



Cliff Chenfeld and Anthony Cupo present

CONCUSSION

Written and directed by Stacie Passon

Produced by Rose Troche

Running Time: 96 minutes | Language: English

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SYNOPSIS

An auspicious debut effort from writer-director Stacie Passon, **CONCUSSION** is a poignant sexual examination of Abby Abelman (Robin Weigert, in a star-making, turn), a married and wealthy forty-something lesbian housewife who suffers a blow to the head, only to find herself re-examining every corner of her suburban New Jersey life in an effort to confront a mounting desire for something more. After purchasing a pied-à-terre in Manhattan, which she sets about renovating, Abby roams the city streets, remembering anew what it feels like to be sexy and desirable. Her pent-up libido begins to shake off its inhibitions, but her reawakened desire is not a take-home item, with her divorce-lawyer partner mired in a frenzied work life. Soon Abby sets in motion a double life as a high-end escort. Palpably sensual and deliciously contained, **CONCUSSION** is a keen observation of the complicated contours in one woman's epic mid-life crisis.

ABOUT THE PRODUCTION

For her feature-film debut writer-director Stacie Passon wanted to create a character in mid-life and show what it feels like to wake up

suddenly and no longer recognize one's own identity and purpose. "I was interested in exploring someone who has buried herself in life because she's been a wife and mother for so long," explains the New Jersey-based filmmaker. "She has isolated herself and tries to reclaim something she's lost in order to feel again. I thought this was a universal story that many people could relate to."

CONCUSSION tells the story of Kate and Abby Abelman, a married couple that struggled and prospered together during their younger lives in New York City, then migrated to the New Jersey suburbs in order to have children and stabilize their bond. "Abby won't throw that away — she can't," Passon explains of her protagonist's daring self-reinvention and subsequent dual life as the Manhattan prostitute Eleanor. "While Kate isn't abusive, awful or mean, over time these two have developed a serious sexual problem, if they didn't always have it. What does one do in that situation when the love dies? When one partner is working like crazy and the other one is left out in a limb with no solutions? It could drive you crazy."

To find the raw materials that would become Abby Abelman, a fortysomething suburban New Jersey housewife whose life at the opening of CONCUSSION revolves around child-care, spinning class and providing unwavering support to her busy divorce-lawyer spouse, Passon looked no further than her own peer group. After two decades of marriage, hard work and family life, she was seeing more and more divorces among her predominantly suburban friends. "Many people want to be married, but after all the milestones and wonderful moments, our animal natures start to creep in," Passon admits. "Also, as women prosper and become wealthier and more powerful, we yearn to throw off the yokes of the traditional union and embrace new models in marriage and in life."

CONCUSSION opens to the strains of David Bowie's "Oh, You Pretty Things" — "Look out the window / What do I see? / A crack in the sky and a hand reaching out to me..." — and the sight of suburban women

in a stationary cycling class as one random voice pipes in with "You know what they say. After 40, you have to choose between your ass and your face." Passon was drawn to the Bowie song for its opening line signifying nightmares coming home to roost. "That's what a mid-life crisis is, the beginning of the end, or the realization of it," she explains. "We try to make the right choices and preserve ourselves for as long as we can — and we've never looked so good doing it as in our forties. But later on in the film, the same woman who utters the after-40 quip in spin class talks on the phone with Abby about the illusion of those choices. They all inevitably lead to the same thing."

Like Abby, Passon was hit on the head with a baseball near her suburban New Jersey home, leaving a gush of blood on her temple that resulted in a brief trip to the hospital. What followed during her recovery phase was a soul-searching phase. She retreated from life, wrote, and watched character-driven movies from the 1970s. She reread books from her college days — A Room of One's Own, The Second Sex, The Female Eunuch, Women and Madness, all of which would find a place in the CONCUSSION screenplay — until Abby Abelman started to take shape in her mind. "I just loved the duality of this suburban woman who needed to compartmentalize a double life in order to find herself again," Passon admits.

