sense of structure in his life while his mother suffers from severe alcoholism.

Zoë Kravitz (Milly) named one of Variety's "10 Actors to Watch" and Forbes' "30 Under 30" list, wasted little time upon realizing her love for acting and started working on two films during her senior year in high school: "No Reservations" alongside Catherine Zeta-Jones and Aaron Eckhart; and "The Brave One," directed by Neil Jordan, starring Jodie Foster.

Shortly after, Zoë was featured in diverse group of acclaimed major motion picture films and notable independent releases. She appeared in the role of Angel Salvadore in "X-Men: First Class" co-starring Michael Fassbender, Jennifer Lawrence, James McAvoy and Kevin Bacon. She

was also featured in lead roles for the films "It's Kind of a Funny Story," co-starring Zack Galifianakis, and Emma Roberts, and in the "Divergent" series where she played the role of Christina, alongside Shailene Woodley. She additionally co-starred alongside Charlize Theron and Tom Hardy in "Mad Max: Fury Road," which walked away with six awards and 10 nominations at the 2016 Oscars®, the most of any film that year by far.

Zoë's most recent credits include the groundbreaking HBO miniseries "Big Little Lies," opposite Reese Witherspoon and Nicole Kidman. Directed by Jean Marc Vallee, the series was nominated for eight Emmy® Awards. Zoë has also appeared in "The Road Within" with Dev Patel; "Good Kill" with Ethan Hawke and January Jones; "Rough Night," alongside Scarlett Johansson and Kate McKinnon; the critically acclaimed film "Dope," produced by Forest Whitaker and executive produced by Pharrell Williams; and "Gemini" with Lola Kirke. Next up, Zoë will be starring in the second installment of "Fantastic Beasts: The Crimes of Grindelwald," a prequel to the "Harry Potter" film series, alongside Eddie Redmayne and Jude Law.

Outside of her film endeavors, Kravitz is the global face of YSL Make-up and also a brand ambassador for Saint Laurent and Tiffany & Co. She served as one of the faces of Coach's Dreamer's campaign, and also as the face of Vera Wang's *Princess* perfume.

Zoë also fronts the band LOLAWOLF, who have released a critically acclaimed EP and album. Their next studio release is due out in 2018.

Zoë Kravitz currently resides in New York City.

Carrie Coon (Morgan Hunter) is one of Hollywood's most exciting emerging talents. With a wide variety of roles across film, television and theater, she has garnered acclaim throughout her career and fostered an impressive body of work.

Upcoming, Carrie will be seen in Jody Hill's "The Legacy of a Whitetail Deer Hunter," which Netflix will debut March 10, 2018; as well as Christian Papierniak's "Izzy Gets the F across Town" opposite Mackenzie Davis, which Shout! has slated for release May 4, 2018.

Later this year, Carrie will be seen in Steve McQueen's heist thriller "Widows," which features Viola Davis, Elizabeth Debicki, Michelle Rodriguez, Liam Neeson, Colin Farrell and Daniel Kaluuya. The story, based on the 1980s British TV series of the same name, tells of a group of armed robbers being killed during a heist attempt and their widows who decide to finish the job their spouses started. Carrie portrays a widow who declines to join the others in their plan.

Carrie can currently be seen in Stephen Spielberg's "The Post," alongside Meryl Streep and Tom Hanks portraying 'Meg Greenfield.' The film was inspired by The Washington Post's role in publishing the infamous Pentagon Papers and received a 2018 Academy Award® nomination for Best Picture.

Carrie's breakout role was in the highly critically acclaimed film "Gone Girl" opposite Ben Affleck, Rosamund Pike and Neil Patrick Harris. Based on the best-selling novel by Gillian Flynn, *Gone Girl* tells the story of, Nick (Affleck), a man in a rocky marriage whose life implodes when his wife goes missing and he becomes a suspect for murder. Carrie portrays 'Margo "Go" Dunne,' Nick's twin sister.

Additional film credits include Katherine Dieckmann's "Strange Weather" and Karen Moncrieff's "The Keeping Hours."

In 2017, Carrie made history by winning the first ever double TCA Award for Individual Achievement in Drama for her brilliant work in both HBO's "The Leftovers" and FX's anthology series, "Fargo." The latter of which also earned Coon an Emmy® nomination in the category of Outstanding Lead Actress in a Limited Series or Movie as well as a Critics Choice Award nomination for Best Actress in a Movie Made for Television or Limited Series. Additional television credits include "Intelligence," "Ironsides," "Law And Order: SVU" and "The Playboy Club."

A Tony Award®-nominated actress, Carrie returned to the New York stage this fall as the titular character in Amy Herzog's "Mary Jane." The critically acclaimed one act play about a single mother caring for her chronically ill son enjoyed a successful extended run at the New York Theatre Workshop.

On stage, Carrie's regional credits include "Our Town" and Anna Christie at The Madison Repertory Theatre, four seasons with American Players Theatre in Spring Green, Wisconsin, and "Reasons to be Pretty" and "Blackbird" with Renaissance Theaterworks. Carrie made her Chicago debut in "Magnolia" at the Goodman Theater, directed by Anna Shapiro, followed by "The Girl in the Yellow Dress at Next Theatre," and Annie in "The Real Thing at Writers Theatre."

In 2013, after performing in "Three Sisters" and "The March" at the renowned Steppenwolf Theatre Company in Chicago, Coon reprised the role of Honey in their production of Edward Albee's "Who's Afraid of Virginia Woolf?" on Broadway, for which she received a Tony Award nomination for Featured Actress as well as a Theatre World Award. More recently in 2015, Carrie made her off-Broadway debut as Louise in "Placebo" at Playwrights Horizons and in 2016, she returned to Steppenwolf in Chicago where she starred as the title role in "Mary Page Marlowe."

Born and raised in Copley, Ohio, she received her B.A. from the University of Mount Union and her M.F.A. in acting from the University of Wisconsin-Madison in 2006. She currently resides in Chicago with her husband and creative collaborator, Tracy Letts.

Dennis Quaid (Hal Solinski) is renowned for his distinct portrayals in both comedic and dramatic roles over the past forty years. Quaid was most recently seen in Roadside Attraction's faith-based film "I Can Only Imagine," which was released on March 16, 2018, and received wide critical acclaim.

Dennis recently starred in Crackle's auctioneering drama "The Art of More" on which he also served as an executive producer. In 2016, he was seen starring in Universal's "A Dog's Purpose" as well as in the fact-based drama "Truth." He will next begin filming the third season of the BAFTA award-nominated television series "Fortitude." He will next be seen in Lionsgate's "Kin" with James Franco.

Quaid began to gain attention in the late 1970s for roles in such films as "Breaking Away" before gaining public and critical acclaim for his role in the 1983 release "The Right Stuff." Other notable credits include "The Rookie," "The Day After Tomorrow," "Traffic," "Vantage Point," "Frequency," "The Parent Trap," and "Soul Surfer." For his role in Todd Haynes' "Far from Heaven" he won the New York Film Critics Circle Award for Best Supporting Actor, the Chicago Film Critics Association Award for Best Supporting Actor, the Online Film Critics Society Award for Best Supporting Actor and the Independent Spirit Award for Best Supporting Male. In 2010 he was nominated for numerous awards including a SAG Award®, an Emmy®, and a Golden Globe® for his portrayal of Bill Clinton in the TV Movie, "A Special Relationship."

James Franco (Taylor Balik) is a multi-hyphenate actor, director, producer, and author. He began receiving critical acclaim early on in his career, winning a Golden Globe® for his portrayal

of James Dean in TNT's 2001 biopic. He won his second Golden Globe® in 2018 for his role in "The Disaster Artist," which he also directed and produced.

His convincing performance also earned him a Critics Choice Award, a Gotham Award, nominations for Screen Actors Guild and Independent Spirit Awards, as well as several other accolades from film critics around the world. Based on the book of the same name, the film recounts the making of "The Room," a cult classic now known as "the best worst movie ever made." The film debuted at the 2017 SXSW Film Festival, garnered fantastic reviews after screening at the 2017 Toronto International Film Festival, and was nominated for several awards including a Golden Globe®, eventually taking the win for Best Film at the San Sebastián International Film Festival. The film features Franco alongside a stellar cast including Dave Franco, Seth Rogen, Zac Efron and Bryan Cranston.

