

# COMING THROUGH THE RYE

One boy's search for JD Salinger



A film by  
James Sadwith

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## LOG LINES AND SYNOPSES

A sensitive young boy, believing he is destined to play Holden Caulfield, goes in search of JD Salinger and on the way confronts love, sex and loss.

16 yr. old Jamie Schwartz is desperate to be a worldly adolescent. After stumbling through a series of disastrous relationships at boarding school he runs away. Joined by a local town girl, he travels to the mountains of New Hampshire to search of J.D. Salinger, the reclusive author of The Catcher in the Rye.

Inspired by the filmmaker's own true story, the film - set in 1969 - follows a 16 yr. old Jamie Schwartz (Alex Wolff) who is desperate to be a worldly adolescent. He goes to boarding school for all the wrong reasons. Having a rough time fitting in he adapts The Catcher in the Rye as a play believing he is destined to play Holden Caulfield and runs away with DeeDee (Stefania Owen), a local girl, to search for JD Salinger (Chris Cooper). During his odyssey to find Salinger, Jamie slowly opens up to Deedee and discovers secrets about himself that will change his life forever.

Inspired by events in the life of the filmmaker. It is 1969. 16 yr. old Jamie Schwartz (Alex Wolff), desperate to be a worldly adolescent, has landed at an all-boys boarding school for all the wrong reasons. Ostracized by nearly everyone, he clings to the unshakable belief that he will someday play Holden Caulfield -- the main character from the book The Catcher in the Rye -- on Broadway and in the movies. Jamie adapts the novel into a play to put on at school, but after a series of increasingly hostile incidents he runs away to search for the book's reclusive author, JD Salinger (Chris Cooper) . On the way Deedee Gorlin (Stefania Owen), a quirky townie, picks him up. Their odyssey to find Salinger and the roller-coaster of events that follow is a journey into the meanings of friendship, sex, love and loss.

## CAST



**ALEX WOLFF** began his career at age 8 in the 2005 musical comedy film *The Naked Brothers Band: The Movie*. That film led to the Nickelodian series *The Naked Brothers Band* which ran from 2007-2009. Alex starred with his brother, Nat, and also contributed lyrics, vocals, and instrumentation. For his work Alex won a Broadcast Music, Inc. Cable Award, and the Audience Award for a Family Feature Film at the Hamptons International Film Festival.

Alex appeared as a recurring character in seven episodes of the acclaimed HBO medical drama *In Treatment* (2010) and followed that with the comedy film *The Sitter* (2011). He starred in *HairBrained* (2012) for which he received a Certificate of Outstanding Achievement for Best Actor at the Brooklyn International Film Festival. In 2013 Alex appeared in *A Birder's Guide to Everything*. Alex will also be seen in *My Big Fat Greek Wedding 2* and the Netflix film *Candy Jar*. Alex is a native of New York.

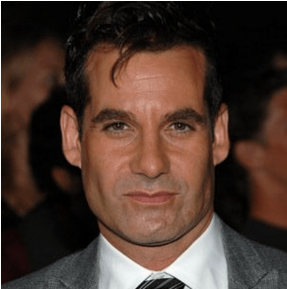


**STEFANIA OWEN** made her acting debut in the 2009 Peter Jackson film, *The Lovely Bones* playing Flora Hernandez. From 2010 to 2011, she played the character Puddle Kadubic in the Fox comedy series *Running Wilde*. She went on to co-star as Dorrit, Carrie Bradshaw's younger rebellious sister, in *The Carrie Diaries* which ran on the CW 2013-2014. Since *Coming Through the Rye* Stefania has been cast in the comedy-slasher film *Krampus*, directed by Michael Dougherty. Stefania splits her time between New Zealand and New York.



**CHRIS COOPER** - An Academy Award winner, Chris has created a host of memorable performances in over 46 major Hollywood films, including *Matewan* (1987), *Lonesome Dove* (1989), *Lone Star* (1996), *October Sky* (1998), *American Beauty* (1999), *The Bourne Identity* (2000 and 2004), *Seabiscuit* (2003), *Capote* (2005), *Syrianna* (2005), *The Kingdom* (2007), *The Town* (2010), and *The Muppets* (2011), *The Company You Keep* and *The Amazing Spiderman* (2014).

