

LIONSGATE®

amazonstudios



For additional publicity materials and artwork, please visit:
<http://lionsgatepublicity.com/theatrical/thebigsick/>

Rating: Rated R for language including some sexual references
Run time: 119 minutes

Official Site: www.TheBigSickmovie.com
Facebook: <https://www.facebook.com/thebigsickmovie/>
Twitter: <https://www.facebook.com/thebigsickmovie/>
Hashtag: #TheBigSick

For more information, please contact:

Liz Berger
Lionsgate
2700 Colorado Avenue
Suite 200
Santa Monica, CA 90404
P: 310-255-3092
E: lberger@lionsgate.com

Leanne McClaflin
Amazon Studios
1620 26th Street
Suite 4000N
Santa Monica, CA 90404
P: 310-573-2590
E: leanne.mcclaflin@amazonstudios.com

Krishel Hale
Amazon Studios
1620 26th Street
Suite 4000N
Santa Monica, CA 90404
P: 310-573-2979
E: krishale@amazon.com

SYNOPSIS

Based on the real-life courtship between Kumail Nanjiani and Emily V. Gordon, **THE BIG SICK** tells the story of Pakistan-born aspiring comedian Kumail (Nanjiani), who connects with grad student Emily (Kazan) after one of his standup sets. However, what they thought would be just a one-night stand blossoms into the real thing, which complicates the life that is expected of Kumail by his traditional Muslim parents.

When Emily is beset with a mystery illness, it forces Kumail to navigate the medical crisis with her parents, Beth and Terry (Holly Hunter and Ray Romano) whom he's never met, while dealing with the emotional tug-of-war between his family and his heart. **THE BIG SICK** is directed by Michael Showalter (*Hello My Name Is Doris*), written by Emily V. Gordon & Kumail Nanjiani, and produced by Judd Apatow (*Trainwreck*, *This Is 40*) and Barry Mendel (*Trainwreck*, *The Royal Tenenbaums*).

ABOUT THE PRODUCTION

Incubating *The Big Sick*

THE BIG SICK began with a big opportunity for actor and writer Kumail Nanjiani, the kind that only strikes once.

In 2012, Judd Apatow was at the annual South by Southwest Festival for the premiere of "Girls," the new series featuring the relatively unknown writer/director/star Lena Dunham when he was asked to guest on "You Made It Weird," a conversational podcast featuring stand-up comedians hosted by Pete Holmes. Apatow had never heard the show but he had just worked with one of the other guests: Nanjiani, who had a small role in *The Five Year Engagement*, a soon-to-be-released romantic comedy Apatow produced. It sounded like a good time.

The 90-minute show flew by and as it did, Apatow and Nanjiani bonded over their various shared interests. Apatow has long made a practice of developing projects with and for comedians, so Nanjiani didn't take it lightly when Apatow subsequently contacted his manager to propose a meeting.

"I was thrilled of course," Nanjiani recalls. "And then I was terrified. Judd and I had gotten along so great at South by Southwest, I thought I could only mess it up from here."

Out of the five ideas Nanjiani brought to Apatow for that meeting, one story idea he had suggested otherwise – and surprisingly, it was one that came straight from real life: the unlikely story of what unfolded from the day his real-life wife Emily Gordon heckled him during his stand-up set in Chicago to the wild ride that eventually led to their marriage.

Nanjiani was back a month later to meet with Apatow and producer Barry Mendel -- Apatow's collaborator on *Funny People*, *Bridesmaids*, *This Is 40* and *Trainwreck*, as well as a two-time Oscar[®]-nominated producer (*The Sixth Sense*, Best Picture, 1999; *Munich*, Best Picture, 2005) of influential films ranging from Wes Anderson's *The Royal Tenenbaums* and *Rushmore* to Steven Spielberg's *Munich* and M. Night Shyamalan's *The Sixth Sense* -- to tell his story.

It was 2006 and Pakistan-born Nanjiani was living in Chicago, building his career as a stand-up, while Gordon had earned her masters in couples and family counseling and was just starting her career as a therapist. Though neither one was looking to be in a relationship, from the moment they met, they enjoyed being together too much to break it off. Yet things were complicated – largely because Nanjiani hailed from a conservative Muslim family and his parents expected him to enter into a traditional Pakistani arranged marriage.

Nanjiani and Gordon dated for a few months, both of them ignoring that dilemma, while Kumail kept promising his parents that he would marry someone they chose. Emily was still a secret to them when she suddenly became gravely ill in the spring of 2007. Doctors placed her in an induced coma as a life-saving measure while they scrambled to figure out what was wrong.

The experience crystallized everything for Nanjiani. "I hadn't been thinking about marriage before Emily got sick," he says. "But looking at Emily when she was put into the coma, I thought to myself, 'If she comes out of this, I'm going to marry her.' It was more of the type of thing you feel but don't completely register in all the madness that is going on at the hospital. But there it was."

He rode out the crisis alongside Gordon's parents, who came in from North Carolina. After 12 days, doctors successfully diagnosed Gordon and brought her out of the coma. Three months later, Nanjiani and Gordon were married.

To illustrate his story during his meeting with Apatow and Mendel, Nanjiani brought along various mementos, including his hospital visitor IDs, that he had saved throughout Gordon's illness.

Apatow had never heard anything quite like Nanjiani's story. "I thought it was incredible -- I've never heard of falling in love with someone while they're in a coma," Apatow describes. "It was not only true and it was also so heartfelt -- and it was set in the world of stand-up comics, which has always fascinated me."

Mendel, too, was awestruck by the tale. "Our jaws were just on the floor," he recalls. "We came out of the meeting and, even though Kumail wasn't a big star yet, Judd and I both looked at each other and said 'this is an incredible story, we've got to do it.' Kumail's story was gut-wrenching and funny and challenging and beautiful, which is everything we all want movies to be that they seldom are. I said I thought we'd be crazy not to throw ourselves into it and Judd felt the same."

With Apatow and Mendel urging him to write, Nanjiani knew he was facing the challenge of his life. "I was excited but I was also petrified," he confesses. "I hadn't really grappled with the emotional experience of her illness yet. But it had been five years and the timing felt right. I think there's a window when you still remember all the feelings and still feel them, but you have enough distance that you can break them down and get some perspective on them. You don't want to wait so long that the feelings go away."

Meanwhile, as he's done since his stand-up years, Nanjiani asked Gordon to read his work-in-progress. Gordon, a published author and contributor to *The Huffington Post*, *The New York Times*, *GQ*, *Lenny* and *Rookie*, gave notes and contributed her own recollection of events. "I was getting such great notes," he remembers, "a little bit into the process I said 'we should write this together.'"

Gordon was surprised but delighted. "I honestly had not been thinking about it. But once he said it, I was like, 'yeah, that would be pretty cool. I think it would be an amazing experience.' And it was."

Recalls Mendel: ""We'd gotten a full draft or two from Kumail, and he was great at capturing his own pathos and these really funny situations that occur where you wouldn't think they would, but there was still a dimensionality we all recognized wasn't fully coming through yet. Then Kumail turned in a draft where that self-same dimensionality was suddenly sprouting up all over. We noticed on the cover page that Emily was now writing with him -- and the difference was immediate."

The couple spent three years developing the script in close collaboration with Apatow and Mendel, writing dozens of versions and figuring out how to shape the material. As Gordon explains, "There were so many ways to go, because there were different angles to the story: a struggling comedian; a guy with a Muslim family living in America; a guy with a sick girlfriend. So there was a lot to circle around."

"We pushed them really hard and there were times we wondered whether they would keep at it," said Mendel, "but they did. They would do a draft and be all excited about it thinking 'OK, now we're really getting somewhere' only to receive an even bigger set of notes than they got from the last draft. And that went on for two full years. But it's not unusual. Often times, making one aspect of the script better only removes the obstacle to seeing where you really need to go."

The couple stayed in broadly autobiographical territory to center the narrative of **THE BIG SICK** on Kumail, a native of Pakistan trying to make it as a professional stand-up in Chicago. A world-class compartmentalizer, Kumail scrupulously maintains a line between his dual lives: one as a striving young comic who lives in a crummy apartment and brings home the occasional girl; and another as the adored younger son of observant Muslim parents. His parents try to adjust to his comedy career, in part because Kumail has given them no reason to believe that he won't eventually pursue a more serious one and enter into a traditional Pakistani marriage.

As Nanjiani sees it, Kumail hasn't yet grappled with the idea that the person he was raised to be in one culture isn't necessarily the person he's becoming in a different culture. Says Nanjiani, "The world of Kumail's parents is totally different from the world of Emily and his comedian friends. He is a totally different person in each of those different worlds -- and that's not a good way to live. That became the core of the movie: someone trying to figure out how to be himself."

Meeting Emily at one of his stand-up shows starts him on that journey. She is studying to be a therapist; she genuinely likes and cares about people -- and can read them, too. Nanjiani describes the two main characters as we first meet them, "The film's Emily is smart, strong, very funny and a straight shooter. The Kumail at the beginning of the movie is a child. He is terrified to make any decisions, to put himself out there. He's working really hard to not have to fix the problems in his life."

The progression of their relationship echoes that of their real-life counterparts, who started dating with the intentions of keeping things casual. Says Gordon, "For the movie, it made sense that they would start off on equal footing in that neither one of them are looking for anything serious, but it kind of happens anyway. I always love it in a movie when people have certain intentions and their emotions get the best of them."

Emily's initial attempts to not hang out with Kumail romantically have their counterpart in Kumail's "two-day rule" limiting how much time they can spend together. "The two-day rule was a real thing," she affirms. "But I kept noticing that Kumail's actions didn't match his words, but in a good direction. I thought, 'this is odd. He's saying things that should be scaring me away but the way he's treating me is not like that at all.'"

Nanjiani wanted to channel the spirit of his own family in portraying the playful, jokey atmosphere that prevails during Kumail's visits with his parents Azmat and Sharmeen, older brother Naveed and sister-in-law Fatima. "The dinner scene in the film is exactly how dinners with my family are. There are five different conversations going on, people are talking over each other and everyone's very loud," says Nanjiani. "It was important that each relationship be specific and unique, so that it wasn't just one family unit. My relationship with my dad is different from the one with my mom, from the one with my brother etc. We wanted to make sure that audience understood that from the very first dinner scene. That's one scene that stayed pretty much intact through all the rewrites."

It felt good to write what they knew, says Gordon. "Often in movies and TV, when you see Muslim families they're deadly serious. It's all about 'focus on your studies,' things like that. But just because they have expectations doesn't mean you don't have fun with your family. And that's the reality of Kumail's family. They annoy you and they're weird but they're also hilarious and dear."

But it took time for Nanjiani and Gordon to get their footing in portraying their lives for the screen. Staying true to events exactly as they occurred didn't always suit the larger purpose of making a movie, and the pair also received a lot of good advice along the way from Apatow and Mendel. "Judd helped us break out of our experience to construct a story that people would watch and identify with," Nanjiani explains. "The idea was

to take something that happened and distill it down to its essence. As long as that event feels grounded, you can take it to new places.”