He has been recognized with countless award nominations for both his comedic and dramatic work, including "Pineapple Express" (Golden Globe® nomination for Best Actor), "Spring Breakers," and "127 Hours," the lattermost for which he received an Academy Award® nomination for Best Actor.

Franco also recently took his talents to HBO with the premiere of "The Deuce," a series about the emergence of porn in NYC during the 1970s and '80s. He is currently working on the second season of the show, which he produces with David Simon. Here Franco takes on the dual role of twins "Vincent" and "Frankie Martino." Franco also served as director for two of the eight episodes in the first season.

He began his career on the fan-favorite TV series "Freaks And Geeks," opposite friend and frequent collaborator Seth Rogen. The two have teamed up for some of the most beloved comedies of the past decade, including "Pineapple Express," "This Is The End" and "The Interview." Franco's international success came by way of his role as "Harry Osborn" in Sam Raimi's "Spiderman" trilogy. Shortly after wrapping the final installment, he returned to UCLA to complete his bachelor's degree in creative writing. He went on to receive MFAs from Columbia, NYU, RISD and Brooklyn College before enrolling at Yale University for his Ph.D., all while continuing to balance his acting and directing career.

Franco's commercial success has continued through the years with blockbuster films like "Oz the Great and Powerful" and "Why Him." He returned to the small screen in 2016 for the well-received limited series "11.22.63," which he produced with J.J. Abrams. He is also an Emmy®-nominated producer for his digital sketch series "Making A Scene," the third season of which premieres this year.

In addition to his film and educational work, Franco is a successful author with several books published to date.

Myles Truitt (Eli Solinski) has always been told that he had "It" even at the age of 5 or 6. However, it wasn't until he turned 9 that it became clear that he could definitely sing, loved music and was a natural actor. His first taste of music was with his late grandfather as they listened to "The Jazz of the City, 91.9". He fell in love with the blues and soon began to like all types of music.

In 2011, while attending summer camp at the Salvation Army, he was encouraged to sing, act and play his guitar and trumpet. For two years he received raving reviews and was encouraged to continue his love for arts.

That love continued with an invitation to audition for the phenomenal Youth Ensemble of Atlanta. In 2014, Myles auditioned and was inducted into this awesome group of talented youth. Under The Youth Ensemble's dynamic at the historical Underground Atlanta, he was a tremendous success. August 8, 2015 marked another big step for Myles. The Youth Ensemble of Atlanta has an annual Gala to showcase the amazing talent the agency has. He was given a significant solo during the presentation of "Soweto." This again was a successful and unforgettable evening.

Myles has done several performances since his love for the arts began. They include a heart wrenching and empowering performance to honor the King family on Martin Luther King Jr Holiday. It was a thought provoking and jaw dropping performance to bring light and education to police brutality and the loss of African American boys. He has performed on stages of HBCU campuses as well as those of the cable channel TV1. He is a natural comedian.

Myles' acting career began taking flight when he landed an awesome role as the young Ronnie Devoe in BET's Biopic of the legendary R&B Boy Band "New Edition". This 3-night television movie set an all-time record high and brought attention to Myles and his theatrical abilities.

Continuing with his love for filming, Myles landed a recurring role in Mario Van Peebles Scyfy channel's original TV series called "Superstition." Myles will also be appearing in a feature film called "Dragged Across Concrete" with Mel Gibson and Vince Vaughn to be released later this year.

Recently, Myles had a guest appearance on Donald Glover's Golden Globe®-winning television show "Atlanta," which aired on FX-focusing on the dreadful effects of bullying in middle schools. Currently, Myles has a reoccurring role on OWN's network original TV show "Queen Sugar" that he is currently filming. Myles was recently cast in the recurring character of Issa Williams on the CW hit series, "Black Lightning."

When Myles is not singing or acting, he is either playing basketball hanging out with his friends...or rough housing with his two little brothers.

Myles loves to sing and has a desire to continue doing television as well as movies. He also has future desires to write, direct and film his own productions.

Myles' slogan "Tru2itt" is the motivating force behind his upcoming t-shirt and apparel line.

***Whatever you choose to do in life be Tru2itt! ***

ABOUT THE FILMMAKERS

Jonathan Baker and Josh Baker (Directors) have found a way to tell elevated and original stories that are grounded in classic genre themes, but truly have a unique voice. Rooted in character-driven narratives, the Baker Brothers have developed an artful, yet gritty style that they use to transport audiences into new worlds and explore complex emotions.

The Baker Brothers short film "Bag Man," the inspiration for "Kin," debuted at the SXSW Film Festival in 2015 to rave reviews. "Bag Man" follows a young African-American boy with a mysterious duffle bag in hand, on an introspective journey out of the city and into the remote countryside of upstate New York. Ending with a sci-fi twist, the short film left its loving audience drowning in questions. With its hauntingly beautiful landscape shots, quiet tone, and a creeping sense of foreboding, "Bag Man," juxtaposes high-concept visuals with the most regular of everyday characters and environments, creating an extremely relatable story that engages on multiple levels.

Also known as TWIN, the Baker Brothers are well established in the commercial game, directing ads for such brands as Nike, Beats By Dre, Google, Sony, HP and many more. Through these advertising projects, they developed a natural shorthand as directing partners that was born from their closeness as twin brothers, but more importantly, from their similar tastes, influences and background in motion graphics. Even though their work is created by two people, there is a genuinely unified voice to their craft, a trait that is incredibly rare in directing teams.

The Baker Brothers have over 15 years of filmmaking experience, having collaborated with a long list of award-winning cinematographers and creatives, they also possess developed relationships with top clients and financiers, and have managed projects with budgets of all ranges.

Jonathan and Josh Baker were born in Australia, lived in New York for a decade and now reside in Los Angeles.

Daniel Casey (Screenwriter) a native of Detroit, Michigan, made his feature directing debut with "The Death of Michael Smith" in 2007, which premiered at the Slamdance Film Festival, winning a Grand Jury Award. Daniel is an alum of The American Film Institute, The College for Creative Studies, as well as the Sundance Filmmaker Labs. In 2009, Daniel's spec script "Jimmy Six" made The Black List, and since that time he has transitioned into a career in screenwriting.

Daniel's more recent work includes "The Heavy for Bad Robot," with Paramount Pictures and director Julius Avery, an adaptation of Ed Brubaker's graphic novel "Kill or be Killed" for Thunder Road Entertainment and director Chad Stahelski, a remake of "The Craft" for Red Wagon Entertainment and Sony Pictures, a feature adaptation of the Larry Niven short story "Inconstant Moon" for 21 Laps, 20th Century Fox and director James Ponsoldt, and the upcoming "Fast & Furious 9" for Original Films, Universal Pictures and director Justin Lin.

Shawn Levy (Producer) is one of the most prolific filmmakers of the past decade and a half. To date, his films have grossed over \$3 billion worldwide. His latest projects have seen massive worldwide success: the award-winning Netflix series "Stranger Things" and the multi-Oscar®-nominated "Arrival."

While Levy is best known as a director of hit comedies and family films, his production company 21 Laps Entertainment has emerged as one of the most prolific in the industry, with a slate of film and TV projects encompassing multiple genres and collaborating with the most renowned filmmakers. Along with "Stranger Things," Levy and 21 Laps' other recent productions include the critically acclaimed coming-of-age drama "The Spectacular Now" starring Shailene Woodley

and Miles Teller, as well as the Fox comedy "Why Him" starring James Franco and Bryan Cranston, which has earned over \$115 million globally. Levy and 21 Laps also produced the successful family comedy "Alexander and the Terrible, Horrible, No Good, Very Bad Day" starring Steve Carell and Jennifer Garner; the New Line Cinema comedy "Fist Fight" starring Charlie Day, Ice Cube, Jillian Bell and Tracey Morgan; Fox Searchlight's "Table 19" starring Anna Kendrick; and Netflix's "Kodachrome" starring Jason Sudeikis, Elizabeth Olsen, and Ed Harris.

Next, 21 Laps will be producing "The Boogeyman" for 20th Century Fox, a horror film that teams an iconic Stephen King short story with Scott Beck & Bryan Woods, the scribes behind the genre hit "A Quiet Place."

Levy also produces the FOX comedy series "Last Man Standing," starring Tim Allen and currently entering its seventh season.