Cooper won both an Academy Award and Golden Globe for Best Supporting Actor for his role in *Adaptation* (2002). He played a lead role -- FBI agent and traitor Robert Hanssen in the historical and political thriller *Breach* (2007). Chris lives with his wife Marianne Leone in Kingston, MA.



**ADRIAN PASDAR** - Television watchers will recognize him as Glenn Talbot on the Marvel TV series *Agents of S.H.I.E.L.D.*, but Adrian's career started in features with the role of Chipper in Tony's Scott's *Top Gun* (1986). He went on to appear in *Solarbabies* (1986), *Streets of Gold* (1986), *Near Dark* (1987), *Just Like a Woman* and *Carlito's Way* (1993). Pasdar wrote and directed the independent feature film, *Cement* in 1999 which won Best Picture awards on the festival circuit.

In 1997 Pasdar began his work in television as the title character in the critically acclaimed Fox series *Profit*. He went on to star in *Mysterious Ways* on PAX (2000-2002) followed by many starring and recurring roles on shows such as *Judging Amy* (2003-2005), *Heores* (2006-2009) and *The Lying Game* (2011-2013).

## THE FILMMAKERS



**JAMES SADWITH [writer/director/producer]** Although this is his first feature, Jim started out writing and subsequently directing and producing movies, miniseries and drama series for television. His projects have won or been nominated for over thirty-five Emmy Awards and Golden Globes. He has been twice nominated for Emmys and won the Emmy for Best Direction with the miniseries "Sinatra (1992)." In addition he has twice been a DGA Award finalist and once a finalist for the Humanitas Award. Some of the actors he's worked with include: George Burns, Cliff Roberts, Danny Aiello, Seth Green, Robert Sean Leonard, Dennis Weaver, JoBeth Williams, John Shea, Dabney Coleman, Ann Jackson, Brian Dennehy, Cloris Leachman, Marcia Gay Harden, Gina Gershon, Olympia Dukakis, Rod Steiger, Rosanna Arquette, Josh Hartnett, Randy Quaid, Jonathan Rhys Meyers and James Gandolfini. This is his second time working with Chris Cooper. Jim lives with his family in Woodstock, VT.



**STAN ERDREICH [producer]** started as Production Supervisor for Chanticleer Films, a subsidiary of Showtime. He went on to Lawrence Gordon's Largo Entertainment as a Creative Executive and later as Manager of Acquisitions and Development. During his tenure Largo produced: *Malcolm X*, *Used People*, *The Getaway*, *Judgment Night*, *Predator 2*, *Point Break*, *Unlawful Entry*, *The Rocketeer*, *Boogie Nights*, *Waterworld*, *Timecop* and *Affliction*. Stan then went on to co-produce *The Death and Life of Bobby Z*, and co-founded Full Glass Films, a financing entity for independent films. At his company River Bend Pictures Stan is a producer and consultant for film, TV and Broadway projects seeking financing, packaging and development. Stan lives with his family in NYC.



**TEDDY GRENNAN [producer]** In 2011, Teddy founded the Sun Valley Film Festival and continues to serve as Executive Director. He was Executive Producer on *Ass Backwards* (2013), which had its world premiere at the Sundance Film Festival, and *Among Ravens* (2014). He lives with his family in Somerset, Virginia and Sun Valley, Idaho.



**SARA ELIZABETH TIMMINS [co-producer/upm]** Sara Elizabeth is the founder of Life Out Loud Films whose mission is to make inspiring films with strong female characters and that also make a positive impact on the communities where the filmmaking process takes place. In 2012 she produced *Lake Effects* starring Jane Seymour. She followed that with *Wish You Well* starring Ellen Burstyn and Josh Lucas in 2013. She lives in Forest, Virginia.



**ERIC HURT [director of photography]** is an accomplished Writer, Director, and Director of Photography. He has penned and directed feature films, TV pilots, commercials, music videos, and is credited in the Camera Department in countless number of films as Operator and Director of Photography. He owns Pillage and Plunder Pictures, a film and TV production company. Eric lives in Charlottesville, VA.



