
SONY PICTURES CLASSICS

BRIGSBY BEAR

Directed by Dave McCary
Story by Kyle Mooney
Written by Kevin Costello and Kyle Mooney

Starring Kyle Mooney, Beck Bennett, Claire Danes, Mark Hamill,
Jorge Lendeborg Jr., Greg Kinnear, Kate Lyn Sheil, Ryan Simpkins,
Matt Walsh and Michaela Watkins

Spread the word: #BrigsbyBear

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East Coast Publicity
Springer Associates PR
Gary Springer
gary@springerassociatespr.com
914-659-4802

West Coast Publicity
Block Korenbrot
Eric Osuna
Ericka Monreal
6100 Wilshire Blvd
Suite 170
Los Angeles, CA 90048
323-634-7001 tel
323-634-7030 fax

Distributor
Sony Pictures Classics
Carmelo Pirrone
Maya Anand
25 Madison Ave
New York, NY 10011
212-833-8833 tel
212-833-8844 fax

BRIGSBY BEAR

The Filmmakers

Directed by DAVE MCCARY

Story by KYLE MOONEY

Screenplay by KEVIN COSTELLO & KYLE MOONEY

Produced by ANDY SAMBERG
 JORMA TACCONE
 AKIVA SCHAFFER
 BILLY ROSENBERG
 PHIL LORD
 CHRISTOPHER MILLER
 WILL ALLEGRA
 MARK ROBERTS
 ALI DI

Executive Producers PHIL HOELTING
 LIAN HUA
 P. JENNIFER DANA
 ROSS JACOBSON

Co-Producer JASON ZARO

Director of Photography CHRISTIAN SPRENGER

Production Designer BRANDON TONNER-CONNOLLY

Editor JACOB CRAYCROFT

Costume Designer SARAH MAE BURTON

Music by DAVID WINGO

Music Supervisor KIER LEHMAN

Line Producer MATTHEW MEDLIN

Casting by COURTNEY BRIGHT
 NICOLE DANIELS

BRIGSBY BEAR

CAST

James	KYLE MOONEY
Spencer	JORGE LENDEBORG
Greg Pope	MATT WALSH
Louise Pope	MICHAELA WATKINS
Emily	CLAIRE DANES
Aubrey Pope	RYAN SIMPKINS
Detective Vogel	GREG KINNEAR
Ted	MARK HAMILL
Merideth	ALEXA DEMIE
Deputy Bander	BECK BENNETT
Logan	CHANCE CRIMIN
April	JANE ADAMS
Arielle Smiles	KATE LYN SHEIL
Eric	ANDY SAMBERG
Police Officer	JAMES ANTHONY GREEN
Female Reporter	KIM FISCHER
News Anchor	KELLY CHAPMAN PUTZKE
Excited Man	NICK RUTHERFORD
Reality Talking Head	REAGAN PINEDA
Young Smiles Sisters	KIERA HENDRIX
Coach Brad	TIM HEIDECKER
Gordo	REX MORGAN
Hannah Slice	ELLERY DAVIDSON
FBI Agent	CHRISTOPHER SULLIVAN

Synopsis

Childhood is when impressionable minds open widest to the mesmerizing power of entertainment. Nearly everyone can recall connecting with a show so completely it feels like a magical world created just for you.

But what if it actually was?

Superfan James is obsessed with the clever if quaintly goofy kids' show *Brigsby Bear* to the point of religiosity. A bright, sensitive young adult still living at home, he has grown up with this fantasy series, and the program has grown with him as well — getting more complex over the years. But to say James' intensely protective parents have kept their son a bit sheltered is an understatement.

One dramatic night, James' insular world is upended. Through the disorienting but sporadically hilarious transition to a new life that follows, *Brigsby* remains James' security blanket and, upon learning the series has been cancelled, he adopts the old adage that the show must go on. Family members and authority figures fret over James' fixation, but by becoming *Brigsby Bear*'s new creator instead of just a viewer in the dark, he finally accesses all the meaningful connections his life has lacked. By telling his story, James repairs it — producing in the process an inventively offbeat and profoundly uplifting love letter to the redemptive power of creativity.

Creator's Statement

“BRIGSBY BEAR is a film about friendship, family, and nostalgia, which makes sense because it was made by three friends who went to middle school together. Although Kevin Costello moved out of town after 8th grade, the movie was a perfect vehicle for us to reunite and start a collaboration in adulthood. In that time between adolescence and present day, Dave McCary and I found ourselves making online shorts and doing live shows as the sketch group Good Neighbor (along with Beck Bennett and Nick Rutherford, who appear in BRIGSBY BEAR as well), eventually leading to jobs at *Saturday Night Live*. When Kevin landed in Los Angeles to pursue a solo writing career, the three of us all found a common enthusiasm for the concept of BRIGSBY BEAR, and got to work. The movie is our first collaboration, but the transition into a working relationship wasn't really a transition at all — it felt like an extension of the conversation about movies and culture we'd been having for years.

So it's fitting that in the film we see my character, James, building friendships with Spencer (Jorge Lendeborg Jr.), Aubrey (Ryan Simpkins), Meredith (Alexa Demie) and Vogel (Greg Kinnear) while helping to make James' Brigsby film within the film come to life.

It was difficult not to feel the parallels between making this movie and the characters making their own movie. Filmmaking is a long and tedious process of problem solving and compromise, but at the end of every shooting day we found solace in having a beer and reflecting on what went wrong, and what we might have actually gotten right. Even though at times it felt like a lot was riding on how we were doing on set, just having your friends around made the undertaking a lot easier.

Nostalgia also plays a big role in our movie. James attempts to reconnect to his former life by finishing Brigsby's story. Like a lot of us, he seeks comfort in replicating the joy he once felt as a child. Again, there was an easy parallel to the process we were going through. Coming up with Ted's (Mark Hamill) version of the *Brigsby Bear* TV show was a lot of fun. We sifted through YouTube clips and VHS cassettes of Teddy Ruxpin, He-Man, and tons of other children's television shows, ending up with this weird amalgamation of stuff we loved as kids. Seeing the art department mock up bed sheets and action figures to make this world come to life was inspiring.

We tried our best to keep everything grounded and honest within BRIGSBY BEAR. We felt like there was inherent humor in the script and wanted to try and play it real, as if this whole thing really happened. Anyway, hope you like it.”

Kyle Mooney

About the Production

“I am an incredibly nostalgic person,” declares **Kyle Mooney** — and the *Saturday Night Live* cast member has the vintage VHS collection to prove it.

Spanning obscure oddities and popular children’s classics from the ‘80s and ‘90s, this eclectic and still-growing stockpile, culled largely from dusty thrift shop shelves, “brings me back to an innocent time when I was truly happy and would just be lost in my imagination and the characters and universes on screen.”