At the core of CONCUSSION is a married lesbian couple whose perfect suburban idyll becomes disrupted after one half of the duo becomes a high-class prostitute in New York City, where she spends her days renovating a pied à terre loft. Abby is reticent at first about turning tricks on the sly; but after her contractor friend Justin suggests the opportunity, and Abby finds herself not only desirable to her clientele, but coveted, her life becomes reactivated. "Before the blow to the head Abby was desperately looking for something — and desperation skews us," Passon explains. "She looks around at everything after that moment and nothing seems to make sense anymore — the dumb rules, silly distractions, conventional norms and shallow friendships.

Abby feels this need to go deeper. She finds rejuvenation in prostitution. In wanting to see herself through a different mirror than her wife and kids hold up to her, she begins to feel independence and intimacy again. With these various women she sleeps with, she can. She's cool again, and in charge. She doesn't have to yell and scream or beg for what she wants. She controls the situation."

After completing the screenplay Passon approached director and producer Rose Troche — whose debut feature *GO FISH* was one of the quintessential Generation X movies as well as one of the key works in the New Queer Cinema canon of the '90s. Passon and Troche knew each other in Chicago during the time *GO FISH* was filming, and again in Brooklyn during the early '00s. But the friends had grown apart after Passon settled down in Montclair, New Jersey to start a family, and Troche moved west to direct and co-write "The L Word" for Showtime. Initially, Passon sought advice from Troche on casting her first feature. Troche read the script and offered notes, later agreeing to come aboard as producer.

Troche's initial impression of *CONCUSSION* was that it was a fresh take on a subject that might appeal to those who were trying to find themselves after feeling the sense of loss that often sets in around middle age. "I'd known Stacie for 20 years but she had kids, so I hadn't seen her in a decade," Troche explains. "She reached out to me through Facebook, and since it's my policy to help and mentor other woman filmmakers, I agreed to read her script. There was something unique in her voice and her take on marriage and mid-life that was neither sentimental nor expected."

For Troche, *CONCUSSION* also felt like an extension of the conversation she started with *GO FISH* twenty years ago, when gay-themed works were still ghettoized under the imprimatur of New Queer Cinema. "It felt like where the narrative needed to go in terms of the lesbian aspect of both films. My characters were young and still trying to figure themselves out; Stacie's characters have been married

for 20 years. GO FISH was all about identity — but now that's simply a condition of our lives as opposed to a struggle. What I loved the most in CONCUSSION was that it was more concerned with marriage than lesbians. It felt like a progression. "

Most of all, Troche loved Abby's lack of sentimentality towards her unique predicament. "We get punished for creating female characters who are not overly sympathetic," Troche insists. "I love that Abby doesn't say she's sorry in the end for the choices she makes. It's a tough sell for the audience, but in the end it makes for a more powerful movie."

When it came time to cast Abby, Passon met with film and television actress Robin Weigert through the advice of casting director Anne Davison. Best known for her Emmy-nominated turn as the foul-mouthed, frequently drunk Calamity Jane in HBO's "Deadwood," Weigert has built a considerable filmography playing tough as well as vulnerable characters on the big and small screen. For more than a decade, Weigert has delivered memorable turns in everything from Steven Soderberg's World War II drama THE GOOD GERMAN to the hit FX drama "Sons of Anarchy," playing a motorcycle gang's feisty lawyer. But she had never been offered a lead role in a feature film.

For Passon it was crucial that CONCUSSION's audience immediately trust Abby's considerable intellect — something she could see Robin conveying in a number of her roles. "Viewers had to buy that she was this upper-middle-class, educated housewife who was self-possessed and knew exactly what she was doing when she turns to prostitution," she explains. "I didn't want Abby to come off a sex goddess — I wanted her to evolve from this conventional, stone-faced person to a kind of raging animal."

After auditioning Weigert, and watching as many of her works as they could, Passon and Troche knew they had found their Abby Abelman. "Robin is incredibly smart and I knew that would lend itself well to the

character," Passon admits. "But she also has this quality to her that's very brave — like she craves the creative process and will bring full force to bear on a project or character she believes in. That's what she did on CONCUSSION and I love her for it, because playing someone like Abby Abelman is not easy in this day and age."

