

THE BIG SICK



Directed by Michael Showalter

Written by Emily V. Gordon and Kumail Nanjiani

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For further information please contact:
Asa.Martin@studiocanal.co.uk

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SYNOPSIS

Based on the real-life courtship between Kumail Nanjiani and Emily V. Gordon, *THE BIG SICK* tells the story of Pakistan-born aspiring comedian Kumail (Nanjiani), who connects with grad student Emily (Kazan) after one of his standup sets. However, what they thought would be just a one-night stand blossoms into the real thing, which complicates the life that is expected of Kumail by his traditional Muslim parents.

When Emily is beset with a mystery illness, it forces Kumail to navigate the medical crisis with her parents, Beth and Terry (Holly Hunter and Ray Romano) who he's never met, while dealing with the emotional tug-of-war between his family and his heart

ABOUT THE PRODUCTION

*Incubating *The Big Sick**

In 2012, Judd Apatow was at the annual South by Southwest Festival for the premiere of “Girls,” the new series featuring a relatively unknown writer/director/star, Lena Dunham when he was asked to guest on “You Made It Weird,” a conversational podcast featuring stand-up comedians. Apatow had never heard the show and didn’t know the host, Pete Holmes, but bantering with comedians was something he tended to enjoy. And he had just worked with one of the other guests: comedian/actor/writer Kumail Nanjiani, who had a small role in *The Five Year Engagement*, a soon-to-be-released romantic comedy Apatow produced. It sounded like a good time.

The 90-minute show flew by and Apatow and Nanjiani later bonded over their various shared interests. Apatow has long made a practice of developing projects with and for comedians, so Nanjiani didn’t take it lightly when Apatow subsequently contacted his manager to propose a meeting. “I was thrilled of course,” Nanjiani recalls. “And then terrified. Judd and I had gotten along great at South by Southwest, so I could only mess it up from here.”

Out of five ideas, he began to focus on the real one: what unfolded from the day Emily Gordon heckled him during a stand-up set in Chicago and the wild ride that eventually led to their marriage.

Nanjiani was back a month later to meet with Apatow and producer Barry Mendel, Apatow's collaborator on *Funny People*, *Bridesmaids*, *This Is 40* and *Trainwreck*, to tell his story.

It was 2006, Pakistan-born Nanjiani was living in Chicago, building his career as a stand-up where Gordon, who had earned her masters in couples and family counseling, had begun her career as a therapist. Though neither was looking to be in a relationship, from the moment they met, they simply enjoyed being together too much to break it off. What complicated matters was the fact that Nanjiani came from a conservative Muslim family and his parents expected him to enter into a traditional Pakistani arranged marriage.

Nanjiani and Gordon dated for a few months, both of them ignoring the fact that there was no real future for their relationship with Kumail promising his parents that he would marry someone they chose. Emily was still a secret to them when she suddenly became gravely ill in the spring of 2007. Doctors placed her in an induced coma as a life-saving measure while they tried to figure out what was wrong.

The experience crystallized everything for Nanjiani. "I hadn't been thinking about marriage before Emily got sick," he says. "But looking at Emily when she was first put into the coma, I thought to myself, 'If she comes out of this, I'm going to marry her.' It wasn't necessarily a serious thought at the time, more of the type of thing you feel but don't completely register in all the madness that is going on at the hospital. But there it was."

He rode out the crisis alongside Gordon's parents, who came in from North Carolina. After 12 days, doctors successfully diagnosed Gordon and brought her out of the coma. Three months later, Nanjiani and Gordon were married.

To illustrate his story during this meeting with Apatow and Mendel, Nanjiani brought along various mementos, like his hospital visitor IDs and such that he had saved throughout Gordon's illness.

Apatow had never heard anything quite like Nanjiani's story. "I thought it was incredible -- it really is about falling in love with someone while they're in a coma," Apatow notes. "It was true and it was heartfelt. And it was set in the comedy world, which has always fascinated me.

"I was inspired in a way that I can't ever recall happening in a meeting of someone proposing to tell a story on film," said Mendel. "It was gut-wrenching and funny and

challenging and beautiful and everything we all want movies to be that they seldom are. So even though Judd and I hadn't done an independent film together before -- Kumail was relatively unknown at the time -- I said I thought we'd be crazy not to throw ourselves into it and Judd felt the same." So Apatow suggested Nanjiani go write up an outline.

Nanjiani knew *The Big Sick* would be a big undertaking. "I was excited to write about Emily and me. I was also petrified," he adds. "I hadn't really grappled with the emotional experience of her illness yet. But it had been five years and the timing felt right. I think there's a window when you still remember all the feelings and you feel all the feelings but you have enough distance that you can break them down and consider them and get some perspective on them. You don't want to wait so long that the feelings go away."

As he's done since his stand-up years, Nanjiani asked Gordon to read his work-in-progress. Gordon, a published author and contributor to The Huffington Post, The New York Times, GQ, Lenny and Rookie gave notes and contributed her own recollection of events. "I was getting such great notes from Emily," he remembers. "A little bit into the process I said, 'We should write this together.'"

Gordon was surprised but delighted. "I honestly had not been thinking about it. But once he said it, I was like, 'Yeah, that actually would be pretty cool. I think it would be an amazing experience.' And it was."

"We'd gotten a full draft or two from Kumail," said Mendel, "who was capturing his own pathos as well as what had turned out to be really funny in situations where you wouldn't think it would be, but there was still a dimensionality we all recognized wasn't fully coming through yet. Then Kumail turned in a draft where that self-same dimensionality was suddenly sprouting up all over. We noticed on the cover page that Emily was now writing with him and it was obvious, the difference was immediate."

The couple spent three years developing the script in close collaboration with Apatow and Mendel, writing dozens of versions. Just figuring out how to shape the material was a challenge. As Gordon explains, "There were so many ways to go, because there were different angles to the story: a struggling comedian; a guy with a Muslim family living in America; a guy with a sick girlfriend. We definitely circled around that for a while."

“We pushed them really hard and there were times we wondered whether they would keep at it,” said Mendel, “but they did. They would do a draft and be all excited about it thinking ok now we’re really getting somewhere only to receive an even bigger set of notes than they got from the last draft. And that went on for two full years. But it’s not unusual. Often times, making one aspect of the script better only removes the obstacle to seeing where you really need to go.”

The couple stayed in broadly autobiographical territory to center the narrative of *The Big Sick* on Kumail, a native of Pakistan trying to make it as a professional stand-up in Chicago. A world-class compartmentalizer, Kumail scrupulously maintains a line between his life as a striving young comic who lives in a crummy apartment and brings home the occasional girl; and his life as the adored younger son of observant Muslim parents. His parents try to adjust to his comedy career, and Kumail has given them no reason to believe that he won’t eventually pursue a more serious one and enter into a traditional Pakistani marriage.

As Nanjiani sees it, Kumail hasn’t yet grappled with the idea that the person he was raised to be in one culture isn’t necessarily the person he’s becoming in a different culture. Says Nanjiani, “The world of Kumail’s parents is totally different from the worlds of Emily and his comedian friends. And he is a totally different person in each of those different worlds. And that’s not a good way to live. This is a movie about someone trying to figure out how to be himself.”

Meeting Emily at one of his stand-up shows starts him on that journey. She is studying to be a therapist; she genuinely likes and cares about people -- and can read them, too. Nanjiani describes the two main characters as we first meet them: “The film’s Emily is smart, strong, very funny and a straight shooter. The Kumail at the beginning of the movie is a child. He is terrified to make any decisions, to put himself out there. He’s working really hard to not have to fix the problems in his life.”

The progression of their relationship echoes that of their real-life counterparts, who started dating with the intentions of keeping things casual. Says Gordon, “For the movie, it made sense that they would start off on equal footing in that neither one of them are looking for anything serious, but it kind of happens anyway. I always love it in a movie when people have certain intentions and their emotions get the best of them.”

Emily’s initial attempts to not hang out with Kumail romantically have their counterpart in Kumail’s “two-day rule” limiting how much time they can spend

together. “The two-day rule was a real thing,” she affirms. “But I kept noticing that Kumail’s actions didn’t match his words, but in a good direction. I thought, ‘This is odd. He’s saying things that should be scaring me away but the way he’s treating me is not like that at all.’”

