

TAURUS

Writer/Director | Tim Sutton

Cast | Colson Baker, Maddie Hasson, Scoot McNairy, Demetrius 'Lil Meech' Flenory Jr., Naomi Wild, Ruby Rose, Lil Tjay

Producers | Jib Polhemus, Rob Paris, Mike Witherill

Executive Producers | Tim Sutton, Colson Baker, Gul Karakiz

Production | Rivulet Films, Source Management + Production

Run time | 98 minutes

Worldwide Sales

Anonymous Content & Paradigm

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Publicity

DDA PR

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SYNOPSIS

Taurus tells the story of a rising but troubled musician (Baker) as he spends his days and nights searching endlessly for the inspiration to record one last song. His sister-like assistant (Maddie Hasson) wants to save him, his collaborators (Scoot McNairy, Lil Meech and Lil TJay) want him in the studio, while his dealer (Ruby Rose) and his ex (Megan Fox) push him deeper into the void. A work of fiction that explores the darkness of fame, addiction, the artistic process and the music industry, **Taurus** is a soulful, authentic and surreal cautionary tale - one that is both universal and uniquely of its time.

LONG SYNOPSIS

A troubled musician sits at a piano playing the same two notes over and over again. A young boy wakes in the middle of the night and kills his parents for no apparent reason. These two disparate threads will eventually join hands as we follow the spiral of Cole's last few days.

Coming off an exhausting tour, Cole and his producing team of Syl and Slim bring the honey-voiced Lena into the studio to record vocal tracks. She shines during the session but is sent away feeling used. Meanwhile, lost in his own world of addiction and delusion, Cole dodges the vulturous paparazzi obsessed with his recent separation from his wife and is driven home by his assistant, Ilana, a sister figure who helps him exist in the world, right down to aiding him in parenting his young daughter, Rose. Cole holes up in his stock LA 'house in the hills' nodding out in the pool, playing music and half-heartedly engaging in a relationship with Zia, a call girl who brings him drugs and steals his energy-giving crystal.

Time melts, as media interviews, arguments with the label, the crush of the adoring crowd, and miserable lunches with droning executives keep Cole from doing what he loves - making music. When he finally slips into a session with the rapper Lil TJay, he shows that, in an instant, magic can still happen. Yet darkness is never far off, this time arriving in the form of Bub, a dealer who takes over as his night manager. Out on a drop with her, Cole breaks into a crime scene, and the experience somehow pushes him into a drug-fueled bender in a grime-filled back room of a strip club. He blacks out, ending up in the middle of Sunset Boulevard, stumbling through speeding traffic which nearly kills him. Rock bottom.

He awakes under the care of Ilana, who helps him back to the studio where, out of the blue, his ex Mae awaits. Their fight is beyond brutal, sending him through the ubiquitous maze of paparazzi back to his home where he confesses to Ilana that the random crime scene he broke into was where the kid from the film's beginning killed his parents - his bedroom filled with posters of Cole, which the musician feels has put a curse on him. A last visit from Zia in which she returns his sacred crystal allows him to dissolve into a dream state in which Mae offers a sense of reconciliation. He wakes the next day having not done the drugs Zia brought. He eyes the blue lines of powder on the mirror, but walks away - a new day. He prepares for Rose's visit, wanting desperately to become a better father. Ilana takes him to the studio where he finally finds his muse and works brilliantly, effortlessly into

the night. At home he looks out at the endless, twinkling horizon, alive and seemingly at peace, before sitting down in his living room staring at the blue lines, still haunting him.

The next day, Rose finds his body. She takes his crystal in her hand as crude onlookers with phones capture video of the gurney of a rockstar being led out of his mansion. All we are left with is the song he recorded the day before - a dark, knowing requiem - featuring the gorgeous voice of Lena. Afterwards, dressed for the night, Lena finds herself being wined and dined by executives promising her the world - the next piece of meat for the grinder that is the industry, fame, and celebrity - as Cole's spirit slips away, into the beyond.

DIRECTOR'S STATEMENT

Tell us about the concept and story behind Taurus. How did the idea/project come to you?

I've always had a real passion for music and a genuine interest in the complicated lives of musicians. I originally went to graduate school to study ethnomusicology and my second film, *Memphis*, depicted a singer's spiritual journey. There is such tragedy in watching a brilliant talent navigate the trappings of fame, the darkness of addiction, an uncaring industry, and an unstable personal life while simply trying to make music. To do the things they were simply meant to do. I was 24 when Kurt Cobain died and it left a black hole in the heart of my entire generation. This present generation's musical world is plagued with overdose deaths in the shadow of fame and social media - of the unreached potential of troubled, brilliant souls - and nobody had told that story in a fiction film. I wanted to attempt to do it in both an authentic and cinematically creative way.

Taurus has a mixture of seasoned actors and relative newcomers (to the big screen at least), how do you tailor your approach during the casting process and while shooting? Can you also talk about the casting process overall and working with Colson, Maddie and the rest of the cast?

This movie IS Colson and success or failure hung entirely on his shoulders - on what he was willing to give to the performance. And he gave everything, unfiltered, laying down his life in ways both fictive and entirely real. There are two reasons he did this. First, when Colson and I started working together he was on the precipice - for years he had been grappling with the question of whether he was going to be the biggest rockstar in the world or end up another pop tragedy. He used this film as a chance to explore what that struggle could look like - through performance - so that he could choose not to do it in real life. Secondly - and this goes back to the original question - is that we trusted each other. Everyone in the cast - Maddie, Megan, Scoot, whomever - actors have to trust that you have their back. When they realize that every decision I make is dedicated to creating a meaningful and authentic story, they can let themselves go. Whether they are actors or non-actors - proving you deserve their trust is, essentially, directing. This way, they can go entirely into their performance and live in front of the camera.

The film begins and ends with the camera flipped ‘upside down’. Is this related to Cole saying ‘I want music upside down’ when recording his last song? Can you discuss this stylistic choice?

Yes, the inverted camera is a visual representation of what Cole wants to express musically, how he sees the world, as well as how I see the world, at least in the case of this movie - all this beauty and opportunity, yet strangely impossible to navigate. It also represents the complexity of his character's end - even of death in general: he descends into the water but simultaneously ascends into the sky. It is otherworldly and peaceful.

The scene with Colson and Megan Fox in the studio with the soundproof glass, and how the conversation between Maddie and his producer was overlaid really resonated - why did you decide to shoot it this way?

The overall arc of the scene is specifically outlined in the script but I didn't write any of the dialogue. I just knew that I never wanted to hear what Colson and Megan were saying. I wanted it to be theirs to live out. It's a private moment between two people torn apart by love and we should only be able to watch as things fall further apart. There are moments when a director needs to back off and give actors the chance to be unbridled as that is often when a scene can go places far deeper than you ever imagined. Also, Megan and Colson live such public lives that I wanted to show them, literally, in a fishbowl while the rest of us - represented by Maddie and Lil' Meech's conversation about dating - treat them like mindless entertainment while we live out our own lives. Like flipping through an Us Weekly while standing in line at the supermarket talking to a friend on the phone.

Music plays a significant part in this movie; how did you strike a balance between this and the other filmmaking components?

The movie is about Colson's search for a song, his creative process at a precarious moment in his life and career. Though his ways seem circuitous or self defeating at times, the thread is essentially watching him make his own requiem. The job of the filmmaking is to lean into that dubious task without making it obvious or didactic or just a downer - because it's also a beautiful and cool time, being alive, when every second matters even if you don't realize it. The filmmaking style and form had to ensure that Colson's - and the audience's - time is spent meaningfully, filled with curiosity, pain, joy, isolation and connection - all the things that make up our daily lives. The filmmaking had to be a creative journey, not a suicide pact.