For Troche, Weigert brought depth and humanity to a character that is always compelling but not widely relatable as a suburban housewife turned high-class prostitute. "What Abby is going through is somewhat selfish," Troche admits. "But you feel for her, and that was a tall order in terms of casting Abby. Mainly it's the awkwardness of her desire. She's looking for a reflection or a mirror, so she can see herself as something other than a mother and wife."

For both Passon and Troche it was important to find an actor who was willing to throw herself into an immersive experience that included both a physical and emotional transformation; Abby is present in every scene in CONCUSSION. "The best thing we can offer someone on a production with so little money is a good role," Troche maintains. "You wait for a lifetime for a movie with 130 scenes and you're in every single one of them; it becomes a passion thing for an actor. We were incredibly lucky to find someone who was willing to throw herself into every aspect of this character's plight. I really felt Abby's pain — and a lot of it comes from the restraint that Robin brought to the part."

CONCUSSION filmed in October 2012 in Montclair, New Jersey, where Passon lives, and Brooklyn, New York, where Troche lives, substituting Jersey City for Manhattan in the loft scenes where Abby hosts her clientele. During the brief shoot, Passon and crew relied on friends and family for locations and even supporting actors, creating a close-knit environment that reminded Troche of the GO FISH shoot. "Sometimes when you have to do things for so little money, the people you hire aren't doing it for the paycheck, it's more for the opportunity or the material," she says. "No one on the CONCUSSION

set was just sitting around, everyone was engaged and wanted to see it do well, which I find so energizing and reinvigorating. It reminded me of how making GO FISH didn't feel like a job. It was more like a family affair."

With her background in directing commercials, Passon opted for a look and feel in CONCUSSION that emphasized the surfaces and lighting of specific settings and locations, from the Abelman's tony but frigid suburban New Jersey home to the inviting, book-lined Manhattan loft where Abby escapes to turn tricks. Working with cinematographer David Kruta, she encouraged as much natural light as possible, in keeping with her protagonist's gradual illumination and transformation. "Without getting too technical, I wanted the look of the film to reflect the beauty that Abby sees — or wants to see — around her," Passon explains. "I wanted it to feel like heaven in that loft — not an opulent heaven, but a pure one. In contrast, I wanted the Abelmanns' home to be cold and coffin-like, so the audience would feel like there is so much more outside those windows."

CONCUSSION's greatest strength lies in its ability to transcend its subject matter and emerge not as a critique of lesbian relationships, but of all relationships, no matter the gender of the partners involved. "I think Kate and Abby are so heteronormative that they can't help but skew more universal," Passon admits. "This couple was so preoccupied with searching for legitimacy and acceptance that they forgot what love, passion and intimacy looks like. They forgot about what brought them together in the first place. I think a lot of couples fall into that."

Troche agrees that CONCUSSION is much more about marriage, mid-life and the mounting neuroses of an aging Generation X than the kinky travails of a lesbian hooker turning tricks in Manhattan on the sly. "I find it so refreshingly contemporary in that way — I think it's the evolution of where we've gotten to in society," she insists. "I still see it as a lesbian movie, but a very limited one. This is a movie that could launch a thousand conversations about any couple's sexuality. It's a

great date-night movie for heterosexual couples that might find themselves in a similar situation as the Abelmans. It's a get-out-of-jail-free card because it's a lesbian couple. But marital struggles are universal, let's face it."

CONCUSSION also works as an astute parable of Generation X members grappling with mid-life after decades of false promises and fearmongering as they quietly became some of the most effective consumers on the planet. "We were taught that consuming with no sense of moderation equals comfort and peace," insists Passon. "We were told that if we had sex with more than one partner, we were going to die. We got scared and began to couple up and burrow inward as we saw our friends dying around us from AIDS. Our lives became about 'small indulgences,' one right after the other like serial pacifiers. And now we struggle to preserve every inch of our youth with pills, Botox and exercise as we hurl towards middle age."