**JACK RYAN [production designer]**, a two-time Telly Award winner, has designed more than 300 episodes of docudramas for Discovery, TLC, National Geographic and The History Channel. His production design for the indie film *Cherry* was singled out in a rave review in *Variety*. Among the other dozen movies for which he was production designer is David Baldacci's *Wish You Well*, based on his bestselling novel, starring Oscar-winner Ellen Burstyn.

**TODD HOLMES [editor]** is a feature and documentary film editor based in New York City. Editing for over a dozen years, he's worked on films that have played festivals around the world including Cannes Critics Week, Sundance, Rotterdam, SXSW and Tribeca. In addition to editing, he occasionally writes and directs his own projects, including "Preeti Girl" which won the grand prize in the 2005 Slamdance Screenplay competition, and the short film "Ratana" which played the festival circuit in 2007. Todd lives in Brooklyn, NY.

**JAY NASH [composer]** - Indie musician and songwriter Nash started playing and writing music in 1998 in NYC. He performed covers in bars on the Upper East Side and Upper West Side, and did sets of his original music in The Living Room, CB's Gallery and subway platforms. He released his first album, *Open Late* in 2002. Over the last decade, he released another five albums and 3 EPs and journeyed the US and Europe solo, selling over 60,000 records without ever putting ink on a conventional record deal. Jay lives with his family in Hartland, Vermont where he has built his own studio - in which his music for *Coming Through the Rye* was written and recorded. Jay lives with his family in Hartland, VT.

**HEATH McNEASE [composer]** - McNease grew up in the sticks of Georgia. Widely known as a rapper, his repertoire is influenced by groups as diverse as Bone Thugs-n-Harmony and Simon and Garfunkle and an impossibly wide range of musical genre from blues and folk to classic rock and gangster rap and classical. He plays colleges, bars, hip hop clubs, coffee shops, churches and festivals. Since his first album, *The Heath McNease Fan Club Meets Tonight* in 2007, he has released over 8 others and wrote and starred in the film *Fort Wayne*. It was the music from that film that caught the attention of Sadwith. Heath is most often on the road, traveling from venue to venue.

## TEN MOST FREQUENTLY ASKED QUESTIONS OF FILMMAKER JIM SADWITH

### 1. *How long did it take to make this film?*

Depends on what you're really asking. We started prep in early September 2014, began shooting October 19 and wrapped 23 days later. Post-production lasted until mid-May. So 9 months to make this baby? How fitting.

BUT I started raising financing seven months earlier -- Valentine's Day 2014. Adding those months that makes a total 16 months.

BUT it took 2 months to study up and write the business plan. That makes 18 months.

BUT it took 2 months to write the script or adapt it from a book I'd written. So 20 months.

BUT it took 10 months to write the book. So 2 1/2 years.

BUT I've thought about this story and written articles relating it and have been interviewed about it since it happened in October 1969, so 46 years is as accurate a number as any.

### 2. *Why did you decide to do it now?*

Friends and relatives have been asking for years "When are you going to do a movie about your Salinger story?" But I've always had a problem imagining that this story was big enough for a film. Part of that, I suppose, is just that it's largely autobiographical which, to me, seemed to diminish its size and appeal. But a couple of years ago I came to a point where I wanted to do something different - and had always wanted to direct a feature - so I decided to dedicate myself to writing the book and figured after the book was published I would then parlay that into the movie. But while writing it I learned that I am a screenwriter, not a novelist without the patience to write paragraphs or pages of scene description every time you enter a new place or meet a new person or have a new thought. I realized that basically I was writing a screenplay in longhand and really just wanted to skip all the description stuff and get to dialogue and action. So I decided to adapt the book and get on with it.

