



FOX SEARCHLIGHT PICTURES
Presents

A FILMNATION ENTERTAINMENT / GRADE A ENTERTAINMENT Production

A MARC WEBB Film

gifted

CHRIS EVANS
MCKENNA GRACE
LINDSAY DUNCAN
JENNY SLATE
and
OCTAVIA SPENCER

DIRECTED BYMARC WEBB
WRITTEN BYTOM FLYNN
PRODUCED BYKAREN LUNDER, p.g.a.
.....ANDY COHEN, p.g.a.
EXECUTIVE PRODUCERS.....GLEN BASNER
.....BEN BROWNING
.....MOLLY ALLEN
DIRECTOR OF PHOTOGRAPHYSTUART DRYBURGH, ASC
PRODUCTION DESIGNERLAURA FOX
FILM EDITORBILL PANKOW, ACE
COSTUME DESIGNER.....ABBY O'SULLIVAN
MUSIC BYROB SIMONSEN
MUSIC SUPERVISORSRANDALL POSTER &
.....MEGHAN CURRIER

Running time 101 minutes

Publicity Contacts:

gifted

Frank Adler (Chris Evans) is a single man raising his spirited young niece Mary (Mckenna Grace) in a coastal town in Florida. But Mary is a brilliant child prodigy and Frank's intention that she lead a normal life are thwarted when the seven-year-old's command of mathematics comes to the attention of his formidable mother Evelyn (Lindsay Duncan)—a wealthy Bostonian whose plans for her granddaughter threaten to separate Mary and Frank. As family tensions and disconnections flare, uncle and niece find support in Roberta (Octavia Spencer), their protective landlady and best friend, and Mary's teacher Bonnie (Jenny Slate), a young woman whose concern for her student soon develops into a relationship with her uncle as well.

Fox Searchlight Pictures presents the drama GIFTED, starring Chris Evans (CAPTAIN AMERICA, SNOWPIERCER), Tony Award winner Lindsay Duncan (BIRDMAN, LE WEEKEND), Mckenna Grace (INDEPENDENCE DAY: RESURGENCE), Jenny Slate (OBVIOUS CHILD, "Parks and Recreation") and Academy Award winner Octavia Spencer (THE HELP, HIDDEN FIGURES). Marc Webb ((500) DAYS OF SUMMER, THE AMAZING SPIDER-MAN) directs from an original screenplay by Tom Flynn (WATCH IT). Karen Lunder, p.g.a., (ARRIVAL, THE FOUNDER) and Andy Cohen, p.g.a., (UNTRACEABLE) are producing and Glen Basner, Ben Browning and Molly Allen are executive producers.

The director of photography is Stuart Dryburgh, ASC, (THE SECRET LIFE OF WALTER MITTY, ALICE THROUGH THE LOOKING GLASS), the production designer is Laura Fox ((500) DAYS OF SUMMER, PARADISE), the editor is Bill Pankow, ACE, (CARLITO'S WAY, AMERICAN ULTRA), the costume designer is Abby O'Sullivan (FROZEN RIVER, EMPIRE STATE), and the casting director is David Rubin (WILD, GRAVITY, LARS AND THE REAL GIRL).

gifted

“Our families are not always the ones we were born into.
This is an important idea to stay connected to.”

--Director Marc Webb

GIFTED began its journey to the big screen when producer Karen Lunder, who has produced an assortment of films including ARRIVAL, remembers a conversation with producer Andy Cohen in which she asked: “‘What do you have that’s great and different? What is the thing you’re most excited about?’ He sent me GIFTED. When I read the script, it had this timeless quality to it. It felt like the kind of movies I grew up watching: it was a throwback of sorts to films of the 70’s and early 80’s that weren’t afraid to make you laugh and cry – that were both escapist and real.”

Says Cohen, “Screenwriter Tom Flynn had a written something special. Once in a while you get lucky and you read something that you absolutely fall in love with. I was crying at the end of it, but I also kept laughing throughout. What I loved about it is was that it was all about the characters. They were fully realized and I knew we could get tremendous actors and a top director.” says Cohen.

“The next step was to find the right filmmaker, and Marc Webb ((500) DAYS OF SUMMER) was at the top of the list. But with a script like this,” Lunder says, “if you don’t get it right, it won’t find its audience, it won’t find its place in the world. We had to find the right person,” and she was convinced that was Webb.

Cohen remembers, “Karen told me that she would try to get Marc to read it but not to get my hopes up as she knew how selective he was as well as being focused on another project.”

Like Lunder and Cohen, Webb responded to the writing. “I kept on waiting for this script to get bad, but it just kept getting better. It was simple, warm and uncynical. The writing felt nourishing to me. Mary and Frank are something like a comedy team with a lot of heart. After spending so many years on bigger movies, I just wanted to hang out with these two.”

In his career, Chris Evans has judiciously chosen a balance of blockbuster and smaller, more interior films. He picked GIFTED for many reasons but says: “It was more the director than the role. You can have a great role and a great script. You can have a lot of pieces in place but if you don’t have a great director, you don’t have much. So for me it was Marc Webb.”

Tom Flynn has had a successful career in Hollywood. “He’d done really well selling big comedy scripts to the studios,” GIFTED producer and Flynn’s literary manager Andy Cohen explains. “These were different spec scripts where he’d sell them and they never got made.”

Flynn left Hollywood for Florida where he started selling real estate and semi-retired. At the urging of his wife, he finally began to write the movie he really wanted to write. He hunkered down in his sister’s empty beach house for five uninterrupted weeks. “In November and December there was nobody around and everything’s closed, so you don’t have anything else to do.” With little to distract him, Flynn walked the beach in the morning, created the dialogue in his head, and then went home every day and worked on the script.

His inspiration for GIFTED was actually his sister, whom he describes as “the most unassuming ridiculously smart person you’ve ever met. When she was five everyone in the family was afraid of her, she was so determined. I had been around a brilliant mind all my life and I learned how important it was to have fun too, if she hadn’t she might have been doomed.” She was the jumping off point for GIFTED, along with his two nieces, one of whom really did punch out a bully on the school bus just like Mary Adler. For the first time, Flynn says, he felt no pressure as he worked. “Every other time I wrote something it was always with the market in mind, I always wrote it to sell it. This one I wrote for the characters and the story.”

“Before I knew it,” says Cohen, “I had a first draft that was nothing like anything Tom had written before. It was really something special. Once in a while you get lucky and you read something that you absolutely fall in love with. The characters were fully realized and I knew we could get tremendous actors and a top director.”

Lunder felt an immediate personal connection to Flynn’s story too. She hunted Flynn down and persuaded him that she was the right person to get his film made and even shared the coincidence that her own no-nonsense, intimidating “Chanel grandmother” was named Evelyn like Lindsay Duncan’s character. “It’s like when you fall in love, now you have to figure out how you’re going to get married. I told him that there was something about it that I latched onto and

couldn't let go of. I knew I had to take care of this project and make sure it got made right." The script eventually landed on Hollywood's Black List, a survey of film executives' favorite screenplays yet to be produced.

Other key players on *GIFTED* also had serendipitous connections to components of the world that Tom Flynn had created. As it turned out, Webb himself, like Flynn, came from a family in love with mathematics.

"My father had been involved in mathematics for a very long time, so I had an immediate physical and emotional connection to the material. It just felt right," Webb reveals. "I had been working in big movies for a long time at that point and I wanted something simple, something that got back to the roots of what I love about film, which is character, and then this came along."

"I was really interested in working with kids," he says. "It can be really challenging and it was new to me, which I think was the one intriguing reason I wanted to make the movie."

Webb brought a unique vision to the film, Cohen says: "When he's directing a scene, it's like he's choreographing a dance, not just where the actors stand or what they're doing, but an emotional choreography. That's important because each of them have their own unique arc." Cohen adds: "You never know when you're building your cast and your crew what you're going to end up with. It's this magical alchemy. I do think it starts at the top with the director. He paints what he wants the film to be."

Webb is particularly pleased that *GIFTED* is a movie in which all the intellectual powerhouses are women. "It's a movie where women are really brilliant and it's not done as a stunt. It's something that feels weirdly rare, I don't know why. I love the idea of having girls who are good at math, women who are good at math. A woman just won the Fields Medal in mathematics [Note: In 2014, Maryam Mirzakhani, a math professor at Stanford University, was the first woman to win the most prestigious prize in her field also known as the Nobel Prize of Mathematics] I mean, it happens in the world but we just don't always recognize that in cinema."

Webb also thinks that fathers will respond to the message of the film, if his own reaction is any example: "I'm a forty-year-old dude, and I got choked up. All the burly grips hid behind the duvateen (light blocking fabric) because they were crying. I think men are not encouraged to feel, which I think is one of the challenges that Frank has to face, but of course men are emotional creatures too."

A GIFTED CAST

Karen Lunder says. “It’s what you hope for as a producer, to actually have each role played by the best possible person, a dream cast.”

Evans, a huge fan of (500) DAYS OF SUMMER and the SPIDERMAN films says of his first meeting with Webb, “It just felt like we gelled. We quickly saw eye-to-eye on the process, and he gained this allegiance with myself and the rest of the cast. We just had trust. We believed in Marc’s internal barometer of what was good and what was bad.”

When Evans first read the script, he was drawn to the dialogue – “the music of the words, the exchange, the repartee” -- and the story. “I love character pieces that involve family drama, they’re very relatable.” That, and the attraction of very intelligent people exchanging clever banter, he says, “is just very juicy for an actor.”

Evans worked with Webb to create who they wanted Frank Adler to be. “Frank’s a tricky guy,” Evans says. “He has a lot of guilt, which is tough to play because it’s beneath the surface. You can’t exactly show your cards and he’s kind of a closed-off emotional guy anyway. He’s tough to read. I think he’s exceptional but in a different way than his sister. There’s a lot of complexity in his past and he’s someone who didn’t cope as well with it as he does now.”

