

Presents

**THE JESUS ROLLS**

**A Film by John Turturro**

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**In Theaters February 28, 2020**

**Starring:** John Turturro, Bobby Cannavale, Audrey Tautou, Christopher Walken, Jon Hamm, Pete Davidson, and Susan Sarandon

**Written and Directed by:** John Turturro

RT: 85 minutes

Rated R

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**SYNOPSIS**

Hours after being released from prison for good behavior, Jesus Quintana (John Turturro) reunites with his best friend and fellow underachiever Petey (Bobby Cannavale). In the first in a series of rapidly escalating bad decisions, they steal a vintage car parked in front of an upscale salon and hit the road for a no-holds-barred joyride — until the car’s gun-toting owner (Jon Hamm) catches up with them, wounding Petey. Fleeing the scene with fiercely free-spirited shampooist Marie (Audrey Tautou), Jesus and Petey continue their adventure in a series of stolen cars, cementing their partnership with an epic petty-crime spree and a three-way romance. A darkly funny, irreverent and freewheeling road movie, The Jesus Rolls is written and directed by Emmy® winner and nominee John Turturro and pays tribute to the classic French farce Les Valseuses.

**DIRECTOR’S STATEMENT**

Everywhere I go all over the world, people who love *The Big Lebowski* ask me about the Jesus: “Will we see him again? Will there be a second coming?”

It got me thinking. You’re not going to make a sequel but you can take the character and give him another life in his own story, with his friends on their own adventure.

The inspiration for the character came from a play I did ten years before the movie, a play that Joel Coen was quite taken with. It was a more complex character and based on a real person that I met.

Each movie I have directed is a love story in one form or another: *Mac*, *Illuminata*, *Romance & Cigarettes*, *Passione*, *Fading Gigolo*, and now my latest film with the Jesus continues this exploration.

*THE JESUS ROLLS* follows a trio of misfits led by Jesus Quintana, on the run from a gun-toting hairdresser. It’s an irreverent road movie, a whimsical sex farce with two classic underachievers and a razor-sharp shampooist that they fall surprisingly in love with. Outcasts, who never grew up, looking for a family to belong to, they bounce from trouble to trouble, as almost everything they do backfires. The film celebrates the generosity of the powerless and explores the stupidity of men who try and fail and try again to understand the mystery and power of women. It’s about how love is found in the strangest of places with the most unlikely suspects. How men preen and strut but the strong center, the one that always holds it together is the woman, as it is in life. I was interested in making a tender, carefree, and joyful movie about outsiders, living in the moment on the margins of society, delighted to have found a family of their own choosing.

* **John Turturro**

**ABOUT THE PRODUCTION**

 When a teenaged John Turturro saw Bertrand Blier’s *Les Valseuses* for the first time in 1974, he was mesmerized by Gérard Depardieu’s performance as a gleefully amoral thug on the lam. Blier’s transgressive film, based on his own novel and renamed *Going Places* for its English-language release, exerted enormous impact on the young college student. “I’d never seen such a crazy movie before,” Turturro recalls. “I was shocked, but then I’d be laughing at what I was shocked by. You saw this very edgy behavior, but at the same time there was a humor and almost a naiveté to these characters. The movie is a celebration of living in the moment, and it kind of blew open my mind.

“I also liked that these guys were actually trying to understand women,” Turturro elaborates, “even though they failed because everything backfired on them. I loved the performances and I loved the irreverence of it all. I didn’t judge it. Underneath it all, these characters didn’t do anything that bourgeois people don’t do. They just did it with less skill.”

Some 35 years after that eye-opening initial viewing, Turturro was reminded of *Going Places* while in Naples working on his 2010 music documentary *Passione*. Seeing the behavior of a couple of his male friends inspired him to put his own spin on the material. “What they were doing reminded me of what I saw in the movie,” Turturro says. “I went home and watched *Going Places* again with my wife. She laughed a lot. Then I read the book the movie was based on and realized it was influenced by American road movies and Jack Kerouac’s On the Road. I wondered if I could do a version of this story again but with American guys who never grew up.”

Turturro wrote to Blier, who was a fan of the actor-director’s work. He was amused by the conceit and gave it his blessing. The adaptation also attracted backing from prolific producer John Penotti, who since 2015 has served as co-CEO of SK Global Entertainment. “The original film treaded on provocative sexual mores, but John’s way of looking at relationships and sexuality always comes from an almost altruistic point of view,” says Penotti, who produced Turturro’s earlier movies *Romance & Cigarettes* and *Illuminata*. “You see that generosity in all the movies he’s made to date, where female characters are really the emotional center. That’s exactly what’s happened in his adaptation of this story*.*”

To deepen his story, Turturro turned to Blier’s novel. “John actually found a few scenes in the book that were not in the original movie,” says executive producer Max Arvelaiz, whose credits include Oliver Stone’s biopic *Snowden* and documentary series “The Putin Interviews.” “For example, in one scene taken from the novel, Jesus goes to see his mother, played by the extraordinary Sônia Braga. When we see that his mother is a prostitute, it explains a lot about where Jesus is coming from and how he looks at women. Those scenes added an interesting dimension to John’s adaptation.”

**The Jesus Resurrected**

As he developed the script, Turturro saw an opportunity to revive the beloved character Jesus Quintana, the flashy Puerto Rican bowler he portrayed in *The Big Lebowski*. Before Jesus made his big-screen debut in the Coen brothers’ 1998 comedy, Turturro had created an early version of the character — whom he based on one of his friends’ father — in a short play he appeared in called “La Puta Vida Trilogy.” After Joel Coen saw the performance, he and his brother Ethan decided to incorporate Turturro’s larger-than-life character into their now-classic neo-noir comedy.

When it came time to revive Jesus for *THE JESUS ROLLS,* Turturro secured the Coen brothers’ enthusiastic approval. “They said it’s a perfect combination because the film is not like a spinoff, but it is kind of a continuation of the character,” Turturro recalls.

Turturro’s decision to reshape Depardieu’s wild character, Jean-Claude, into the Jesus persona triggered an instant thumbs-up from producer Penotti. “John and I discussed many times what it would be like to see the Jesus again after his introduction in *The Big Lebowski*. We had a lot of laughs imagining different scenarios for the Jesus, so when John had the idea to combine these two different tracks of thought into *The Jesus Rolls*, I thought it was ingenious,” says Penotti.

**Old Friends Playing Old Friends**

In the grand tradition of American road movies, *THE JESUS ROLLS* relies less on plot points and more on the interplay between characters. “So much of this movie depends on the chemistry,” says Turturro, who enlisted longtime friend Bobby Cannavale to play Jesus’s best buddy Petey. The New York actor, whose recent credits have included Broadway’s “The Lifespan of a Fact” opposite Daniel Radcliffe and Cherry Jones, and Amazon’s acclaimed series “Homecoming” with Julia Roberts, had worked with Turturro on multiple occasions.