Apatow stressed the same principle for the story’s characterizations of Beth and Terry Gardner, who rush to Chicago from their home in North Carolina when their only child falls ill. Apart from geography and concern for their child, the Gardners have little in common with Gordon’s real-life parents. “My parents have their quirks but they’re basically a lovely, happily married couple who were very focused on their daughter,” says Gordon. “So Judd said, ‘here’s what you start with. Who are the worst people for this character of Kumail to be stuck in a hospital with for days or weeks? What’s the absolute worst version? And then you kind of calibrate it from there.’ Which was a really fun idea. We started thinking: what if Kumail, who’s not a very open communicator, is stuck with people who are an extreme version of Emily, always, always wanting to dig into things?”

Writing the second act of the film, when Emily is in a coma, was an illuminating experience for both Nanjiani and Gordon. Says Gordon, “My perspective for a large part of what happens in this movie is nothing, because I was asleep. I had some weird coma dreams, but I wasn’t there for a lot of it. I had to learn about what that experience was like for him in a way that I hadn’t before. It was really lovely, and kind of amazing, scary and weird. And he never fully understood my perspective, because he couldn’t. And I couldn’t experience what he went through, either.”

Emotionally, their experiences were at opposite ends of the spectrum, Nanjiani notes. “When Emily was in the coma, that was the hardest time for her parents and me. She doesn’t remember it. When she was awake, for us that was the happy time. For her it was awful because she was in such pain. Getting that perspective was very helpful in seeing where the character of Emily would be. Her parents and Kumail think the worst is over, but for her, she’s miserable. That disconnect in perspective is a major part of how the movie resolves itself.”

From the outset Nanjiani had some specific ideas about what he wanted to say in **THE BIG SICK**. “At its most basic, I wanted this movie to be about people trying to connect and the things that get in the way of that -- generational differences, religion, cultural, whatever it is. And how messy it is just to be person and live in a society and have different beliefs.”

Throughout the writing process, it was important to the filmmakers to show both sides of the complicated issues surrounding arranged marriages. Says Nanjiani, “So often in movies, the disapproving parents are portrayed as Old World types who don’t understand the modern ways or don’t believe in love. We didn’t want to do that. We wanted the audience to see things from their perspective, which is a compelling one. That felt very three-dimensional. It felt like there are no right answers.”

Indeed, in the film, Kumail’s brother Naveed confesses to Kumail that while he pursued relationships with other women when he was younger, Fatima, his wife via an arranged marriage, has become his best friend and loving partner. For him, the process of not getting to know her beforehand only added to his sense of gratitude and fulfillment that the old way worked.

Nanjiani had some trepidation when it came to addressing religion, another area where Kumail diverges from his parents. Apatow wouldn’t let him off the hook, though. As he recalls, “Every time we’d hand in a script, Judd would say, ‘What about religion?’ I’d say, ‘I don’t know Judd, I don’t want to tackle that stuff.’ He told me, ‘You don’t have to *tackle* it. Just talk about how you feel about it. You don’t have to have a point to make about religion. You can just say, it’s complicated.’”

For Mendel, the screenplay digs beneath the surface to what really binds families together, even when religious and cultural taboos are broken.

"We wanted to delve as deeply as possible into the discomfort of beliefs not shared," comments Mendel. "That is the crux of this family story: which is stronger, love or beliefs? It's easy to say love should be stronger but in practice it's not so simple. Kumail's parents are correct when they call him out on being selfish and misunderstanding the American dream. Usually in these types of stories the parents' POV is 'tradition' but that never cuts deep, at least with me. I always ask 'yes, but why should we follow the tradition?' Kumail's parents have good answers, and that enriches the story."

Watching Nanjiani find his own strong, original voice was especially exciting. Sums up Mendel: "It was witnessing somebody in the process of becoming. He became so willing to delve into parts of himself he's not proud of and reveal them in a way that is brave, cool and funny. It became a story where you see someone grow in a very authentic way. It's very intense stuff and the fact that this team was able to make comedy from it is really a testament to Kumail and to the talent of everyone involved. The world feels so divided now and this movie is about people coming together."

Directing *The Big Sick*

In the spring of 2015, Apatow and Mendel began sending out **THE BIG SICK** screenplay to potential directors. Among those approached was writer/director/actor Michael Showalter (*Wet Hot American Summer*, "Stella," "The State"), who had recently completed the late-life coming-of-age comedy/drama *My Name Is Doris*. In a serendipitous twist, Showalter and his frequent collaborator Michael Ian Black had given Nanjiani his first major television job when they hired him as a staff writer and actor for their Comedy Central series "Michael and Michael Have Issues." He had also cast Nanjiani in a supporting role in *My Name Is Doris*.

Although Showalter had become friendly with Nanjiani and Gordon during the run of "Michael and Michael Have Issues," he didn't know the history of their relationship. An avowed fan of the romantic comedy, he was taken with both the style and the substance of the screenplay.

"I was riveted by it," Showalter recalls. "It was such a different way to tell a love story: a romantic comedy that explored all sorts of areas -- faith, national identity, culture -- all in an incredible true story. Knowing Kumail and Emily, I felt connected to what I was reading. I could imagine what they were trying to say with the script."

Apatow had followed Showalter's work since the late 1990s and tapped Showalter to direct for his Netflix series "Love." "I've been a fan of Michael's as a creator and performer since 'The State' and *Wet Hot American Summer*," he remarks. "Then I saw *Hello My Name Is Doris* and I thought it was incredible. That film was a very difficult balance of comedy and drama and there are so few people who can do that. Kumail and Emily already knew him. We all thought Mike was the perfect person."

Gordon agrees. "From the beginning, Michael had a true sense of the emotional heart of this movie and he championed that," she remarks. "It was very important to him that we hit the emotions of the movie, that they were being addressed and taken seriously."

Adds Mendel: "Michael came in with a lot of big ideas, taking big swings, throwing open the doors to analyzing each character in the script and where they're coming from, what they're doing and why. He stirred it all up ... Michael is also very good at getting the best out of everybody, while having a very laid back approach. He

wants to hear everybody's ideas, and he's very good at picking the best of them. When I look at the best directors I've worked with, they all share that quality."

Showalter, Nanjiani and Gordon began a fresh pass on the screenplay. Showalter notes that the structure of **THE BIG SICK** is a major departure for a romantic comedy. "Usually in a romantic comedy the second act is where the characters fall in love, break up and then they come back together in the third act," he comments. "In **THE BIG SICK** that all happens in the first act. Then something monumental happens at the end of the first act and the love interest is not present for the entire second act -- which is challenging as storytelling because how do you keep the love story alive? That was really exciting for someone who loves romantic comedy as I do. To think 'can this work?' And to decide: 'Yes, this can work if we do it right.'"

The comedy necessarily takes on a darker tone during the second half of the movie, after Emily becomes sick, but the humor nonetheless remains. Says Showalter, "Even in the most serious moments of the movie, there's still an undercurrent of humor. Which is the whole way this movie approaches life: no matter how bad a situation gets, you've got to have humor."

Nanjiani was gratified that without tipping into sentimentality, Showalter embraced the sweetness at the core of the love story. "We wanted to make a romantic movie," Nanjiani says. "I personally always thought of it as a rom-com. I love rom-coms, and Mike is a huge rom-com fan too. My favorite movie of all time is *Four Weddings & a Funeral*. Emily & I watched it on our wedding day. We had all this specific vocabulary that only we spoke because of our encyclopedic knowledge of rom-coms: 'she's a duckface.' We would fully understand each other. Hopefully people agree that it's a romantic movie. I think it is!"

After another year and many drafts of script work with Showalter, the team was ready to seek funding for the film. Mendel met with Rena Ronson and her team in the Independent Film Division of United Talent Agency. "My idea was that we should send the script to all of our top choice buyers at exactly the same time, to the minute. On Friday, November 6, 2015 at 9am, we pushed send and incredibly, by noon, there was a written offer from FilmNation to fund the whole movie, no strings attached. I was amazed, I can't even *read* a script that fast."

Other buyers approached them over the next few days but they recognized that the combination of such immediate and sincere enthusiasm and FilmNation's track record with films including *Top Five*, *Imitation Game*, *Nebraska* and *All Is Lost*, they'd found their ideal partner and the deal was quickly closed.

Bring the Family: Casting *The Big Sick*

Apatow, Mendel, Showalter, Nanjiani and Gordon starting discussing casting during the rewrites of the summer of 2015. It all came together better than they ever imagined. Says Mendel: "It is super fun to introduce a new star to the world, and Kumail Nanjiani is a new star -- but also Zoe Kazan is a new romantic heroine, people have never seen Ray Romano like this, and Holly Hunter is giving a performance as good as she has ever given before. It's just a thrill to present these actors in this story to the world."

At the top of the filmmakers' list for the role of Emily Gardner was Zoe Kazan. They were thrilled that Kazan, an acclaimed playwright herself, was eager to audition.

"I was so taken with the script and the story," she comments. "**THE BIG SICK** was not like other things I'd read. I was very impressed by the deftness of tone Kumail and Emily achieved -- it's emotional, funny and scary all at the same time. I looked at videos of Kumail and Emily online and felt that I understood who they

were. And when I auditioned, I loved the feeling in the room. There was a strong feeling of people wanting to go to work.”

Gordon wasn’t present for Kazan’s audition, but watched a tape later. “From the moment the tape started, it was obvious that Zoe was the girl. There was not even a question,” Gordon comments. “There’s a real depth to Zoe, an intelligence and passion. But she also has a lightness and humor. She’s not a self-serious human. I was very excited she decided to do it.”

Kazan, Gordon and Nanjiani spent a couple of weeks together to bring the character further into focus. Explains Nanjiani, “We wanted Zoe to get to know the real Emily, and Emily and I wanted to get to know Zoe so we could write in her voice,” explains Nanjiani. “Working together for a couple of weeks helped us see where her character would go and how she would react in different situations. A lot of scenes were rewritten based on improv that Zoe and I did.”

It was during those rehearsals that the filmmakers decided to make Gordon’s brief first marriage a part of the film. Kazan and Nanjiani began improvising and a scene was written. Comments Kazan, “The first marriage was an important part of my character’s back story because it made her both more willing to give her heart, having known the heights and depths of love before; and it also made her more wary of Kumail once he breaks her trust.”

Kazan honed in on exactly the right mix of straight up emotion and comic edge. “I always saw Emily as a woman who takes herself seriously.” Showalter remarks. “In order for us to take her seriously, she needed to take herself seriously. I didn’t see her as being cute or dorky; she’s serious about the things she cares about, which is not the cookie cutter romantic comedy lead woman. Zoe is very funny but she also exudes such intelligence and depth, that she really fits the character.”