Webb says: “People often think of Chris as Captain America, this sweet all-American guy, and he is all that, but there is a dimension to him that you sense underneath, some melancholy that I think is really beautiful and hasn’t been explored a lot in his work. He’s incredibly skilled and very funny. There were a lot of actors who were interested in GIFTED, but Chris had a passion that was singular. I remember when I was meeting him, and I said, ‘We’re making a small movie.’ If he wanted to, he could exist solely in that atmosphere and I was a little nervous because I wanted him to do this one. And in about 30 seconds he said, I love this movie and we have to do it. He became an ally really quickly, a wonderful, creative collaborator and a good friend in the process.”

Lunder too thinks Evans gives “a very surprising performance...There’s something about him in the role of Frank where he’s messier, not just on the outside but on the inside. In every moment of this film Frank is carrying something from his past – his anger, guilt, resentment, fear and love. And the moment you see him with Mary, regardless of whether you know where the story is going, you can’t help but root for them.”

The casting of Mary was crucial to the success of GIFTED, and led to an eight-month exhaustive search says Lunder. “We were not just looking for a great child actor, which is a challenge in itself. We needed to find someone who could be funny, spunky, pull off the big emotional moments and be credible as a genius – a tall order, especially for an eight-year-old.”

Webb insists there was a good reason for the massive search: “I couldn’t have made GIFTED unless I found the right Mary Adler. It was the biggest hurdle to making the movie.” “We saw hundreds of girls but when Mckenna Grace auditioned with Evans, “their chemistry was palpable,” Lunder recalls. In Mckenna’s audition, Webb remembers asking her to prank the cat and pretend a stapler was the one-eyed Fred. “She made the stapler *meow* – she was hilarious. Chris couldn’t keep a straight face. But then two minutes later she would come in weeping, with her guts spilling out because she was left by the only person she knew. There’s an emotional depth and sophistication you don’t see very often in an actor, but for a child, that’s a level of virtuosity that is incredibly rare.”

Mckenna remembers it was very stressful meeting Marc Webb for the first time. “They had given me the wrong sides [scenes] to read, so he just gave them to me in the hallway. I had five minutes to memorize them. But once the audition was over, we just talked and had a fun time. I wanted this movie more than any movie I’ve ever wanted.” She says that she and Webb “had an amazing connection together. He was the perfect director for this job because we needed someone with a big, caring, loving, heart. He let me take my time when there was a crying scene. I would walk in, and he’d sit by the camera and he would cry with me, so then I didn’t really feel alone.”

Mckenna says she also learned a lot from working with Evans. “He was very focused on the set, and sometimes he would sit down and help me with my script.” Evans treated her “more like a friend, like he treats Mary. I really like that he treated me that way, except he did try not to say bad words around me.”

She allows that Mary is very smart for her age “and smarter than I am,” so it was a challenge to learn the math: “It was very hard to memorize all those numbers and those periods and all that math. I mean, I just learned all of my times tables and now I’m moving on to division while my character Mary was on calculus.” Webb recalls that Mckenna found a way to memorize the equation that worked for her: “She made it into a song, singing along with sophisticated and very real equations with pi and alphas and absolute values and it was extraordinary. You felt like there really was some genius in the girl, a different kind of genius.”

Mckenna proves that she has a different kind of perspective for a nine-year-old, genius or not. When asked what the message in GIFTED means to her, she gives a most moving and simple answer: “At the end of the day, no one can tell you if your family is perfect or not. You may just have a mom, or you may just live with your daddy, or two moms and two dads, or you may live with your grandparents, or you may have an uncle like Mary does. People say that the perfect

family has to have a mom and dad, a big amazing house and a lot of money. But as long as you have a loving, caring person that you live with, then I think that's perfect for you."

"The moment that Lindsay Duncan steps onto the screen as Evelyn, it's almost like she was born to play the part," Karen Lunder says. "Her role in *BIRDMAN* was so memorable and rich in such a small amount of screen time. We thought, what would happen if you put her in this part?"

Duncan has had an impressive career in film and television both in the States and the UK. For her stage work, she won an Obie Award for *Top Girls*, a Tony and an Olivier Award for *Private Lives*, and a second Olivier Award for *Les Liaisons Dangereuses*, for which she also won the Critics Circle, a Drama Desk award and a Tony nomination. "With Searchlight being our partner in this film, they knew her well, and we couldn't think of pursuing anyone else," Lunder notes. "Thankfully, she read the script right away and said yes."

"We thought she would embrace not only the brashness of Evelyn but her sophistication," adds Marc Webb, "yet there are moments of tenderness and softness in her as well. She's also vulnerable, and it's a tricky combination." Producer Andy Cohen lauds the dimension Duncan brings to the role, "which I think in other hands would have been more arch and obvious and easier to spot where that character was going to go."

Duncan reveals that she was attracted by the strong story, and the fact that even though there's a child at the center of *GIFTED*, "it isn't just a cute movie about a cute kid. You can see where everybody stands in this complicated situation fueled by history. It's about really difficult stuff, and that's appealing to all of us as actors. It's a script people wanted to be involved in."

She describes Evelyn as "someone who has strong opinions and it sets her apart. She has that in her nature and in a way she's isolated. But then as with all good writing, you discover that it's not that simple." She didn't have to do a lot to feel as much of an outsider as Evelyn is. "I'm the Brit with the Americans, and I don't live or work here, really. The situation places my character on the edge, just outside a tiny, tight-knit family, even though she's a blood relation. And also of course there's Roberta (Octavia Spencer), who's not a blood relative, but she is as family as it gets." She adds: "I've always had a tendency to think of the rest of the Adler family as the Adorables in my head, and I'm not one of the Adorables."

To prepare for the role, Duncan consulted with the film's mathematics technical advisor and professor Dr. Jordan Ellenberg's mother for insight into the joys and challenges of raising a gifted child. Duncan doesn't see Evelyn as one-dimensional, and points to the fierce commitment she had to her daughter, and now to her grandchild. "She understood what it was to bring up a gifted child, everything they need to fulfill their gift. Not only is this her fiercely held belief, but

she has been there before. She sees Mary's situation as being one of neglect, intellectually and academically. She's not the villain of the piece."

Chris Evans concurs with Duncan's assessment, and notes that Duncan herself is "the sweetest cupcake on the planet, and when she taps into Evelyn, you're looking at a real human being...Her voice, her gaze, her poise, everything about her is so present in Evelyn." He says that working with Duncan was like "an unbelievable master class."

When you're an Oscar winner, no one expects you to show up on the set most every day – even when you're not working – but that's what Octavia Spencer did on GIFTED. "I don't think there's a single member of the crew she didn't reach out to and make laugh on a daily basis. I sent her an email saying, now we have to do every movie together," Karen Lunder says of the actress who personified the character of Roberta. "She brought warmth and humor to this pivotal role. She's also the one person who knows Frank almost better than himself. Most importantly, Roberta is the comic relief, which comes out of her relationship with Frank. She's always giving him the business, but she's also deeply emotional. You care so much about Roberta and worry whether she will be able to continue to have the relationship with Mary."

Which is precisely why Spencer was attracted to the role. "What intrigues me about Roberta is that her relationship with Frank and Mary is an integral part of the story. She's a surrogate mom to the girl and to this habitually single guy, she's a sister and a mom, whatever the relationship requires. If I were to describe the anatomy of GIFTED, Mary would be the heart, Frank would be the muscle and the sinew and Roberta would be the spine. It all works wonderfully together and that's why it resonated with me on so many levels."

Spencer thought that Marc Webb was the perfect director to tackle the beautiful, nuanced script that had drawn her in. "When I first talked to Marc about his ideas for Roberta, we were on the same page. He wanted her to be real, he wanted her to feel organic to the story. Hopefully, Roberta also says what the audience is thinking."

She too responded to the multiple meanings of the title GIFTED: "It is about a gifted child, and then we find out that Frank and his sister were gifted. But to me there's a whole other side to what gifted means. Because Mary is part of Roberta's life and she's a childless woman, it's a gift that she gets to play out that maternal role in someone's life. It's also a gift for Frank that he has someone else to bear the responsibility. It's all about love and what's best for the child and the blended family."

When Evelyn enters the picture, Spencer says, there's a definite shift in the comfortable dynamic: "There's definite fear. There's a self-worth issue because obviously, Evelyn's a woman

of means. So the threat of losing Mary is real, because why wouldn't a judge want to put her with a woman who has far more superior resources than Frank?"

Roberta also realizes that there's only so much she can do as the custody battle rages on. "She knows that she doesn't have the power or a legal voice in how things are going to play out with Mary. In their world, she is very important, but the real world might not recognize that."

Ultimately, Roberta discovers the power she does have in this untraditional family unit: "You realize that these people coexist in a way that is very much family. They need each other. Frank has a very tough decision to make, and when he makes that decision he asks Roberta for help. I really love that the end of the movie starts the same way as the beginning, with Frank and Roberta's relationship."

GIFTED marks Spencer's second time working with Chris Evans. "We became friends in Prague on SNOWPIERCER about four years ago and that friendship has lasted. He doesn't rest on his laurels and certainly not on his good looks. I love seeing him in this role because it's so unlike what we've seen him do in the past, a complete departure from the Marvel Comics world of it all. I have nothing but the utmost admiration for him. So when I heard that he might be doing this, I texted him to say, Hey, if you're onboard, I'm onboard."

Marc Webb had a vision for the schoolteacher character of Bonnie. "It's a great way to see another side of Frank, to see the humor he has and that he has a romantic quality. But she's also the intellectual guardian of Mary. She recognizes the importance and the value of nourishing the child intellectually, which puts her in conflict with Frank. Frank is terrified of isolating Mary, because what happened to his sister could happen to his niece. Bonnie has a much more reasonable approach. She's respectful of the parental bond that's formed between Mary and Frank. And she realizes more than Frank does that he's a good dad."