Levy's movies include the blockbuster "Night at the Museum" franchise, with Levy serving as both producer and director of all three films. The "Museum" films have earned over \$1.3 billion in worldwide box office and feature such stars as Ben Stiller, Robin Williams, Owen Wilson, Ricky Gervais, Hank Azaria, Amy Adams, Christopher Guest, Jonah Hill, Rebel Wilson, Dick Van Dyke and Mickey Rooney. Another directorial success of Levy's includes "This Is Where I Leave You", a feature adaptation of Jonathan Tropper's best-selling novel, which premiered at the 2014 Toronto Film Festival and showcased an all-star cast including Jason Bateman, Tina Fey, Jane Fonda, Adam Driver and Rose Byrne.

Levy's other helming efforts include the hit action comedy "Date Night", starring Steve Carell, Tina Fey, James Franco, Mark Wahlberg, Kristen Wiig and Mark Ruffalo, which grossed over \$150 million worldwide. Levy's father-son futuristic boxing drama "Real Steel" starring Hugh Jackman also resonated with audiences worldwide and earned over \$300 million.

Levy's early directorial successes include the hit comedy "The Pink Panther" starring Steve Martin, Kevin Kline, and Beyoncé, as well as another Martin-starrer "Cheaper By The Dozen", which also included Bonnie Hunt and Ashton Kutcher and earned more than \$200 million worldwide.

Levy is set to direct "Uncharted", the long awaited live-action feature film based on the PlayStation video game for Sony Pictures. An upcoming 21 Laps release includes the sci-fi dramas: 20th Century Fox's "The Darkest Minds," from director Jennifer Yuh Nelson.

Dan Cohen (Producer) was born and raised in San Diego and is a 2005 graduate of Cornell University (B.A. Arts & Sciences). Dan Cohen began his entertainment career as an assistant at The Firm in 2005 and then joined Sidney Kimmel Entertainment in 2007 where he began as an assistant and was later promoted to creative executive. Cohen joined Shawn Levy's 21 Laps in 2010, where he now works as a partner at the company. In 2014, Cohen was a member of The Hollywood Reporter's "35 under 35" Next Gen class.

His producing credits include the breakout Netflix series "Stranger Things" (which in its first season won the Producers Guild and SAG Ensemble Award® for Drama Series) and the sci-fi hit "Arrival" (which was nominated for 8 Oscars® including Best Picture and Best Director). He also produced the 2013 Sundance award winning "The Spectacular Now" and the upcoming Fox project "The Darkest Minds." Other credits of Cohen's include "Fist Fight," "Kodachrome," "Cut Bank" and "Table 19."

Jeff Arkuss (Producer) is an esteemed industry professional for over 19 years. He partnered with Jesse Shapira and David Gross at No Trace Camping in 2011.

Arkuss was an executive producer of the Academy Award®-winning "Room," which was released by A24 in October of 2015. Winner of Best Actress and nominated for 3 Oscars®, including Best Picture, Best Director and Best Adapted Screenplay, the film solidified the industry standing of emerging production company, No Trace Camping.

His first project with Gross and Shapira was the 2014 indie hit "What If" starring Daniel Radcliffe, Zoe Kazan, Adam Driver and Mackenzie Davis. The company developed and financed the Black List script, written by Elan Mastai.

Additionally, NTC produced the eagerly awaited follow-up to the hit sports comedy "Goon," "Goon: Last of the Enforcers," which Netflix released in January 2018. It featured returning cast members Liev Schreiber, Seann William Scott and Jay Baruchel, who made his directorial debut.

Prior to No Trace Camping, Arkuss began his career as a studio executive in 1999 at Fox Searchlight Pictures during the award-winning film division's nascent stages. Among his projects during that tenure were such groundbreaking features as Mark Romanek's "One Hour Photo" starring Robin Williams and Alexandre Aja's update of the Wes Craven classic, "The Hills Have Eyes." Based on his success at Fox Searchlight, Arkuss was tapped to become Vice President of Production at Fox Atomic, where he oversaw the production of a number of films, including the Rainn Wilson comedy "The Rocker," which propelled the momentum of then-newcomers Josh Gad and Emma Stone.

Born in Boston, Massachusetts, Arkuss is a graduate of Colgate University, where he met future NTC partner Jesse Shapira.

David Gross's (Producer) acclaimed release of the Oscar®-winning drama "Room," solidified the industry presence of producer David Gross, who along with No Trace Camping partners Jeff Arkuss and Jesse Shapira, were one of Variety's "10 Producers to Watch" in 2015.

Directed by Oscar® nominee Lenny Abrahamson and adapted by Oscar® nominee Emma Donoghue from her New York Times bestselling novel, "Room" debuted to unanimous acclaim at the 2015 Telluride and Toronto Film Festivals, quickly became an awards season favorite.

In addition to winning the Oscar® for Best Actress, star Brie Larson earned the Golden Globe®, BAFTA, SAG and Independent Spirit Awards for her breakout performance, among several leading critic's prizes. Abrahamson and Donoghue also scored Golden Globe® nominations for Best Director and Best Screenplay, with Donoghue's screenplay also being recognized with nominations from BAFTA and the Independent Spirit Awards. Also starring SAG Award® nominee Jacob Tremblay, Joan Allen, and William H Macy, "Room" was a collaboration between Irish based producer Element Pictures and released by A24.

First formed as a duo, NTC's Gross and Shapira gained international attention in 2012 with their inaugural film venture, "Goon." Based on the first piece of material they ever optioned, "Goon: The True Story of an Unlikely Journey Into Minor League Hockey" by Adam Frattasio and Doug Smith, the film debuted as the highest grossing film in Canada during its opening weekend. "Goon" went on to earn over 4M at the Canadian Box Office, making it the highest grossing Canadian film of 2012. Adapted into a raucous action comedy by Evan Goldberg and Jay Baruchel while fresh from their success with "Knocked Up" and "Superbad," the film starred Baruchel, Seann William Scott, Liev Schreiber, Alison Pill, Kim Coates and Eugene Levy. "Goon" mined great success in its UK release, grossing over 3M during its theatrical run.

NTC followed the success of "Goon" by optioning the Black List relationship-comedy "What If." Released to strong notices in the US by CBS Films in 2014, "What If" starred Daniel Radcliffe, Zoe Kazan, Adam Driver and Mackenzie Davis. In January 2018 Netflix premiered the next rollicking chapter of the series "Goon," — "Goon: Last of the Enforcers." It featured returning cast members Schreiber, Scott and Baruchel, who made his directorial debut.

Gross grew up in Toronto, and met his future business partner, Pittsburgh-native Jesse Shapira, at summer camp in Ontario when he was eight years old. They have been best friends ever since and both decided to attend the American Film Institute's producing program in 2005. Upon graduation, they went on to form the independently financed production company No Trace Camping, named in homage to their fondly recollected years spent at summer camp.

Jesse Shapira (Producer) is a former NFL scout for the Buffalo Bills, Jesse Shapira's passion for film inspired him to pursue a career as a producer. Shapira is a founding member of No Trace Camping.

Shapira began his career at Fox Sports Net as an Associate Producer of Fox Sports News and "The Keith Olbermann Evening News." He attended the producing program at the American Film Institute where he reconnected with David Gross, a close friend from their days at summer camp in Canada. That friendship would ultimately lead the duo to form No Trace Camping. It took several years of development, lonely lunches and unreturned phone calls, however the duo gained international attention in 2012 with their inaugural film, "Goon."

Evan Goldberg and Jay Baruchel adapted the book "Goon: The True Story of an Unlikely Journey Into Minor League Hockey" by Adam Frattasio and Doug Smith, and the film became the highest grossing film in Canada in 2012. It starred Baruchel, Live Schreiber and Seann William Scott along with Kim Coates, Alison Pill and Eugene Levy.

With the addition of Fox studio executive Jeff Arkuss, NTC's follow up was indie darling "What If" in 2014, which starred Daniel Radcliffe, Zoe Kazan, Adam Driver, and Mackenzie Davis. The company developed and financed The Black List script, written by Elan Mastai.

Next up was "Room," which premiered at Telluride and TIFF in 2015 to overwhelming praise. Directed by Lenny Abrahamson and adapted by Emma Donoghue from her New York Times bestselling novel by the same name, the film earned four Academy Award® nominations, including Best Picture, Best Director, Best Adapted Screenplay, winning the Best Actress Oscar® for star Brie Larson's breakout performance.