The soundtrack is particularly resonant, from Tricky to Machine Gun Kelly's own music - how involved were you in this process?

The needle drops are me - my attempt to sonically color the world of the film - with extensive creative ideas and support from my editor, Holle Singer. What they listen to in the car, what they drink to in the bar, what they dance to - that's our world. The score and requiem is entirely Machine Gun Kelly, with a bit of support from my regular composer Phil Mossman of LCD Soundsystem. Colson and I connected before shooting as far as what our collective mood was for the film and then he pretty much roamed free to discover the song he needed to tell his character's story. We seemed

to meet mostly in the sounds of Spiritualized and Blue Foundation, and then he went into the studio and made the music on his own, without boundaries or specific expectations. Again, it was about trust. I trusted that he would come up with an amazing sound and he trusted that I would protect that sound within the story.

At its core Taurus is a very real tragedy, why was making this film so important to you?

As a viewer, I love all kinds of movies, but as a filmmaker I feel it's important to try to contribute to cinema's ability to tell meaningful, unique, and artful stories that aren't just disposable pieces of entertainment. I don't want people to watch my films and say, 'huh, that was fine.' and then forget about them a moment later like a majority of the content that gets made today. I want the viewer to be affected - even scarred - by the work. And that means you have to go all the way. You have to leave formula behind. Everyone in the cast and crew has to live the film. You can't shy away from sadness or darkness or strangeness. You have to let the audience spend enough time in the world that it becomes their own. There is real sorrow in losing someone who means something to you. There is also great wonder in letting someone go who isn't quite right for this world. Listen, I want to make money like everyone else in the industry, but my job is to try and make meaning out of life, in my own way, and put it on the screen.

There's a strong message regarding young talent and protecting them in an industry that has a terrible track record of doing right by the artist, why did you want to highlight this in particular?

There are wonderful people in the music industry, as there are wonderful and supportive people in the film industry. I'm lucky enough to know some of them. But there are a lot of entities - be they individuals or companies - who keep the creative hostage to their own formula, material needs, or algorithms. Artists need guidance for sure, but they also need protection and literal and figurative space to see where they can take their passion without fear of making mistakes or being ground up in the process. It shouldn't have to be 'one goes down and the next one takes their place.' It shouldn't be 'you're only as good as your next project.' A little nurturing would go a long way, but that's not our system and our system seems pretty broken.

Can you explain what you mean when you say being a rockstar is both 'divine' and 'artificial'?

That interview - as it was shot - was entirely created by Colson and Anne Litt of KCRW playing themselves. I wanted to have them touch on the fact that Colson's life is always on display, but the interview is real. Their words, not mine. I believe Colson talked about stardom as both 'divine' and 'sacrificial' (not artificial) because its like being a god and a slave all at once. You're adored by millions as long as you completely give yourself to them - and even when you do you can be torn apart by that same crowd when it turns on you. There is no better example of this than MGK's social feeds. He is worshiped and scorned by millions no matter what he does. It is both a privilege and burden.

The movie clearly portrays the darkness of fame, the world of addiction and the overall music industry. Why did you want these three elements to connect in your film?

Fame, addiction and music are often inseparable and, in the case of *Taurus*, you can't have one without the other two. I don't want to speak in general terms but there are certain kinds of personalities that find themselves ill-equipped to deal with the grand spectacle of 'success' and the closest path for them is self destruction and a sense of nihilism. Thankfully, Colson has crossed over this pass, but not without a lot of doubt and pain in his real experience. The character we created comes so close to breaking through but, like so many before him, he can't quite make it, and it is tragic and devastating and real. It makes me think of Willis Earl Beal (the subject of *Memphis*) who was right on the precipice. Infinitely talented, he was signed to Radiohead's label and was offered an opening spot on Adele's world tour. But because of who he was, the opportunity just didn't compute. He pushed it all away with a lyric I've never forgotten:

After getting to the top...Nothing to do but drop.

Can you tell us more about the relationship between Cole and his assistant Ilana, and the brother-sister dynamic they shared?

When I first met Colson on the set of *The Last Son* I also met his assistant Olivia, who was just the sweetest person and totally devoted to him - and, in his own way, he was totally devoted to her. They looked like brother and sister to me even though he had all the power in the relationship. I knew nothing about their inner dynamic when I sat down to write but thought deeply about my own relationships - not necessarily my own sisters but the women I work with whom I'm very close to who are like little sisters to me yet, admittedly, take better care of me than I do of them a lot of the time. I wanted that relationship to be the core of the film - that, through it all, it's really her keeping him alive. They're like family - there's a lot of love between them, but it's messy. When Olivia saw Maddie's performance she wept because, for better and worse, it felt like them. It was important to me that he wasn't just surrounded by scumbags trying to take advantage of him. He also had love. And Maddie played it beautifully.

Cole 'changes' when he learns that his poster is in the bedroom of a child who shot his parents. Can you discuss what this realization does to the character, and how that is revealed in his last song?

Seeing the poster at the crime scene is like finally looking in the mirror - even if that mirror offers only a darkened and warped reflection back at him. After that, there's nothing keeping him from hitting rock bottom. Yet only through hitting the bottom - only by going all the way - is he able to discover that elusive thing that's keeping him from the song. I don't want to overly simplify something that has many layers but, through that poster, then the downward spiral that follows, it's all a purge. It opens him up. It's like he can only see the sky when he's flat on his back. It gives him perspective and that's what brings his muse back. Whether or not he knows he's making his own requiem I can't really say, but for a brief moment he can see, and then his talent takes over.

What were some of the challenges you came across while filming?

It's probably a cliché to go here but it's so expensive and logistically challenging to shoot an independent film in LA. It's practically impossible. Illogical, frankly. And with Covid protocols in place you have to multiply that expense and those logistics and that lack of logic exponentially. But it had to be LA. It had to be on that edge. You don't have the same risk if you're faking it - whether that's in the writing, the performance, or the landscape. We had to make some concessions but we were absolutely still able to capture the feeling and the narrative and the environment we needed. The production and AD departments pretty much pulled off a miracle.

What was your favourite moment on set?

Two moments come to mind that embody the spirit of how the film was made. First is the recording session between Colson and Lil' TJay. Colson was insistent about the film showing the craft - how actual songs get made - in an absolutely authentic way. If the music or musicians felt canned, the film fails. Period. So we set it up that TJay and Colson meet for the first time literally on camera. I'm not entirely sure TJay was completely aware that we were making a movie at first and instead thought it was an actual session that he was just visiting. Colson and Slim had just started working on a beat and Colson starts freestyling and we thought, great, sounds cool. TJay's visiting the session, this kind of thing happens all the time, this feels real. But TJay took it as a challenge - in a session like that, if you're a New York rapper visiting LA, you can't just watch. You've got to engage. So, seamlessly, TJay starts freestyling, trading verses with Colson, and blows everyone away. They end up creating a song together. - intimately and instinctively captured by our DP John Brawley - completely in the moment. We were literally experiencing unfiltered craft. The room felt joyful.

Second is the dance scene between Megan and Colson. The two of them just gazing into each other's eyes and swaying to that song, entirely in their own world, offers something pure and beautiful. No tabloid in the world could ever understand it.

What do you hope the audience will take away from this film? Is this a cautionary tale?