Jenny Slate is known primarily as a comedian whose work contains real emotional depth and she brings that very duality to the role of Bonnie Stevenson, Mary's public school teacher. The producers loved her in her starring role in the film OBVIOUS CHILD. "We thought it was a phenomenal performance," says Lunder. "She's inherently smart, really funny and she has the ability to bring some improvisation and natural qualities to Bonnie, and makes her into someone significant who propels the story. To see her spread her wings in a character that has different emotional levels was important to us."

Karen Lunder says: "One of the great things about Bonnie is that she's not the token love interest. What she is to Frank, as people can be for each other is a mirror. She's the one who sees...he shouldn't have a single doubt in his mind that he's the right thing for Mary. Ultimately, instead of providing tough love, she's the tough friendship that may emerge into love."

And once again, with casting of Slate, serendipitous GIFTED connections came into play. “It’s not that I was a child genius,” said Slate. “But I’m a smart person, and as a child, I couldn’t sit still. I had a really hard time with math. For a while I thought I wasn’t smart. But I was also reading at a really high level, and I didn’t fit into the system but I knew there was something different about me. I felt fear and isolation because I didn’t know how to express my intelligence or use it socially, so I really connect to this.”

Slate says: “I remember being taken as a kid to see *SEARCHING FOR BOBBY FISCHER*, the movie about the chess prodigy, because my parents wanted me to see an example of a child that was special and adults who supported that.”

Slate realizes that the role of Bonnie could very well have existed just so the male lead could have a love interest. “But as Marc described it to me, she works as a little bit of a detective. You find out a lot of things in the movie through her. So the motivation for me wasn’t just to be sweet and pretty, which anybody can do. But my path is to be smart in a way that’s different from Evelyn. She’s not challenging Frank in a way that makes him feel small, she’s challenging him to live a life that he is a big enough man to live. I thought this was an opportunity to show a female character who is at once intelligent and full of heart, one that I should take.”

Slate, who describes herself as “a squiggly person with many doors,” asked Webb what she should do in her audition. “What was really exciting and what made me want this part badly was that he said, ‘Do everything.’” He told her that Bonnie was a real person, and he wanted to honor the script, but “‘Let’s add texture to this.’ And it’s always really exciting to be given that opportunity. I think that’s something that is lacking in movies right now. It’s either like, we fully improvise this thing, or don’t touch it, we’re so risk-adverse that we don’t want it to change. Marc lives in those spaces in between.”

When Frank and Bonnie’s relationship transitions from professional to personal, Slate observes that “it really scares Bonnie. What I love about her is that she is really honest about how anxious it makes her but she can’t stop her appetite for Frank. I think that’s lovely. And I also think there’s a connection between me and Chris and between me and Octavia that makes something unique.”

Evans says that before Bonnie, Frank hadn’t had too many relationships while he was raising Mary. “That’s another door that’s been closed. Bonnie and Frank are very different people on the surface but they speak the same language, their hearts beat in a very similar rhythm. He recognizes that and it takes him off guard.”

Toward the end of the movie, Slate notes, Bonnie has to make a choice: “Does she keep her connection with Frank and minimize herself? She chooses to tell Frank he needs to figure out

how to parent this child in a nontraditional way. Bonnie is the bigger person in that moment, and she sacrifices her own happiness for this young girl and this man.” She adds: “I’m very romantic. I’m just a living marshmallow. I think this movie is a lot about the potential for who we can be. I like ending the movie with the potential between them. Potential energy can be very magnetic.”

Slate says of Evans role: “He’s unavoidably soulful. He’s very complex. Actors can be that way, hypercritical deep thinkers. That can be a beautiful thing or a total detriment. He’s a joy to work with because he lives on the sunny side of the street in that respect. I learned a lot from him.” Working with Evans, she adds, “was a complete dream. We’re both from Boston. We share a lot of childhood memories. I really only knew him as Captain America and had no idea what kind of person he’d be.”

Evans has equal praise for Slate. “I’ve never met a human being like Jenny Slate. She’s phenomenal, so charismatic and so talented. She really has no idea how great she actually is. She can’t hit a false note. Even her worst take would be another actor’s dream. It’s a joy to do a scene with her because she draws you towards the truth. You never feel like it’s a performance.”

MASTERING THE MATH

“Genius is a thing that happens, not a kind of person.”

Dr. Jordan Ellenberg

The filmmakers spoke to a lot of mathematicians and prodigies in advance of filming *GIFTED* as it was important to get the math and Mary’s giftedness right. Whether Mary was studying at home, or being tested on at MIT, the filmmakers wanted to make sure it was within the bounds of what a genius kid in her circumstance might be capable of. Lunder also spoke to psychologists and parents of gifted children, and took Webb to meet with the faculty of a private school for gifted children in Los Angeles to learn more about the different kinds of issues gifted children and their family members face. They met with Terrence Tao, a UCLA Mathematics Professor and Fields Medal winner who is an expert on Navier Stokes and deemed the only person to have come close to solving it. It was a colleague of Terry’s at UCLA that turned her on to Jordan Ellenberg.

When Karen Lunder picked up Jordan Ellenberg’s book, *How Not to Be Wrong: The Power of Mathematical Thinking*, she knew his was a brain they wanted to pick to help them with their research for *GIFTED*. When Ellenberg was two years old, he taught himself to read by watching “Sesame Street.” His mother did not find out until one day when she was driving on the

Capital Beltway, the toddler told her where she needed to turn: “The sign said Bethesda is to the right.”

In second grade, he helped his teenage babysitter with her homework. He scored a perfect score on his SATs when he was a junior in high school. A Guggenheim fellow, he was graduated from Harvard, received a masters in Fiction from Johns Hopkins, and then, because he missed math, returned to Harvard for his Ph.D. He did his postdoctoral studies at Princeton. Currently, he is a professor of mathematics at the University of Wisconsin.

“We talked about Mary’s story in the movie, and how she reflected my own,” Ellenberg says. “I grew up in a mathematical household – both my parents were statisticians, and I was really interested in math from a very early age. As far back as I can remember, certainly by the age of two or three, I used to sit under the kitchen table and multiply numbers together. It’s interesting to see how it looks from the outside, in this kind of narrative framework.”

Ellenberg recognizes what he calls “the push-pull” in the film as “one that a lot of kids and parents feel, because on one hand, if a child has the passion and the skill and the ability and a love for something, you want to allow that to flower, right? But at the same time, you’ve got to remember that a kid is a kid. They are not their gift. They’re a person first.”

This is what Frank is wrestling with in the movie, and the balance Evelyn Adler could not seem to find with her daughter. As history in the Adler family repeats itself through the generations. “I think sometimes people see mathematical talent like oil deep in the ground. There’s this potential and we’ve got to extract it,” Ellenberg observes. “You can’t treat people the way you treat a natural resource, so that’s always the challenge.” But, he adds: “I think anyone would say that you can’t really do mathematics at a high level unless you love doing it. In fact, I’d say that’s even more important than how smart you actually are or how good you are.”

“Some might say that kids who are gifted need to be among their own kind, they need to be separated from the general population, I think that’s a very dangerous way of thinking. These kids...are not fundamentally different from other kids in their hearts and souls. They’re just kids who can do something that most kids can’t do. Frank and Evelyn represent two ways of thinking about this problem, and in the end they have to find a way to meet in the middle,” Ellenberg says. “If you’re going to live in this world, you’re going to spend most of your time around people who are not thinking about mathematics.”

Ellenberg, along with other experts in his field, was glad to be able to help the producers with the complicated equations Mary tackled in several blackboard scenes, though solutions don’t come as quickly off the screen as on. “In movies things happen a little faster than they happen in real life. Mathematics is on a very slow time scale. It’s a very contemplative field.”

Ellenberg walked the GIFTED team through the narrative of five pages of formulas: “Here’s what she’s explaining. Here’s where she turns the corner. If you correct it, it goes from here to the big punch line. Because I can read that language, I can tell it as a story. To someone who’s not familiar with it, it’s going to look like an undifferentiated mass.” And he says he was impressed when he heard McKenna Grace say the lines they had discussed: “For me it was amazing to see a sentence that was just kind of dead on the page suddenly come to life. That’s acting.”

Aside from his role as technical advisor, Ellenberg also enjoyed his cameo as a math professor in GIFTED. “After we’d been talking for a while, Marc Webb and Karen Lunder said, ‘Why don’t you come down and be in the movie?’ They needed a mathematics professor. I’m a mathematics professor, so it was pretty easy for me to do because I’m just standing there talking about math like I do most days of the week when I’m not on a movie set.”

He enjoyed the experience of being on the set for logical reasons as well. “When you’re a mathematician, you’re always looking for novelty. You’re always trying to understand new things. So for me, how many movies have I seen? Probably thousands. But to be present while it’s being made and to see how the pieces fit together, that’s pretty exciting. What you’re doing when you’re doing math is taking things apart and seeing how they work. That’s tremendously exciting, in a nerdy sort of way.”

THE NAVIER STOKES EQUATIONS

In GIFTED, a pivotal plot point revolves around Frank Adler’s sister’s attempt to solve one of the most complicated math problems in the world. The Navier-Stokes equations are, indeed, an unsolved mystery in the world of mathematics, one of the six problems left out of the seven Millennium Prize Problems yet to be explained. They involve how the velocity, pressure, temperature and density of a moving fluid are related.

Writer Tom Flynn chose Navier-Stokes because of the important consequences it could have in the real world if it were solved: for instance, physical phenomena like turbulence, of critical importance to scientists and engineers, are still not fully understood in terms of mathematical equations. The solution to Navier-Stokes would begin to offer these answers.

If Diane Adler had accomplished this, she would undoubtedly been awarded the Fields Medal, the highest honor in her profession, as well as the Millennium Prize, which comes with \$1 million award.

BRINGING IT ALL TOGETHER IN THE SOUTH

GIFTED, which is set in Florida, was actually shot in and around Savannah, Georgia, including Tybee Island, a location chosen for its similarity to St. Petersburg. The production team made a research trip to Florida, and then recreated the look they wanted for the film in coastal Georgia that, Marc Webb says, “has a history and an architecture that you don’t get in a lot of other places.” Because Frank Adler wanted to get as far away from Boston as he could to raise Mary, he finds a corner of Florida far enough off the radar that it will make a good hiding place, and Webb says they were able to recreate that sense of isolation in the Savannah area: “We wanted the kind of feeling like you’re at the end of the earth. There’s a part of Frank that doesn’t want to face the past and wants to be left alone, and I think this is his way of finding that.”