Something in the alchemy of that innocent spirit and those grainy VHS aesthetics triggered a spark. “I don’t really know where ideas come from,” BRIGSBY BEAR’s star and co-writer insists, “but this concept kind of blossomed from my vision of a kid obsessed with a TV show made by his parents that no one else has ever seen.”

Since the dawn of language, adults have been telling stories to children. Whether beside a flickering nighttime fire a thousand years ago or through a flickering television screen on Saturday mornings, the cycle of life has included roughly the same process of maturity. As we grow up, we grow out of the limitless possibilities in our childhood imagination to inevitably realize that stories — whether Aesop’s fables or *Star Wars* — are just the inventions of people. We disengage.

There is an exception, though: that stubborn breed known as artists. And in that allegorical regard, the peculiar journey of James, BRIGSBY BEAR’s protagonist, is just a heightened expression of something far more universal.

“Kyle is deeply into weird, never-before-seen VHS stuff and old kids shows, and I am as well,” says director **Dave McCary**, not only a co-founder of Mooney’s breakout sketch comedy group Good Neighbor and his current colleague at SNL, but also his best friend since 4th grade. (“We were rival class clowns in 5th grade,” Mooney relays, “then at some point in middle school he sacrificed the spotlight to me and decided he wanted to be behind the camera.”)

“I think we all grew up obsessing over pop culture and searching for something greater than ourselves in that obsession,” adds BRIGSBY BEAR’s co-writer **Kevin Costello**, who initially befriended Mooney and McCary when he transferred to their school in 7th grade. “I’ve never felt such a profound connection to a character. I saw so much of my experience and point of view in James. What he wants is so simple, but says so much about the nature of art and identity.”

And friendship. There are a number of longstanding friendships at the core of this project, but McCary relays that his close bond with Mooney was “probably the most special part of this collaboration.” At SNL, McCary has directed about 70 “Digital Shorts” over the last four years, and before that countless YouTube clips with Mooney and the rest of the Good Neighbor sketch group, including performers **Beck Bennett** and **Nick Rutherford**, who also joined BRIGSBY BEAR as actors.

“Creatively, Kyle and I kind of found our voice together through literally twenty years of making music and videos with each other, so reaching what felt like the pinnacle of that partnership with this project was really exciting and heartwarming.”

While the core creative team’s roots extend all the way back to middle school in San Diego, BRIGSBY BEAR really started to take shape in 2013 in Los Angeles. “I pitched Kevin the idea in the spring,” says Mooney, “and I think by about the summer of 2015 we had a completed draft we both felt good about.”

“Kyle and I met for lunch at Greenblatt’s Deli that March,” recalls Costello “and I remember immediately responding to the world of this outsider-art children’s show, thinking how much fun that could be. Then he sent me the beginnings of a story treatment, and it struck me in this very personal, emotional way I wasn’t expecting at all.”

Says Mooney: “Kevin was able to take what was just the seed of an idea and pump it out to something much bigger and more real and more dynamic. He’s a natural storyteller with a good mind for all of the important story and character things that I just gloss over in my head. The idea of writing a screenplay was incredibly daunting to me. If it wasn’t for Kevin’s consistent work on the project over the course of three years we never would have completed a decent screenplay, or a movie to call our own.”

Costello, meanwhile, was guided and inspired by Mooney’s ability to embody James in the room, improvising ideas and dialog at length. “When Kyle and I were together working on a scene, he could slip into character and try stuff out, or find things spontaneously, which was great. There are challenges to that kind of stop-and-go pace, but whenever we were able to be in the same room working on it, there was so much fun and enthusiasm, and I always looked forward to it.”

“Then, when I would go off and take passes and explore on my own,” Costello continues, “the guiding principal was always to keep things simple and clear and emotionally grounded, so we could then go back and play around with the delivery and specificity.”

As a director, McCary knew well “all the steps of falling in love with filmmaking and working with friends” that James experiences in the story. “I dropped out of film school two years in and I was just more interested in figuring it out by myself. Luckily, YouTube was just kind of hitting the ground running and tutorials would surface on pretty much anything. If ever I had a snag in editing or with a camera I could always learn it from the Internet, and I realized how much a waste of money film school was.”

So while McCary’s journey to self-produced video success with Good Neighbor was not as extreme or challenged as James’ path, some fairly close parallels in DIY drive and determination still stand out. On that level, BRIGSBY BEAR is a tribute to the YouTube generation, those motivated millennials who, emancipated by accessible technology and social media platforms, have charged bravely into being active content creators instead of just passive consumers.

Determined to turn their reasonably polished script into a feature film, Mooney, Costello, and McCary reached out to production companies, mindful that such unconventional material

coupled with a first-time feature director could be a hard sell. Fortunately, two highly accomplished, uniquely sympathetic sets of admirers responded favorably right off the bat.

“**Lonely Island** had already paved the way for YouTube sketch comedy success,” explains McCary. “We were big fans of theirs and had watched them succeed as they created a following on the Internet, got discovered by SNL, and then thrived on SNL. That path both inspired and validated our ambition to make these shitty little videos,” he says, self-effacingly.

It was certainly a turning point for Good Neighbor when Lonely Island came across some of their online clips and struck up a friendship. Even better, “they were really helpful in spreading the word about our comedy at SNL,” notes Mooney. Now having made their mark in feature films, the Lonely Island team were once again generously holding the door open like big brothers.

“Akiva was on set the first week, and it was so comforting having an established director around to look after us,” Mooney relays. “Jorma came through to direct the *Hockey High* movie within a movie, and Andy was so fun on set when we did his scenes. They were all super helpful in post as well, completely supportive of what we were doing and making sure our voice was heard and protected throughout the process.”

There are certainly special qualities in BRIGSBY BEAR that likely would not have survived a traditional Hollywood development process. “And it’s definitely very special that one of our first inspirations, the Lonely Island dudes, ended up being so instrumental in getting this movie made and mentoring us through that process,” McCary insists.

“They really took us under their wing,” agrees Costello. “They helped and encouraged us every step of the way, flying out to set, sitting in the editing room and generally being super cool and fun buddies to hang with and learn from.”

Lonely Island brought the film to 3311 Productions, who came on board to finance and produce the project with them. “Given their vast knowledge of the independent filmmaking process and business, having 3311 sign on gave us a valuable partner and, alongside YL Pictures, it was really special to have such incredible support and positive energy from our financiers,” notes McCary.

At the same time the Lonely Island trio relayed interest in producing, another powerhouse creative team stepped up. Arguably, there is no one hotter in Hollywood at this moment than **Phil Lord** and **Chris Miller**. As directors, the veteran TV scribes scored big with 21 JUMP STREET and are currently helming the UNTITLED HAN SOLO MOVIE. But writing and directing THE LEGO MOVIE not only gave them a colossal, franchise-launching smash, it demonstrated that they too have a special affinity for playful childhood nostalgia as creative subject matter. (Their latest TV project, the decidedly *He-Man*-esque *Son of Zorn*, only underscores the point.)