“I’ve known Bobby a long time,” Turturro says. “He was in my film *Romance & Cigarettes* and I’ve seen him in everything from *The Station Agent* on. We didn’t really have to make believe that we’re friends. Bobby has a sweetness to him and unlike a lot of people, he’s not uptight. For this film, that really helped.”

The project had been on Cannavale’s radar for some time before he got the call that production was moving forward. “He had sent me the book years ago and I really loved it,” says the actor. “Thematically it reminded me of *The Station Agent*. Although they’re very different movies, they’re both about three people who you would never expect would even have a conversation with one another who end up forming this friendship that sustains them, and I was very attracted to that.

“More than that though,” Cannavale adds, “I just liked the idea of getting to share the screen as much as I would with John. In *Romance & Cigarettes*, he just directed the movie. In this one I got to act alongside him, so I was very excited about that.”

His character, an orphan, admires Jesus for his bold confidence, even though Jesus’s decision-making is often suspect. “I think Petey is somebody who still hasn’t quite figured out what he wants out of life,” Cannavale says. “He’s searching, but he doesn’t know what for. So he’s got somebody in the Jesus that he can follow. Right or wrong, he looks up to Jesus as a guidepost in his life.”

The dynamic between Jesus and Petey materialized quickly on set, says Turturro. “I think you see different sides of a male relationship. Jesus and Petey are like two little boys trapped in adult bodies. Petey is always one step behind Jesus. And that makes him a bit pissed off. But there’s this wonderful camaraderie, a kind of codependency. In American films, the hero tends to be isolated. But in comedy teams throughout history, the camaraderie has to be there. For me, that was always a must.”

Cannavale was impressed with his friend’s ability to communicate his ideas to the cast and crew while playing his outsized character. “John’s a very kinetic guy,” says the actor. “He can’t just sit still, he’s got to get up and show you what he wants. But in this case, it was magnified because he’s also playing the Jesus, so he’s got the costume and he’s got the voice and he’s got the walk. It was just bananas. He would jump in and out of the voice and at one point I think I said to him, ‘Just direct me in the Jesus voice, because I can’t keep up.’ And he was like [imitates the Jesus voice], ‘OK, man.’ We just laughed and laughed.”

**Audrey Tautou’s Quiet Strength**

One of the big changes Turturro brought to the remake was his decision to build up the character of Marie. Primarily a passive victim in the French movie, Audrey Tautou’s Marie asserts herself in the new adaptation with uncompromising flair. “I had to empower Marie more in my film,” Turturro says. “Even though Jesus and Petey leave her a couple of times, most of the time Marie is more like a teammate and the brains of the operation.”

From the outset, Turturro wanted to cast BAFTA®-nominated French actress Tautou, who first won

audiences’ hearts as the pixie-ish title character in *Amélie*, to play Marie*.* Other actresses were floated for the role, but they failed to resonate with Turturro. “When we did readings with some of the other actors, I realized I wanted somebody who was really funny,” Turturro says. “Audrey is not only funny, she’s very smart. And she’s got this glint in her eye.”

Turturro flew to France and pitched Tautou personally on his vision for *THE JESUS ROLLS*. The story would require an uninhibited performance as Marie, a woman who has had sex with lots of men — including Jesus and Petey — but never experienced an orgasm, before she finally finds sexual satisfaction with Jack, played by Pete Davidson.

“When we talked to Audrey about joining us, she understood the challenges,” says the director. “Audrey doesn’t normally do these kinds of sex scenes, but we did them in a way that made everybody comfortable. She knew from the beginning that sexuality was part of what this movie is about.”

Cannavale has high praise for his female co-star. “She’s a lovely actress and she has incredible access to her emotions,” he says. “Because we shot so fast, there often weren’t a lot of takes and I was amazed at how great she was on take one. Plus, she was really easygoing and just game for anything. She never batted an eye at the sexual stuff or the sort of ribald humor. That willingness and eagerness to play every day was essential. I don’t think the movie would have worked if she didn’t have that.”

**From Moreau to Sarandon: A Troubled Mystery Woman**

Over the course of his journey, Jesus meets a succession of colorful characters who appear once and are never seen again. To make the most of the cameo performances, Turturro called on friends from New York’s acting community, including Oscar winner Christopher Walken, who plays the prison warden, and Cannavale’s pal Jon Hamm, who plays Marie’s abusive hair-salon boss. One of the meatiest of these supporting performances is delivered by Oscar winner Susan Sarandon as a cryptic character originated by Jeanne Moreau in the 1974 French film.

“These are two women I love,” Turturro says. “Jeanne was great in the original and she’s a hero of mine. Susan and I know each other because we’ve worked together a bunch of times, so we really trust each other. That helped a lot on set because Susan plays such a complicated character. When I sent her the script, she said, ‘Uh-oh, another crazy thing.’ I didn’t know if she would go for it or not but now I can’t imagine anyone else doing it.”

Sarandon, who appeared in Turturro’s *Romance & Cigarettes* and *Illuminata*, admits it took a while for her to wrap her head around the shocking decision her character makes after having sex with Jesus and Petey. “I was completely confused because I didn’t know what her final act was about,” Sarandon says. “I didn’t understand, so I had to figure out why she did what she did.”

Those questions notwithstanding, the opportunity to work on a new project with Turturro proved irresistible. “I adore John,” Sarandon says. “He’s generous and enthusiastic and brave and confident, so there’s always this element of surprise. I’ve also worked with Bobby before, so I know both of them as friends. Mainly I felt like it would be fun to hang out with them for a week. I couldn’t imagine how the scenes were going to be shot, but I decided to take the leap because I trust John completely.”

After Jesus and Petey pick up Jean, they treat her to small talk and a lavish seafood meal at a beachfront restaurant. “When we did that scene, I discovered there’s no way to really fake eating oysters,” Sarandon recounts. “I wound up eating so many oysters that I developed an allergy. I had a blood test for something else, and they said you shouldn’t eat oysters anymore, and I thought, ‘Oh, that’s what happens when you eat like 35 oysters in one sitting.’”

One of the film’s most dramatic sequences is the tender ménage à trois scene between Sarandon, Turturro and Cannavale. “It was like a dance, almost like a ballet,” Sarandon recalls. “John had music playing. I was in the middle and John was pulling me down and pushing me up, underneath, and Bobby, same thing. It was interesting to work all of that out. And before we did that scene, I asked John and Bobby if they’d ever been in threesomes and they were like, ‘Oh yeah, sure!’ I was like, ‘What?!’ It was pretty funny because I don’t think there’s anything more awkward than trying to figure out how a threesome works. I had to ask them for directions.”

