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Long Shot Production Notes

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Rating: This film is not yet rated

Running Time: 115 minutes

U.S. Release Date: May 3, 2019

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LONG SHOT

SUMMIT ENTERTAINMENT

Genre: Comedy
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U.S. Release Date: May 3, 2019
Running Time: 115 minutes

Cast: Seth Rogen, Charlize Theron, O'Shea Jackson Jr., Andy Serkis, June Diane Raphael, with Bob Odenkirk, and Alexander Skarsgård

Directed by: Jonathan Levine
Screenplay by: Dan Sterling and Liz Hannah
Story by: Dan Sterling
Produced by: Charlize Theron, p.g.a., A.J. Dix, p.g.a., Beth Kono, p.g.a., Evan Goldberg, p.g.a., Seth Rogen, p.g.a., James Weaver, p.g.a.

SYNOPSIS:

Fred Flarsky (Seth Rogen) is a gifted and free-spirited journalist with an affinity for trouble. Charlotte Field (Charlize Theron) is one of the most influential women in the world. Smart, sophisticated, and accomplished, she's a powerhouse diplomat with a talent for...well, mostly everything. The two have nothing in common, except that she was his babysitter and childhood crush. When Fred unexpectedly reconnects with Charlotte, he charms her with his self-deprecating humor and his memories of her youthful idealism. As she prepares to make a run for the Presidency, Charlotte impulsively hires Fred as her speechwriter, much to the dismay of her trusted advisors. A fish out of water on Charlotte's elite team, Fred is unprepared for her glamorous lifestyle in the limelight. However, sparks fly as their unmistakable chemistry leads to a round-the-world romance and a series of unexpected and dangerous incidents.

From the celebrated team of Seth Rogen and Evan Goldberg, creators of outrageous comedy hits, including *This Is the End* and *Neighbors*, **LONG SHOT** also features O'Shea Jackson Jr. (*Den of Thieves*, *Straight Outta Compton*), Andy Serkis (*Black Panther*, *Planet of the Apes*), June Diane Raphael (*The Disaster Artist*, *Grace and Frankie*), Ravi Patel (TV's *Master of None*) and Alexander Skarsgård (TV's *Big Little Lies* and *The Legend of Tarzan*). The film was directed by Jonathan Levine (*Warm Bodies*). Screenplay by Dan Sterling and Liz Hannah. Story by Dan Sterling.

LOG LINE:

When Fred Flarsky (Seth Rogen) reunites with his first crush, one of the most influential women in the world, Charlotte Field (Charlize Theron), he charms her with his self-deprecating humor and his memories of her youthful idealism. As she prepares to make a run for the Presidency, Charlotte hires Fred as her speechwriter and sparks fly

ABOUT THE FILM

"It's *Pretty Woman*, but she's Richard Gere and you're Julia Roberts."

-- Lance

At the heart of this laugh-out-loud comedy about an epic romantic mismatch is a charming fairy-tale premise for our times. Charlotte Field is a bold, brilliant woman about to run for leader of the world. Fred Flarsky is a renegade Brooklyn journalist who can barely run his life. Can they really find happiness together? It's an outlandish long shot, but then again, that's one thing Charlotte and Fred share in common. Aside from the awkward fact that Charlotte was once Fred's dazzling, much-desired babysitter, the two share a love for flying in the face of the odds.

Now, they are both about to go for their most impossible dreams in a big way. Charlotte is aiming at nothing less than the future of the nation. And Fred? When Charlotte unexpectedly gives him a job as a novice speechwriter, he only hopes for a little time with her, no matter how incompatible they appear to be by every conceivable metric of power, success and appeal. But to their surprise, they make for a successful team. And to their total mutual shock, no matter how much the two of them together makes absolutely no sense, as Charlotte starts soaring the polls, their relationship starts heating up behind the scenes.

In the delightfully opposite roles of Fred and Charlotte, Seth Rogen and Charlize Theron ricochet off one another as two aspirational people pushing the edges of their comfort zones in love, work and around the globe. The result is both a sweet and raucously funny ride through a contemporary reality we all can relate to—one that constantly asks us to compromise while tantalizing us with chances to seize the day.

While Rogen has gained renown for his hilarious and human portraits of everyday slackers, *Long Shot* drops him into new territory—with a self-deprecating character who has to find the belief, despite his glaring foibles, that he's worthy of a woman who is changing the world. "For someone like Fred Flarsky, dating Charlotte Field is almost like dating a princess," notes Rogen. "In America, politicians are our version of royalty. So it's a story that taps into a kind of grand fantasy fulfillment but at the same time it's as down-to-earth, irreverent and hilarious as any thing we've done."

Oscar® winner Theron (Best Actress, *Monster*, 2003), acclaimed for a career of intense dramatic and action roles, is as contrary a screen persona to Rogen as Charlotte is to Fred. A woman who has taken empowerment to the next level, Charlotte has no need (and definitely no time) for a relationship, and yet's she's drawn to the spark she spies all these years later in Fred. For Theron, the wildly contrasting energy between her and Rogen just made the chemistry sizzle even more on set. "There was something very authentic that happened between me and Seth and that's what this needed to not only be hilarious but also be an honest story of modern relationships," says Theron. "I think you really root for these two people to find a way to come together. There's such a huge yin and yang between them, yet they remind each other of what truly drives their ideals. Maybe because we're a bit like our characters, that same kind of rapport was there between me and Seth, and it just worked."

Rogen says that he too was taken by surprise at just how organic the humor and unlikely connection felt as production got under way. "Our dynamic was both funny and real," says Rogen. "I think the most shocking part of the movie is that by the end of it, you actually believe these two people who are so ridiculously different could make it."

An Odd Couple Is Born

Years before he first teamed with Seth Rogen and producer Evan Goldberg on *The Interview*, screenwriter Dan Sterling set out to see if he could enchant a character who had become entirely disenchanting. Then, Sterling was a writer on the irreverently topical *The Daily Show*. He started thinking about a guy who, not unlike himself at that time, had become cynical about everything from politics to love, because none of it seemed to be working very well. What if such a guy fell in love with a woman so full of vigor, power and light, he had to adjust his own view of the world just to have the most remote shot with her?

Thus was born Fred Flarsky, an unapologetically opinionated, gonzo-style journalist still trying to make his mark in an age of corporate media. "I saw Flarsky as a guy who is creeping up on middle age, whose career as a journalist is on the verge of dying and he's adrift in a lot of ways," Sterling describes. "And then I asked myself: who would be the most unforgettable, most powerful woman Fred Flarsky could possibly pursue?"

That in turn led to the creation of Charlotte Field, the flame Fred's been unable to put out since boyhood: his utterly unattainable babysitter, who from the second he met her inspired him...and seemed light years out of reach. Unsurprisingly to Flarsky, the wondrous Charlotte went on to become one of the most impressive and influential women in the world, while he's been muckraking for the local *Brooklyn Advocate*.

When they run into each other after all these years, just as Flarsky has lost his job in a last stand against a corporate takeover, Flarsky has no illusions. Instead, it is Charlotte whose fascination is sparked by this refreshingly genuine blast from her past, leading her to give Flarsky a trial run at being her speechwriter.

At first glance, Charlotte's intercontinental sophistication couldn't be a wilder clash with Flarsky's klutziness and brash outspokenness. "Charlotte is powerful, glamorous and everything Flarsky isn't," laughs Sterling. "Flarsky would never assume he could be with a woman like her." Yet there are places they connect from the start. "Flarsky has a very strong sense of morality, even if he's self-sabotaging. Charlotte also has very strong principles, even if she's pragmatic and careful about them, knowing how the game has to be played," Sterling explains. "Part of the fun of their relationship is that as it gets going, Fred starts to get more comfortable with being cared about and Charlotte loosens up a lot—to the point of walking up to the edge of getting herself in trouble."

As Charlotte starts rising in the polls, they have to contend with the consequences of their growing bond. With Charlotte enjoying a media frenzy over her link to the bachelor Canadian Prime Minister, she tries to keep their fling a secret, but realizes that can't go on forever with the media glare. "At first, the story just has fun with them figuring out how to sneak around having this secret relationship," says Sterling. "But ultimately, they have to figure out how important is this thing, really? Are they willing to risk Charlotte's election chances or to risk even bigger things in terms of her having a lasting impact on the world?"

This unusual situation—where the stakes of one improbable couple's personal happiness are so incredibly high—was an immediate draw for Seth Rogen and his producing partners at Point Grey Pictures, Evan Goldberg and James Weaver.

Point Grey Pictures made its debut with the critically acclaimed *50/50* and went on to bring such hits as the *Neighbors* series, *The Interview*, *Sausage Party* and *Blockers* to the screen. But the company had never made anything with the scale, polish and mix of comedy and romance that *Long Shot* would demand. The idea of stretching their comedy into the global sphere presented an exhilarating challenge. "We haven't ever

gone into this world before and that felt really exciting," says Goldberg. "It just seemed really fun that in the middle of international negotiations you suddenly have a classic odd couple thing going on."

It was Weaver—at the time still Rogen's personal assistant before he worked his way up to President of Point Grey—who first latched onto Sterling's script just after the company had locked *50/50*. He immediately sensed an opportunity for Rogen to take what he's so good at into a story with both broader themes and a bigger heart. "To me, this story felt like it could be a very modern, outrageous take on the kind of old school romance that Seth, Evan and I have always loved and it would be a totally different thing from what people expect of us," says Weaver. "I felt there was also a kind of *Beauty and the Beast* element to Fred and Charlotte that had lots of comic potential. You have a woman who is trying to figure out how to be all things to all people, and then you have Fred who can't seem to get out of his own way."

With such a worldly foil in Charlotte, the more Weaver felt Rogen's everyman persona would shake up the telling of it. "You can get away with a lot more subversiveness and outrageousness when you ground comedy in a believable thing," he observes. "And vice versa. So even when you see Seth fall down a flight of stars in the hilarious way only he can, in that same moment, you also see Fred reconnecting with his childhood crush and coming to terms with who he has become."

The sheer oddity of this coupling really began to crystallize when Theron came aboard to play Charlotte as well as joining the team as a hands-on producer through her company Denver & Delilah. She also brought along Denver & Delilah producers A.J. Dix and Beth Kono, whose experience on such movies as the spy thriller *Atomic Blonde* and the Jason Reitman drama *Tully* further added to the film's mix.

Then the team went in search of director who could blend Rogen and Theron, politics and pratfalls, awkward relationships and savvy foreign relations with warm yet unbridled humor. Point Grey couldn't help but think of Jonathan Levine, who had directed *50/50* for them. "*50/50* had to balance emotion and humor and that's exactly what we needed for **Long Shot**," says Rogen. "Even though **Long Shot** couldn't be set in a more different world, the fact that we knew Jon can mix weight and lightness, which is so hard to do, was really important. He also made *Warm Bodies*, a movie where a girl falls in love with a zombie and it worked, which is crazy. So he just seemed like the perfect guy to do this."

Adds Goldberg: "Jon is also the rare ego-less director. He just wants a movie to be good, and he truly doesn't care whose ideas are used as long as they are awesome ideas."

Having always enjoyed his humor with a twist, Levine felt lured to the film's genre-busting elements: its globe-hopping settings and the chemical reaction between Rogen and Theron. "What interested me was working with two versatile actors you wouldn't necessarily expect to have this incredible chemistry. It was a chance to make a comedy that also brings in a lot of heart and the scale of a global adventure."

Levine especially loved that at the movie's center is a woman at the top of the power structure. "Charlotte really excited me because I saw her character as an incredible opportunity to explore not only a woman of high achievement in the political world, but also what a woman comes up against when she's trying to be the best version of herself. What are the compromises she makes and won't make?"