Andy Cohen says the GIFTED production arrived in Savannah at exactly the right time. “Everyone knows that Georgia is very film friendly. We came on the heels of a TV series and a major movie that was wrapping so we were able to acquire some of their crew. From the department heads down, it’s just been an amazing group of people.” He points out that everyone connected to the film, no matter the department, read the script. “From catering to the production assistants, everyone loved it. There are bigger paychecks out there, so they’re here because they want to be here.”

The production also benefited from the number of universities in the surrounding area, including the Savannah College of Art and Design (SCAD), whose film department contributed a number of the PAs and the production office staffers. Those crew members who came from out of town, as well as the main cast and producers, stayed in local hotels and rented houses and apartments. David Rubin and his local casting associates pulled from the talented pool of actors based in Savannah and all over the South for supporting roles.

Webb was pleased to reconnect with production designer Laura Fox. The two teamed on (500) DAYS OF SUMMER and other projects. “Marc knows what he wants, but he’s very open, collaborative and creative,” she says of their relationship, which has turned into a friendship. In the production design, Fox was not only tasked with bringing the colors of the Sunshine State forward to Savannah to set the stage, but also to use place and evolution of character to tell the story of GIFTED. “The first part of the movie is more vibrant and colorful. Even though the

Adlers are poor, there is still a sense of joy in their surroundings, and we tried to create that. Then, as the movie turns a little more serious, it becomes a little less colorful.”

Fox says they were lucky that Tybee Island in particular where we shot at Frank’s apartment, “looks like old Florida. I pulled a bunch of color references when we were in St. Petersburg – the pinks, blues, yellows and greens that we painted his apartment were all pulled from Florida and then that palette spilled over into other areas. Savannah is very similar once you avoid all the Spanish moss that doesn’t exist in Florida.” From the lifestyle of the different characters, to other pertinent references, Fox tried to find ways to connect with Webb’s vision. “The more research you can pull from, the better the communication.”

GIFTED was shot almost entirely on location, and Fox scouted them all to find the places that would work best for the film within her modest budget – apartments, courthouses, the Larsons’ house, Evelyn’s apartment, and the kitsch bar where Bonnie and Frank meet. For the custody battle scenes, she needed the right courthouse, not just any courthouse. Many of those she saw had no windows: “We felt like we were in ‘To Kill a Mockingbird,’ and it didn’t feel realistic, so we were looking for an empty location that had nice windows. Then I saw this meeting room in the Savannah library which had been historically the children’s library with a beautiful original mural and it felt right. I looked for courtroom references [in the script] that I could match to this space so that it would feel real.”

It also fell to Fox to ask the question what Mary’s interests would be when she’s not preoccupied with math. “She’s young, gifted and poor, so what would she be doing? A lot of shelling. I personally spent hours collecting shells on the beach because I think that’s what she’d do. Then she would organize them in her apartment in the unique way her mind works.”

That kind of specific attention to detail was also paid by costume designer Abby O’Sullivan. When her agent suggested she’d enjoy working with Marc Webb, she was intrigued. “I thought (500) DAYS OF SUMMER was interesting in the way it looked at relationships. It wasn’t a completely happy ending and had a really nuanced view, which I thought was rare.” And, she adds, she has family connected to the academic world at Harvard. So, she says, “I put together a little website for some inspiration, how I felt about the script, and the color palette that I liked the most.” What was supposed to be a quick phone call with Webb went a little longer and then, she says with a laugh, “I was off to Savannah, so it worked out.”

The production offices and the costume department were at the bottom of a half-abandoned strip mall. “You’d walk in and she had built a section for each character, which contained not only their wardrobe, but what had inspired her to create those looks,” says producer Andy Cohen. So whether it was a picture of Steve McQueen, or a surfer, or a little kid on the

beach, O'Sullivan had specific images in her mind. "She walked us through the story of every piece of wardrobe, including where the character might have bought that piece.."

O'Sullivan appreciated too that GIFTED was shot on film, because "it's a lot less intense, it's really natural and it inspires you. Filmmakers like Robert Altman had a vintage aesthetic – I don't know if that's the right word – but you can see this film harkening back to those images." She notes that Webb was very on point with an aging and drying process used for the actors' clothes and what he was trying to represent with that, paying particular attention to what Frank would wear for his job of fixing boats, for example. "It's very easy to skate over those things because it's not a pivotal part of the script."

For Mary, O'Sullivan chose the 80s primary palette that Webb favored, with muted and earth tones for Frank. "The only places you'll see pastels referenced are on Evelyn and on the exterior of their homes, which I thought was nice." Given the small space the Adlers live in, and the low income, Mary would have very few clothes in that small closet, so when McKenna started latching onto specific pieces she favored, O'Sullivan made sure Mary repeated certain outfits as a little girl would in the same environment.

Actor and trendsetter Steve McQueen influenced the look of Frank Adler which is intertwined throughout the film. "Chris's entire character was pretty much based off one McQueen book that I have. That was a huge thing that Marc really responded to. Within that we were able to formulate this modern character....you won't see a lot of pattern on him, he's wearing white tee shirts, light pants. You can just go through the whole cannon of McQueen films and see Frank's wardrobe."

Cinematographer Stuart Dryburgh's stunning work behind the camera is praised by producer Cohen and O'Sullivan. "He created these tableaux with his lighting...whether it's a sunset shot, or a boat dock, or the boat repair area. Something that could be so mundane is so nicely lit and shot that you feel like a work of art is being painted in front of your very eyes." There was a close collaboration between Webb and Dryburgh. "They spent a lot of time together really figuring out the theme for every scene, and how they wanted to shoot it. That is the story of the movie as well, not just what the actors are saying, but what the audience is seeing. It will evoke feelings that you might not understand, but it will be what they were planning for you to feel, and that's amazing."

Reflecting upon the experience after the film wrapped Webb says, "I had been looking for a script about personal relationships, something that really gets back to the roots of what I love about cinema and characters and this just felt right. I wanted to go away and just experience this little bit of joy, kind of under the radar. It's a movie that people will *feel*. It's very easy for

Hollywood to become cynical and try to create something that will just provoke people. The intention of this movie is to celebrate little enthusiasms, to make people feel good and warm and to celebrate connection. I think we've done it in a way that is authentic. That's rarer than it should be."

#

ABOUT THE CAST

CHRIS EVANS (Frank) has emerged as a director and one of Hollywood's most in-demand actors for both big budget and independent features.

In 2016, Evans starred in *CAPTAIN AMERICA: CIVIL WAR*, the highly anticipated third installment to *CAPTAIN AMERICA: THE FIRST AVENGER* and *CAPTAIN AMERICA: THE WINTER SOLDIER*. Evans reprised his role as the famed Marvel Comics character, Steve Rogers. In this film, after the government sets up a governing body to oversee the Avengers, the team splinters into two camps—one led by Steve Rogers and his desire for the Avengers to remain free to defend humanity without government interference, and the other following Tony Stark's surprising decision to support government oversight and accountability. The film was the top grossing film of 2016 with more than \$1.1 billion worldwide.

Evans marked his feature film directorial debut with *BEFORE WE GO*. He also produced and starred in the film alongside Alice Eve and Mark Kassen. The film premiered at the 2014 Toronto International Film Festival and was released by Radius on September 14, 2015. Prior to its release, the film garnered \$1.53 million in VOD and was the first pre-theatrical film of 2015 to reach both the top 5 on iTunes and the top 10 on Rentrak's weekly digital chart.

Evans starred in Marvel's *AVENGERS: AGE OF ULTRON* opposite Robert Downey Jr., Samuel L. Jackson, Scarlett Johansson, Mark Ruffalo and Chris Hemsworth. Disney released the film May 1, 2015 and has grossed over \$1.4 billion worldwide. Evans was seen in *THE AVENGERS* which in its opening weekend, smashed previous domestic records and continued its box office success with a worldwide gross of over \$1.5 billion.

Evans also starred in Bong Joon-ho's *SNOWPIERCER* opposite Octavia Spencer, Tilda Swinton, John Hurt and Ed Harris. Set in a world covered in snow and ice, the film follows a train full of travelers who struggle to co-exist.

His other film credits include Ariel Vroman's drama *THE ICEMAN* opposite Michael Shannon; Mark Mylod's comedy *WHAT'S YOUR NUMBER?* opposite Anna Faris; Edgar Wright's action comedy, *SCOTT PILGRIM VS. THE WORLD*, opposite Michael Cera; Sylvain White's *THE LOSERS* with Jeffrey Dean Morgan and Zoe Saldana; *PUSH* opposite Dakota Fanning; *STREET KINGS* with Keanu Reeves and Forest Whitaker; *FANTASTIC FOUR: RISE OF THE SILVER SURFER* opposite Jessica Alba, Michael Chiklis and Ioan Gruffudd; and Danny Boyle's critically acclaimed *SUNSHINE*. Additional credits include *THE LOSS OF A TEARDROP DIAMOND*, *CELLULAR*, *THE PERFECT SCORE*, *FIERCE PEOPLE*,

PUNCTURE and the romantic drama LONDON. Evans' first cinematic role was in the 2001 hit comedic spoof, NOT ANOTHER TEEN MOVIE.

Raised in Massachusetts, Evans began his acting career in theatre before moving to New York where he studied at the Lee Strasberg Institute. Evans is currently the face of Gucci fragrance 'Guilty.' He regularly lends his time to include Boston's Children Hospital, Make-A-Wish and Concord Youth Theatre.