In January 2018 Netflix premiered "Goon: Last of the Enforcers." Starring the original ensemble led by Liev Schreiber, Seann William Scott and Jay Baruchel. "Goon: Last Of The Enforcers" also marked Baruchel's directorial debut.

Shapira played college football at Colgate University in Hamilton, NY, and is a native son of Pittsburgh, Pennsylvania; a place he holds dearly. His family, including parents Barbara and Daniel Shapira, still reside there and he visits frequently to this day.

Michael B Jordan (Executive Producer) is an actor, producer, CEO and visionary who most recently starred in Marvel's "Black Panther" for which he received critical acclaim for his role as Erik Killmonger. It marked Jordan's third feature directed by Ryan Coogler. The film was released by Walt Disney Studios in February 2018 and went on to make over \$1.3 billion worldwide.

In 2015, Jordan starred in MGM and Warner Bros.' "Creed" alongside Sylvester Stallone and Tessa Thompson. For his performance directed by Coogler, Jordan garnered numerous accolades

including the NAACP Image Award for Outstanding Actor in a Motion Picture and the NAACP's Entertainer of the Year Award. Jordan will reprise his role as Adonis Creed and serve as an executive producer in "Creed II," which is set to release on November 21, 2018.

Later this year, Jordan is set to begin production on the upcoming Warner Bros. legal drama "Just Mercy," directed by Destin Crettin. Based on the book "Just Mercy: A Story of Justice and Redemption," Jordan will play Bryan Stevenson, a gifted young lawyer's defense of the most vulnerable in our country and his fight for equal justice in a flawed legal system. Additionally, he will star in Twentieth Century Fox's "A Bittersweet Life," an action-thriller remake of the cult classic 2005 Korean film, and will reteam with Coogler in "Wrong Answer," which follows the true story of how Atlanta high school educators participated in an intricate, systemic standardized-test cheating scandal in 2013.

Jordan garnered industry-wide attention for his breakout role in "Fruitvale Station," which won the Grand Jury Prize and Audience Award at Sundance Film Festival in 2013 among other accolades that year. The film, which marked his first collaboration with Coogler, is an account of Oscar Grant's controversial slaying by police officers on a San Francisco train platform. For his performance as Oscar, Jordan took home the award for Breakthrough Actor at the 2013 National Board of Review Awards, the 2013 Gotham Award for Breakthrough Actor and was nominated for an Independent Spirit Award for Best Lead Actor.

In 2016, Jordan launched his own production company, Outlier Society Productions, with a multiyear first-look deal with Skydance Media. Jordan is currently executive producing and will guest star in the sci-fi hour-long series "Raising Dion," which has a straight-to-series order from Netflix. Through Outlier Society, Jordan will make his feature film directorial debut and produce the film adaptation of the David Barclay Moore novel, "The Stars Beneath Our Feet." He is also slated to executive produce the forthcoming untitled drama series for the Oprah Winfrey Network from "Moonlight" writer Tarell Alvin McCraney, the animated Skydance project "Super Day Care," and the upcoming anime-style 3D series "Gen: Lock" in which Jordan will also voice the main character Julian Chase.

His previous film credits include Twentieth Century Fox's "Fantastic Four," Twentieth Century Fox's box office hit "Chronicle," Focus Films' "That Awkward Moment" and the George Lucas produced film "Redtails." Jordan also starred in three of television's most critically acclaimed shows of all time – HBO's dramatic hit series "The Wire" and NBC's "Friday Night Lights" and "Parenthood." In May 2018, Jordan starred as Guy Montag in the Emmy®-nominated HBO Films' adaptation of "Fahrenheit 451." Directed by Ramin Bahrani, Jordan also served as an executive producer.

Jordan is currently engaged in branding partnerships with Nike, Piaget, AT&T, Brisk Creators Classic and Marvel Contest of Champions. He is also the voice of Acura. Jordan is actively involved with Lupus LA, which raises awareness and funds for local Los Angeles Lupus patient programs, local rheumatology fellowships and research projects for their national research partner, the Lupus Research Alliance.

Jordan was born in Santa Ana, California and raised in Newark, New Jersey to parents Donna and Michael A. Jordan. He currently resides in Los Angeles with his family.

Larkin Seiple (Director of Photography) broke into the features world with a bang and jumpstarted his career with his exceptional work on Ben Younger's heartfelt boxing drama "Bleed For This." His compelling style and vibrant visuals made the film a standout at the 2016 Toronto International Film Festival. This earned him a place on Variety's 2016 Below-The-Line Impact Report as a filmmaker to watch.

Continuing to work on high-profile projects, Larkin went on to shoot A24's critically acclaimed "Swiss Army Man," starring Daniel Radcliffe, and Macon Blair's comedic thriller "I Don't Feel At Home In This World Anymore," which won the U.S. Dramatic Grand Jury Prize at Sundance. Larkin also has Julius Onah's "Luce" (starring Naomi Watts and Octavia Spencer) awaiting release this year.

In the television space, he recently wrapped on the upcoming pilot for Hulu's politically themed comedy "Kansas City," produced by Amblin Partners and Sony Pictures Television.

In addition to features and television, Larkin recently shot the incredible music video for Childish Gambino's "This Is America," which currently has 350 million views on YouTube and earned him a nomination from MTV for Best Cinematography. Larkin won the award previously for his stunning work on Flying Lotus and Kendrick Lamar's "Never Catch Me." He also won Camerimage's Best Music Video award for DJ Snake and Lil Jon's "Turn Down for What." His commercial credits include shoots for Nike, Apple, Spotify, Verizon, Louis Vuitton, AT&T, Adidas, Converse, Samsung, Microsoft, Netflix, Google and Adobe.

Ethan Tobman (Production Designer) was born in Montreal, Canada. He attended NYU's Tisch School of the Arts where his short film "Remote" was selected for the Cannes International Film Festival. Recent production design credits in feature films include the Oscar®-winning "Room," "Wilson," and the upcoming releases "Beautiful Boy," and "Torture Report." Highlights in recent award-winning music videos and live performance include Beyonce's "Formation," "Lemonade" and her 2017 GRAMMY® performance, Kendrick Lamar's "All The Stars," Ariana Grande's "No Tears Left To Cry," Ok Go's "The Writing's on the Wall," Eminem's "Not Afraid" and Madonna's "Gimme All Your Luvin."

Lea Carlson (Costume Designer) is an award-winning costume and production designer. Recently completed feature films are "Polar," "Stockholm," "The Grizzlies," "Goon 2: Last of the Enforcers," and the Oscar®-nominated "Room." She designed costumes for Sarah Polley's "Take This Waltz," and production designed Polley's feature documentary "The Dark Room."

She is a four-time Gemini nominee and one time CSA nominee: two seasons of "Twitch City" (1995, 1996) directed by Bruce McDonald, "Heyday!" (2006) directed by Gordon Pinsent and "Slings & Arrows" (2003), directed by Peter Wellington, and a onetime CSA award nominee for "The Colony," directed by Jeff Renfroe.

She was the first recipient of the 2011 Virginia and Myrtle Cooper Award for costume design.

Joseph Fraioli (Sound Designer) is a multi-talented audio post-production professional for film and television who creates unique and immersive sonic universes that push boundaries and surprise listeners.

With an expertise in sound design, sound supervision, sound editing, field recording, and foley, Joseph has strengthened many projects through his sound work, especially in world building and attention to detail. Joseph's projects include the action-drama short film "Bag Man," Curiouscope's suspense-thriller "Refuge," the dramatic short film "Wasted Beauty," the action crime drama "Dirty Lies," and the upcoming films "Concrete Underground" and "A Walk Into a Split Mind."

Entrusted by many high-profile brands, Joseph's work has been featured in commercials for clients such as Google, Nike, IBM, PlayStation, Budweiser, and Delta. He also designed for installations including Kanye West's "Cruel Summer," Lady Gaga for "Polaroid," Chanel's "No.5 In

A New Light," the Glade Museum of Feelings, and Sonos' "Sounds of NYC." He received recognition for his work in advertising including a Gold CLIO Advertising Award, a Silver One Show Award, and a Bronze Cannes Lion Creative Award for his sound design in Google Chrome's Speed Tests.

Joseph currently resides in Brooklyn, New York, where he operates his sound design studio, Jafbox Sound.