He continues: "Charlotte's journey really speaks to anyone trying to stay true to the things that mattered to you when you were young. I'm always gut checking myself with questions like: 'would the young me be happy with this decision that I was making? Am I being true to that person?' That's what Fred and Charlotte ultimately bring out in each other."

While the backdrop of the film reflects the world of politics as we know it today—contentious, cutthroat, celebrity-driven, media-saturated—Levine points out that **LONG SHOT** is not a political comedy. “For us, the political world is a fun and timely backdrop,” says Levine. “The emotional through-line of Charlotte and Fred was always the priority. But having a story that moves around the world and among powerful people, it felt like a chance to do something different with the comedy. We really challenged ourselves to make this movie incredibly funny, but also heartfelt, with an emotional core everyone can relate to.”

Rogen on Fred Flarsky

He might not be the Prime Minister of Canada, but they don’t come much more righteous, fair-minded or dedicated to tell-it-like-you-see-it journalism than Fred Flarsky. It’s just that Fred seems to have also mastered the art of being his own worst enemy, often going a step *way* too far or stepping on his own feet while trying to do the right thing. These alternately riotous and touching contradictions were a blast for Rogen to explore, taking his unique style of sincere absurdity to a new, more romantic place.

“Fred is a very idealistic person who has never quite been able to become the person that he hoped he would be,” Rogen describes. “I think Fred would describe himself as a highly principled but also highly misunderstood journalist, one who has not really gotten recognition for the risks he takes and the work he creates. But he’s also kind of a self-destructive mess who doesn’t believe in his own worth.”

That finally starts to shift once Flarsky starts working for Charlotte Field, and begins to grapple with the outlandish fact that the Secretary of State appears to actually be falling in love with *him*, a rebellious Brooklynite whose idea of fancy dress is adding a baseball cap to his windbreaker. As Fred discovers he can make Charlotte happy, his own personal take on what happiness is evolves. “Fred recognizes that Charlotte’s a really great leader, so it becomes fulfilling for him to learn to support her in that,” says Rogen. “It gives him a chance to step back from his own ego and realize it doesn’t always have to be about him and his stuff. He learns to take pleasure just in being there for someone else, which is completely new for him.”

Even as Charlotte changes Fred, Fred aims to help Charlotte change the world. Having never quite recovered from the full force of her youthful idealism when she was his babysitter, he can’t help but remind her of just how spirited and uncompromising she was back then. “Fred is able to re-spark the feelings that made Charlotte go into politics in the first place,” Rogen says. “He reminds her of all these strong ideals that got watered down over the years. Fred has always been an advocate for sticking to your guns and doing what you think is right. Of course, he can be entirely overzealous in that when it comes to his own life, but Charlotte takes it to heart in her own pragmatic way.”

Rogen recalls that there was an instant frisson of energy between him and Theron from the earliest rehearsals. “We always knew we needed someone with real gravitas to play Charlotte, someone who could go beyond what you expect from a character in a traditional R-rated comedy and create something more human, real and nuanced. Charlize brought all that—but she’s also incredibly funny,” he says.

For Rogen, **LONG SHOT** was also a shot at giving new life to the kind of sweetly emotional comedies that first made him fall in love with the movies—blending in 21st Century sensibility and relevance. “Growing up, I honestly loved movies like *When Harry Met Sally* and *Pretty Woman*,” he explains. “I loved how hilarious they were, how emotionally gratifying they were and how aspirational they were when it came to relationships. So I’ve always really wanted to make a movie that might do something similar: a movie as funny as any of our movies but with a strong romantic story that reflects our world right now.”

Theron on Charlotte Field

If Fred Flarsky has never quite had the impact he hoped for in the world, or even in Brooklyn, Charlotte Field has reached the most rarified heights of international achievement and now has a chance, no matter how slim, to lead the entire nation with her vision. She's done it all, and she's hugely skilled at keeping it all under control—though perhaps just a little *too* skilled, which might be why she can't get her childhood neighbor Flarsky out of her mind from the minute he literally tumbles back into her life.

For Theron, who has played indelible characters ranging from serial killer Aileen Wuornos in *Monster*, for which she won the Academy Award® for Best Actress, to *Mad Max: Fury Road's* fierce heroine Furiosa, part of the lure of Charlotte was taking on a role that reflects a moment right now when the power of women in the world has never been greater.

"For me to have the chance to play a character like Charlotte, who doesn't just throw all of her ambition away for a guy, was exciting," Theron says. "Charlotte is very much of this time and she's in a very conflicted place that a lot of women have to deal with - juggling work, ideals and personal life. I think that's why you ultimately root so hard for her and Fred, because nothing is really easy for them and they have to make some really tough personal decisions—I mean besides from 'should we do Molly?'"

Theron could understand why Charlotte might fall for Fred in the middle of the most serious and intense period of her seriously intense life. "Charlotte has always been driven, even as a kid, and she has always wanted to do big things and change big things in the world," she muses. "When we first meet her in the film, it seems that everything is working out exactly the way that she's always wanted, but she has paid a price. She has lost a little of what really mattered to her in order to succeed. And I think that's why Fred is so important to her. He wakes her up to all those things she used to believe in—and really still believes in!"

She continues: "Fred is so erratic, yet so sincere, he makes for a great comic character. And I had such a great experience with Seth. He understands story like nobody's business—but he also understands how comedy has to live and breathe and come from an authentic place."

Levine was blown away by how much life and joy—and also slapstick energy—Theron brought to Charlotte. "We all know Charlize is a great actor. What I didn't know is that she would be such a gifted physical comedian," he explains.

In one of Levine's favorite scenes with Theron, Charlotte has to attend to a major international crisis while coming down off a psychedelic high with Fred. "The body movements Charlize came up with in that moment are so super funny, it was a revelation," says the director. "The way she was able to amplify the humor, matching Seth, while also bringing so many nuances to her character, was amazing."

For Evan Goldberg, a beloved scene is when Theron goes from dancing elegantly with the Canadian Prime Minister in front of global news cameras to fooling around with Fred in a utility closet. "It's a moment when their relationship starts to feel like it's real," says Goldberg. "The moment had to strike this balance where you believe Charlize is there doing her very important job only to disappear into a private, fun moment that could be two kids at a high school sneaking behind the dumpster to make out during class."

Concludes James Weaver: "Charlize has a way of being so relatable and warm even when she's hysterically funny. It's hard to do that when you're playing someone who has the responsibilities of Secretary of State, who also has to be unusually intelligent and polished, but it's the way that you believe her as a real person that makes her performance work."

Supporting Cast

Surrounding Fred and Charlotte is a cast of comical characters from their disparate worlds. They include Fred's life-long best friend Lance, who has never let him down no matter his misadventures. From the minute Fred re-encounters Charlotte, Lance is there, convincing him he's good enough to pursue the impossible. Taking the role is O'Shea Jackson Jr., an actor and rapper (under the stage name OMG) best known for playing his real-life father, Ice Cube, in *Straight Outta Compton*.

"O'Shea was someone who we found could go toe-to-toe with Seth on an improvisational level," says Levine. "The first day he and Seth were together, they had an amazing energy. It was a pairing that just feels natural, funny and like they were long time close friends, even though they had just met."

This was a different kind of role for Jackson, playing straight man to Rogen's uniquely human style of comedy. He immediately felt an affinity for Lance's relentless positivity. "Lance is a tech entrepreneur, a self-made man, who is super enthusiastic about *everything*, and he's *aggressively* enthusiastic about supporting Fred. Lance is always in Fred's corner. Whatever he needs, I got him," Jackson explains.

It is Lance who pushes Fred to own up to the idea that he, too, deserves love, something he's never fully believed. "Lance believes that you have to love yourself first and then you need to step up and do something about it," says Jackson. "He believes that if Fred proves to himself he's worthy of Charlotte Field's love, he'll realize the kind of potential that has always been in him from the beginning."

Jackson especially enjoyed having the chance to bounce off Rogen's comic instincts and says the entire ensemble is what made the film such an unusual experience. "You had everybody adding their own special spices to the soup, which is what makes it a dish," he sums up. "We all had so much fun with each other and I think that comes through in the feel of the movie."

Behind Charlotte stands a loyal staff, and no one is more devoted to her than her rabidly meticulous Chief of Staff, Maggie, whose job is to solve every problem long before one arises. Naturally, Maggie's consummate skills sniff out Fred Flarsky as an issue from the second Charlotte decides to hire him. Taking the role is *Grace and Frankie* star June Diane Raphael.

Theron adored both Maggie and Raphael's portrayal. "I really like the way the script captures the real work dynamic between two women in powerful positions who each want the other to only have the best," she says. "Junie is so incredibly funny but she always comes from this place of heart and she was always there for me."

Adds Levine: "June brought her own deadpan style of humor to the table. She nailed both the rivalry with Fred and the camaraderie with Charlotte that are so key to the comedy."

Raphael says she based the character not only on a real-life political chief of staff she met while preparing for the production but on the coterie of Hollywood assistants she's seen running people's lives like a manager runs a company. "I've seen these people have who have such huge schedules that they have to have a team of people to act as gatekeepers," she describes. "I've noticed there's a certain kind of energy to the gatekeeper, a confidence and a power that comes from knowing nobody can get to this famous person without going through you. Maggie knows that while she might not be a public person, she's crucial to the Secretary of State's success, and she loves that."

As the gatekeeper, Maggie is staunchly opposed to Flarsky, first as a speechwriter but even more so as Charlotte's prospective relationship, which is not at all in Maggie's vision of Charlotte's future. "Why Charlotte hires Flarsky, and why he stays on the campaign, is a total mystery to Maggie," laughs Raphael. "But even if she doesn't understand it, she has to try to keep it from imploding Charlotte's future."

Working closely with Maggie is Tom, Charlotte's "body man," that indefinable Washington D.C. job that is part valet, part emotional support, part social buffer. Taking the role is Ravi Patel, a rising star who has been seen in *Transformers*, *Master of None* and in the documentary he co-directed, *Meet The Patels*.

Patel loved having the chance to explore the high-tension world of political operatives. "Working for someone in the White House is a pretty fun thing to pretend to do," he laughs. "It's not an easy job, though. When you're body man, problems come at you pretty hard. You have to try to anticipate what is needed long before it is needed. So Tom is just an incredible grinder who never stops."

On set, Patel garnered inspiration from watching Rogen in action. "Seth has a kind of musicality to the way he works, there's a rhythm to everything he does," Patel observes. "But he's also a really nice dude, and he's always cracking jokes, which keeps it fun."

Charlotte's boss is no less than the President of the United States—even if President Chambers is in way over his head as commander-in-chief and knows it. A one-time actor who played a popular TV President before he was elected, his main hope for his Presidency is to parlay it into his *true* ambition: the big move to motion pictures. Taking the satirically playful role is Emmy® Award winner and Golden Globe® nominee Bob Odenkirk (*Better Call Saul*), who is known for bringing a wry wit to his dramatic roles and a psychological acuity to his comedic roles.

"Bob is a master at playing that very charming yet calculating guy. He comes from a comedy tradition but he's got incredible dramatic chops as well. He was just a great fit for the role," says Levine.

Odenkirk couldn't resist **LONG SHOT**'s script. "It was a fun read, it had something on its mind, and it had a complication level that a lot of comedies don't seem to get to. I like that at its core it is about achieving the best version of who you can be," he says. "The movie surprised me with how much humanity and heart it was able to retain and still be funny throughout."

He also saw President Chambers as a chance to go to town with a narcissistic character who is basically phoning in his work as POTUS. "Chambers is a total airhead," Odenkirk laughs, "and a goofball, but he looks the part of President so that's how he got elected. I get to be a complete idiot in this role and I loved it. Being a really shallow, grabby, egotistical clown can be super fun."