**Dressing the Outsiders**

Turturro recruited longtime collaborator Donna Zakowska to create costumes that reflected Jesus, Petey and Marie’s sensibilities. “We tried to find a timelessness to the clothes because what the movie needed is what I call theatrical realism,” says Zakowska, who previously costumed *Fading Gigolo* and *Romance & Cigarettes* for Turturro. “This movie is not a slice of reality, it’s a romp. Jesus, Petey, and Marie are vagabonds, outsiders, so that’s the look we went for. *THE JESUS ROLLS*is a contemporary film but it has a slightly period feel, a little bit like it’s from the ’60s.”

In search of colorful outfits for Jesus, Zakowska scoured vintage clothing stores in Harlem and downtown Los Angeles. She used Jesus’s purple jumpsuit featured in *The Big Lebowski* as a reference point. “I didn’t want to copy exactly what he looked like in *The Big Lebowski*, but purple is such an important color for him. It was about finding ways to connect with that specific color of purple. We show Jesus in flashback wearing this crazy ’70s shirt we built that has a variety of purple tones.”

Zakowska designed clothes for Cannavale’s Petey that underscored the character’s arrested emotional development. “We put Bobby in shorts because he’s a very childlike character,” she says. “Petey’s the type of guy who would buy his clothes at some simple store on 14th Street. We found shapes for his outfits that retained the comedy element and childlike quality.”

As the story progresses, Petey begins dressing in clothes that mirror Jesus’s. “We had them wear matching things to show how Petey and Jesus were becoming this pair,” Zakowska says. “I’d double the clothing, giving one guy a red sweater and the other guy a blue version of the same sweater.”

Zakowska paid homage to the film’s source material by styling some of the clothes after Impressionist paintings. “Because *THE JESUS ROLLS* is inspired by a French film, we wanted to create an image of Jesus and Petey as fishermen on the shore, relating back to the kind of painting you’d see from Monet or Cézanne,” Zakowska says. “We put them in hats and vintage blue-and-white T-shirts that create a peaceful little moment alluding to French culture.”

Tautou’s Marie embodies a free-spirited sexuality, unencumbered by norms of propriety. “Marie is pretty wild and not at all self-conscious about her body,” Zakowska says. “John had this image of Marie wearing a pink fuzzy coat to make her seem sensual and approachable, but hard and sexy at the same time.”

Midway through the film, Tautou’s Marie makes her most striking appearance when she prepares breakfast dressed only in an apron and underwear. “That little apron is super-sexy with not very much underneath it,” Zakowska says. “Showing Marie in the apron is something John had in mind to get across this mixture of raw sexuality and innocence.”

**A Gorgeous Road Trip**

Turturro worked closely with Oscar-nominated cinematographer Frederick Elmes (*The Ice Storm*) and production designer Lester Cohen to develop a colorful, visually seductive environment for Jesus and his pals. “I looked at a photography book from 1982 called Jungle Fever, by Jean-Paul Goude, which had a lot of images with the right feeling and the right color scheme,” says Turturro, who also studied William Eggleston’s gritty, color-saturated 1970s street photography as a reference. “We wanted the colors to pop and we also wanted to contrast the drabness of the prison at the start of the film versus the orange of the muscle car that Jesus steals.”

From the start, Turturro envisioned a number of visual cues. “There were specific colors I wanted, from Audrey’s pink coat, to the redness of Jesus’s mom’s house and Jesus’s burgundy jacket,” Turturro says. “We put a pink color on the cabin, which we took from a picture of a bordello in Las Vegas, so there are also more gentle, feminine colors. *The Jesus Rolls* is definitely not a brown movie.”

Cohen, who also worked on the HBO series “The Night Of” and *Fading Gigolo* with Turturro, understood exactly what the filmmaker was going for when they visited a bowling alley during pre-production. “John took me to this place in Brooklyn where he’d been going to practice his bowling so he could play Jesus,” says the production designer. “It was very intensely colored. When John said he wanted to film there I realized, ‘Okay, this is where we’re going with the palette.’ I did not initially think we were going to have colors pop that much, but once I saw that bowling alley, I knew it would work.”

**A New York State of Mind**

Turturro and his crew shot *THE JESUS ROLLS* in New York State over the course of six weeks. The filmmakers managed to find bucolic settings in Brooklyn, Queens, Long Island and other mostly urban areas that honored the journey traversed in the original 1974 movie. “We wanted to create a fictitious world similar to the French movie, where you start out with this industrial wasteland, then move to the seashore and finally to the country,” Cohen explains.

Late in their journey, Jesus, Petey, and Marie break into an empty beach house. “We found a house near Long Beach on Long Island, just outside of Queens,” says the production designer, whose recent credits include “Tales of the City” and “The Looming Tower.” “It was kind of a unique place because it stood alone. I was looking for a faded-driftwood, sun-bleached beach quality, which this house had. For the interior it was more an exercise in subtraction than adding things because we wanted it to feel like this was off-season. It’s very stark and minimal.”

The beach house stands in contrast to the comfy cottage in the woods where Jesus, Petey and Marie later take up residence. The cabin was filmed on location at a Boy Scout camp on Staten Island. “We completely changed the exterior of the cabin, painted it, added shutters and did a bunch of landscaping,” Cohen says.

The cabin’s verdant setting symbolizes a change in Marie’s fortunes. “Back at the beach house Marie had been unable to achieve sexual satisfaction, so I wanted it to be starker there,” Cohen says. “When they go to the cottage it’s greener and more lush and loaded with yellows and pinks and blues, so all these colors reflect Marie’s journey as a character. At this cabin in the woods, everything’s fertile and green and the sunlight is dappled. Anything can happen.”

As with any road movie, much of the action takes place inside cars. The automobiles Jesus steals for the trio’s adventures reflect his old-school tastes. Cohen worked with vintage car collectors in Brooklyn and Long Island to provide the production with a pair of identical Plymouth Furys along with a vintage Rolls-Royce and various American muscle cars from the 1970s. “*THE JESUS ROLLS* takes place now,” says Cohen, “but as their choices in cars show, these guys are basically stuck in a time warp.”

**Finding a Fresh Look**

The locations scouted during pre-production became an aesthetic touchstone for Elmes. “The thing that intrigued John about the locations was the color,” says the cinematographer, who also worked on “The Night Of.” “John realized color could be a major element in our story by bringing a sense of life and humor to the road trip. The color we found in our locations became one of the major things that defined the look of the film.”

After watching the original French movie, Elmes agreed with Turturro that they needed a fresh look. “The palette from the original film did not fit what John had in mind,” Elmes says. “We decided the old movie was not a good visual reference for us. Shooting *The Jesus Rolls* really became about capturing the freewheeling spirit of these odd, misfit characters. Through the camera work we wanted to use the spirit and humor from the original to our advantage.”