While Kumail rarely thinks beyond the immediate moment, Emily has a clear sense of direction as well as a keen sense of humor. “I always saw Emily as a woman who takes herself seriously,” Showalter remarks. “In order for us to take her seriously, she needed to take herself seriously. It wasn’t about her being cute or dorky; it’s about a young woman who takes herself seriously in the world; who’s serious about the things she cares about and who falls in love with somebody. Which is not the cookie cutter romantic comedy lead woman. Zoe is very funny but she exudes an intelligence and a depth and a seriousness that really fit the character.”

Nanjiani wanted to channel the spirit of his own family in portraying the playful, jokey atmosphere that prevails during Kumail’s visits with his parents Azmat and Sharmeen, older brother Naveed and sister-in-law Fatima. “That scene is exactly how dinners with my family are. There are five different conversations going on, people are talking over each other, everyone’s very loud,” says Nanjiani. “It was important that each relationship be specific and unique. So that it wasn’t just one family unit. My relationship with my dad is different from the one with my mom, from the one with my brother etc. We wanted to make sure that audience understood that from the very first dinner scene. That’s one scene that stayed pretty much intact through all the rewrites.”

It felt good to write what they knew, says Gordon. “Often in movies and TV, when you see Muslim families they’re deadly serious: ‘focus on your studies,’ things like that. Just because they have expectations doesn’t mean that you don’t have fun with your family. And that’s the reality of Kumail’s family. They’re dear and they annoy you and they’re hilarious and they’re weird.”

But it took time for Nanjiani and Gordon to get their footing in portraying their lives for the screen. Staying true to events exactly as they occurred didn’t always suit the larger purpose of making a movie. “Judd helped us break out of our experience to construct a story that people would watch and identify with,” Nanjiani explains. “The idea is to take something that happened and distill it down to its essence. As long as that event feels grounded, you can take it to new places.”

Apatow stressed the same principle for the story’s characterizations of Beth and Terry Gardner, who rush to Chicago from their home in North Carolina when their

only child falls ill. Apart from geography and concern for their child, the Gardners have little in common with Gordon's real-life parents. "My parents have their quirks but they're basically a lovely, happily married couple who were very focused on their daughter. And that's not super-interesting for a movie," says Gordon. "So Judd said, 'Here's what you start with. Who are the worst people for this character of Kumail to be stuck in a hospital with for days or weeks? What's the absolute, absolute worst version? And then you kind of calibrate it from there.' Which was a really fun idea. We started talking about this character, Kumail, who's not a very open communicator. What if he's stuck with people that are like the extreme version of Emily, always, always wanting to dig into things and talk about them?"

Writing the second act of the film, when Emily is in a coma, was an illuminating experience for both Nanjiani and Gordon. Says Gordon, "My perspective for a large part of what happens in this movie is nothing, because I was asleep. I had some weird coma dreams, but I wasn't there for a lot of it. I had to learn about what that experience was like for him in a way that I hadn't before. It was really lovely, and kind of amazing, scary and weird. And he never fully understood my perspective, because he couldn't. And I couldn't experience what he went through, either."

Emotionally, their experiences were at opposite ends of the spectrum, Nanjiani notes. "When Emily was in the coma, that was the hardest time for her parents and me. She doesn't remember it. When she was awake, for us that was the happy time. For her it was awful because she was in such pain. Getting that perspective was very helpful in seeing where the character of Emily would be. Her parents and Kumail think the worst is over, but for her, she's miserable. That disconnect in perspective is a major part of how the movie resolves itself."

From the outset Nanjiani had some specific ideas about what he wanted to say in *The Big Sick*. "At its most basic, I wanted this movie to be about people trying to connect and the things that get in the way of that -- generational differences, religion, cultural, whatever it is. And how messy it is just to be person and live in a society and have different beliefs."

Throughout the writing and development process it was important to the filmmakers to show both sides of the complicated issues surrounding arranged marriages. Says Nanjiani, "So often in movies, the disapproving parents are portrayed as Old World types who don't understand the modern ways or don't believe in love. We didn't want to do that. We wanted the audience to see things from their perspective, which is a very compelling one. That felt very three-dimensional. It felt like there are no right answers." Indeed, in the film, Kumail's

brother Naveed confesses to Kumail that while he pursued relationships with other women when he was younger, Fatima, his wife via an arranged marriage, has become his best friend and loving partner. For him, the process of not getting to know her beforehand only added to his sense of gratitude and fulfillment: the old way worked.

Nanjiani had some trepidation when it came to addressing religion, another area where Kumail diverges from his parents. Apatow wouldn't let him off the hook, though. As he recalls, "Every time we'd hand in a script, Judd would say, 'What about religion?' I'd say, 'I don't know Judd, I don't want to tackle that stuff.' He told me, 'You don't have to *tackle* it. Just talk about how you feel about it; you don't have to have a point to make about religion. You can just say, 'It's complicated, I don't know.' That's fine.' That was very good to hear."

"We wanted to delve as deeply as possible into the discomfort of beliefs not shared," adds Mendel. "That is the crux of the family story – which is stronger, love or beliefs? It's easy to say love 'should be' but in practice life is not so simple. Kumail's parents are correct when they call him out on being selfish and misunderstanding the American dream. Not to mention dishonest. Usually in these type of stories the parents' POV is 'tradition' but that never cuts deep, at least with me. I always ask 'yes but why should we follow the tradition?' Kumail's parents have good answers. And that enriches the story, I think."

In the spring of 2015, Apatow and Mendel began sending out *The Big Sick* screenplay to potential directors. Among those approached was writer/director/actor Michael Showalter (*Wet Hot American Summer*, "Stella," "The State"), who had recently completed the late-life coming-of-age comedy/drama *My Name Is Doris*. In a serendipitous twist, Showalter and his frequent collaborator Michael Ian Black had given Nanjiani his first major television job when they hired him as a staff writer and actor for their Comedy Central series "Michael and Michael Have Issues." He had also cast Nanjiani in a supporting role in *My Name Is Doris*.

Although Showalter had become friendly with Nanjiani and Gordon during the run of "Michael and Michael Have Issues," he didn't know the story of their relationship. An avowed fan of the romantic comedy, he was excited by both the style and the substance of the screenplay. "I was riveted by it," Showalter recalls. "It was such a different way to tell a love story: a romantic comedy that explored all sorts of areas - faith, national identity, culture, the incredible true story of what happened in their relationship. Knowing Kumail and Emily also, I felt connected to what I was reading. I could imagine what they were trying to say with the script."

Apatow had followed Showalter's work since the late 1990s and had tapped Showalter to direct for his Netflix series "Love." "I've been a fan of Michael's as a creator and performer since 'The State' and *Wet Hot American Summer*," he remarks. "Then I saw *Hello My Name Is Doris* and I thought it was incredible. That film was a very difficult balance of comedy and drama and there are so few people who can do that. Kumail and Emily already knew him. We all thought Mike was the perfect person for this."

Gordon agrees. "From the beginning, Michael had a true sense of the emotional heart of this movie and he championed that," she remarks. "It was very important to him that we hit the emotions of the movie, that they were being addressed and taken seriously."

Showalter, Nanjiani and Gordon began a fresh pass on the screenplay. Showalter notes that the structure of *The Big Sick* is a major departure for a romantic comedy. "Usually in a romantic comedy the second act is where the characters fall in love and break up and then have to come back together in the third act," he comments. "Whereas in *The Big Sick* that happens in the first act. Then something monumental happens at the end of the first act and the love interest is not present for the entire second act. Which is challenging as storytelling because how do you keep the love story alive? That was really exciting for someone who loves romantic comedy as I do. To think: 'Can this work? And think: 'Yes, this can work if we do it right.'"

The comedy necessarily takes on a darker tone during the second half of the movie, after Emily becomes sick, but the humor nonetheless remains. Says Showalter, "Even in the most serious moments of the movie, there's still an undercurrent of humor. Which is the whole way this movie approaches life: no matter how bad a situation gets, you've got to have humor."

Without tipping into sentimentality, they also unabashedly embraced the sweetness at the core of the love story. "We wanted to make a romantic movie," Nanjiani affirms. "I personally always thought of it as a rom com. I love rom coms. My favorite movie of all time is *Four Weddings & a Funeral*. Emily & I watched it on our wedding day. Mike is a huge rom com fan too. We had all this specific vocabulary that only we spoke because of our encyclopedic knowledge of rom coms: 'she's a duckface.' We would fully understand each other. Hopefully people agree that it's a romantic movie. I think it is!"