Once shooting began, that only became clearer. “To me,” says Mendel, “the most memorable moment of this movie was watching Zoe Kazan break up with Kumail. It was riveting cinema, she took the acting level to a transcendent level.”

Although Nanjiani playing himself, the challenges were myriad, and this would also mark his first lead role in a movie, though he is now known to millions of television viewers of the acclaimed HBO hit comedy “Silicon Valley.”

Says Apatow, “When we started talking about this movie, Kumail was just known as a fantastic comedian. His career has evolved so much while we’ve been developing this project. It’s exciting because I think people really want to see him as the lead in a movie.”

Mendel calls Nanjiani “uncategorizable” and likens him to other one-of-a-kind comedians, including Kristen Wiig, Melissa McCarthy and Amy Schumer, he has watched turn into movie stars in films he’s produced. “They’re each such different people but what I think they have in common is that they know themselves very well,” he observes. “They’re not trying to fit into other people’s conceptions of who they ought to be. I think Kumail will have a very interesting career. He’s so smart and curious about the world that as a moviegoer, I can’t wait to see what he does next.”

Next came the challenge of casting Emily’s parents. It’s the unlikely bond that forms between Kumail and Emily’s parents that drives the middle section of the film and although there had been significant rewrites for the characters of Beth and Terry, it wasn’t until Oscar® winner Holly Hunter and Emmy® winner Ray Romano signed on that their characters truly came into focus.

"Zoe Kazan, Holly Hunter, Ray Romano -- these were the people we dreamed would say 'yes,'" says Apatow. "Ray Romano and Holly Hunter are two of my all-time favorites. 'Everybody Loves Raymond' is a miracle of a show. It was so funny, so consistently. Holly Hunter has been in many of my favorite movies of all times. I think everything I've ever done has been a failed attempt to make something as good as *Broadcast News*."

The chemistry was immediately apparent at the first table read with Nanjiani, Kazan, Hunter and Romano, which paved the way for further refinement of the script and the characters' interpersonal dynamics. "As actors: Kumail, Holly, Zoe and Ray all portray life as it really is -- a complicated, emotional tangle of humor, sadness, anger and love," said Showalter. "While they are unique and distinct they also blend together wonderfully as an ensemble."

Adds Mendel, "We were very lucky to get the actors we did. We also invited Vella Lovell to read the part of the Kumail's Pakistani marriage prospect he might have ended up with, after which it was hard to imagine anyone else."

Hunter was intrigued by the way **THE BIG SICK** wove together its disparate elements. "I thought the shape and texture of the movie was really unusual and wonderful," she remarks. "It's once-removed from doing a documentary, which makes it much more interesting. Taking such a serious matter and making it playful -- that's surprising. You have the female lead of the movie and she's in a coma. It goes places that typical movies don't go."

She was also struck by the emotional evolution of the Kumail character. "I think that Kumail grapples with his own honesty in the course of this movie," Hunter reflects. "I'm attracted to stories about people who are playing catch-up with themselves. That's what this movie is about: a guy who makes an extremely unlikely, inconvenient connection with another person and his life has to catch up with that connection. But he's willing to play catch-up, he's willing to do the terrifying work to catch up with himself so that he can live an authentic life."

Mendel says Hunter was galvanizing in the role. "She is a force of nature," he observes, "not just because of the power of her presence, but because she goes after something so honest."

Romano and Apatow first met in 1992, when both were featured on MTV's *Young Comedians Special*. He would later seek him out for a cameo role in his third directorial feature *Funny People*. "Judd and I knew each other but we weren't buddies, we didn't come up in the same circuit," Romano says. "I knew he respected me and I respected him. So it was nice when he asked me to do a cameo in *Funny People*. Getting asked to play Terry was unexpected but wonderful."

Beth and Terry are opposites in temperament; he's methodical and easy-going, she's unfiltered and feisty. Yet their marriage has lasted 30 years, something Romano could relate to his own experience. "I've been married 28 years and my wife is very real and truthful, which is how Beth is," he comments. "I think Beth appreciates Terry because he's not trying to be anything he's not. In his geeky way, he's very real. They're totally different but sometimes that's why it works."

Gordon was delighted as she watched Romano and Hunter bring defining traits to their characters. "Once we cast Ray and Holly, everything started clicking into place," she recalls. "Holly brings a different energy than my actual mother. Her Beth is all heart. You see all of her emotions; she doesn't see any need to hide or shelter them. Ray came up with all these really bad dad jokes and he kept doing them in the movie as runners and it killed me. It was such a perfect dad thing to do. There are few scenes where you see a crack in his

stoic, I'm-gonna-tell-jokes-to-distract approach, where you see how this has shaken him to his core. He was astounding."

For Nanjiani, there was a sense of purpose in approaching veteran Indian actor Anupam Kher to play the role of Kumail's father, Azmat. Kher is a Bollywood legend whose career spans some four decades and 500 films, including acclaimed hits *Silver Linings Playbook* and *Bend It Like Beckham*.

"I've been a fan of Anupam my whole life," Nanjiani says. "I had asked my real-life dad who he wanted to play him. He said 'Anupam Kher.' I said 'Perfect. My first choice too.' From then on, I only ever saw Anupam in the role and we pretty much wrote it for him. But he found such specificity in the role and brought so many ideas about how our particular relationship worked."

Recalls Mendel: "We got in touch with Anupam's manager in Bombay, sent a script, and I think the reaction was 'maybe.' But then Anupam sent us a bunch of very good ideas that could enhance his character -- so it was really a kind of conversation that led to Anupam doing the movie. And it was super flattering to us, because Anupam has done hundreds of films. So the only reason he would want to come all the way from Bombay to do this little movie is because he loved it."

Kher says that he was drawn first to working with Apatow. "I was very excited to be working with Judd because most of his films have a sense of soul in them, and he doesn't take himself too seriously. There's an ease about his films."

Nanjiani's personal desire to have him take the role also moved him. "The fact that Kumail called me straightaway about the role and said it was his father's wish that I do this, that connected with me on a very emotional level. I also like human stories and the fact that it was based on Kumail and Emily's life was very amusing. It was important for me, this film, because it was going to be my 500th film. I wanted it to be a great experience and it worked out very well," Kher elaborates.

With his vast amount of cinematic experience, Kher brought his own touches to the character. "Azmat has an undercurrent of comedy even though he's very real," he observes. "I did some of my own work on Azmat's backstory -- where he was born, was his first job, how did he raise his two sons, his desire to be important in somebody's life," he explains. "There's a very beautiful line when he talks about the American dream. Azmat rejects that the American dream is doing whatever you want and not thinking about other people. To him, it's the opposite. Being a good son, husband and father is the dream."

Also portraying members of Kumail's family are Adeel Akhtar as his older brother Naveed; Zenobia Shroff as his mother Sharmeen; and Shenaz Treasurywala as Naveen's wife, Fatima. "I'd seen Adeel on stage opposite Jim Broadbent in London," said Mendel, "and then one day, a tape arrived in our mailbox and he was putting himself up for the part. We all knew *Four Lions* and felt so lucky to have him. He's a very gifted and natural actor."

Part of creating an authentic portrait of the standup comedy world involved casting real comedians who would be able to build on one another's jokes. Casting Nanjiani's actual friends Aidy Bryant, Bo Burnham and Kurt Braunohler as Kumail's buddies Mary, CJ and Chris allowed the actors to build on their pre-existing relationships. The trio brought depth as well as hilarity.

"Kumail, Chris, Mary and CJ are written as the four friends who hang out together," says Nanjiani. "It was so cool in the shooting to see how they all have different relationships with each other. There's a sweetness to

their friendship that I didn't necessarily see when Emily and I wrote the script but it was there when we shot. Aidy, Bo and Kurt elevated that whole part of the movie."

Coming To Fruition: Production Begins

THE BIG SICK began production on May 11, 2016 in New York City. The collaborative approach that marked the film's development continued as filming got underway.

Rehearsals often led to rewrites, which led to additional work for Nanjiani and Gordon. It was work they were happy to do, says Nanjiani. "That was a very gratifying and exciting part of the process, the seemingly never-ending rewriting. I felt that every rewrite we did made the script better in some small way or some big way. You hear horror stories about executives getting involved and ruining scripts but we felt very protected. All the different voices understood the movie we wanted to make, got the tone, got the story, got what we wanted to say. So everybody's opinion was very valuable."

Hunter credits the filmmakers for the open and creative environment on set. "Mike Showalter, Judd Apatow and Barry Mendel trusted they had the right people playing these parts," she remarks. "That meant that our instincts were bona fide. That's great and that's rare. We would do different takes, try different things. It was like the movie was a big cauldron and everybody took turns stirring it."

Hunter considered every detail when rehearsing a scene; not only lines, but also props –the blankets Beth brings for her daughter's bed are from Hunter's own home – and blocking.

Nanjiani remembers watching Hunter map out each beat of a key hospital scene that lays bare some of the tensions between Beth and Terry as they confront the gravity of their daughter's situation. "Holly choreographed every movement," he says. "'All right, we'll go here for this, then we'll go around the corner for this, then I'll try to get the phone from my purse...' I realized she was adding obstacles so her character can get angry. She rehearsed it over and over, maybe 15 times. When we shot it she did 10 takes in a row, each one different, each one perfect."

As Hunter and Romano rehearsed their scenes together, the relationship between their characters developed the patina of shared history and mutual knowledge. This affected how Romano approached certain scenes, including the scene where Terry sleeps over at Kumail's apartment. During the table read, that scene played as pure comedy. Then on the day the scene was filmed, it was thrilling to see Ray find deeper emotional layers to the scene. "Ray Romano is such a wonderful naturalistic actor," said Showalter, "He is fully committed to the internal motives of a scene. The result can be something hysterically funny or dramatic and cathartic. No matter what it's always completely coming from a place of emotional honesty."

Hunter was just as impressed with Romano. "Ray's got a great analytical mind. He knows what feels authentic and he knows when something doesn't make intuitive sense," she comments. "I loved his sensibility and it brought a real integrity to the movie and our relationship. I didn't know that would happen. It was wonderful that he could bring that essential ingredient to the collaboration."

For his part, Romano allows that he was somewhat nervous about acting opposite Hunter, easily one of the most acclaimed and admired actresses on the planet. But she quickly put him at ease. "Holly's collaborative and inclusive. I never felt scared to pitch an idea, she always wanted to hear. She wants you to feel good. You feel good that she cares so much about the story. It's not just about her," he says.

Kazan felt a deep sense of responsibility towards the true story at the heart of **THE BIG SICK**. "Emily and Kumail were very brave in putting themselves on the page -- and also generous in that they were giving a lot of their humor and a lot of their personal stories to this movie. They're really making art out of their lives. In that spirit, I felt that the script was challenging me to bring as much of myself to the table as possible. Unlike some of the other parts I've played, this role wasn't about transformation. It required me to drop into my real self and use my real personality and use my emotions and have an easiness with myself in the part."