Perhaps unsurprisingly given their background, Lord and Miller were especially helpful in polishing plot points. “They know story so well, it was clutch hearing their thoughts,” praises Mooney. “They contributed a lot to getting the script exactly where it needed to be.”

“They were about to head to the UK to get started on Han Solo,” says Costello, “but were still able to get very hands-on with these extensive, amazing, deep-read notes along the way that really helped us out.”

Coming under the wings of Lonely Island and Lord Miller brought relationships to the table that helped attract a stellar cast despite BRIGSBY BEAR’s modest budget and tight shooting schedule. And there was probably no casting challenge more difficult, or important, to get exactly right than James’ father, Ted.

As McCary notes: “It’s a complicated role and we felt that character’s presence called for being both warm and odd in very specific ways. So, to say the very least, getting **Mark Hamill** was a total coup. He does an amazing job of portraying this eccentric man who has put a child through an indefensible ordeal while at the same time showing the audience that somewhere in his complicated, flawed core, he’s not a bad person.”

“And, of course, because the film has a lot to do with obsessive fandom, I think Mark inherently felt a connection to the story that must have added to his performance.”

Mooney also cannot praise Hamill enough. “Not only is Mark incredibly warm and awesomely talented, but having him be a part of BRIGSBY BEAR brought the whole project to another plane. The movie is about fandom and nostalgia, and who better to have involved than someone who represents those two notions so hugely in pop culture?”

Mark Hamill may remain chiefly beloved as Luke Skywalker, one of the most iconic roles in cinema history (to which he is making a highly-anticipated return later this year) — but the veteran actor has also demonstrated stellar stage chops on Broadway, in *The Elephant Man* most notably, and established himself as a major voiceover talent in cartoons, TV, movies, and video games. Mastery of the latter skill set was key to BRIGSBY BEAR, putting him over the top as the perfect Ted.

Reading the script, Hamill found himself instantly taken. “If it ain’t on the page, it ain’t on the stage,” as he says during a recent break from his busy STAR WARS promotional schedule. “And I was so intrigued because the story was virtually uncategorizable.” After appreciating its genre-defying originality, however, Hamill’s second reaction to the material, he readily confesses, was apprehension.

“I thought it was just incredibly bold on their part to try and pull this off, but I also thought, ‘I’m not that sure I could effectively contribute to the piece as a whole.’ I mean, it was scary,” he laughs, adding that he briefly coveted **Greg Kinnear**’s role. Delivering the empathy required to balance out Ted’s, well, dark side seemed daunting. “Again, it was just cowardice on my part. I thought, ‘Well, maybe this is a Purple Cow movie, which is my term for movies I’d rather see than be in,’” Hamill explains, referencing — and quickly reciting — Gelett Burgess’ famed nonsense poem.

But BRISBY BEAR was under his skin. “After I read it, I kept thinking about it. It haunted me.” Hamill recognized that he was being lured by the challenge of “something that you’ve never

done before than can play to your hidden strengths. That and the fact that they obviously valued my voice over character work won me over.”

“And it was a great opportunity to work with **Jane Adams** (April). I adore this woman and have for years. She’s just the perfect partner — inventive and spontaneous and always in the moment.”

Also delivering pitch-perfect performances that grounded BRIGSBY BEAR in emotional authenticity are **Matt Walsh** (Greg Pope), **Michaela Watkins** (Louise Pope), **Claire Danes** (Emily), **Jorge Lendeborg** (Spencer), **Kate Lyn Sheil** (Arielle Smiles), and Greg Kinnear as the exceptionally big-hearted and obliging Detective Vogel, who ultimately finds his own way back to the joys of creative expression that adulthood superseded.

“Greg always had thoughtful notes and ideas,” says Mooney, “and he taught me a lot about acting just by observing him in our scenes.” Agrees McCary: “Greg Kinnear was just so impressive. Not only is he funny, he always elevates his scenes by finding some physicality that makes every moment more realistic.”

And for McCary, realism was key. “When Dave and I first met,” recalls cinematographer **Christian Sprenger**, “the first thing I asked him was to explain his vision for the film’s tone. Dave quickly answered that the perfect tonal reference was Hal Ashby’s BEING THERE. Not only did I instantly understand his intentions, this became a guiding light for every decision along the way.”

Indeed, like BEING THERE’s protagonist Chauncey Gardiner, James is a sheltered innocent who “likes to watch” thrust abruptly into a world he’s not entirely prepared to handle. Kyle Mooney also similarly had to restrain the broader comedic chops for which he’s known in order to imbue James with a relatable emotional authenticity — a revelatory achievement worthy of comparison to Peter Seller’s unforgettable performance. The key difference, of course, is that James finds himself suddenly needing more than just to watch. He needs to *create*.

In terms of shaping his performance, Kyle extends a lot of credit to McCary. “Again, Dave pushed hard for realism. There would be times when I would maybe go for the laugh in a way that felt inhuman to him or to the story. So whenever I was pushing too much comedy in a moment he always reeled me back.”

“We’ve made so many things throughout the years together that we pretty much can speak in shorthand,” Mooney continues. “I’ve worked with a handful of people in my short career, but because Dave and I know each other so well, he knows exactly what I’m capable of and can push me in whatever direction necessary to get my best performance.”

Says Mark Hamill: “If Kyle wasn’t able to navigate the intricacies of the central role, none of it would work. And that’s why I was so impressed, because I don’t think he makes a single false move. Ten minutes in, he had me. I just think the world of what Kyle accomplished. His performance was monumental, really a tour de force for him.”

The provocative Academy Award-nominated Greek film DOGTOOTH made a strong impression on Mooney, and he readily acknowledges a debt to its bold originality and deeply unsettling premise. However, he and the BRIGSBY BEAR team purposefully took their story in a different direction. Unlike DOGTOOTH, BRIGSBY BEAR doesn't have a cynical bone in its body. Whatever Sundance audiences went in expecting — whether broad comedy from popular SNL stars, detached experimental weirdness from veteran YouTube creators, or some combination thereof — they were swept away by BRIGSBY BEAR's moving sincerity and oversized heart.

“Yes, this is a bizarre concept,” acknowledges McCary, “but if we're going to play it as realistically as possible, how would all these situations *feel*?” As director, his guiding principle was to ground every detail and moment, no matter how outlandish, in honest emotions.

From there, it was about building to a plausible redemption. “James was dealt a very specific and scary situation, unbeknownst to him,” says Mooney. “But his love for *Brigsby* carries him through. And he makes friends because of that.”