### 3. *What influenced your visual style on this film?*

I prefer not to get in the way of the actors and the story. In that way, I've been influenced by directors like Sydney Lumet and Sydney Pollack. In this film I wanted to feel like we were following these kids, a fly on the wall. So other than in the opening credit sequence -- I kept the camera almost entirely handheld and tried not to overuse cranes and dolly's. What may seem contradictory to that is having Jamie break the fourth wall in the first act. I actually wrote this before *House of Cards* aired so I was not trying to copy it. I was interested in trying to find a filmic equivalent to one of the things that made *The Catcher in the Rye* so iconic, and why it resonates with so many readers. Holden Caulfield, in the middle of a scene, suddenly speaks to the reader and comments on how so-and-so is a phony or how he himself is a madman. I used the device when I adapted the book for the high school play. So I decided to employ it in the beginning of the film where Jamie has no one he can really talk to at school. Later, once he meets DeeDee (and then Salinger), I felt the device would pull us out of the drama, so I let it go except for a glance at the camera towards the end. In an earlier cut I had Jamie turn to camera for a final speech, but - while being a nice bookend - it took many viewers out of the moment.

Another example of letting the story dictate the style is the choice of locations and timing of the shoot. The script says this is an October story. It may have been peak foliage when I actually went to see Salinger, but the colors of peak foliage would be too vibrant and pretty for what Jamie is going through. I felt that past peak better reflects the isolation and loneliness of his running away and also underscores the secluded life of Salinger.

#### **4. How did you find Alex?**

I was determined to cast teenagers. I didn't feel that actors in their 20's could capture the innocence and freshness I wanted in Jamie and DeeDee. We had a casting director on the west coast - Pagano-Manwiller - who put out a worldwide casting call. Alex Wolff, a 16 yr. old New Yorker, posted an audition, and we were intrigued. Everyone around me was in love with him and wanted me to pull the trigger. But I wanted to audition him in person. I went to NY and met Alex in the CAA offices. He was so passionate about the role he brought in a tattered, dog-eared edition of *The Catcher in the Rye* that his grandfather had given his father to read back in the late sixties and his father had saved to give to him to read just a year before. Alex nailed the audition and turned out to be the perfect Jamie. I had not been looking for someone who looked like me back in 1969, but after Alex landed the role I found some old pictures of me in high school. We put one on the bulletin board next to Alex's head shot and the resemblance just blew people's minds - most of all Alex's.

#### **5. How did you find Stefania?**

Stefania Owen, also 16 yrs. old, posted an audition from New Zealand. We'd been looking for weeks and weeks for a DeeDee. In the script there's a line about DeeDee being perfect to play Phoebe Caulfield, 10 yrs. old, in Jamie's play. So I was hoping to find an actress that had the quality of a 16 yr. old but could play even younger. Most actresses in their teens are trying to look and act in their 20's. Needless to say we were getting discouraged. As the clock was ticking down, I was walking past Debi Manwiller's desk as she was playing Stefania's audition on her computer, and I shouted, "Oh, my God! This is it!" It seemed too good to be true. Realizing a personal audition with a New Zealander was not possible, I decided to Skype with Stefania and probably was a nervous as she, because I wanted so badly for it to work out. She won me over even more online

#### **6. How did you land Chris Cooper?**

In 1991 I cast Chris in -- *In Broad Daylight* - a movie about a town bully who was shot dead in broad daylight in front of 30 witnesses - every one of whom claimed not to have seen the shooter. Chris had the part of the salt of the earth highway patrolman who dared go up against the bully. I loved Chris from the start -- serious, soft-spoken, a gentleman, a pro. Anyway, I still had his home number in my address book (I still have all my old address books). I figured I'd give that number a call and see if it was actually his - 23 years later! I got a generic mechanical voicemail saying, "Please leave a message." After leaving a long rambling message asking if he remembered me and telling him briefly about the project I ended saying, "If this isn't Chris - sorry." A day or two later my phone rang, and the caller ID read 'Chris Cooper.' I almost fell over. We spoke and hearing his calm, soothing voice - I kept saying, "It's so good to hear your voice, it's so good to hear your voice." And it was. I mean he's done dozens of incredible movies since I worked with him, and won an Academy Award - and he was responding enthusiastically to me and to my story!