Charlotte takes Chambers by surprise when she starts dominating the news cycle. "He hasn't really paid close attention to what a smart cookie Charlotte is," notes Odenkirk. "She's way smarter than he is but he doesn't really notice. Everybody in his world is there just to help him get ahead—that's how he looks at it."

As a single woman in power, Charlotte especially rouses the media's fascination with her interactions with the also single and expertly flirtatious Canadian Prime Minister. Taking the role for all its worth is Golden Globe® and Emmy® Award winner Alexander Skarsgård (*Big Little Lies*). "We had such a great time with Alexander," says Levine. "Scenes with him would change on a dime because there was so much opportunity for comedy with his character. For example, the scene where he's eating oysters with Charlize was pretty much invented in the moment. We just had them riff on the idea that they were on a date, but he's really just this complete political robot manufactured by polling, and Alexander really got it and was so game."

Rounding out the star-studded cast is Andy Serkis, renowned for his nearly alchemical skills in bringing to life digitally-enhanced characters such as Gollum in the *Lord of The Rings* series and Caesar in the *Planet of the Apes* series. In *Long Shot*, he appears in prosthetic makeup as someone entirely unrecognizable in the part of media mogul Parker Wembley, who turns out to play a dark role in both Fred and Charlotte's careers. "No one said to Andy, 'we want you to sit through 17 hours of makeup every day for this movie.' It was entirely self-inflicted," laughs Rogen. "But Andy had a strong perspective on how the character should look and he gave us an incredible performance."

Serkis was so incognito that Levine didn't even know who he was when he first saw him on set. "We were already two weeks into the movie and one day I look up and I'm like, 'Oh, there's a hair and makeup test going on. Who *is* that guy?' I had no idea—but it was Serkis in awesome makeup. I love that his commitment was so high that he felt he had to do this."

Sneaking Around The World

LONG SHOT is the rare modern comedy that jets around the world's hot spots, moving from New York and Washington D.C. to France, Sweden, Argentina, Japan and the Philippines ... and from formal dinners of state to explosive coup d'états. The creative challenges of a comedy with so many locations and moving parts only made it more exciting for the filmmakers. "The story has scope and scale that's not only a lot of fun for a comedy but also separates it from other movies we've done," notes Weaver.

To bring it all to life, and let the comedy roll in such sophisticated settings, Levine worked with a versatile crew led by director of photography Yves Bélanger, who has shot such acclaimed dramas as *Dallas Buyer's Club* and *Brooklyn*, as well as the award-winning TV series *Big Little Lies* and *Sharp Objects*; production designer Kalina Ivanov, whose work includes *Wonder* and the Oscar®-winning *Little Miss Sunshine*; and costume designer Mary Vogt, who recently designed *Crazy Rich Asians*.

Belanger brought a warm, natural, cinematic look that, as the filmmakers hoped, belies the story's outrageous comedy. "When we saw *Big Little Lies*, we thought Yves had created a very interesting look that could work for this film," recalls Weaver. "He created a totally different, non-comedic visual style that puts the focus on the characters."

Ivanov, too, had a strong vision. Early on she chose a palette of reds, whites and blues to anchor the election-time themes and rising emotions, as Fred and Charlotte's relationship moves from cold to red-hot. With nearly 100 different sets and locations to create, Ivanov had her work cut out for her, using the international city of Montreal as a hub to forge a diversity of global cities.

Yet, the underlying objective of her hard work was to *not* be noticed. "In a film like this, you don't want to your design to be funny," she points out. "You want the characters and situations to be funny. I've always believed that in a comedy, the design should play the straight man in a sense."

While never going for an obtrusive look, Ivanov had fun with the myriad of locales, including replicating one of the most vaunted realms in the nation: the Oval Office. The design team was able to commandeer a set that had previously been constructed for the *X-Men* series, which was a perfect fit. "Because President Chambers is a former actor who starred in a TV show about the White House, we thought his version of the Oval Office should be inspired by television," Ivanov explains. "So we gave him a TV in there instead of the famous portrait on the wall and we gave him a desk that's not the Resolute Desk, because he's just not a serious President. We played up all the elements that a TV show would do in our version of the Oval Office."

When it came to converting a 747 into Air Force Two, which becomes a second home to Charlotte, Fred and Charlotte's staff, the designer consulted with a former aide to Secretary of State John Kerry. "We wanted that set to be grounded in reality and we got some great details from him," she says.

Perhaps Ivanov's favorite set is the party where Fred has his fateful run-in with Charlotte after all these years before nearly blowing it all with a mishap. "It was a big, awesome but challenging design because you have a stunt in the middle of this modern party featuring a performance by Boyz II Men," muses Ivanov.

For the costumes, contrast was the name of the game, with Fred in his trademark pastel windbreaker and bike pants, Lance in posh designer suits and Charlotte in the crisp, high-end clothing befitting one of the world's most powerful women. Vogt and Rogen collaborated closely on Flarsky's typical look, though the look, like Fred, is forced to evolve once he starts working with Charlotte.

"Mary and Seth came up with a really strong look for Fred, a ridiculous look that makes you realize that smart as he is, he's never really gotten out of his own way," says Weaver.

When Fred realizes his casual style isn't going to fly in diplomatic circles, he struggles to change it up. At his first big party with VIPs in Sweden, he dons a particularly unexpected outfit on bad advice. "That outfit is an authentic, traditional Swedish outfit," notes Vogt, "but the minute Seth put it on, we were all hysterical so we knew it was going to work for the scene."

For Field's look, Vogt studied a pantheon of potent women. "I looked at Queen Sophia of Denmark, Queen Noor of Jordan and Queen Letizia of Spain, who all have fabulous modern looks, among others. Kate Middleton was another influence as someone who dresses very fashionably but is highly respected. Of course, as an American candidate, we felt we couldn't go too far into high fashion or designer labels but Charlize and I talked a lot about how Charlotte might have her own modern take on a very classic look."

Vogt notes that Theron was closely involved in every aspect of her character's clothing. "Charlize came in with a strong sense of Charlotte's feminine elegance. She wanted to look tailored but soft, a bit like a contemporary Katherine Hepburn. We tried to create that through our choices of fabrics and cuts, with her gabardine suits. But as Charlotte gets closer to Fred, she loosens up, and her look becomes less structured."

Music also plays a role in bringing Fred and Charlotte together, with their mutual nostalgia for the 90s R&B hitmakers Boyz II Men drawing them closer. The filmmakers were absolutely thrilled to be able to bring the current incarnation of the record-breaking band into the film. "Getting Boyz II Men was kind of an amazing coup," says Levine. "The day they performed was one of my favorite days ever on a set. And it worked so well to create a common ground of pop culture for Fred and Charlotte."

From the performances to the look to the music, that entirely unlikely—but ever deepening—common ground was always the linchpin of the movie. Sums up Levine: "I hope what audiences get to experience is some of the fun and adrenaline and discovery of starting a relationship you never expected could happen. At the center of it all are Seth and Charlize finding the most amazing ways to create a connection that feels at once preposterous, intimate and real."

About the Cast

SETH ROGEN (Fred Flarsky/Producer) is an actor, writer, producer and director, whose films and TV projects have had an impressive impact on popular culture and box office returns. Alongside longtime collaborator Evan Goldberg, Rogan produces film, television and digital projects through their production company, Point Grey Pictures (PGP). In front of the camera, Rogan will star in Disney's *The Lion King* as the voice of Pumba alongside Beyoncé Knowles and Donald Glover. Directed by Jon Favreau, the film is set for release on July 19, 2019. In addition, Rogan recently filmed Brandon Trost's untitled film, which he is also producing, for Sony. Dedicated to giving back, Rogan and his wife founded Hilarity for Charity that raises awareness for Alzheimer's disease with the help of fellow comedians performing in charity comedy shows.

CHARLIZE THERON (Charlotte Field/Producer)

O'SHEA JACKSON JR. (Lance)

ANDY SERKIS (Parker Wembley) is an award-winning actor who has earned acclaim from both critics and audiences for his work in a range of memorable roles. He gained legions of fans around the globe for his performance as Gollum in the Academy Award®-winning *The Lord of the Rings* trilogy, directed by Peter Jackson. Serkis won an Empire Award for his role, in addition to sharing in several Outstanding Ensemble Cast Awards, including a Screen Actors Guild Award®. He reunited with Jackson in the director's epic retelling of *King Kong*, taking performance capture to another level as the title character of Kong.

Most recently, Serkis directed the feature film *Mowgli: Legend of the Jungle*, an adaptation of Rudyard Kipling's "The Jungle Book," which was released by Netflix in theaters and on its global streaming platform. In addition to directing the film, Serkis will also played the character Baloo.

Serkis portrayed Ulysses Klaue in *Black Panther* (2018) from director Ryan Coogler and he reprised his role from 2015's *Star Wars: The Force Awakens* as Supreme Leader Snoke in *Star Wars: The Last Jedi* (2017) for director Rian Johnson.

Serkis made his directorial debut with the 2017 release of *Breathe*, which brought to life the inspiring true love story between Robin Cavendish (Andrew Garfield) and his wife Diana (Claire Foy), an adventurous couple who refuse to give up in the face of a devastating disease.

In July 2017, he starred in *War for The Planet of The Apes*, for 20th Century Fox and director Matt Reeves. The San Francisco Film Society and The Utah Film Society recognized his performance as Caesar with the honor of Best Actor, as well as numerous other critic group nominations. In 2011's *Rise of the Planet of the Apes* he received acclaim from both journalists and audiences worldwide, earning him a Critics Choice Award nomination for Best Supporting Actor from the Broadcast Film Critics Association.

Serkis served as 2nd Unit Director on Peter Jackson's *The Hobbit* trilogy and reprised the role of "Gollum" in *The Hobbit: An Unexpected Journey*.

In 2011, Serkis founded The Imaginarium alongside producer Jonathan Cavendish, a multi- platform production company linked to a performance capture studio focusing on next-generation storytelling. The first Imaginarium projects include two films released in October 2017- *Breathe*, directed by Serkis, starring Andrew Garfield & Claire Foy, and *The Ritual*, starring Rafe Spall. Its latest project, *Mowgli: Legend of the Jungle*, was released on Netflix in December 2018, and the company is currently in pre-production on an adaptation of George Orwell's *Animal Farm* (which Serkis will direct) for Netflix.

Other credits include a starring role as "Captain Haddock" alongside Jamie Bell's "Tintin" in *The Adventures of Tintin*, from director Steven Spielberg and producers Spielberg, Peter Jackson and Kathleen Kennedy, and co-starring roles in *Death of a Superhero* and *Brighton Rock*.

In 2010, Serkis received critical acclaim and accolades for his portrayal of punk-rock legend "Ian Dury" in the film *Sex & Drugs & Rock & Roll* for director Mat Whitecross. The role earned Serkis a BAFTA nomination for Best Actor.

On the small screen, Serkis appeared in the BBC miniseries *Little Dorrit*, based on Charles Dickens' classic tale, which garnered him a 2009 Emmy nomination for Best Supporting Actor. He also starred in as Nobel Prize-winning physicist "Albert Einstein" in the BBC/HBO production of *Einstein and Eddington*.

Serkis previously earned Golden Globe and BAFTA TV Award nominations for his performance as "Ian Brady" in HBO's *Longford*. He also garnered acclaim for the role of "Bill Sikes" in the PBS presentation of *Oliver Twist*. British television audiences also know him for a wide range of roles in telefilms, miniseries and series.

