

"This '70s era-inspired psychological thriller feels like a fever dream. Other Madnesses is a film that effectively gets under your skin."

- Frank Scheck, **THE HOLLYWOOD REPORTER**



OTHER MADNESSES



★★★★ "VISIONARY"
- Chris McKittrick, MOVIE BUZZERS

"A GENUINE AMERICAN INDIE"
- Greg Cwik, INDIEWIRE

IF YOU SEE SOMETHING, DO SOMETHING

CRUTCH FILMS PRESENTS "OTHER MADNESSES" JAMES MOLES NATIA DUNE DIRECTOR OF PHOTOGRAPHY JEREMY CARR VFX BY DAWN FIDRICK
MUSIC BY STEPHEN LIGHT EDITED BY JEREMY CARR SOUND DESIGN WILLIAM TABANOU JEREMY CARR ASSOCIATE PRODUCER RYAN FIDRICK
PRODUCED BY JEREMY CARR DAWN FIDRICK WRITTEN AND DIRECTED BY JEREMY CARR

www.othermadnesses.com



CRUTCH FILMS PRESENTS

OTHER MADNESSES

Running time	105 min
Genre	Psychological Thriller
Rating	Not Yet Rated
Year of Release	2017
Language	English
Country of Origin	United States
Format	1920x1080, 23.98fps, 16:9, 5.1 Surround Sound
Domestic Distribution	Gravitas Ventures (310) 873-3373
International Sales	Crutch Films, LLC (917) 627-1016 - crutchfilms@hotmail.com
Links	Official website: www.othermadnesses.com Trailer: https://vimeo.com/136268337 IMDB: http://www.imdb.com/title/tt2927046/?ref_=fn_al_tt_1 Twitter: www.twitter.com/OtherMadnesses Facebook: www.facebook.com/OtherMadnesses

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LOGLINE

A reclusive tour guide becomes an unlikely vigilante when the dark underbelly of New York City is revealed through his dreams.

SYNOPSIS

Ed Zimmer is a lonely, New York City tour guide who leads a double life. By day, he routinely cruises around the city on a double-decker tour bus, pointing out famous sights and attractions to wide eyed tourists. But at night, when Ed returns home, he is plagued by nightmares; disturbing visions of a child abduction which seem too real to be a figment of his imagination. Tortured by these thoughts, Ed ventures out into strange, unfamiliar parts of the city to investigate. After a dangerous encounter with a real life killer, Ed becomes obsessed with avenging the innocent and begins hunting down the murderers who haunt him in his sleep. Meanwhile, Ed attempts to maintain a romantic relationship with a Russian tourist named Lucya, who doesn't know about his dark secret but fears that he is descending into madness. When a mysterious stranger begins stalking him, Ed's two worlds collide and he is ultimately forced to make a choice – either to flee town with the girl of his dreams or embrace the beautiful nightmare that his life has become.

OTHER MADNESSES is a mind-bending feature film that combines the creepy vibe of 70s psychological thrillers with the dramatic, DIY aesthetic of the French New Wave. The film was shot on location in gritty New York City, and was made with support from the IFP.

DIRECTOR'S STATEMENT



Other Madnesses evolved organically out of my experience of living in New York City for sixteen years, which may explain why the lead character, Ed Zimmer, has always felt very real to me. Ed is a modern day Raskolnikov, Bernhard Goetz, and Travis Bickle all rolled into one. In many ways he resembles me and a lot of the people I know – suffering from what I call an *American Identity Crisis*. Over educated, under-skilled transplants from small towns, living in an unforgiving metropolis that eats away at your sanity and sense of purpose every moment of every day. The story is told from Ed's point of view, but *Other Madnesses* is more than just a character study. I see it as a realistic horror story, an allegory for anyone who is burdened with a singular purpose; a calling or a vision that they think no one else could possibly understand. As a filmmaker, I'm interested in challenging the common perceptions about civilized life, and my hope is to inspire viewers to do the same.

In one of his more lucid moments, Ed says: *"People never stop and step back and take a look around at what's really going on. People just go about their jobs and their lives and they don't see what I see: The ugly truth."* That sounds bleak, but it doesn't have to be. The stories I'm interested in telling involve people who are on a journey of becoming critical thinkers; who choose self-actualization over social conditioning. What intrigues me is seeing how that journey plays out for different, unique individuals and where it ultimately leads them. For Ed Zimmer, a New York City tour guide who embarks on a dark path of vigilantism, the final destination is an unexpected place that...well, you'll just have to wait and see for yourself.