The camera movement was designed to reflect the characters’ restless energy. “When we’re with our two guys, or even with Marie, we try to move the camera with them to keep the scene alive,” Elmes explains. “In that regard it’s very much a road movie. These characters latch on to each other and go from place to place to place as they run away from the last disaster. So we filmed Jesus, Petey, and Marie as if they’re a little family unit. They have this common bond in that nobody else wanted them. That was the compelling thing we wanted to capture on camera.”

Elmes managed to evoke a filmic look for *THE JESUS ROLLS* using digital cameras outfitted with older lenses. “For me it wasn’t about creating reality,” Elmes says. “It was about creating a fanciful world that references another time. I decided to keep the color very vibrant and used a little bit of diffusion on the lens to soften things up. There’s nothing harsh about the visuals. The cinematography is meant to make Jesus, Bobby, and Marie look like sympathetic characters so your heart goes out to them.”

Since Turturro is in almost every scene, Elmes also served as a second set of eyes for the director. “I was able to help John a little bit with what I saw in his performance, since I could see things that were happening in front of the camera that maybe he didn’t see during the shot,” he says. “For me, shooting *THE JESUS ROLLS* was not just about figuring out the light and the camera moves. It made me be much more aware of all the things in the performance that happen simultaneously.”

**A Celebration of Free Spirits**

After completing *THE JESUS ROLLS*, Turturro brought his final cut to Paris and, not without some apprehension, screened the movie for Blier. “Bertrand was very emotional after he saw what I’d done,” the director recalls. “He loved that I had made the story my own. It’s a gentler film than the original, but the spirit, Bertrand told me, is the same. That meant a lot to me because Bertrand has really influenced me as a person to be free and to try things and not be afraid.”

Having secured Blier’s approval, Turturro screened the movie for luminaries including “The Sopranos” creator David Chase, filmmaker and actor Elaine May, and novelist Paul Auster, who greeted *THE JESUS ROLLS*with enthusiasm. “I’ve screened *The Jesus Rolls* now for people of different sexes, straight, gay, different races — the response has been really affirmative,” Turturro says. “It’s a challenge because sometimes people want things to be dumbed down. Even though *THE JESUS ROLLS* is about stupid people, it’s not a stupid movie.”

Beyond reimagining a subversive classic of French cinema, *THE JESUS ROLLS* promises to thrill *The* *Big Lebowski* fans who have longed to see more Jesus Quintana. “I think it’s fascinating to revisit such an important movie 40 years later through the eyes of an iconic character from the ’90s,” says executive producer Arvelaiz. “By the end of the movie, we see that Jesus, Petey, and Marie have, in a way, become a family. They need each other, so it’s a comedy but also a love story as well.”

“The beautiful losers of *THE JESUS ROLLS* embody a freewheeling spirit that serves as a refreshing antidote to dark times,” says producer Robert Salerno. “Obviously, these crazy antics happen, but the movie is really about the ability to be carefree in a world where everybody’s so entrenched in rules and politics,” says the producer. “These characters don’t care about that. They go here, they go there, they go where the wind blows and nobody’s telling them what to do.”

As much fun as he had acting in the film — and watching it once it was completed — Cannavale believes *THE JESUS ROLLS is* one more example of Turturro’s under-recognized significance as a filmmaker. “John shines a light on marginalized people who aren’t usually depicted in movies: guys who work on bridges, people who run theater companies in the middle of nowhere, ex-cons, shampooists, Sicilian romantic singers, bookbinders. John lends them a gravitas and a real respect for the jobs they do and recognizes that they have an inner life and a desire for the things we all want. I think John illuminates that in a way that’s really beautiful. I always say, a time is going to come when people recognize John’s body of work as something really important.”

**ABOUT THE CAST**

**JOHN TURTURRO (Jesus Quintana, Director, Writer)** In a career spanning more than 35 years, John Turturro has worked with a number of acclaimed filmmakers, appearing in Spike Lee's *Do the Right Thing* and *Jungle Fever*, Martin Scorsese’s *The Color of Money*, Robert Redford’s *Quiz Show*, Francesco Rosi’s *La Tregua*, Robert De Niro’s *The Good Shepherd*, Tom DiCillo’s *Box of Moonlight* and Nanni Moretti’s *Mia Madre*.  He also starred in the Adam Sandler comedies *Mr. Deeds*, *Anger Management* and *You Don’t Mess with the Zohan*, and appeared in three of Michael Bay’s blockbuster *Transformer* films, as the eccentric Agent Simmons.

He has been a frequent collaborator with Joel and Ethan Coen.  For his lead role in the Coen brothers’ *Barton Fink*, Turturro won the Best Actor Award at the Cannes Film Festival and the David Donatello Award. He also appeared in their films *O Brother, Where Art Thou?,* *Miller’s Crossing* and *The Big Lebowski*, where he played the iconic character Jesus Quintana.  Turturro recently reprised Quintana in *The Jesus Rolls*, a film he wrote, directed and stars in, which will be released in theatres on February 28, 2020. Turturro also stars as Rabbi Lionel Bengelsdorf in the six-part HBO series “The Plot Against America,” based on the acclaimed novel by Philip Roth, which will premiere March 16, 2020. He was recently announced in the role of Carmine Falcone in Warner Brothers’ *The Batman* set to release June 25, 2021.

On television, Turturro won an Emmy Award for his guest appearance on “Monk,” and was nominated for an Emmy Award, Golden Globe and SAG Award for his role as criminal attorney John Stone in HBO’s “The Night Of.”  He was also nominated for a SAG Award for his portrayal of Howard Cosell in “Monday Night Mayhem,” and nominated again for “The Bronx Is Burning,” in which he played notorious Yankees skipper Billy Martin.

Turturro received the Camera D’Or Award at the Cannes Film Festival for *Mac*, his directorial debut. His other films as writer and director include *Illuminata, Romance & Cigarettes, Passione*, and *Fading Gigolo*.

Turturro studied at SUNY New Paltz and the Yale School of Drama. For his stage debut he played the title role in John Patrick Shanley’s “Danny and the Deep Blue Sea,” for which he won an OBIE Award and a Theater World Award.

**BOBBY CANNAVALE (Petey)** is a widely respected actor known for his work in such notable films as *I, Tonya*, *Jumanji: Welcome to the Jungle*, *Ant-Man and the Wasp*, *Ferdinand*, *Daddy’s Home*, *Ant-Man*, *Spy*, *Danny Collins*, *Annie*, *Chef*, *Blue Jasmine*, *Win Win*, *The Station Agent*, *Fast Food Nation,* and *Romance & Cigarettes.* His latest feature projects include *The Irishman*, *Superintelligence*, *Motherless Brooklyn,* and *Blonde.*

Cannavale’s small-screen credits include “Homecoming,” “Angie Tribeca,” “Mr. Robot,” “Master of None,” “Vinyl,” “Boardwalk Empire” (Emmy Award and SAG Award nomination), “Nurse Jackie” (two Emmy nominations and a SAG Award nomination), and “Will & Grace” (Emmy Award).