Jamie Jones (Stunt Coordinator) has been in the stunt/movie industry for 32 years. He unwittingly began training for his career at an early age with motorcycle trial riding at 13, skateboarding, gymnastics, skiing and many other sports.

Mike Genereux (Prop Master) has over twenty five years of experience within the Art Department and leading the Property Department with creativity, organization and professionalism. He has built a strong team with a focus to detail, flexibility, and dealing with multiple priorities and genres over the decades.

Shows like "Hannibal," "American Gods" and "Fahrenheit 451" are just a few of his projects that he has had the fortune to work on recently. Working with amazing casts is an added bonus and gives him something to look forward to while going to set and making great cinema.

His first shot at stunts, in which he was paid as a professional, came from "The Stunt Team", a stunt group in Toronto. Then slowly from there he had more opportunities and started to earn a reputation, and as a result more work offers. As time passed, Jamie and his wife had four children. His entire family is in stunts.

CREDITS

Summit Entertainment Presents
A No Trace Camping Production
A 21 Laps Entertainment Production
A Film by Jonathan & Josh Baker

Jack Reynor

Zoë Kravitz

Carrie Coon

Romano Orzari
Ian Matthews

With Dennis Quaid

And James Franco

and Introducing Myles Truitt

Casting by
Rory Bergman, CSA
Sara Kay CDC, CSA
Jenny Lewis CDC, CSA

Music by Mogwai

Music Supervisor Chris Mollere

Costume Designer Lea Carlson

Production Designer Ethan Tobman

Edited by Mark Day

Director of Photography Larkin Seiple

Line Producer Whitney Brown

Producers
Jeff Arkuss
David Gross
Jesse Shapira

Producers
Shawn Levy
Dan Cohen

Based on the short film 'BAG MAN' by Jonathan & Josh Baker

Screenplay by Daniel Casey

Directed by Jonathan & Josh Baker

KIN

End Credits

Production Manager
GINA FOWLER

First Assistant Director
ANDREW ROBINSON

Second Assistant Director
ARIC DUPERE

Executive Producer
MICHAEL B JORDAN

CAST

ELI SOLINSKI	MYLES TRUITT
JIMMY SOLINSKI	JACK REYNOR
HAL SOLINSKI	DENNIS QUAID
MILLY	ZOË KRAVITZ
TAYLOR BALIK	JAMES FRANCO
MORGAN HUNTER	CARRIE COON
SNICK	IAN MATTHEWS
DUTCH BALIK	GAVIN FOX
REMY	STEPHANE GARNEAU-MONTEN
BIG MAN	LUKAS PENAR
AUDREY	CARLEIGH BEVERLY
FEMALE CLEANER	LILY GAO
MALE CLEANER	MICHAEL B JORDAN
Please leave space	

GUIDANCE COUNSELOR	MILTON BARNES
SCHOOL BULLY	MICHAEL GRISLEY
HASAN	KHALID KLEIN
DYING CLEANER	SEAN FOWLER
ON SITE GUARD #1	CARSON MANNING
ON SITE GUARD #2	DAVE LEWIS
VENUS	BREE WASYLENKO
LEE JACOBS	ROMANO ORZARI
LEE'S HEAVIES	MIKE CHUTE
	NEIL DAVISON
	PETER SCHINDELHAUER
DANCER	MADELYN GRACE
BOUNCER	KEVAN KASE
MOTEL CASHIER	SARAH DODD
GAS STATION CASHIER	STEVE JOHN WHISTANCE-SMITH
BARTENDER	IVAN SHERRY
CASINO SECURITY GUARD	ELI HAM
YOUNG OFFICER	TRENT PARDY
POLICE CLERK	JONATHAN CHERRY
DISPATCH OFFICER	ANITA NITTOLY
COUNTY SHERIFF	JARROD MACLEAN
TAC LEADER	SHAWN HAMILTON
TAC SNIPER	AMOS STERN
STAND INS	MIKAL DIXON
	AINSLIE DREW-BROOK
	FRANK GUALTIERI
	TOMMY JAMES MURPHY
Moto Cam	COTTON MATHER
Stunt Coordinator	JAMIE JONES
Stunt Riggers	TIM CODY
	TOM FARR
	BRAYDEN JONES

	KELLY JONES
	DAVE LEWIS
	DAVE VAN ZEYL
Stunt Safety	NEIL DAVISON

STUNTS

NEIL ADAMS	NICK ALACHIOTIS
ALEX ARMBRUSTER	DEREK BARNES
JAMES BINKLEY	SPENCER BIRMAN
MATT BIRMAN	JONNY CAINES
CANAAN DAVISON	TIM CODY
DUSTIN FAITH	CHRIS DI MEO
JUSTIN HOWELL	CAM FERGUS
DILLON JAGERSKY	BRIAN JAGERSKY
BRENT JONES	KIRK JARRETT
SPENCER JONES	DANA JONES
BROOK JONES	RILEY JONES
KELLY JONES	PATRICK KERTON
THOMAS LICCIONI	BILLY LINDERS
PAT MARK	REGAN MOORE
JEN MURRAY	MOSES NYARKO
CURTIS PARKEN	SUE PARKER
ED QUEFFELEC	BAS REITSMA
BRYAN RENFRO	VINCENT ROTHER
PAUL RUTLEDGE	STEVE SHACKLETON
PETER SCHINDELHAUER JR	JOHN STEAD
ANA SHEPHERD	KOSTAS TOURLENTES
NICK STEAD	WAYNE WELLS
AL VRKLJAN	

Associate Producer	CHANTELLE KADYSCHUK
Associate Producer	ERIC BODGE
Associate Co-Producer	BO SHEN
Associate Co-Producer	SHIXING ZHOU

2nd Unit Director	JAMIE JONES
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Assistant Production Manager	JODI TARIO-CANEY
Production Coordinator	LORI PUMPUTIS
Assistant Production Coordinator	JEFF COLL
Production Secretary	MOLLY CLAYTON
Travel Coordinator	CYNTHIA GRAVES
Production Assistants	ADAM COX
	KARA DUECK
Assistant to Mr. Reynor and Ms. Kravitz	HEATHER BERESFORD
Assistant to Mr. Quaid	LISA BENEDETTO
Assistants to Mr. Franco	ERICA ORTIZ
	KATHLEEN TENEFRANCIA
Assistant to the Producers	JACKI GLICK

Assistants to Shawn Levy	KIEL SERVIDEO
	ZACH DRUMMER
Assistant to Dan Cohen	CHRISTOPHER PARR
Assistant to Jonathan & Josh Baker	ANITA GHORI
Choreographer	TANISHA SCOTT
Production Accountant	WENDIE SALTARSKI
1st Assistant Accountant	VALERIE PHILLIPS
1st Assistant Accountant	ROSE CHALKER
1st Assistant Accountant Payroll	ANNE JURENAS
1st Assistant Accountant Payroll	LINCOLN D'SOUSA
2 nd Assistant Accountant	ROBERT BETHUNE
2 nd Assistant Accountant	ALINA D'WONNIK
3rd Assistant Accountant	GAELYN TODARO
Trainee Assistant Accountant	JASON HARRIS

3rd Assistant Director	NICOLAS LOPEZ
3rd Assistant Director	ANDREA SHEPPARD
Set Production Assistants	JESSICA ADAMS
	OLIVIA BARR
	REGAN GILLESPIE
	MYLES KOOPS
	RORY KRISZAN
Location Manager	JONATHAN MATTHEWS
Assistant Location Managers	TRISTAN PLANT
	SEBASTIAN CAPUTO
	JOSSE MASTERS –LENIVEAU
Location Production Assistants	JEANNIE ABEL
	JOHN CRILLY
A Camera/Steadicam Operator	JASON VIEIRA
A Camera - 1st Assistant	BORIS ROY
A Camera - 2nd Assistant	MIKE WILLIAMS
B Camera Operator	JOHNNY ASKWITH
B Camera - 1st Assistant	CRAIG MORGAN
B Camera - 2nd Assistant	MARGARET DEMCHENKO
Digital Imaging Technician	DANIEL GEORGE
	CHRIS PARE
Camera Utility	MICHAEL DISTEFANO
Stills Photographer	ALAN MARKFIELD
Playback Operator	GEORGE DARVAS
Video Assist Operator	TIM DAVIS
Video Second Assistant	TOM CHARTERS
Script Supervisor	CAROLYN ARBUCKLE
Production Sound Mixer	CORY SIDDALL
Boom Operator	DENNIS NICHOLSON
Cable Puller	JAMES BALYEA