Serkis's feature film credits include Christopher Nolan's acclaimed drama *The Prestige*; the comedy *13 Going on 30*, with Jennifer Garner; and the indie films *The Cottage*, *Extraordinary Rendition* and *Sugarhouse*. He also lent his voice to the animated feature *Flushed Away* and starred in Michael Winterbottom's *24 Hour Party People* and Mike Leigh's *Topsy-Turvy*. Serkis includes among his additional film credits such independent releases such as *Deathwatch*, *The Escapist*, *Shiner*, *Pandaemonium*, *The Jolly Boys' Last Stand*, *Five Seconds to Spare*, *Sweetie Barrett*, *Among Giants*, *Mojo*, *Career Girls*, *Loop*, *Stella Does Tricks* and *The Near Room*.

An accomplished stage actor, Serkis has received acclaim for his work on the stages of London and across the United Kingdom. He starred as "Iago" in *Othello*, at the Royal Exchange Theatre; played the Emcee in *Cabaret*; and originated the role of "Potts" in Jez Butterworth's *Mojo*, at the Royal Court Theatre. His stage work also includes productions of *King Lear*, *Hush*, and *Decadence*. In 2003, he made his directorial debut with the play *The Double Bass* at London's Southwark Playhouse.

As a director, Serkis also helmed the award-winning *Heavenly Sword™* for PLAYSTATION®3 and *Enslaved: Odyssey to the West* for Namco Bandai Games. In addition, he wrote and directed a short film called *Snake*, starring his wife, Lorraine Ashbourne and Rupert Graves.

JUNE DIANE RAPHAEL (Maggie Millikin) is an actress, comedian, screenwriter, and producer. Currently, June co-stars in the hit Netflix series *Grace and Frankie* as Brianna, Jane Fonda's bold entrepreneurial daughter, which premiered its fifth season on 1/18. In addition, she is co-authoring a book to help women get into politics titled, *The Woman's Guide to Running for Office and Changing the World*, which will be released September 3.

Other notable achievements include 2013 Sundance Film, *Ass Backwards*, which she co-wrote and starred in with her creative partner, Casey Wilson.

Her guest star appearances bring in some of the seasons' highest ratings thanks to her perfect comedic timing. She guest starred on *Curb Your Enthusiasm*, *Lady Dynamite*, *New Girl* as Dr. Sadie (the lesbian gynecologist and friend of Jess and CeCe), *The League* as Pam, *Flight of the Conchords*, *American Dad!* and *The Muppets* as Lucy Royce, Head of ABC.

She has also appeared in films including *The Disaster Artist*, *Blockers*, *Zodiac*, *Bachelorette*, *Forgetting Sarah Marshall*, and *Anchorman 2: The Legend Continues*. Raphael found her niche and love of comedy after college when she went to work for UCB, first in New York and later in Los Angeles. It was in New York where Raphael and Wilson wrote their two-woman sketch show, *Rode Hard and Put Away Wet*, that went on to run for 3 years at UCB.

June resides in Los Angeles, California, along with her husband Paul Scheer and their two children.

In 2015, **BOB ODENKIRK (President Chambers)** reprised the character he originated on the hit drama *Breaking Bad*, playing the title role in AMC's *Better Call Saul*, which has earned him three Critics' Choice TV Awards, three Emmy® and Golden Globe® nominations and three SAG Award® nominations. Season 4 of *Better Call Saul* premiered in Fall 2018. Odenkirk also serves as a producer.

For his work on *Saturday Night Live*, Odenkirk garnered an Emmy® Award for "Outstanding Writing in a Variety or Music Program" in 1989. The "Motivational Speaker" sketch Odenkirk wrote for his friend Chris Farley, which originated at Second City in Chicago, was recently named by Rolling Stone magazine as the best SNL sketch of all time. In 1993, Odenkirk earned another Emmy® Award for writing on *The Ben Stiller Show*.

Odenkirk co-created and starred in *Mr. Show with Bob and David*, which ran on HBO for four years (1985-1989) and has been called "the American Monty Python." As an actor he has brought many film and television characters to life, including "Stevie Grant" in *The Larry Sanders Show*, ex-porn star "Gil Bang" in *Curb Your Enthusiasm*, "Ross Grant" in Alexander Payne's acclaimed feature *Nebraska*, and "Bill Oswalt" on the FX series *Fargo*.

Over the years Odenkirk has been instrumental in helping emerging comedy writer/performers get their work on the air. He was an executive producer of Tim Heidecker and Eric Wareheim's first Adult Swim series *Tom Goes to the Mayor* and was a consultant on their subsequent shows *Tim and Eric Awesome Show, Great Job!* and *Check it Out! with Dr. Steve Brule*. In 2013, Odenkirk teamed up with the young comedy group *The Birthday Boys* to executive produce their sketch show on IFC, which ran for two seasons.

In 2016, Odenkirk was seen in the 4-part sketch show *With Bob and David*, which he starred in and executive produced with David Cross. Recent credits include *Girlfriend's Day* for Netflix, which he also wrote; *No Activity* for CBS All Access; and Steven Spielberg's Oscar®-nominated *The Post* alongside Meryl Streep and Tom Hanks.

Odenkirk lent his voice to Disney Pixar's *Incredibles 2*, as "Winston Deavor" a telecommunications mogul who brings the Supers out of retirement. He recently finished shooting Greta Gerwig's *Little Women*, opposite a stellar cast including Laura Dern, Saoirse Ronan, Meryl Streep, Timothée Chalamet, and Emma Watson.

Odenkirk is also teaming up with writer Derek Kolstad (*John Wick* film series) and director Ilya Naishuller (*Hardcore Henry*) to develop, produce and star in the action thriller *Nobody*, and is currently in development on the FX miniseries *Night of the Gun*, based on the memoirs of late New York Times columnist David Carr.

Odenkirk also co-wrote, along with David Cross and Brian Posehn, the New York Times bestseller [Hollywood Said No!](#) a collection of their unproduced screenplays. In October 2014, McSweeney's published a book of Odenkirk's comedy writing titled, [A Load of Hooey](#).

Golden Globe®, Emmy®, and SAG Award® winner **ALEXANDER SKARSGÅRD (Prime Minister James Steward)** maintains a fearless pursuit of challenging roles, evolving with each new project and is fast becoming one of Hollywood's most in-demand actors.

In 2017 Skarsgård won the Emmy®, Golden Globe®, Critics Choice and Screen Actors Guild Awards® for his haunting portrayal of Perry on HBO'S Emmy®-winning mini-series *Big Little Lies*, starring opposite Nicole Kidman and Reese Witherspoon.

Most recently, Skarsgård starred in AMC's limited series, *The Little Drummer Girl*, alongside Michael Shannon and Florence Pugh. He also stars opposite Jeffrey Wright in Jeremy Saulnier's *Hold the Dark*, which was released by Netflix on September 28th.

This year, Skarsgård will star opposite Keira Knightley and Jason Clarke in the period drama *The Aftermath* for Fox Searchlight, which will open March 15th; *The Hummingbird Project* opposite Jesse Eisenberg and Salma Hayek, which will open March 15th; and A24's *The Kill Team*, a dramatic retelling of Dan Krauss' own award-winning war documentary.

Upcoming, Skarsgård will star alongside Cara Delevingne in Ben Briands thriller, *Fever Heart*. Next year, he will star in Adam Wingards' *Godzilla Vs. Kong*, which will be released May of 2020.

Recent credits include Warner Bros' *The Legend of Tarzan* directed by David Yates; Duncan Jones' *Mute* opposite Paul Rudd; *War on Everyone* opposite Michael Peña; the critically acclaimed Sundance hit *Diary of a Teenage Girl* alongside Kristen Wiig and Bel Powley; Lars Von Trier's *Melancholia* opposite Kirstin Dunst; *What Maisie Knew* opposite Julianne Moore; *Hidden* opposite Andrea Riseborough; *Disconnect* opposite Jason Bateman; *The Giver* opposite Jeff Bridges and Meryl Streep; *The East* opposite Brit Marling and Ellen Page; and Universal's *Battleship* opposite Taylor Kitsch and Rihanna.

Skarsgård's breakthrough performance was in the critically acclaimed series HBO series *Generation Kill*. He later rose to fame as one of the leads in the popular HBO series *True Blood*, which finished its successful seven season run in 2014.

About the Filmmakers

A filmmaker whose movies cross genres and tone, **JONATHAN LEVINE (Director)** makes films that are able to be funny, sad, bold, grounded and magical all at once. His work plays within tropes and turns them upside down, to deliver something both unexpected and wholly satisfying. Levine takes films that could be pedantic in the hands of others, and instead crafts entertaining, thoughtful and often moving films, reflecting a specific period in life audiences can relate to and enjoy.

Levine's movies include the feature film adaptation of the novel *Warm Bodies*, which opened to both mass critical and commercial acclaim, grossing over \$115 million. He also directed the critically-acclaimed and Golden Globe®-nominated *50/50*, which starred Joseph Gordon Levitt, Seth Rogen, Bryce Dallas Howard and Anna Kendrick. More recently, Levine directed the film *Snatched*, which starred Amy Schumer and Goldie Hawn, and directed and co-wrote *The Night Before*, his second collaboration with Seth Rogen and Evan Goldberg, which starred Rogen, Joseph Gordon-Levitt and Anthony Mackie. Additionally, Levine served as a producer on the comedy *Mike and Dave Need Wedding Dates*, starring Zac Efron, Anna Kendrick, Adam Devine and Aubrey Plaza.

Levine made his feature directorial debut with *All the Boys Love Mandy Lane*. Levine's second feature and his first as both writer and director was *The Wackness*, which won the Audience Award at the Sundance Film Festival and LA Film Festival. Starring Ben Kingsley and Josh Peck, the film also earned Levine an Independent Spirit Award nomination for Best First Screenplay.

Born and raised in New York City, Jonathan Levine has been making films since the age of 12. Following his graduation from Brown University's Art/Semiotics program, he worked in New York as personal assistant to renowned writer/director Paul Schrader. In 2002, Levine moved to Los Angeles to attend the AFI Conservatory as a director.

DAN STERLING's (Screenwriter) comedy writing career began on the first season of Comedy Central's *South Park* where he served as a staff writer, and wrote several episodes including *An Elephant [Makes Love To] A Pig*. Following *South Park*, he rose through the ranks as a writer and producer at FOX's animated series, *King of the Hill*. After four seasons, he returned to Comedy Central, first as a writer and producer at "The Daily Show With Jon Stewart", then as executive producer of "The Sarah Silverman Program." Following "Sarah", Dan began writing feature films, the first of which was **LONG SHOT**, which made Hollywood's 2011 *Black List* of Best Unproduced Screenplays. Sterling served as a writer and consulting producer on HBO's *Girls*, for which he received a Writers Guild Award. In 2012, he joined the final season of NBC's *The Office* as an executive producer. In 2014, Sterling's first produced feature film, *The Interview*, starring Seth Rogen and James Franco, provoked a cyber attack on Sony, believed to have been perpetrated by North Korean hackers. Recently, Sterling wrote for Sarah Silverman's Hulu series, *I Love You, America* and adapted for screen the book *Trumped! The Inside Story of the Real Donald Trump - His Cunning Rise and Spectacular Fall* (now titled *The Drop*), by Jack O'Donnell, who served as a top casino executive for Trump in the 1980's. Currently, Sterling is writing a comedy pilot for FOX.

LIZ HANNAH (Screenwriter) is the writer of *The Post* directed by Steven Spielberg, starring Meryl Streep and Tom Hanks, and produced by Amy Pascal. The thrilling drama follows the story of Katharine Graham (Streep), the first female publisher of The Washington Post, and Ben Bradlee (Hanks), as they come together with The New York Times to expose a massive cover-up of government secrets that spanned four decades and four U.S. Presidents. The film was released by 20th Century Fox just before Christmas 2017 and went on to gross nearly \$180 million worldwide. For her screenplay, Hannah was awarded the 2017 WGA Paul Selvin Award and was nominated for both a Golden Globe and a Critics Choice Award. The film was nominated for two Academy Awards: Best Picture and Best Actress (Streep). The screenplay was ranked second on the 2016 Black List and Hannah was also named one of Variety's 2017 Top 10 Screenwriters to watch.