MCKENNA GRACE (Mary) will be seen this April in Fox Searchlight's Marc Webb-directed GIFTED starring as the title character opposite Chris Evans, Octavia Spencer and Jenny Slate. She is currently in production on I, TONYA, starring Margo Robbie, in which she will play young Tonya Harding, while at the same time shooting "Designated Survivor," in which she appears as the daughter of Kiefer Sutherland's character. Grace recently completed production on Lionsgate's Pantelion comedy HOW TO BE A LATIN LOVER in a starring role opposite Rob Lowe, Kristen Bell and Rob Riggle. Other credits include the features INDEPENDENCE DAY: RESURGENCE and voicing "Ella Bird" in THE ANGRY BIRDS MOVIE, as well as several other features and television series.

LINDSAY DUNCAN (Evelyn) trained at Central School of Speech & Drama. She began her career at The Hampstead Theatre Club and Manchester Royal Exchange before going on to appear in David Hare's PLENTY at the National Theatre.

Duncan's most recently appeared as Claire in *A Delicate Balance* at the John Golden Theater on Broadway. Before this Lindsay appeared in London's West End as 'Judith Bliss' in *Hay Fever* at Noel Coward Theatre directed by Howard Davies. Her extensive theatre credits include Frank McGuinness' adaptation of Ibsen's *John Gabriel Borkmann* at The Abbey Theatre with Alan Rickman & Fiona Shaw, Polly Stenham's *That Face* opposite Matt Smith (The Royal Court / Duke of Yorks Theatre, Olivier award nomination for best actress), *Private Lives* with Alan Rickman directed by Howard Davies (Winner of best actress awards at The Olivier's, Variety Club, Tony's, Drama Desk and Critics Circle), Kevin Elyot's *Mouth To Mouth* directed by Ian Rickson, *The Celebration / The Room* (Almeida & Pinter Festival, Lincoln Centre NY), *Ashes To Ashes* (Royal Court, Pinter Festival Barcelona & Gramercy Theatre for Roundabout Theatre NY directed by Harold Pinter and Karel Reisz).

Credits at the National Theatre include *The Homecoming* directed by Roger Michell, *Berenice*, *Cat on a Hot Tin Roof*, directed by Howard Davies (Evening Standard Award for best actress) and *The Prince of Homburg*.

For the Royal Shakespeare Company credits include ‘Titania’ in *A Midsummer Night’s Dream* (Also US Tour & Broadway), *The Merry Wives Of Windsor*, *Les Liaisons Dangereuses* (Directed by Howard Davies, Also Ambassadors Theatre, Music Box Theatre NY – Olivier Award for best actress, Tony Award nominee for best actress, Theatre world award – winner: Outstanding new talent), *Troilus and Cressida*.

Additional credits include *The Cryptogram* (Ambassadors Theatre), *Three Hotels* (Tricycle Theatre), *Top Girls* (Royal Court Theatre, Jo Papps Public Theater, NY), *Incidents At Tulse Hill* (Hampstead Theatre), *The Provok’d Wife* (NT New Theatre, Oxford), *Julius Caesar* (Directed by Peter Gill, Riverside Studios).

On television she has recently appeared Clementine Churchill in “Churchill’s Secret,” as Frau Bellinghausen in Stephen Poliakoff’s “Closer To The Enemy,” Lady Smallwood in “Sherlock,” Anjelica Rosen in “The Honourable Woman,” “Us & Them,” “Lawless,” “Spy,” “Wallander,” Alex Cairns in “Black Mirror – The National Anthem” (written by Charlie Brooker) *The Duchess of York* in “Richard II” directed by Rupert Goold, “White Heat” for BBC, “Merlin” for BBC, “Christopher & His Kind” which starred Matt Smith, “The Sinking Of The Laconia,” The Narrator for Matt Lucas and David Walliams’ series “Come Fly With Me”. This follows extensive television credits including leading roles in MARGOT, DR WHO, the title role in “Margaret,” “Criminal Justice,” “Lost In Austen,” “Frankenstein,” “Rome” (BBC/HBO co-production), “Longford” (directed by Tom Hooper), “Spooks,” “Poirot: The Mystery Of The Blue Train,” “Perfect Strangers,” “Dirty Tricks,” Stephen Poliakoff’s “Shooting The Past,” “The History Of Tom Jones,” “Get Real,” “Just William,” “Jake’s Progress,” “The Rector’s Wife,” “A Year In Provence,” “GBH” (for which Lindsay was nominated for a BAFTA for Best Actress), “Redemption,” “The Storyteller: Greek Myths,” “Traffik,” “The Child Eater,” Mike Leigh’s “Grown Ups,” “Rainy Day Women”, “Tecx: Getting Personal,” “The Winkler,” “Kit Curran Show,” “Reilly Ace Of Spies.” Duncan will next be seen in the final season of HBO’s “The Leftovers.”

Film credits include LOOSE CONNECTIONS, SAMSON AND DELILAH, PRICK UP YOUR EYES (directed by Stephen Frears), MANIFESTO, THE REFLECTING SKIN, BODPY PARTS, CITY HALL, A MIDSUMMER NIGHT’S DREAM, AN IDEAL HUSBAND, MANSFIELD PARK, UNDER THE TUSCAN SUN, AFTERLIFE (For which Lindsay received the Bowmore Scottish Screen Best Actress Award), THE QUEEN OF SHEBA’S PEARLS, STARTER FOR TEN, ALICE IN WONDERLAND (directed by Tim Burton), LAST PASSENGER, ABOUT TIME, LE WEEKEND, BIRDMAN, ALICE THROUGH THE

LOOKING GLASS and CHURCHILL'S SECRET, and the upcoming Fox Searchlight film GIFTED.

JENNY SLATE (Bonnie) made her feature film debut in Gillian Robespierre's critically acclaimed OBVIOUS CHILD. Slate starred as "Donna," a twenty-something comedienne whose unplanned pregnancy forces her to confront the realities of independent womanhood for the first time. The film premiered at the 2014 Sundance Film Festival and was released by A24 Films.

For her breakout performance in OBVIOUS CHILD, Slate won a Critics' Choice Award for "Best Actress in a Comedy" and was honored with a 2015 Virtuoso Award at the Santa Barbara Film Festival. She was also nominated for an Independent Spirit Award for "Best Female Lead Actor" and a Gotham Award for "Breakthrough Actor." Additionally, THE NEW YORK TIMES MAGAZINE, TIME, VARIETY, and W MAGAZINE acknowledged Slate as one of the year's best performances. Slate and OBVIOUS CHILD were recognized by the National Board of Review and various critics' societies and film festivals including: Chicago Film Critics Association, St. Louis Film Critics Association, Phoenix Film Critics Society, Georgia Film Critics Association, Kansas City Film Critics Circle, Women Film Critics Circle, Sundance Film Festival, Seattle International Film Festival, and Newport Beach Film Festival.

Slate recently reteamed with the filmmakers behind OBVIOUS CHILD, Gillian Robespierre and Elisabeth Holm, for LANDLINE. The film premiered at the 2017 Sundance Film Festival and is an honest comedy about what happens when sisters become friends and parents become humans. Amazon will release LANDLINE in 2017. Other upcoming films include AARDVARK opposite Jon Hamm and Zachary Quinto, THE POLKA KING opposite Jack Black (which also premiered at the 2017 Sundance Film Festival), and BRAIN ON FIRE opposite Chloe Grace Moretz. She recently starred in JOSHY opposite Thomas Middleditch and MY BLIND BROTHER opposite Adam Scott and Nick Kroll.

Slate voiced the character of "Bellwether" in Disney's Academy Award nominated film ZOOTOPIA which has made over \$1 billion worldwide. In addition, ZOOTOPIA was named the #4 biggest animated film, named one of AFI's Top 10 Films of 2016, was nominated for a BAFTA Award, won 6 Annie Awards, and also won the Academy Award, Critics' Choice Award and Golden Globe Award for "Best Animated Feature." She also lent her voice to THE SECRET LIFE OF PETS as "Gidget" which has made over \$875 million worldwide. She currently voices "Harley Quinn" in LEGO BATMAN with Will Arnett.

On television, Slate has appeared in Showtime's "House of Lies" opposite Don Cheadle, Comedy Central's "Kroll Show" opposite Nick Kroll, and NBC's "Parks and Recreation"

opposite Amy Poehler. She also lends her voice to FOX's "Bob's Burgers" as the voice of "Tammy." Her other television credits include: "Girls," "Married," "Brooklyn Nine-Nine," "Bored To Death," "Saturday Night Live," and "Hello Ladies."

Along with Dean Fleischer-Camp, Slate is the co-creator of the internet sensation MARCEL THE SHELL short films, which Slate also voices. The first video, MARCEL THE SHELL WITH SHOES ON, has over 24 million views on YouTube and has been turned into a NEW YORK TIMES best-selling book, also written by Slate and Fleischer-Camp. They also wrote a second book titled MARCEL THE SHELL: THE MOST SURPRISED I'VE EVER BEEN.

A veteran character actress and one of Hollywood's most sought-after talents, **OCTAVIA SPENCER (Roberta)** has become a familiar fixture on both television and the silver screen. Her critically acclaimed performance as Minny in DreamWork's feature film THE HELP won her the 2012 Academy Award, BAFTA Award, Golden Globe Award, SAG Award and Broadcast Film Critic's Choice Award among numerous other accolades.

Octavia can currently be seen in the Academy Award nominated drama HIDDEN FIGURES alongside Taraji P. Henson, Janelle Monáe and Kevin Costner. The film tells the true story of several African-American women who provide NASA with critical information needed to launch the program's early successful space missions. Octavia's performance as Dorothy Vaughan has earned her Academy Award, SAG, Golden Globe and NAACP Image Award nominations to date. She can also be seen starring in THE SHACK, a film based off of the best-selling novel of the same title that follows a man whose daughter is abducted during a family vacation with evidence found in an abandoned shack leading authorities to believe she was murdered.

