

WILDLIKE

AWARDS / PRESS / PRODUCTION NOTES / EPK

Written, Produced and Directed by Frank Hall Green

Starring Ella Purnell, Bruce Greenwood, Brian Geraghty, Ann Dowd, Nolan Gerard Funk and Diane Farr

35mm, Color, Alaska

TRT 98 minutes / 104 min w credits

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TRAILER - <https://vimeo.com/frankhallgreen/review/107933288/2fa46e848b>



WILDLIKE AWARDS

52 Film Festival Awards. 26 Best Film Awards. Invited to over 100 Film Festivals in the USA.

- *Audience Award - Independent Film Festival Boston - 2015
- *Special Jury Prize Narrative Feature - Independent Film Festival Boston 2015
- *Best Feature Film - Big Island Film Festival 2015
- *Best Feature Film - Sanford International Film Festival 2015
- *Best Feature Film - Hill Country Film Festival 2015
- *Best Overall Narrative Feature - Longleaf Film Festival 2015
- *Best Narrative Feature - Drama - Longleaf Film Festival 2015
- *Overall Winner - Myrtle Beach International Film Festival 2015
- *Best Feature - Myrtle Beach International Film Festival 2015
- *Best of Fest Feature - Twister Alley Film Festival 2015
- *Best Drama Feature - Twister Alley Film Festival 2015
- *Grand Jury Best Feature - Gasparilla Film Festival 2015
- *Best Picture - Feature - Phoenix Film Festival 2015
- *Grand Jury Best Feature - Richmond Intl Film Festival 2015
- *Best American Indie - Ft. Lauderdale Film Festival 2014
- *Best Feature Film - New Jersey Film Festival
- *Best Narrative Feature - Omaha Film Festival
- *Grand Jury Award Best Film - Praxis Film Festival 2014
- *Best Narrative - Eugene International Film Festival 2014
- *Best Narrative - Wild Rose Film Festival 2014
- *Best Narrative - Rivers Edge Film Festival 2014
- *Best Narrative Feature - Mountain Film Festival 2015
- *Best Feature Film - Durango Film Festival 2015
- *Best of the Fest Northwest - Spokane Intl Film Festival 2015
- *Audience Award - Spokane Intl Film Festival 2015
- *Best First Feature - Houston Worldfest 2015
- Narrative Competition Honorable Mention - Nashville Film Festival 2015
- Best Feature Film Honorable Mention - SENE Film Music Arts Festival 2015
- Best Director - Wild Rose Film Festival 2014
- Best Director - Savannah Film Festival 2014
- Best Director - SENE Film Music Arts Festival 2015
- Best Screenplay - Phoenix Film Festival 2015
- Best Cinematography - Houston Worldfest 2015
- Best Cinematography - Ashland Film Festival 2015
- Best Cinematography - Wild Rose Film Festival 2014
- Best Cinematography - SENE Film Music Arts Festival 2015
- Best Ensemble Cast - Ashland Film Festival 2015
- Best Ensemble Cast - Phoenix Film Festival 2015
- Best Cast - Wild Rose Film Festival 2014
- Best Actor - Twister Alley Film Festival 2015
- Best Actress - Myrtle Beach International Film Festival 2015
- Best Actress - Twister Alley Film Festival 2015
- Best Actress - Gasparilla International Film Festival 2015
- Best Actress - Richmond Intl Film Festival 2015
- Best Actress - Wild Rose Film Festival 2014
- Best Supporting Actor - Twister Alley Film Festival 2015
- Best Music - Wild Rose Film Festival 2014
- Best Score - SENE Film Music Arts Festival 2015
- Third Prize Best Feature Narrative - Athens Film + Video Festival 2015
- Runner Up Best Feature, Runner Up Best Director, Runner Up Best Screenplay - Green Bay Film Fest. 2015
- New Filmmakers Award PANAVISION 2012

REVIEW - ChrisCrespo.com - FFF 2015 Movie Review: 'Wildlike' - April 19, 2015

““Wildlike” is a very well made movie, and it will be very interesting to see what kind of impact it may have when it is finally released in theaters this fall and then eventually gets to VOD and streaming platforms and home video.”

<http://chriscespo.com/fff-2015-movie-review-wildlike/>

REVIEW - don411.com -“Wildlike” at the Sarasota Film Festival by Roger Skidmore April 20, 2015

“I think the film deserves all the acclaim it has received. Did I say that the Alaska shown in this film is dramatically gorgeous?”

<http://don411.com/review-of-wildlike-at-the-sarasota-film-festival-sff2015/#.VTcEnly-d7zI>

REVIEW - MoTiv - motifri.com - WILDLIKE: “DON’T RUN, GOT IT.” by Michael Bilow

“This is a strong film where many things, as in life, do not have neat solutions.”

<http://motifri.com/wildlike/>

REVIEW - THE MOVIE GUYS - Highlights from The 15th Annual Phoenix Film Festival – Part 1 APRIL 08, 2015 by Ray Schillaci

“The big winner of the festival was Frank Hall Green’s “Wildlike”. Winner of Best Acting Ensemble, Best Screenplay and Best Picture which pulled out all the stops in its breathtaking Alaskan beauty and subtle emotional impact. Ella”

<http://www.themovieguys.net/2015/04/08/highlights-from-the-15th-annual-phoenix-film-festival-part-1/>

REVIEW - Orlando Weekly - “Picks and Previews from this years Florida Film Festival”

“Any flaws in this, writer-producer-director Frank Hall Green’s debut feature, are wiped away by the intermittent moments of loveliness Wildlike strings together.”

<http://www.orlandoweekly.com/orlando/picks-and-previews-from-this-years-florida-film-festival/Content?oid=2380141&storyPage=6#wildlike>

REVIEW - Bad Entertainment MSPIFF 2015 Short Takes, Part 1 by Eric Brindle April 15, 2015

“...between the quality of Greenwood and Purnell’s performances and the majesty of cinematographer Hillary Spera’s images of Alaska, *Wildlike* is definitely worth seeing.”

<http://www.bad-entertainment.net/2015/04/mspiff-2015-short-takes-part-1/>

REVIEW - 3 Story Magazine “Wildlike” is a gorgeous film that touches our heart and soul.Arizona Intl Film Festival "Must See Films" - April 9, 2015 Herb Stratford

"Set in the gorgeous Denali National Park in Alaska, it's the perfect escape from the climbing temperatures outside, and portrays a touching believable relationship that has not been seen on screen in ages.”

<http://3storymagazine.com/arizona-international-film-festival/>

REVIEW - The Movie Guys - Highlights from The 15th Annual Phoenix Film Festival – Part 1 - - April 8, 2015 by Ray Schillaci

“Wildlike” is a gorgeous film that touches our heart and soul.”