Jeremy Carr
Brooklyn, NY





Q & A with Writer/Director Jeremy Carr

What does the title refer to?

The title is taken from a quote by the author Henry Miller, who was born in Brooklyn and had a very unique take on The Big Apple. In 1941 he wrote: *"In New York I have always felt lonely, the loneliness of the caged animal which brings on crime, sex, alcohol and other madnesses."* This quote has always stuck with me, and since I first read it, I felt that it perfectly summed up what the characters are experiencing in the film. The villains of the story are the criminals, the ones who give in to awful temptations and addictions. But our hero, Ed Zimmer, suffers from something altogether different. In Ed's case, the thing that overpowers him and causes him to take action is some *other madness* - an affliction that cannot easily be defined, but which he is attempting to understand.

Why did you shoot the film in New York City?

The main character in the film is a tour guide, who spends his days riding on top of those big double decker tour buses. What fascinates me about this profession is the inherent irony in it – the idea that someone could spend all day talking to strangers, telling them about the wonderful sights and attractions of the city that never sleeps -- and then at the end of the day, this same person has to return home to an over-priced apartment in a potentially dangerous neighborhood, and probably never gets a chance to experience any of the awe-inspiring attractions himself. I was interested in exploring these two different worlds, from the POV of a character who is stuck in the middle, and New York City has this duality in spades. In addition, New York is a very film friendly place to shoot. Even with our small budget, we were able to work with the NY Mayor's office to obtain permits for shooting in prime locations like Times Square and Central Park, plus we were very fortunate to have received support early on from the New York IFP.

Would you say that New York City is more than just a location, it's practically a character in the film?

I see New York City as being more a reflection of Ed's state of mind. I lived there for many years, and in my opinion it's a roller coaster ride through the phantasmagoric. It can be beautiful or nightmarish, depending on your point of view. Or both simultaneously. I've often heard people describe having a love/hate relationship with the city and I wanted to capture that essence on film.

How long did it take you to make the film?

We shot over the course of six years, as our schedules and budget would allow. *Other Madnesses* is truly an independent film, in every sense of the word. The lead actors were extremely dedicated, and went out of their way to maintain continuity, keeping their hair cut a certain length for example, or maintaining flexible schedules that would allow us to work on nights, weekends, or whenever time permitted. The great thing about working this way is that it allows plenty of time for preparation and rehearsal. We set up a production studio in the Red Hook section of Brooklyn, which allowed us to build our own interior sets. Most scenes would be blocked out long before shooting, and we'd even do lighting tests of major scenes which we'd then edit together before making our final alterations. I guess our timing was just right, since one week after we wrapped Principal Photography, Hurricane Sandy pounded the east coast and flooded our studio with five feet of seawater. Fortunately the footage was backed up, although we did lose most of our sets, costumes and production equipment.

There's one scene that takes place in a blizzard – was that real?

Absolutely! We had planned to shoot the finale of the movie in the snow, which of course meant it was a waiting game. There was no way to know when a storm would come, but we lucked out when a blizzard hit NYC the day after Christmas. Of course, this made it hard to assemble a crew – we just grabbed who we could and got out there with a camera and lead actor, James Moles. On our way to the location in Prospect Park, we saw tons of cars, including taxis, and buses, get stuck in the snow and abandoned by their owners. All I can say is thank god for four wheel drive!



The book *Crime and Punishment* plays a part in the story. Is *Other Madnesses* a retelling of this classic novel?

No, *Other Madness* is not an updated version of *Crime and Punishment*, however the book does appear in the film and is relevant to the story. Without giving too much away, I will say that the idea was to offer a different take on the concept of criminal behavior. In some ways, Ed Zimmer is a modern day Raskolnikov, or perhaps he just fancies himself as such. The big difference is that, although he is extremely self aware and analytical of his actions (much like Dostoyevsky's central character) Ed doesn't feel any of the guilt that plagues the Russian murderer. One of the things I am fascinated by are modern concepts of good and evil, questions of morality, and this curiosity is manifested through Ed. I wanted to explore, in a dramatic way, how life and death decisions would affect a person under the unique circumstances that Ed finds himself in. How does it change him and how does it affect the people who are closest to him?

The film is hard to define stylistically. It seems to walk a line between drama and thriller, and even has elements of horror, without ever feeling like a genre film. Was this intentional?