It is a cautionary tale, yes. It is about how the industry chews up talent. Innocence lost. The void of potential unreached. The pain of losing someone you love. But the film is also about the creative process and how so many things can get in the way of it. Addiction, family, the industry, fame, social media, narcissism, fear - everything that clouds the simplicity of making something beautiful. But the film also shows the beauty of that creative process when it does work. Cole leaves us the song at the end. Even in the abyss of great tragedy, the art we are left with will live forever.

What are you working on next?

All I can say right now is that the next film will continue to put a dark lens to American culture but on a far larger scale. And it'll be funny too. I can be funny, I swear ;)

FILMMAKER BIOGRAPHIES

Tim Sutton, Writer/Director and Executive Producer

TIM SUTTON is the writer and director of numerous critically acclaimed feature films.

His first, *Pavilion*, was an opening night selection at SXSW 2012, had its New York Theatrical Premiere as a New York Times Critics Pick, is distributed by Factory 25, and was a selection of the Film Society of Lincoln Center's Emerging Visions 2012. His second feature, *Memphis*, was the winner of the inaugural Venice Biennale Cinema development grant in 2013, had its World Premiere at the 70th Venice Film Festival and North American Premiere at the 2014 Sundance Film Festival, was theatrically released in 2014 by Kino Lorber and was named to The New Yorker Magazine's Top Ten Films of 2014. *Dark Night*, loosely based on the Aurora Cineplex massacre, had its World Premiere at the 2016 Sundance Film Festival and International Premiere at the 2016 Venice Film Festival. *Donnybrook*, produced by David Lancaster (*Drive*, *Whiplash*) and starring Jamie Bell, Margaret Qualley, Frank Grillo, and James Badge Dale, had its World Premiere as the opening night selection of the Platform Competition at the 2018 Toronto International Film Festival, won Best Picture at Fantastic Fest, and was distributed by IFC Films. His fifth film, *Funny Face*, starring Cosmo Jarvis and Johny Lee Miller, had its World Premiere in the Encounters Competition at the Berlinale 2020 and is distributed by Gravitass Ventures. *The Last Son*, his first and only western, stars Sam Worthington, Heather Graham, and Machine Gun Kelly. The film premiered at the 2021 Deauville Film Festival and is distributed by Decal.

Born in 1970 in Syracuse, New York, Tim is also the founder of Video Kid, a filmmaking program for youth. Represented by Anonymous Content, Tim currently lives in Brooklyn with his wife and sons.

Jib Polhemus, Producer

Jib Polhemus founded the literary management company, source | management + production where he represents cutting edge writers and directors. Over the years, he's developed and sold numerous high profile projects such as Ridley Scott's *Black Hawk Down*, *The General's Daughter*, *Tomb Raider*, *Expendables 2* and *The Mechanic*.

Polhemus has been very prolific in the past 18 months producing 6 movies and setting up various TV projects.

He is currently in post on *Taurus* written and directed by Tim Sutton (*Donnybrook*, *Dark Night*, *Funny Face*). *Taurus* was recently accepted by the prestigious Berlin International Film Festival and will premiere at the festival in February 2022. *Taurus* stars Colson Baker, Megan Fox, Maddie Hasson, Lil TJay, Lil Meech, Scoot McNairy, Ruby Rose and Naomi Wild. In addition he is in post on a stoner comedy called, *Good Mourning*, for Open Road and Cedar Park written and directed by Colson Baker and Mod Sun. It stars Colson Baker, Megan Fox, Pete Davidson, Dove Cameron, Becky G. Mod Sun, Whitney Cummings and Trippie Redd. He's Executive Producing, *Boundless*, a limited series based on Magellan's perilous 1752 circumnavigation of the globe for Amazon directed by Simon West (*Con Air*, *Tomb Raider*, *Expendables 2*). Early in 2021, Polhemus produced, *One Way* starring Colson Baker,

Kevin Bacon and Travis Fimmel and then *Stowaway* starring Ruby Rose (*The MEG*), Patrick Schwarzenegger and Frank Grillo.

In 2020, Polhemus produced *The Last Son*, a Blacklist script written by Gregory Johnson and directed by Tim Sutton starring Sam Worthington, Colson Baker, Heather Graham and Thomas Jane which was in competition at the Deauville Film Festival 2021. Red Box and Decal released the film in December 2021. Also in 2020, he produced Sci-fi thriller, *Zone #414*, directed by Andrew Baird and starring Guy Pearce, Travis Fimmel and Matilda Lutz which debuted in the TOP 10 most popular movies on NETFLIX in January 2022.

In television, he has developed and sold shows to most of the top networks including CBS, NBC, FOX, ABC, FX, TNT and WB. He's currently developing shows for e1, Constantin, Lionsgate.

Rob Paris, Producer

Rob Paris began his entertainment career at Creative Artists Agency where he represented a wide range of award winning writers, directors and producers and packaged a series of iconic films including *Scream*, *One Hour Photo*, *The Day After Tomorrow* and *Donnie Darko*. After a decade in the agency business Paris shifted his focus to content creation and has since financed and produced over a dozen films via strategic partnerships with investment partners and top tier distributors, including Fox Searchlight, FilmNation, eOne, Netflix and A24. Most recently Paris partnered with startup Rivulet Media and took on the role of President of Film & Television. In the company's first year Paris oversaw the finance and production of three features films, including the Andrea Riseborough and Demi Moore dramatic thriller *Please Baby Please* and rockstar fever dream *Taurus* starring Colson "Machine Gun Kelly" Baker and Megan Fox. The films will have their World Premieres in early 2022 at Rotterdam and Berlin respectively.

Mike Witherill, Producer

Mike Witherill has produced several critically acclaimed feature films over the last two decades and has had the honor to work with multiple Academy Award nominated actors.

Mike was an Executive Producer on *A Little Bit of Heaven* (2011), starring Kate Hudson, Whoopi Goldberg and Kathy Bates, and *Drinking Buddies* (2013), starring Olivia Wilde, Jake Johnson and Anna Kendrick. *Drinking Buddies* received positive reviews at several film festivals across the US. It was nominated for Best Film at both Americana Film Festival and Mar Del Plate Film Festival, nominated for the Audience Award at SXSW Film Festival, and won Best Film at the Vail Film Festival.

He served as Producer on *Frontera* (2014), starring Ed Harris, Amy Madigan, Michael Pena and Eva Longoria, and *John Wick* (2014), starring Keanu Reeves, Michael Nyqvist, Willem Dafoe and Ian McShane. *John Wick* premiered at the Fantastic Fest Film Festival in Texas to outstanding reviews. It was nominated for an MTV award for Best Action Sequence and won the World Stunt Award for Best Fight Sequence.

Mike also served as Producer on *Cardboard Boxer* (2016), starring Thomas Haden Church, Terrence Howard and Boyd Holbrook, and *Stuck* (2017), starring Giancarlo Esposito, Amy Madigan and Ashanti.

Stuck had its world premiere at the Newport Film Festival, and won Best Narrative Feature at the Woodstock Film Festival. It went on to win the Director's Choice Award for Best Ensemble Cast at the Breckenridge Film Festival and Best Actress Award for Ashanti. *Stuck* had its UK premiere at the Raindance Film Festival.