A fixture on the New York theater circuit, Cannavale has been seen in such plays as “The Lifespan of a Fact,” “The Hairy Ape” (Drama Desk nomination), “The Big Knife,” “Glengarry Glen Ross,” “The Motherfucker With the Hat” (Tony Award® nomination, Drama Desk Award), “Mauritius” (Tony nomination), “Hurlyburly” and “The Gingerbread House.” He is a member of the Labyrinth Theater Company.

**AUDREY TAUTOU (Marie)** is a French actress who has navigated a unique cinematic journey, both in Europe and Hollywood. She brings her energy and talent to challenging dramatic roles and a tender joyfulness to lighthearted comedic parts.

In 1999 she played the lead role in the critically acclaimed French film *Venus Beauty Institute*, for which she won the César Award for Most Promising Actress. Tautou’s career soared to international heights in 2001 when she starred in *Amélie*, a whimsical romantic comedy directed by Jean-Pierre Jeunet. Her fragile beauty and quirky effervescence contributed to the film’s box office and critical success, and her performance earned her BAFTA and César best actress nominations along with instant worldwide recognition. Tautou went on to act in a variety of international and French films including *Dirty Pretty Things, L’Auberge Espagnole, Russian Dolls,* and *A Very Long Engagement.*

In 2006, she co-starred with Tom Hanks in the global blockbuster *The Da Vinci Code*, directed by Ron Howard. Shifting her focus to European projects, Tautou starred in films including *Priceless, Coco Before Chanel, Delicacy, Thérèse Desqueyroux, Mood Indigo, Chinese Puzzle, Microbe and Gasoline,* and *The Odyssey.*

Tautou enjoys taking breaks between film projects to spend time on her photographic work.

**SUSAN SARANDON (Jean/Inmate 767)** is an extremely versatile actress who brings her own brand of sex appeal and intelligence to every role, from her fearless portrayal of Annie Savoy in *Bull Durham* to her Oscar-nominated performances in *Thelma & Louise*, *Lorenzo’s Oil*, *The Client,* and *Atlantic City.* Sarandon won an Academy Award and a SAG Award for her performance as Sister Helen, a nun consoling a death-row inmate, in Tim Robbins’ *Dead Man Walking.*

More recently, Sarandon played Sam Winslow in the fifth and sixth seasons of Showtime’s “Ray Donovan,” opposite Liev Schreiber. Her next project is *Blackbird*, co-starring Kate Winslet, Sam Neill, and Rainn Wilson.

Sarandon made her acting debut in the 1970 feature *Joe* and followed up with a recurring role on the TV drama “A World Apart.” Soon thereafter she made a name for herself in the 1975 cult classic *The Rocky Horror Picture Show* and Louis Malle’s controversial *Pretty Baby*.

Sarandon’s many other film credits include *The Great Waldo Pepper, Lovin’ Molly*, *The Front Page*, *The Hunger*, *The Witches of Eastwick*, *A Dry White Season*, *White Palace*, *Light Sleeper*, *Bob Roberts*, *Little Women*, *Stepmom*, *Cradle Will Rock*, *Igby Goes Down*, *The Banger Sisters*, *Moonlight Mile*, *Shall We Dance?*, *Alfie*, *Elizabethtown*, *Romance & Cigarettes*, *Enchanted*, *The Lovely Bones*, *Jeff, Who Lives at Home*, *Robot & Frank*, *Arbitrage*, *Tammy,* and *The Meddler.*

The hard-working actress has made a career of choosing diverse and challenging projects in television as well as film. For her portrayal of Bette Davis opposite Jessica Lange in Ryan Murphy’s 2016 FX anthology series “Feud,” Sarandon received an Emmy and a Golden Globe nomination for Outstanding Lead Actress in a Limited Series or Movie. In 2008 she received an Emmy nomination for Outstanding Lead Actress in a Miniseries or a Motion Picture Made for Television for her role in the HBO film “Bernard and Doris,” as well as Golden Globe and SAG Award nominations. She also received Emmy and SAG nominations for her work alongside Al Pacino in Barry Levinson’s HBO movie “You Don’t Know Jack.”

Sarandon has had guest turns on beloved series such as “Friends,” “Malcolm in the Middle,” “ER,” “30 Rock,” “The Big C,” and “Mike & Molly.” She made a memorable appearance in the “Mother Lover” video on “Saturday Night Live” and lent her voice to numerous animated projects, including “The Simpsons,” *James and the Giant Peach*, *Rugrats in Paris: The Movie*, *April and the Extraordinary World*, *Hell and Back*, *Spark: A Space Tail,* and “Skylanders Academy.”

**ABOUT THE FILMMAKERS**

**SIDNEY KIMMEL (Producer)** is the chairman of SK Global Entertainment. Active in the motion picture industry for more than 27 years, Kimmel’s passion as an independent producer throughout the 1980s and 1990s eventually led to the founding of Sidney Kimmel Entertainment in 2004.

Kimmel and Sidney Kimmel Entertainment (SKE) have co-financed and produced or co-produced more than 45 motion pictures including *Hell or High Water*, nominated for the Academy Award for Best Picture; *United 93*, which earned an Oscar nomination for director Paul Greengrass; the critical hit *Breach*, starring Chris Cooper, Ryan Phillippe and Laura Linney; *Synecdoche, New York*, the directorial debut of Academy Award-winning screenwriter Charlie Kaufman; and the remake of the company’s own 2006 British comedy *Death at a Funeral*, directed by Neil LaBute with co-writer/co-producer Chris Rock leading an all-star ensemble cast.

Other SKE features include such critical successes as Jon Poll’s *Charlie Bartlett*, starring Anton Yelchin and Robert Downey Jr.; Craig Gillespie’s *Lars and the Real Girl*, starring Ryan Gosling; Marc Forster’s *The Kite Runner*, an Oscar nominee; and Greg Mottola’s *Adventureland*, featuring breakout performances by Jesse Eisenberg and Kristen Stewart.

Kimmel executive produced Sony’s *Moneyball*, starring Brad Pitt and Jonah Hill. He produced the hit *The Lincoln Lawyer*, starring Matthew McConaughey; *The Age of Adaline*, starring Blake Lively and Harrison Ford; and *The Place Beyond the Pines*, starring Ryan Gosling, Bradley Cooper and Eva Mendes.