While **THE BIG SICK** is a romantic comedy, Kazan's character experiences intense emotional and physical upheavals over the course of the film. In the first act, we watch her fall in love, only to get her heart broken; in the third act, she has to grapple with the ramifications of her health crisis and its effect on her and the people around her. Her colleagues were struck by the seamlessness of her craft during these demanding scenes.

"There's an emotional credibility and gravity Zoe brings which is rare," says Mendel. "In the big scenes, she just plain brings it." Adds Showalter, "We truly feel we've gotten to know "Emily" in the short time we have with her in Act One."

The production faced a crisis of its own when a visa snafu delayed the arrival of Anupam Kher, the Bombay-based star who plays Kumail's father. Extra time had been set aside to rehearse and film the Nanjiani family scenes, but by the time the visa issue was resolved, there were just three days to film all of the family scenes. It's a testament to the actors and director Showalter that with no time to rehearse, Nanjiani, Kher, Akhtar, Shroff and Treasurywala were able to conjure the lived-in feel of a real family.

The filmmakers were just as committed to verisimilitude when it came to depicting the backstage life of Kumail and his fellow comedians, with its singular mixture of razzing, competition and supportiveness.

Notes comedian Kurt Braunohler: "We shot the backstage scenes at the actual venue where I hosted a weekly comedy show for two years with comedians who had done that show. You really can't get any closer to what it's really like to be backstage with a bunch of comedians. Everyone's doing bits, making fun of each other, admiring Bo's hair. It's just amazingly thick."

Bo Burnham praises Showalter's collaborative directing style, "Michael was always off camera throwing us lines and making all of us laugh," he recalls. "He was the funniest one there, which is great. He felt like one of the group - like we were improvising with him too."

Kumail's camaraderie with his comedian friends goes beyond riffing jokes. Kumail turns to them as he tries to handle Emily's sudden illness. "Most people in the comedy community are very supportive," notes Aidy Bryant, "but they also know that it just feels good to blow off steam or look on the lighter side of a tough thing. I feel like so often when people have sad experiences it feels so good to come back to your comedy friends and be like, 'this insane thing happened to me,' and it feels good to laugh about that stuff. So I think that element of the film is pretty true to life."

Sums up Mendel of the production: "This movie was the ultimate lesson in how it takes a village to raise a child. There were so many people whose contributions mattered, and it wasn't just one person's voice driving through the film. Without many people bringing their absolute best work to the table, the film wouldn't have been what it is. When you care about something on a deep level and you connect to it emotionally, that inspires the work to be even better."

Photographing and Scoring *The Big Sick*

Behind the camera, the commitment to the authenticity and emotional richness was just as strong as it in front of it. Director of photography Brian Burgoyne – who had collaborated with Showalter on *Hello My Name Is Doris* and impressed Showalter, Apatow and Mendel with his work on *Other People*– came aboard ready to bring a very natural visual ambience to the comedy. Notes Showalter, “Brian’s cinematography is very intuitive and soulful. There’s an intimacy and a warmth to it. He’s sympathetic to the world he’s photographing. He’s inside it.”

Composer Mike Andrews was a late addition to the post-production team. Andrews’ collaboration with Apatow dates back to “Freaks and Geeks” and includes “Undeclared,” *Funny People* and *Bridesmaids*. He was immediately impressed by the execution of the story. “When I first got the movie,” he recalls, “it was mostly locked and I watched it all the way through without any music. I was really touched by the honesty of the performances and the subtlety of the comedy.”

Andrew felt great clarity about where he wanted to take the music. “I always try to walk hand-in-hand with the movie, shading, supporting and celebrating what is great and original about it,” he says. “Michael Showalter very clearly mapped the movie out emotionally for me and we stuck to the idea that it is basically a romantic comedy until we reach the moment of sickness. As Kumail begins the second part of his journey, I saw him as being in a bit of a fog and suspended state until he reaches a more grounded clarity, so the music follows that intent. Simultaneously Kumail’s relationship with the Emily’s parents needed its own feeling and trajectory, allowing us to feel the growth of friendship and understanding while allowing the movie to breathe comedically.”

Andrews describes the evolution of the film’s score: “Originally there was talk of trying to integrate Eastern elements into the score. Because this movie deals with the conflicts of culture clashes and assimilation, bringing in elements of music from India and Pakistan seemed appropriate. But I tried it and mostly it felt forced. Strangely, once we stripped some of the pieces of these Indian elements, the score felt right. A couple of the tabla pieces did remain and I suppose they are the ghosts of the combination of the two styles.”

Another key design touch – to include photos of the real Kumail and Emily -- was an idea of actress Leslie Mann who had seen an early cut of the film with her husband, Apatow. Kumail and Emily’s story seems to fade to black on a hopeful note for their relationship but without clarifying if and how Kumail’s relationship with his family and their opposition to his relationship resolved. “We wanted to show what happened in real life, that Kumail’s family came to accept and embrace Emily as part of their family,” said Mendel, “and that is how the story ends.”

After finishing the film, Apatow praised Nanjiani and Gordon’s commitment to getting it right. “It was a very open process,” he states. “Kumail and Emily were very flexible and crazy hard-working. It takes some courage to go deep and think about all your feelings and how you relate to the story and to your significant other and to your parents. Without a lot of courage you can’t really make a movie like this.”

For all of the sweat and tears that went into bringing it to the screen, Mendel notes that what makes **THE BIG SICK** so potent is that it comes from an authentic experience. “The movie is filled with things from real life that no writer would ever think if it hadn’t actually happened to him,” he concludes, “and I think that’s what makes the movie such a special experience.”

####

ABOUT THE CAST

KUMAIL NANJIANI (Writer / Executive Producer / Kumail) is a critically acclaimed actor, writer and comedian, perhaps best known for his co-starring role as 'Dinesh' on the award-winning HBO comedy series "Silicon Valley," which won the TV Critics Choice Award for 'Best Comedy Series' last year and has two Emmy® and Golden Globe® wins, as well as several Emmy® and Golden Globes® nominations.

He also appears in the Warner Bros. comedy, *Fist Fight* and voices one of the ninja warriors in *The Lego Ninjago Movie* also from Warner Bros.

Nanjiani's many memorable comedic roles include *The Five-Year Engagement*, produced by Judd Apatow, *Sex Tape* and *Hot Tub Time Machine 2*, and more recently on the big screen in *Hello, My Name Is Doris*, *Mike And Dave Need Wedding Dates* and *Central Intelligence*.

On television, Nanjiani is writer, executive producer and co-host of Comedy Central's "The Meltdown with Jonah and Kumail," along with Jonah Ray. He has had roles on IFC's "Portlandia," TNT's "Franklin & Bash," the reality show parody, "Burning Love" and Comedy Central's "Michael & Michael Have Issues." where he also served as a staff writer. He recently appeared in a guest role on the return of "The X-Files" on FOX and has appeared on "Community," "Inside Amy Schumer" and "Drunk History," among others.

His 2013 comedy special "Kumail Nanjiani: Beta Male" was on several "Best of" lists for *Vulture*, *Village Voice* and *The AV Club*, and was chosen as one of the 5 best stand-up albums of the year by *Entertainment Weekly*.

Nanjiani also hosts two podcasts, "The Indoor Kids" and "The X-Files Files."

He currently resides in Los Angeles, California.

ZOE KAZAN (Emily) is an actor, playwright and screenwriter, born and raised in Santa Monica, CA. As an actress, her film and television credits include Sam Mendes' *Revolutionary Road*, *In The Valley Of Elah*, *Fracture*, *The Private Lives Of Pippa Lee*, *Me and Orson Welles*, *Happythankyoumoreplease*, *Meek's Cutoff*, *It's Complicated*, *In Your Eyes*, *The Pretty One*, *What If*, *Our Brand is Crisis*, HBO's "Bored To Death", *My Blind Brother*, and *The Monster*. In 2009, Zoe was awarded Best Actress in a Narrative Feature Film at the Tribeca Film Festival for her first starring role, as Ivy in *The Exploding Girl*. In 2015, she was nominated for an Emmy® for her work in a supporting role in the acclaimed HBO mini-series *Olive Kitteridge*. Zoe also starred in Fox Searchlight's *Ruby Sparks*, which she wrote and executive produced. Most recently, Zoe played the eponymous character in Lena Dunham's HBO pilot, *Max* and James' Franco's ex-wife in the upcoming HBO show, *The Deuce*.

Zoe made her New York stage debut in 2006 in the Off-Broadway revival of *The Prime of Miss Jean Brodie*. Other off-Broadway credits include Jonathan Marc Sherman's *Things We Want* and *Clive*, both directed by Ethan Hawke at The New Group Theater; the Signature Theater Company's revival of Tony Kushner's *Angels in America*, in which she played Harper Pitt; Manhattan Theater Club's production of Sarah Treem's *When We Were Young And Unafraid*; and Playwrights Horizons' *100 Saints You Should Know*, for which Zoe received a Drama Desk Award nomination and a Lucille Lortel Award nomination for Outstanding Featured Actress.

Zoe's Broadway credits include MTC's revival of William Inge's *Come Back, Little Sheba*; the world premiere of Martin McDonagh's *A Behanding in Spokane*; the Royal Court's revival of Chekhov's *The Seagull*, for which Zoe was nominated for a Drama Desk Award; and, most recently, the world premiere of Mike

Bartlett's *Love, Love, Love* at the Roundabout Theatre. In 2008, Zoe was named the recipient of the Clarence Derwent Award for Most Promising Actress. She is the only actor to be awarded the Derwent Award for three roles in one year.

As a writer, Zoe has had plays produced at the Humana Festival at the Actor's Theater of Louisville (*Absalom*, in 2009), South Coast Repertory Theater (*Trudy and Max in Love*, in 2014), and off-Broadway at the Manhattan Theater Club (*We Live Here*, in 2011). She also wrote the screenplay for *Ruby Sparks*, for which she was nominated for an Independent Spirit Award for Best Screenplay.

From 1996 to 2006, **RAY ROMANO (Terry)** starred in "Everybody Loves Raymond," one of the most respected sitcoms in television history, and won an Emmy® for Outstanding Lead Actor in 2002. As one of the show's executive producers, he also received Emmys® in 2003 and 2005 for "Outstanding Comedy Series," and shared a 2003 Screen Actors Guild Award with the show's cast.

Ray began his career in 1984 as a stand-up comedian in New York, which led to appearances on "The Tonight Show" with Johnny Carson and later, Jay Leno. After appearing on "Late Night with David Letterman," Ray was offered a development deal with Letterman's production company, Worldwide Pants, which led to the creation of "Everybody Loves Raymond" for CBS.

Ray made his film debut in 2003 as the voice of Manny the woolly mammoth in 20th Century Fox's animated hit, *Ice Age*, and reprised the role in four sequels, including *Ice Age: Collision Course* in 2016. He also appeared in *Welcome To Mooseport* with Gene Hackman and *Rob the Mob* with Andy Garcia, and was the subject of the 2006 documentary *95 Miles To Go*.