Last year, Hannah adapted *The Only Plane In The Sky* from the *Politico* article of the same name by Garrett Graff for MGM. The story follows President George W. Bush and his White House team on Air Force One in the harrowing hours after the 9/11 attacks in 2001. She will next adapt Gail Honeyman's bestselling novel *Eleanor Oliphant is Completely Fine* for Reese Witherspoon's Hello Sunshine and MGM.

Hannah most recently completed production on *All The Bright Places* for Echo Lake Productions and Netflix. Hannah executive produced the film and adapted the screenplay based on the internationally bestselling book of the same name by Jennifer Niven. *All The Bright Places* tells the story of Violet Markey (Elle Fanning) and Theodore Finch (Justice Smith), who meet and change each other's lives forever. Directed by Brett Haley, this compelling drama goes beyond "boy meets girl" and provides a refreshing and human take on the stigmas of mental illness, as well as the beauty and lasting impact of young love. 2019 will see the release *All The Bright Places*, along with **LONG SHOT** (directed by Jonathan Levine, starring Charlize Theron and Seth Rogen) which Hannah co-wrote.

Under the Denver & Delilah banner, Oscar-winning actress Charlize Theron, alongside partners **AJ DIX (Producer)** and **BETH KONO (Producer)**, has built a prolific production company with a diverse film and television slate. Denver & Delilah's past feature credits include the critically acclaimed feature film, *Monster*, for which Theron received an Academy Award for Best Actress, the Jason Reitman-directed films *Young Adult* and *Tully*, both of which garnered Theron a Golden Globe nomination, Amazon's *Gringo*, a darkly comedic action film directed by Nash Edgerton, and Universal and Focus Features' *Atomic Blonde*, directed by David Leitch.

Denver & Delilah has produced multiple series with Netflix including *Mindhunter* with David Fincher, based on the book by the same name by John Douglas and Mark Olshaker and *Girlboss*, a comedy series with showrunner Kay Cannon, based on the book *#Girlboss* by Sophia Amoruso. Additionally, Netflix released

the feature film *Brain on Fire* on June 22nd, 2018, written and directed by Gerard Barrett (Glassland), based on the New York Times bestseller by Susannah Cahalan, starring Chloë Grace Moretz. Denver & Delilah is currently under a multi-year feature deal with Universal Pictures and a two-year pact with Universal Cable Productions.

EVAN GOLDBERG (Producer) is a director, screenwriter and producer. He is known for co-writing and co-directing *This Is the End* and *The Interview* with longtime collaborator Seth Rogen; co-writing *Superbad*, *Pineapple Express*, *The Night Before*, *Neighbors 2: Sorority Rising* and *Sausage Party*; as well as executive producing *Knocked Up* and *Funny People*.

In 2011, Goldberg alongside Seth Rogen, founded Point Grey Pictures, a production company dedicated to creating multi-genre film and television content anchored in dynamic, authentic and passionate storytelling. Through Point Grey, Goldberg has produced a diverse slate of films such as *50/50*, *Goon*, *Neighbors*, *Blockers* and the Academy Award[®]-nominated *The Disaster Artist*. Under the Point Grey banner, Goldberg's upcoming titles include **LONG SHOT** and Lee Eisenberg and Gene Stupnitsky's film *Good Boys*, starring Jacob Tremblay, set for release in August by Universal.

In the television space, Goldberg produces *Future Man*, which just released its second season on Hulu; *Black Monday*, currently in its first season on Showtime; *Preacher*, which is in production on its fourth season on AMC; as well as *The Boys*, which will debut on Amazon this summer.

JAMES WEAVER (Producer) is President of Point Grey Pictures (PGP), a multi-genre film and television production company founded by Seth Rogen and Evan Goldberg.

Most recently, under the Point Grey banner, Weaver produced Lee Eisenberg and Gene Stupnitsky's film *Good Boys*, starring Jacob Tremblay, set for release in August by Universal.

Previously, Weaver produced the Academy Award[®]-nominated *The Disaster Artist*, as well as *Blockers*, the *Neighbors* franchise, *Sausage Party*, *The Night Before*, *The Interview* and *This Is the End*. Garnering over \$850 million dollars in global box office results, Weaver and Point Grey have created a variety of successful films—from indies to blockbusters.

On the television front, Weaver is an executive producer on Hulu's *Future Man*, which just wrapped its second season; *Black Monday*, which is in its first season on Showtime; and AMC's *Preacher*, which is currently in production on its fourth season.

Weaver first met Rogen and Goldberg while working at United Talent Agency (UTA). From there, he went on to serve as associate producer on *50/50* and became a partner and President of PGP in 2013.

Lionsgate presents
in association with Good Universe

a Point Grey production
a Denver & Delilah production

“LONG SHOT”

Directed by
Jonathan Levine

Screenplay by
Dan Sterling and Liz Hannah

Story by
Dan Sterling

Produced by
Charlize Theron, p.g.a.
A.J. Dix, p.g.a.
Beth Kono, p.g.a.

Produced by
Evan Goldberg, p.g.a.
Seth Rogen, p.g.a.
James Weaver, p.g.a.

Executive Producers
Jonathan Levine
Nathan Kahane
Erin Westerman
Joe Drake

Executive Producers
Kelli Konop
Barbara A. Hall
Dan Sterling
Alexandria McAtee

Director of Photography
Yves Bélanger, CSC

Production Designer
Kalina Ivanov

Edited by
Melissa Bretherton
Evan Henke

Costume Designer
Mary Vogt

Music by
Marco Beltrami and Miles Hankins

Music Supervisor
Gabe Hilfer

Seth Rogen
Charlize Theron

O'Shea Jackson Jr.

Andy Serkis

June Diane Raphael

Ravi Patel

with Bob Odenkirk

and Alexander Skarsgård

Casting by
Francine Maisler, CSA
Kathy Driscoll-Mohler

a Jonathan Levine film

LONG SHOT
End Credits

| | |
|---------------------------|------------------|
| Production Manager | Christina Kontos |
| Unit Production Manager | Barbara A. Hall |
| First Assistant Director | Justin Muller |
| Second Assistant Director | Fanny Hudon |
| Visual Effects Supervisor | Dan Schrecker |

CAST

| | |
|------------------------------|---------------------|
| Charlotte Field | Charlize Theron |
| Fred Flarsky | Seth Rogen |
| Maggie Millikin | June Diane Raphael |
| Lance | O'Shea Jackson Jr. |
| Tom | Ravi Patel |
| President Chambers | Bob Odenkirk |
| Parker Wembley | Andy Serkis |
| Boss | Randall Park |
| Agent M | Tristan D. Lalla |
| Prime Minister James Steward | Alexander Skarsgard |

| | |
|-------------------------------|-------------------------|
| Bharath | Aladeen Tawfeek |
| Nathan Morris | As Himself |
| Wanya Morris | As Himself |
| Shawn Stockman | As Himself |
| Katarina Prudence Wembley | Isla Dowling |
| Young Charlotte | Aviva Mongillo |
| Young Fred | Braxton Herda |
| Alt-Right Leader | Anton Koval |
| CNS News Anchor | Marcel Jeannin |
| Katherine | Lisa Kudrow |
| Wembley News Anchor #1 | Kurt Braunohler |
| Wembley News Anchor #2 | Paul Scheer |
| Wembley News Anchor #3 | Claudia O'Doherty |
| Movement Coach | Marc Rowland |
| Boyfriend | James Hicks |
| Commander | John Robinson |
| Anchor on Tarmac | Aalia Adam |
| BCNMS News Anchor | Lucy Van Oldenbarneveld |
| French TV Reporter | Julie Roussel |
| LT. Gary Smith | Daniel Rindress-Kay |
| Indian Prime Minister | Ivan Smith |
| Aryan Grande | Sean Tucker |
| Alt-Right Guy #2 | Brett Watson |
| Bodega DSS Agent | Victor Cornfoot |
| Swedish Man | Mairtin O'Carrigan |
| Paris News Anchor | Anne-Day Jones |
| Royal Crier | Arthur Holden |
| Little Girl on TV | Kara Raposo |
| Lil Yachty | As Himself |
| TV General | Frank Schorpion |
| Reporter Outside Library | Natasha Gargiulo |
| Tad | Sean Curley |
| Bartender | Johnny Cortes |
| Secretary of State Staffer | Holden Wong |
| Prime Minister's Wife | Li Li |
| Diplomat | Alain Gendreau |
| US Senator | Yves Fortin |
| Staffer | Hiba Magrabi |
| Charlotte Stunt Double | Agnieshka Wnorowska |
| Fred Stunt Double | Tyler Hall |
| DSS Agent Stunts | Andrew Campbell |
| | Pierre André Sigouin |
| | Jere Gillis |
| DSS Driver Stunt | Jim Dunn |
| Older Female Ambassador Stunt | Nicole Germain |
| Security Guard Stunt | Abdul Ayolta |
| Stunt Safety | Patrick Kerton |
| Charlotte's Driver Stunt | Stephan Lefebvre |
| Benefit Guest Stunts | Helena Laliberté |

Philippines Guest Stunts

Canadian PM Double
Key Stunt Rigger
Stunt Riggers

Supervising Art Director

Art Directors

Assistant Art Directors

Key Decorator
Decorators

Assistant Decorators

"A" Camera Operator / Steadicam
First Assistants "A" Camera
Second Assistant "A" Camera
"B" Camera Operator
First Assistant "B" Camera
Second Assistant "B" Camera
"FS7" Camera Operator
"C" Camera Operator
Second Assistant "C" Camera
Utility Camera

Digital Imaging Technician (DIT)
Data Management Technician (DMT)
Playback Technician
MP Video Coordinator / 24 Frame
Remote Head Technician
Stills Photographer
Camera Trainees

Post Production Supervisor

Annie Carignon
Jean Frenette
Jake Lewis
Orphee Ladouceur - Nguyen
Ivan Peric
Martin Williams
Andre Laperrière
Martin Boiteau

CREW

Zoe Sakellaropoulo

Sharon Davis
Caroline Alder
Mary Lynn Deachman
Hélène Camirand
Sarah Lachance

Paul Hotte
Daniel Hamelin
Jacques Rajotte
Ginette Robitaille
Myriam Bélanger
Manon Lemay
Philippe Perrier
Annie Pomerleau
Jocelyne St-Pierre
Yanick Veilleux

Daniel Sauvé
Chloé Giroux-Lachance
Marie-Pierre Gratton
Alfonso Maiorana
Patrick Beaulac
Roch Boucher
Thierry Leblanc
Michel St-Martin
Francis Hamelin
Charles-Antoine Auger
Lylia Bahri
Julie Garceau
Yann Mongrain
Anatol Treba
Mitch Wiener
Jean-François Landry
Philippe Bossé
Andrew Smith
Lena Storlaska