Yes, from the beginning, I had a certain tone in mind for the film that we consistently stayed true to. I wanted to make a horror movie that felt real, one that wouldn't give in to audience expectations. The main character is haunted by recurring nightmares that he believes are premonitions of actual murders taking place in the city. I constantly asked myself during the writing process, what would that feel like? If I was in those shoes, what would I do? How far would I be willing to go? To this end, it became imperative to show the story from Ed's perspective. We're trapped inside his mind for the duration of the story, which does indeed put us in his shoes. Of course, this also makes it difficult to think objectively about the situation he's in, and I love creating that gray area for an audience. Blurring that line between reality, extreme circumstances and possible insanity. The real saving grace was our lead actor James Moles, who manages to walk this high wire act extremely convincingly. He's the kind of actor that you want to watch, regardless of the situation, just to see what he's going to do next.



The movie seems to ask a lot of questions about dreams and reality. Why's that important to you?

Well, early on in the film, the main character, Ed Zimmer, begins suffering from recurring nightmares. And he's the type of person who researches everything. (Ed's a tour guide, so this skill set has been honed over many years.) Naturally, he begins researching dreams, looking for answers to his problem, and by doing so, he learns about different phenomena. The most interesting philosophy he discovers comes from the Tibetan Buddhists, who believe that all of our experiences are dreams, and that we should strive to live in both the dream state and the waking state simultaneously, and harmoniously. Ed's journey throughout the film is essentially his struggle to do just that. He's trying to find peace by merging two very different worlds, and by reconciling the two very different lives he finds himself leading: That of a friendly tour guide by day, and a ruthless vigilante by night.

How did Jill Tracy get involved with the music?

I had the good fortune to meet Jill Tracy while attending the Slamdance Film Festival back in 2004, and *Other Madnesses* is our third major collaboration together. Jill had a lead role and provided music for my surreal thriller *Ice Cream Ants* (a short film that also stars Marcus Ashley and Tom Noonan). More recently, I directed the official music video for *Pulling Your Insides Out*, from her acclaimed album *Diabolical Streak*. While filming *Other Madnesses*, I approached Jill about doing a cover of a haunting 1904 melody called *All Aboard For Dreamland*. She delivered a beautiful and sad version of the melancholy song, as well as an instrumental version which, along with the original version, is weaved throughout the film. It's a layer that I am very proud of, and it really compliments the brilliant score which was created by composer Stephen Light, who also collaborated with me on *Ice Cream Ants*.

What's up with the t-shirt that Ed wears throughout the film?

The t-shirt Ed wears throughout the film has a logo that says "I'm Crazy About NY." It was inspired by the iconic "I Heart NY" design, and it serves many purposes in the film. Ostensibly, it's part of the uniform that Ed is required to wear for his job as a tour guide. However, I see it as resembling an emblem on his chest, similar to what a superhero would wear. Early on, we learn that Ed is obsessed with comic books and I liked playing with the idea that, in a very subtle way, he becomes a realistic superhero, fighting crime in the dead of night. The other reason for it, to be quite honest, is that I want the audience to question (just as I do) whether Ed is having actual premonitions, or if he is simply losing his mind. Ed walks around with a constant reminder that "I'm Crazy," and yet he often seems to be the most sane person in the entire city. I love this duality.



[GO TO PHOTO GALLERY](#)

CAST



JAMES MOLES

as Ed Zimmer

James Moles grew up in Jackson, Michigan where he began his acting career in the theatre. He has performed leading roles in numerous stage productions, including *Hamlet*, *The Glass Menagerie*, *The Elephant Man*, and *Dangerous Liaisons* along with many original works such as *Mark 4 Beth* and *Kennedy*. On screen he has appeared in the short films *Red Hook*, *The Sandman*, *Bird Songs In Your Garden*, and *Salome*. He was a recurring character on AMC'S original web series *The Sci-Fi Department* and was featured on Comedy Central's *Old People News*. *Other Madnesses* marks his debut feature film role.

[Website](#)



NATIA DUNE

as Lucy

Natia Dune was born in the former Soviet republic of Georgia to a family of performers and artists that span three generations. In New York she studied acting at the famed Lee Strasberg Theater Institute and has performed all over the world including New York, Moscow, Los Angeles, Monte Carlo and her native Tblisi, Georgia. Film credits include roles in *A Walk Among the Tombstones*, *Stuck*, *The Cobbler*, *Epiphany* (screened at the Cannes Film Festival), *Two* (screened at the Rotterdam Film Festival), *The Crooked Corner*, *Second Egyptian* and *Bird Tribes*. Theater credits include roles in *Uncle Vanya*, *The Crucible*, *Kafka's Metamorphosis*, *The Three Sisters* and *No Exit*. While in the United States, in addition to acting, she has found time to do public relations work for the indie rock scene and the fashion industry (where her fluency in four languages - English, Russian, French and Georgian - comes in handy).