2022 will see the premiere of *Please Baby Please* (2022), starring Demi Moore, Andrea Riseborough and Harry Melling. It will have its world premiere at the Rotterdam International Film Festival in February 2022. *The Mistress* (2022), starring John Magaro, Chasten Harmon and Rawe Dawn Chong, will have its world premiere at South by Southwest Film Festival in March 2022. *Taurus* (2022), starring Colson Baker (aka Machine Gun Kelly), Scoot McNairy, Maddie Hasson and Ruby Rose, will have its world premiere at the Berlin Film Festival in February 2022.

Gül Karakiz, Executive Producer

Gül Karakiz moved from Turkey to London with her family at age six. After earning a degree in film at the prestigious University of the Arts London she was recruited by legendary camera company Panavision where she designed and built lenses for some of the greatest filmmakers and cinematographers working today, including Quentin Tarantino, Paul Thomas Anderson, Bob Richardson and Hoyte van Hoytema. Karakiz relocated to Panavision's headquarters in Los Angeles and within a few years made the transition to producing. Her first feature, 2018's *The Last Laugh*, starred Chevy Chase, Andie MacDowell and Academy Award winner Richard Dreyfuss and was distributed by Netflix. Karakiz's most recent productions, *Please Baby Please* starring Andrea Riseborough and Demi Moore, and *Taurus* starring Colson "Machine Gun Kelly" Baker and Megan Fox will have their World Premieres in early 2022 at Rotterdam and Berlin respectively.

John Brawley, Cinematographer

John Brawley ACS built a reputation as one of Australia's most talented, innovative and collaborative Directors of Photography before relocating to the US where he's continued to build on that reputation, working on such hit series as Apple's "The Morning Show" with Jennifer Aniston, Reese Witherspoon, and Steve Carell and Hulu's Emmy nominated period dramedy "The Great" starring Elle Fanning and Nicholas Hoult. John just wrapped on NBC's upcoming true-crime limited series "The Thing About Pam" starring Renée Zellweger and will next shoot the new Bill Lawrence series "Bad Monkey" for Apple.

Recent feature credits include Tim Sutton's upcoming indie feature *Taurus* starring Machine Gun Kelly and Phillip Noyce's indie thriller *The Desperate Hour* starring Naomi Watts, which premiered at the 2021 Toronto International Film Festival and will be released this year.

In 2017, John arrived in the US to shoot the USA drama series "Queen of the South" starring Alice Braga. Fox's first year medical drama *THE RESIDENT* immediately followed – he also shot Season 2 and made his directorial debut on the series. Other recent credits include the Fox pilot "Gone Baby Gone" for director Phillip Noyce; the Syfy/UCP series "Hunters" for producer Gale Anne Hurd and Matchbox Pictures; and "The Beautiful Lie," a contemporary retelling of *ANNA KARENINA*, starring Sarah Snook, for ABC Television (now on Hulu), which received considerable critical and audience acclaim and earned him an AACTA nomination for Best Cinematography in Television.

John began his career shooting many of Australia's most beloved series including "Puberty Blues," where he used a groundbreaking mix of cutting-edge technology and period lenses to achieve the 70's era look; the first six seasons of the award-winning dramedy "Offspring"; the well-known "Underbelly" series; political drama "Party Tricks"; and "The Warriors" for acclaimed Australian producer Robert Connolly, amongst many others.

Other feature credits include *100 Bloody Acres* starring Angus Sampson and Damon Herriman, cult favorite *Lake Mungo* and *The Perfect Host*, starring David Hyde Pierce, which premiered at Sundance prior to its US release.

John graduated with an MA from the prestigious Australian Film Television and Radio School. He is a member of the DGA and ACS (Australian Cinematographers Society) and is a dual Australian/US citizen.

Holle Singer, Editor

Born in Brooklyn, Holle Singer has been an editor of documentaries, music videos and commercials for over 20 years. Her first narrative feature, *Aviva*, directed by Boaz Yakin, premiered in SXSW in 2020. *Taurus*, directed by Tim Sutton, is her second feature film.

Francesca Palombo, Production Designer

Francesca Palombo is a Los Angeles based Production Designer working in film, television, and commercials. She attended Pratt Institute, where she received her Bachelor's of Fine Art in Painting and Art History. Her film credits include "Dinner in America" directed by Adam Rehmeier, which premiered at Sundance 2020 and "Plus One," directed by Jeff Chan and Andrew Rhymer, which won the audience award at Tribeca 2019. She most recently finished production in Oklahoma for the film "The Line," directed by Ethan Berger. Her television credits include "Special" Season 2 (Netflix), and "Troll" (FX's *Cake*).

Cris Araujo, Costume Designer

Cris Araujo is a versatile Costume Designer whose work includes films, television, commercials and celebrity styling. Born in Brazil and currently based in Los Angeles, CA, Cris has worked with award winning directors including Kathryn Bigelow, James Cameron, Garth Davis, David Fincher and most recently working on McG's new sci-fi action film *Uglies*. Cris believes costume design can transform the viewer's experience, by telling the story through the lens of the clothing, where characters' vulnerabilities, stress, insecurities and happiness can be shown and explored.

Rachel Hoke, Makeup Artist

Rachel Hoke is an Emmy Award Winning Make-Up Artist. Having worked in Hollywood for almost 20 years, her experience led her to working on the HBO hit series, "Westworld." The second season of "Westworld" is where she won an Emmy for BEST MAKEUP FOR SINGLE CAMERA NON PROSTHETIC. In 2019, Rachel was given her first GUILD NOMINATION for "Westworld" season 2. In 2021, she won a GUILD AWARD for BEST CONTEMPORARY MAKEUP for "Westworld" season 3.

Rachel has been written up in publications such as Allure, Yahoo News and Refinery 29. Beauty makeup comes as a strength in Rachel's artistry, but not limited. Rachel is currently working in film, music and commercials.

Eyde Belasco, Casting Director

As a casting director, Eyde Belasco has worked on the independent feature films *Wild Indian*, *I Was a Simple Man*, *Monos*, *Sorry To Bother You*, *Morris From America*, *Breathe In*, *The Words*, *Like Crazy*, *Pariah*, *Here*, *Lymelife*, *Don't Let Me Drown* and *Half Nelson*, all of which screened at the Sundance Film Festival. In television, she recently cast "Swimming With Sharks" and the CBS All Access series "Interrogation," as well as "Transparent" and "I Love Dick" for Amazon. Other films include *Endings/Beginnings*, *500 Days of Summer*, *Behind Enemy Lines* and Werner Herzog's *Rescue Dawn*. For her work on *Half Nelson* and "Transparent" she won the Artios Award for achievement in Casting.

She is currently in her 27th year as the West Coast casting director for the Sundance Institute.

James Grayford, Assistant Director

A veteran of 100 film and television projects, James Grayford has supported numerous filmmakers over his two decade career. Beginning his journey as Craft Service on Wes Anderson's *Bottle Rocket*, he quickly advanced through the ranks to 1st Assistant Director. In addition to Tim Sutton's *Taurus*, he recently completed *Los Frikis*, directors Tyler Nilson and Michael Schwartz follow up to *The Peanut Butter Falcon*. Though based in Albuquerque, New Mexico and Los Angeles, California, James has been invited to work in countries as diverse as Jordan, the Dominican Republic, Romania and the Philippines.

Connie Hoy, Production Manager

Connie Hoy has worked in the film industry for over twenty-five years. She began her independent film journey by working under such directors as the Coen Brothers, Jim Jarmusch, and Kathryn Bigelow.