In 1998, he wrote the New York Times best-seller, "Everything And A Kite," and with his brothers penned the children's book "Raymie, Dickie, and The Bean: Why I Love and Hate My Brothers." Ray's comedy album, "Live at Carnegie Hall," was nominated for a Grammy in 2002.

In 2009, Ray teamed with Mike Royce to create and star in "Men of a Certain Age," which co-starred Scott Bakula and Andre Braugher. The TNT comedy-drama ran for two seasons and won the Peabody Award in 2011. Ray also appeared in three seasons as photographer Hank Rizzoli of NBC's "Parenthood."

In 2016, Ray starred with Bobby Cannavale and Olivia Wilde in the HBO drama series "Vinyl," created by Terence Winter ("Boardwalk Empire") and executive produced by Martin Scorsese and Mick Jagger.

Ray will next star with Chris O'Dowd in "Get Shorty," a 10-episode original series for EPIX.

Ray resides in Los Angeles with his wife, Anna, and their four children.

HOLLY HUNTER (Beth) is an Academy Award®-winning prominent actress on both stage and screen and has portrayed a vast array of complex and powerful characters throughout her career.

Hunter has been nominated for four Academy Awards® for the films *Broadcast News*, *The Firm*, *The Piano* and *Thirteen*. In 1993, Hunter won the Academy Award® and the award for Best Actress at the Cannes Film Festival for her performance in *The Piano*. In 2008, Hunter received a star on the Hollywood Walk of Fame. In 2009, she was awarded the Women in Film Lucy Award.

Also this year, Hunter will star in *Strange Weather*, a drama about a mother (Hunter) who, in an effort to deal with the grief over the death of her son, travels the back roads of the deep south to settle a score. Brent Lang of *Variety* deemed this "...one of her richest, most lived-in performances." The film, directed by Katherine Dieckmann, also stars Carrie Coon. *Strange Weather* premiered at the Toronto International Film Festival in September 2016 and it will be officially released in the US by IFC on Friday, July 28th.

This summer, Hunter begins production on the Alan Ball HBO series, "Here, Now" which will also star Tim Robbins. The series will tell the story of a multi-racial family made up of husband, wife, three adopted children from Somalia, Vietnam and Colombia and one biological child, who find their bonds tested.

Hunter will also appear alongside Tony Shalhoub in *Breakable You*. The film premiered at the 2017 Palm Springs International Film Festival but does not yet have an official release yet.

In 2016, Hunter was seen in the box-office hit *Batman v. Superman: Dawn of Justice*, released by Warner Bros. Pictures on March 25, 2016. The film also starred Ben Affleck, Amy Adams, Diane Lane, Henry Cavill and Jesse Eisenberg, among others. Hunter played Senator Finch who is on the U.S. Senate committee leading the investigation into Superman and his seemingly non-accountability to any governing body.

In 2015, Hunter was seen co-starring in the film *Manglehorn* opposite Al Pacino and directed by David Gordon Green. *Manglehorn* premiered at the 2014 at the Venice Film Festival and was also featured at the 2014 Toronto International Film Festival. The film was released in June 2015 by IFC.

Also in 2015, Hunter was seen on-stage in the revival of David Rabe's Tony Award winning play "Sticks and Bones" opposite Richard Chamberlain, Nadia Gan, Morocco Omari, Bill Pullman, Ben Schnetzer and Raviv Ullman. Directed by Scott Elliot ("Hurlyburly"), the show opened to rave reviews at The New Group Theater in October and closed in mid-December.

In 2013, Hunter was seen in the Sundance Channel series "Top of the Lake," co-starring Elisabeth Moss, written and directed by Academy Award® winner, Jane Campion and co-director, Garth Davis. Hunter played "GJ," a guru at a local women's camp who becomes involved in the investigation into the disappearance of a 12-year-old girl that is 5 months pregnant in a picturesque but remote mountain town. Hunter's performance garnered her a Screen Actor's Guild Nomination for Outstanding Performance by a Female Actor in a Television Movie or Miniseries.

Additionally in 2013, Hunter co-starred in "Paradise," written and directed by Diablo Cody opposite Julianne Hough, Russell Brand, Nick Offerman and Octavia Spencer. The comedy follows a young conservative woman suffering a crisis of faith after surviving a plane crash. Hunter also co-starred in the Lifetime/History series "Bonnie & Clyde," which also starred William Hurt, Emile Hirsch, and Holliday Grainger.

In 2007, Hunter made her television series debut in TNT's edgy drama, "Saving Grace" which earned her nominations for two Emmy® Awards, two Screen Actors Guild Awards® and a Golden Globe® Award for Best Lead Actress in a Drama Series. Hunter starred as Grace Anadarko, a tormented, fast-living Oklahoma City police detective who, despite being at the top of her field, took self-destruction to new heights. After seeing tremendous tragedy in her life, both professionally and personally, Grace reached a critical point one night and met a rough-hewn angel (Rippy) with a similar past who wanted to help lead her back to the right path. Directed by Sergio Mimica-Gezzan and written and produced by Nancy Miller (co-executive producer of "The Closer") "Saving Grace" ended after four seasons in 2010.

In 2005, Hunter starred in the independent drama *Nine Lives*, directed by Rodrigo Garcia. *Nine Lives* is a series of vignettes which offered glimpses into the lives of nine women. The film also starred Kathy Baker, Glenn Close and Sissy Spacek.

Hunter last appeared on-stage in 2004 in Marina Carr's "By the Bog of Cats," directed by Dominic Cooke at Wyndham's Theater in London. Hunter played Hester Swane, an Irish traveler with an unearthly connection to her land, who is tormented by the memory of a mother who deserted her. In 2001, Hunter starred in the American premiere of the play at the San Jose Repertory Theatre in California.

In 2003, Hunter was nominated for an Academy Award® for her role as a mother dealing with her daughter's wild and rebellious behavior in the film *Thirteen*, directed by Catherine Hardwicke. Hunter was also honored with nominations from the Hollywood Foreign Press, SAG, BAFTA and the Broadcast Film Critics Association for this role. That same year, Hunter was also seen in the film *Levity* starring with Morgan Freeman and Billy Bob Thornton. *Levity* opened the 2003 Sundance Film Festival and was directed by Ed Solomon.

In 2001, Hunter starred in ABC's "When Billie Beat Bobby" where she portrayed tennis legend Billie Jean King in the 1973 "Battle of the Sexes" tennis match between King and Wimbledon champion Bobby Riggs. The role garnered Hunter an Emmy® nomination for Best Actress in a Television Miniseries or Movie.

In 2000, Hunter was nominated for an Emmy® Award for her role in Showtime's *Things You Can Tell Just by Looking at Her*. The film tells stories about love and loss in the lives of five women. The film won an award in "Un Certain Regard" at the Cannes Film Festival and also screened at the 2000 Sundance Film Festival. Hunter also starred in Showtime's original movie *Harlan County War*, for which she garnered both an Emmy® and Golden Globe® nomination for Lead Actress in a Miniseries or Movie.

Also in 2000, Hunter appeared in the Coen brothers' film *O Brother, Where Art Thou?* with George Clooney and John Turturro and Mike Figgis' *Time Code*. In 1999, Hunter starred in *Jesus' Son*, released by Lion's Gate, opposite Billy Crudup. In 1998, Hunter starred in New Line Cinema's adult-comedy *Living Out Loud* opposite Danny Devito, Elias Koteas and Queen Latifah.

In 1993, Hunter received the Academy Award® for her performance as a mute Scottish widow in Jane Campion's *The Piano*. For this role, she received the Cannes Film Festival Award, The British Academy Film Award, the New York Film Critics Circle Award, the Los Angeles Film Critics Association Award, the National Board of Review Award and a Golden Globe® Award, all for Best Actress. That same year, Hunter garnered an Academy Award® nomination for her performance as the investigative secretary in *The Firm*, based on the John Grisham novel.

In 1987, Hunter was nominated for another Academy Award® for her portrayal of a driven career-woman producer in the feature film *Broadcast News*. For this role, she received the New York Film Critics Circle Award, the Los Angeles Film Critics Award, The National Board of Review Award and the Berlin Film Festival Award, all for Best Actress.

Other film credits include *The Incredibles*, *Little Black Book*, *The Big White*, *Home For the Holidays*, *Copycat*, *Once Around*, *Always*, *Raising Arizona*, *Crash* and *A Life Less Ordinary*.

In 1982, Hunter made her Broadway debut in Beth Henley's "Crimes of the Heart" followed by "The Wake of Jamey Foster." Her other New York stage appearances include "The Miss Firecracker Contest," "Battery," "The Person I Once Was," "A Weekend Near Madison" and "Impossible Marriage."

Hunter co-produced and starred in Beth Henley's "Control Freaks" and produced Ray Barry's "Mother' Son" at the Met Theatre in Los Angeles.

Her television work includes HBO's "The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom," for which she won the Emmy® Award for Best Actress. This role also garnered her a Golden Globe® nomination. Hunter was awarded the Emmy® for her role as Jane Roe in NBC's "Roe vs. Wade."

Hunter resides in New York.

ANUPAM KHER (Azmat) is one of India's most prominent actors. He has performed in over 100 plays and has been featured in over 500 films. Besides working in Hindi films, he has appeared in many acclaimed international films such as the Golden Globe® nominated *Bend It Like Beckham*, Ang Lee's Venice Film Festival's Golden Lion-winning film *Lust*, and David O. Russell's Oscar®-winning *Silver Linings Playbook*.

Earlier this year, Kher co-starred in *The Headhunter's Calling*, which premiered at the Toronto Film Festival, opposite Gerard Butler, Willem Dafoe and Alfred Molina. Currently, Kher can be seen in Netflix's international series, *Sense8*, created by the Wachowski's. Season two will premiere in May 2017. Just last month Kher wrapped *Hotel Mumbai* opposite Dev Patel, based on the real-life devastating 2008 Mumbai attacks. The film is being produced by Thunder Road, Arclight Films, and The Weinstein Co.

Over the years Kher has been critically acknowledged for his work. He's received one of India's most acclaimed awards, the Filmfare Award, five times for the category Best Performance in a Comic Role. He also won the Filmfare Award for Best Supporting Actor for his performance in *Vijay*. Previously he was the chairman of the Central Board of Film Certification and National School of Drama in India. Currently he's the chairman at Actor Prepares in Mumbai. The Government of India honored Kher with both the Padma Shri in 2004 and the Padma Bhushan in 2016, one of the highest honors given in India, for his contribution to cinema and the arts.

Beyond acting, Kher is a teacher, author, motivational speaker, and an activist. He is the Goodwill Ambassador of the Pratham Educational Foundation, which works towards a general social change for all by focusing on the education of children; is a champion of gender equality; founded an acting school, and was ranked #12 on Richtopia's 2017 list of top 200 authors in the world.

Kher is married to fellow actress, Kirron Kher, and resides in Mumbai, India.