After two tours in the U.S. Army Kimmel began his career in fashion. He launched Jones New York, which grew into one of the leading designers and marketers of branded apparel, footwear and accessories in the New York fashion industry and came to include many recognizable brands, among them Nine West, Anne Klein, Stuart Weitzman, Gloria Vanderbilt and Barneys New York. In 2003 Kimmel stepped down as Jones’ CEO with the company valued at over $5 billion but remained as its chairman until 2014, when it was sold to a private equity firm.

In 1993 Kimmel established the Sidney Kimmel Foundation and, soon thereafter, its subsidiary the Sidney Kimmel Foundation for Cancer Research. Of the more than $850 million donated by the foundation, nearly two-thirds has been dedicated to cancer research, making Kimmel one of the nation’s largest individual donors to cancer research.

**JOHN PENOTTI (Producer)** is the co-CEO of SK Global Entertainment, which has offices in Los Angeles, New York and Singapore. The company specializes in the financing, development and production of international, premium global content. As an independent producer, Penotti has produced more than 45 films and has been a prominent industry executive since he began his career working with the legendary director Sidney Lumet.

More recently, Penotti produced and co-financed the smash hit *Crazy Rich Asians*, an adaptation of Kevin Kwan’s bestselling novel that was directed by Jon M. Chu (*Now You See Me 2*). Penotti also executive produced the Taiwanese film *Cities of Last Things*, directed by Wi Ding Ho, which won the 2018 Platform Prize at the Toronto International Film Festival; and Netflix’s Hindi-language series “Delhi Crime,” from award-winning director Richie Mehta, which premiered at the 2019 Sundance Film Festival.

Penotti oversaw the financing and production of Neil Jordan’s thriller *Greta*, starring Isabelle Huppert and Chloë Grace Moretz, and the celebrated modern Western *Hell or High Water*,starring Jeff Bridges and Chris Pine. The latter film earned four Academy Award nominations including Best Picture.

Penotti’s upcoming U.S. projects include *Billion Dollar Whale*, an adaptation of the bestselling book of the same name, and a narrative feature based on the breakout hit documentary *Three Identical Strangers.*

In 2016 Penotti executive produced Na Hong-jin’s Korean phenomenon *The Wailing*, an Official Selection at the 2016 Cannes Film Festival. The film grossed $50 million at the Korean box office, making it the second-highest-grossing Fox Korea film of all time (after James Cameron’s *Avatar*).

From 1994 to 2013 Penotti was the founding partner and president of GreeneStreet Films, a New York-based company. There he oversaw the financing and production of more than 30 films including such notable releases as *In the Bedroom*, *Swimfan*, *Uptown Girls*, *A Prairie Home Companion*, *Crank* and *Once in a Lifetime: The Extraordinary Story of the New York Cosmos*.

Born and raised in Paterson, New Jersey, Penotti is a graduate of Boston’s Tufts University, with degrees in biology and psychology. In 2015 Penotti, his wife Sheryl and son Luca relocated from New York City to Santa Monica.

**FERNANDO SULICHIN (Producer)** is a feature film producer, documentary-maker and philanthropist who has worked with renowned filmmakers such as Spike Lee, Oliver Stone, Martin Scorsese, Marlon Brando, Sean Penn, Jim Jarmusch, and Abel Ferrara. Throughout his career Sulichin has worked on politically themed films, orchestrating intimate portraits of historical leaders such as Fidel Castro and Vladimir Putin as well as working on documentary portraits of music icons such as Iggy Pop.

In 1992 Spike Lee made Sulichin an associate producer on his acclaimed biopic *Malcolm X*. From 2000 to 2006 Sulichin produced Larry Clark’s critically acclaimed feature films *Bully* and *Spun* as well as the Sundance Film Festival award winner *Love Liza*, starring Philip Seymour Hoffman. In collaboration with Oliver Stone he also produced documentaries such as *Persona Non-Grata* (2003), *Comandante* (2003) and *Looking for Fidel* (2006). Sulichin also collaborated with Stone on the feature films *Alexander* (2004), *Savages* (2012) and *Snowden* (2016).

In 2004 Sulichin set up his Paris-based production company, Central Films, through which he produced Abel Ferrara’s *Mary*,winner of the Special Jury Prize at the Venice Film Festival, and *Babel*, the 2006 Cannes Film Festival’s winner for Best Director, a Golden Globe winner for Best Motion Picture Drama and recipient of seven Academy Award nominations.

Sulichin worked with Martin Scorsese’s The Film Foundation, which helps to preserve and exhibit classic cinema. He is also an active participant in the David Lynch Foundation and an honorary lifetime member of the Nelson Mandela Children’s Fund. Additionally, Sulichin is a board member of Sean Penn’s Haitian relief charity, CORE (formerly J/P HRO), and a “Patron of Fashion” for Relief and Faith Matters.

Sulichin was born in Argentina. In 2015 he was awarded the Chevalier (knight) de Légion d’Honneur, France.

**ROBERT SALERNO (Producer)** is a 20-year film industry veteran with a keen eye for notable material and talent. Over the course of his career Salerno has produced several award-winning films both on the independent circuit and in association with major Hollywood studios. One of the critically acclaimed films on Salerno’s C.V. is the highly acclaimed drama *We Need to Talk About Kevin*, directed by Lynne Ramsay and starring Tilda Swinton and John C. Reilly. The film received Best British Film and Best Director BAFTA nominations in addition to Golden Globe, BAFTA and SAG award nominations for Swinton.

Salerno recently produced Michael Mayer’s film adaptation of Anton Chekov’s “The Seagull,” starring Saoirse Ronan and Corey Stoll, and *Vox Lux*, starring Natalie Portman and Jude Law, which premiered at the 2018 Venice Film Festival to critical acclaim and was released by Neon in early 2019. He also produced both of Tom Ford’s feature films, *A Single Man* and *Nocturnal Animals*. Based on the Christopher Isherwood novel and starring Colin Firth and Julianne Moore, *A Single Man* earned an Oscar nomination for Firth, three Golden Globe nominations and a Best Picture nomination at the Independent Spirit Awards. *Nocturnal Animals* went on to win the Silver Lion Award at the Venice Film Festival, Aaron Taylor-Johnson won a Golden Globe for his performance and Michael Shannon received an Oscar nomination.

Salerno is currently in post-production on *All the Bright Places*, based on the bestselling YA novel, with stars Elle Fanning with Justice Smith. He recently wrapped principal photography on *I’m Thinking of Ending Things*, which Charlie Kaufman wrote and directed.

Under his Artina Films banner, Salerno produced *Delirious*, starring Steve Buscemi and Michael Pitt; *Chapter 27*, starring Jared Leto and Lindsay Lohan; and *Winged Creatures*, starring Forest Whitaker, Kate Beckinsale, Dakota Fanning, and Jennifer Hudson.