After another year and many drafts of script work with Showalter, the team was ready to seek funding for the film. Mendel met with Rena Ronson and her team in the Independent Film Division of United Talent Agency. "My idea was that we should send the script to all of our top choice buyers at exactly the same time, to the minute. On Friday, November 6, 2015 at 9am, we pushed send and incredibly, by noon, there was a written offer from FilmNation to fund the whole movie, no strings attached. I was amazed, I can't even *read* a script that fast."

Other buyers approached them over the next few days but they recognized that the combination of such immediate and sincere enthusiasm and FilmNation's track record with films like *Top Five*, *Imitation Game*, *Nebraska* and *All Is Lost*, they'd found their ideal partner and the deal was quickly closed.

Bring the Family: Casting *The Big Sick*

Apatow, Mendel, Showalter, Nanjiani and Gordon starting discussing casting during the rewrites of the summer of 2015. At the top of their list for the role of Emily Gardner was Zoe Kazan. They were thrilled that Kazan, an acclaimed playwright herself, was eager to audition. "I was so taken with the script and the story," she comments. "*The Big Sick* was not like other things I'd read. I was very impressed by the deftness of tone Kumail and Emily achieved -- it's emotional, funny and scary all at the same time. I looked at videos of Kumail and Emily online and felt that I understood who they were. And when I auditioned, I loved the feeling in the room. There was a strong feeling of people wanting to go to work."

Gordon wasn't present for Kazan's audition, but watched a tape later. "From the moment the tape started, it was obvious that Zoe was the girl. There was not even a question," Gordon comments. "There's a real depth to Zoe, an intelligence and passion. But she also has a lightness and humor. She's not a self-serious human. I was very excited she decided to do it."

Nanjiani was playing a version of himself, albeit a younger version, acting out a pivotal chapter of his life. In addition, it was the first time he played the starring role.

Apatow points out that Nanjiani is now known to millions of television viewers of the acclaimed HBO hit comedy "Silicon Valley." He's had prominent roles in several screen comedies and recurring roles on "Portlandia" and "Adventure Time." Says the

producer, "When we started talking about this movie, Kumail was just known as a fantastic comedian. His career has evolved while we've been developing this project. It's exciting because I think people really want to see him as the lead in a movie."

Kazan, Gordon and Nanjiani spent a couple of weeks going through the script and making revisions as the character of Emily Gardner came further into focus. Explains Nanjiani, "We wanted Zoe to get to know the real Emily, and Emily and I wanted to get to know Zoe so we could write in her voice," explains Nanjiani. "Working together for a couple of weeks helped us see where her character would go and how she would react in different situations. A lot of scenes were rewritten based on improvisations that Zoe and I did."

It was during those rehearsals that the filmmakers decided to make Gordon's brief first marriage a part of the film. Kazan and Nanjiani began improvising and a scene was written. Comments Kazan, "The first marriage was an important part of my character's back story because it made her both more willing to give her heart, having known the heights and depths of love before; and it also made her more wary of Kumail once he breaks her trust."

Next came the challenge of casting Emily's parents. It's the unlikely bond that forms between Kumail and Emily's parents that drives the middle section of the film and although there had been significant rewrites for the characters of Beth and Terry, it wasn't until Oscar winner Holly Hunter and Emmy winner Ray Romano signed on to play Emily's parents that their characters truly came into focus. "Zoe Kazan, Holly Hunter, Ray Romano -- these were the people we dreamed would say 'yes,'" says Apatow. "Ray Romano and Holly Hunter are two of my all-time favorites. 'Everybody Loves Raymond' is a miracle of a show. It was so funny, so consistently. Holly Hunter has been in many of my favorite movies of all times. I think everything I've ever done has been a failed attempt to make something as good as *Broadcast News*."

The chemistry was immediately apparent at the first table read with Nanjiani, Kazan, Hunter and Romano, which paved the way for further refinement of the script and the characters' interpersonal dynamics. "As actors: Kumail, Holly, Zoe and Ray all portray life as it really is - complicated - a tangle of emotions and feelings, humor, sadness, anger, love," said Showalter. "While they are unique and distinct they also blend together wonderfully as an ensemble." Adds Mendel, "We were very lucky to have gotten the actors we did. We also invited Vella Lovell to read the part

of the Pakistani marriage prospect Kumail otherwise would have maybe gone for, after which it was hard to imagine anyone else.”

Hunter was intrigued by the way *The Big Sick* wove together its disparate elements. “I thought the shape and texture of the movie was really unusual and wonderful,” she remarks. “It’s once-removed from doing a documentary, which makes it much more interesting. Taking such a serious matter and making it playful -- that’s surprising. You have the female lead of the movie and she’s in a coma. It goes places that typical movies don’t go.”

She was also struck by the emotional evolution of the Kumail character. “I think that Kumail grapples with his own honesty in the course of this movie,” Hunter reflects. “I’m attracted to stories about people who are playing catch-up with themselves. That’s what this movie is about: a guy who makes an extremely unlikely, inconvenient connection with another person and his life has to catch up with that connection. But he’s willing to play catch-up, he’s willing to do the terrifying work to catch up with himself so that he can live an authentic life.”

Romano and Apatow first met in 1992, when both were featured on MTV’s *Young Comedians Special*. He would later seek him out for a cameo role in his third directorial feature *Funny People*. “Judd and I knew each other but we weren’t buddies, we didn’t come up in the same circuit,” Romano says. “I knew he respected me and I respected him. So it was nice when he asked me to do a cameo in *Funny People*. Getting asked to play Terry was unexpected but wonderful.”

Beth and Terry are opposites in temperament; he’s methodical and easy-going, she’s unfiltered and feisty. Yet their marriage has lasted 30 years, something Romano could relate to his own experience. “I’ve been married 28 years in real life, and my wife is very real and truthful, which is how Beth is,” he comments. “I think Beth appreciates Terry because he’s not trying to be anything he’s not. In his geeky way, he’s very real. They’re totally different but sometimes that’s why it works.”

Gordon was delighted as she watched Romano and Hunter bring defining traits to their characters. “Once we cast Ray and Holly, everything started clicking into place,” she recalls. “Holly brings a different energy than my actual mother. Her Beth is all heart. You see all of her emotions; she doesn’t see any need to hide or shelter them. Ray came up with all these really bad dad jokes and he kept doing them in the movie as runners and it killed me. It was such a perfect dad thing to do. There are few scenes where you see a crack in his stoic, I’m-gonna-tell-jokes-to-distract approach, where you see how this has shaken him to his core. He was astounding.”

For Nanjiani, there was a particular sense of purpose in approaching veteran Indian actor Anupam Kher to play the role of Kumail's father, Azmat. Kher is a Bollywood legend whose career spans some four decades and 500 films, including acclaimed hits *Silver Linings Playbook* and *Bend It Like Beckham*. "I've been a fan of Anupam's my whole life," Nanjiani affirms. "I had asked my real life dad who he wanted to play him. He said 'Anupam Kher.' I said 'Perfect. My first choice too.' From then on, I only ever saw Anupam in the role and we pretty much wrote it for him. But he found such specificity in the role and brought so many ideas about how our particular relationship worked."

Also portraying members of Kumail's family are Adeel Akhtar as his older brother Naveed; Zenobia Shroff as his mother Sharmeen; and Shenaz Treasurywala as Naveen's wife, Fatima.

"I'd seen Adeel on stage opposite Jim Broadbent in London," said Mendel, "and then one day, a tape arrived in our mailbox, he was putting himself up for the part. We all knew *Four Lions* and we just felt lucky to have him, he's a very gifted and natural actor."

Part of creating an authentic portrait of the standup comedy world involved casting real comedians who would be able to build on one another's jokes. Casting Nanjiani's actual friends Aidy Bryant, Bo Burnham and Kurt Braunohler as Kumail's buddies Mary, CJ and Chris allowed the actors to build on their pre-existing relationships. The trio brought depth as well as hilarity. "Kumail, Chris, Mary and CJ are written as the four friends who hang out together," says Nanjiani. "It was so cool in the shooting to see how they all have different relationships with each other. There's a sweetness to their friendship that I didn't necessarily see when Emily and I wrote the script but it was there when we shot. Aidy, Bo and Kurt elevated that whole part of the movie."

Coming To Fruition: Production Begins

The Big Sick began production on May 11, 2016 in New York City.