#### **7. What made you choose Virginia to shoot in?**

We needed a location that could play both Pennsylvania farmlands and the mountains of New Hampshire. We also needed to shoot in a state that had film production incentives. Our producer, Teddy Grennan, suggested the Shenandoah Valley outside of Charlottesville. I checked it out and was blown away by not only the look but also the friendliness and enthusiasm of everyone. What sealed the deal was a place I saw that could be Crampton Prep: The Woodberry Forest School. When I drove on campus I saw every single shot I had written in the script: the acres and acres of athletic fields; the gorgeous chapel; the main

building and dining room; the dorms. There was hardly an angle that would be wrong for the film. Plus it had a lake, which we needed! Even the students were perfect! They all had dark blue blazers, khakis and really long hair! This was a gift from the film gods with a bow wrapped around it. Finally, in Virginia, autumn progresses slowly -- perfect for the continuity a film needs. It was truly perfect.

### **8. *How did you find that milkweed field?***

46 year ago when I was at boarding school, I was riding horses with the town girl who (along with my wife) is the inspiration for DeeDee. It was near sunset, and we came upon a milkweed field. We galloped through it and created this mind-blowing blizzard of milkweeds -- one of the most indelible images of my life. I promised myself even then, it would be in a movie of mine someday. But I didn't rely on luck or fate. When I knew we were going to make the film I went through the fields in my area and took around 350 plants (there are zillions of them which farmers try to mow down before they go to seed) and drove them 500 miles to Virginia. Crew members, who I was meeting for the first time, thought I was rather strange. The stalks sat in the art department for two months drying while we were in prep. Finally, the week before shooting the scene, I drove all weekend until I found a field that I thought would work. The pods - now dried -- were wrapped in aluminum foil to keep them from bursting and filling up the art department and our cars with milkweed. The stalks were wired to green bamboo stakes and transported to the field. Then the staked stalks were driven into the ground, foil removed and voila!

### **9. *Did you ever keep in touch with Salinger? What do you think he would feel about the movie?***

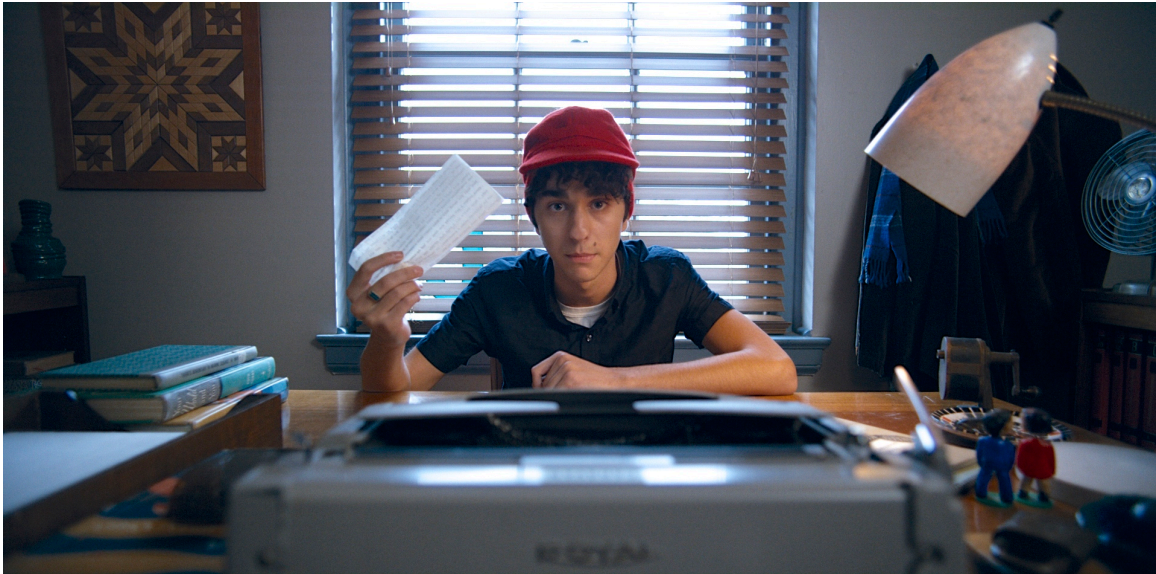
I wrote Salinger a number of thank you notes over the years. I wrote and thanked him when I got into Harvard (a B student, I got in basically on the novelty of the story that I had searched for, found and talked to Salinger). I wrote him a thanking him and telling him I finally did something of my own when my first movie got made with George Burns and Robby Benson. I wrote thanking him when I won my Emmy. But I never heard back and figured I was harassing him so I stopped. I don't know how he would feel about the movie. He jealously guarded his privacy so he might not appreciate his being portrayed. On the other hand, after I saw the first cut, I realized the film is a love letter to "The Catcher in the Rye," so who knows. I think we captured the man I met quite accurately.