Nancy Kirhoffer

| | |
|-------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Additional Editors | Daniel Gabbe Ken O'Keefe |
| First Assistant Editor | Vinnie Manierre |
| VFX Editor Post PA Post Production Coordinator | Eirinn Disbrow Alexander Soltis David Townsend |
| Creative Associate to Mr. Levine | Ivan Bess |
| Script Supervisor | Lorette Leblanc |
| Production Sound Mixers | Louis Marion Michel Lecoufle Frankie Fiore Antoine Viot Louis Piché Michel Charron Chantal Allard Simon Desrochers Laplante Charles Castonguay |
| Boom Operators | |
| Sound Playback Operator Assistant Sound Video Assist | |
| Key Grip Assistant Key/Best Boy Grip Grips | Yanka Pelletier Nicolas Mignot Sebastien Courteau Nicolas Lesage Steven McMahon Bastien Meyer Joel Poisson Martin Renaud Jocelyn Spronken-Forget Simon Therrien Pierre Malouin Jean-François Dubé Sylvain Girouard Dominic Prévost Cedrick Arcand Jean Christophe Asselin Richard Bachand Frédéric Bilodeau Alexandre Bouchard Marc-André Bouchard Gabriel Boudreau Patrick Bourbonnière Frédéric Calvé Christian Chabot Jocelyn Champoux Miguel Chouinard |
| Dolly Grip Operator Rigging Key Grip Assistant Key/Best Boy Rigging Grip Rigging Grips | |

| | |
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| | Jonathan Desrochers Shawn Dickinson François Dion Alexandre Dumas Lise Gagnon Martin Gagnon Philip Michael Gagnon Maryse Gaulin Simon Gingras Pierre Luc L'Espérance David Ladent Melanie Levesque Jessy Lupien Rose Morissette-Roy Shaun Nagorny Daniel Petion Nicolas Prince Jean-Claude Robichaud Jean-Philippe Vallières Guillaume Vidal |
| Key Lighting Assistant Key/Best Boy Lighting Technician Lighting Technicians | Bruno Ferland Christophe Taets |
| | Stephane Boutet Rémy Brodeur Jérôme Brousseau Quintal Andrew Dent Martin Larouche Mathieu Letarte Patrick Magnin Pierre Malo Myriam Pineault Pierre-Luc Bédard Jonathan Dupuis Jean Décarie Francis Gemme Jolicoeur Sylvain Bergevin Jacob Fortin Alec Comtois Jonathan Barbeau Raphaël DesAmours Frédéric Moreau |
| Light Console Operators | |
| Generator Operators | |
| Rigging Gaffers | |
| Assistant Key/Best Boy Rigging Rigging Electrics | |
| Set Designers | Céline Lampron Radia Slaimi Jessica Dan Jean-Maxime Landry Louis Depelteau Julie Montplaisir |
| Draft Person Graphic Artist Supervisor Graphic Artist Art Department Coordinator | |

Assistant Art Department Coordinators

Art Department Driver
Set Vehicle Coordinator

On-Set Dressers

Set Dressers

Key Greensperson
Assistant Key Greensperson
Greenspersons

Property Master
Off-Set Props
Assistant Off-Set Props
Property Assistant
Key Property On-Set
Property On-Set
Property On-Set
Assistant Property On-Set

Armorer

Special FX Supervisor
Senior Special FX Technicians

Special FX Technicians

Marie-Pierre Poirier-Fournier
Simon Th  berge
Benoit B  gin
Luc Poirier

St  phan McKenzie
Isma  l Tremblay Desgagn  s
Etienne Carrier
Louis Fr  d  ric Denomm  
Marc Labrie
Justin Lalancette
Marco Lavall  e
Oscar Lopez
Martin Lussier
Patrick Mainville
Nicolas Mathieu
Nicolas M  rel
David Mongeau
Francis Morin
Vincent Morin Gagnon
S  bastien Perron
Benoit Robitaille
Georges Samuel
Marius Tremblay
J  r  me Zurfluh

Andr  ane Bernard
Catherine B  langer
Luc Chandonnet
Sarah Cusenier
Isabelle Potvin

Marc C. de L  ry
Anabelle Gosselin
Sophie Arshoun
Veronique Michelin
Jamie Knutson
Julie Bouthillette
Marie-H  l  ne Nardini
Sarah Rose Buchanan
Brigitte Deshusses

Marie-France Denoncourt

Mario Dumont
Dana Campbell
Vincent Marion
Luc Therrien
Andr   Essiembre
Dean Robinson

| | |
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| Assistant Special FX Technicians | Alain Rouillier Eliot Smith Frédérique Dumont Chady Ghorayeb Stacey Godding Riccardo Serraiocco Samuel Vachon-Birard Sébastien Wolfe Marie-France Leclerc |
| Special FX Coordinator | |
| Assistant Costume Designer (LA) Assistant Costume Designer (MTL) Wardrobe Supervisor Wardrobe Coordinator Key Wardrobe Mistress (Background) Wardrobe Mistress (Background) Assistant Wardrobe Mistress Wardrobe Buyers | Chrissy Callan Véronique Marchessault Erick Martinez Jennifer Anderson Jacinthe Demers Josée Boisvert Isabelle Havasy Myriam Hanahem Guylaine Lafleur Catherine Gélinas Julie Amyot Jean-Francois Desjardins Catherine Leboeuf Mélissa Martel Isabelle Savard Jimmy Vidas Iris Bélanger Cécile April-Dussault José Olpindo Myriam St-Louis Martine Gagnon Josée Philibert Camille Dagenais Silvana Jimenez Spigno Judith Lemay-Bonin Marie Lessard Pablo Reinoso |
| Key Dresser Dressers | |
| Charlotte Dresser Assistant Dressers | |
| Key Dresser (Background) Dressers (Background) | |
| Wardrobe Technicians | |
| Make-Up Head of Department Make-Up Artist Make-Up Special FX Artist (Tattoos) Make-Up Special FX Artist (Tattoos) Make-Up Special FX Artist (Prosthetics) Make-Up Special FX Artist Assistant Make-Up Special FX Artist (Prosthetics) Assistant Make-Up Artists | Annick Chartier Mélissa Fafard Caroline Aquin Silvano Mercado Vilches Bruno Gatien Jonathan Lavallée Mathieu Baptista |
| Assistant Make-Up Artist (Background) | Marianne Bobet Laurie Frigon Catherine Lavoie Xiao Yun (Sherry) Hu |

Assistant Make-Up Artist (Background)

Hair Head of Department
Hair Stylist
Charlotte Hair Stylists
Assistant Hair Stylists

Katya Portillo

Félix Larivière
Colette Martel
Enzo Angileri
Marie-Josée Beaudet
Jean Manuel Medina
Mario St-Louis
Marie-Lise Taupier

Casting Assistants (LA)

Montreal Casting

Casting Assistant (MTL)
Extras Casting
Extras Casting Associate
Extras Casting Assistant

Molly Rose
Lauren K. Richer
Kately Semer
Andrea Kenyon
Randi Wells
Shawn Roberts
Montreal Casting
Janine Parkinson
Francis Cantin

Location Manager
Assistant Location Managers

Mark Chikhani
Manon Paiement
Marie-Josée Bernard
Julien Brouillette Thiffault
Diane Janna
Nicolas Sabourin
Sonia Viau
Charline Pomerleau
Paul Naiman

Assistant Location Manager / On-Set
Location Scout

Production Accountant
First Assistant Accountants

First Assistant Accountant (Payroll)
Additional First Assistant Accountant
Second Assistant Accountants

Dorothy Precious
Carol Rothel
Pota Manolakos
Marie-Noëlle Legault
Veronica Miller
Stephanie Aubin
Josée L'Écuyer
Daniel Leclerc
Shane Tanny

Trainee Assistant Accountant

Production Coordinator
Assistant Production Coordinator
Production Secretary
Travel Coordinator
Receptionists

Vincent Colpron
Geneviève Côté
Mary-Anne Awori
Elisabeth Cormier
Gabriella Atallah
Gabrielle Soulières
Michel Robert

Production Department Driver

Additional Second Assistant Director
Second Second Assistant Directors

Myriam Lemay-Bonin
Audrey D. Laroche

| | |
|------------------------------------------|---------------------------|
| Third Assistant Director (On-Set) | Shanna Roberts-Salée |
| Third Assistant Director (Basecamp) | Anik Drapeau |
| Daily Third Assistant Directors | Martin Doepner |
| | Brigitte Leblanc |
| | Tanya van Blokland |
| | Evelyne Renaud |
| | Daniel Lacroix |
| Trainee Assistant Director | |
| Assistants to POINT GREY Producers | Loreli Alba |
| | Simone Fortin-Bélanger |
| | Gabby Grantham |
| | Lauren Baker |
| Assistants to DENVER & DELILAH Producers | Sabrina Jasmine Guilbault |
| | Lise Vigneault |
| | Matthew Maher |
| Assistant to Ms. HALL | |
| Assistant to Ms. THERON | |
| Political Consultant | Jon Finer |
| Construction | A & R Brochu |
| Construction Supervisor | Michel Brochu |
| Assistant Construction Supervisor | Marie-Chantal Arcouette |
| Key Scenic Painter | José Letourneau |
| Team Leader Scenic Painter | René Patenaude |
| Scenic Painters | Marjorie Beauchamp |
| | Christian Corvellec |
| | Maryse Labrie |
| | Louise Trudeau |
| | Renée Boulais |
| | Ann Leduc |
| | Étienne Ouellette |
| | Stéphan Robert |
| Key Sculptor Moulder | Lucie Fournier |
| Assistant Head Sculptor Moulder | Gilles St-Amand |
| Sculptor Moulders | Jean-Marc André |
| | Linda Bicari |
| | Marion Léonard-Contant |
| | Marc-Antoine Paquet |
| | Simon Dupras Tessier |
| Sculptor | |
| Assistant Plasterer | |
| Unit Manager | Daniel Ross |
| Assistant Unit Managers | Chantal Desgagné |
| | Tommy Guénette |
| | Denis Verrette |
| | Nadia Khedaim |
| | Maxime M. Primeau |
| | Guillaume Van der Meer |
| | Laurence Chaillez |
| Key Production Assistant | |
| Production Assistant (Set - Back-Up) | |
| Production Assistant (Truck) | |
| Production Assistant (Truck - Back-Up) | |
| Production Assistants | |

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| | Guillaume Cimon Remy Costard Marc-André Couture Maxime Duguay Gabrielle Dumont Jihane Fenaoui Raphael Gagnon Joey Gendron Jean-François Hall Jonathan Lecot Louis-Philippe Lorange Eddy Philantrope Jean-François Portelance Léa Renaud-Paré Mignonne Shashteu Bacon David Dallaire |
| Unit Runner | |
| Transport Coordinator | Danny Matthews |
| Transport Captain | John Bober |
| Assistant Transport Captain | Éric Béliveau |
| Assistant Transport Captain (Move Team) | Yves Décarie |
| Specialized Drivers | Frédéric Côté Denis Décarie Robert Décarie John Gendron Jerome Wheeler Nick Carasoulis Samuel Chan Maxime Dufort Denis Giroux Doris McFern Jon Prévost James Sanchez Caroline Saunders Bernard Sills Spiro Tsovras Roger Vaillancourt Jonathan Boyer |
| Drivers | |
| Base Camp Technician | |
| Caterers | Crew Call Catering Inc. Silver Screen Catering |
| Key Craft Persons | Sylvain Chaput Outmane Lemdasni Adrian Bergman Marie-Ève Chaput-Landry Etienne Poulin Jasmin St-Sauveur |
| Craft Persons | |
| Set Medic Coordinator | Mélanie Bergeron |

Set Medics

Thamara Antoine-Germain
Manuel Bergeron
Valérie Bernier
Eric Bourdeau
Antoine Brouillette
Valérie Chéron
Martin Delisle
Jean-Robert Montreuil
Mirsad Osmanbasic
Éric Payette
Jacques Rioux
Dominic Sorel
Yves Thauvette

Security Supervisor

Michel Leduc

COLOMBIA UNIT

Line Producer
Production Supervisor
Unit Production Manager
Unit Manager
First Assistant Director
Second Assistant Director

Jonathan McCoy
Sharon López
Pamela Toro M.
Nelson Zuluaga
Javier Zamorano
Florence Ortiz