Salerno’s other producing credits include Alejandro Gonzalez Iñárritu’s *21 Grams*, which garnered Oscar nominations for Naomi Watts and Benicio Del Toro in addition to winning a 2004 Independent Spirit Award for Outstanding Filmmaking; Peter Sollett’s *Freeheld*, starring Julianne Moore, Ellen Page, Steve Carell, and Michael Shannon; Craig Zisk’s *The English Teacher*, starring Julianne Moore, Michael Angarano and Greg Kinnear; Nicholas Jarecki’s *Arbitrage*, which earned Richard Gere a Golden Globe nomination for Best Actor; Joel Schumacher’s *Twelve*, starring Chace Crawford, Emma Roberts, and 50 Cent; Al Pacino’s *Chinese Coffee*, also starring Pacino; Hype Williams’ *Belly*, starring DMX, Nas, and Method Man; Steven Pearl’s *The Substitute 2: School’s Out*, starring Treat Williams; and Gary Winick’s *The Tic Code*, starring Gregory Hines.

In 1995 Salerno began an association with the Shooting Gallery, the New York-based independent film production and distribution company. He also formed a longtime partnership with actor/filmmaker Billy Bob Thornton, and their creative alliance produced several feature films, including the Academy Award winner *Sling Blade*, starring Thornton and Dwight Yoakam; *All the Pretty Horses*, starring Matt Damon and Penelope Cruz; and *Waking Up in Reno*, in which Thornton starred alongside Charlize Theron, Patrick Swayze, and Natasha Richardson.

**PAUL-DOMINIQUE WIN VACHARASINTHU (Producer)** is a renewable energy entrepreneur who, in recent years, is segueing further into the production and financing domain in the entertainment industry. Since producing his first U.S. feature film, *A Stranger in Paradise* (2012), he has opened two international film companies: Tribus P Films and Umoon Productions.

The producer has been involved with a number of international feature films. *Le monde est à toi* (2018) was the second feature of well-known music video director Romain Gavras. The film starred Isabelle Adjani, Vincent Cassel, Karim Leklou, and Oulaya Amamra. *If Only* (originally called *Magari*), starring Riccardo Scamarcio and Alba Rohrwacher, was directed by Ginevra Elkann and made its world premiere as the opening-night film at the 2019 Locarno Film Festival. *Papicha*, directed by Algerian filmmaker Mounia Meddour, was in the Un Certain Regard section of the 2019 Cannes Film Festival.

Up next is *Toute Ressemblance*, starring Caterina Murino, Franck Dubosc and Jérôme Commandeur. This cruelly funny look at the television industry was written and directed by French TV veteran Michel Denisot. *My Glory Days*, starring Vincent Lacoste, Emmanuel Devos, Christophe Lambert, and Noée Abati, premiered at the 2019 Venice Film Festival and will be released in theaters in January 2020. Currently in production is *Annette*, from French cult filmmaker Leos Carax. A romantic musical starring Marion Cotillard and Adam Driver, the film traces the rise and fall of two star-crossed Hollywood lovers and the exceptional destiny of their daughter, Annette.

Win Vacharasinthurecently joined forces with producers Charles Gillibert (CG Cinéma) and Patrick André (High Sea) in launching development fund the Dock, which is aimed at developing auteur-driven film and TV content for the international market. Their first projects include a series about Napoleon Bonaparte and Alex Carvalho’s *La salamandre*, based on Jean-Christophe Rufin’s novel, which is set to begin production in Brazil.

**FREDERICK ELMES (Director of Photography)** is a world-class cinematographer who is widely admired for lensing such films as *Blue Velvet* and *Paterson* as well as television projects “The Looming Tower” and “Olive Kitteridge.” Over the years he has collaborated with a number of acclaimed filmmakers, including David Lynch, Jim Jarmusch, Jim Sheridan, Ang Lee, Bill Condon, and Todd Solondz. In addition to his Emmy-winning work on HBO’s “The Night Of” and features such as *Night on Earth* and *Wild at Heart*, both of which earned him Independent Spirit Awards, Elmes has been the recipient of a host of critics’ and festival awards in the course of his illustrious career. His work on feature films, documentaries, television projects, and commercials has taken him all over the country and to far-flung international locations from South America to Europe and Asia.

The cinematographer’s many notable film credits include *The Dead Don’t Die*, *Wilson*, *Horns*, *A Late Quartet*, *Brothers*, *The Ice Storm*, *River’s Edge*, *Valley Girl,* and *Eraserhead.*

Elmes’ interest in photography began when his father gave him his Leica camera. Elmes soon built his own darkroom to gain more control over the images he captured. Before long he was turning home movies into theatrical productions and becoming an avid cinematographer who won student filmmaking awards along the way.

Elmes studied fine art photography at the Rochester Institute of Technology and the George Eastman House. He then pursued his passion for cinema, earning an M.F.A. degree from New York University, where he studied under the accomplished Czech cinematographer Beda Batka. Batka impressed upon Elmes that filmmaking is all about using the camera to tell a story.

Based on this education and a great admiration for the work of Ingmar Bergman’s cinematographer, Sven Nykvist, Elmes embarked on his career as director of photography. Offered a fellowship at the American Film Institute in Los Angeles, Elmes was fortunate enough to meet and work with two icons of independent cinema in John Cassavetes and David Lynch. These two early influences would inform his work throughout his career.

**LESTER COHEN (Production Designer)** has had the good fortune of working with a wide variety of talented directors such as Alfonso Cuarón, Susanne Bier, Doug Liman, James Mangold, Jim Sheridan, Bronwen Hughes, Ernest Dickerson, Simon Curtis, Susan Seidelman, Alex Gibney and Errol Morris. His feature work includes dramas *Cop Land, Stander,* and *The Assassination of Richard Nixon*, comedies *Fading Gigolo* and *Forces of Nature,* as well as children’s film *Harriet the Spy* and documentary *The Thin Blue Line*.

Cohen is currently designing *Things Heard and Seen*, directed by Shari Springer Berman and Robert Pulcini. He has designed numerous television series and pilots, including Hulu’s limited series “The Looming Tower,” Netflix’s “Tales of the City” and the HBO projects “The Night Of” and “The Undoing.” Cohen has also been active in the commercial world, designing hundreds of ads for the likes of American Express, eBay, FedEx, Kayak, Mercedes, Nike, Suntory and many others.

In the mid-1980s Cohen began his career designing independent features in New York. His first films included *True Love*, directed by Nancy Savoca, and *Juice*,starring Tupac Shakur.

**DONNA ZAKOWSKA (Costume Designer)** recently won an Emmy (Outstanding Period Costumes) for her work on the Amazon series “The Marvelous Mrs. Maisel,” her second nomination for the show. She won her first Emmy a decade earlier for the HBO miniseries “John Adams.” She has been nominated for five Costume Designers Guild Awards and won twice.