### **10. *What was the most difficult part of making the movie?***

Production-wise, finding Salinger's house. It needed to be in a field on a hill surrounded by woods, but not in them, as Holden said, so it would be sunny as hell all of the time. It had to feel 'Salingerish' as Jamie describes: "someplace where one of the most famous writers in the world might choose to live if he wanted to hide from everyone. Remote not bleak. Beautiful but untouched." Practically, the house needed to have a 60's look with a deck on the second story, so Jamie would have to shout up at Salinger. This house was so hard to find we placed ads promising \$1000 to the person who found it. We locked it down less than a week before we shot.

The hardest part of all was raising money. The last thing I tried selling was magazine subscriptions in elementary school. I knew nothing about financing an independent film, business plans, LLC's or equity and shares. So I spent a lot of time learning online and invested about two hundred dollars buying books and resources and moved forward one investor at a time. There was so much rejection and hard work that many times I wanted to give up. My wife, Nerissa, is the one who kept saying, "You are going to finish this. You're not going to give up." I have her to thank for getting me to the finish line.

## STILLS











## CREDITS

Writer / Director	James Sadwith
Producers	Stan Erdreich Teddy Grennan James Sadwith
Executive Producers	Alexandra Woodward Jeff Steen
Co-Producer/UPM	Sara Elizabeth Timmins
Associate Producers	Erica Arvold Heath Franklin Chris Wood
First Assistant Director	John Mattingly
Second Assistant Director	Chris Riddle
Second Assistant Director	Clint Buckner

## CAST

Jamie Schwartz	Alex Wolff
Deedee	Stefania LaVie Owen
Salinger	Chris Cooper
Hank	Jacob Leinbach
Ted Tyler	Eric Nelsen
Freddy	Jacob Rhodes
Maureen	Kabby Borders
Mike Platt	Collin Lenfest
Mr. DeWitt	Michael Siberry
Gerry Schwartz	Zephyr Benson
Mom	Lucia Scarano
Mr. Zefferelli	James Lorenzo
Mr. Tierny	Adrian Pasdar
Alan	Randall Newsome
Billy Campbell	Caleb Emery
Mr. Leverett	Jody Thompson
Dot	Melissa Ann Lozoff
Dan	Rob Trevelier
Mr. Goebers	Ed Pilkington
Football Player	Christian Magnani
Benvolio	Jared Thalwitz
Skinny Guy	Tim Parati
Trucker Guy	Joe Inscoc
Harvey	Michael Kennedy
Bartender	Teddy Grennan
Robin	Amy Parrish
Charlie / Butcher	Richard Fullerton
Woman In Post Office	Judith Reagan
Toothless Man	William Flaman
Dust Bowl Woman	Linda Mari Donnell
Boy #1	James McCool
Boy #2	Sawyer Grennan
Girl	Sara Rudeseal
Young Man	Joshua Brady
Backwoods Driver	Bram Crowe-Getty
Teen #1	Dane Weisbrod

Music Supervisor	Andy Ross
Original Music Composed by	Jay Nash Heath McNease Greg LaFollette
Production Supervisor	Heath Franklin
Stand-Ins	Chris Austin Trevor Barker Maxwell Barnes Ty Chavis Jude Despian Kacy Gabbert Mark C. Gibson Robert E. Jinkins Matthew Keating Joe Lembo KJ Pankratz James West
"A" Camera 1st AC	Alan "Shorty" Swanson
"A" Camera 2nd AC	Jack Payne
"B" Camera Operator	Todd Free
"B" Camera 1st AC	Austin Burnette
"B" Camera 1st AC Additional	Jarrold Russell
"B" Camera 1st AC Additional	Ethan Johnson
Digital Image Technician	David Arieuw
Aerials	Advanced Aerial Cinematography
Camera Interns	Aidan Saunders Chris Driggers Charlie Kahn
Still Photographer EPK	
Second Second Assistant Director	Bill Hardy
First Assistant Director Additional	Jack Steinberg
Set Production Assistant	Phil Yarbor
Key Set Production Assistant	George Lefave
Set Production Assistants	Sam Paetow Jerald Scott Benjamin Frederick
Gaffer	Jason Mitchell
Best Boy Electric	Mark Belcher
Electricians	Caleb Plutzer Ethan Johnson Matthew M Pickett
Key Grip	Alex Ackerman
Best Boy Grip	Jonathan Current
Company Grips	Darren Van Dyke C.T. Bell Zachary Boyd
Additional Grip	
Sound Mixer	Troy William Dunn
Boom Operator	Heidi Dubose
Sound Assistant	Maiah Wynne
Script Supervisor	Anna Asher
Studio Teacher	Cherish Alberts
Leadman	J. Justin Taylor