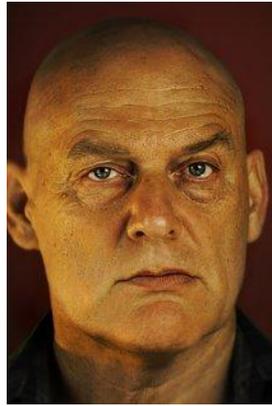
CAST



SHEILAH SMILEY

as Lila

Sheilah Smiley was featured on Nickelodeon's TV/Web series, *Grown Up Words* and has shot commercials for Mercedes Benz and Epix (sister station of Comedy Central). Her entertainment business, Happy Hour Comedy Power produces comedy events for Corporate America.



ILYA SLOVESNIK

as The Inspector

Ilya Slovesnik is an actor, classically trained musician, singer songwriter with more than 35 years on stage, film and TV.



ELISSA ROSE CARR

as The Missing Girl

Currently studying dramatic arts in junior high school, Elissa makes her feature film debut in *Other Madnesses*.



ANDREW W. SMITH

as The Bugman

Andrew W. Smith is the founding Co-Artistic Director of Project Y Theatre Company and Assistant Professor of Acting at Carnegie Mellon University. Film work Includes *Shooting Script*, *Death Of A Nation* and *Under-Ground*. Television work Includes *Law And Order: Criminal Intent*, *One Life To Live*, *As The World Turns*, and *Guiding Light*.



WILLIAM FARROW

as The Haggard Man

Actor/musician William Farrow has performed at various venues including Max's Kansas City, C.B.G.B's, and The Bitter End. On screen, he has appeared in the AMC original web Series *The Sci-Fi Department*, on Nickelodeon's *Grown Up Words* and in the short Film *Ice Cream Ants*.



MICHAEL CHRISTODOULOU

as Earl

Michael Christodoulou started acting at age 13, appearing in several community theatre productions and continued on throughout his high school and college career. He makes his film debut in Jeremy Carr's *Other Madnesses*.

FILMMAKERS



JEREMY CARR

Writer/Director/Producer/DP/Editor

Jeremy Carr escaped from New York and is now a Los Angeles based writer/director who The Hollywood Reporter described as "someone to watch." The stories he tells often defy genre and are philosophical in nature, focusing on complex characters who challenge our common perceptions about civilized life. Jeremy's feature length psychological thriller *Other Madnesses* was made with support from The IFP and premiered at First Time Fest in New York City, where it received the award for "Outstanding Achievement in Acting." His award-winning short films include *Nuclear Winter*, *The Dirtiest Racket In Town*, *Portraits Of A Nightmare* and *Ice Cream Ants*. He also directed the official music video *Pulling Your Insides Out* from Jill Tracy's highly acclaimed album "Diabolical Streak." Jeremy earned his BS in Film & Television from Boston University and has been a guest lecturer at the University of Southern California. In his free time, he is an avid hiker, stargazer and oneironaut.

[Website](#)



DAWN FIDRICK

Producer/VFX Artist

Dawn Fidrick is a producer and visual artist whose career has taken her from the theatrical stage to animation and film production. She earned her B.F.A. in Production Management from DePaul University in Chicago, IL. She has stage managed for *The Blue Man Group* at the Astor Place theatre in New York City, produced the award-winning documentary *The War On Kids* and in 2010 received her M.F.A. in Computer Animation from the School of Visual Arts in New York City. She produced and animated the short film *Ebb & Flow* which screened at *The Arctic National Wildlife Refuge 50th Anniversary Symposium*. She also contributed to the 3D conversion of *Star Trek: Into Darkness* and *Iron MAN 3* as a stereoscopic rotoscope artist. She is proud to be combining forces once again with Jeremy Carr as a producer and VFX artist on the feature film, *Other Madnesses*. After 12 years in New York City she now lives and works in Los Angeles, CA.