Also outshining the film's darker elements was the sheer immersive joy of all the nostalgia. For the filmmakers, here was a chance to dive deep into the past while creating something novel. That prospect resonated immediately with both production designer **Brandon Tonner-Connolly** and cinematographer Christian Sprenger who, in a sense, were challenged with the task of devising two distinct productions simultaneously: the movie itself and the quasi-homemade *Brigsby Bear* episodes within it.

“During the first meeting I had with Dave, Kyle, and Kevin, we bonded over Kyle's extensive collection of esoteric VHS tapes,” remembers Tonner-Connolly. “I'm also an obsessive collector of VHS, the rarer the better. To me, there's something very tactile and somewhat mysterious about VHS. To know that Dave and Kyle felt the same way, and that their own love of obscure VHS fed into BRIGSBY told me a lot about who they were and where they wanted to go with the project. I was hooked.”

“The first conversations Dave and I had concerning our approach to the film were about creating these two different worlds,” notes Sprenger, who is also the DP on FX's hit series *Atlanta*. “We really bonded over the concept of wanting to achieve as realistic and period-specific an 80's TV show as possible, which we would then juxtapose against the elegant and cinematic world of the rest of the film. This concept really became the impetus for all of our creative decisions going forward. James' story needed to feel believable and relatable. So I chose to shoot using very elegant and clean optics. I also took a very realistic approach to lighting and only used camera movement when it was fully motivated by the story or the blocking.”

“One of the bigger-picture nice things about making a feature film in comparison with sketch comedy at SNL,” explains McCary, “is we have such a quick turnaround at SNL, where you get your script Wednesday night, pre-produce Thursday, shoot Friday, edit Saturday, and then it's on television that night. And I've only known that turnaround for the last four years. Prior to that it was just making these YouTube videos. So I really liked the preparation, the time that we had to really dig in.”

Relays Sprengler: “Dave and I spent the better part of seven weeks looking for the perfect places to film, connecting every minute aspect of Ted’s TV show and James’ movie, and really designing the flow of our visual storytelling.”

Just getting the look of the film’s titular bear down took production designer Tonner-Connolly weeks. “At one point, I had five different illustrators in five different cities trying to draw Brigsby Bear in a way we felt was right. They would draw Brigsbys all day, send me their work, and I would give them all revisions for the next day. It was so much about the individual illustration style and discovering something that was fully formed but still rough around the edges.”

“At the same time,” he continues, “we were creating a mythology for the *Brigsby* universe. Talking with Dave and Kyle, we divided the show into three distinct stylistic periods — early *Brigsby*, mid *Brigsby*, late *Brigsby* — and found references for what each period would look like.”

Viewers of a certain age will no doubt recognize that Kyle Mooney was particularly inspired by Ken Forsee, “the father of animatronic toys.” A veteran of Walt Disney and Sid & Marty Krofft productions, Forsee went on to invent “The Original Animated Storytelling Toy” Teddy Ruxpin, the nation’s best-selling toy in 1985 and 1986.

As journalist Anne Kenderdine noted in *The Washington Post* after Forsee’s passing in 2014: *Two decades before smartphones and tablets absorbed Americans with virtual social interaction, the plush bear Teddy Ruxpin arrived in 1985 for \$70 as a portable, huggable pal that warbled songs such as “My Friend” and “Come Dream With Me.” The toy, which moved in sync with the stories and songs on cassette tapes played in its back... spurred an animated TV series and triggered a flurry of animatronic imitators before the phenomenon ran its course.*

Irresistibly cute to many, maybe just slightly creepy to some, Teddy Ruxpin and his stories made a deep impression on a generation. One particular detail worth noting is that, the year of his debut, Teddy Ruxpin was named the “Official Spokesbear for the National Center for Missing and Exploited Children.”

“We wanted to create this 1980’s children’s show ‘in camera,’” explains Sprenger. “So we took the idea of ‘practical effects’ and applied it to the entire *Brigsby Bear* TV show. The idea was to have the final product feel like something you found on an old VHS tape at a thrift store. There was a clear opportunity to capture the audience’s attention through their nostalgia for children’s broadcasting by perfectly referencing the look and feel of that time period.”

“We made so many lists and breakdowns of *Brigsby* episodes, characters, props, music cues, etc., that I remember in one meeting Kyle said something about the origin of the Wizzles and one of us immediately corrected him on the name of one of their rulers,” Tonner-Connolly says with a laugh. “We all started cracking up, because it suddenly became clear we were hilariously deep into this absurd, fully-formed world.”

When it finally all came together on set, Kyle Mooney, for one, was knocked out. “Seeing James’ bedroom filled with Brigsby bear paraphernalia was pretty special. That was one of those things

that I always visualized when we were writing those bunker scenes and it was rad to see it come to life.”

“One of my favorite moments of the shoot was seeing Mark Hamill and Kyle Mooney act inside the dome we had built in the desert,” says Tonner-Connolly. Getting this particular set just right was key to making James’ strange circumstance believable. “We talked to everyone about this dome. At one point, we even had the Polish company that did the dome for THE MARTIAN offering to send us one as part of a product placement agreement. But we eventually decided to build it ourselves, out in the middle of the desert, about two hours from Salt Lake City, for maximum creative control and flexibility.”

“In prep, that desert bunker was probably the set that myself, Dave, Kyle, and Brandon Tonner-Connolly spent the most energy refining,” notes Sprenger. “It was ultimately comprised of several sets, built in multiple locations, and it took countless hours of shot-listing and storyboarding to meld it all together.”

“That bunker was this house that was fully frozen in time, circa 1978 or something,” says Mooney. “I truly don’t think we could have imagined something more fitting or perfect for the movie.”

“And the night we shot the dome, there happened to be a full moon that rose right behind it,” remembers Tonner-Connolly. “Our DP, Christian Sprenger, did an amazing job of lighting this crazy geodesic plexiglass dome. So there we were in the desert with the dome, the full moon, and Mark Hamill. It was incredible.”

Though they had more resources at their disposal than James did, BRIGSBY BEAR’s cast and crew still had to operate under a tight budget and schedule. Without embracing the scrappy DIY spirit and energy of their story, making all the pieces fit would have been difficult if not impossible. McCary focused on keeping morale high. “Because Kyle and I have this deep bond and share a very similar sense of humor, we have a lot of fun with each other during breaks and downtime.” “We’d have a beer with everyone at our hotel after most shoot days,” says Mooney. “Sometimes we’d sing karaoke in my hotel room with the Apple TV setup.”

“I usually ended up with my pants off in those situations.”

Mooney particularly enjoyed bonding with the younger cast members. “I felt a strong connection to the ‘kids’ in part because, in the movie, James is this man-child trying to make friends with high schoolers, so it fed nicely into my performance that off-set I could be a man-child trying to be cool with the actors playing those high schoolers. It was a lot of fun getting in touch with my inner nineteen-year-old and trying to be hip.”