The collaborative approach that marked the film's development continued as filming got underway. Rehearsals often led to rewrites, which led to additional work for Nanjiani and Gordon. It was work they were happy to do, says Nanjiani. "That was a very gratifying and exciting part of the process, the seemingly never-ending rewriting. I felt that every rewrite we did made the script better in some small way or some big way. You hear horror stories about executives getting involved and

ruining scripts but we felt very protected. All the different voices understood the movie we wanted to make, got the tone, got the story, got what we wanted to say. So everybody's opinion was very valuable."

Hunter credits the filmmakers for the open and creative environment on-set. "Mike Showalter, Judd Apatow and Barry Mendel trusted they had the right people playing these parts," she remarks. "That meant that our instincts were bona fide. That's great and that's rare. We would do different takes, try different things. It was like the movie was a big cauldron and everybody took turns stirring it."

Hunter considered every detail when rehearsing a scene; not only lines, but also props –the blankets Beth brings for her daughter's bed are from Hunter's own home – and blocking. Her focus on scene choreography worked very much to the production's advantage, notes Mendel.

Nanjiani remembers watching Hunter map out each beat of a key hospital scene that lays bare some of the tensions between Beth and Terry as they confront the gravity of their daughter's situation. "Holly choreographed every movement," he says. "'All right, we'll go here for this, then we'll go around the corner for this, then I'll try to get the phone from my purse...' I realized she was adding obstacles so her character can get angry. She rehearsed it over and over, maybe 15 times. When we shot it she did 10 takes in a row, each one different, each one perfect."

As Hunter and Romano rehearsed their scenes together, the relationship between their characters developed the patina of shared history and mutual knowledge. This affected how Romano approached certain scenes, including the scene where Terry sleeps over at Kumail's apartment. During the table read, that scene played as pure comedy. Then on the day the scene was filmed, it was thrilling to see Ray find deeper emotional layers to the scene. "Ray Romano is such a wonderful naturalistic actor," said Showalter, "He is fully committed to the internal motives of a scene. The result can be something hysterically funny or dramatic and cathartic. No matter what it's always completely coming from a place of emotional honesty."

Hunter was just as impressed with Romano. "Ray's got a great analytical mind. He knows what feels authentic and he knows when something doesn't make intuitive sense," she comments. "I loved his sensibility and it brought a real integrity to the movie and to our relationship in it. I didn't know that would happen. It was wonderful that he could bring that very essential ingredient to the collaboration."

For his part, Romano allows that he was somewhat nervous about acting opposite Hunter, easily one of the most acclaimed and admired actresses on the planet. But she quickly put him at ease. "Holly's collaborative and inclusive. I never felt scared

to pitch an idea, she always wanted to hear. She wants you to feel good. You feel good that she cares so much about the story. It's not just about her."

Kazan felt a deep sense of responsibility towards the true story at the heart of *The Big Sick*. "Emily and Kumail were very brave in putting themselves on the page. And also generous in that they were giving a lot of their humor and a lot of their personal stories to this movie. They're really making art out of their lives. In that spirit, I felt that the script was challenging me to bring as much of myself to the table as possible. Unlike some of the other parts I've played, this role wasn't about transformation; it required me to drop into my real self and use my real personality and use my emotions and have an easiness with myself in the part."

While *The Big Sick* is certainly a romantic comedy, Kazan's character experiences intense emotional and physical upheavals over the course of the film. In the first act, we watch her fall in love, only to get her heart broken; in the third act, she has to grapple with the ramifications of her health crisis and its effect on her and the people around her. Her colleagues were struck by the seamlessness of her craft during these demanding scenes.

"There's an emotional credibility and gravity Zoe brings which is rare," said Mendel. "And in the big scenes, the girl can just plain bring it." Adds Showalter, "We truly feel we've gotten to know "Emily" in the short time we have with her in Act One."

The production faced a crisis of its own when a visa snafu delayed the arrival of Anapum Kher, who plays Kumail's father. Extra time had been set aside to rehearse and film the Nanjiani family scenes, but by the time the visa issue was resolved, there was just three days to film all of the family scenes. It's a testament to the actors and director Showalter that with no time to rehearse, Nanjiani, Kher, Akhtar, Shroff and Treasurywala were able to conjure the lived-in feel of a real family.

The filmmakers were just as committed to verisimilitude when it came to depicting the backstage life of Kumail and his fellow comedians, with its singular mixture of razzing, competition and supportiveness. "We were shooting the backstage scenes at the actual venue where I hosted a weekly comedy show for two years with comedians who had done that show," notes Kurt Braunohler. "So you really can't get any closer to what it's really like to be backstage with a bunch of comedians. Everyone's doing bits, making fun of each other, admiring Bo's hair. It's just amazingly thick." Bo Burnham praises Showalter's collaborative directing style, "Michael is off camera throwing us lines that are making all of us laugh. He's the funniest one there, which is great. He feels like one of the group - like you're almost improvising with him too."

Kumail and his friends' camaraderie goes beyond riffing jokes; Kumail turns to them as he tries to handle Emily's sudden illness. "Most people in the comedy community are very supportive," notes Aidy Bryant, "but they also know that it just feels good to blow off steam or kind of make fun of things or look on the lighter side of a tough thing. I feel like so often when people have sad experiences it feels so good to come back to your comedy friends and be like, 'this insane thing happened to me,' and it feels good to laugh about that stuff. So I think that element of the film is pretty true to life."

Behind the camera, the commitment to the authenticity and emotional richness was just as strong. Director of photography Brian Burgoyne had collaborated with Showalter on *Hello My Name Is Doris* and his work on the comedy *Other People* further impressed Showalter, Apatow and Mendel. Notes Showalter, "Brian's cinematography is very intuitive and soulful. There's an intimacy and a warmth to it. He's sympathetic to the world he's photographing. He's inside it."

The Score and Cut

Editing began on *The Big Sick* on June 20th, 2015.

Composer Mike Andrews was a late addition to the post-production team. Andrews' collaboration with Apatow dates back to "Freaks and Geeks" and includes "Undeclared," *Funny People* and *Bridesmaids*. He was immediately impressed by the execution of the story. "When I first got the movie," he recalls, "it was mostly locked and I watched it all the way through without any music. By the end I was really touched by the honesty of the performances and the subtlety of the comedy."

"I always try to walk hand-in-hand with the movie, shading, supporting and celebrating what is great and original about it," he says. "Michael Showalter very clearly mapped the movie out emotionally for me and we stuck to the idea that it is basically a romantic comedy until we reach the moment of sickness. As Kumail begins the second part of the journey, I saw him as being in a bit of a fog and suspended state until he reaches a more grounded clarity, so the music follows that intent. Simultaneously Kumail's relationship with the Emily's parents needed its own feeling and trajectory, allowing us to feel the growth of friendship and understanding while allowing the movie to breathe comedically."

Andrews describes the evolution of the film's score: "Originally there was talk of trying to integrate eastern elements into the score. Would it be odd if we had no music from Pakistan represented? Would it seem too 'western' to bring elements of

Pakistani or Indian classical music into the score? Because this movie dealt with the conflict of culture clash and assimilation, the idea to bring those other elements from Classical Indian music seemed appropriate. I tried it and mostly it felt forced. Strangely, once we stripped some of the pieces of these Indian elements, the score felt right. A couple of the tabla pieces did remain and I suppose they are the ghosts of the combination of the two styles.”

The idea to include photos of the real Kumail and Emily was an idea of actress Leslie Mann who had seen an early cut of the film with her husband, Apatow. Kumail and Emily’s story seems to fade to black on a hopeful note for their relationship but without clarifying if and how Kumail’s relationship with his family and their opposition to his relationship resolved. “We wanted to show what happened in real life, that Kumail’s family came to accept and embrace Emily as part of their family,” said Mendel, “and that is how the story ends.”

After finishing the film, Apatow praised Nanjiani and Gordon’s commitment to getting it right. “It was a very open process,” he states. “Kumail and Emily were very flexible and crazy hard-working. It takes some courage to go deep and think about all your feelings and how you relate to the story and to your significant other and to your parents. Without a lot of courage you can’t really make a movie like this.”

CAST BIOS

KUMAIL NANJIANI (Writer / Executive Producer) is a critically acclaimed actor, writer and comedian, perhaps best known for his co-starring role as 'Dinesh' on the award-winning HBO comedy series "Silicon Valley," which won the TV Critics Choice Award for 'Best Comedy Series' last year and has two Emmy and Golden Globe wins, as well as several Emmy and Golden Globes nominations.