ABOUT THE CAST & CREW

STACIE PASSON (Writer, Director)

CONCUSSION is Stacie Passon's first feature film. In 2012, CONCUSSION was chosen for IFP's Narrative Lab. Also in 2012, Stacie received the Adrienne Shelly Director's Grant and the Calvin Klein Spotlight on Women Filmmakers Gotham Award. She began as a commercial producer and director creating media for dozens of clients including Warner Music Group, Donna Karan, IBM and Sony Music. Most recently, she produced ELLIOT KING IS THIRD for director Rose Troche. She is developing her second feature film and a television pilot.

ROSE TROCHE (Producer)

Rose Troche is the acclaimed director of GO FISH, THE SAFETY OF OBJECTS and BEDROOMS AND HALLWAYS. She began her career by making short films and video. Her directorial debut was the groundbreaking film GO FISH (1994), a lesbian love story that premiered at the Sundance Film Festival in 1994. Made on a shoestring budget, it was one of the truly "independent" films of the mid-'90s, and one of the first in the lesbian genre to cross over to the mainstream. Rose's career as a director has spanned 20 years; she has helmed for dozens of TV shows in the US, including "The L Word" for six seasons, as both director and executive producer. Her forthcoming feature film is ELLIOT KING IS THIRD, produced by CONCUSSION writer-director Stacie Passon.

ROBIN WEIGERT (Actor, Abby)

Before moving to Los Angeles to join the cast of HBO's "Deadwood" in the role of Calamity Jane, Robin enjoyed a decade-long stage career in New York, where she performed both on and off Broadway, receiving nominations for Drama Desk and Lucille Lortel awards for her work in Richard Nelson's "Madame Melville" and acting alongside Meryl Streep, Christopher Walken, Cherry Jones, Patti Lupone and Phillip Seymour Hoffman, among others. She recently returned to New York

to play the eponymous Angel in Tony Kushner's "Angel's in America", which had a much celebrated run at the Signature Theater. This wasn't her first encounter with Kushner's epic masterpiece; a decade before, she played the part of the Mormon Mother in Mike Nichols' Emmy Award-winning HBO mini-series of Angels, starring Meryl Streep, Emma Thompson and Al Pacino. Her first break in film came when Steven Soderbergh cast her as the Teutonic hussy Hannelore in THE GOOD GERMAN, starring George Clooney and Cate Blanchett. Subsequent film work included roles in Suzanne Bier's THINGS WE LOST IN THE FIRE, starring Benicio del Toro and Halle Berry. Other film work included Rowan Woods' FRAGMENTS, starring Forrest Whitaker, Kate Beckensale, Dakota Fanning, Guy Pearce and Josh Hutcherson; Richard Loncraine's MY ONE AND ONLY, playing the controlling neurotic sister to Rene Zellweger; Charlie Kaufman's SYNECDOCHE, NEW YORK, Rebecca Miller's THE PRIVATE LIVES OF PIPPA LEE and Ben Lewin's THE SESSIONS, which won the Audience Award and the Best Ensemble Award at the 2011 Sundance Film Festival. Robin is continuing her recurring role as the stiletto-heeled powerhouse attorney Ally Lowen on the hit FX series "Sons of Anarchy." She has also been cast in a recurring arc on the new NBC series "Chicago PD" and on the new Showtime series "Trending Down," starring Phillip Seymour Hoffman. She also recently filmed the indie drama EXPLOSION.

MAGGIE SIFF (Actor, Sam Bennett)

Maggie Siff is an American actress best known for her television roles, notably department-store heiress Rachel Menken Katz on the AMC drama "Mad Men" and Dr. Tara Knowles on the FX drama "Sons of Anarchy."