“I hope that this film leaves audiences with the notion that creating and sharing art can connect people of different cultures and backgrounds, that art can unite a community, and that it’s okay to be different,” says Christian Sprenger. “In fact, those who are different tend to be the most interesting people around! James’ story is really that of overcoming adversity by embracing who you are as a person — being genuinely you.”

“BRIGSBY is principally about the power of art to connect us and to help us understand one another, but it’s also about how stories can help us make sense of a chaotic world or come to terms with a trauma, and reshape it, literally rewiring our brains to take ownership over our experience,” reflects Costello. “I think we all feel very connected to who we were and what we valued as children, and that inspiration and passion is what drove us to where we are today.”

Says Mooney: “I hope audiences realize that BRIGSBY BEAR was made with love by people who are friends in real life and, just like James, we all wanted to create something special for people. And hopefully people who see the movie will walk away with a love for filmmaking and get inspired to go out there and make something of their own.”

Dave McCary also sees a larger contemporaneous message within BRIGSBY. “I think it’s definitely a dark time in our world, and this film is filled with characters who are sweet and positive and helpful, leading by example. It’s a movie that doesn’t have any explicit political messages necessarily, but I think the ideas we tried to put across are all about how to be kind, empathetic, sincere, and not judge people by their past. We focused on all these general principles and values that I think are important to have out there in cinema right now.”

Then there is the level on which BRIGSBY BEAR works as a modern parable about artists in general: take a little childhood trauma, add some craft and collaborators, then render it all into a means of transcendence. With any luck, what you create might live on to touch and inspire others. And, if not, you still lived a fuller life by making the effort.

Says Mooney: “James’ excitement for creating this piece of art is infectious. Even though his new family at first doesn’t love the idea of supporting what they see as a symbol of a dark past, eventually everyone comes on board with his creative endeavors and what makes him happy.”

“To me, it was unexpectedly emotional,” adds Mark Hamill. “I think it’s very uplifting and reassuring. It’s good to be yourself and believe in something. The film is telling people that you can march to a different drummer and that drummer is every bit as valid as the more conventional drummers that the mainstream march to.”

BRIGSBY BEAR concludes with an anxious James finally sharing his completed effort with an audience. He’s so overwrought about the possibility that they might reject what he’s poured himself into that he paces the theater lobby like a nervous father outside the delivery room.

“That was Dave and I sitting next to each other during our Sundance premiere at the Eccles Theatre,” says Mooney. And so a meta circle was completed: life imitating the art that was imitating life — to rapturous applause.

Meanwhile, for all its larger themes and charms, another layer of BRIGSBY BEAR is simply an impressionistic self-portrait. “Ultimately, I wrote a lot of myself into James,” Mooney professes. “I was obsessive about cartoons and action figures growing up, so I pulled from that.”

“Never been abducted though,” he clarifies with a smile.

About the Cast

KYLE MOONEY (James)

One of *Saturday Night Live*'s leading players, Kyle Mooney is currently in his fourth season, the most-watched in 23 years. In his debut year, he quickly gained recognition via the digital shorts "Miley Sex Tape" with Miley Cyrus and in "420" with Seth Rogen, and has also stood out with his signature man-on-the-street interviews. In addition to co-founding the Good Neighbor sketch comedy group, Mooney has been a regular writer and performer at Upright Citizens Brigade since 2007. He starred in the HBO series *Hello Ladies* and the movie adaptation HELLO LADIES: THE MOVIE opposite Stephen Merchant. He has also appeared on NBC's *Parks and Recreation* and in the feature films ZOO LANDER 2, directed by Ben Stiller, and NEIGHBORS 2: SORORITY RISING. Originally from San Diego, Mooney studied film at the University of Southern California and currently lives in New York City.

BECK BENNETT (Detective Bander)

Hailing from the sketch comedy group Good Neighbor, writer/performer Beck Bennett is currently a cast member on *Saturday Night Live*. Beck's credits include the independent film INTRAMURAL opposite Kate McKinnon and Jake Lacy, BESIDE STILL WATERS, directed by Chris Lowell, and DEAN, written and directed by Demetri Maritn. Beck is also known for the AT&T "It's Not Complicated" commercials, directed by Jorma Taccone, where he interviewed children and recently starred as one of the lead voices in the hit Illumination Entertainment animated feature SING.

CLAIRE DANES (Clare)

Having established herself as one of Hollywood's leading actresses, Claire Danes currently stars on Showtime's critically acclaimed series *Homeland*. For her performance as Carrie Mathison, she has won back-to-back Emmy and Golden Globe Awards for Best Performance by an Actress in a Television Series – Drama, and a 2013 SAG Award for Outstanding Performance by a Female Actor in a Drama Series. Danes also received critical acclaim for her performance in HBO's TEMPLE GRANDIN biopic, winning the 2010 Emmy Award for Outstanding Lead Actress in a Miniseries or a Movie. She also won the 2011 Golden Globe Award for Best Performance by an Actress in a Mini-Series or a Motion Picture Made for Television and the 2011 Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Television Movie or Miniseries. Danes also starred in Richard Linklater's critically acclaimed film, ME & ORSON WELLES opposite Zac Efron and Christian McKay. In 2007, Danes made her Broadway debut starring in George Bernard Shaw's "Pygmalion" opposite Jefferson Mays. Danes additionally garnered critical acclaim for her performances in Anand Tucker's SHOPGIRL opposite Steve Martin and Jason Schwartzman, Richard Eyre's STAGE BEAUTY opposite Billy Crudup, Burr Steer's IGBY GOES DOWN opposite Susan Sarandon, Jeff Goldblum, Ryan Phillippe and Kieran Culkin, and Baz Luhrman's WILLIAM SHAKESPEARE'S ROMEO & JULIET opposite Leonardo DiCaprio. Danes first caught critics' and audiences' attention in Ed Zwick and Marshall Herskovitz's acclaimed series, *My So Called Life*, which earned her an Emmy Nomination and a Golden Globe for her leading role as Angela Chase.