<http://www.themovieguys.net/2015/04/08/highlights-from-the-15th-annual-phoenix-film-festival-part-1/>

REVIEW Girl Vs Planet - Phoenix Film Festival Sheryl at girlvsplanet.com

"WildLike tells the story of two hurt souls venturing across an amazing backdrop of beautiful scenery who learn what it's like to trust again and what can come of that. It's a story we could all stand to hear, and the filmmakers did it beautifully in WildLike. We find two characters in Bart and Mackenzie that we can sympathize with, and the telling of their story made for a very scenic and moving film.”

<http://girlvsplanet.com/movie-review-wildlike/>

REVIEW - Atlanta Film Festival "Must See" - Khylen Steward

"I will say that if and when you head out to the Atlanta Film Festival, you should put Wildlike on your must-see list. As far as dialogue, story and visuals are concerned, the film excels.”

<http://v103.cbslocal.com/2015/03/20/atlanta-film-festival-a-heads-up-on-wildlike-whats-to-come-for-our-festival-coverage/>

REVIEW The Plain Dealer - Cleveland Film Festival: 'WildLike' gorgeous, moving film follows a troubled teen into the Alaskan wilderness - March 2015 Andrea Simakis

"Breathtaking painterly landscapes by cinematographer Hillary Spera fill "WildLike," a film by writer/director Frank Hall Green."

http://www.cleveland.com/movies/index.ssf/2015/03/wildlike_gorgeous_moving_film.html

REVIEW The Examiner 5 out of 5 Stars Woodstock Film Festival - October 2014 - Jacqueline Guirgi

"Wildlike is quietly Profound"

"Wildlike explores an emotional and physical terrain that will steal you away"

<http://www.examiner.com/review/woodstock-film-festival-2014-wildlike-is-quietly-profound>

REVIEW Wildlike "Demons and Deliverance" Anchorage Press - Teeka A. Ballas

"Wildlike is a movie about survival on a very core level with a masterful delivery of solid, well-researched characters. In a display of impressive prowess by screenwriter Frank Hall Green, his directorial debut, Wildlike, grapples demons and deliverance against the backdrop of Alaska's immense wilderness with great agility."

<http://anchoragepress.com/film/1083/demons-and-deliverance>

REVIEW RVA News - Richmond Film Festival - March 2014 by Susan Howson "An unbelievable journey that's believable"

"We've seen the whole thing, and wooooo boy, is it worth watching!"

[http://rvanews.com/entertainment/wildlike-find-yourself-in-the-alaskan-wilderness/121952?](http://rvanews.com/entertainment/wildlike-find-yourself-in-the-alaskan-wilderness/121952?utm_source=RSS&utm_medium=RSS&utm_campaign=RSS+Readership)

[utm_source=RSS&utm_medium=RSS&utm_campaign=RSS+Readership](http://rvanews.com/entertainment/wildlike-find-yourself-in-the-alaskan-wilderness/121952?utm_source=RSS&utm_medium=RSS&utm_campaign=RSS+Readership)

REVIEW The Hollywood Reporter Review November 2014 - by Justin Lowe

"A restrained perspective on some potentially volatile subject matter and a couple of nuanced performances could help the film gain traction with sympathetic audiences and outdoor enthusiasts alike."

<http://www.hollywoodreporter.com/review/wildlike-napa-valley-review-749997>

REVIEW The Moveable Fest - Stephen Saito

"(Frank Hall Green) show(s) a restraint and a confidence that would seem to derive from knowing he's got all the right pieces to put together something special and letting a compelling drama emerge naturally from them."

http://moveablefest.com/moveable_fest/2014/10/wildlike-review.html

REVIEW Alaska Dispatch News, Highlights of the Anchorage Film Festival - Egan Millard

"Director Frank Hall Green rounds out all the characters in the film -- Alaska among them -- with nuance and restraint."

<http://www.adn.com/article/20141205/highlights-anchorage-international-film-festival>

REVIEW American Literary Magazine - DC Independent Film Festival by Brandon Latham

"A genre-defying film with an unmistakable indie spirit, Frank Hall Green's directorial debut, Wildlike, is a wonderful viewing experience that is both breathtaking to look at and refreshingly optimistic. Much like one of its central characters, the film seeks to quietly meditate on grief and explores whether it is right to accept tragedy and move on or defiantly hold on tight."

<http://www.amlitmag.com/blog/amlit/2015/02/review-dciff-wildlike>

REVIEW - Cinema365 - Florida Film Festival - April 11, 2015 by Carlos deVillalvilla

"...this is a solid, well-made and beautifully photographed movie that will stick with you. Solid performances by most of the lead cast and a compelling story will leave you hooked."

<https://carlosdev.wordpress.com/2015/04/11/wildlike/>

REVIEW The Plain Dealer - Cleveland.com - CIFF39 By Andrea Simakis, The Plain Dealer

http://www.cleveland.com/movies/index.ssf/2015/03/wildlike_gorgeous_moving_film.html

Review AtlantaFilmFestival.com WILDLIKE one of eight MUST-SEE films by Dean Treadway

"it's the confident cast backed by Green's searing and always authentic screenplay, that one walks away remembering most thankfully."

<http://atlantafilmfestival.com/atlff-news/2015/3/19/spotlight-by-dean-treadway-8-must-see-narrative-features-at-the-2015-atlff>

Anchorage Press Article: Wildlike "Contemplating Content"

"By embracing a topic made invisible, yet indelible by its effects, Wildlike stirs an emotional wanderlust without sugar coating the hardships and miles along the way."

<http://anchoragepress.com/film/1083/contemplating-content>

INDIEWIRE article with TRAILER

<http://www.indiewire.com/article/watch-a-teenage-runaway-comes-of-age-in-alaskan-interior-in-exclusive-wildlike-trailer-20141008>

VIDEO - NY NBC CH 4 7pm News- director Frank Hall Green and star Ella Purnell

http://www.nbcnewyork.com/on-air/as-seen-on/Hamptons-International-Film-Festival_New-York-278741721.html

VIDEO - Gadi Elkon / Selig Film News WILDLIKE Austin Film Festival

<http://seligfilmnews.com/2014-aff-bruce-greenwood-ella-purnell-wildlike/>

VIDEO - Wildlike Actor Nolan Gerard Funk - 'Glee' actor Nolan Funk talks about his role on 'Arrow'

www.youtube.com/embed/tg1dz7zUTU8?start=36

VIDEO - Wildlike director Frank Hall Green and actor Nolan Gerard Funk at Hamptons IFF

www.youtube.com/embed/bq7aCsPRzd8

VIDEO - Wildlike producer Joseph Stephans at Naples International Film Festival

<http://youtu.be/kbVLtZyT264>

RADIO - Napa Broadcasting - Wildlike director Frank Hall Green Napa Valley Film Festival

<https://soundcloud.com/napabroadcasting/wildlike-frank-hall-green>

RADIO - We are Movie Geeks interview w/ Wildlike director Frank Hall Green St. Louis IFF

www.waremoviegeeks.com/2014/11/sliff-2014-interview-frank-hall-green-director-wildlike