JONATHAN TCHAIKOVSKY (Actor, Justin)

Born in Manhattan and raised in Yonkers, Tchaikovsky is a third generation New Yorker. At 14 years old he moved to Provo, Utah with

his mother and younger brother. Returning to New York at 17, he began working various jobs, searching for a creative outlet of some kind. At the suggestion of a stranger, he wandered into HB Studios in Manhattan's West Village. After studying under Michael Beckett and Earle Hyman, he was encouraged to pursue acting professionally, and attended an open call at the offices of Jeff Mitchell Management (JMM), now Mitchell Koseff Schuster & DeNicola (MKS&D). This quickly led to television and independent film work.

BEN SHANKMAN (Actor, Graham Bennett)

Ben began his professional acting career with a small role in the 1994 film *QUIZ SHOW*, directed by Robert Redford, and a guest-starring role on "Law & Order," his first of seven appearances throughout the run of the show. He also began working in theater, portraying Louis Ironson in Tony Kushner's play "Angels in America" at San Francisco's American Conservatory Theatre. He reprised the role of Louis eight years later in the HBO miniseries adaptation, earning Emmy and Golden Globe nominations. He graduated from Brown University and obtained a Masters of Fine Arts in 1993 from New York University's Graduate Acting Program at the Tisch School of the Arts.

JULIE FAIN LAWRENCE (Actor, Kate)

Julie Fain Lawrence was raised in California and originally trained as a dancer. She received her BA from the UCLA Department of Theatre, Film & Television, with additional training at the British American Drama Academy, and graduated with an M.F.A. from the Yale School of Drama. Her experience includes theatre, film, television, audiobooks, and voice-overs, as well as teaching and directing. Julie has taught Shakespeare programs to students in over 85 schools both public and private in the Tri-state area and is presently a professor at Pace University and Montclair State University.

CLIFF CHENFELD (Executive Producer)

Cliff Chenfeld is the Co-CEO of Razor & Tie, an independent music company, and Kidz Bop, a kids' music, marketing and digital platform. Founded in 1990, Razor & Tie has scored a number of Gold and Platinum albums and now includes a record label as well as publishing, media buying and video divisions. In 2001, Razor & Tie launched "Kidz Bop," which has since become the most popular kids' music series in the country and a leading tween brand. Mr. Chenfeld has been the executive producer of a number of movies including the comedy SERIOUS MOONLIGHT and the Joan Baez documentary HOW SWEET THE SOUND, and is the founder of The Message, a progressive media platform.

ANTHONY CUPO (Executive Producer, Editor)

Anthony is the owner of the Rust Company production house and has produced and directed dozen of spots, music videos and program in the US including work for the BBC, MTV and NFL. He started his career art-directing event shows like the MTV Movie Awards, two Super Bowl half-time shows and CMT Country Music Awards. In the role of writer/director he oversaw multiple projects for clients such as, Viacom, HBO, Remy Martín USA, Warner Music Group and the Emmy nominated "Believe: The Eddie Izzard Story."

DAVID KRUTA (Director of Photography)

An award-winning director of photography, David has shot features and short films, television shows, commercials and music videos. The son of Czech political refugees, his life and work has taken him through a variety of cultures, experiences and locations spanning three continents. His passion for photography and storytelling, which borrows from a long career in graphic design and art, lead him to create cutting-edge visuals in his pursuit for the perfect image.

ANNE DAVISON (Casting Director)

Anne Davison is a New York-based casting director and dramaturg. Recent casting projects include MILKSHAKE by writer-director David Andalman and short films "Elliot King is Third" by writer-director Rose Troche and "Weekend Away" by writer-director Michael Lavine. She was the New York casting associate for the Emmy award-winning HBO film GAME CHANGE, Season Two of HBO's "Bored to Death," four seasons of "Law & Order: Criminal Intent" and several other film and television projects. She is currently the casting associate for the upcoming NBC series "Deception." As a dramaturg she has worked with directors, playwrights, and choreographers including Alex Timbers and Michael Friedman ("Bloody Bloody Andrew Jackson" and an upcoming musical adaptation of "Love's Labour's Lost"), Mark Gindick ("Wing-Man"), Doug Elkins ("Fraulein Maria, Mo (or) town/Redux"), Jane Comfort ("Beauty"), and John Ransom Phillips.