ADEEL AKHTAR (Naveed) has worked predominantly in television and film, his credits include the acclaimed indie film *Four Lions* playing the memorable hapless character 'Fessal', he also featured as Smee in *Pan* directed by Joe Wright. Other films include *The Dictator* with Sacha Baron-Cohen, *War Book* directed by Tom Harper and British indie comedy *Convenience*.

Adeel was nominated by BAFTA and The Royal Television Society Best Support Actor for "Utopia" in which he played 'Wilson Wilson.' Other TV work includes: "Apple Tree Yard" (BBC1), "Unforgotten 2" (ITV), "The Circuit" (CH4), "Murdered By My Father" (BBC3) and a featured role in the Emmy® Award-winning drama "The Night Manager."

ZENOBIA SHROFF (Sharmeen) is getting ready to present her solo show 'How To Succeed As An Ethnically Ambiguous Actor' this June and July at the Paradise Factory Theatre. Shroff has been an Actress, Writer And Teaching Artist in NYC for the past 25 years. She has been in numerous theatrical productions, performing at such venues as the famed La Mama E.T.C., The Midtown International Theatre Festival and The New York Comedy Club. She has been in plays by Mario Fratti, writer of *Nine*, Milan Kundera and Bina Sharif.

A few years ago she made the switch to film, starting with the Mira Nair presented *Little Zizou* which premiered at the 2008 Indo American Arts Council Film Festival. Zenobia received a Best Actress Nomination for that role at the festival, as well as rave reviews. She was next seen in an independent *When Harry Tries To Marry* which had its world premiere in NYC. The film is now on Netflix, iTunes and Amazon. She followed that up with the Bollywood blockbuster *Ek Main Aur Ekk Tu* with Kareena Kapoor and Imran Khan. She has written a one-woman piece "Exotic Observations" which she performed in and around New York. Clips can be seen on [You Tube.Com/Zrshroff](https://www.youtube.com/Zrshroff). She writes for Theajnabee.com and on her own website Zenobiashroff.Biz. She is an accomplished Bharat Natyam dancer and holds a master's degree in Psychology. She has taught Drama and Movement throughout the NYC-metro area to under privileged and inner city kids.

ABOUT THE FILMMAKERS

MICHAEL SHOWALTER (Director) co-wrote and directed the SXSW Audience Award-winning film *Hello, My Name Is Doris* starring Sally Field. He's a founding member of the comedy groups The State and Stella. Other film credits include *The Baxter*, *Wet Hot American Summer* and *They Came Together*. Michael has co-created numerous television projects including *Wet Hot American Summer: First Day of Camp* (Netflix) and *Search Party* (TBS). Michael is currently in post-production on *Wet Hot American Summer: Ten Years Later* (Netflix).

EMILY V. GORDON (Writer/ Executive Producer) is a former therapist turned writer and producer. She produced the incredibly popular live show *The Meltdown* with Jonah and Kumail, as well as three seasons of the show for Comedy Central. She is also a prolific writer, with pieces that have been published for *The New York Times*, *Rookie*, *Refinery29*, *Bust Magazine*, *The Atlantic*, *Hello Giggles*, *xoJane*, *GQ*, and many more. Her book, *Super You: Release Your Inner Superhero* was published in 2015. Her television writing credits include "The Carmichael Show" on NBC and "Another Period" on Comedy Central.

JUDD APATOW (Producer) is one of the most important comic minds of his generation. He wrote and directed the films *The 40-Year-Old Virgin* (co-written with Steve Carell), *Knocked Up*, *Funny People*, and *This is 40*. He also directed the 2015 summer hit *Trainwreck*. His producing credits include *Superbad*, *Bridesmaids* and *Anchorman*. Apatow is the executive producer of HBO's "Girls" and the co-creator of "Love" on Netflix. He was also the executive producer of "Freaks and Geeks." Most recently, he produced the films *Pee-Wee's Big Holiday* and *Popstar: Never Stop Never Stopping*, and is currently producing the HBO series "Crashing" starring Pete Holmes. After a 20-year hiatus, Apatow recently returned to the stand-up stage, performing on "The Tonight Show" with Jimmy Fallon and at Carnegie Hall.

BARRY MENDEL (Producer) is a two-time Oscar®-nominated producer. The first film he produced was *Rushmore*, directed by Wes Anderson. This was followed by *The Sixth Sense*, directed by M. Night Shyamalan, which was nominated for six Academy Awards® including Best Picture. Subsequently, he produced its follow-up, *Unbreakable*, then went back to work with Wes Anderson on the *The Royal Tenenbaums*, which was nominated for an Academy Award® for Best Original Screenplay. This collaboration continued on *The Life Aquatic With Steve Zissou*, which he followed by producing Joss Whedon's directorial debut, *Serenity*.

Mendel next conceived, developed and produced *Munich*, directed by Steven Spielberg, which was nominated for five Academy Awards® including Best Picture. He then went back to work with Shyamalan, producing the box-office hit *The Happening* then produced *Whip It*, Drew Barrymore's debut as a feature director, which starred Ellen Page and Kristen Wiig and another film with Ellen Page, *Peacock* also starring Cillian Murphy and Susan Sarandon.

In recent years, Mendel and Apatow have become frequent collaborators, working together to produce *Funny People*, *This Is 40*, *Bridesmaids*, and *Trainwreck*. In 2014, Mendel also produced Sundance Special Jury Prize-winning musical *God Help The Girl*, a collaboration with Stuart Murdoch of Belle and Sebastian who wrote and directed the film.

ROBERT NASSAU (Editor) is a Brooklyn, NY-based editor. His credits include *Hello, My Name is Doris* (for Michael Showalter), *Wanderlust* (for David Wain and Judd Apatow), *Wet Hot American Summer: First Day of Camp*, and *Children's Hospital*.

A talented and versatile film composer, singer, songwriter, and producer, San Diego native **MICHAEL ANDREWS (Composer)** began his professional music career in the early '90s as the front man and co-

founder of the West Coast alt-pop band the Origin. The group issued a pair of major-label outings in 1990 (Origin) and 1992 (Bend) before going their separate ways, and in 1993 Andrews joined the genre-defying acid jazz outfit Greyboy Allstars (he performed under the moniker Elgin Park), with whom he would score his first film, 1998's Jake Kasdan-directed *Zero Effect*.

In 1998 he contributed music to the Judd Apatow and Paul Feig-created cult comedy "Freaks & Geeks," and in 2000 he was commissioned by director Richard Kelly to write the score for the sci-fi drama *Donnie Darko*. Along with the evocative score, the soundtrack also featured Andrews' spooky rendering of Tears for Fears' "Mad World," which would go on to become an international hit and a surprising American Idol staple -- Andrews' version of the song features vocalist Gary Jules, who was also an early member of the Origin. He continued to work in television and film throughout the early 2000s, and in 2006 released his debut solo album, "Hand on a String." Subsequent film scores include *Walk Hard: The Dewey Cox Story* (2007), *Funny People* (2009), *Bridesmaids* (2011), *The Five-Year Engagement* (2012), *The Heat* (2013) and *Daddy's Home* (2015). Andrews released his second solo album, *Spilling a Rainbow*, in 2012.

BRANDON TONNER-CONNOLLY (Production Designer) is a New York based production designer. Along with **THE BIG SICK** and *Brigsby Bear*, his credits include *The Bad Batch*, directed by Ana Lily Amirpour and produced by Annapurna Pictures/Vice, as well as *Drinking Buddies*, directed by Joe Swanberg.

CREDITS

AMAZON STUDIOS
and
FILMNATION ENTERTAINMENT
Present

An
APATOW COMPANY
Production

A
FILMNATION ENTERTAINMENT
Production

Directed By
MICHAEL SHOWALTER

Written By
EMILY V. GORDON &
KUMAIL NANJIANI

Produced By
JUDD APATOW, p.g.a.
BARRY MENDEL, p.g.a.

Executive Producer
JEREMY KIPP WALKER

Executive Producers
KUMAIL NANJIANI
EMILY V. GORDON

Executive Producers
GLEN BASNER
BEN BROWNING

Director of Photography
BRIAN BURGOYNE

Production Designer
BRANDON TONNER-CONNOLLY

Editor
ROBERT NASSAU

Costume Designer
SARAH MAE BURTON

Co-Producer
AMANDA GLAZE

Music By
MICHAEL ANDREWS

Music Supervisor
JOE RUDGE

Casting By
GAYLE KELLER

CAST

Kumail - KUMAIL NANJIANI
Emily - ZOE KAZAN
Beth - HOLLY HUNTER
Terry - RAY ROMANO
Azmat - ANUPAM KHER
Sharmeen - ZENOBIA SHROFF
Naveed - ADEEL AKHTAR
CJ - BO BURNHAM
Mary - AIDY BRYANT
Chris - KURT BRAUNOHLER
Khadija - VELLA LOVELL
Nurse Judy - MYRA LUCRETIA TAYLOR
Bob Dalavan - JEREMY SHAMOS
Andy Dodd - DAVID ALAN GRIER
Sam Highsmith - ED HERBSTMAN
Fatima - SHENAZ TREASURYWALA
Jesse - REBECCA NAOMI JONES
Zubeida - KUHOO VERMA
Yazmin - MITRA JOUHARI
Denise - CELESTE ARIAS
Nurse Bette - SHANA SOLOMON
Dr. Wright - JEFF BLUMENKRANTZ
Dr. Cunningham - LINDA EMOND
Dr. Whelan - HOLLY CHOU
Dr. Spellman - ANDREW PANG
Dr. Platt - ALISON CIMMET
Dr. Lewin - LAWRENCE BALLARD
Sumera - SHUNORI RAMANATHAN
Racist Heckler - SPENCER HOUSE
Tina (Khadija's Mother) - SUSHAM BEDI
Farhan (Khadija's Father) - RAHUL BEDI
Fast Food Cashier - MATTY CARDAROPLE
Waiting Room Person 1- MYRA TURLEY
Waiting Room Person 2 - WILLIAM STEPHENSON
Waiting Room Person 3 - MARILYN TORRES

Waiting Room Person 4 - KERRY FLANAGAN
Waiting Room Person 5 - JACK O'CONNELL
Waiting Room Person 6 - CHARLES GOULD
Party Goer 1 - ISABEL SHILL
Party Goer 2 - LAUREN PATTEN
Party Goer 3 KEILLY MCQUAIL
Party Goer 4 ZACH CHERRY
Stunt Coordinator JEREMY SAMPLE
Comedy Consultant KURT BRAUNOHLER
Production Supervisor ANNIE TAN
2nd 2nd Assistant Director SCOTT BOWERS
Script Supervisor MARIANA HELLMUND

CREW

Unit Production Manager JEREMY KIPP WALKER
First Assistant Director NICHOLAS BELL
Second Assistant Director ADAM BERNARD