Florida Channel 16 - Wildlike takes home Best American Indie at FLIFF - w/ Frank Hall Green

<http://channel16live.com/?p=179>

Hamptons.com interview w/ Wildlike director Frank Hall Green

<http://www.hamptons.com/The-Arts/Hamptons-International-Film-Festival/20198/INTERVIEW-Nolan-Gerard-Funk-And-Frank-Hall-Green.html#.VEeUcynF98E>

The Islander - Spokane International Film Festival top films

<http://www.inlander.com/spokane/life-is-beautiful/Content?oid=2407803>

New Jersey Film Festival Exec. Dir. Al Nigrin interview w/ Wildlike director Frank Hall Green

<http://patch.com/new-jersey/newbrunswick/wildlike-premieres-new-jersey-film-festival-sunday-february-8-2015>

***Wildlike writer/director Frank Hall Green announces new company - CATCH & RELEASE FILMS**

The Hollywood Reporter (January 21 2015)

"Lasse Hallstrom to Direct 'Boy21' for 'Foxcatcher' Exec Producer's New Company"

<http://www.hollywoodreporter.com/news/lasse-hallstrom-direct-boy21-foxcatcher-765803>

An unlikely friendship forms in the spectacular Alaskan wilderness, giving a runaway girl hope and sanctuary in America's last frontier.

14-year-old Mackenzie, a troubled but daring teenage girl, is sent by her struggling mother to live with her uncle in Juneau, Alaska. She runs away and an unlikely friendship forms in the spectacular Alaska wilderness, giving a runaway girl hope and sanctuary in America's last frontier.

SHORT SYNOPSIS

Mackenzie, a troubled but daring teenage girl, is sent to live with her uncle in Juneau, Alaska. She longs for her struggling, absent mother, but as her mom's phone calls become less frequent and her uncle's care is not what it seems, she must flee. Her only thoughts are to escape her uncle's grasp and contact her mother somehow, but as she plunges deeper into the Alaskan interior she is suddenly helplessly alone. A chance connection with a loner backpacker, Rene Bartlett, proves to be her only lifeline. As Mackenzie shadows Bartlett across the last frontier, she thwarts his efforts to cut her loose until Bart has no choice but to help her survive in the wilderness. Against the backdrop of a spectacular Alaska landscape, they discover the redemptive power of friendship. Mackenzie and Bartlett prove to be the unlikely salve for each other's scars, until the damage Mackenzie carries with her threatens to destroy her newfound sanctuary. Returning to civilization, Mackenzie is once again at risk of capture by her uncle as he hounds with manipulative calls and messages. When Bartlett finally discovers her alarming secret, he must make a bold choice to take real responsibility for Mackenzie and help her escape her traumatic past and return home.

LONG SYNOPSIS

14-year-old Mackenzie is sent by her mom from her home in Seattle to spend the summer with her uncle in Juneau, Alaska. His kindness is almost overwhelming as he welcomes her into his Juneau, Alaska home but still a foreboding hangs over the home and their relationship. Mackenzie longs for her struggling absent mother. As her mom's phone calls become less frequent and her Uncle's care becomes anything but caring, she must flee. With no one to turn to, Mackenzie runs away after a hike around a local Juneau glacier. On her own and haunted by desperate phone calls and text messages from her Uncle, Mackenzie escapes into the town of Juneau which she soon discovers is not an easy place to escape being cut off from everywhere by the sea and mountains.

Seeking a way back to Seattle, Mackenzie encounters Rene Bartlett while hiding out at a motel. He is gruff and keeps to himself and wants nothing more than to be on his own. Learning that Bartlett is also from Seattle, Mackenzie secretly follows him in hopes of getting home to Washington. But Bartlett is not headed home. Kenzie tracks Bartlett for many hours and miles onto a ferryboat, up the coast, through Anchorage into the Alaska interior, finally arriving at Denali National Park.

After an unsettling night at a lodge, a tour bus takes Bartlett and a trailing Mackenzie dozens of miles into the Denali mountains. When the bus makes a rest stop, Mackenzie makes a rash decision. Fully equipped for days backpacking, Bartlett does not follow the other tourists back onto the bus, and Mackenzie does not either. After a confrontation, Mackenzie, in the midst of a remote and rugged wilderness, willfully and manipulatively sets out on her own hiking aimlessly into the wilderness. With no other solution and fearing her safety, Bartlett follows Mackenzie, eventually taking the lead and finding his own way as he attempts to help Mackenzie find hers. Mackenzie and Bartlett hike together and prove to be the unlikely salve for each other's scars, until the damage Mackenzie carries with her threatens to destroy her newfound sanctuary. Returning to civilization, Mackenzie is once again at risk of capture by her uncle as the now alarmed Bartlett attempts to turn the runaway into the police. Meanwhile Uncle cannot be kept at bay with manipulative calls, messages and his own police search. When Bartlett finally discovers her alarming secret, he must make a bold choice to take real responsibility for Mackenzie and help her escape her traumatic past.

BRUCE GREENWOOD BRIAN GERAGHTY ELLA PURNELL

WILDLIKE



GREENMACHINE FILMS AND TANDEM PICTURES IN ASSOCIATION WITH KILLER FILMS PRESENTS "WILDLIKE" BRUCE GREENWOOD BRIAN GERAGHTY ELLA PURNELL
ANN DOWD NOLAN GERARD FUNK DIANE FARRI PRODUCED BY STEPHANIE HOLBROOK CSA G DOUGLAS ABEL CSA AND HILLARY SPERA PRODUCED BY YAMAKO KAMITSUNA
JOE SANDER JORRIANS G DANIEL DENSI JIMMY GOLDBERG PRODUCED BY KEITH BERK ANNE SIMON AND JOEL BLANCO
WRITTEN BY CHRISTINE VACHON PRODUCED BY JULIE CHRISTEAS SCOTT WEISS JOSEPH STEPHANS PRODUCED BY FRANK HALL GREEN



DIRECTORS STATEMENT

As the writer of *WILDLIKE*, I have been very close to all facets of this story for some time. I delved into the landscape of Alaska and studied the trauma that girls and women endure from childhood sexual abuse. I travelled to Alaska and backpacked across Denali National Park. I traversed the state by car, wandered into its woods getting lost, seeking adventure. I have also ventured close to the main character Mackenzie's pain. I have listened to victims and read countless stories of female sexual abuse of all kinds, both young girls and women. I know the statistics are of epidemic proportions. With difficulty, I have listened to and read the accounts of numerous offenders, and their perhaps incurable behavior. I have witnessed victims' healing, and the recalibration of a woman's relations (platonic and romantic) to men. Marrying these themes and emotions with the landscape of Alaska bore the adventure and drama of *Wildlike*.