Zakowska has teamed up with filmmaker John Turturro on many occasions, including his features *Fading Gigolo*, *Romance & Cigarettes*, *Illuminata,* and *Mac.* Her most recent film work includes *The True Adventures of Wolfboy*, starring Eve Hewson and Chloë Sevigny; *Gringo*, with David Oyelowo, Joel Edgerton, and Charlize Theron; and *God’s Pocket*, starring Philip Seymour Hoffman and Christina Hendricks.

Zakowska’s other feature credits include Carl Franklin’s *Bless Me, Ultima*, Ariel Vromen’s *The Iceman*, James Mangold’s *Kate & Leopold*, Michael Cristofer’s *Original Sin* and Bronwen Hughes’ *Forces of Nature.* She began her career working in the costume and wardrobe department on several Woody Allen films, beginning with *New York Stories* in 1989.On the television side, her credits include AMC’s “TURN: Washington’s Spies,” History’s “Sons of Liberty” and HBO’s “Empire Falls.”

**CREDITS**

Jesus JOHN TURTURRO

Petey BOBBY CANNAVALE

Marie AUDREY TAUTOU

Jean SUSAN SARANDON

Jack PETE DAVIDSON

Paul Dominique / Hairdresser JON HAMM

The Mechanic J.B. SMOOVE

Warden CHRISTOPHER WALKEN

Nursing Woman SABLE BOYKIN

Doctor TIM BLAKE NELSON

Doctor's Wife MARGARET REED

Boy MATTHEW TROTTA

Boy's Father ALLEN LEWIS RICKMAN

Security Officer Barley MICHAEL BADALUCCO

Mother SONIA BRAGA

Older Woman KATHRYN KATES

Lady Owner GLORIA REUBEN

Guard LEN MURACH

Young Lady YDHELCA A. PEREZ

Family Man / Frank GEORGE SHEANSHANG

Young Lady #2 ROSA GILMORE

Man on Boat MATT LAKE

Tonnino Baliardo TONNINO BALIARDO

Nicolas Reyes NICOLAS REYES

Stunt Coordinator VICTOR PAGUIA

Water Safety / Ship Captain CHRIS BARNES

Water Safety / Shipmate RILEY BARNES

Stunts MIKE BURKE

LUIS MOCO NIKKO BROWER

TRACEY RUGGIERO RYAN SHIBLEY

Director JOHN TURTURRO

Unit Production Manager ROBERT SALERNO

1st Assistant Director FRANCISCO ORTIZ

2nd Assistant Director MATT LAKE

Rerecording Mixers DOMINICK TAVELLA

RUY GARCIA

Post Production Supervisor ISABEL HENDERSON

Associate Editor JEANNE APPLEGATE

Production Supervisor CLAIRE KIRK

Production Associate LAURENT LAMBERT

Script Supervisor HEATHER QUICK

Camera Operator / Steadicam DENNY KORTZE

1st Assistant Camera ANDREW BRINKMAN

PEDRO CORCEGO

2nd Assistant Camera ALEC NICKEL

B Camera Operator TODD SOMODEVILLA

B Camera 1st Assistant Camera KEVIN WALTER

YOUSUKE KINAME

B Camera 2nd Assistant Camera MABEL SANTOS-HAUGEN

SCOTT MILLER

C Camera Operator ARTHUR LITTON

C Camera 1st Assistant Camera CHRISTIAN CARMODY

Loader JONATHON HENRY

DIT PAUL SCHILENS

Additional DIT LOIC DE LAME

Libra Operator PIERSON SILVER

Scorpio Crane Operator PAUL GOROFF

Sound Mixer KEN ISHII

Boom Operator VINCE CAMUTO SR.

Gaffer JOHN RAUGALIS

Best Boy Electric JIM BUGGE

Genny Operator JOHN CAMPBELL

Rigging Gaffer NOAH CHAMIS

Rigging Best Boy TOM FLYNN

Rigging Electrician DEREK LIBAL

Additional Electrics

ALEX WATSON-ENG DANIEL GARCIA LELAND GORLIN PATRICK MCDEVITT

SEAN ROACH

Art Director MARCI MUDD

Art Coordinator CHARLOTTE COX

Graphic Designers MAXMILLIAN BODE

ADAM BRUSTEIN

Set Decorator KERI LEDERMAN

Leadman MALCOLM SONSIRE

On-Set Dresser LISA RAMOS

Additional On-Set Dresser NOLA DENNET

Set Dressers

BECCA SHERMAN ERICA SIGAL JADE HERNANDEZ JUSTIN PINEO

JOSE RUBBI ROBERT SONG VICTORIA GUARRIELLO

Construction Coordinator RICHIE HEBRANK

Charge Scenic Artist HOPE ARDIZZONE

Camera Scenic MICHAEL LEE NIRENBERG

Scenic Artists

CHARLES VARGA JOHN PAUL

JOHN STACHOWICZ SEAN O'CONNOR ALEXANDRA LEVINA PAUL JAMES HECKER

VICTORIA WRUBEL

Prop Master MATT CLEARY

Assistant Prop Master KIM FLEMING

Make-Up Department Head CHRISTINE HOOGHUIS

Key Make-Up Artist FIONA MIFSUD

Hair Department Head GIANNA SPARACINO

Key Hair Stylist ROBIN DAY

Additional Hair Stylist ENRIQUE VEGA

PATRICIA GRANDE

Mr. Turturro's Braids by NIKIYA

Ms. Tautou's Hair & Make-up by AUDREY TAUTOU

Audrey Tautou's Hairstyle Creation by JOHN NOLLET

Assistant Costume Designer MARINA RETI

Wardrobe Supervisor DANIELLE SMITH

Key Set Costumer ELDAR ISKANDAROV

Set Customers JULY ROSE WHITE

ALYSSA GALLO

Production Coordinator LUPE SALINAS

Assistant Office Production Coordinator NASH RAHMAN

Additional Production Coordinator ALEX LOMBARDO

2nd 2nd Assistant Director RYAN HOWARD

Additional 2nd Assistant Director CONOR GRIFF

Additional 2nd 2nd Assistant Director RAMONA MURPHY-ADAIR

Production Accountant SHELLIE GILLESPIE

1st Assistant Production Accountant ADAM TAYLOR

Accounting Clerk CARA SHEETS

Extras Casting KAREN ETCOFF

Salsa Choreography YDHELCA PEREZ

Key Video Assistant JOEL HOLLAND

Assistant Video Asssitants ANDREW CAVAGNET

Special Effects HOLBROOK HAYS

Stills Photographers

LINDA KALLERUS ATSUSHI NISHIJIMA SEACIA PAVAO WALTER MCGRADY