ELECTRIC

Gaffer JASON VELEZ
Best Boy Electric FRANCESCO PINNA
Genny Operator STEVE VALENZANO
Lamp Operators CHRISTIAN GALLON
BIRAKOYE NASSOKO
ERIK LUTZ
ANTHONY STRUBE
DAVE KAVANAUGH
GABE DIRENZO
RON BISHOP

GRIP

Key Grip BRENT POLESKI
Best Boy Grip KEITH GORDON
Best Boy Grip CONNOR DWYER
Dolly Grip LARHN LAURENS-DAVITT
Grips NUNO OLIVEIRA
CLIFF ALPHONSE
CHRIS KEENAN
PARISSH MCCLEAN
ANTHONY F. GAMIELLO
SALLY FOSTER

ART

Art Director ANDY EKLUND
Art Department Coordinator SHANE AITCHISON
Art Production Assistants MARY KATE GOLDING
MELANIE MERRILL
JOSH DAWSON

Art Interns NATALIE HOFFMAN
SUSAN HUYETT
NICOLE MEYER
SET DECORATION
Set Decorator ELIZABETH RODRICK
Leadman JACK MORTELLARO JR.
BILL BISHOP
Foremen LUIS A. CORTES
JAHIL RAMERO
NICK TZORZIS
Shopper SCOTT GRISWOLD
Dressers WILLIAM SMITH
ANTHONY TARATUNIO
On-Set Dressers GREGOR TELFER
ANDREW SCHOENTUBE

CAMERA
A Camera Operator ARI ISSLER
A Camera 1st Assistant ANDREW JUHL
A Camera 2nd Assistant BLAKE JOHNSON
Steadicam Operators YOUSHEG TANG
ALEC JARNAGIN
Still Photographer NICOLE RIVELLI
B Camera Operators FRANK LARSON
PIERROT COLONNA
B Camera 1st Assistants HTAT HTUT
FILLIP PENSON
B Camera 2nd Assistants CASEY JOHNSON
ASHTON GREEN
Digital Loader MATT HARDING

CONSTRUCTION
Construction Coordinator RICHIE HEBRANK
Key Carpenter PETER BUNDRICK
Construction Key Grip MIKE MILLER
Construction Production Assistant MIKE RIOLO
Construction Medic RICH NEUROTER
Charge Scenic Artist LAURA LERNER
Leadman Scenic MARIO MERCADO
Journeyman Scenic Arist BORIS ABAYEV

WARDROBE
Assistant Costume Designer MAEVE KELLY
Wardrobe Supervisors CHRISTINA NICKAS
MEGAN SANDERS
Costumers NICOLE CAPOGNA
EVA LOPEZ
ISMyme GEFFRARD
EMBER ROTH

Costume Coordinator LAUREN COLBERT
Costume Production Assistants NICOLE LAMBUSTA
SOFIA PAZ

PROPS

Property Master LAUREN BROWN
Assistant Property Master ANTHONY CALYPSO
Property On-Call Shopper MAX SHERWOOD
Special Effects Coordinator JEFF BRINK

PRODUCTION SOUND

Production Sound Mixer CHARLES HUNT
Boom Operator JERRY "NIRU" COX
Utility/2nd Boom PAUL REED
JUNIOR CYRUS BARON
Additional Boom AARON RUDELSON

MAKEUP

Make-Up Department Head LEO WON
Key Make-Up Artist KIRSTEN SYLVESTER
Make-Up Artist RAQUEL VIVVE

HAIR

Hair Department Head TONIA CICCONE
Key Hair Stylist TONI ROMAN-GRIMM
Hair Stylists JOSH GERICKE
REO ANDERSON
Additional Hair Stylist ISABELLE DECAUWERT

PRODUCTION

Additional Production Supervisor JOE LATSON
Production Coordinator CINDER CHOU
Assistant Production Coordinator NICKI SLACK
Production Secretary MICHAEL DONDERO
Office Production Assistants JOCELYN MAGSUMBOL
ROBERTO AREVALO
Production Office Intern NATHAN SHERRER

ACCOUNTING

Production Accountant JOHNNY HOLLAND
Additional Production Accountant SHELLIE GILLESPIE
1st Assistant Accountant BRITTANY SUGARMAN
Additional 1st Assistant Accountant ELIZABETH ELLERMAN
Accounting Clerk JESSIE FRANCIS

LOCATIONS

Location Manager JILLIAN STRICKER
Assistant Location Managers GABRIEL GONZALEZ
MICHAEL MIZRAHI

Location Assistants ADAM WILLIAMS
SHARMAIN PERRY
Unit PA DJ CAMPBELL
Parking Coordinator TAUHID HAKEIN
Key Craft Services EVA VEDOCK
WILLIAM SEPULVEDA
Assistant Craft Service ALCY SIVYER

ASSISTANTS

Assistant to Mr. Apatow SAM FISHELL
Assistants to Mr. Mendel RYAN BERNSTEIN
LEIGH PRUDEN
Assistants to Mr. Showalter ELEANOR MONAHAN
DEVON ALBERT-STONE
Assistant to Mr. Nanjiani BRAD GAGE
Assistant to Mr. Browning HANNAH GETTS
Acting Coach to Kumail Nanjiani MYRA TURLEY

CASTING

Casting Associate ALLISON KIRSCHNER
Extras Casting CENTRAL CASTING
Manager BRAD KENNY
Casting Associates NICOLE HEARON
AARON SCHOONOVER

CONSULTANTS

Clearance Consultant WENDY COHEN
Script Clearance Research INDIECLEAR, CAROL COMPTON
Medical Advisor STANLEY B. BURNS, MD & THE
BURNS ARCHIVE
ICU Nurse Advisor LIZ BURNS
OR Advisor FRANCE IANN-TOME
SUSAN MILLARD

SET PRODUCTION ASSISTANTS

ADRIENNE ENDERLE • MATTHEW MCCOUBRY • MATT MERKSAMER • ANTHONY PENNACHIO •
JON SANTOS • ALEX LILJA • ALEX SPEAR • JASMINE BROTZMAN • LIZ WAGNER • ROBERT MAASIN •
YADEED MELLMAN

SET INTERNS

AVA MYINT • LAUREN MECKLEBERG • ISAAC GOTTERER • ELLA GIBNEY

TRANSPORTATION

Transportation Captain GEORGE HOLTZER
Transportation Co-Captain MICHAEL A. ELLIOTT

DRIVERS

PETER LINK • BOB PAPINI JR • DAMON TRAGNI • PJ FORD • RYAN MURPHY •
JOE SCHULTZ • ED ELLIOT • MIKE DEVEREAUX • MIKE MCELROY • MIKE MURPHY

CATERING

HOT & READY

RICH ALFIERI • ERIC VIDOMOUELS • JORGE RAMIREZ • UMBERTO RAMERO •
BRIAN HAVENS • ALVERO CASTILLO • JOHN LEE • RICH ELMILER

POST PRODUCTION

Post Production Supervisor MICHAEL A. JACKMAN

Assistant Editors LUIS CUEVAS

LEAH TUSCANO

Additional Assistant ZACH WOLF

Post Production Accountant TREVANNA POST, RACHEL SCHNEIDER

POST PRODUCTION SOUND & MUSIC

Supervising Sound Editor TOM PAUL

Sound Editing BOBBY MACKSTON

Dialogue Editor BILLY ORRICO

ADR Editor DAN EDELSTEIN

Sound Effects Editor SEAN GARNHART

Foley Editor PAM DEMETRIUS

Additional Dialogue Editor GERALD DONLON

Foley Artist SEBASTIAN HENSHAW

Foley Mixer CARL SHILLITO

Re-Recording Mixers TOM PAUL

MARK LINDEN

TARA PAUL

Post Sound Services Facility GIGANTIC STUDIOS

STEVE TOLLEN, EP

SONY POST PRODUCTION

FACILITIES

ADR Voice Casting DANN FINK & BRUCE WINANT

Score Produced by MICHAEL ANDREWS

Score Recorded and Mixed by TODD BURKE

Music Editor AZNIV KORKEJIAN

PICTURE FINISHING

Digital Intermediate and Dailies TECHNICAL POSTWORKS NY

SVP Theatrical Services CLARK HENDERSON

Account Executive BARBARA JEAN KEARNEY

DI Colorist ALEX BICKEL

DI Producers ANDREW MCKAY

CLAUDIA GUEVARA

Conform Editor SEAN R. SMITH

Dailies Producer MICHELLE MORRIS

Dailies Colorist JOSH OLIVE

Technical Operations Manager CARLOS MONFORT

Engineers RANDY MAIN

ERIC HORWITZ

CHRIS LUNDY
MATTHEW SCHNEIDER
BRIAN WOOS
Digital Media Manager SCOTT ETTIN
Data Managers STACEY LEE
CHAD RUPNARINE
SERGEY ZONTAK
Tech Assists STEVEN CAVAGNINO
ANTHONY CORREIA
NICK DERRICO
MATTHEW O'SHAUGHNESSY
MICHELLE PERKOWSKI
PATRICK ROSSI
ERICH WALDORF

VISUAL EFFECTS
Visual Effects by MECHANISM DIGITAL INC.
VFX Supervisor LUCIEN HARRIOT
Digital Compositors FANGGE CHEN
CONSTANCE CONRAD
SAFFIA RAHIMTOOLA
Operations KATHEREENA SINGH
Production Coordinator MELISSA KIVELL

VISUAL EFFECTS AND TITLES
Visual Effects by NEAL JONAS
Mian Titles Designed and Produced by FILMOGRAPH
Title Designer AARON BECKER
Title Executive Producer SETH KLEINBERG
End Titles created with ENDCRAWL.COM

PRODUCTION SERVICES
Produced in Association with STORY INK
Publicist ADAM KERSH
Medical Consultant - Post Production JONATHAN FOSTER, MD
Production Legal provided by REDER & FEIG LLP
GLENN D. FEIG
NOOR AHMED
JOSHUA SHABANI
BRADY SMOOT
Payroll Services Provided by ENTERTAINMENT PARTNERS
Audience Research and Analytics by SCREEN ENGINE

PRODUCTION SERVICES & EQUIPMENT
Insurance and Risk Services DEWITT STERN/RISK STRATEGIES
PETER A. MARSHALL
RONA LIND
BERJ BASRALIAN
Camera Equipment by ARRI RENTAL CSC

Grip Equipment by POLECAT LIGHTING, LLC
Lighting Equipment Provided by ECLIPSE STUDIO EQUIPMENT,
LLC
Dollies by TRACKING SHOT
Trucks Provided by HADDAD'S, INC

DOMESTIC SALES AGENT
UTA INDEPENDENT FILM GROUP
FOR FILMNATION ENTERTAINMENT
COO MILAN POPELKA
Co-President, Production & Acquisitions AARON RYDER
EVP, Business & Legal Affairs ALISON COHEN
EVP, Marketing & Creative Advertising RICHARD BAKER
SVP, Sales TARA ERER
SVP, Finance & Accounting IAN PINE
SVP, Distribution PAULINE PIECHOTA
VP, Publicity SELENA SALDANA

STOCK FOOTAGE

"The Abominable Dr. Phibes" Courtesy of MGM MEDIA LICENSING
"Knight Rider" footage and "Shaun of the Dead" poster Courtesy of UNIVERSAL STUDIOS LICENSING LLC
"Battle Scene Folio from a Shahnama (Book of Kings)" WWW.LACMA.ORG
Aerial Footage of Chicago Used Under License from SHUTTERSTOCK.COM
Stock Footage provided by WGBH MEDIA LIBRARY & ARCHIVES
THINKSTOCK.COM

Nickelodeon's "Teenage Mutant Ninja Turtles" used with permission by Nickelodeon. ©2015 Viacom Media Networks. All Rights Reserved.