Nanjiani adds feature film writing to his impressive list of credits with "The Big Sick," which he co-wrote with his wife Emily V. Gordon. The film tells the story of their real-life relationship. Produced by Judd Apatow and Barry Mendel and directed by Michael Showalter, Nanjiani also stars in the lead role opposite Holly Hunter, Zoe Kazan and Ray Romano. The film will have its world premiere at the Sundance Film Festival and is currently on a number of lists as one of the most anticipated films of the festival.

He will also appear in the Warner Bros. comedy, "Fist Fight," set for release on February 17, and will be heard voicing one of the ninja warriors in "The Lego Ninjago Movie," scheduled for release on September 22, also from Warner Bros.

Nanjiani's many memorable comedic roles include the films, "The Five-Year Engagement," produced by Judd Apatow, "Sex Tape" and "Hot Tub Time Machine 2," and more recently on the big screen in "Hello, My Name Is Doris," "Mike And Dave Need Wedding Dates" and "Central Intelligence."

On television, Nanjiani is writer, executive producer and co-host of Comedy Central's "The Meltdown with Jonah and Kumail," along with Jonah Ray. He has had roles on IFC's "Portlandia," TNT's "Franklin & Bash," the reality show parody, "Burning Love" and Comedy Central's "Michael & Michael Have Issues." where he also served as a staff writer. He recently appeared in a guest role on the return of "The X-Files" on FOX and has appeared on "Community," "Inside Amy Schumer" and "Drunk History," among others.

His 2013 comedy special "Kumail Nanjiani: Beta Male" was on several "Best of" lists for VULTURE, VILLAGE VOICE and THE AV CLUB, and was chosen as one of the 5 best stand-up albums of the year by ENTERTAINMENT WEEKLY.

Nanjiani also hosts two podcasts, THE INDOOR KIDS and THE X-FILES FILES.

He currently resides in Los Angeles, California.

ZOE KAZAN is an actor, playwright and screenwriter, born and raised in Santa Monica, CA.

As an actress, her film and television credits include Sam Mendes' *Revolutionary Road*, *In The Valley Of Elah*, *Fracture*, *The Private Lives Of Pippa Lee*, *Me and Orson Welles*, *Happythankyoumoreplease*, *Meek's Cutoff*, *It's Complicated*, *In Your Eyes*, *The Pretty One*, *What If*, *Our Brand is Crisis*, HBO's "Bored To Death", *My Blind Brother*, and *The Monster*. In 2009, Zoe was awarded Best Actress in a Narrative Feature Film at the Tribeca Film Festival for her first starring role, as Ivy in *The Exploding Girl*. In 2015, she was nominated for an Emmy for her work in a supporting role in the acclaimed HBO mini-series *Olive Kitteridge*. Zoe also starred in Fox Searchlight's *Ruby Sparks*, which she wrote and executive produced. Most recently, Zoe played the eponymous character in Lena Dunham's HBO pilot, *Max* and James' Franco's ex-wife in the upcoming HBO show, *The Deuce*.

Zoe made her New York stage debut in 2006 in the Off-Broadway revival of *The Prime of Miss Jean Brodie*. Other off-Broadway credits include Jonathan Marc Sherman's *Things We Want* and *Clive*, both directed by Ethan Hawke at The New Group Theater; the Signature Theater Company's revival of Tony Kushner's *Angels in America*, in which she played Harper Pitt; Manhattan Theater Club's production of Sarah Treem's *When We Were Young And Unafraid*; and Playwrights Horizons' *100 Saints You Should Know*, for which Zoe received a Drama Desk Award nomination and a Lucille Lortel Award nomination for Outstanding Featured Actress. Zoe's Broadway credits include MTC's revival of William Inge's *Come Back, Little Sheba*; the world premiere of Martin McDonagh's *A Behanding in Spokane*; the Royal Court's revival of Chekhov's *The Seagull*, for which Zoe was nominated for a Drama Desk Award; and, most recently, the world premiere of Mike Bartlett's *Love, Love, Love* at the Roundabout Theatre. In 2008, Zoe was named the recipient of the Clarence Derwent Award for Most Promising Actress. She is the only actor to be awarded the Derwent Award for three roles in one year.

As a writer, Zoe has had plays produced at the Humana Festival at the Actor's Theater of Louisville (*Absalom*, in 2009), South Coast Repertory Theater (*Trudy and Max in Love*, in 2014), and off-Broadway at the Manhattan Theater Club (*We Live Here*, in 2011). She also wrote the screenplay for *Ruby Sparks*, for which she was nominated for an Independent Spirit Award for Best Screenplay.

RAY ROMANO

From 1996 to 2006, Ray Romano starred in "Everybody Loves Raymond," one of the most respected sitcoms in television history, and won an Emmy for Outstanding Lead Actor in 2002. As one of the show's executive producers, he also received Emmys in 2003 and 2005 for "Outstanding Comedy Series," and shared a 2003 Screen Actors Guild Award with the show's cast.

Ray began his career in 1984 as a stand-up comedian in New York, which led to appearances on "The Tonight Show" with Johnny Carson and later, Jay Leno. After appearing on "Late Night with David Letterman," Ray was offered a development deal with Letterman's production company, Worldwide Pants, which led to the creation of "Everybody Loves Raymond" for CBS.

Ray made his film debut in 2003 as the voice of Manny the woolly mammoth in 20th Century Fox's animated hit, "Ice Age," and reprised the role in four sequels, including "Ice Age: Collision Course" in 2016. He also appeared in "Welcome To Mooseport," with Gene Hackman and "Rob the Mob" with Andy Garcia, and was the subject of the 2006 documentary "95 Miles To Go."

In 1998, he wrote the New York Times best-seller, "Everything And A Kite," and with his brothers penned the children's book "Raymie, Dickie, and The Bean: Why I Love and Hate My Brothers." Ray's comedy album, "Live at Carnegie Hall," was nominated for a Grammy in 2002.

In 2009, Ray teamed with Mike Royce to create and star in "Men of a Certain Age," which co-starred Scott Bakula and Andre Braugher. The TNT comedy-drama ran for two seasons and won the Peabody Award in 2011. Ray also appeared in three seasons as photographer Hank Rizzoli of NBC's "Parenthood."

In 2016, Ray starred with Bobby Cannavale and Olivia Wilde in the HBO drama series "Vinyl," created by Terence Winter ("Boardwalk Empire") and executive produced by Martin Scorsese and Mick Jagger.

He recently completed production on "The Big Sick," produced by Judd Apatow and written by and starring Kumail Nanjiani. Ray will next star with Chris O'Dowd in "Get Shorty," a 10-episode original series for EPIX.

Ray resides in Los Angeles with his wife, Anna, and their four children.

ADEEL AKHTAR has worked predominantly in television and film, his credits include the acclaimed indie film Four Lions playing the memorable hapless character 'Fessal', he also featured as 'Smee in Pan directed by Joe Wright. Other films include feature film The Dictator with Sacha Baron-Cohen, War Book directed by Tom Harper and British indie comedy Convenience.

Adeel was nominated by BAFTA and The Royal Television Society Best Support Actor for Utopia in which he played 'Wilson Wilson', other TV work includes: Apple Tree Yard (BBC1), Unforgotten 2 (ITV), The Circuit (CH4), Murdered By My Father (BBC3) and a featured role in the Emmy award winning drama The Night Manager.

ZENOBIA SHROFF Is Getting Ready To Present Her Solo Show 'how To Succeed As An Ethnically Ambiguous Actor' This June And July At The Paradise Factory Theatre As Part Of Planet Connections Festivity

Zenobia Shroff Has Been An Actress, Writer And Teaching Artist In Nyc For The Past 25 Years. She Has Been In Numerous Theatrical Productions, Performing At Such Venues As The Famed La Mama E.T.C., The Midtown International Theatre Festival And The New York Comedy Club. She Has Been In Plays By Mario Fratti, Writer Of "Nine" , Milan Kundera And Bina Sharif.