Lisa Myers (Production Designer)

Lisa Myers is a production designer and art director for film, commercial, print, and theater. Working through her obsessions with texture, color, and composition, she focuses on projects that are timely and meaningful, including films ranging from National Geographic's "The Human Footprint" to Vera Farmiga's feature directorial debut HIGHER GROUND. Her body of work is varied and comprehensive.

Cast
(in order of appearance)

Abby/Eleanor
Kate Ableman
Mayer Ableman

Robin Weigert
Julie Fain Lawrence
Maren Shapero

Jake Ableman
Pru
Sarah
Lisa
Sam Bennet
Mrs. Bulkan
Justin
Jamie
Dom
Gretchen
Clark
Peter
Mean Girl
Nurse
Woman #1
Woman #2
The Girl
Woman #3
Woman #4
Woman #5
Dr. Jofar
Walter
Woman #7
Graham Bennet
Evan
Spin Guru
Yoga Guru
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Spinner
Chatty Spinner
Spinner
Spinner
Yoga Student
Punk
Punk
Caterer

Student

Micah Shapero
Janel Moloney
Funda Duval
Claudine Ohayon
Maggie Siff
Jane Peterson
Johnathan Tchaikovsky
Francesca Castagnoli
Sarah Dubrovsky
Kate Rogal
Judd Harner
R. Wayne Martin
Ashley Lin- Biel
Amanda Guzman
Daria Rae Feneis
Tracee Chimo
Emily Kinney
Laila Robins
Mimi Ferraro
Cleo Gray
Anna George
Anthony Cupo
Erika Latta
Ben Shenkman
Daniel London
Holly Hargrave
Danielle Diamond
Meghan Hoskins
Crissa Lodewick
Kim Serino
Kim Luele
Stephanie Kirsch
Danielle Blair
Faith Klele
Eileen Pecci
Sol Salcedo
Madeleine Russel
Stephanie Kirsch
Judy O'Connor
Zara Phillips
Jeanine Fastov
Penny Palmer
Frances Sorenson
Dana Hippolyte
Elizabeth Kon
Stacey Husschel
Lauren Haythe
Sara Vaccariello
Ilsa Goglick
Christopher Keocharoen
Adin Fastov

Student	Nicholas Fastov
Student	Isabella Cupo
Student	Logan J. Rush
Student	Jarrett Carter
Student	Jordan M. Rush
Student	Gabriella Zlokovita
Student	Alexander Jameson
Student	Calvin Pyle
Parent	Igor Fastov
Parent	Marlo Carter
Parent	Stacey Bolnick
Parent	Tamara Turner
Parent	Jamie Keohane
Coffee Shop Patron	Rosalin Lloyd
Coffee Shop Patron	Kamel Moumeni
Coffee Shop Patron	Nicole Lockhart
Coffee Shop Patron	Alex Watson-Eng
Coffee Shop Patron	Abraham Zepeda
Coffee Shop Patron	Summer Damon
Coffee Shop Patron	Meghan Ghiroli
Coffee Shop Patron	Makiko Kawashima
Coffee Shop Patron	Khadijjah Mote
Coffee Shop Patron	Morgan Lever
Coffee Shop Patron	Douglas Robbs
Guitar Store Patron	Justin Hawkins
Waiter	Oz Agu
Waitress	Ingrid Jean Baptiste
Makeup Artist	Christopher Michael Gwaltney
Lawyer	Bradley Bolnick
Party Guest	Melissa Rosebro
Party Guest	Will Rosebro
Party Guest	Iris Ross
Party Guest	Matthew Lewllen
Shea Bennet	Max Moore
Kid in Presentation	Chase Bolnick
Kid in Presentation	Gillian Bonick
Kid in Presentation	Owen Edsell
Kid in Presentation	Vivian Schwitter