Onset Dresser	Jacob Perdeu
Props Master	Rick Craft
Props Assistant	Maggie Crawford
Set Dressers	Alyssa Miles
	Erich Combs
	Corey Hughes
Construction Coordinator	
Production Coordinator	Hannah Hoover
Production Secretary	Alec Wittschiebe
Office Production Assistants	Jeanie Crane
	Evan Despian
	Jacob Canon
Costume Designer	Sasha Long
Costume Supervisor	Rachel Armstrong
Set Costumer	Jessica Royal
Wardrobe Assistants	Sarah Elizabeth Grant
Additional Wardrobe Assistants	Rebecca Floros
	Arielle Bielicki
Makeup Department Head	Tara DiPetrillo
Special FX Makeup Artist	Tara DiPetrillo
Key Makeup	Wendy Brown
Makeup Artist	Heather Hawkins
Hair Department Head	Rachel Cornett
Key Hair	Zara Milian
Additional Hair & Makeup	Rebekah Cornell
	Liz Clancy
	Emily Price
	Kaylyn Aznavorian
Makeup Department Intern	
Makeup Sponsor	MAC Cosmetics
Location Managers	Chris Wood
	Matthew Kennedy
Assistant Locations Manager	Jason Kessler
Locations Assistant	Quinn Burrell
Assistant to Casting Director	Christian Greenwood
Casting Associates	Emily Cook
	Michael Duni
Casting Assistant	Courtney Maino
Casting Consultant	Anne Champan
Extras Casting Coordinator	Tracia Austin
Assistant to Producers	Emily Rudy
Assistant to Mr. Sadwith	Joel Rhodes
Production Physician	Randolph V. Merrick, MD
Set Medics	Mike Gesling
	Mike Graves
	Wyatt Smith
	Brian Wasson
Catering by	Naomi Carol Griffith
Caterer/ Chef	Justin Nagel
Cooks	Naomi Carol Griffith
	Justin Nagel
Craft Service	Danielle Metz-Gambale
Craft Service Assistants	Toni-Ann Gambale
	Susan Boggs
Attorneys	Jose Martinez
	Nikki Barbanell
	Linda Lichter
Accountant	Jocelyn Shegog
Assistant Accountant	Laura Barber

Transportation Captain Transportation Coordinator	Bill Timmins Jim Collins
Drivers	Harrison Daly Eric Alitzer Buddy Gamble Truman Guckert Barbara Guckert Preston Long Dana Kalan Bill Breedlove
Vintage Car Coordinator	Norman Altizer
CDL Drivers	Teddy Leach Kyle Strouse
Picture Car Driver	Jerry Scott
Chief Gene Operator Gene Operators	Mike Lewis Gene Lewis Chuck Engle
Security	Derrek Emmel Rick Hansol Roger Jones Shawn Jones Jeremy Hoy Josh Manzano David Walton Roberts
Stunt Coordinator	Kid Richmond Steve Gumms Clint Terrill Alexander Shuler
Stunt Rigger Stunt Performer	
Photo Doubles	Kacy Gabbert Mick Romero
Post Production Supervisor Post Production Coordinator	Parker Chehak Travis Gerdes
Post Production Office Production Assistants	Kristin Gillispie Molly McCarvill Callie Cagwin Emma Cross
Assistant Editor Additional Assistant Editor Main Title Design	Erin Sullivan Lauren Minnerath Tim LaFleur
End Credits created with	Autoglyph Endcrawl®
Post Production Sound Facility	Soundtrack Film & Television New York
Post Sound Facility C.O.O.	Maegan Hayward
Supervising Sound Editor SFX Editor Foley Artist Re-recording Mixer Sound Re-recorder ADR Scheduler Assistant to C.O.O./Client Services	David Briggs Michael Suarez Alex Carpenter Dan Brennan Kristin Catuogno Carlie Bergman Patrick Pellicano
Post Production Facilities and Digital Intermediate by	LIGHT IRON
Digital Intermediate Colorist	Sean Duncley