Growing up, I cherished adventure, whether by fortunate or unfortunate circumstance. Even today, my dreams are consistently adventures. Looking back, I first subconsciously wrote a story of adventure, exploring themes of freedom, escape and innocence. Then, consciously, I asked myself why do I and others seek out adventure? What do people run away from? Or run away to?

I had been moved by a *New York Times* editorial on female sexual abuse, touching on all the subtle aspects of misogyny in our society. The inescapable pain drove innocent girls and injured women to run away from their perpetrators, themselves and their problems. When I dug deeper into sexual abuse and the offenders, I found other runners, the guilty party, equally pained and often running and trying to escape as well. At this point I knew I wanted to explore the idea of running from the fear of one's own pain, both as a victim and a shamed person, guilty and afraid of their own potential. Thus Mackenzie's adventure has meaning.

The character Bartlett is also on a journey of pain, running from acceptance and the grief of a painful loss. As a final step in the story, adventure and journeys of the soul eventually lead to encounters with other people. When one encounters the right person or group of people, that is the point at which recovery can begin. As a storyteller I wanted to emphasize the why of adventure, and the inevitable questions we must answer regardless of how far we travel and what journeys we embark on. In fact, it can be these journeys themselves that reconnect us to others and provide answers.

Alaska is a uniquely remarkable place I have come to know since 2003. Similar to its boundless mountains, glaciers and animals, the state and people are friendly yet tough and straightforward. The culture and geography is as nondiscriminatory and unpretentious as nature itself. It immediately captured my cinematic sensibility on a backpacking trip to Denali with my wife. On a train ride back across the state, stories unfolded as we passed people, towns, remote abodes and a vast expanse of wilderness between them. It was on an extended research trip to Alaska when I read of the state's specific molestation rate and accountability problems. I immediately set out to write this true-to-life story, and set it in Alaska. It became clear that there were two frontiers in this film – that of Alaska, and that of innocence.

A state with 700,000 people scattered over an area twice the size of Texas, Alaska is a vast and impressive land, not just to gape at the beauty of, but to disappear into – for victim and offender alike. It is the least religious state in the nation. You are undisturbed. The city of Juneau is trapped by mountains and sea, approachable (or escapable) only by plane or boat. Alaska is also the only state we still refer to as a frontier – a place yet unaltered, but ironically destined to be despoiled.

The film's subject matter was difficult to research, digest and "sit-with." Developing the characters and attempting to understand their own experiences (victim, aide and offender) was challenging and usually uncomfortable. Despite the difficulty of handling the subject, I feel that young female sexual abuse is under-represented and misrepresented in film. Unlike what may be seen in previ-

ous movies, perpetrators are seldom overtly violent, and the incidents are often non-dramatic. It is a quiet, secretive event that happens before anyone knows, or can do, anything about it. Often the victim is unsure of whether a crime has even occurred, and generally it is unreported. It exists in many disguised forms, undisturbed in hidden corners of everyday life. Furthermore, the interior effects on the victims are complex and become extremely deep-rooted, usually moments after the experience. On film, I insisted it be presented authentically and with deliberate diligence, in order to report the truth. It could not be anything less than a difficult viewing experience.

Likewise, the healing journey that Mackenzie embarks on had to be told honestly. Reactions vary greatly, but the hard truth is that there is no full recovery from sexual abuse. Mackenzie's trip with Bartlett is only the beginning of a life-long process. In research, it was clear that first damage is done with a secret kept or even a memory dislodged. Then, often with young girls, sexual development is askew, perhaps turning to promiscuity, misbehavior and manipulation.

Still, *Wildlike* is not a story of abuse, but rather a story of recovery. Equally important to reporting the truth around female sexual abuse is what a victim does next. Silence and secrecy are far too common and instinctual. Escape, mentally and physical, is standard, and coming back, returning to one's place of innocence, is not possible. Mackenzie is but one example.

Wildlike is about the relationship between the physical journeys we take and the journeys of discovery we all must make within ourselves. It is about people who transcend the dark hands they have been dealt and find a way to trust again. I believe that adventure and the wilderness has the power to reawaken our humanity and, if hand in hand with the right people, can help heal oneself.



ABOUT THE PRODUCTION

The successful completion of *WILDLIKE* was a result of the determination of writer/director Frank Hall Green and his fellow producers Julie Christeas, Schuyler Weiss and Joseph Stephans, the work of talented, tireless crew and actors, fortuitous weather over hard to reach landscapes, the generosity and spirit of the people and State of Alaska and a willingness on the part of the entire team to traverse over 3,000 miles of mostly desolate terrain.

Frank Hall Green completed the first draft of the Wildlike script in 2010 having travelled to Alaska on a backpacking trip for the first time years before. As the story grew, Green began to expand Mackenzie's adventure further around Alaska than his own initial trip, to encompass Juneau, the Alaskan Marine Highway system and the rugged Denali Highway. Green returned to Alaska in September of 2010 and made Mackenzie's journey, step by step: Juneau, Tongass National Forest, the ferry boat trip, Whittier, Anchorage, Denali National Park, Denali Highway, Matanuska glacier, Glenallen Highway and Palmer. Alaska was now a leading character in the film.

Back in New York, Green teamed with producers Julie Christeas and Schuyler Weiss of Tandem Pictures. Together, they began to develop the extensive network of Alaskan contacts that would prove invaluable in the making of the film. During two further research trips, the team started to piece together the dozens of uniquely spectacular locations that would make up the film.

Meanwhile, casting continued in earnest with casting directors Stephanie Holbrook and Douglas Aibel. Brian Geraghty emerged as an early supporter of the film, and would eventually take on the role of 'Uncle.' Since noticing Ella Purnell's stand-out work in the 2010 British hit *Never Let Me Go*, Green believed he had found 'Mackenzie.' The young Brit delivered a powerful audition, with a flawless American accent, and Green flew to London to meet her. Both Purnell and her mother were captivated by the story and the prospect of an Alaskan adventure. She was in. Bruce Greenwood would complete the casting in the role of 'Bartlett.' Greenwood had been to Alaska and respected the screenplay and ambition. After a lengthy conversation with Green on the story and the character, Greenwood concluded the call with "See you in Anchorage."

Having added Producer Joseph Stephans and Co-Producer Joel Blanco, the team relocated to Anchorage in June of 2012. The pre-production in and of itself was an adventure. In those first weeks, a 2am dusk was the closest they came to actual nightfall, and the whole team witnessed a big moose in town attempting a transaction at the bank. The Alaskan hospitality really began to shine and did not fade through the entire few months.