Special Effects Coordinator	MARK AHEE
Special Effects On Set Key	RICHARD HYOPLITE
Special Effects Technicians	JACOB AHEE
	MICHAEL HAMILTON
	BRENDAN KRICK
	PATRICK SVILANS
Laser Programmer	PRODUCTION DESIGN INTN'L INC.
	SCOTT WILSON
Set Decorator	MARY KIRKLAND
Lead Man	VINCE CONSIGLIO
Lead Man	ROB CONSIGLIO
Buyers	STEPHANIE CHALMERS
	STEPHEN DEPKO
Set Dressers	BRUCE KING
	JAY KRIKORIAN
	RYAN WATSON
On Set Dresser	JOSH BRADFORD
Art Director	DENNIS DAVENPORT
Graphic Designer	JON HUNTER
2nd Assistant Art Director	CATHERINE LAM
Trainee Assistant Art Director	TAYLOR COLPITTS
3D Model Builder	JOHN ALLEN
3D Render Artist	CALLUM WEBSTER
Storyboard Artist	ROB BALLANTYNE
Art Department Coordinator	ISABELLE LEDUC
Clearance & Placement Coordinator	KENNETH FISHER
Prop Master	MICHAEL GENEREUX
Props Buyer	LEE WILDGEN
Props On Set Key	MICHELLE HAID
Assistant Props Master	CHLOE LEONARD
Weapons Coordinator	CHARLES TAYLOR

Military Tactical Consultant	SHAWN HAMILTON
Assistant Costume Designer	DIANA IRWIN
Costume Office Supervisor	MARGARET FORSYTH
Buyers	SANDRA ARDAGNA
	EMILY McHUGH
Costume Set Supervisor	JENN LANTZ
Costume Truck Supervisor	JESSIE GIBBS
Background Supervisor	MINDA JOHNSON
Seamstress	TRISH NICHOLSON
Costumer for Mr. Franco	DAVID PAGE
On Set Costumer	OFELIA LIU
Cleaner Helmets, Suits and Tech	WALTER KLASSEN FX
Project Supervisor	TAKU DAZAI
Lead Electronics Design	JOHN ADAMS
Lead Costume Design	ANNE DAVID
Lead Painter	MEAGHAN LYNCH
Builders	
ALEX SEARS	JENNIFER PLATZ
ALEX STARK	NIKOLAI BERDA
ANDREW KROETSCH	PATRICK KROETSCH
CHARLIE KATRYCZ	TAMAS JOO
CHRIS BERRY	TIFFANY PANG
CHRIS MIDDLETON	
Office Coordinator	JENNIFER PLATZ
Make-up Artist	CATHERINE VIOT
Assistant Make-up	STACEY DUTRIZAC
Personal Make Up Artist to James Franco	NANA FISCHER
Daily Make Up Assistant	EMILY SKOGGARD
Tattoo Designer for Mr. Franco	DANIELLE BAR
Tattoo Artist	DANIEL LEE
Contact Lens Technician	MANDY KETCHESON

On Set Lens Tech	JASMINE RUIZ
Key Hairdresser	ZINKA TUMINSKI
Assistant Hair Stylist	HELEN HRONIS
Personal Hairdresser to Ms. Kravitz	CONSTANCE SENKYERE
Daily Hairstylist	SUZANNE McGLYNN
Key Grip	MIKE SOKOLUK
Best Boy	AXEL GREEN
Dolly Grips	JOSEPH STRAZZERI
	PHILIP CALAMBAKAS
	EVAN BLACKER
Grips	BEN DUNDAS
	NABIL MILNE
	BRADLEY USHER
	CHRIS LEBLANC
Rigging Grip	LINDSAY TODD
Gaffer	BOB DAVIDSON
Best Boy	PAUL MICHEL
Electricians	SARAH BECK
	NICK PAPADOPOULOS
	JESSE STEVENSON
Rigging Gaffers	YURI ESCH
	MORGAN SAINSBURY
Generator Operator	ENRICO CHIOCCHIO
Basecamp Generator Operator	PETER BRADLEY
Animal Wrangler	RICK PARKER
Construction Consultant	ALAN WESTLAKE
Construction Coordinator	PAUL ACCADIA
Key Scenic	DAVE FULLER

Head Carpenters	JONATHAN McKENZIE
	JAMES HENNESSEY
Head Painter- this shows up on the credits as larger than the rest of the formatting	JULIE EKNES
Carpenters/Painters	
TIM BOYD	TONY BROWN
JONATHAN COLEMAN	FRANS CRITSHLOW
JASON CUDDY	GIOVANNI CUNSOLO
DAVE CUMMER	DEVIN DIAMOND
ED ESCOTT	CRAIG FISHER
JOHN HAMPSHIRE	ROD JAMES
JEFF JOHNSTON	MITCH JOHNSTON
STEPHANIE KERVIN	LAYLA KEYES-RENAUD
MASCIA MANUNZA	DAMIAN McGUCKIAN
BRAYDON PALMER	JESSICA POYTON
MIKE RODGERS	RICHARD RUSSELL
GREG SHELDON	DEVIN STEEVES
KEITH STERLING	BRENDAN WARAM
MICHAEL WARAM	BRAD WHITE
Craft Service	STARGRAZING
Servers	VALERIE TESZIS
	PAVLO TSYSAR
	ANGELA GIOMMI
Set Catering	CAPERS ON LOCATION
Medic	YAN REGIS
Casting Associate	HANNAH ANTAKI
Extras Casting	DONNA DUPERE
Unit Publicist	JOE EVERETT
Transport Coordinator	STEPHEN CARR
	JEFF STEINBERG

Transport Captain	SHANE KITCHENER
	BARRY MOYER
Head Drivers	BRIAN MARWICK
	ANTHONY HOLLIER
Swamper	RICHARD BASTIEN
Drivers	JIM BALLANTINE
	DOLORES BARBARIC
	AL CAIRNS
	STEVE KARASZI
	NAEDA KEELER
	GIBBY LACASSE
	DAN PERRY
	PAUL PRUCHA
	TIM RIVERS
	PETER STERGIOU
Picture Vehicle Coordinator	DENNIS KUSS
Head Picture Vehicle Wrangler	RON BELCOURT
Picture Vehicle Driver	ROB ALLEN
Ducati Technician	DAVE HELLMAN
NEVADA UNIT	
Unit Production Manager	WHITNEY BROWN
Production Supervisor	AMY M ANDERSON
Production Coordinator	MERISSA ROCCO
Assistant Production Coordinator	BROOKE NEMETH
2nd Second Assistant Director	RAMIRO GOMEZ
Key Set Production Assistant	SCOTT COLGAN
Set Production Assistants	MICHELLE URBINA
	MICHAEL LEWIS LIU
Office Production Assistants	CHAD MCCOULLOUGH
	STEVE STELLE
1st Assistant Accountant	DAVID MUSCATINE

Payroll Accountant	ALICIA MURPHY
Prop Master	ESTEBAN MATINATA
Set Decorator	BILL BITTMAN
Camera Operators	ARI ROBBINS
	ALEX LEHMAN
A Camera 1st Assistant	MATT SANDERSON
A Camera 2nd Assistant	RYAN HART
B Camera 1st Assistant	MATTHEW BERNER
B Camera 2nd Assistant	NICK FRY
Camera Utility	PRESTON DARDEEN
DIT	MATT CONRAD
Video Assist	RON BRASI
Key Craft Service	KAREN SWEENEY
Assistant Craft Service	FRANK SWEENEY
Background Casting	JULIE GOLDMAN
Gaffer	ALEX GAYNOR
Best Boy Electric	CHRIS CODD
Electric	RYAN PEARSON
Key Grip	TOM JOHNSON
Best Boy Grip	ERIC POOL
Grips	MARTY ROGERS
	FRANK ARANT
	NICO MATINATA
Location Manager	KIM HOUSER AMARAL
Assistant Location Manager	EDDIE FICKETT
Location Assistant	JOHN O'CONNOR
Hair / Make Up Swing	JONATHAN SETI
Key Costumer	JOSALENE GINN
Medic	KAREN STRUTZYNSKI
Sound Mixer	FERNANDO DELGADO
Boom Operator	GREG FRASIER
Transportation Coordinator	KELLY DUGAN
Driver Captain	SCOTT JIMERSON