Nickelodeon, all related titles, characters and logos are trademarks owned by Viacom Media Networks, a division of Viacom International Inc.

THE MAJOR LEAGUE BASEBALL TRADEMARKS DEPICTED IN THIS PROGRAM WERE LICENSED BY MAJOR LEAGUE BASEBALL PROPERTIES, INC. AND MLB ADVANCED MEDIA, L.P., AS APPLICABLE. ALL RIGHTS RESERVED.

ADDITIONAL STOCK FOOTAGE PROVIDED BY

STEF HOFFER • COACH RUBEN CORRAL • ADEEL AHMAD AAMIR • MATHEUSEN BERGER • JUNAID SYED

THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE

AIMEE QUINKERT • ALTERNATIVE APPAREL • AMANDA KIRKPATRICK • AMERICAN GREETINGS CORPORATION •
ANDREA TIETJEN • APPLE INC. • BROOKLYN ART LIBRARY • CASEY SHAW • CINDY MINOR • COURTSHP •
CREATIVE FOOD CORP • DANA GOULD • DAVE KLOC • DELL INC. • DOUGLSTON MANOR ASSOCIATION •
DRAG CITY INC. •
DUSENDUSEN • ELSEVIER • FAIRWAY MARKET • GOUVERNEUR HOSPITAL • GRAYERS • HALF ACRE BEER •
HEALTH COMMUNICATIONS, INC • HELEN FICALORA • HOME RUN CITY • INTELLIGENTSIA COFFEE, INC •
JOSHUA GOLDSTEIN • LAUREN HEANES • LEVIS • LITTLEFIELD • LONG ISLAND JEWISH MEDICAL CENTER
• LOU MALNATI'S •
MARINE LAYER • MATT RIDDLE • MINICOOP AND BMW • N+A • NICOLE ECKENROAD • OLD STYLE BEER •

PABST BLUE RIBBON • PABST BREWING COMPANY • PALLADIUM • PENGUIN • POLYVINYL RECORDS •
RECKLESS RECORDS •
REVOLUTION BREWERY • RIAN MURPHY • ROBERT MINELL • SAINT BARNABAS MEDICAL CENTER,
LIVINGSTON, NJ •
SAMANTHA BENDER • SCOTT MCGAUGHEY • SPERRY • STEPHEN WRIGHT • THE BIRD MACHINE •
THE SKETCHBOOK PROJECT • TOUCH AND GO RECORDS • TSE • UBER TECHNOLOGIES, INC • UNION
HALL • WBEZ CHICAGO
JERRY AND BRENDA GORDON • SHABANA AND AIJAZ NANJIANI • EMILY HELLER • MOSHE KASHER •
CHRISTINE NANGLE •
DOMINIC DIERKES • SEAN CLEMENTS • KRISTER JOHNSON • JARED LOGAN • PETE HOLMES • JAMES
GUNN • JONAH RAY •
ALEC BERG • CHUCK SCHUMER • ALEX KATZ • KARINE VORPARIAN • ANGIE VEGA • MARY THOMPSON •
LISA GOLDBERG

MUSIC

"DEVIL'S HAIRCUT"

Written by Beck Hansen, James Brown, Philip Coulter,
Thomas Kilpatrick, Tommy Scott, Michael Simpson & John King

Performed by Beck

Courtesy of Geffen Records under license from
Universal Music Enterprises

Used by permission of Fort Knox Music, Inc.

"WE GON TURN IT OUT"

Written by Shaun Hopkins, Terry Booker and Jason Williamson

Performed by Soulchef

Courtesy of Urband and Lazar Music Publishing, Inc.
Published by Urband and Lazar Music Publishing, Inc.

By arrangement with The Orchard

"DESCENDANTS OF THE DRAGON"

Written by Barnaby Taylor

Courtesy of APM Music

"ORCHESTRATED DEVICES D"

Written by Raymond Jones

Courtesy of APM Music

"BADDAN DAN DEM"

Written by Clement Dodd & Anthony Waldron

Performed by Lone Ranger

Courtesy of Studio One

Under license from Third Side Music

"PAKISTAN" (PAKISTANI NATIONAL ANTHEM)

Traditional, arranged by Tommy Stig Hansson,

Ossi Bashiri, and Jan Hasenoehr

Courtesy of APM Music

"HIGHER SPIRIT"

Written by Marco Tardiola and Massimo Del Gaudio
Performed by Mas
Courtesy of Rebel America Inc.

"SOULFUL DRIFTER"

Performed by Lincoln Street Exit
Courtesy of Mainstream Records
By arrangement with BMG Rights Management
and Beacon Copyrights

"EYE OF DANGER"

Written by Anthony Edward Fairclough,
Clement Dodd and Errol Lorenzo Bennett
Performed by Michigan and Smiley
Courtesy of Studio One
Under license from Third Side Music

"SEDONA BREEZE"

Written by Evelyne Datl
Courtesy of APM Music

"THE APARTMENT"

Performed by Michael Showalter
Courtesy of JDub Music, Inc.
By arrangement with The Orchard

"FLAT NICKEL"

Written by Andrew Carter and Brittany Carter
Performed by If Birds Could Fly
Courtesy of White Wings Publishing

"SHE LET ME GO"

Written by Brian Clayton Costello and Gary Costello
Performed by Brian Clayton
Publishing by Westunes Music Publishing Co.
Used courtesy of Westwood Music Group

"LIFE LOVE AND PAIN"

Written and performed by Kyle James Hauser
Published by Kyle James Hauser / sonaBLAST! Songs
Courtesy of sonaBLAST! Records

"PARK AVENUE"

Written by Daniel Infantino and Richard Ivans
Performed by Danny Infantino
Courtesy of Fervor Records

"LEAVE TOMORROW"

Written by Hugh Kirkpatrick
Performed by Chuck Kirkpatrick
Courtesy of Fervor Records

"GOOD WOMAN"

Written by Lenis Guess and Marco Jacobo
Performed by Maker
Published Africa Kuruvilla Kurian and Africa Kurian
Used courtesy Now-Again Records, LLC

"BACK ALLEY OF LOVE"

Written and performed by Roy Ruiz Clayton
Published by sonaBLAST! Songs
Courtesy of sonaBLAST! Records

"GROOVE IN G"

Written by Wilbur Bascomb
Performed by Wilbur Bascomb and Blue Zodiact
Published by Sanavan Music Co.
Used courtesy of Westwood Music Group

"SEEN HIM"

Written by Clement Dodd
Performed by Jim Brown
Courtesy of Studio One
Under license from Third Side Music

"FINGER OF SUSPICION"

Written by Max Saunders
Courtesy of APM Music

" MARCH OF THE WAR PRIESTS"

Written by Felix Mendelssohn
Performed by Ben Holiday

"HOT AND SPICY"

Written by Richard Myhill
Courtesy of APM Music

"FEELIN GOOD"

Written by Joseph J. Evans
Performed by The Carnival Kings
Published by Sanavan Music Co.
Used courtesy of Westwood Music Group

"SENIOR"

Written by Joseph J. Evans and Edwin S. Swanston
Performed by Edwin S. Swanston

Published by Sanavan Music Co.
Used courtesy of Westwood Music Group

"SURVIVOR THEME"

Performed by Maker

Written by Regional Garland and Marco Jacobo
Published Africa Kuruvilla Kurian and Africa Kurian
Used courtesy Now-Again Records, LLC

"CHITHIRA"

Written by M Viswanathan and Veilumuth Chitralkha
Courtesy of APM Music

"THE X-FILES THEME"

Written by Mark Snow

Courtesy of Twentieth Century Fox Film Corporation

"LOWDOWN"

Written by David Paich and Boz Scaggs
Performed by Boz Scaggs
Courtesy of Scaggs Boz Music
By arrangement with Spirit Music Group

"I CAN'T WAIT"

Written by John Robert Smith

Performed by Nu Shooz

Courtesy of Nu Shooz Orchestra LLC
By arrangement with Spirit Music Group

"343 BLUES"

Written and performed by Benny Reid
Courtesy of Gravelpit Music

"ZOMBIES"

Written by Elisabeth Ellison, Patti King,
Matt Rafferty, Cameron Spies, Randy Bemrose & Riley Geare
Performed by Radiation City
Published by Rough Trade Publishing
Courtesy of Tender Loving Empire
By Arrangement with Bank Robber Music

"FOR YOU"

Performed by Lonnegan's Band

Written by David Dodt

Courtesy of Fervor Records

"BIGGEST PART OF ME (MAKE A WISH)"

Written & Performed by David Pack

Producer of Re-Recorded Master: David Pack
Publisher: EMI Longitude Music and Spirit One Music
Courtesy of Spirit Music Group

"MY WORLD"

Performed by Jimmie Gray
Written by Donald Owens & Waylon Jennings
Courtesy of Fervor Records

"SO LONG"

Written and performed by Kyle James Hauser
Published by Kyle James Hauser / sonaBLAST! Songs
Courtesy of sonaBLAST! Records

"PYAR HAMEN KIS MOD PE"

Words and Music by Gulshan Bawra and R. D. Burman
© Universal Polygram International Publishing, Inc.
and Universal Music Publishing Pvt Ltd. On behalf of Music India Ltd.

"MY LOVE"

Written by Inara George & Gregory Kurstin
Performed by The Bird and the Bee
Courtesy of Blue Note Records under license from
Universal Music Enterprises

Filmed With The Support of
The New York State Governor's Office
for the Motion Picture & Television Department

ALTHOUGH THE FILM IS BASED ON ACTUAL EVENTS, SOME EVENTS, CHARACTERIZATIONS, AND
CHARACTERS HAVE BEEN FICTIONALIZED.

WHILE YOU WERE COMATOSE, LLC is the author of this motion picture for the purposes of U.S. copyright
law and the Berne Convention, as well as other
international laws giving effect thereto.

THIS MOTION PICTURE IS PROTECTED UNDER LAWS OF THE UNITED STATES AND OTHER COUNTRIES.
UNAUTHORIZED DUPLICATION,
DISTRIBUTION OR EXHIBITION MAY RESULT IN CIVIL LIABILITY AND CRIMINAL PROSECUTION.

© 2017 WHILE YOU WERE COMATOSE, LLC. All Rights Reserved.