A Few Years Ago She Made The Switch To Film, Starting With The Mira Nair Presented "Little Zizou" Which Premiered At The 2008 Indo American Arts Council Film Festival. Zenobia Received A Best Actress Nomination For That Role At The Festival, As Well As Rave Reviews. (See Below) She Was Next Seen In An Independent " When Harry Tries To Marry" Which Had It's World Premiere In Nyc. The Film Is Now On Netflix, iTunes And Amazon. She Followed That Up With The Bollywood Blockbuster 'Ek Main Aur Ekk Tu' With Kareena Kapoor And Imran Khan. She Has Written A One Woman Piece "Exotic Observations" Which She Performed In And Around New York. Clips Can Be Seen On You Tube.Com/Zrshroff .She Writes For Theajnaabee.Com And On Her Own Website Zenobiashroff.Biz. She Is An Accomplished Bharat Natyam Dancer And Holds A Masters Degree In Psychology. She Has Taught Drama And Movement Through Out The Nyc Metro Area To Underprivileged And Inner City Kids.

CREW BIOS

MICHAEL SHOWALTER (Director) co-wrote and directed the SXSW Audience Award-winning film "Hello, My Name Is Doris" starring Sally Field. He's a founding member of the comedy groups The State and Stella. Other film credits include "The Baxter," "Wet Hot American Summer" and "They Came Together." Michael has co-created numerous television projects including *Wet Hot American Summer: First Day of Camp* (Netflix) and *Search Party* (TBS). Michael is currently in post-production on *Wet Hot American Summer: Ten Years Later* (Netflix).

JUDD APATOW (Producer) is one of the most important comic minds of his generation. He wrote and directed the films *The 40-Year-Old Virgin* (co-written with Steve Carell), *Knocked Up*, *Funny People*, and *This is 40*. He also directed the 2015 summer hit *Trainwreck*. His producing credits include *Superbad*, *Bridesmaids*, and *Anchorman*. Apatow is the executive producer of HBO's *Girls* and the co-creator of *Love on Netflix*. He was also the executive producer of *Freaks and Geeks*. Most recently, he produced the films *Pee-Wee's Big Holiday* and *Popstar: Never Stop Never Stopping*, and is currently producing the HBO series *Crashing* starring Pete Holmes. After a 20 year hiatus, Apatow recently returned to the stand up stage, performing on *The Tonight Show* with Jimmy Fallon and at Carnegie Hall.

EMILY GORDON (Writer/ Executive Producer) is a former therapist turned writer and producer. She produced the incredibly popular live show *The Meltdown* with Jonah and Kumail, as well as three seasons of the show for Comedy Central. She is also a prolific writer, with pieces that have been published for *The*

New York Times, Rookie, Refinery29, Bust Magazine, The Atlantic, Hello Giggles, xoJane, GQ, and many more. Her book, *Super You: Release Your Inner Superhero* was published in 2015. Her television writing credits include *THE CARMICHAEL SHOW* on NBC and *ANOTHER PERIOD* on Comedy Central. *THE BIG SICK* is the first feature she wrote with her husband actor/comedian/writer Kumail Nanjiani.

BARRY MENDEL (Producer) is a two-time Oscar®-nominated producer. The first film he produced was *Rushmore*, directed by Wes Anderson. This was followed by *The Sixth Sense*, directed by M. Night Shyamalan, which was nominated for six Academy Awards® including Best Picture. Subsequently, he produced its follow-up, *Unbreakable*, then went back to work with Wes Anderson on the *The Royal Tenenbaums*, which was nominated for an Academy Award® for Best Original Screenplay. This collaboration continued on *The Life Aquatic With Steve Zissou*, which he followed by producing Joss Whedon's directorial debut, *Serenity*. Mendel next conceived, developed and produced *Munich*, directed by Steven Spielberg, which was nominated for five Academy Awards® including Best Picture. He then went back to work with Shyamalan, producing the box-office hit *The Happening* then produced *Whip It*, Drew Barrymore's debut as a feature director, which starred Ellen Page and Kristen Wiig and another film with Ellen Page, *Peacock* also starring Cillian Murphy and Susan Sarandon. In recent years, Mendel and Apatow have become frequent collaborators, working together to produce *Funny People*, *This Is 40*, *Bridesmaids*, and *Trainwreck*. In 2014, Mendel also produced Sundance Special Jury Prize-winning musical *God Help The Girl*, a collaboration with Stuart Murdoch of Belle and Sebastian who wrote and directed the film.

ROBERT NASSAU (Editor) is a Brooklyn, NY-based editor. His credits include *Hello, My Name is Doris* (for Michael Showalter), *Wanderlust* (for David Wain and Judd Apatow), *Wet Hot American Summer: First Day of Camp*, and *Childrens Hospital*

MICHAEL ANDREWS (Composer)

A talented and versatile film composer, singer, songwriter, and producer, San Diego native Michael Andrews began his professional music career in the early '90s as the frontman and co-founder of the West Coast alt-pop band the Origin. The group issued a pair of major-label outings in 1990 (*Origin*) and 1992 (*Bend*) before going their separate ways, and in

1993 Andrews joined the genre-defying acid jazz outfit Greyboy Allstars (he performed under the moniker Elgin Park), with whom he would score his first film, 1998's *Jake Kasdan*-

directed *Zero Effect*. In 1998 he contributed music to the Judd Apatow and Paul Feig-created cult comedy *Freaks & Geeks*, and in 2000 he was commissioned by director Richard Kelly to write the score for the sci-fi drama *Donnie Darko*. Along with the evocative score, the soundtrack also featured Andrews' spooky rendering of Tears for Fears' "Mad World," which would go on to become an international hit and a surprising American Idol staple -- Andrews' version of the song features

vocalist Gary Jules, who was also an early member of the Origin. He continued to work in television and film throughout the early 2000s, and in 2006 released his debut solo album, *Hand on a String*. Subsequent film scores include *Walk Hard: The Dewey Cox Story* (2007), *Funny People* (2009), *Bridesmaids* (2011), *The Five Year Engagement* (2012), *The Heat* (2013) and *Daddy's Home* (2015). Andrews released his second solo album, *Spilling a Rainbow*, in 2012.

BRANDON TONNER-CONNOLLY (Production Designer) is a New York based production designer. Along with *The Big Sick* and *Brigsby Bear*, his credits include *The Bad Batch*, directed by Ana Lily Amirpour and produced by Annapurna Pictures/Vice, as well as *Drinking Buddies*, directed by Joe Swanberg.

CAST & CREW CREDITS

CAST

Kumail KUMAIL NANJIANI
Emily ZOE KAZAN
Beth HOLLY HUNTER
Terry RAY ROMANO
Azmat ANUPANI EULER
Sharmeen ZIENOBIA SFIROFF
Naveed ADEEL AKFITAR
CJ BO BURNHANI Mary AIDY BRYANT
Chris KURT BRAUNOHLER
Khadija VELLA LOVELL
Nurse Judy MYRA LUCREFIA TAYLOR
Bob Dalavan JEREMY SHAMOS
Andy Dodd DAVID ALAN GRIER
Sam Highsmith ED HERBSTMAN
Fatima SHENAZ TREASURYWALA
Jesse REBECCA NAOMI JONES
Zubeida KUHOO VERNIA
Yarrnin MYTRA JOUHARI
Denise CELESTE ARIAS
Nurse Bette SHANA SOLOMON
Dr. Wright JEFF BLUMENKRANTZ
Dr. Cunningham LINDA EMOND
Dr. Whelan HOLLY CHOU
Dr. Spellman ANDREW PANG
Dr. Platt ALISON CIMMET
Dr. Lewin LAWRENCE BALLARD
Sumera SHUNORI RANIANATHAN
Racist Heckler SPENCER HOUSE
Tina (Khadija's Mother) SUSHAM BEDI
Farhan (Khadija's Father) RAHUL BEDI
Fast Food Cashier MATTY CARDAROPLE