Art Director
Set Decorator

Camila Arocha
Melissa Villegas

Director of Photography
First Assistant "A" Camera
Second Assistant "A" Camera
Director of Photography / "B" Camera
Operator
"B" Camera Operator
First Assistant "B" Camera
Second Assistant "B" Camera
First Assistant "C" Camera
Second Assistant "C" Camera
Digital Imaging Technician (DIT)
Data Management Technician (DMT)
Still Photographer

Terry Stacey
Julián Vergara
Felipe Cortés
Mauricio Vidal

David Gallego
Carlos Iván Amaya
Juan Sebastián Alonso
Javier Hernández
Mauricio Duplat
Laura Cortés
Camilo Gil
Héctor Álvarez

Production Sound Mixer
Boom Operator
Cable Girl
Video Assist

Leonel Pedraza
Diego Rodriguez
Natalia Reyes
Pablo Villa
Camilo Meneses
Alex Gómez
Camilo Martinez
Ericson Roperero
Jorge Orrego

Key Grip
Best Boy Grip
Dolly Grip
Grips

| | |
|----------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Camilo Fajardo Chrystian Zapata Oscar Huertas Hernán Jaramillo William Triana Rodrigo Bedoya |
| Rigging Best Boy Grip Rigging Grips | |
| Gaffer Best Boy Electric Electricians | Juan Manuel Barreto Harold Garzón Jorge Alexander Pérez Luis Arias Carlos Andres Florez Jefferson Vidal Andres Pompeyo Freddy Fernandez Mauricio Moreno |
| Rigging Electricians | |
| Set Designer Art Department Coordinator | Claudia Paipa Stefany Peña |
| On-Set Dresser Set Decoration Buyer Swing Gang | Alfonso Rodriguez Gabriel Mejia Juan Carlos Rodriguez José Vélez Gabriel Romero Yesid Forero Fernando Morales Andy Tejada |
| Property Master Prop Master On Set Buyer Property Assistant | Andres Gurisatti Diego Quecano Alejandra Cañon Valentina Arnedo |
| Costume Supervisor Costume Coordinator Costume Production Assistants | Catalina Giangrandi Maria Carolina Soto Jenny Arango Yina Velasquez |
| Key Makeup Artist Makeup Artists | Juanita Santamaria Maria Camila Mejia Carolina Uribe Lucia Fernanda Marocco |
| Hairstylist | |
| Additional Casting by Extras Casting by | Cumbia Films GMQ Producciones Gustavo Moyano Maily Orozco Rosana Eljadue |
| Extras Casting Assistants | |

| | |
|-------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Antonio Arrieta Ronald Morelo |
| Location Manager Assistant Location Manager | Juliana Muñoz Federico Romero Carlos Velez |
| | Michael Beaudin |
| Production Accountant First Assistant Accountant Assistant Accountants | Carolina Lee Chan Julián Orozco Elizabeth Hernández Katherine Jiménez Paula Lorena Molina |
| Accounting Clerks | |
| Rebate Manager | Ana Julia Donoso |
| Production Coordinator Assistant Production Coordinator Travel Coordinator Office Production Assistants | Tatiana Congote Alejandro Puerto Maribel Ascencio Marcela Restrepo Pablo Salah |
| Second Second Assistant Director Additional Second Second Assistant Director Key Set Production Assistant Set Production Assistants | Isabel Vargas Germán Rodríguez |
| Assistant to Ms. Theron Assistant to Mr. Rogen Assistant to CAST | Andrés Castillo Anyinson López Fernando Ríos John Gonzalez Camilo Manzano |
| Scenic Painter | John Narvaez Camila Mejia Paula Rendón |
| Transportation Coordinator Transportation Captain Transport Assistant Drivers | Tyler Lavoie |
| | Jenny Roa Juan Sebastián Acevedo Alejandro Segura Edgar Pabón Sergio Nieves Fredy Infante Hernando Pedroza Jorge Eliecer Cortés Ricardo Cerra Hernando Herazo Rodrigo Rodríguez Sabas Correa Claiver Arellano |

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| | <p>Fesar Alvear Edgardo Ramos William Reinstang Vladimir Torres Brayan Agudelo Milton Lambis Armando Calvo Andrés Esparcía Luis Martelo Julio Robinson Jorge Ochoa Pastor Sánchez Kevin Rivera Victor Peláez Enrique Figueroa Eyen Torrado Álvaro Grisales Carlos Parra Leonardo Díaz Víctor Lemus Jorge Antonio Pineda Carlos Galeano</p> |
| <p>Caterer Head Chef Catering Assistants</p> | <p>Cletus Catering Clemente Mesinas Benjamin Dominguez Robinson Monsalve Elkin Bejarano Jeisson Ferney Moreno Javier Martinez Ismael Guerra Darlinson Rodriguez</p> |
| <p>Health & Safety Safety Supervisor Set Medics</p> | <p>Risk Control Colombia Sas Cristhian Avila Miller Mendoza Jesús Jinete</p> |
| <p>Set Security Cast Security</p> | <p>Prosea Ltda. Siete24 Ltda. Felipe Escamilla Felix Sandoval Adrian Escamilla Oney Bedoya Juan Carlos Vargas Jairo Patiño</p> |
| | <p>COLOMBIA PRODUCTION SERVICES Provided by AG STUDIOS COLOMBIA</p> |

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Production Executive Production Executive Production Supervisor | Rodrigo Guerrero Cristina Echeverri Claudia Roca |
| Camera, Grip & Electric Equipment | Congo Films SAS |
| Production Legal Services Production Legal Advisor | J Echeverri y Asociados S.A.S Cristina Echeverri |
| General Manager Operations | Insurance Broker Colombia Proyectos Logísticos Seguros Ltda Karen Trip Edwin Quintero |
| | Colombian Production Insurance and E&O provided by Berkley Internacional de Seguros Colombia S.A |
| | Personal Accidents Coverage provided by Suramericana de Seguros, Colombia |
| | ADDITIONAL PHOTOGRAPHY |
| Line Producer | Jonathan McCoy |
| First Assistant Director Second Assistant Directors | Buck Deachman Alix Croquet Gabrielle Mankiewicz |
| "A" Camera Operator Second Assistant "A" Camera "B" Camera Operator First Assistant "B" Camera Second Assistant "B" Camera "C" Camera Operator First Assistant "C" Camera Second Assistant "C" Camera | Sylvaine Dufaux Sylvain Dupius Geoffroy St-Hilaire Nicolas Marion Raphaëlle Brault Robert Mattiget Christian Capérea Felice Grana Isabelle Lauzon Erin Weisgerber François Marcouiller Patrick Biron Marc-André Yonkers Vidal Murray Close |
| FS7 Camera Operator Utility Camera Data Management Technician (DMT) Still Photographer | |

Boom Operator
Production Sound Mixer (Video)

Dolly Grip
Grips

Electricians

Cédric Charron
Gabor Vaday

Stephane Pilon
Alexander Garber
Benoit Daoust
Camille Achim
Carmelo Stagnitta
Conrad Roy
Émile Robidoux
Félix d'Hauterive
Kim Larouche
Ludovic Pilon
Michael Robidoux
Paolo Malo
Philippe Lacroix
Samuel Eusanio
Stéphane St-Pierre
Steven Trudel-Henri
Yves Moisan

Jean-Michel Berlinguet
Christian Sirois
George Mougias
Jonathan Brisebois
Julien St-Pierre
Laurent Nault
Louis-Étienne Hébert Racine
Louka Boutin
Marc-André Francoeur
Marie-Ève Leduc
Mathieu St-Pierre
Maxim Charron
Nicolas Tardif
Philippe Dubourg
Pierre Guillard
Pierre Rochon Massicotte
Raphaël DesAmours
Ryan Faulconbridge
Stephane Boutet
Stephen Goyens
Steve Magnan
Sylvain Bergevin
Sylvain Juvet
Vaillancourt Jérôme
William Gagnon
Yannick Pierrehumbert
Yvan Sergerie

| | |
|--------------------------------------|-------------------------|
| Rigging Gaffer (Ext) | Jullen Brisebois |
| Additional Sets Designed by | Theresa Gulesarian |
| Supervising Art Director | Donna Noonan |
| Key Decorator | André Valade |
| Decorators | Martine Kazemirchuk |
| Assistant Decorators | Sylvain Mendez |
| | Susan Bayne |
| | Manon Lemay |
| | Joëlle Péloquin |
| | Simon Pineau |
| Set Designer | Claude Goyette |
| Graphic Artist | Paola Ridolfi |
| Draft Person | Louis Cloutier |
| Art Department Coordinator | Yim Hung Kung |
| Assistant Art Department Coordinator | Josée Bélanger |
| Art Department Trainee | Luane Costa |
| On-Set Dresser | Stéphane Dufour |
| Set Dressers | François Archambault |
| | Joao Baptista |
| | Mathieu Bergeron |
| | Daniel Bonin |
| | Éric Gosselin |
| | Cédric Lévesque |
| | Gabriel Monette |
| | Éric Turenne |
| | Adam Frappier |
| | Yergeau Kamille |
| Set Dresser Daily | |
| Specialized Technician | |
| Key Greensperson | Daniel Auclair |
| Assistant Key Greensperson | Surendorff Jessica |
| Property Master | Charles-André Bertrand |
| Assistant Property Master | Brigitte Deshusses |
| Key Props On-Set | Claude Rainville |
| Property Assistants | Charlotte Beaudin |
| | Claudie-Ann Landry |
| Costume Designer | Mary Vogt |
| Wardrobe Mistresses | Mélisse Giroux |
| | Marcella Léporté |
| Wardrobe Technicians | Vanessa Arguello Munoz |
| | Thomas Langlois-Lacoste |
| Assistant Location Manager | Isabelle Champeau |
| Production Accountant | Nancy Partheniou |

| | |
|----------------------------------------|---------------------------|
| First Assistant Accountant | Panos Partheniou |
| Second Assistant Accountant | Alexia Katravas |
| Payroll Accountant | Andreas Katravas |
| Third Assistant Director (Basecamp) | Julie Kelly |
| Daily Third Assistant Directors | Martin Doepner |
| | Gabriel Guérin |
| | Natalia Ortelli |
| | Tanya van Blokland |
| | Matthew Maggi |
| Trainee Assistant Director | |
| | |
| Choreographers | Benoit Leduc |
| | Stéphanie Fournier |
| | |
| Unit Manager | Stéphane Desharnais |
| Assistant Unit Manager | Mariann Petit |
| Key Production Assistant (Set) | Jonathan Meunier |
| Key Production Assistant (Set - Daily) | Jeanne Pépin Michel |
| Production Assistant (Set - Back-Up) | Gabrielle Dumont |
| Production Assistant (Truck - Back-Up) | Caroline Longpré |
| Production Assistant (Truck) | Cody Airth |
| Production Assistant (Truck) | Alexandra Laniel |
| Production Assistants | Maude Auberson-Lavoie |
| | Frédéric Benoit |
| | Philippe Boucher-Powers |
| | Christopher Cadorette |
| | Yann de Calbiac |
| | Aaron Dederichs |
| | Pascal Dulude-de Broin |
| | Andrée-Anne Faucher |
| | Shawn Fournier |
| | Caroline Gendron |
| | Jean-François Hall |
| | Vigneault Isabelle |
| | Marine Lacour |
| | Louis-Philippe Lorange |
| | Théo Maugère Ciupa |
| | Georges Mougias |
| | Laurence Ouellet |
| | Jeanne Pépin Michel |
| | Jamie Pimentel |
| | Frédéric Provost |
| | Emmanuelle Royer-Laplante |
| | Stefan Ivanov |
| | Roger Toupin |
| | Eric Vanzin Lagarde |
| | Charles Villeneuve |
| | Alexandre Bouffard Dumas |
| | Lamoureux Charles |
| | Pierre Inglebert |
| Production Assistants (Blocking) | |