[Website](#)

AWARDS & SCREENINGS

WINNER: "Best Feature Film" 2016 Cape Fear Independent Film Festival

WINNER: "Best Produced Screenplay" 2016 Cape Fear Independent Film Festival

WINNER: "Best Director" 2016 WestSide Film Festival

WINNER: "Outstanding Cinematography" 2016 Arizona International Film Festival

WINNER: "Outstanding Achievement in Acting" 2015 First Time Fest

WINNER: "The Director's Award" 2015 North Carolina Film Awards

WINNER: "Best Performance" 2016 Orlando Film Festival

WINNER: "Best Actress in a Feature" 2016 Studio City International Film Festival

WINNER: Silver Laurel Award, 2016 L.A. Neo-Noir Film Festival

NOMINATED: "Best Picture" 2016 Orlando Film Festival

NOMINATED: "Best Director" 2016 Orlando Film Festival

RUNNER-UP: "Best Feature Film" 2015 Soo Film Festival

FINALIST: 2016 San Diego International Film Festival

OFFICIAL SELECTION: 2015 Chicago International Film Festival

OFFICIAL SELECTION: 2016 Palm Beach International Film Festival

OFFICIAL SELECTION: 2016 Tacoma Film Festival



REVIEWS & PRESS

"This '70s era-inspired psychological thriller feels like a fever dream...

Other Madnesses is a film that effectively gets under your skin."

Frank Scheck, [THE HOLLYWOOD REPORTER](#)

"Other Madnesses is an atmospheric and sometimes surreal meander through the nightmarish neon glow of the streets of New York. It's been too long since a film depicted New York as a city of nightmares rather than a city of dreams."

Chris McKittrick, [MOVIE BUZZERS](#)

"A Genuine American Indie."

Greg Kwik, [INDIEWIRE](#)

"The standout feature of the festival is a fascinating piece of psychological terror called "Other Madnesses"...It is easily the best movie I've seen so far in 2016 and deserving of finding an audience."

[ENCORE](#)

"Make sure to catch Jeremy Carr's Other Madnesses for a thriller centered around a man losing his grip while descending into bloody vigilantism."

[TIME OUT](#)

INTERVIEWS

The Man Behind the "Madnesses"

Tom Hyland, [CINEMA DIRECTIVES](#)



Inside Look: Jeremy Carr's, "Other Madnesses" showcased at First Time Fest

[PRODUCTION HUB](#)

'Other Madnesses': Film Review

12:49 PM PDT 3/10/2015 by Frank Scheck



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Comments (1)



Courtesy of Crutch Films

The Bottom Line

This '70s-era-inspired psychological thriller feels like a fever dream.

Venue

First Time Fest

Cast

James Moles, Natia Dune, Sheilah Smiley, Patrick J. Egan, Elissa Rose Carr

Director

Jeremy Carr

Jeremy Carr's debut feature concerns an emotionally disturbed NYC tour guide who may or may not be a murderous vigilante.

It's been a long time since the now-not-so-mean streets of New York City have been depicted in such a viscerally disturbing manner as in **Jeremy Carr's** debut feature. Featuring a protagonist who bears no small resemblance to Travis Bickle, an obvious inspiration, *Other Madnesses* is a compelling, if sometimes frustratingly oblique, psychological thriller that boasts atmosphere to spare. The film recently received its world premiere at New York City's First Time Fest, which marked its director as someone to watch.

A compelling and physically gaunt **James Moles** plays the central role of Ed Zimmer, a tour-bus guide who regales his customers with his encyclopedic knowledge of the city — despite the fact that he has never been to most of the sights he describes. Wearing a T-shirt emblazoned with the double-meaning phrase "I'm Crazy About NY," Ed is a lonely soul obsessed with serial killers — he looks rather like **Jeffrey Dahmer** — and resorting to prostitutes after hearing the titillating sounds of a woman moaning in sexual ecstasy through the thin walls of his apartment.

Attempting an emotional as well as a physical connection, Ed fruitlessly tries to engage the hooker in intellectually stimulating conversation before taking out a wad of cash stashed in a copy of — what else? — *Crime and Punishment*.

Tortured by recurring nightmares, including one involving an abducted little girl whose face he soon sees on a "Missing" poster, Ed becomes a murderous vigilante of sorts, killing men who have committed violent crimes. Or maybe he doesn't — it all may be a figment of his feverish imagination.