Crew

Assistant Director	Cassandra Santiago
Second Asst Director	Summer Damon
Third Asst Director	Khoi Dang
Unit Production Manager	Ilsa Goglick
Production Coordinator	Jennifer Rogers
First Production Assistant	Evan Cathcart
Office Production Assistant	Oz Agu
Script Supervisor	Elizabeth N. House

Director of Photography	David Kruta
Gaffer	Jordan Parrot
First Assistant Camera	Justin Hawkins
Second Assistant Camera	Bradley Buering
Key Grip	Omar Adassi
Grip	Andrew Fagan
Grip	David Brickel
Grip	DJ Carroll
Steadicam Operator	Jeff Melanson
Production Designer	Lisa Myers
Art Director	Kevin P. O'Donnell
Prop Stylist	Amanda Hammet
Set Dresser	Davianna Sebastian
Graphic Design	Alice Myers
Illustrator	Anna Myers
Costume Designer	Jennifer K. Bentley
Assistant Costume Designer	Marie Braeuner
Costumer	Jami Villers
Locations Manager	Christopher Keocharoen
Head Make Up and Hair	Frances Sorenson
Make Up	Michael Gwalthey
Additional Makeup	April Bennet
Additional Hair	Julia Reinhard
Hair Concept	Eric Dominguez
Sound Mixer	Josh Allen
Sound Mixer	Chuck Brownly
Sound Mixer	Olaitan Agueh
Caterer	Tara Singleton
Casting Director	Anne Davison, CSA
Casting Assistant	Brandon Monokian
Legal Council	Andre Des Rochers
Legal Council	Nicole Page
Trainer for Ms. Weigert	Jade Marx (LA)
Fitness Choreography	Holly Hargrave
Production Assistants	Kaitlin Overton
	Alex Ing
	Kirk K. Faines Jr.
	Joey Azoulai
	Yori Ben-Haim
	Fabian Perez
	Alexandria Newsome
	Jami Villers

Madeline Rozwat

Set Photographer

Megan Ghiroli

Editor

Anthony Cupo

Additional Editorial

Tamar Glezerman

Additional Editorial

Dale Arroyo

Assistant Editor

Elizabeth N. House

Assistant Editor

Adam Ginsburg

Music Supervisor

Brooke Primont

Composer

Barb Morrison

Additional Score

Micki Kaufman

Additional Score

Tommy Mokas

Sound Production Facility

Sound One

Lead Sound Design

Jacob Ribicoff

Dialogue Editor

David Briggs

Mixer

Riley Steele

Digital Intermediate Colorist

tewart Griffin

Digital Intermediate Producer

Caitlin Tartaro

Post Production Services

Final Frame

Songs

"Oh! You Pretty Things"

Written and performed by David Bowie

Courtesy of RZO Music

Used by permission of Screen Gems-EMI Music Inc. (BMI),
Tintoretto Music (BMI), BMG -Chrysalis Songs (BMI)

"Salt Waters"

Written and performed by Fernando Santana Arruda (BMI)

"Roundedge"

Written and performed by Fernando Santana Arruda (BMI)

"Dumb Blonde"

Written by Guy Furrow, Barbara Jean Morrison and Charles W. Nieland
Performed by Miss Guy

Used by permission from Toi Rock Music (ASCAP),
Muzzle Loader (ASCAP), Athame Music (ASCAP)

"Fall Down"

Written and performed by Venus DeMars

Used by permission from Skindog Productions (ASCAP)

“Embody”

Written and performed by Fernando Santana Arruda (BMI)

“You’ll Never Know”

Written and performed by Karen Kuhl

Used by permission from The Kuhlest Music (BMI)

“Nobody”

Written and performed by Karen Kuhl

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“Some Of Them Are Old”

Written and performed by Brian Eno

Courtesy of Virgin Records Ltd.

Under license from EMI Film & Television Music

Universal Music - MGB Songs on behalf of E.G. Music Publ. Ltd. (ASCAP)

Chopped at Inwood Studios, Montclair NJ and Lot 77 Studios in Brooklyn, NY.