Digital Intermediate Supervisor  
Digital Intermediate Producer  
Finishing Artist  
Digital Intermediate Assist

Systems Administrator  
Digital Intermediate Management

Digital Intermediate Administration

Visual Effects by

ADR Voice Casting

Payroll Services Provided by

Production Counsel

Camera Equipment Provided by

Lighting Equipment Provided by

Megan Marquis  
Carolyn Cury  
Katie Hinsen  
Kevin Kaim  
Dean Mozian  
James Reyes  
Michael Cioni  
Peter Cioni  
Chris Peariso  
Marc Vanocur  
Dana Blumberg  
Megan Rumph

David Arieuw

Dann Fink & Bruce Winant

Media Services

Jones Walker LLP

Gearhead Camera Inc.

New Deal Production Services

## MUSIC

"If I Were Free"

Written by Alexander Ebert (ASCAP) / Nicolo Aglietti (BMI)  
/ Mark Noseworthy (ASCAP) / Joshua Collazo (ASCAP) /  
Seth Ford-Young (ASCAP)  
Performed by Ed Sharpe & The Magnetic Zero's  
Courtesy of Community Music/Vagrant Records  
By arrangement with BMG Chrysalis

"  
Everywhere She Goes

Written by Richard X. Heyman  
Performed by Richard X. Heyman  
Courtesy of Turn-Up Records  
By arrangement with Arrex Aitch Music (BMI)

"Story of Love

Written by Benjamin Goldman and Arthur Liebman  
Performed by Johnny Angel  
Courtesy of Tru Gem Records  
By Arrangement with Gravelpit Music

"I Will Be There"

Written by Jacob Jones, Duncan Nielsen, Cody Rhodes, and  
Eric Wallace  
Performed by City Tribe  
Courtesy of Castle Peak Music  
By arrangement with Marble Eye Music and Always  
Destroying

"Carmalina"

Written by Gar Francis and Michael Scavone  
Performed by The Doughboys  
Courtesy of Ram Records (NJ)  
By arrangement with Gar Francis Music and Blinding Light  
Music

"Unintended Recipients"

Written by Jay Nash  
Performed by Jay Nash  
Courtesy of Jay Nash

"Wander"	Written by Jay Nash Performed by Jay Nash Courtesy of Jay Nash
"Codes"	Written by Heath McNease Performed by Heath McNease Courtesy of Heath McNease
"I May Have Been Wrong"	Written by Jay Nash Performed by Jay Nash Courtesy of Jay Nash
"Josh McBride"	Written by Kenneth Hensley, Josiah Johnson, Jonathan Russell, Charity Rose Thielen, Robert Williams, Christopher Zsche, Erin Hennessey, Jessica Howen Performed by The Head and The Heart Courtesy of Sub Pop Records By arrangement with Music Alternatives, LLC on behalf of Buddies and Sacks (ASCAP) and Snacks and Buddies (BMI)
"I Love You More"	Written by Ronald McCoy Performed by Lee Williams & The Cymbals Courtesy of Carnival Records By arrangement with Sanavan Music (BMI)
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"God of Our Fathers"	Performed by Evan Griffin Courtesy of Evan Griffin Published by Public Domain
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"Where I'm Goin'"

Written by Alex Wolff  
Performed by Nat and Alex Wolff  
Courtesy of Saddleup Records

"Wish You Well"

Written and Performed by Katie Herzig  
Courtesy of Marion-Lorraine Records  
By arrangement with Secret Road Music Services, Inc.

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