Connie produced *Battlecreek* (2016) which was directed by Alison Eastwood, starring Bill Skarsgard, Paula Malcomson, Claire van der Boom and Delroy Lindo. She went on to Exec Produce/Line Produce *Séance* (2021) with Simon Barrett starring Suki Waterhouse and Innana Sarkis. In 2021 Connie teamed up with Jib Polhemus and Rivulet films to Line Produce *Taurus* (2022) starring Colson Baker and Megan Fox. Her upcoming projects include XII Exec Produced by Johnny Depp and Christi Dembroski with Hoy as Director and *Snow Treasure* Co-produced with David Willis under the banner of her production company MaindinerEntertainment.

Connie was presented with the 1998 Arizona Women in Film "Vision" award for her contributions to the Arizona film community.

CAST BIOGRAPHIES

Colson Baker as Cole, Executive Producer and Music by [Machine Gun Kelly]



Colson Baker, also known as musician Machine Gun Kelly, is a multi-hyphenate talent with an impressive career that started in Cleveland and has made him a globally known star in both music and film.

Acting under his real name Colson Baker, he received critical acclaim as the lead role as Tommy Lee in the Netflix's *The Dirt*, a biopic based on the rise of the band Motley Crue directed by Jeff Tremaine. He also starred opposite Sandra Bullock, John Malkovich and Trevante Rhodes in Netflix's thriller film *Bird Box*. In its first week of streaming, 45,037,125 Netflix accounts watched the film, making it Netflix's most streamed film at the time. Other credits include Netflix's *Project Power* from Henry Joost and Ariel Shulman also starring Jamie Foxx and Joseph Gordon-Levitt which premiered globally on

August 14, 2020. Those two projects currently sit on Netflix's Top 10 Most Streamed Movies of all time. He appeared in *Big Time Adolescence* from writer/director Jason Orley, also starring Pete Davidson, Griffin Gluck and Jon Cryer, which premiered in competition at the 2019 Sundance Film Festival and was released by NEON on Hulu in March 2020 and was most recently a lead opposite Sam Worthington in *The Last Son*. Upcoming 2022 releases include a lead opposite Kevin Bacon, Storm Reid and Travis Fimmel in the drama *ONE WAY* and his feature film directorial debut *Good Mourning*.

Previously, Baker got his acting start starring on Cameron Crowe's Showtime series *Roadies*, playing Wes, a recently fired Pearl Jam roadie who joins his twin sister Kelly Ann (Imogen Poots) on tour for the fictitious Staton-House Band. The series also starred Luke Wilson and Carla Gugino and was executive produced by Cameron Crowe, JJ Abrams, Winnie Holzman and Bryan Burk. He appeared alongside Dave Franco and Emma Roberts in the Henry Joost/Ariel Shulman Lionsgate film *Nerve*, opposite Gugu Mbatha-Raw in Gina Prince-Bythewood's *Beyond the Lights*, and in James Merendino's *Punks Dead: SLC Punk 2*. Additional films include the Rupert Wyatt directed film *Captive State* with Ashton Sanders, Vera Farmiga and John Goodman.

As a chart-topping recording artist, Machine Gun Kelly's fifth studio album *Tickets To My Downfall* was released on September 25, 2020 and debuted at #1 on the Billboard 200. The certified platinum album was the first rock album of 2020 to take the top spot and amassed over half a billion streams in under a week. The album remained the biggest rock album of 2021 according to MRC Data with several singles topping the charts. "bloody valentine" and "my ex's best friend" both hit #1 on the Alternative charts and have both been certified Platinum. "forget me too" featuring Halsey was certified Gold. Other accolades for Machine Gun Kelly and *Tickets To My Downfall* include a 2021 Billboard Award for "Top Rock Album," a 2021 Billboard Award for "Top Rock Artist", back to back MTV VMA's (2020 and 2021) for "Best Alternative" and an iHeart Radio Award for "Alternative Rock

Album of the Year.” He was also nominated 2020 and 2021 MTV Europe Music Awards (EMA) for Best Alternative.

In January 2021, MGK released *Downfalls High*, a “first of its kind musical film” which he co-wrote, co-directed and narrated. Debuting exclusively on Facebook, the *Tickets to My Downfall* based musical film starred Chase Hudson and Sydney Sweeney, and had a combined 16+ million views in its premiere weekend.

When not touring or filming, he resides in Los Angeles

Maddie Hasson as Ilana



Most recently, Maddie Hasson can be seen in James Wan’s New Line Cinema horror film *Malignant*.

Previously, she gave a memorable performance opposite Melissa Leo in the Sony Classics film *Novitiate*, and she co-starred opposite Tom Hiddleston in the Sony Classics film *I Saw The Light*.

On the television side, she most recently starred in Doug Liman’s critically acclaimed, genre-bending YouTube Originals action/thriller “*Impulse*.”

Scot McNairy as Ray



Scot McNairy is an award-winning actor and producer.

Scot can currently be seen playing a pivotal role in the highly anticipated Mike Mills film *C’Mon C’Mon*, starring Joaquin Phoenix and Gaby Hoffman. He also reprised his role as the series lead in the third and final season of Netflix’s “*Narcos: Mexico*.”

Scot just completed shooting the Sony feature *Lyle Lyle Crocodile* opposite Javier Bardem, directed by Will Speck and Josh Gordon. He also just wrapped a starring role opposite Mila Kunis and Finn Wittrock in the Netflix film *Luckiest Girl Alive*.

Scot was last seen in the highly anticipated mini-series “*The Comey Rule*,” for CBS/Showtime, written and directed by Billy Ray. He is also currently voicing a recurring role on the new hour-long animated drama “*Pantheon*” for AMC.

Recently Scoot made a cameo appearance in John Krasinski's *A Quiet Place 2*; starred opposite Anna Kendrick in the HBO Max series "Love Life"; and he had the opportunity to work again with Andrew Dominik on the upcoming Netflix feature *Blonde*, starring Ana de Armas as Marilyn Monroe.

Other recent roles – he starred in the third season of the hit HBO series "True Detective" opposite Mahershala Ali. He also shot a supporting role in the Nicole Kidman film *Destroyer*, directed by Karyn Kusama.

Scoot's critically acclaimed AMC series "Halt and Catch Fire" came to an end in 2017 after four seasons. That year he also guest starred in the opening episode of the third season of FX's " Fargo," directed by Noah Hawley.

Previous films include *The Legacy of a Whitetail Deer Hunter*, directed by Jody Hill and starring Danny McBride and Josh Brolin; *Sleepless*, opposite Jamie Foxx and Michelle Monaghan; the lead opposite Arnold Schwarzenegger in *Aftermath*, directed by Elliott Lester and produced by Darren Aronofsky; and Scoot also reteamed with David Michod for Netflix's *War Machine*, starring Brad Pitt.

Named one of *Variety*'s "10 Actors to Watch" in 2012, McNairy's other films as actor include Zack Snyder's globally anticipated *Batman v. Superman: Dawn of Justice*; David Gordon Green's *Our Brand is Crisis*, in which he starred opposite Sandra Bullock and Billy Bob Thornton; Andrew Dominik's *Killing Them Softly*, in which he was the lead opposite Brad Pitt, and for which he was honored as a Breakthrough Performer at the Hamptons International Film Festival; David Fincher's *Gone Girl*, opposite Ben Affleck; Kevin MacDonal's *Black Sea* opposite Jude Law; Jaume Collet-Serra's hit *Non-Stop*, opposite Liam Neeson and Julianne Moore; Lenny Abrahamson's *Frank* opposite Michael Fassbender and Maggie Gyllenhaal; David Michod's *The Rover* opposite Guy Pearce and Robert Pattinson; Lynn Shelton's *Touchy Feely* opposite Ellen Page; Megan Griffiths' *The Off Hours*; Terry Zwigoff's *Art School Confidential*; and, also for Focus Features, Gus Van Sant's *Promised Land* opposite Matt Damon and Frances McDormand.