Drivers

	GIL AMARAL
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SIMON CABAN	MARK CALLAHAN
BILLY CARTER	SID DRAPER
CHARLES GOLDSMITH	JOHN HIGHT
SASHA MARAVIC	ROWDY MCDANIELS
GREG ORR	JAMES QUIOAN
JEFF SIMONS	RICKY STAFFIERI
DETROIT UNIT	
Unit Production Manager	WHITNEY BROWN
Production Supervisor/Locations Manager	TOM MOISIDES
Production Coordinator	DIANE ULIN
Second Assistant Director	JOE LIKINS
Assistant Location Manager	MIKE JOHNSON
Locations PA	TED DEMSKI
2 nd Second Assistant Director	KATIE YOUNG
1 st Assistant Camera	GREGG HORVATH
2 nd Assistant Camera	ANTON MIASNIKOV
DIT	CLARK BIRCHMEIER
VTR	JAMES BROWN
Camera PA	FRANK MANINNO
Wardrobe	RENEE ALLEN
Set Dresser	KIM THRASHER
Props Master	JASON BAKER
Sound Recordist	MIKE HAMPTON
Boom Operator	RON AYERS
Key Grip	BILL MACLEOD
Grip	SCOTT ZUCKERBERG
Gaffer	TIM O'DEA
Electric	CHRIS RITTER
Best Boy Grip	COREY O'DEA
Best Boy Electric	JUSTIN CRAGIN

Stills Photographer	W. MIKE CROUCH
On Set Medic	JIM WHITTENBERG
Set PAs	SHANNON WELLS
	AMANDA WELLS
Office PA	JULIE MOYER
Craft Services	LIZ BUTSICARIS JACKSON
Aerial Photography (Detroit)	MCCMAHON HELICOPTER SERVICES

Post Production

Post Production Supervisor	GREGOR HUTCHISON
Post Production Coordinator	LORRAINE SAMUEL
Additional Editing	MICHAEL LOUIS HILL
	DAWN M. STOLIAR
1st Assistant Picture Editor	DAWN M. STOLIAR
Sound Designer /Supervising Sound Editor	JOSEPH FRAIOLI
Supervising Sound Editor	DAVID MCCALLUM
Sound Effects Editor	DAVE ROSE
Sound Effects Editor	PAUL GERMANN
Dialogue Editor	KRYSTIN HUNTER
Dialogue Editor	CLAIRE DOBSON
Trainee Assistant Sound Editor	CHRISTOPHER KING
ADR Recordists	JAMES BASTABLE
	MARCEL RAMAGNANO
Project Coordinator	ERIN LEWIS
Operations	ALEX ASLUND
General Manager	PETER GIBSON
Sound Editing by	TATTERSALL SOUND & PICTURE
Re-Recording Mixers	FRANK MORRONE CAS
	BRAD ZOERN CAS

Temp Re-recording Mixer	ROSS DAVIS
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Music

Music Editors	MAARTEN HOFMEIJER
	PHILLIP TALLMAN
	RICHARD HENDERSON
	KEVIN BANKS MPSE
Music Engineer	TONY DOOGAN
Music Clearances	MICKI STERN
Music Clearance Coordinator	ILYSE WOLFE TRETTER ESQ
Music Consultant	EVAN DUBINSKY
Post Services Video and Sound by	TECHNICOLOR TORONTO
Dailies Operator	ERIC HARRISON
Technical Operations Manager	BRIAN REID
Manager of Colour & Front End Services	GRAHAM HOSELTON
DI Colorist	ALEX BICKEL
DI Editor	FRANK BIASI
Assistant DI Colorist	SET SHUTER
Digital Imaging Supervisor	ANDREW PASCOE
Digital Imaging Technician	MARGARET HUTZ
DI Producers	PATRICK DUCHESNE
	DARCY ARTHURS
Sales Executive	JAMES FRASER
Foley Artist	STEVE HAMMOND
Foley Recordist	ERIK CULP
Re-Recording Mix Assistants	SCOTT HITCHON
	TOM MURRAY
ADR Recordist	JIM MCBRIDE
Audio Project Coordinator	MATTHEW BALLANTYNE
Sound Services Manager	JAMES PORTEOUS
Avids supplied by	PIVOTAL POST

Playback Services Supplied by	SIM DIGITAL
VFX Producer	REBECCA RAMSEY
VFX Editor	LINDA DRAKE
Conceptual Designers	NIVANH CHANTHARA
	WOUTER GORT
	MORTEN ROWLEY
	DANIEL BAVELL
Blocknosed Rifle Design by	SUPERVIXEN
	MORTEN ROWLEY
	DANIEL BAVELL

Holographics Design Lead	BRADLEY G. MUNKOWITZ
Holographics Designers	TOROS KOSE
	NICOLAS LOPARDO
Title Design by	MPC DESIGN
Graphics Producer	RUSSELL FORDE
Graphics Supervisor	RYAN JEFFERSON HAYS
Graphics Lead	PAUL HUNT

VISUAL EFFECTS by IMAGE ENGINE

Visual Effects Supervisor	DAVE MORLEY
Visual Effects Producer	TARA CONLEY
Visual Effects Executive Producer	SHAWN WALSH
Visual Effects Production Manager	MARINE CHENE
CG Supervisor	EDMOND ENGELBRECHT
Compositing Supervisor	KEEGEN DOUGLAS
CG Asset Supervisor	BARRY POON
CG Asset Production Manager	ANNA WINTERS
Visual Effects Coordinators	MELISSA NUTT
	AMANDA KNIGHT

	EMILIE ANCET
	CRYSTAL WAN
	ALYSSA HOWALD
I/O Coordinator	LEXI KOOME
Visual Effects Editors	DON BRIGGS
	JEREMY SZOSTAK
Rigging Supervisor	RAMIRO C. GOMEZ
Digital Environment Supervisor	DAMIEN THALLER

Digital Artists

DEVIN STOUTLEY	TOMOKA MATSUMURA
SUCHITRA KESHRI	EMILY LUK
SARAH FULLER	FLORIAN FRIEDMANN
DONMILL YIP	YOSUKE INOMATA
CHRIS ELMER	GEOFF PEDDER
SHEIK GHAFUOR	CHERI LYNN FOJTIK
	ADRIEN FLANQUART
Concept Artist	JULIAN LONDONO CALLE

Digital Matte Painters

CONRAD ALLAN	DHAMINDRA JEEVAN
ARNAUD PECQUEUR	BRUNO LEVEQUE
PABLO DEL MOLINO IZQUIERDO	
Matchmove Supervisor	MARC JONES
Layout Supervisor	LEE ALEXANDER

Matchmove Artists

ROBERTO C. FLORES	DREW FULCHER
DEAN MANGION	CEDRIC LING
CHRISTINE XUE LAN	MATTHEW KEE
Layout Artist	CAMERON WIDEN
Animation Supervisor	CHAD SHATTUCK
Animator	PAUL ZEKE
FX Supervisor	LUKASZ SOBISZ

FX Artists

APOORVA SHAH	MARKUS BRULAND
MICHAEL BILLETTE	DENYS SHCHUKIN
JACLYN STAUBER	MORITZ HAUSLER
	DANIEL SARNOWSKA
CFX Artist	MICHAEL LEVINE
Lighting Lead	MARTIN BOHM

Lighters

GREG MASSIE	ALEX FULLER
KRISZTIAN SZEIBOLD	TOMMY JAW
CARMELIDA CONDEMI	BRANDON MARTIN
	ELLA ADAMS
Compositing Lead	JESUS LAVIN

Composers

DAVID CHEN	LUIS ALMAZAN
JANEEN ELLIOTT	SANDRO DE BARROS HENRIQUES
NIKOLAI MICHALESKI	MARION VOIGNIER
TIM JONES	NAOKI OYAGI
MATT YEOMAN	SHANE DAVIDSON
ALEXANDER TOMS	ADAM MATIS
GABRIEL PIRES	PAULA RUBIO FERRER
IVAN LIMA	RUSSELL MOORE
BG Prep Supervisor	JEFF BALDEMORO