MARK HAMILL (Ted)

Mark Hamill's career has encompassed all aspects of entertainment including stage, screen, television and new media. He is best known as Luke Skywalker in George Lucas' original STAR WARS trilogy. He recently returned to the role in J.J. Abrams' STAR WARS: THE FORCE AWAKENS and will continue in Rian Johnson's EPISODE VIII. Other films include: CORVETTE SUMMER, SAMUEL FULLER'S THE BIG RED ONE, SLIPSTREAM, WALKING ACROSS EGYPT, JAY AND SILENT BOB STRIKE BACK, SUSHI GIRL, and KINGSMAN: THE SECRET SERVICE. Hamill directed and starred in the cult mockumentary COMIC BOOK: THE MOVIE. Broadway credits include "The Elephant Man," "Amadeus" (also First National Tour), Michael Stewart's "Harrigan n' Hart," "The Nerd," "Six Dance Lessons in Six Weeks" and the Roundabout Theatre production of "Room Service." As a prolific voice-over artist, Hamill has performed in countless television cartoons, feature films and video games. Hamill first played the Joker in *Batman: The Animated Series* then returned to the role in the *Arkham Asylum* video game series for which he received a BAFTA award, followed by this year's groundbreaking R-rated animated film, THE KILLING JOKE. This trend continued when he returned as *The Trickster* on CW's *The Flash*, a role he first played in the original CBS series. Hamill has re-teamed with Wing Commander creator Chris Roberts for *Star Citizen: Squadron 42* with Gary Oldman, Gillian Anderson, and Ben Mendelsohn. As an avid collector, he also created *Mark Hamill's Pop Culture Quest*, which debuted last fall on Comic Con HQ.

JORGE LENDEBORG JR. (Spencer)

Arriving in Los Angeles at age of eighteen to pursue acting, Jorge Lendeborg Jr.'s breakthrough role came in as the lead character Steven Caple Jr.'s THE LAND, which premiered at the 2016 Sundance Festival with IFC releasing. Variety wrote that "newcomer Jorge Lendeborg Jr. truly captivates" in his "confident star turn" as Cisco, one of four Cleveland teens whose dreams of becoming pro skateboarders in California, and plans to finance them through petty crime, soon run afoul of a local drug queen-pin. Lendeborg will be also seen in Robert Rodriguez and Fox's ALITA: BATTLE ANGEL, alongside Christoph Waltz and Rosa Salazar, playing "Tanji" — one of the cunning characters who battles in the futuristic world of the twenty-sixth century. In addition, Lendeborg landed the role of Peter Parker's friend and high school reporter in SPIDER-MAN: HOMECOMING alongside Tom Holland and Robert Downey Jr. Born in the Dominican Republic and raised in Miami, Lendeborg comes from a film family: his father Jorge "George" Lendeborg Sr. is a director, producer, writer, and actor. An avid writer himself, Lendeborg also enjoys doing stand-up comedy and plays several musical instruments, including piano and drums.

GREG KINNEAR (Detective Vogel)

Academy Award[®] nominee and Emmy Award-winning actor Greg Kinnear continues to draw audiences and critical acclaim with diverse and interesting roles in both television and film. In his forthcoming feature directorial debut, the dark comedy THE PHILOSOPHY OF PHIL, Kinnear plays a dentist whose life is thrown off the rails after a patient who seemed to have it all unexpectedly commits suicide. The supporting cast includes Emily Mortimer, Luke Wilson, and Jay Duplass. Kinnear can next be seen this fall in SAME KIND OF DIFFERENT AS ME alongside Renee Zellweger and Djimon Hounsou. Kinnear was last seen in the critically acclaimed drama LITTLE MEN, directed by Ira Sachs and released by Magnolia Pictures. On the small screen, Kinnear recently appeared in the Emmy-nominated HBO film CONFIRMATION opposite Kerry Washington. In 2014 Kinnear starred in FOX's U.S. version

of the popular Australian legal drama, *Rake*, which follows the chaotic and comedic world of criminal defense lawyer Keegan Deane (Kinnear). In 2012, Kinnear's guest starring role on the award-winning ABC hit-series *Modern Family*, as Phil's (Ty Burrell) inappropriate boss Tad, earned him an Emmy Award nomination in the category of Outstanding Guest Actor in a Comedy Series. His performance as John F. Kennedy in *The Kennedy's* earned him an Emmy Award nomination for Best Lead Actor in a Miniseries or Movie and a Screen Actors Guild (SAG) Award nomination for Outstanding Performance by a Male Actor in a Television Movie or Miniseries. In 2006, Kinnear starred in the smash indie hit *LITTLE MISS SUNSHINE* and his numerous other film credits include *ANCHORMAN: THE LEGEND CONTINUES*, *HEAVEN IS FOR REAL*, *THE ENGLISH TEACHER*, *AUTO FOCUS*, *INVINCIBLE*, *FAST FOOD NATION*, *GHOST TOWN*, *FEAST OF LOVE*, *WHAT PLANET ARE YOU FROM?* and *YOU'VE GOT MAIL*. His performance as Simon in James L. Brooks' *AS GOOD AS IT GETS*, starring alongside Jack Nicholson, earned him an Academy Award® nomination and the honor of being named Best Supporting Actor by the National Board of Review and nominations in the same category at The Golden Globes and The Screen Actors Guild Awards.

KATE LYN SHEIL (Arielle/Nina)

Since graduating from NYU's Tisch School of the Arts, Kate Lyn Sheil has appeared in Carlo Mirabella-Davis' *KNIFE POINT*, Alex Ross Perry's *THE COLOR WHEEL* (AFI 2011), Lawrence Michael Levine's *GABI ON THE ROOF IN JULY*, Sophia Takal's *GREEN* (SXSW 2011), Joe Swanberg's *SILVER BULLETS* (Berlin 2011), Adam Wingard's *YOU'RE NEXT* (Toronto 2011), Amy Seimetz's *SUN DON'T SHINE* (SXSW 2012), Robert Byington's *SOMEBODY UP THERE LIKES ME* (SXSW 2012), Alex Ross Perry's *LISTEN UP PHILIP*, Zachary Wigon's *THE HEART MACHINE* (SXSW 2014) and Drake Doremus' sci-fi futuristic love story *EQUALS*. Last year, Kate made a Sundance splash with the premiere of Robert Greene's genre-bending documentary, *KATE PLAYS CHRISTINE*, which follows Kate preparing to portray the role of Christine Chubbuck, a real-life news reporter who killed herself on national television in 1974. In television, Kate can be seen in the recurring role of 'Lisa Williams' on Netflix's *House of Cards* and the Starz TV series *The Girlfriend Experience*, which centers on the life of a New York call girl (Sundance Premiere 2016). Currently, Sheil is a series regular on the Cinemax thriller *Outcast*, from the creator of *The Walking Dead*, and lives in New York City.

RYAN SIMPKINS (Aubrey)

As a young girl, Ryan Simpkins first came on the scene opposite Maggie Gyllenhaal in *SHERRY BABY*. Other roles in critically acclaimed films include playing on-screen siblings with her real-life brother Ty Simpkins in Gavin O'Connor's *PRIDE AND GLORY* and later in Sam Mendes' Oscar-nominated film *REVOLUTIONARY ROAD*. Simpkins then appeared in Tom Ford's *A SINGLE MAN* and Francis Ford Coppola's *TWIXT*. She is also featured this year in New Line's *THE HOUSE*, playing Will Ferrell and Amy Poehler's daughter.