For securing locations, Stephans and Green traversed Mackenzie's route across Alaska, yet again, camping out and cooking on roadside fires (in true Alaskan style) along the Denali highway. They revisited a key location to the production called Gracious House, a small "inn" made of ramshackle abodes, huts and shipping containers 80 miles from anything. Denali National Park gave the Wildlike production unprecedented permission to film inside the park; a first for a motion picture of any kind. Stephans returned with Green to the beautiful Matanuska glacier, and while they looked upon the glacier from miles away, Stephans remarked: "Can we just put Bart out on the glacier, walking around?" Weeks later Stephans had worked it out with the landowners and the producing team was driven by Polaris ATV onto Matanuska glacier, and filming Greenwood walking on Matanuska became a reality.

The production began in Anchorage filming the Uncle's house and various Juneau interior locations. A neighbor brought over an entire smoked salmon as a gift to the production. Other Anchorage residents opened their homes for rehearsing, eating and filming. The production had already come to find Alaska and Anchorage a very generous and friendly place. On the 10th day of filming, the crew packed up their Anchorage production and embarked on a road trip that would span

3,000 miles. For the next four weeks, the company's home would consist of a caravan of cars, RVs, trucks and one decommissioned airport shuttle. The producers knew the lean and mean crew would conquer their ambitious schedule when DP Hillary Spera and 1st AC Justin Cameron took advantage of a roadside rest stop to carry the 35mm camera up a mountain and film landscape shots.

A few days later in Denali, filming the beginning of Bartlett and Mackenzie's hike, the actors were asked to traverse the glacial melting waters that run down through the Toklat riverbeds. Christeas had accompanied Green on an early scout trip in which he walked across the shallow but fast and freezing cold river. His conclusion was: "it's possible as long as you don't stand still... not for a second." Greenwood and Purnell made the crossing several times for the filming, and Mackenzie's frozen feeling is etched into her face in the film. This same day, our escort park ranger announced that filming had to stop and ordered everyone back on the bus. A Grizzly mother bear and her cub had wandered over the riverbanks and was headed towards the set. Filming resumed when the family was on its way.

After Denali National Park, the production drove the immense and extremely desolate Denali Highway where they stopped at mile 80 to stay at Gracious House - no phone, no email, an airplane for emergencies and generator electricity. The kite-flying sequences shot here were inspired by Green's friends at Prism Kites, who spend their summers testing kites, dropping down into the Alaska wild, flying kites on tops of promontories, then flying their prop plane away to another lonesome locale. The team from Prism flew in on the day to supply the kites and expertise for the shoot. The magic of the sequence was completed by the moving monologue delivered by actor Tom Okamoto, which was inspired by his own childhood experiences and recounted to Green only days before he asked Okamoto to include it in the film.

The captivating bear scene was written in the original script and the producers found that the Anchorage Wildlife Conservation Center not only had bears, but all sorts of animals. They are wild but not free, and though completely untrained, they are accustomed to being fed and seeing people. As director Green stood on a platform with Purnell's nervous mother, AWCC director, Mike Miller drove Greenwood, Purnell and the camera team into the bear enclosure while seated in the shovel of a front loader tractor. With a bucket of fish, Mike lured one of the resident grizzlies, already film veteran from *Into the Wild*, toward the actors and camera. When the bear got too close, he'd throw a fish far beyond. Mike threw more fish and they proceeded and got the shots. Key Grip Garrett Cantrell finally looked to Mike and said "What happens when we run out of fish?"

After traveling some 2,000 miles around the Southeastern corner of Alaska, the team boarded the M.V. Kennicott ferry vessel run by the Alaska Marine Highway Service and embarked on the actual 2 day journey from Whittier to Juneau, filming on the moving ship with passengers as extras along the way. The final week of shooting was completed in Juneau, hemmed in by spectacular mountains and sea. In front of the picturesque Mendenhall Glacier, filming was interrupted by a family of black bears, a mother and two cubs, whose curiosity had led them to the set. The crew had by this time encountered bears, moose, caribou, wolves, dall sheep and bald eagles. With 3,000 miles on the odometer and 100,000 feet of film in the can, Green called 'cut' for the final time on Wildlike aboard the MV Matanuska ferry boat docked in Auke Bay in Juneau, Alaska.

The edit, sound and effects for Wildlike was completed in New York over the following year with the talent of editor Mako Kamitsuna, sound designer Lew Goldstein and his Parabolic team and GFX through Jeremy Kotin of Tandem Pictures. When the Christeas, Weiss, Stephans and Green sat down together to watch an assembly of the film, they knew both that the journey had been a tremendous success and that there was still much work to do.

THE CAST



Ella Purnell (MACKENZIE)

Born on September 17, 1996 in London, England, Ella can currently be seen playing the young Angelina Jolie in Disney's *Maleficent* and will also appear in the lead role of the feature film *Wild-like*. Ella's also due to portray a young Jane in the upcoming remake of *Tarzan*. In 2008, she beat hundreds of other girls for a role in *Oliver!* at the Theatre Royal, Drury Lane in London. She was one of only a few girls chosen to appear in the children's ensemble and remained in the show for a year. Her previous credits include *Kick Ass 2*, *Intruders*, a co-starring role in *Ways To Live Forever* and as a young version of Keira Knightly's character Ruth in *Never Let Me Go*, based on the acclaimed book by Kazuo Ishiguro. Ella was named one of Screen International's *Stars Of Tomorrow*. She has also appeared as one of English Vogue's "Young Meteors" and Teen Vogues "Young Hollywood". More recently Ella can be found in V Magazine, GQ, Flaunt, Tatler, Teen Tatler, Wonderland, Lulu, Dazed and Confused, Union and 1984. Ella is also an active member in the National Youth Theatre group.



Bruce Greenwood (RENE BARTLETT)

Bruce Greenwood is a Canadian actor and producer known for numerous films such as *I, Robot* (2004), *Star Trek* (2009) and *Flight* (2012). He was last seen in Universal's *Endless Love* (2014), and he will next be seen in Andrew Niccol's Military drama-thriller *Good Kill* opposite Ethan Hawke. Greenwood's other noteworthy film credits include *Déjà Vu* (2006), a famous portrayal of JFK in *Thirteen Days* (2000) and Todd Hayne's *I'm Not There* (2007). Greenwood also enjoys a diverse and successful career in television. He has starred in shows such as ABC's Horror/Drama

series *The River* and HBO's *John From Cincinnati*. Bruce has been married to Susan Devlin since 1985. They divide their time between homes in Los Angeles and Vancouver.



Brian Geraghty (UNCLE)

Brian Geraghty's unique combination of intensity and appeal has made him a favorite of auteurs and A-listers alike. While perhaps best known for his role as the tightly-wound bomb specialist in Kathryn Bigelow's Oscar-winning film *THE HURT LOCKER*, Geraghty also popped as the co-pilot turned religious zealot in Robert Zemeckis' much-lauded drama *FLIGHT*, opposite Denzel Washington. His resumé lists such esteemed and eclectic collaborators as Martin Scorsese, Sam Mendes, McG, Jake Paltrow, Carlos Cuaron, playwright Jessica Goldberg and indie darling Kyle Alvarez. Last year, Geraghty joined the pedigreed cast of Martin Scorsese's *BOARDWALK EMPIRE* as "Warren Knox," a rookie FBI agent whose baby face and Midwestern charm mask his true nature as a vicious, unhinged sociopath - and Season Four's most diabolical villain. He can currently be seen working alongside Liev Schreiber on the second season of Showtime's drama series *RAY DONOVAN*.