He was a Best Actor nominee at the 2010 British Independent Film Awards for his performance in the acclaimed independent film *Monsters*, written and directed by Gareth Edwards. The year prior, *In Search of a Midnight Kiss*, which McNairy both starred in and produced, was honored with the John Cassavetes Award [the Best Feature Made For Under \$500,000] at the Independent Spirit Awards. The movie was written and directed by Alex Holdridge.

He shared a Screen Actors Guild Award with his fellow actors from the ensembles of Ben Affleck's *Argo* and Steve McQueen's *12 Years a Slave* when they were voted Outstanding Performance by a Cast in a Motion Picture; in addition to many other honors, both films went on to win Academy Award for Best Picture in 2012 and 2013, respectively.

On the production side, McNairy has formed The Group Films with John Pierce and they are currently in production on McNairy's directorial debut. Their film *Frank and Cindy*, starring Rene Russo and Oliver Platt, premiered at the 2015 Los Angeles Film Festival. The film is now available on Netflix and iTunes. The company's previous productions include James Cox's *Straight A's*, starring

Ryan Phillippe, Anna Paquin, and Luke Wilson. Separately, McNairy recently reteamed with Gareth Edwards, as executive producers of Tom Green's *Monsters: Dark Continent*, the sequel to *Monsters*.

Megan Fox as Mae



Megan recently wrapped production on *Expendables 4* as the female lead opposite Jason Statham, Sylvester Stallone, 50Cent, and Antonio Banderas. Megan can currently be seen starring in the high-concept thriller *Till Death* from Millennium Media which premiered at #2 on iTunes VOD charts and is certified fresh on Rotten Tomatoes. She can be seen in the Netflix thriller *Night Teeth* alongside Alexander Ludwig, Debby Ryan, Jorge Lendeborg Jr, Alfie Allen, and Sydney Sweeney which will premiere worldwide October 20th. She will soon be seen in Samuel Goldwyn's *Big Gold Brick*, from executive producers Oscar Isaac and Kristen Wiig. Megan stars in the film opposite Oscar Isaac, Andy Garcia, Emory Cohen, and Lucy Hale. Megan recently starred opposite James Franco in the independent feature *Zeroville*, which is Franco's adaptation of the acclaimed Steve Erickson novel set against the backdrop of late 1960s Hollywood. Franco directed and co-starred alongside Seth Rogen, Danny McBride and Craig

Robinson as well as Will Ferrell and Jacki Weaver.

Megan can also be seen in the family comedy, *Think Like a Dog* starring alongside Josh Duhamel for director Gil Junger and producer Andrew Lazar. Megan also appeared in the independent feature, *Above the Shadows*, starring with Olivia Thirlby, Alan Ritchson, and Jim Gaffigan for director Claudia Myers. Megan was seen on her worldwide documentary show for Discovery and Travel Channel, entitled *Legends of the Lost with Megan Fox* which she co-created, Executive Produced, and hosted. Megan also starred opposite Zoe Deschanel in season 6 of the critically acclaimed comedy "New Girl," reprising her role of 'Reagan' from Season 5.

Megan starred as the iconic comic book heroine 'April O'Neil' in *Teenage Mutant Ninja Turtles: Out of the Shadows*, for Paramount Pictures. The film premiered at #1 in the box office, now totaling over \$224 Million Worldwide. The first film debuted at \$65.5M domestic on opening weekend and was #1 at the box office two weekends in a row, currently TMNT has generated over \$493 Million Worldwide. TMNT is the 4th highest August domestic opening of all time. The film also debuted #1 in 17 International markets on opening weekend.

Megan also starred in Judd Apatow's *This is 40* opposite Paul Rudd, Jason Segal, Chris O'Dowd, Melissa McCarthy, and Leslie Mann for Universal Pictures, and the feature film *Friends with Kids* opposite Jon Hamm, Adam Scott, Kristin Wiig, and Jennifer Westfeldt. As well as in her hilarious cameo in *The Dictator* opposite Sasha Baron Cohen for Paramount Pictures.

In 2010 Megan starred in the cult hit *Jennifer's Body* opposite Amanda Seyfried as 'Jennifer'. Written by Diablo Cody, directed by Karyn Kusama and produced by Jason Reitman, the film premiered at the 2009 Toronto Film Festival.

Megan also starred as 'Mikaela' in billion dollar franchise *Transformers & Transformers: Revenge of the Fallen* opposite Shia LaBeouf for Steven Spielberg and Michael Bay in one of Hollywood's biggest worldwide global billion dollar franchises. *Transformers: Revenge of the Fall* hit \$900 Million worldwide box office, becoming 2009's highest grossing movie.

Megan Fox has appeared on the covers of ALLURE, EMPIRE, ESQUIRE, ENTERTAINMENT WEEKLY, INTERVIEW, GQ, ELLE, COSMOPOLITAN, ROLLING STONE, and ANGELENO. Her GQ and ELLE issues were the top sellers of the year for each magazine.

Megan is currently ranked #1 for non-singer female Facebook fan pages in the world with about 50 Million fans worldwide. The largest portion of her fans come from the United States, followed by Mexico, Brazil, India, the UK, and the Philippines. The cities that she is most popular in are Mexico City, Lima, New York, London, Bogota, and Santiago. Overall, her page is ranked #32 in the world on a site that boasts 2.23 billion monthly active users.

Megan also has a large following on Instagram with over 10 million followers. She boasts an average engagement rate per post of 17% (avg. engagement rate for most influencers and celebrities is less than 3%). About 85% of her followers are over the age of 18, and a majority of those interacting with her page are from the United States, Mexico, Brazil, Bangalore, Bogota, and Houston.

She starred in the 2013 *Call of Duty: Ghosts* commercial directed by James Mangold. Megan is the first ever female to be featured in the brands ads and sales of the game reached \$1 Billion in the first 24-hours. Megan also starred with Dominic Monaghan, Eminem, and Rihanna in the world wide smash hit single “Love the Way You Lie” music video. The video broke the all-time YouTube record at the time for most hits in a 24-hour period – 1.4 Million- and was nominated for numerous awards including a Grammy.

Megan hosted the 2009-2010 season premiere of Saturday Night Live with musical guest U2. The premiere delivered the highest rating of the night outscoring every Saturday primetime and late-night telecast on every major network over the previous 16 weeks.

She has won numerous MTV Movie Awards and received 2009 Scream Award for best actress. Named SEXIEST WOMAN in the WORLD by online voting system at FHM magazine by over 1 million plus reader votes two years running in 2008 and 2009

Demetrius ‘Lil Meech’ Flenory Jr. as Syl



Demetrius “Lil Meech” Flenory Jr., the son of notorious Hip-Hop cultural icon and kingpin, “Big Meech,” was recently seen making his acting debut as the co-lead of the Starz hit, drama series BLACK MAFIA FAMILY. Coming from lauded executive producer Curtis “50 Cent” Jackson, Meech spent over a year in intensive acting training prior to winning the role in a highly competitive casting process. Demetrius will next be seen in the highly anticipated second season of HBO’s hit EUPHORIA and also starring opposite Colson Baker (Machine Gun Kelly), Scoot McNairy Ruby Rose and Megan Fox in the Tim Sutton directed feature, TAURUS, which will premiere at the 2022 Berlin Film Festival.