Spencer recently wrapped production on Guillermo del Toro's THE SHAPE OF WATER, in which she stars alongside Michael Shannon, Michael Stuhlbarg and Sally Hopkins. The film is an otherworldly love story set against the backdrop of the Cold War. She also recently finished filming SMALL TOWN CRIME, a film about an alcoholic ex-cop who, through an act of self-redemption, becomes hell-bent on bringing a killer to justice. The film, written and directed by Eshom and Ian Nelms, also stars John Hawkes and Anthony Anderson and will premiere at the 2017 SXSW Film Festival.

Last year, Spencer reprised her role as Johanna in ALLEGIANT, the third installment of Lionsgate's THE DIVERGENT series franchise. She also voiced the character of Mrs. Otterton in the Disney animated film ZOOTOPIA, one of fastest worldwide grossing films of the year.

Last fall, she co-starred alongside Elisabeth Moss and Boyd Holbrook in *THE FREE WORLD*, a drama focusing on a recently released former convict who becomes involved with a married woman with an abusive husband that premiered at the 2016 Sundance Film Festival; the drama *FATHERS AND DAUGHTERS* with Quvenzhané Wallis, Diane Kruger, Russell Crowe, Amanda Seyfried, and Aaron Paul and *THE GREAT GILLY HOPKINS*, the adaptation of Katherine Peterson's young adult Newberry Award winning novel. Octavia also reprised her role as Opal in Mark Waters' *BAD SANTA 2*, along with Billy Bob Thornton and Kathy Bates.

In 2014, Spencer co-starred alongside Kevin Costner in the drama *BLACK OR WHITE*, which premiered at the 2014 Toronto Film Festival to rave reviews. Previously, Spencer co-starred in Tate Taylor's *GET ON UP*, a chronicle of musician James Brown's rise to fame that also starred Viola Davis and Chadwick Boseman and the sci-fi, action-adventure *SNOWPIERCER* opposite Tilda Swinton and Chris Evans. Directed by Bong Joon-ho, the film followed a train that holds all remaining inhabitants on earth after a climate-change experiment wipes out the rest of the population, and the class system that emerges. In 2013, Spencer was seen in the indie-drama *FRUITVALE STATION* which follows the final hours of Oscar Grant's life, a young man whose death sparked national outrage after video footage of his shooting was released to the public on New Year's Eve 2009. *FRUITVALE STATION* won several prestigious awards including both the Grand Jury Prize and Audience Award for US Dramatic films at the 2013 Sundance Film Festival, the Un Certain Regard Award for Prix de l'avenir at the 2013 Cannes Film Festival, was named one of AFI's Films of the Year and received nominations for the 2014 Spirit Awards and NAACP Image Awards. Spencer was awarded "Best Supporting Actress" from the National Board of Review for her performance in the film and received an individual nomination from the NAACP Image Awards. She also served as a producer on the film.

Additional film credits include Diablo Cody's directorial debut *PARADISE* alongside Russell Brand and Julianne Hough, *Smashed*; an independent film which premiered at the 2012 Sundance Film Festival, Bryce Dallas Howard's directed segment of *CALL ME CRAZY: A FIVE FILM*; an anthology of five short films focused on various stories of mental illness, *BLUES FOR WILLADEAN*, *FLY PAPER*, *PEEP WORLD*, *DINNER FOR SCHMUCKS*, *SMALL TOWN SATURDAY NIGHT*, *HERPES BOY*, *HALLOWEEN II*, *THE SOLOIST*, *DRAG ME TO HELL*, *SEVEN POUNDS*, *PRETTY UGLY PEOPLE*, *COACH CARTER*, *CHARM SCHOOL*, *WIN A DATE WITH TAD HAMILTON*, *BAD SANTA*, *SPIDERMAN*, *BIG MOMMA'S HOUSE*, *BEING JOHN MALKOVICH* AND *NEVER BEEN KISSED* and *A TIME TO KILL*. In 2009, Spencer directed and produced a short film entitled *THE CAPTAIN*,

which was a finalist for the coveted Poetry Foundation Prize at the Chicago International Children's Film Festival.

Spencer was recently seen guest starring in the latest season of the CBS series "Mom," a comedy that centers on a newly sober mom attempting to pull her life together. Additionally, she made a memorable guest appearance in the final season of "30 Rock," starred in the Comedy Central series "Halfway Home" and appeared in a five-episode arc as the character Constance Grady on the hit series "Ugly Betty." Spencer has been seen in guest-starring roles on shows including "The Big Bang Theory," "E.R.," "CSI," "CSI: NY," "Raising the Bar," "Medium," and "NYPD Blue."

Among her many other professional achievements, Spencer has co-authored an interactive mystery series for children called Randi Rhodes, Ninja Detective. The first title in the series, Randi Rhodes, Ninja Detective: The Case of the Time-Capsule Bandit was published by Simon & Schuster Children's Publishing in Fall 2013 and the second book, Randi Rhodes, Ninja Detective: Sweetest Heist in History is currently in bookstores.

Spencer is a native of Montgomery, Alabama and holds a BS in *Liberal Arts* from Auburn University. She currently resides in Los Angeles.

ABOUT THE FILMMAKERS

MARC WEBB (Directed by) is the critically acclaimed director behind THE AMAZING SPIDER-MAN starring Andrew Garfield, Emma Stone, and Sally Field which grossed over \$750 million worldwide, as well as the smash hit THE AMAZING SPIDER-MAN 2, which was released in May 2014.

Webb made his feature film debut with (500) DAYS OF SUMMER, starring Joseph Gordon-Levitt and Zooey Deschanel. The film was nominated for two Golden Globe® Awards, including Best Picture, and The National Board of Review honored Webb with their Spotlight Award, which recognizes outstanding directorial debuts.

His upcoming directorial project THE ONLY LIVING BOY IN NEW YORK, starring Callum Turner, Kate Beckinsale, Jeff Bridges and Pierce Brosnan will be released in 2017 by Amazon Studios.

On television, Webb directed and executive produced “Limitless” for CBS, based on the film starring Bradley Cooper. He is currently an executive producer and director of the Golden Globe®-winning “Crazy Ex-Girlfriend” for The CW.

Webb began his career as a music video director. He has been honored with several MTV Video Music Awards, including the Best Director Award for Green Day’s “21 Guns,” Best Rock Video in 2006 for AFI’s “Miss Murder” and Best Group Video for The All-American Rejects’ “Move Along.” The Music Video Production Association also honored him as Director of the Year for his work with Weezer, AAR and My Chemical Romance.

TOM FLYNN (Written by) has been writing professionally for thirty years. He sold his first spec script to Paramount Pictures and producers Don Simpson and Jerry Bruckheimer. He followed this with sales to Warner Brothers and Scott Rudin, then Simpson Bruckheimer a second time. Such was the course of his career over the next twenty-five years: selling numerous spec screenplays to the studios, but not seeing his movies made. In fact, only one, titled WATCH IT, which Tom also directed, was ever produced. Still, for someone who wrote almost exclusively original material, the wild spec script market of the 90's made for a pretty good living.

As the housing bubble was bursting, Tom and his wife, Andi, cashed in and moved to St Petersburg, Florida to develop real estate.

Tom Flynn is still in Florida, but he's now back to writing full time... this time getting his movies made. He and Andi share their home with one dog and four cats, one of whom is the one-eyed Fred who is the inspiration for Fred the one-eyed cat in GIFTED.

With an extensive background in both studio and independent filmmaking, **KAREN LUNDER (Produced by)** draws on her keen eye for distinct stories to produce groundbreaking and commercially successful films. As EVP of Production and Acquisitions at FilmNation Entertainment, she is shepherding a diverse slate of filmmaker-driven projects, and is collaborating with Dee Rees, Tate Taylor, and Derek Cianfrance, to name a few.

Lunder executive produced Denis Villeneuve's sci-fi hit ARRIVAL starring Amy Adams and Jeremy Renner, and John Lee Hancock's THE FOUNDER starring Michael Keaton. She also developed and co-produced Gavin Hood's hit political thriller EYE IN THE SKY starring Helen Mirren.

Prior to joining FilmNation, Lunder was President of Production at Gil Netter Productions, where she shepherded the critically acclaimed hits MARLEY AND ME and THE BLIND SIDE. She previously headed up development for Landscape Entertainment, building the company's comedy business and producing several comedies including Betty Thomas' teen hit JOHN TUCKER MUST DIE. Born in Denmark and raised in Canada, Lunder began her career in the independent film business in New York before moving to Los Angeles.

ANDY COHEN (Produced by) is the President of Grade A Entertainment, a production and management company producing film, television and theatre and representing screenwriters, directors and authors.

Cohen's background includes executive positions with Norman Lear's Act III Productions (FRIED GREEN TOMATOES), Permut Presentations (DRAGNET, BLIND DATE, FACE OFF), and Orr and Cruickshank Productions (THREE MEN AND A BABY, FATHER OF THE BRIDE, SISTER ACT).

His credits include: Producer of the Sony Pictures film, UNTRACEABLE, starring Diane Lane and directed by Gregory Hoblitt; Executive Producer of Lifetime Television's Christmas film "A Chance Of Snow;" Co-Producer of the Warner Brothers comedy, IT TAKES TWO; Associate Producer of the Touchstone Pictures comedy CAPTAIN RON; among others.

Andy's next project is likely to be MAGIC KINGDOM FOR SALE, a feature film

based on Terry Brooks' best-selling series of novels for Warner Brothers that Andy will produce with Steve Carell (who is also attached to star) and Academy Award winner, Akiva Goldsman.

In theatre, Andy conceived of, developed and produced the hit Off-Broadway show, "*Heathers – The Musical*," which ran for five months at the New World Stages in New York. The award-winning show is now being developed as a feature film. Currently, there are over 125 licensed productions running around the world.

STUART DRYBURGH, ASC, (Director of Photography) is a British born, New York based cinematographer whose credits include THE GREAT WALL, ALICE THROUGH THE LOOKING GLASS, BLACKHAT, THE SECRET LIFE OF WALTER MITTY, THE PAINTED VEI, AEON FLUX, BRIDGET JONES' DIARY, ANALYZE THIS, THE PORTRAIT OF A LADY, ONCE WERE WARRIORS, THE PIANO, AN ANGEL AT MY TABLE, and the upcoming film UNTOUCHABLE.