A FILMNATION ENTERTAINMENT PRODUCTION

AN APATOW COMPANY PRODUCTION

Casting by GAYLE KELLER

Music By MICHAEL ANDREWS

Music Supervisor JOE RUDGE

Costume Designer SARAH MAE BURTON

Editor ROBERT NASSAU

Production Designer BRANDON TONNER-CONNOLLY

Director of Photography BRIAN BURGOYNE

Co-Producer AMANDA GLAZE

Executive Producers GLEN BASNER

BEN BROWNING

Executive Producers KUMAIL NANJIANI

EMILY V. GORDON

Executive Producer JEREMY KIPP WALKER

Produced by JUDD APATOW

Produced By BARRY MENDEL

Written by EMILY V. GORDON & KUMAIL NANJIANI

Directed by MICHAEL SHOWALTER

Unit Production Manager JEREMY KIPP WALKER

First Assistant Director NICHOLAS BELL

Second Assistant Director ADAM BERNARD

Stunt Coordinator JEREMY SAMPLE

Comedy Consultant KURT BRAUNOHLER

Production Supervisor ANNIE TAN

2nd 2nd Assistant Director SCOTT BOWERS

Script Supervisor MARIANA HELLMUND

CAMERA

A Camera Operator ARI ISSLER

A Camera Assistant ANDREW JUHL

Steadicam Operators YOUSHEG TANG

ALEC JARNAGIN

Still Photographer NIOLE RIVELLI

B Camera Operator FRANK LARSON

PIERRO COLONNA

B Camera 1st Assistant HTAT HTUT

FILLIP PENSON

B Camera 2nd Assistant CASEY JOHNSON
ASHTON GREEN
Digital Loader MATT HARDING

ELECTRIC

Gaffer JASON VELEZ
Best Boy Electric FRANCESCO PINNA
Genny Operator STEVE VALENZANO
Lamp Operators CHRISTIAN GALLON
BIRAKOYE NASSOKO
ERIK LUTZ
ANTHONY STRUBE
DAVE KAVANAUGH
GABE DIRENZO
RON BISHOP

ART

Art Director ANDY EKLUND

Art Department Coordinator SHANE AITCHISON

Art Production Assistants MARY KATE GOLDING
MELANIE MERRILL
JOSH DAWSON

Art Interns NATALIE HOFFMAN
SUSAN HUYETT
NICOLE MEYER

CONSTRUCTION

Construction Coordinator RICHIE HEBRLANK
Key Carpenter PETER BUNDRICK
Construction Key Grip MIKE MILLER
Construction Production Assistant MIKE RIOLO
Construction Medic RICH NEUROTER
Charge Scenic Artist LAURA LERNER
Leadman Scenic MARIO MERCADO
Journeyman Scenic Artist BORIS ABAYEV

PROPS

Property Master LAUREN BROWN
Assistant Property Master ANTHONY CALYPSO
Property On-Call Shopper MAX SHERWOOD
Special Effects Coordinator JEFF BRINK

MAKEUP

Make-Up Department Head LEO WON
Key Make-Up Artist KIRSTEN SYLVESTER
Make-Up Artist RAQUEL VIVVE

PRODUCTION

Additional Production JOE LATSON
Supervisor Production Coordinator CINDER CHOU
Assistant Production Coordinator NICKI SLACK
Production Secretary MICHAEL DONIDERO
Office Production Assistants JOCELYN MAGSUMBOL

GRIP

Key Grip BRENT POLESKI
Best Boy Grip KEITH GORDON
Best Boy Grip CONNOR DWYER
Drollly Grip LARHN LAURENS-DAVITT
Grips NUNO OLIVEIRA
CLIFF ALPHONSE
CHRIS KEENAN
PARISSH MCCLEAN
ANTHONY F. GAMIELLO
SALLY FOSTER

SET DECORATION

Set Decorator ELIZABETH RODRICK
Leadman JACK MORTELLARO JR.
BILL BISHOP
Foremen LUIS A. CORTES
JAHIL RAMERO
NICK TZORZIS
Shopper SCOFF GRISWOLD
Dressers WILLIAM SMITH
ANTHONY TARATUNIO
On-Set Dressers GREGOR TELFER
ANDREW SCHOENTUBE

WARDROBE

Assistant Costume Designer MAEVE KELLY
Wardrobe Supervisors CHRISTINA NICKAS
MEGAN SANDERS
Costumers NICOLE CAPOONA
EVA LOPEZ
ISMyme GEFFRARD
EMBER ROTH
Costume Coordinator LAUREN COLBERT
Costume Production Assistants NICOLE LAMBUSTA

SOFIA PAZ

PRODUCTION SOUND

Production Sound Mixer CHARLES HUNT

Boom Operator JERRY "NIRU" COX

Utility/2nd Boom PAUL REED

JUNIOR CYRUS

Additional Boom BARON AARON RUDELSON

HAIR

Hair Department Head TONIA CICCONE

Key Hair Stylist TONI ROMAN-GRIMM

Hair Stylists JOSH GERICKE

REO ANDERSON

Additional Hair Stylist ISABELLE DECAUWERT

ACCOUNTING

Production Accountant JOHNNY HOLLAND

Additional Production Accountant SHELLIE GILLESPIE

1st Assistant Accountant BRITTANY SUGARMAN

Additional 1st Assistant Accountant ELIZABETH ELLERMAN

Accounting Clerk JESSIE FRANCIS

LOCATIONS ASSISTANTS

Location Manager JILLIAN STRICKER

Assistant Location Managers GABRIEL GONZALEZ

MICHAEL IVIIZRAHI

Location Assistants ADAM WILLIAMS

SHARMAN PERRY

Unit PA DJ CAMPBELL

Parking Coordinator TAUHID HAKEIN

Key Craft Services EVA VEDOCK

Assistant Craft Service WILLIAM SEPULVEDA

ALCY SIVYER

ASSISTANTS

Assistant to Mr. Apatow SAM FISHELL

Assistants to Mr. Mendel RYAN BERNSTEIN

LEIGH PRUDEN

Assistants to Mr. Showalter ELEANOR MONAHAN

DEVON ALBERT-STONE

Assistant to Mr. Nanjiani BRAD GAGE

Assistant to Mr. Browning HANNAH GEM

Acting Coach to Kumail Nanjiani MYRA TURLEY

SET PRODUCTION ASSISTANTS

ADRIENNE ENDERLE • MATTHEW MCCOLIECRY • MATT MERKSAMER • ANTHONY
RENNACHIO • JON SANTOS ALEX LILJA • ALEX SPEAR • JASMINE BROTZMAN • LIZ
WAGNER • ROBERT MAASIN • YADEED MELLMAN SET INTERNS AVA MYINT •
LAUREN IVIECKLEBERG • ISAAC GOTHRER • ELLA GIBNEY

CASTING

Casting Associate ALLISON KIRSCHNER
Extras Casting CENTRAL CASTING
Managing Director BRAD KENNY
Casting Associates NICOLE HEARON
AARON SCHOONOVER

CONSULTANTS

Clearance Consultant WENDY COHEN
Script Clearance Research INDIECLEAR, CAROL COMPTON
Medical Advisor STANLEY B. BURNS, MD. & THE BURNS ARCHIVE
ICU Nurse Advisor LIZ BURNS
OR Advisor FRANCE IANN-TOME
SUSAN MILLARD

TRANSPORTATION

Transportation Captain GEORGE HOLTZER
Transportation Co-Captain MICHAEL A. ELLIOTT

DRIVERS

PETER LINK • BOB PAPINI JR • DAMON TRAGNI • PJ FORD • RYAN MURPHY • JOE
SCHULTZ • ED ELLIOT • MIKE DEVEREAUX • MIKE MCELROY • MIKE MURPHY

CATERING

HOT & READY RICH AMER' • ERIC VFOOMOUELS • JORGE RAMIREZ • UMBERTO
RAMERO • BRIAN HAVENS • ALVERO CASTILLO • JOHN LEE • RICH ELMILER

POST PRODUCTION

Post Production Supervisor MICHAEL A. JACKMAN
Assistant Editors LUIS CUEVAS
LEAH TUSCANO
Additional Assistant ZACH WOLF
Post Production Accountant TREVANNA POST, RACHEL SCHNEIDER

POST PRODUCTION SOUND & MUSIC

Supervising Sound Editor TOM PAUL
Sound Editing BOBBY MACKSTON SVP
Dialogue Editor BILLY EIRRICO
ADR Editor DAN EDELSTEIN
Sound Effects Editor SEAN GARNHART

Foley Editor PAM DEMETRIUS
Additional Dialogue Editor GERALD DONLON
Foley Artist SEBASTIAN HENSHIAW
Foley Mixer CARL SHILLITO
Re-Recording Mixers TOM PAUL
MARK LINDEN
TARA PAUL
Post Sound Services Facility GIGANTIC STUDIOS
STEVE TOLLEN
SONY POST PRODUCTION FACILITIES
ADR Voice Casting DANN FINK & BRUCE WINANT