Much like the central character in *Taxi Driver*, Ed seems to be edging toward something resembling normalcy when he begins a relationship with the beautiful Russian tourist Lucy (Natia Dune). But it's not enough to curtail his continuing descent into madness, and his encounters with a mysterious, heavily accented stranger (Ilya Slovesnik) who seems to have intimate knowledge of his proclivities only accentuate his paranoia.

Director-screenwriter Carr, who also photographed and edited the film, provides a tightly controlled atmosphere — a feat made all the more impressive by the fact that it apparently was shot over the course of six years. The stark cinematography (the film seems to become stripped of color during the darker moments), sharp editing, ominous musical score, disturbing sound design and extensive use of NYC locations add greatly to the overall effect.

The surreal-leaning screenplay raises more questions than it answers, but it features some genuinely arresting moments, such as when Ed deviates from his usual tourist-attraction patter to instead point out the scenes of horrific crimes.

Moles is terrific in his first leading role, managing the tricky feat of simultaneously making his character sympathetic and creepy. With its title — inspired by a quote from Henry Miller — displayed before the opening credits, *Other Madnesses* is a film that effectively gets under your skin.

Production: Crutch Films

Cast: James Moles, Natia Dune, Sheilah Smiley, Patrick J. Egan, Elissa Rose Carr

Director/screenwriter/director of photography/editor: Jeremy Carr

Producers: Jeremy Carr, Dawn Fidrick

Composer: Stephen Light

No rating, 102 min.

[GO TO THR ARTICLE](#)

CREDITS

CAST

Ed Zimmer James Moles
 Lucya Natia Dune
 Lila Sheilah Smiley
 The Missing Girl Elissa Rose Carr
 Lee/The Bugman Andrew W. Smith
 The Inspector Ilya Slovesnik
 The Haggard Man William Farrow
 The Super Patrick Egan
 The Escort Toshiko Onizawa
 Earl Michael Christodoulou
 The Prostitute Lauren Allison
 God's Witness #1 Kevin Maher
 God's Witness #2 Tom Henning
 Lou Ian Maynard
 Leroy Victor Melendez
 The Victim Peter Sempepos
 Charlie Robert Ankers
 Man On Bus Ashton Crosby
 Woman On Bus Lynne Rogers
 Justin Bluend Mulbah
 Bartender St. John Frizell
 Comic Store Clerk Bethany Carr
 Jackie/Keisha Monee Potter
 Mom Heather Lessing
 Baby Zoe Zoe Lessing
 Tourette's Lady Annie Wedekind
 Cab Driver Dave Olson
 Voice on Phone Jeremy Carr
 Woman on Street Maria Goldstein
 Man on Street Ross Goldstein
 Laura Joanna Canton

CREW

Director Jeremy Carr
 Writer Jeremy Carr
 Producers Jeremy Carr
 Dawn Fidrick
 Associate Producer Ryan Fidrick
 Editor Jeremy Carr
 Director Of Photography Jeremy Carr
 Art Department James Moles
 St. John Frizell
 Corey Boutillier
 Scott Solary
 Original Music Stephen Light
 Sound Design William Tabanou
 Jeremy Carr
 Production Manager Leslie Witthohn
 Dawn Fidrick
 Lighting Jeremy Carr
 Ryan Fidrick
 David Teague
 Camera Operators Jeremy Carr
 Ryan Fidrick
 Greg Delcurla
 James Moles
 Steadicam Operator Dave Isern
 Camera/Lighting Assistants Matt Garner
 Jonathan Quiceno
 Lisa Whiteman
 Kate Lacey
 Script Supervisors April Brenner
 Greg Delcurla
 Elizabeth Shea
 Sound Recordists Spencer Moore
 Eric Hendricks
 Laura Hanna
 Boom Operators Ryan Bajornas
 Jonathan Quiceno
 Makeup Artists Rebecca Perkins
 Maeri Hedstrom
 Makeup Special FX Rebecca Perkins
 Stylist Kelly Fidrick
 Animation by Ramon del Prado
 Production Assistant John Henry Malone
 Stunt Driver Ross Goldstein
 Visual Effects Supervisor Dawn Fidrick
 Visual Effects Artist Demetrios Patsiaris
 Titles Jeremy Carr
 Dawn Fidrick
 William Tabanou
 Re-recording Mixer Greg Mauer
 Foley Mixer Rick Owen
 Foley Artists James Bailey
 Additional ADR Jelena Mrdja
 Bill Coelius
 Sound FX Editor Greg Mauer
 Post Sound Services Tab Sound Design
 Music Supervisor Laura Webb

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