Dryburgh was born in the UK in 1952, and migrated with his family to New Zealand in 1961, where he spent most of his childhood and young adult life. He earned a Bachelor of Architecture from Auckland University in 1977.

Stuart started out working on early NZ films such as MIDDLE AGE SPREAD, GOOD-BYE PORK PIE and SMASH PALACE.

He was employed as a gaffer from 1979 – 1985, working on many NZ and international feature films and commercials. From 1985 on he has worked only as a cinematographer, at first shooting short films, music videos, and TV commercials.

In 1989 he shot the 3-part TV mini-series 'An Angel at my Table' for director Jane Campion. This led to another Dryburgh/ Campion collaboration, THE PIANO. For this film he was nominated for an Academy Award for Best Cinematography in 1994. His next project, ultimately his last in New Zealand for many years, was ONCE WERE WARRIORS with New Zealand director Lee Tamahori.

In 1994 Dryburgh shot his first US feature film, THE PEREZ FAMILY, for director Mira Nair, and moved permanently to the US in 1996.

He lives in Brooklyn with his wife Carla Raij and their 2 young children Joaquin and Mateo. Stuart's adult children, Tomas, Isobel and Emil live in Auckland, New Zealand.

Laura Fox (Production Designer) was born in Chicago and has lived in Los Angeles since she was five. She attended UCLA where she majored in theatre with an emphasis on directing.

After graduation, Fox worked in the local theatre community, winning the LA Weekly award for “Best Direction in a Play”. After successfully creating and mounting a show commissioned for a festival in Belgium, she returned to LA where she began a career as a Production Designer for music videos and commercials. Fox has been nominated for four MTV Music Video Awards for her work in this field. In 2007 Fox worked as the Production Designer on her first feature film, ALL GOD’S CHILDREN CAN DANCE, directed by Robert Logevall. Her other feature film credits include Fox Searchlight’s hit romantic comedy-drama (500) DAYS OF SUMMER, directed by Marc Webb and HESHER, directed by Spencer Susser, both starring Joseph Gordon-Levitt as well as Matt Shakman’s CUT BANK for A24, Diablo Cody’s PARADISE, Dustin Lance Black’s VIRGINIA, and I, ALEX CROSS directed by Rob Cohen.

ABBY O’SULLIVAN (Costume Designer) has designed Oscar and Sundance featured films, ranging from stylized psychological thrillers to futuristic period epics, beginning with her costume debut in Courtney Hunt’s Academy Award nominated drama FROZEN RIVER. Along the way she has brought to life, through clothing, fabric and by design, characters played by Keanu Reeves, Ryan Reynolds, Sienna Miller & Ethan Hawke.

Before entering the movie arena, O’Sullivan moved to NYC at 19 and worked as a design apprentice for Fashion Week. Her apprenticeship lead to a position as the press assistant for former Vogue editor Lola Ehrich. Here, she contributed to publications such as Italian, British and American Vogue, as well as V, Bazaar, Paper, Elle, W and WWD.

O’Sullivan’s varied background in fashion informs her work which frequently introduces emerging designers and fashion brands and collections that are edgy, relevant and of the moment. Her inspirations are both high and street fashion, photography and film and are often informed by her surroundings being a longtime resident of both NYC & New Orleans.

Her work throughout the years has been well received at the Sundance Film Festival. This year featured the premiere of Anna Boden & Ryan Fleck’s gambling drama MISSISSIPPI GRIND produced by Electric City Entertainment which went on to screen at Toronto.

O’Sullivan has designed sci-fi drama EQUALS for director Drake Doremus and Scott Free Productions and KEANU for Warner Brothers. Most recently she has worked on “The Exorcist” and CAPTIVE STATE for Rupert Wyatt.

Unit Production Manager	MOLLY ALLEN
First Assistant Director	JON MALLARD
Second Assistant Director	MARK C. STEVENS

Made in Association with DAYDAY FILMS

CAST

Frank	CHRIS EVANS
Mary	MCKENNA GRACE
Evelyn	LINDSAY DUNCAN
Roberta	OCTAVIA SPENCER
Bonnie	JENNY SLATE
Justin Gilmore	MICHAEL KENDALL KAPLAN
Judge Edward Nichols	JOHN M. JACKSON
Greg Cullen	GLENN PLUMMER
Aubry Highsmith	JOHN FINN
Gloria Davis	ELIZABETH MARVEL
Carla Rosen	CANDACE B. HARRIS

Seymore Shankland	JON SKLAROFF	
Lijuan	JONA XIAO	
Pat Golding	JULIE ANN EMERY	
Bradley Pollard	KEIR O'DONNELL	
Wanda Hardaway	CRYSTAL FREYERMUTH	
Amanda Dibbons	MAIA MOSS-FIFE	
Ricky Harmon	BRODY ROSE	
Kevin Larsen	JOE CHREST	
Claire Larsen	KELLY COLLINS LINTZ	
Animal Shelter Workers	ASHLEY L. THOMAS DANIELLE DEADWYLER	
Veterinarian	JACK LANDRY	
Waitress	KARLEIGH CHASE	
Boy	WILL BUIE	
New Father	DESMOND PHILLIPS	
Grandmother	TERESA L. GRAVES	
Grandfather	GORDON DANNIELS	
Great Uncle	WALT ELDER	
Professor	JORDAN ELLENBERG	
Bonnie's Students	MILEY NGUYEN AIDAN M. BATEMAN	JAYLYN HAWKINS RILEY G. HARVEY
New Dad	DAVID CORDELL ASHLEY	

Stunt Coordinator	KEITH ADAMS	
Stunts	NICK DEKAY YAN DRON STEVE CONROY MAX CALDER JENNIFER BADGER LAURENCE CHAVEZ DEVEN MACNAIR	CHICK BERNHARD ROSIE BERNHARD EDUARDO MARQUES DE OLIVEIRA JR. ADAM S. KATZ JEFF MEDEIROS KEVIN LAROSA II
Associate Producers	CHUCK RYANT JOHN O'GRADY T.K. KNOWLES	
Motion Graphics Artist	BILL KING	
Set Decorator	VERA MILLS	
Leadman	PATRICK FUHRMAN	
Set Dressers	ADAM CHASE ALEXANDER RICHARDS	BILL WAXLER LAWSON H. BRUEN
On Set Dresser	DANA WHITE	
Set Dec Buyers	PATRICK CASSIDY MARY M. STACY	
Graphic Artist	LILLIAN BYRNE HEYWARD	
Art Department Coordinator	JUSTIN N. KISTLER	
Art Department Production Assistant	ETHAN SELLARS	
Production Supervisor/ 2nd Unit 2 nd Assistant Director	PEGGY ROBINSON	
Second Second Assistant Director	SCOTT BOWERS	

B Camera Operator	MICHAEL PAUL JONES
Steadicam Operator	JOHN “BUZZ” MOYER
First Assistant Camera A	EJ MISISCO, JR.
First Assistant Camera B	MATTHEW HEATH
Second Assistant Camera A	LARRON “ROME” JULIAN
Second Assistant Camera B	KANE PEARSON
Loader	SEAN LUNSKI
Camera Production Assistant	ALEX TALLEY
Still Photographer	WILSON R. WEBB
Script Supervisor	MICHAEL J. LEONE
Video Assist	TONY JENZANO III
Video Assist Utilities	ALBERT W. HEDGEPEETH III WILLIAM DAUBE
Production Sound Mixer	JONATHAN GAYNOR, CAS
Boom Operator	TIMOTHY CARGIOLI
Utility	ELANOR RIMASSA
Post Production Supervisor	PAUL A. LEVIN

Post Production Coordinator	ANN M. GRAY	
First Assistant Editor	MISAKO SHIMIZU	
Apprentice Editor	JACOB WAXLER	
Post Production Assistant	MAX PANKOW	
Supervising Sound Editor / Re-Recording Mixer	RON BOCHAR, CAS	
Gaffer	ZOOT BYRNE	
Best Boy Electric	THOMAS H. DEAN	
Company Electrics	DAVID TROUTMAN PAUL J. POLESKI MATT MALLOY MATTHEW R. WILLIAMS JONATHAN JAMES MCKEOWN	JOHN PAUL PALMER IAN BOLSTER MATT CLARK RYAN "PEANUT" MENGEL
Key Grip	TD SCARINGI	
Best Boy Grip	ROBERT POWELL	
Dolly Grips	CHRIS KOCH TIM ROOK	
Company Grips	CHAD HOYLE ERIC TOWNSEND DICK VANNEWKIRK	LEIF ULVOG BEAU BELLANICH SCOTT HARMON
Assistant Costume Designer	LAUREN NICOTERA	
Costume Supervisor	SUZY FREEMAN	
Key Set Costumer	ERICA FRANK	
Set Costumer	KATE SAWYER	

Seamstress (Tailor)	SHELIA FERGUSON
Textile Artist/Ager & Dyer	DARREN A. MANZARI
Costumers	ERIC WHITAKER LAUREN E. BRITT
Costumes Production Assistant	SEAN APUZZO
Makeup Department Head	MICHAL BIGGER
Key Makeup	SUSAN RANSOM
Makeup Artists	VALERIE PATTERSON NICOLE SOHN
Hair Department Head	RITA PARILLO
Key Hairstylist	ANDREA “MONA” BOWMAN
Hair Stylists	JOAN SHAY TIFFANY LORD JC DAVIS
Location Manager	BASS HAMPTON
Location Manager (Atlanta)	MIGUEL TAPIA
Assistant Location Manager	BRANDON GOERTZ
Location Coordinator	KATE GIBBS
Location Scout	RYAN WATTERSON
Location Production Assistants	RACHEL SIERRA NELSON CODY GILKESON STEVEN NYBERG
Property Master	GILLIAN ALBINSKI