Ann Dowd (JEANIE)

Ann Dowd's illustrious acting career spans across television, film, and theater. Her on screen experience includes films such as *Marley & Me* (2008), *Compliance* (2012) and *Side Effects* (2013). She was most recently in the film *Gimme Shelter* (2013), and will next be seen in St. Vincent De Van Nuys opposite Bill Murray. Dowd appeared as a series regular in the television series, *Nothing Sacred* and she has also had recurring roles on *Freaks and Geeks*, *The Education of Max Bickford*, and *Third Watch*. As an onstage performer, Dowd has appeared in several Broadway shows including *Candida* and Ian Rickson's production of *The Seagull*. She won the 1993 Clarence Derwent award for *Candida*, in addition to the 1987 Joseph Jefferson Award for Actress in a Supporting Role for *The Normal Heart*. Ann and her husband have three children and live in New York City.



Nolan Gerard Funk (TOMMY)

The Canadian born actor Nolan Gerard Funk originated the role of "Conrad Birdie" in *BYE BYE BIRDIE* on Broadway. He starred as bad boy Collin for season three of MTV's hit show *AWKWARD* and recurred as Hunter, the steroid addicted captain of the Warblers on *GLEE* (FOX) singing controversial song choices such as *WHISTLE*. He played the tormented lover to Lindsay Lohan's very fatal femme fatale in the very controversial Bret Easton Ellis and Paul Schrader's *THE CANYONS* (IFC) for which he attended the Venice Film Festival. He suited up to play mercenary Luna opposite Vin Diesel in the box office hit Sci-if movie *RIDDICK* (Universal). His first break came when cast as the starring role in the film *SPECTACULAR!* for Nickelodeon. With an avid teenage following, He played opposite Jennifer Lawrence in Relativity's *HOUSE AT THE END OF THE STREET*. He can also be seen in the upcoming season of *ARROW* and fun fact, is the face of Versace in conjunction with Lady Gaga.



Diane Farr (MOM)

Diane Farr is most known for her work as Megan Reeves on CBS's *NUMB3RS* and as firefighter Laura Miles on FX's *RESCUE ME*. It was her early work as the female voice of "Yes you can do that," in over 200 episodes of *LOVELINE* that made her whisky soaked voice so familiar. Farr has starred in in both comedies and dramas over two decades in television as well as published two international best selling books. Her latest book, *KISSING OUTSIDE THE LINES* is being made into a TV series Farr will star in. Diane also has a syndicated newspaper column for the Herald Tribune she took over for Dave Barry and she contributes to FunnyOrDie.com.

THE FILMMAKERS



Frank Hall Green WRITER PRODUCER DIRECTOR

Frank Hall Green is a writer/director and producer and partner at Catch & Release Films. His directorial debut feature *WILDLIKE* is produced by Christine Vachon/Killer Films, Tandem Pictures (*SLEEPWALKER*) and Joseph Stephans. Filmed on 35mm in Alaska, it stars Ella Purnell, Bruce Greenwood, Brian Geraghty, Nolan Gerard Funk and Ann Dowd. Along with producer Tom Heller (*FOXCATCHER*, *PRECIOUS*, *127 HOURS*, *MUD*), he is a partner of Catch and Release Films in New York. They are currently producing the adaptation of *BOY21* by Matthew Quick (*SILVER LININGS PLAYBOOK*) to be directed by Lasse Hallstrom (*WHATS EATING GILBERT GRAPE*, *CIDER HOUSE RULES*). Frank is also a producer on *REMITTANCE*, the sophomore feature of writing/directing team Joel Fendelman and Patrick Daly (*DAVID*). Recently, he produced *GHETTO KLOWN* on HBO, the award-winning one-man show of John Leguizamo. He was a producer on *ALLEGIANCE* starring Aiden Quinn, Bow Wow, Seth Gabel and Pablo Schreiber and *1-900-TONIGHT* starring John Turturro based on the film by Theo Van Gogh among many other films. Frank cut his teeth producing far too many short films and has an MBA from NYU's Tisch School of Film & Television. Before NYU's Graduate Film Program, Frank worked in Venture Capital and emerging technology. He is also an alumnus of NYU's Gallatin School, an avid backpacker and a member of MENSA.



Julie Christeas PRODUCER

Julie Christeas is an accomplished independent film producer who began her career as a production manager and line producer for a myriad of commercials and films. She then accepted a position at Renart Films, a leading NYC production company, as EVP of production and development. There, she executive produced *Monogamy*, a feature film directed by Academy Award nominee Dana Adam Shapiro, starring Chris Messina and Rashida Jones. In 2010, Julie co-founded Tandem Pictures with producing partner Schuyler Weiss and has since produced three feature films. The

Sleepwalker premiered in competition at Sundance Film Festival in 2014 and is scheduled for theatrical release in late 2014. Julie also produced *Seeds of Hope: A Journey* with Hugh Jackman, which documents the actor's efforts to promote sustainable poverty solutions for coffee farmers in Ethiopia, and Tandem Pictures' upcoming film *WildLike*, a dramatic feature shot on 35mm in Alaska, which will premiere in October, 2014. Julie was also privileged to work with director Baz Luhrmann on twelve short films for the Metropolitan Museum of Art's 2012 exhibition *Impossible Conversations: Schiaparelli and Prada*. Julie is currently producing Tandem's newest independent feature, *The Blood Stripe*, shooting in northern Minnesota.



Schuyler Weiss PRODUCER

Schuyler is an accomplished independent film producer who began his career in Sydney, Australia working for writer/director/producer Baz Luhrmann on all aspects of development, production, post-production and marketing of his films, even co-writing a song with Luhrmann and Elton John. Since co-founding the production company Tandem Pictures with producing partner Julie Christeas in New York in 2010, Schuyler has produced three feature films. Recent Tandem Pictures production, *The Sleepwalker*, premiered in competition at Sundance in 2014 and is scheduled for theatrical release in late 2014. Schuyler has continued to work with Luhrmann, producing a series of twelve films directed by Luhrmann for the Metropolitan Museum of Art's 2012 exhibition *Impossible Conversations: Schiaparelli and Prada*. Other notable works include *Seeds of Hope: A Journey* with Hugh Jackman, which documents the actor's efforts to promote sustainable poverty solutions for coffee farmers in Ethiopia, and Tandem Pictures' upcoming film *WildLike*, a dramatic feature shot on 35mm in Alaska, which will premiere in October, 2014. Schuyler is currently producing Tandem's newest independent feature, *The Blood Stripe*, shooting in northern Minnesota.