JANE ADAMS (April)

A graduate of Julliard, Adams Jane won both the Tony Award and Drama Desk Award for her performance as Sheila Birling in *AN INSPECTOR CALLS*, directed by Stephen Daldry, and received a Theatre World Award and nominations for both a Drama Desk Award and Outer Critic's Award for her performance in Paul Rudnick's *I HATE HAMLET*. Her feature film

credits include memorably turns in ALL THE LIGHT IN THE SKY, SILVER BULLETS, ALEXANDER THE LAST, DIGGING FOR FIRE, ETERNAL SUNSHINE OF THE SPOTLESS MIND, WONDER BOYS, THE BRAVE ONE, LEMONY SNICKET, ORANGE COUNTY, and THE ANNIVERSARY PARTY among others. Jane received a Golden Globe nomination for her role in HBO's critically acclaimed series *Hung* and other television credits include *Frasier*, *Relativity*, *Easy*, *Atlanta*, plus the upcoming *Twin Peaks* and *Claws*.

NICK RUTHERFORD (Excited Man)

Writer and actor Nick Rutherford launched his career as a member of the sketch comedy group Good Neighbor, alongside Beck Bennett, Kyle Mooney, and Dave McCary, before joining *Saturday Night Live* as staff writer. Currently, he is writing for and starring in *Dream Corp, LLC* for Adult Swim — a live-action/animated comedy series executive produced by Stephen Merchant and John Krasinski that is entering its second season. Recently, he appeared in the film INTRAMURAL opposite Jake Lacy, Kate McKinnon, and Beck Bennett, which premiered at last year's Tribeca Film Festival.

ALEXA DEMIE (Merideth)

Alexa will soon appear as a teenage Griselda Blanco, a.k.a. “The Godmother of Cocaine,” in the film THE GODMOTHER. She also had a recurring role over three episodes of the hit Showtime series *Ray Donovan* and starred in the short film MILES directed by Oliver Daly and produced by David Goyer. Alexa is also an accomplished singer-songwriter, selling out venues during her recent month-long tour across Europe opening for JMSN.

CHANCE CRIMIN (Logan)

Prior to making his feature film debut in BRIGSBY BEAR, Crimin created and starred in a popular Vine channel. Launched in 2013, the channel quickly amassed an audience over 350,000 strong by the network's end in 2016. Since then, he has also created a successful YouTube channel with 100,000+ views and his content has been featured on independent European networks as well as MTV's *Ridiculousness*.

MATT WALSH (Greg)

Matt Walsh currently stars in HBO's award-winning comedy *Veep* alongside Julia Louis-Dreyfus and recently garnered an Emmy nomination and a Screen Actors Guild Award nomination for his role as Mike McLintock on the series. He appeared in Paramount Pictures' OFFICE CHRISTMAS PARTY, Paul Feig's re-boot of GHOSTBUSTERS, and the Zack Galifianakis and Jon Hamm film KEEPING UP WITH THE JONESES. He will also be seen in David Wain's forthcoming film about the National Lampoon magazine A FUTILE AND STUPID GESTURE. Previously, Walsh was a correspondent for *The Daily Show*, starred in his Spike TV's sports comedy, *Players*, and appeared on HBO's *Hung*, NBC's *Outsourced*, NBC's *Community*, ABC's *Happy Endings*, Adult Swim's *Childrens Hospital*, *NTSF:SD:SUV::*, IFC's *Comedy Bang Bang*, Comedy Central's *Drunk History*, and Nick Swardson's *Pretend Time*. His movie appearances include SEMI-PRO, OLD SCHOOL, BAD SANTA, ROAD TRIP, ELF, ROLE MODELS, STEP BROTHERS, THE HANGOVER, DUE DATE, TED, INTO THE STORM, HITS, and GET HARD. Walsh is a founding member of the monumentally successful and influential national improv-sketch comedy theatre Upright Citizens Brigade, which has schools and venues in New York and Los Angeles.

MICHAELA WATKINS (Louise)

Currently starring on the critically acclaimed hit Hulu series *Casual*, Watkins will also soon be seen in the comedy film THE HOUSE alongside Will Ferrell and Amy Poehler. Additional forthcoming films include HOW TO BE A LATIN LOVER and HUMAN PEOPLE alongside Michael Cera and Abbi Jacobson. Watkins also starred last year as "Mel" in the feature film LAZY EYE. She was featured in the first and second season of Amazon's Golden Globe-winning series *Transparent* and can be seen in the Netflix limited series *Wet Hot American Summer* opposite Bradley Cooper, Amy Poehler and Paul Rudd. Prior to that, she played the eccentric and loveable 'Jackie' on the critically acclaimed ABC series *Trophy Wife* opposite Bradley Whitford and Malin Ackerman. Other past television credits include *Veep*, *The Goldbergs*, *Married*, *The Comedians*, *New Girl*, *Enlightened*, *Modern Family*, *Children's Hospital*, *The New Adventures of Old Christine*, *Curb Your Enthusiasm*, *Parenthood*, *Key and Peele*, *The Kroll Show*, *Drunk History* and *Californication*. On the creator side, Watkins recently executive produced, created, and wrote the comedy series *Benched* with Damon Jones for the USA Network. As an indie film darling, Watkins' memorable performances include Lake Bell's IN A WORLD... and Jill Soloway's AFTERNOON DELIGHT. Other feature film credits include the Universal Pictures comedy WANDERLUST, opposite Jennifer Aniston and Paul Rudd, THEY CAME TOGETHER opposite Amy Poehler and Paul Rudd, and Nicole Holofcener's film ENOUGH SAID. Watkins hails from the Los Angeles main stage company, The Groundlings Theater, where many distinguished *Saturday Night Live* alum have performed. Watkins joined the *Saturday Night Live* cast midseason for 2008-09 and quickly made her mark with spot-on impressions of Arianna Huffington, Barbara Walters and Kathie Lee Gifford's sidekick Hoda Kotb.

About the Filmmakers

DAVE MCCARY (Director)

Dave McCary, co-founder of the L.A.-based sketch comedy group Good Neighbor, is currently in his fourth season as a writer and director at *Saturday Night Live*. He has been nominated for an Emmy Award for his work at *Saturday Night Live* and is making his feature directorial debut with BRIGSBY BEAR.

KYLE MOONEY (Co-Writer)

Saturday Night Live repertory player Kyle Mooney recently returned as a cast member for his fourth season. During his first season, he quickly gained recognition starring in the digital shorts “Miley Sex Tape” with Miley Cyrus and in “420” with Seth Rogen. He has also contributed his signature man-on-the-street interviews. In addition to co-founding the Good Neighbor sketch comedy group, Mooney has been a regular writer and performer at Upright Citizens Brigade since 2007. He starred in the HBO series *Hello Ladies* and the show’s movie adaptation HELLO LADIES: THE MOVIE opposite Stephen Merchant and has appeared on NBC’s *Parks and Recreation*. Kyle also appeared in the feature films ZOO LANDER 2, directed by Ben Stiller, and NEIGHBORS 2: SORORITY RISING. Mooney studied film at the University of Southern California. He is from San Diego and currently lives in New York City.