Assistant Property Master	DOUGLAS YOUNG	
Property Assistant	SARAH MYERS	
Special Effects Coordinator	TREY GORDON	
Special Effects	THOMPSON G. CONRADE RAYMOND TALLEY	
Construction Coordinator	SCOTT D. WARNER	
Construction Foreman	SCOTT B. WARNER CHRIS HOLCOMBE	
Charge Scenic		
Paint Foreman	STEPHEN P. BROWN	
Toolman	MARK B. AUSTIN	
Painters	STEPHEN C. WARNER JENNIFER GLEDHILL	COURTNEY FREDETTE JIM SULLIVAN
Prop Makers	HOBIE BOHLEN GLENN RICHARD D'ANGELO	MARK A. AUSTIN E. PAUL ANDERSON
Scenic	MATTHEW MARK ANDREWS	
Production Coordinator	HEATHER NEELD	
Assistant Production Coordinator	KC ALLISON	
Production Secretary	NIKKI PARENTI	
Travel Secretary	MADISON ABSHER	

Set Production Assistants	MARISA TAYLOR WITT LACY VIRGINIA BERG KODY CUNNINGHAM BREE TOMLINSON	KEGAN WATKINS ALI MCKENNA MICHAEL CAPUTO CHRISTIAN NOBLE GENEVIEVE HAWKINS
Office Production Assistants	MARLEY MOUNTCASTLE GREGORY JORDON	
Film Runner	BEN LLOYD	
Clearance Coordinator	CHARLES VARGA	
Assistants to Marc Webb	MARK MARTIN MOLLY GILLIS	
Assistant to Karen Lunder	PATRICK GOOING	
Studio Teachers	LOIS YAROSHEFSKY MARY ANN LYNNAH	
Mathematician Technical Advisors	TERENCE TAO JORDAN ELLENBERG RUSSELL CAFLISCH NICHOLAS BROOM	
Legal Technical Advisor	SCOTT VAUGHAN	
Production Accountant	PHIL LOGRIPPO	
First Assistant Accountant	DUPAL PATEL	
Second Assistant Accountant	SHAKENA REED	
Payroll	GARY J. SIMS	
Accounting Clerks	CORDELL CAPONE SANDRA ORSZAGHOVA	
Post Production Accountant	DIANA ASCHER	

Casting Associate	MELISSA PRYOR	
Southeastern Casting by	JACKIE BURCH, CSA	
Southeastern Casting Associate	JESSICA MCLAUGHLIN	
Extras Casting Coordinator	MARTY SIU	
Extras Casting Associate	JULI EMMONS	
Animal Coordinator	SID YOST	
Animal Trainer	TRACY OLIVER	
Animal Wranglers	JAMIE STIMACH JIM STIMACH	
Marine Coordinator	GENE WOODBURY	
Transportation Coordinator	CINDI L. RANDALL	
Transportation Captain	JERRY LOUDERMILK	
Unit Publicist	SCOTT LEVINE	
Set Medics	THOMAS ROBERTS MARGARET KING	KEVIN R. STEPHENS BRUCE T. CHEEK

Caterers	JOHN DEADERICK / STARLAND DINING GROUP LAURANT'S CATERING, INC.	
Chefs	MICHAEL PRITCHARD TRAVIS WOODS KEVON MURPHY	
Catering Assistants	TYLER RENUIS AVERY SCHIFF	ERIC FORTH CHRISTOPHER TEUTON
Craft Service	REVA GRANTHAM	
Craft Service Assistant	KELLYE WRIGHT	
Production Services by	BOB INDUSTRIES, LLC	
Cameras and Lenses Provided by	ARRI ATLANTA	
Post Production Sound Facilities	C5, INC. AND WB SOUND, NEW YORK	
Mix Stage Recordist	LEE SALEVAN	
Music Editor	TODD KASOW	
Sound FX Editor	PAUL HSU	
ADR Editor		
Dialogue Editors	MARISSA LITTLEFIELD PHILIP STOCKTON	SARA STERN
Foley Editor	STEVEN VISSCHER	
Assistant Sound Editor	SARAH STREIT	
Foley Artist	MARCO A. COSTANZO	
Foley Mixer	GEORGE A. LARA	

ADR Mixers	BOBBY JOHANSON MICHAEL MILLER	PATRICK CHRISTENSEN
Voice Casting by	DANN FINK & BRUCE WINANT	
Additional Voices	MICHAEL CUOMO DANN FINK MACKENZIE GREY HEAVEN MACPHERSON CHRIS MARTINEZ JEREMY REDLEAF	AIDEN EYRICK MICHAEL WAYNE FREDERIC MIA SINCLAIR JENNESS CHRISTIE MOREAU ZOE RITCHIE REBECCA SOLER
Main and End Titles Designed by	RANDY BALSMEYER BIG FILM DESIGN	
Preview Engineer	LEE TUCKER	

Visual Effects by BRAINSTORM DIGITAL

Visual Effects Supervisor	ERAN DINUR	Visual Effects Producers	GLENN ALLEN	RICHARD FRIEDLANDER
Matte Painting Supervisor	MATTHE W CONNER		Compositing Supervisor	MANI TRUMP
Lead Compositor	YUNSIK NOH		Matte Painter	NICHOLAS CONSTANDY
		Digital Compositors		
TIFFANY CHUNG	CHRISTOP HER GEREG	MIYUKI SHIMAMOTO	HIEU PHAN	CHRISTINA SHIN

ELIZABETH LEE

Digital Intermediate Provided
by COMPANY 3 NEW YORK

CO3 Executive Producer /
Colorist STEFAN SONNENFELD

Digital Intermediate Producer PHILIPPE MAJDALANI

Digital Conform CHAD SCHERMERHORN

Color Assistants DUSTIN WADSWORTH
JOSH SPECTOR

Head of Production NICK MONTON

Account Executive DAVID FELDMAN

Film Processing and Dailies
Provided by CRAWFORD MEDIA
SERVICES

Dailies Colorist RON ANDERSON

Dailies Operators IAN MACDONALD
JAMES CRAWFORD

Dailies Technical Manager RON HEIDT

Dailies Coordinator JEREMIAH DRUEKE

Lab Technicians ROBERT WALES
ANTHONY BIFANO

Additional Music by DUNCAN BLICKENSTAFF

Score Orchestrated &
Conducted by MARK GRAHAM

Score Copied by	JOANN KANE MUSIC SERVICE
Librarian	DAVE HAGE FOR DAKOTA MUSIC
Orchestra Contractor	ISOBEL GRIFFITHS
Assistant Orchestra Contractor	JO CHANGER
Orchestra Leader	EVERTON NELSON
Score Recorded by	JAKE JACKSON
Score Mixed by	NICK WOLLAGE
Digital Recordist	CHRIS BARRETT
Synth Programming	TAYLOR LIPARI-HASSETT
Score Recorded & Mixed at	AIR STUDIOS LONDON
Music Assistant	FRANCESCO LE METRE

SONGS

GIFTED INTRO

Written and Performed by Timothy Seth Avett
Timothy Seth Avett Performs Courtesy of
American Recordings

FRANKIE'S GUN!

Written by Greg Farley, James Felice, Ian Felice,
Simone Felice and Josh Rawson
Performed by The Felice Brothers
Courtesy of Team Love Records
By arrangement with Bank Robber Music

SHAME, SHAME, SHAME

Written by Sylvia Robinson
Performed by Cher and Tina Turner
Courtesy of Paul Brownstein Productions

THE WIND

Written by Yusuf / Cat Stevens
Performed by Cat Stevens
Courtesy of Island Records Ltd. under license
from Universal Music Enterprises

DARLIN'

Written by Matthew Myers, Shane Cody,
William Appleby and Kathleen Toupin
Performed by Houndmouth
Courtesy of Rough Trade Recordings Limited

GIRL CRUSH

Written by Lori McKenna,
Hillary Lindsey and Liz Rose
Performed by Little Big Town
Courtesy of Capitol Nashville Records
Under license from Universal Music Enterprises

TAKE A LETTER MARIA

Written and Performed by R. B. Greaves
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film &
TV Licensing

I'LL TAKE CARE OF HIM

Written by David Newman
Courtesy of Twentieth Century Fox Film Corporation

PRETTY BIRD

Written by Hazel J. Dickens
Performed by Crooked Still
Courtesy of Signature Sounds Recordings

THIS IS HOW YOU WALK ON

Written and Performed by Lightbody and McDaid
Produced by Johnny McDaid
Courtesy of Polydor Ltd. (UK)

Produced in Association with INGENIOUS MEDIA

THE FILMMAKERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE:

**CITY OF SAVANNAH
TYBEE ISLAND
THE TYBEE ISLAND POLICE DEPARTMENT
HUCKAPOO'S**

**This project was completed with assistance from the Georgia Film, Music & Digital Entertainment Office,
a division of the Georgia Department of Economic Development.**

**film
savannah**

filmsavannah.org

**This production participated in the New York State Governor's Office
of Motion Picture & Television Development's Post Production Credit Program**



Images supplied by iStock by Getty Images

Footage From 'ICE AGE' Courtesy of Twentieth Century Fox. All rights reserved.

Approved No. 50285



© 2017 Twentieth Century Fox Film Corporation and TSG Entertainment Finance LLC.

The events, characters and firms depicted in this photoplay are fictitious. Any similarity to actual persons, living or dead, or to actual events or firms is purely coincidental.

Ownership of this motion picture is protected by copyright and other applicable laws, and any unauthorized duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability.

©2017 TWENTIETH CENTURY FOX FILM CORPORATION. ALL RIGHTS RESERVED. PROPERTY OF FOX. PERMISSION IS GRANTED TO NEWSPAPERS AND PERIODICALS TO REPRODUCE THIS TEXT IN ARTICLES PUBLICIZING THE DISTRIBUTION OF THE MOTION PICTURE. ALL OTHER USE IS STRICTLY PROHIBITED, INCLUDING SALE, DUPLICATION, OR OTHER TRANSFER OF THIS MATERIAL. THIS PRESS KIT, IN WHOLE OR IN PART, MUST NOT BE LEASED, SOLD, OR GIVEN AWAY.