Joseph Stephans PRODUCER

Joseph's love for film began in the movie theaters of the Twin Cities with his father. *2001: A Space Odyssey*, the original *In-Laws*, and a supremely bizarre film starring Tony Curtis called, *The Manitou*, are some memorable and formative examples of his early exposure to cinema. Joseph began his career during New York's independent film wave of the 90's on the Abel Ferrara low budget, black & white, star-filled vampire film, *The Addiction*. His next job was *Die Hard With A*

Vengeance. Joseph has worked on over 30 films along with several TV series and commercials in a variety of environments ranging from the Virgin Islands to the White Mountains to Amish country to the inner-city. Whether it is the ultra low budget (*Girls Town*), the mid-budget (*Requiem For A Dream*) or the colossal budget (*The Good Shepherd*), Joe has been helping filmmakers achieve their visions for twenty years. He is currently in development on a film to be produced in 2015. He lives with his wife and two kids in Park Slope, Brooklyn where he occasionally still laces up the skates and plays the guitar, though never at the same time.



Christine Vachon EXECUTIVE PRODUCER

Christine Vachon is an Independent Spirit Award and Gotham Award winner who co-founded indie powerhouse Killer Films with partner Pamela Koffler in 1995. Over the past decade and a half, the two have produced some of the most celebrated American indie features including *FAR FROM HEAVEN* (nominated for four Academy Awards), *BOYS DON'T CRY* (Academy Award winner), *ONE HOUR PHOTO*, *KIDS*, *HEDWIG AND THE ANGRY INCH*, *HAPPINESS*, *VELVET GOLDMINE*, *SAFE*, *I SHOT ANDY WARHOL*, *CAMP*, *SWOON* and *I'M NOT THERE* (Academy Award nominated). In television, Vachon recently executive-produced the Emmy and Golden Globe winning miniseries *MILDRED PIERCE* for HBO. Recent work includes: *KILL YOUR DARLINGS* starring Daniel Radcliffe, directed by John Krokidas, *MAGIC MAGIC* starring Michael Cera, directed by Sebastian Silva; *STILL ALICE* directed by Wash Westmoreland and Richard Glatzer starring Julianne Moore, Alec Baldwin, and Kirsten Stewart and the upcoming *CAROL* directed by Todd Haynes starring Cate Blanchett, Rooney Mara, Kyle Chandler, and Sarah Paulson.



Hillary Spera DIRECTOR OF PHOTOGRAPHY

Hillary Spera is a cinematographer based in Brooklyn, NY. She splits her time between documentary, narrative, and commercial projects. Her previous narrative work includes Katie Aselton and Mark Duplass' thriller *Black Rock*, which premiered at Sundance 2012; *High Road*, an improv comedy feature directed by Upright Citizen's Brigade founder Matt Walsh; and *Salar*, a film shot in Bolivia and shortlisted for a short form 2013 Academy Award. Documentary credits include *Dark-on*, winner of the Audience Award at 2006 SXSW; *Alice Neel*; *American Juggalo*; *Maidentrip*; *Oxyana*, winner of Best New Director Award for director Sean Dunne at 2013 Tribeca Film Festival; and *After Tiller*, directed by Martha Shane and Lana Wilson, which recently premiered on PBS' POV series. Currently she is in production for Wilson's second feature, *Last Call*, a documentary profiling the work of Buddhist priests confronting the suicide epidemic in Japan and Unlocking the

Truth, a documentary featuring the rise of a teenage metal band of the same name. Hillary also recently completed photography on Janet Grillo/Sundial Pictures' feature narrative *Jack of The Red Hearts*.



Mako Kamitsuna EDITOR

Represented by Worldwide Production Agency (WPA) as a below-the-line talent, Mako is a versatile film editor in both fiction and non-fiction genre. In 2010, Mako edited the award-winning, critically acclaimed indie feature, *PARIAH* which opened 2011 Sundance Film Festival and was subsequently released by Focus Features and won Independent Spirit Awards. In 2012 she edited HBO's documentary mini-series *WITNESS*, executive-produced by Michael Mann. One of Mako's edited episodes, *WITNESS: LIBYA*, premiered out of competition in Venice Film Festival in 2012 and was nominated for "Best Limited Series" category at 2013 International Documentary Association (IDA) Awards. In 2013 Mako edited two independent feature films: Frank Hall Green's *Wildlike*, executive produced by Christine Vachon and starring Bruce Greenwood, Brian Geraghty and Ella Purnell; and *THE WORLD MADE STRAIGHT*, produced by Todd Labarowski and starring Noah Wyle, Jeremy Irvine, Adelaide Clemens and Steve Earle. Earlier in 2014, Mako edited Tim Blake Nelson's dramatic feature *ANESTHESIA* starring Kristen Stewart, Sam Waterston, Glenn Close, Gretchen Mol, Michael K. Williams and Tim Blake Nelson. Mako has just finished post-production of Katherine Heigl-starring *JACKIE & RYAN* directed by Ami Canaan Mann (*TEXAS KILLING FIELD*), which premiered in Horizons competition at Venice Film Festival. Mako is currently editing Michael Mann's upcoming cyber thriller *BLACKHAT* starring Chris Hemsworth, Viola Davis and Wei Tang to be released by Universal Pictures in January 2015.



Daniel Bensi and Saunder Jurriaans MUSIC COMPOSERS

Danny Bensi and Saunder Jurriaans are 2 contemporary film composers working together in New York. Danny is an internationally-raised musician who studied the cello and received a music degree from Northwestern. Saunder is a guitarist and vocalist heralding from the grunge and hard rock music scene in Seattle. For several years, Danny and Saunder played in a unique instrumental rock band called *Priestbird*, which toured extensively in N. America and Europe. They were invited to open for several reputable bands including Pearl Jam. In 2010, they were approached to score

their first feature movie *Two Gates Of Sleep* by director Alistair Banks Griffin which premiered in Cannes (Director's Fortnight). The film demanded a unique sounding orchestral score that quickly garnered the attention of several other directors. From Johnny Greenwood-esque Avant-Garde Classical music to sweeping epic orchestral scores, the composer duo have since scored an array of award-winning films and documentaries including "*Martha Marcy May Marlene*" by director Sean Durkin, "*Simon Killer*" by director Antonio Campos, "*The One I Love*" by director Charlie McDowell, "*Bluebird*" by director Lance Edmands, and "*Enemy*" by director Denis Villeneuve (starring Jake Gyllenhaal) which recently won the award for best Musical Score at the Canadian Screen Awards. Currently they are working on "*Last Days in The Desert*" by director Rodrigo Garcia (starring Ewan McGregor) and "*Franny*" by director Andrew Renzi (starring Richard Gere).