Demetrius “Lil Meech” Flenory Jr., the son of Demetrius “Big Meech” Flenory, and Da’Vinchi (All American, grown-ish) are set to star in Starz’s drama series Black Mafia Family, from executive

producer Curtis “50 Cent” Jackson (Power, Power Book II: Ghost, For Life) and writer/executive producer and Detroit native Randy Huggins (Star, Rebel, Power). Additionally, Tasha Smith (Empire, Power) will direct the first episode and multiple others, and Wood Harris (Empire, Creed) will join his brother Steve Harris in a recurring role. Black Mafia Family is produced through Jackson’s G-Unit Film and Television in association with Starz and Lionsgate Television. The series begins filming in Atlanta and Detroit this month.

Flenory Jr., the son of Demetrius “Big Meech” Flenory will make his acting debut starring as his father and Da’Vinchi will portray Demetrius’ brother Terry “Southwest T” Flenory.

Black Mafia Family is inspired by the true story of two brothers who rose from the decaying streets of southwest Detroit in the late 1980’s and gave birth to one of the most influential crime families in this country. Demetrius “Big Meech” Flenory’s charismatic leadership, Terry “Southwest T” Flenory’s business acumen and the fraternal partnership’s vision beyond the drug trade and into the world of Hip Hop would render the brothers iconic on a global level. Their unwavering belief in family loyalty would be the cornerstone of their partnership and the crux of their eventual estrangement. The series is about love, kinship and capitalism in the pursuit of the American dream.

Flenory Jr.’s “Big Meech” is a charming and ambitious Detroit legend-in-the-making, who becomes the face of the operation. Hungry for his slice of the American dream, Meech quickly advances from a corner boy to a mid-level man, who knows when to use the carrot or the stick as he and his brother set out to become the Kings of Detroit.

Flenory Jr. and Jackson are repped by APA.

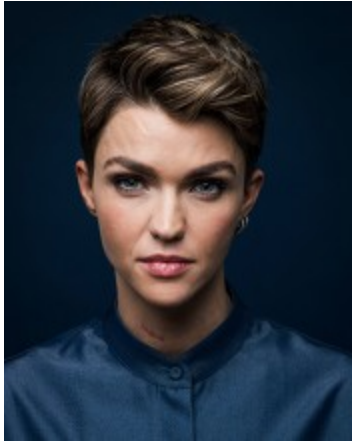
Naomi Wild as Lena



A new artist has never had a launchpad opportunity quite like Naomi Wild’s. As a junior in high school, Naomi snuck into Coachella, stumbled into The Do-Lab tent, and discovered ODESZA. An overwhelming feeling came over Naomi and she had a vision of herself performing on stage with Odesza. At that time, Naomi wasn’t playing or creating music in any way, but a couple of years later she found herself disillusioned by college life and tried her hand at songwriting. Naomi’s song “Higher Ground” was sent to Odesza and the next day, Naomi Wild got news that Odesza loved what she wrote. Not only did they want the song, but they wanted Naomi Wild to be featured on it.

“Higher Ground” became the standout track from 2017’s Grammy-nominated “A Moment Apart”, receiving 58mm+ streams, and was impacting the radio. She now continues to work towards finishing her project that is slated to release in 2022.

Ruby Rose as Bub



Ruby Rose Langenheim, better known as Ruby Rose, is an Australian model, DJ, boxer, recording artist, actress, television presenter, and MTV VJ. Rose emerged in the media spotlight as a presenter on MTV Australia, followed by several high-profile modelling gigs, notably as the face of Maybelline New York in Australia. In addition to her modelling career, she has co-hosted various television shows, namely Australia's Next Top Model and The Project on Network Ten.

Rose pursued a career in acting from 2008 onwards, with her debut performance in the Australian film *Suite for Fleur*. She had a small role in the drama *Around the Block* (2013), and came to North American fame for starring in seasons three and four of the Netflix series "Orange Is the New Black." She has also had large roles in the action films *Resident Evil: The Final Chapter* (2016), *xXx: Return of Xander Cage* (2017), and *John Wick: Chapter 2* (2017), the musical comedy *Pitch Perfect 3* (2017), and appeared in the film *The Meg* (2018), based on the novel of the same name.

As a model, she has featured predominantly within mainstream fashion titles, including Vogue Australia, InStyle Magazine, Marie Claire Magazine, Cleo, Cosmopolitan, Maxim, Nylon and New York's Inked Magazine.

Rose credits her 2014 short film *Break Free*, which she produced herself, for the success of her acting career. In an interview with Variety, she describes how she was not able to get a manager, agent, or audition, so she decided to create short films "as a way of being able to give myself something to do and to study my craft." The film went viral, getting millions of views in a short period of time.

In 2015, Rose joined the "Orange Is the New Black" cast in Season 3. Rose played inmate Stella Carlin, "whose sarcastic sense of humor and captivating looks quickly draw the attention of some of Litchfield's inmates." Rose's performance was generally well-received by the public. She was also cast in a guest role, as the service robot Wendy, in the science fiction series "Dark Matter." In 2016, Rose and Tom Felton would lend their voices in the animated title *Sheep and Wolves*.

Lil Tjay as Self



With over 20 million monthly listeners on Spotify and shows booked in large venues all over the world, he's proving to be one of the fastest rising young stars in Hip Hop right now. The sky is the limit for this young, charismatic artist who has proven he is just as ambitious as he is talented. Tjay is eager to continue honing his craft and growing as an artist, expanding his footprint not only in music, but in film and television as well.

Lil Tjay's "Calling My Phone," a mournful collaboration with the singer 6lack, debuted at Number One on the Rolling Stone Top 100 Songs chart. Lil Tjay initially teased the track, which concerns the messy aftermath of a breakup, online back in December. When it finally came out, it racked up 28.9 million streams its first week.

Cardi B's "Up," which debuted at Number One on the previous chart, fell to Number Three in its second week. Olivia Rodrigo's former Number One "Drivers License" – now the subject of a Saturday Night Live skit – held at Number Two. And Taylor Swift's "Love Story" jumped to Number Four after the release of a re-recording dubbed "Taylor's Version." The new rendition of "Love Story," which is grouped with the original in the same manner as a remix, accounted for over 11 million of the song's 14.3 million streams, with the original accounted for just under 3 million.

"What It Feels Like," a track featuring Jay-Z along with a posthumous verse from Nipsey Hussle, debuted at Number 28 with 6.1 million streams. The single was included in the companion album for the new movie Judas and the Black Messiah, which also incorporated songs from H.E.R., Nas, Lil Durk, and Pooh Shiesty, among others.

"Heartbreak Anniversary," a disconsolate ballad from the R&B singer Giveon, originally came out nearly a year ago on the Take Time EP, but it has recently seen a surge of popularity – it was one of the Top 25 most popular sounds on TikTok last week, according to the analytics platform Chartmetric. That helped it debut on the latest RS 100 at Number 47. (Giveon has a separate single, "Like I Want You," climbing at R&B radio.) Another song, Masked Wolf's "Astronaut in the Ocean" – which has appeared in more than half a million TikTok clips to date – also arrived on the RS 100 at Number 48.