Rotoscope Artists

HIROKO UENO	JERROD TAN
DAVID CAM	JAYZICA KONG
FELIX TAN	KENSON WANG
LIA IOANNITI	IRYNA SUMANOVA
KEVIN MECHAM	

Pipeline Engineers

BRENDAN HOLT	TONY ZHANG
LUCIEN FOSTIER	STEFAN FEES
PETRU CIOBANU	KOICHI TAMURA
CARSTEN KOLVE	CARMEN PINTO

R&D Artists

DANIEL DRESSER	IVAN IMANISHI
MATTI GRÜNER	ANDREW KAUFMAN

Technical Support

CHIA-PING WANG	CHRIS BANAL
DUY PHAM	HOWARD CHEN
IAN WILSON	MATTHEW GRAVES
MARK PINDER	NICHOLAS HURM

Additional Visual Effects by Rocket Science VFX

VFX Supervisor	ANTHONY PATERSON
VFX Producer	CHRIS NOKES
VFX Bidding Producer	TAVIA CHARLTON
Production Supervisor	SHOBAN NARAYANAN
VFX Coordinator	TIM SHARP
I/O Coordinator	BRANDON OUTHWAITE
Digital Matte Painters	ALLAN WALKER
	GRAHAM POST
	MAXIME STEIN
Lead Composer	SHUMING JIANG
Compositors	ANDRIY KOVAL
	BURCU GORUN
	CHRISTOPHER JUDE
	GARY COUTO
	JERRY SEGUIN
	MATHIEU REYGAERTS
	PRADEEPTO ROY
	RAHUL VENUGOPAL
	RAMAN SIDDHARTHA
	SAMUNDESWARI VAIDHYANATHAN
	VENKATESH RAJAGOPAL

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Camera Equipment	PANAVISION
Grip & Lighting Equipment	WILLIAM F. WHITE INTERNATIONAL INC
Cranes	DWIGHT CRANE LTD.
Aerial Photography	SKYMOTION VIDEO
	ROCKET FROG
	COPTER KIDS
Production Lab	TECHNICOLOR
Computer Services	DANDY COMPUTERS INC
Travel Agent	NEW WAVE TRAVEL
Payroll Services	ENTERTAINMENT PARTNERS
Facilities	SHOWLINE STUDIOS
Insurance Broker	INTEGRO CANADA LTD
Production Financing Provided by	EAST WEST BANK
Banking Services (Canada)	NATIONAL BANK OF CANADA
Script Clearance Reports	THE RIGHTS COMPANY
Legal Services (Canada) Provided by	BUCHLI GOLDSTEIN LLP
	MICHAEL, EVRENSEL & PAWAR LLP
Legal Services (USA) Provided by	LICHTER, GROSSMAN, NICHOLS, ADLER & FELDMAN INC
Additional Legal Services provided by	DAVID ALBERT PIERCE ESQ ANTHONY HANNA ESQ PIERCE LAW GROUP LLP
Production Auditor (Canada)	WEISBORD DEL GAUDIO IACONO & ASSOCIATES AZIZ BALBOUL
Financial Consultant	JOE IACONO
Foreign Sales by	GOOD UNIVERSE INTERNATIONAL LLC
Distribution Advisory Services Provided by	WILLIAM MORRIS ENDEAVOR

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<p>Levitate Written by Benjamin Rothbard and Johnny Zambetti Performed by The Palms Courtesy of The Palms Under license from Bleed101 Inc.</p>	<p>Reason To Live Written by William Daniel Powell, Mark William Haggblad, Benjamin M. Lazzaro and Mike Rawluk Performed by Dying Regret Courtesy of Crucial Music Corporation</p>
<p>Come Down Written by Brandon Paak Anderson and Tony Louis Cottrell Performed by Anderson Paak Courtesy of Steel Wool / OBE / Art Club By arrangement with BMG and Bleed101</p>	<p>Help Me Written by Performed by Joni Mitchell Courtesy of Elektra Entertainment By arrangement with Warner Music Group Film & TV Licensing</p>
<p>Top Ten Written by Fred Dengler Performed by Frederick Michael St. Jude Courtesy of Drag City Records By arrangement with Bank Robber Music</p>	<p>Stay Fly Written by David Darnell Brown, Willie Hutch, Premro Smith, Paul Beauregard, Darnell Carlton, Jordan Houston and Marlon Goodwin Performed by Three 6 Mafia featuring Young Buck, Eightball & MJG Courtesy of Columbia Records Under license from Sony Music Licensing Contains a sample of Tell Me Why Has Our Love Turned Cold Performed by Willie Hutch Courtesy of Motown Records Under license from Universal Music</p>

	<p>Enterprises Young Buck appears courtesy of Interscope Records Under license from Universal Music Enterprises Eightball & MJG appear courtesy of Bad Boy Records/Atlantic Recording Corp By arrangement with Warner Music Group Film & TV Licensing</p>
<p>All The Time (Shlohmo Remix) Written by Dwayne Carter, Matthew O'Brien, Jeremy P Felton and Markous Roberts As performed by Jeremih, Lil Wayne and Natasha Mosley Courtesy of Def Jam Recordings under exclusive license from Universal Music Canada.</p>	<p>T.R.U. KID Written by Christian Faust and Justin Rose Performed by Christian Faust Courtesy of Faust Music Group</p>
<p>Trouble Written by Paul Charles DiGiovanni, Kevin Bard, Morgan A. Dorr and John J. Keefe Performed by The Hot Damns Courtesy of The Hot Damns</p>	<p>Oh My Love Written by Winfield Parker Performed by Winfield Parker Courtesy of Omnivore Recordings By arrangement with Music Alternatives, LLC</p>
<p>Slow Love Written by Thomas R. Brenneck, David Anthony Guy, Homer Steinweiss, Leon Michels, Nicholas Anthony Movshon and Paul Schalda Performed by Charles Bradley Courtesy of Daptone Records</p>	<p>Apple Pie Written by Tyler Johnson, David Radcliffe, Cameron Rafferty and Douglas Showalter Performed by Rafferty Courtesy of CMR Music</p>

Under license from Lip Synch Music Inc.	
<p>Have You Ever Written by Roy Tanner Performed by George Brazzel Courtesy of Resnik Music Group Under license from Music Supervisor Inc.</p>	<p>Polecat Hollow Written by Jimmie Click Performed by Jimmie Click Courtesy of Fortune Records Under license from Westwood Music Group</p>
<p>Daydream Written by Trevor William Powers Performed by Youth Lagoon Courtesy of Fat Possum Records By arrangement with Zync Music Group LLC</p>	<p>I Wanna Run (Fink VIP Remix) Written by Joel Burleson Performed by Ki: Theory Courtesy of Kringe Records By arrangement with Zync Music Group LLC</p>
<p>Girly Pearl Written by Jim McCarthy Performed by Jim McCarthy Courtesy of ESP-Disk By arrangement with Fine Gold Music</p>	<p>Nothing But Time Written by Al Hammerman Performed by Al Hammerman Courtesy of Crucial Music Corporation</p>

Special Thanks

"The Producers Wish To Thank Daniel & Barbara Shapira, David Shapira and Bernie Marcus For Their Continued Unwavering Support Of No Trace Camping."

GOOD UNIVERSE
JOE DRAKE
HELEN LEE KIM
MICHAEL MEYER
AKSHAY MEHTA

ARNIE & RUBY SHAPIRA	JOANNE GROSS	GRAHAM TAYLOR
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BERNADETTE & DONNIE DWYER	JOE IACONO	HILARY GOLDSTEIN
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OUR SINCERE THANKS TO THE ENTIRE TEAM WHO HELPED US CREATE THE SHORT FILM 'BAG MAN'

The City Of Hamilton Film Office, Ontario, Canada
The City Of Toronto Film & Media Office, Ontario, Canada
Tridel Corporation, Canada
Jim Mangos Of Goldmanco Properties Inc.

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Shot on location in Ontario, Canada with assistance from OMDC's Film Commission

KIN
End Credits Draft #FINAL, dated Nov 15



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NHL Announcers
Ken Daniels
Mickey Redmond

Material from TERMINATOR 2: JUDGMENT DAY used courtesy of Studiocanal.

"Victory" from Bubblegum Crisis. Lyrics by Aran Tomoko, Music by Makaino Koji, Arranged by Nakajima Masao, Performed by Oomori Kinuko

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Filmed on Location in Toronto, Hamilton, Durham in Ontario, Canada,
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