CAST Credits

RENE BARTLETT.....Bruce Greenwood
MACKENZIE.....Ella Purnell
UNCLE.....Brian Geraghty
TOMMY.....Nolan Gerard Funk
JEANIE.....Ann Dowd
MOM.....Diane Farr
BLAIN.....Teddy Kyle Smith
MASAFUMI.....Tom Okamoto
JOSH (PILOT).....Leo Grinberg
IDE.....Yasushi Kakizaki
OUTDOOR STORE CLERK.....Ossie Kairaiuak
LODGE WAITER.....Mark Cirnigliaro
TOMMY'S FRIEND.....Bradford Jackson
TOMMY'S FRIEND.....Erick Robertson
FERRY TICKET CLERK.....Jerri Young
OLD MAN PLAYING CARDS.....John J. Cox
DAD (IN PHOTO).....Josh Leonard
ALASKAN MALAMUTE.....Skadi
GRIZZLY BEAR.....Joe Boxer the Brown Bear

CREW Credits

Writer/Producer/Director.....Frank Hall Green
Producer.....Julie Christeas
Producer.....Schuyler Weiss
Producer.....Joseph Stephans
Executive Producer.....Christine Vachon
Co-Producer.....Joel Blanco
Co-Producer.....Julia Oh
Associate Producer.....Chris Carroll
Casting Directors.....Stephanie Holbrook & Douglas Aibel
Director of Photography.....Hillary Spera
Editor.....Mako Kamitsuna
Original Music.....Daniel Bensie and Saunder Jurriaans
Sound Design.....Lew Goldstein
Production Design.....Chad Keith
Costume Design.....Annie Simon
1st Assistant Director.....Chris Carroll
2nd Assistant Director.....D.K. Johnston
First Camera Assistant.....Justin Cameron
Second Camera Assistant.....George Neinhuis
Loader.....Wojciech Kielar
Production Still Photography.....Michael Seto
Gaffer.....Jeremy Mackie
Key Grip.....Garrett Cantrell
Swing.....Stratton Bailey
Additional Swing.....Michael Collier
Additional swing.....Eric Lizer
Production Sound Mixer.....Paul Andrew Lawrence
Art Director.....Jonathon Guggenheim

Art Assistant.....Joe Hamilton
 Property Master.....Evan Erickson
 Wardrobe Supervisor.....Annie Simon
 Shop Seamstress.....Lynn Murphy
 Hair and Make-up designer.....Elissa Ruminer
 Production Accountant.....Joel Blanco
 Production Office Coordinator.....Scott Bredengerd
 Locations Scout.....Ching Tseng
 Script Supervisor.....Melody Paynter
 Lead Animal Wrangler.....Mike Miller
 Bear Wrangler.....Scott Michaelis
 Caribou Wrangler.....Sarah Howard
 Caribou Wrangler.....Kelley Miler
 Key Set PA.....Joe Tapangco
 Assistant to Producers.....Charlie Sears
 Set PA.....Holly Furman
 Set PA.....Richard Carl
 Set PA.....Ching Tseng
 Set Intern.....Ben Forster
 Additional Set PA.....Bryan Corsi
 Additional Set PA.....James Fommeck
 Additional Set PA.....Evan Erickson
 Additional Set PA.....Ching Tseng

ADDITIONAL PHOTOGRAPHY- NY UNIT

Director of Photography.....Hillary Spera
 B Unit First Assistant Camera.....Rebecca Arndt
 B Unit Second Assistant Camera.....Zach Rubin
 B Unit Gaffer.....Justin Derry
 B Unit Key Grip.....Garrett Cantrell
 B Unit Art Director.....Laurie Hicks
 B unit costume designer.....Annie Simon
 Visual Effects Supervisor.....Jeremy Kotin
 Female Model.....Anna Bullard Werner
 Male Model.....Robert Scebello
 Hand model.....Tim Miller
 Set PA.....Dan Euashachai
 Runner PA.....Jay Hamme

Post Supervisor.....Andre Basso
 Editor.....Mako Kamitsuna
 Additional Editing.....David Heinz
 Assistant Editor.....Fred Beahm
 2nd Assistant Editor.....Michael Mazzotta
 3rd Assistant Editor.....Jared Allen
 Visual Effects Supervisor.....Jeremy Kotin
 Visual Effects Artist.....Dan Sforza
 DI Services.....Color Collective
 Digital Intermediate Colorist.....Alex Bickel
 Color Assistant.....Mike Howell
 DI Producer.....Alek Rost
 Post Production Sound.....Parabolic
 Supervising Sound Editor.....Lewis Goldstein
 Re-recording Mixer.....Lewis Goldstein

Re-recording Mixer.....Thomas Ryan
 Assistant Sound Editor.....Alex Soto
 Supervising ADR Editor.....Cate Montana
 Dialogue Editor.....Max Greene
 Sound FX Editor.....Patrick Cicero
 Foley Recordist.....Carl Shillto
 Foley Artist.....Leslie Bloome
 Foley services provided by.....Alchemy Post Sound
 Loop Group.....Frank Palmer, Edan Lacey, Kristin Wulf
 Kat Murphy, Christina Norris and Pamela Klein
 Script and Story Analyst.....Matthew Fabiano
 Alaska Casting Director.....Deb Schildt
 Alaska Casting Assistant.....Stacy Boles
 Alaska Studio Teacher.....Karen Tallent
 Alaska Studio Teacher.....Stacy Boles
 Greenmachine films production associate.....Juliette Shulman
 Greenmachine films production associate.....Lindsay Allen
 Pre-Production Intern.....Gussie Roc
 Catering & Craft Service Coordinator.....Tess Weaver
 Caterer.....Sal's NY Grill
 Caterer.....Middle Way Café
 Caterer.....Great Land Grill
 Title Design.....Jeremy Kotin
 Title Artwork.....Matt Unterberger
 Production Legal.....Marc Simon
 Additional Legal Counsel.....David Ashley
 Immigration Legal Counsel.....Zjantelle Cammisa
 Additional Immigration Legal Counsel.....Eliza Hess
 Payroll.....Media Services
 Tax Accounting.....Lutz and Carr
 Alaska Tax Credit Audit.....Mikunda, Cottrell & Co., Inc.
 Web-Site Designer.....Amelia Montgomery
 Film Processing and HD Dailies.....Alpha Cine Labs, Seattle
 Camera and Lenses.....Panavision
 Grip & Electric Equipment.....AK Grip & Lighting
 Film Stock.....Kodak
 Script Clearances.....Act One Script Clearance
 Insurance Broker.....D.R. Reiff and Associates
 Insurance Carrier.....Hiscox Insurance Company
 Aerial Photography Flying.....Paul Lawrence
 Aerial Photography.....Kantishna Air
 Professional Kites and Kite Flying.....Prism Kites, Inc.

“The Parting Glass” Traditional Folk Song.....Performed by The Wailin’ Jennys
 Courtesy of Red House Records

“Blue Mind”.....Written and Performed by Alexi Murdoch
 of Zero Sum Records