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|------------------------------|---------------------------|
| | Gabriel Alexandre Miron |
| | Mathieu R. Grenier |
| | Justine Rivard |
| | Roger Toupin |
| | Eric Vanzin Lagarde |
| | Yves Trégouët |
| | Camille 's Heeren |
| | Benjamin Vadnay |
| Unit Runner | |
| Receptionist | |
| Production Office Runner | |
| Construction | Morticus Inc. |
| Construction Supervisor | Martin Chalifoux |
| Scenic Painters | Marie-Claude Manguy |
| Painters | François Beaudry |
| Transport Coordinator | Alex Juaneda |
| Transport Captain | Karim El Fassi |
| Assistants Transport Captain | Sébastien Cauley |
| | André Chabot |
| | Steve Szewczok |
| | Spiro Tsovras |
| | Éric Béland |
| | Marc-André Bergeron |
| | Denis Décarie |
| | Robert Décarie |
| | Mathieu Jutras |
| | Manon Renaud |
| | Pierre Bill Rivard |
| | Sebastien Tanguay |
| | Danny Therrien |
| | Sylvain Beaudoin |
| | Alain Bolduc |
| | André Chabot |
| | Maxime Côté |
| | Alexandre Desbiens |
| | Jean-Christophe Di Mambro |
| | Denis Doiron |
| | Éric Hébert |
| | Marie-Ève Joncas |
| | Parker Doiron Kevin |
| | Sylvain Lebeau |
| | Robert Lévesque |
| | André Michaud |
| | Sébastien Proulx |
| | Charles Prud'homme |
| | Robert Stébanne |
| | Franco Zoccali |
| | Jean Martin |
| | Michel Robert |
| Cast #1 Driver | |
| Cast #2 Driver | |
| Specialized Drivers | |
| Drivers | |
| Base Camp Operator | |

POST PRODUCTION

| | |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Post Production Accounting | Trevanna Post, Inc. Malissa Hallenbeck Veronique Bouedo |
| Re-Recording Mixers | Micheal Babcock Jeremy B. Davis |
| Supervising Sound Editor | Branden Spencer M.P.S.E. |
| Dialogue Editor | Will Riley M.P.S.E. |
| Sound FX Editor | Ando Johnson |
| Foley Supervisor | Paul Pirola |
| First Assistant Sound Editors | Tim Tuchrello Jessica Rachael Arkoff |
| Music Coordinator | Whitney Pilzer |
| Music Editors | Jim Schultz Allegra De Souza Tyson Lozensky Sean Barrett Benjamin Hoff Jamie Thierman Drew Denton FAME's - Symphonic Orchestra Oleg Kondratenko Giorgi Hristovski |
| Score Mixer | |
| Orchestrations | |
| Technical Score Advisor | |
| Orchestra Contractor | |
| Conductor | |
| Score Recordist | |
| Music Licensing | Jessica Dolinger |
| ADR Recording Mixers | Aaron Hassan Howard London |
| ADR Voice Casting | Ashley Lambert Ranjani Brow Wendy Hoffmann |
| Post Production Sound Services by | 424 POST Culver City |
| Re-Recording Facilities | SONY PICTURES STUDIOS, Culver City |
| Digital Intermediate Services Provided by | Technicolor |
| Supervising Digital Colorist | Maxine Gervais |
| Assistant Colorist | Jeff Pantaleo |
| Senior Finishing Editor | Erik Kaufmann |
| Senior Digital Intermediate Producer | Elizabeth Hitt |
| Associate Digital Intermediate Producer | Brenda Finster |
| Digital Intermediate Account Executive | Morningstar Schott |
| Digital Intermediate VFX Producer | Denise Woodgerd |

Digital Intermediate Assits

Daniel Williams
Ron Leidelmeijer

Editorial Services Provided by

Pivotol Post

Main Titles and Animations

Title Design
End Crawl by

The Nuncle Group
Steve LaMorte
Scarlett Letters

Visual Effects Producer
Visual FX Technicians

Tom Ford
Kenneth Caines
Esteban Sanchez
Brendan Fitzgerald

Additional Visual Effects by

Visual Effects by Alchemy 24

VFX Executive Supervisor
VFX Supervisor
Visual Effects Producer
Compositing Supervisor
VFX Coordinator
Production Assistant/VFX Editor

Jean-François "Jafaz" Ferland
Alain Lachance
Marie-Claude Lafontaine
Adris Pakalns
Pierre-David Myles
Maxime Desforges

Visual Effects Artists

Simon Beaupré
Charles Richer
Olivier Péloquin
Maxime Lapointe
Didier Bertrand
Jessica Francoeur-Ducharme
Valérie Dugas
Bryan Hsu
Wesley Lemieux
Marie-Annick Desrosiers
Camille Dao
Ismaël Gros

VFX HR Manager
VFX Executive's Assistant
VFX Accountant

Catherine Nadeau
Rachel Therrien
Aurélie Kuoch

Visual Effects by MAKESHIFT VFX

Visual Effects Supervisor
Compositing Supervisor
3D Supervisor
Senior Compositor

Derek Wentworth
Marco Kim
Kyle Parsons
Jeffrey Jin

Compositors

Jongman Shin
Sheetal Meshram
Anand Kumar
Fifi Natalia

Visual Effects by REALbyFAKE

| | |
|----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| VFX Producer | Julien Maisonneuve |
| VFX Project Manager | Nathalie Lanthier |
| VFX Coordinators | Mia-Kristen Cherry Isabelle Dubois |
| VFX Assistant Editor | Guillaume Piché |
| Lead Compositors | Michael Beaulac Thomas L'Homme William Tayssier |
| Sequence Leads | Daniel Coupal Jean-Philippe Lucas Randy Santandrea |
| Compositors | David Dallaire David Pomerleau David Tanguay Frédéric Filiatrault Guillaume Boulay Jeremy Beaulne Karine Lambert Laurence Lavoie Maxime Pearson Nooreldin Salama Sophie Fournier Serge Maheux Vivanne Proulx Yi Zhang |

Visual Effects by Clock & Dagger VFX

| | |
|----------------------------------|-------------------------------------------------------------|
| Visual Effects Supervisor | John Mangia |
| Visual Effects Producer | Brian Houlihan |
| Digital Compositor | Alejandro Monzon |
| Additional Footage Provided by | DrivingPlates.com Axiom Images Pond5 |
| Stock Images Provided by | iStock Getty Images Shutterstock Alamy Stock Photo |
| Equipment Provided by | Mel's Studios |
| Production Financing Provided by | East West Bank |
| Completion Guaranty Provided by | Film Finances, Inc. |
| Insurance Provided by | HUB International |

Christie Mattull

Clearances
Clearances (MTL)

Laura Sevier
Sandra Borromeo

Unit Publicist
EPK Produced by

Puelo Deir
Andrew Epstein

Business and Legal Affairs Services Provided by

Cinepoint Advisors
Gabriella Ludlow
Elizabeth Hunter

GOOD UNIVERSE

EVP Of Business and Legal Affairs
Chief Financial Officer
Controller
Creative Coordinator
Physical Production
Assistants to Mr. Kahane

Dan Freedman
Jeremy Needelman
Sherilyn Medina
Joanne Byon
Cory Myler
Tucker Cowan
Victoria Burchinow
Tyler Voss
Scott O'Brien
Corinna Zinsmeyer
Amir Fatollahi
Nicole Zakheim
Casey McDonough

Assistant to Ms. Westerman
Assistants to Mr. Freedman

Assistants to Ms. Konop

Smoke 'Em While You Can
Written & Performed by Thunderfist
Courtesy of ECG Records

Motownphilly

Written by Michael Bivins, Dallas L. Austin, Shawn Patrick Stockman & Nathan B. Morris
Performed by Boyz II Men
Courtesy of MSM Music Group, Inc.
By arrangement with BMG Management (US) LLC

It's So Hard To Say Goodbye to Yesterday
Written by Christine Perren & Freddie Perren
Performed by Boyz II Men
Courtesy of MSM Music Group, Inc.
Courtesy of BMG Rights Management (US) LLC

It's So Hard To Say Goodbye to Yesterday (Music Video)
Performed by Boyz II Men
Courtesy of Mowtown Records under license from Universal Music Enterprises

Valse Hot
Written & Performed by Sonny Rollins
Courtesy of Concord Music

Ruff Ryders Anthem
Written by Earl Simmons & Kasseem Dean
Performed by DMX
Courtesy of Def Jam Recordings under license from Universal Music Enterprises

Word Up!
Written by Larry Blackmon & Tomi Jenkins
Performed by Cameo
Courtesy of Island Records under license from Universal Music Enterprises

One Way Or Another
Written by Nigel Douglas Harrison & Deborah Harry
Performed by Blondie
Courtesy of Noble ID
Courtesy of BMG Rights Management (US) LLC

Symphony No. 45 in D Major, K.95: I Allegro
Written by Wolfgang Amadeus Mozart
Performed by Mainz Chamber Orchestra and Philharmonia Hungarica conducted by Gunter Kehr
Courtesy of Vox Classics and Naxos
By arrangement with Source/Q

Close to Me (Closer Mix)
Written by Robert Smith
Performed by The Cure
Courtesy of Elektra Entertainment by arrangement with Warner Music Group Film & TV Licensing and Fiction Records / Polydor Limited under license from Universal Music Enterprises

Shark Smile
Written by Adrienne Lenker
Performed by Big Thief
Courtesy of Saddle Creek

Birthday Song
Written by Brandon Whitfield, Rico Brooks, Tauheed Epps, Kanye West, Stepan Taft, Mike Dean, Sonny Corey Uwaezuoke & Anthony Kilhoffer

I'm On Fire
Written & Performed by Bruce Springsteen
Courtesy of Columbia Records
By arrangement with Sony Music Entertainment

Moon River
Written by Henry Mancini & Johnny Mercer
Performed by Frank Ocean
Courtesy of blonded

Por Una Cabeza
Written by Carlos Gardel & Alfredo Le Pera

Performed by The Tango Project
Courtesy of Nonesuch Records
By arrangement with Warner Music Group Film & TV Licensing

It Must Have Been Love (Christmas For The Broken-Hearted)
Written by Per Gessle
Performed by Roxette
Courtesy of Warner Music Sweden / Parlophone Records Ltd.
By arrangement with Warner Music Group Film & TV Licensing

Chocolate
Written by Antwan Patton & Jacob Michael Troth
Performed by Big Boi feat. Troze
Courtesy of Purple Ribbon/HITCO

Can't Do Without You
Written by Daniel Victor Snaith
Performed by Caribou
Courtesy of Merge Records
By Arrangement with Bank Robber Music

Here I Come
Written by Nathan B. Morris, Shawn Patrick Stockman, Wanya Jermaine Morris,
Emile Ghanous, Erik W. Nelson & Kenneth L. Hickson
Performed by Boyz II Men
Courtesy of MSM Music Group, Inc.

Then He Kissed Me
Written by Ellie Greenwich, Jeff Barry & Phil Spector
Performed by The Crystals
Courtesy of EMI Entertainment World, Inc., on behalf of Phil Spector Records

Bridge Over Troubled Water
Written by Paul Simon
Performed by Aretha Franklin
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film & TV licensing

Dancing On My Own
Written by Robyn & Patrik Jens Berger
Performed by Robyn
Courtesy of Konichiwa Records, LLP and Island Records Ltd. /
Interscope Records under license from Universal Music Enterprises

SPECIAL
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David, Jack and Luke Weintraub

White
House
Collection /
White
House
Historical
Association

In Loving Memory of Ira Bradley Levine

"Tax incentive consulting services – Entertainment Partners Canada".

"With the participation of the Canadian Film or Video Production Services Tax Credit
the Canadian Film or Video Production Services Tax Credit."

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