END CREDITS

Unit Production Manager	KIRSTEN HOGE
First Assistant Director	JAMES GRAYFORD
Second Assistant Director	DEE GRAHAM
Co-Producer	NICK SHUMAKER
Additional Music by	PHIL MOSSMAN
Cast	
Cole	COLSON BAKER
Ilana	MADDIE HASSON
Mae	MEGAN FOX
Lil Tjay	LIL TJAY
Ray	SCOOT McNAIRY
Syl	DEMETRIUS "LIL MEECH" FLENORY, JR.
Lena	NAOMI WILD
Bub	RUBY ROSE
Angel	ANGELITA TORRES
Cassidy	SIRI MILLER
Rose	AVERY ESSEX
Zia	SARA SILVA
Zia (Toddler)	MAYABELLA McCRILLIS
Trent	TAKAYA ABDU LLOYD
Eve	ZARIA
Kid	THOMAS TK WEAVER
Kid's Mother	ANGELA LANDIS
Kid's Father	DAVID ABED
Neighbor at Kid's House	ROBERT SIMON JUMPER
Andrew	PAUL BARTHOLOMEW
Anne	ANNE LITT
Tanya	ANGELA FORNERO
Paparazzi	PHILIP SMITHEY
Upscale Restaurant Waiter	MICHAEL ANDREW BAKER
Onlooker at Cole's House	THOMAS ARCHER
Dougie	JOE DIOLETTA
Danie	STEVE HERERRA
Slim	BRANDON ALLEN
Apple Patron #1	RUBEN J. LEE
Apple Patron #2	BEN SCOTT

Apple Patron #3 ALICE RIETVELD
Apple Patron #4 CLAY CULLEN

Stunts

Stunt Coordinator TIM MIKULECKY
Stunt Cole LUKAS STOIBER
Stunt Sunset Driver #1 RUBEN J. LEE
Stunt Driver #2 BEN SCOTT
Stunt Sunset Driver #3 ALICE RIETVELD
Stunt Driver #4 CLAY CULLEN

Associate Producer MICHAEL J. URANN

Production

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SOFIA WILLIS

Office Production Assistant JOSH EISENBERG
Background Extras Casting DARREN SHEPHERD
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Crane Operators ANDREW AZOUZ
ANGEL PAGOURTZIS
JESSE WILLIAMS

"B" Camera First Assistant SAMUEL EMERSON
First Assistant Camera DENIS ZEMTSOV
NOBUYOSHI SAKURAI

Second Assistant Camera JACOB LAUREANTI

Camera Interns DILLON COX
WESLEY HULL III

Second Second Assistant Director DAVID LEVINE
Data Manager ALISHER ABDUKARIMOV
Sound Mixers DANA KOPETZKY
LUIS DANIEL MOLINA

Boom Operator MIKE ALAYNICK
Sound Intern MORGAN CHAN
Script Supervisor ALINA AVERIANOVA

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	JUNFU WEI
	JUSTIN SADLER
	JOEY LUU
	CALEB SHERRILL
	JARUS LORENZEN
	AUSTON MAHAN
Special Effects Technician	ANTHONY RISEN
Key Grip	CONNOR COLBY
Best Boy	NAM LE
Dolly Grip	DANIEL KUSENEDA
Grips	GINO ROBERSON
	ZACHARY WHITE
	NATHAN KADOTA
Rigging Grips	NICK BRAZZILL
	JONATHAN LE
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	RICHARD BENN III
Department Head Makeup	RACHEL HOKE
Makeup / Hair Assistant	ALLI ELIZABETH
Key Costumer	JORDAN FUNKEY
Costume Intern	SELENE TALBOT
Art Director	JONATHAN GOMBAS
Art Department Intern	EMILY ISAACS
Set Decorator	GINA CANAVAN
On Set Dressers	LAWRENCE HUMPHREYS
	ARMONDO NUNEZ
Leadmen	ZACH MILLER
	DANIEL OREGEL
	KEVIN LOPEZ
Set Dressers	JOSE LOPEZ

Shopper	RAMON NAVARRO CHARLOTTE WOOLSONCROFT
Graphic Designer	ALAN KOBAYASHI
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Key Location Assistant	BAILEY BECKSTEAD
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Assistant to Producers	CAROLINE PARKS SHAYLYN HEGEL
Studio Teacher	MATTHEW BABB
On-Site Contact United Security	VICTOR PEREZ CRUZ VAZQUEZ
Set Medic/CCO Covid Monitor	MELODY ZIKO CAROLINE KING
Controller	LISA BARR
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First Assistant Accountant	KATHY SHIRLEY
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Craft Services by	SASSY CRAFT SERVICES DANNI SAPP
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Transportation Coordinator	JARED ROBBINS
Drivers	BRIAN KELLY

JON GEARHART
JOSE ELMER FLORES
SPENCER NEWBERG

Water Safety JOEL MARKMAN
TONY WHITMORE

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Post Production Consultants BENJAMIN SHEARN
CECILIA DELDAGO

Color and Finishing by RCO

Senior Colorist SETH RICART
Conform and Color Assist NATASHA WONG
Color and Finishing Producer SHEINA DAO
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FX Editor JACK SASNER
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Foley Mixer KARINA REZHEVSKA
Foley Editor SERGEY SIRBU
Music Editor PHIL PALAZZOLO

Visual Effects by JOSIAH NEWBOLT
Titles by CASPAR NEWBOLT
Legal Services Provided by BURGEE & ABRAMOFF
ROBERT ABRAMOFF
PHILLIP NOORANI

Music Legal KING, HOLMES, PATERNO & SORIANO
JOE CARLONE

Music

“Eyes On Fire”
Written by Kristine Teglbjaerg, Tobias Wilner and Bo Rande

Performed by Machine Gun Kelly and Naomi Wild

"Sun Comprehending Glass"

Written and performed by Natalie Oleisker

Courtesy of Natatlie Oleisker

"Touch The Leather"

Written by Lias Saoudi and Alexander Sebley

Performed by Fat White Family

Courtesy of Fat Possum Records, LLC

"Smooth Sailing"

Written by Michael Pensini

Courtesy of 5 Alarm Music on behalf of All Sorts Music

"War"

Written by Colson Baker, Jayden Merritt, Brandon Allen, Stephen Basil and Omer Fedi

Performed by Machine Gun Kelly

"A Girl Like You"

Written by Edwyn Collins

Performed by Machine Gun Kelly and Travis Barker

Courtesy of Sumerian Records

"You're On Top"

Written by Brice Coefield and Chester Pipkin

Performed by The Untouchables

Courtesy of Capitol Records

Under license from Universal Music Enterprises

"Papercuts"

Written by Colson Baker, Travis Barker and Nick Long

Performed by Machine Gun Kelly

Courtesy of Bad Boy/Interscope Records

Under license from Universal Music Enterprises

The Filmmakers would like to thank

DEIRDRE MCMENNAMIN

STEVE ASTEPHEN -THE FAMILIE

THEO SUTTON	OLIVIA STONE
ZACH SUTTON	LAMAR REED
BENJ HEWITT	STEPHEN "BAZE" BASIL
TODD SCHWARTZ	JP "ROOK" CAPPELLETY
JESS CLARKE-NASH	MICHAEL GORES
ANDRE DES ROCHERS	JIM DEMPSEY
ZACHARY STEIN	NIGEL MEIOJAS
BARD DORROS	KEVIN VOLCHOK
JEREMY MOHR	JOHN PIERCE
ROSIE	CAROL BODIE
BECK LARS CREW	PHILIP FERNANDEZ
ASHLEIGH VEVERKA	JORDAN STONE
ANDRE "DRE" CISCO	UNITED RECORDING
NATASHA DUBIN-COLLATOS	

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