PICTURE FINISHING

Digital Intermediate and Dailies TECHNICOLOR POSTWORKS NY
Theatrical Services CLARK HENDERSON
Account Executive BARBARA JEAN KEARNEY
DI Colorist ALEX BICKEL
DI Producers ANDREW McKAY
CLAUDIA GUEVARA
Conform Editor SEAN R. SMITH
Dailies Producer MICHELLE MORRIS
Dailies Colorist JOSH OLIVE
Technical Operations Manager CARLOS MONFORT
Engineers RANDY MAIN
CHRIS LUNDY
MATTHEW SCHNEIDER
BRIAN WOOS
Digital Media Manager SCOTT ETTIN
Data Managers STACEY LEE
CHAD RUPNARINE
SERGEY IONTAK
Tech Assists STEVEN CAVAGNINO
ANTHONY CORREIA
NICK DERRICO

VISUAL EFFECTS AND TITLES

Visual Effects by MECHANISM DIGITAL INC.
Main Titles Designed and Produced by FILMOGRAPH
Title Designer AARON BECKER
Title Executive Producer SETH KLEINBERG
End Titles created with ENDCRAWL.COM

VISUAL EFFECTS

Visual Effects by NEAL JONAS
VFX Supervisor LUCIEN HARRIOT
Digital Compositors FIANGGE CHEN

CONSTANCE CONRAD
SAFFLA RAHIMTOOLA
Director of Operation KATHEREENA SINGH
Production Coordinator MELISSA KIVELL

PRODUCTION SERVICES

Produced in Association with STORY INK
Publicist ADAM KERSH
Medical Consultant - Post Production JONATHAN FOSTER, MD
Production Legal provided by REDER F. FEIG LLP
GLENN D. FEIG
NOOR AHMED
JOSHUA SHABANI
BRADY SMOOT
Payroll Services Provided by ENTERTAINMENT PARTNERS
Audience Research and Analytics by SCREEN ENGINE

PRODUCTION SERVICES & EQUIPMENT

Insurance and Risk Services DEWITT STERN/RISK STRATEGIES
PETER A. MARSHALL
RONA LIND
BERJ BASRALIAN

Camera Equipment by ARRI RENTAL CSC
Grip Equipment by POLECAT LIGHTING, LLC
Lighting Equipment Provided by ECLIPSE STUDIO EQUIPMENT, LLC
Dollies by TRACKING SHOT
Trucks Provided by HADDAD'S, INC

DOMESTIC SALES AGENT
UTA INDEPENDENT FILM GROUP

FOR FILMNATION ENTERTAINMENT

COO MILAN POPELKA
Co-President, Production & Acquisitions AARON RYDER
EVP, Business & Legal Affairs ALISON COHEN
EVP, Marketing & Creative Advertising RICHARD BAKER
SVP. Sales TARA ERER
SVP., Finance & Accounting IAN PINE
SVP, Distribution PAULINE PIECHOTA
VP, Publicity SELENA SALDANA

STOCK FOOTAGE

The Abominable Dr. Phibes" Courtesy of MGM MEDIA LICENSING
"Knight Rider" Courtesy of UNIVERSAL STUDIOS LICENSING LLC
Stack Footage provided by THINSTOCK

WGBH MEDIA LIBRARY & ARCHIVES

ADDITIONAL STOCK FOOTAGE PROVIDED BY

STEF HOFFER • COACH RUBEN CORRAL • ADEEL AHMAD AAMIR • IVIATHEUSEN
BERGER • JUNAID SYED

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GUNN • JONAH RAY • ALEC BERG • CHUCK SCHUMER • ALEX KATZ • KARINE
VORPARIAN - ANGIE VEGA • MARY THOMPSON • LISA GOLDBERG

MUSIC

"DEVILS HAIRCUT" Written by Beck Hansen, James Brown, Philip Coulter, Thomas
Kilpatrick, "Tommy Scott, Michael Simpson & John King Performed by Beek Courtesy
of Geffen Records under license from Universal Music Enterprises

"GROOVE IN G" Performed by Wilbur Bascornh and Blue Zodiac Written by Wilbur Bascornb Courtesy of Carnival Records By Arrangement with Westwood Music Group

"DESCENDANTS OF THE DRAGON" Written by Barnaby Taylor Courtesy of APM Music

"ORCHESTRATED DEVICES D" Written by Raymond Jones Courtesy of APM Music

"BADDER DAN DEM" Written by Clement Dodd & Anthony Waldron Performed by Lone Banger Courtesy of Studio One Under license from Third Side Music

"PAKISTAN" (PAKISTANI NATIONAL ANTHEM) Arranged by Tommy Stig Hansson, Cass! Bashiri, and Jan Hasen Courtesy of APM Music Courtesy of Studio One Under license from Third Side Musk

"FINGER OF SUSPICION" Written by Max Saunders Courtesy of APM Music

"WAR MARCH OF THE PRIESTS" Written by Felix Mendelssohn Performed by Ben Holiday

"HOT AND SPICY" Written by Richard Myhill Courtesy of APM Music

"FEELIN GOOD" Performed by Carnival Kings Written by Joseph J. Evans Courtesy of Sanavan Music Co. Courtesy of Carnival Records By Arrangement with Westwood Music Group

"SENOR" Written by Joseph J. Evans and Edwin S. Swanston Courtesy of Rebel America Inc. Courtesy of Carnival Records By Arrangement with Westwood Music Group

"HIGHER SPIRIT" Written by Marco Tardiola and Massimo Del Gaudio Performed by Edwin Suvanston Performed by Mas

"SOULFUL DRIFTER" Performed by Lincoln Street Exit Courtesy of Mainstream Records All rights administered by BMG Rights Management US LLC

"EYE OF DANGER" Written by Anthony Edward Fairclough, Clement Dodd and Errol Lorenzo Bennett Performed by Michigan and Smiley Courtesy al Studio One Under license from Third Side Music

"SEDONA BREEZE" Written by Evelyne Dal! Courtesy of APM Music

"THE APARTMENT" Performed by Michael Showalter Courtesy', of pub Records By arrangement with The Orchard

"FLAT NICKEL" Written by Andrew Carter and Brittany Ashley Performed by If Birds Could Fly Courtesy of White Wings Publishing

"SURVIVOR THEME" Performed by Maker Written by Regional Garland (BMI) and Marco Jacoby (ASCAP) Published Africa Kuruvilla Kurian (BMI) and Africa Ruffian (ASCAP) Used courtesy Now-Again Records, LLC

"X-FILES THEME" Written by Mark Snow Courtesy of Twentieth Century Fox Film Corporation

"LOWDOWN" Written by David Paich and Bat Scaggs Performed by Boz Scaggs Courtesy of Scaggs Bat Music By arrangement with Spirit Music Group

"I CAN'T WAIT" Written by John Robert Smith Performed by Nu Shoot Courtesy of Nu Shoot Orchestra EEC By arrangement with Spirit Music Group

"343 BLUES" Written and performed by Benny Reid Courtesy of Gravelpit Music

"SHE LET ME GO" Performed by Brian Clayton "ZOMBIES" Written by Brian Clayton Castello and Gary Costello Written by Elisabeth Ellison, Patti King, Matt Rafferty, Cameron Spies, Courtesy of Westwood Music Group Randy Berrirose & Riley Geare Performed by Radiation City

"LIFE LOVE AND PAIN" Published by Rough Trade Publishing Written and performed by Kyle James Hauser Courtesy of Tender Loving -Empire Published by Kyle James Hauser I sonaBLAST! Songs By Arrangement with Bank Robber Music Courtesy of sonaBLAST! Records

"PARK AVENUE" Written by Daniel Infantrna and Richard Ivans Performed by Danny Infantino Courtesy of Fervor Records

"LEAVE TOMORROW" Written by Hugh Kirkpatrick Performed Is Chuck Kirkpatrick "FOR YOU" Performed by Lonnegan's Band Written by David Dodt Courtesy of Fervor Records

"BIGGEST PART OF ME (MAKE A WISH)" Written & Performed by David Pack Producer of Re-Recorded Master, David Pack Publisher, Sony ATV/ Spirit Music

"GOOD WOMAN" Written by Lents Guiss (BMI) and Marco Jacobo (ASCAP) Performed by Maker Published Africa Kuruvila Kurian (BMI) and Africa Kurian (ASCAP) Used courtesy Now-Again Records, lit

"RACK ALLEY OF LOVE" Written and performed by Ray Ruiz Clayton Courtesy of sonaBLAST! Records

"MY LOVE" Written by Inara George & Gregory Kurstin Performed by The Bird and the Bee Courtesy of Blue Note Records under license from Universal Music Enterprises

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