KEVIN COSTELLO (Co-writer)

Kevin Costello grew up in Edmond, Oklahoma and San Diego, along with a few other places in close proximity to Naval and Air Force bases. After graduating from the University of Oklahoma's Gaylord College of Journalism in 2007 he moved to LA and slept on his friend's couch. Then, after working as an assistant and mastering proper Hollywood lingo, he was able to transition to his dream job of writing doomed screenplays, followed by his *super dream job* of making a movie with his friends Kyle and Dave. Kevin currently lives in Los Feliz with his wife Lauren and dog Ripley.

LONELY ISLAND (Producers Andy Samberg, Akiva Schaffer, Jorma Taccone and William Rosenberg)

Comprised of Andy Samberg, Akiva Schaffer, and Jorma Taccone, the Lonely Island coined their name from the cramped West Coast apartment they shared as comedic group. They can most recently be seen in their Judd Apatow produced, Universal Studios feature, POPSTAR: NEVER STOP NEVER STOPPING, which was released in June 2016. Before that, the Emmy award winning trio worked at *Saturday Night Live* from 2005-2012 and were responsible for creating the popular “SNL Digital Shorts,” including, among many others, “D**k In A Box,” “Lazy Sunday,” “Jack Sparrow” and “I’m On A Boat.” The trio has over 6 million subscribers and over 1.7 billion views on their YouTube channel, as well as three Platinum singles (“I’m On A Boat,” “Jizz In My Pants” and “I Just Had Sex”) and two Gold singles (“Like A Boss” and “Everything Is Awesome”). The Lonely Island song “I’m On A Boat” and album “Turtleneck & Chain” were both nominated for Grammys. Samberg can currently be seen starring in and producing *Brooklyn Nine-Nine* on FOX.

LORD MILLER (Producers Phil Lord, Chris Miller and Will Allegra)

Phil Lord and Chris Miller are the prolific writing and directing duo behind some of today's most successful films including THE LEGO MOVIE, 21 & 22 JUMP STREET, and CLOUDY WITH A CHANCE OF MEATBALLS. Known for their unique sensibilities, the pair's projects have successfully drawn in audiences of all demographics time and time again, having collectively earned over \$1.2 billion at the worldwide box office. The duo is currently in various stages of production on several high-profile film projects including the highly anticipated untitled Han Solo Star Wars Anthology Film, which Lord and Miller are set to direct. Lord and Miller will also serve as producers on the sequel to their massively successful animated feature THE LEGO MOVIE, which is slated for February 8, 2019, as well as several LEGO spin-offs that are currently in the works, including THE LEGO BATMAN MOVIE set for release on February 10, 2017, and THE LEGO NINJAGO MOVIE set for release on September 22, 2017. Additional projects in the pipeline for the multi-hyphenates are the MEN IN BLACK and 23 JUMP STREET crossover film titled MIB 23, which they will produce, and an untitled animated Spider-Man feature, which the pair will produce from a script penned by Lord. In 2014, they were the only writers/directors with two films ranked among the top 15 highest-grossing features of the year. THE LEGO MOVIE, which the pair wrote and directed, debuted at #1 and remained on top of the box office for four straight weeks. The hugely successful film has earned over \$469 million worldwide and was the 5th highest-grossing domestic feature of 2014. It also earned Lord and Miller rave reviews for their imaginative and unique sensibilities, as well as the BAFTA, PGA, and BFCA Critics Choice Awards for Best Animated Feature, the National Board of Review Award for Best Original Screenplay, and The Annie Award for Outstanding Achievement in Writing for an Animated Feature. THE LEGO MOVIE was also nominated for a Golden Globe Award for Best Animated Film and was named one of the top ten films of 2014 on over 75 critics' lists. In television side, Lord and Miller serve as executive producers of the hybrid live-action/animated comedy series *Son of Zorn*, which recently premiered on Fox.

3311 PRODUCTIONS (Ross Jacobson, Mark Roberts and P. Jennifer Dana)

Founders Mark Roberts and Ross Jacobson launched 3311 Productions in 2010 with an eye toward developing and producing original content alongside pedigreed and emerging filmmakers. 3311 both finances and produces independent films with Jennifer Dana heading film production for the company. To date, the company has produced a diverse slate of films — IN A WORLD..., BIG SUR, APPROACHING THE UNKNOWN, MR. RIGHT, TABLE 19, and most recently, BRIGSBY BEAR. In addition to financing and producing feature films, 3311 also develops and produces scripted and unscripted television, including the upcoming scripted drama *Manhunt* on Discovery Channel.

YL PICTURES (Al Di, Phil Hoelting and Lian Hua)

YL Pictures is a film production subsidiary of Yong Le Entertainment and Sports Corp. based in Beijing, China. Founded in 2003, Yong Le Entertainment and Sports Corp. is known for its film financing, international concert touring and talent buying, as well as its event ticketing and promotional service throughout China. Al Di is the managing director of YL Pictures based in Los Angeles, CA and is in charge of all film financing projects and touring for international artists in China. BRIGSBY BEAR is YL Pictures' first production.

CHRISTIAN SPRENGER (Director of Photography)

Born in Hollywood, FL and raised in Chicago, Christian studied cinematography at Columbia College before moving to Los Angeles. A strong passion for thought-provoking cinema has yielded Christian an eclectic body of work, notably GREGORY GOES BOOM, winner of the Jury Prize for US Fiction Short Film at Sundance in 2014, the critically acclaimed FX series *Atlanta* and Netflix's upcoming series *G.L.O.W.*. Christian currently lives in Los Angeles where he passionately searches for new stories to tell, new places to explore, and new tacos to enjoy.

JACOB CRAYCROFT (Editor)

Jacob Craycroft has cut over 20 films, including Robert Altman's swan song, A PRAIRIE HOME COMPANION. Other notable films include the Netflix Original BARRY, Twentieth Century Fox's PAPER TOWNS, the Sundance award winner ROBOT AND FRANK, Fox Searchlight's JOSHUA, Jesse Peretz's OUR IDIOT BROTHER, the cult comedy SUPER TROOPERS, VH1's Rock Doc DOWNLOADED directed by Alex Winter, and Sebastian Silva's MAGIC MAGIC. Jacob was a consulting editor on A24's OBVIOUS CHILD. He produced and edited the documentary BREATH CONTROL: THE HISTORY OF THE HUMAN BEAT BOX. His television credits include Robert Altman's *Tanner on Tanner*.