

STICK IT IN DETROIT

WINNER
2008 DWIFF
BEST Comedy



"Filmmaking at its purest..."
-Punch Drunk Critics

"...a raw comedic tributary of humour."
-The Film Cynics

SOME FRIENDS YOU'RE JUST STUCK WITH!

A CRITICAL VIEW



A review of "Stick It In Detroit" by Punch Drunk Critics

Low budget independent films are a tricky thing for the average viewer, they carry a kind of stigma that makes people think they are less than their mainstream counterpart and unfortunately for the most part they are right. However, every once in a while a truly great flick can be made out of great writing and true creativity instead of piles of money and a Hollywood formula the most famous example probably being Kevin Smith's debut 'Clerks'. Filmmaking at its purest and when it's done right it reminds you of what one can do with a little bit of money, a camera, and a good idea, 'Stick It In Detroit' is one of these great indie comedies. The flick follows Todd Kennedy and his friends on the days leading up to their annual Halloween bash. Todd is thrown a curve ball when he's offered a promotion which will relocate him to a factory in Georgia. He must decide if he'll leave his girlfriend and the friends he's had since high school, or forgo the promotion and "Stick it in Detroit".

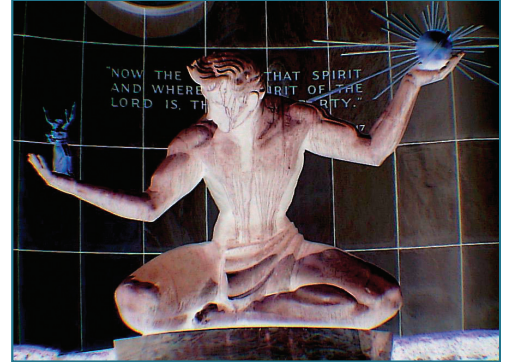
Todd's story is the heart of the movie, but the real funny comes from the colorful cast of characters that comprise his friends. Scott, played by Kieran Campion, is hilarious as a Wall Street wannabe who works as a janitor.

"Filmmaking at its purest..."

His tendency to daydream provides some of the films funniest moments, not to mention the gut busting sequence at a snobbish country club that he's bullshitted his way into. Then there's Justin Rose, the chubby nerd who draws a ridiculously perverted comic strip. Rose lucks out when gorgeous girl starts working at his office, however his ineptitude with women and downright bad luck lead to the most cringe inducing gross out scene I've seen in years. I couldn't do it justice to explain it here but let's just say the genius is in its simplicity, they don't feel the need to soak you in nastiness but rather take a small thing and make it harder to watch

straight on than a needle going into an eyeball. It really is the type of scene you watch out of the corner of your eye because you can't bear to look dead ahead. Next up is Wojo, a holy roller at heart who can't seem to keep from doing the most hedonistic things of the whole group. He'd be a priest if he could stop getting high and banging random gutter sluts. The real service that Wojo does for the film is introduce us to its scene stealer and, I think, hands down the funniest character in the flick, Rod "Hot Rod" Johnson. He's the wanna be white gangsta and is played perfectly by Brett Gelman. Every time this guy was on screen I was laughing my ass off and he even comes off with the most quotable lines of the movie. Rounding out the cast is Susan Misner ably playing Todd's beautiful girlfriend and Matt Chapman playing Gary, somewhat of an outsider to the group who happens to be a successful lawyer and the pawn in Scott's ploy to land a high society honey. The plot is somewhat simplistic and secondary to the jokes, but for this film it worked. The laughs were great so you'd almost feel a downturn if they had tried to hit you with too much story. Even with the minimal plot development they still managed to squeeze in just enough heart and emotion to make you feel Todd's decisions.

All in all I had a great time with 'Stick It In Detroit' and can only hope the flick get's enough exposure so that plenty of people get to see it. It takes the kind of comedy that National Lampoon's has been failing at for the last few years and just knocks it out of the park. The real charm and appeal to the movie is that anyone who still has friends from high school can relate to it. You have nothing in common with these people other than the fact that you graduated together, yet despite your differences you wouldn't trade them for anything. Hell, I know at least three Hot Rod Johnson's that I still see every once in awhile and now thanks to this flick I won't be able to look at them with a straight face anymore. So if you guys want to see a hilarious comedy with just the right amount of raunch and a little bit of gross out sprinkled in for good measure I definitely recommend checking out 'Stick It In Detroit'.



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DIRECTOR Q&A



A conversation with Robert Phelps director of the independent feature film comedy “Stick it in Detroit” by Guy Tickle

How did you and the other writers come up with the idea for Stick it in Detroit?

I was a struggling actor/director/waiter living in Los Angeles and had just watched an advance copy of the original American Pie and I really dug the unapologetic humor. It reminded me a lot of the movies that I loved in the 80s and also, being from Michigan, a lot of my own high school years. I called Gigi (Gaetano Aprea, co-writer Stick it in Detroit), who was living in NYC and working as a plumber at the time and told him about what I had just watched and that I believed that we could follow suit and write our own script. He loved the idea and started writing right away. He got back to me a couple of weeks later and he had come up with 10 or so characters all loosely based on our friends and people we knew from Michigan.

So Stick it in Detroit is a true story?

No, not even close. The names are real but the characters and story are totally made-up, well mostly made-up. For instance, the character Todd Kennedy we came up with by thinking about what I would have been like if I didn't move out to LA after college but instead went to work at my grandfather's tank factory. The real Todd Kennedy from high school is nothing like the character. I just liked the name.

You're living in L.A., Gigi is living in N.Y.C., and you've decided to write a script together?

Yeah, we took his characters and came up with a story outline and just started assigning scenes to one another and started faxing them back and forth. Rose (Justin Rose, co-writer Stick it in Detroit) came on board a few months later, and helped us flesh out the third act. He was living in Grand Rapids, Mich. at the time, working as a house painter.

Okay, a waiter in L.A., a plumber in N.Y.C. and a house painter in Michigan decide to write a script together. That sounds like a joke already. How long did it take?

Well, because none of us had email at the time, it took us about six months to finish the first draft and about a year before we had something worth

reading. We gave it to all our friends to read and they all went mad over it. The best compliment we ever received was from a friend who started to read the script while going to the bathroom and ended up finishing it before he got off, that was when we knew we had something very cool. That was better than any two thumbs up. So we did what any ambitious person would do; We put it on a shelf and let it collect dust for three years.

So how did Stick it in Detroit go from sitting on your shelf collecting dust to you actually filming it in Detroit?

I got sick of waiting for Hollywood to call my number and I was getting really bored with the crap that was coming my way, so I sold everything I had and moved back to Michigan to make the film. I sold everything, my bed, dishes, everything but my clothes and computer. I was putting myself “all in”. I bought an air mattress and rented a room from my very close friend and began pounding the pavement trying to dig up money, but that was right around the time the bottom was beginning to fall out on the economy in the Detroit area, so it was like pounding my head against a brick wall trying to get a dime from someone. Thank God for my family and friends, who believed enough in me to roll the dice.

You decided to shoot the movie on HD more specifically the Sony F900 HD camera. Why did you choose this medium?

I firmly believed that funny would be funny no matter what we shot it on and I did not believe that our story would be affected by the medium. I loved the look of the Sony camera, and after doing a cost comparison between film and HD, especially given how I wanted to shoot the film, post the film, and given our very small budget, HD was the only logical choice.

What was your philosophy for shooting Stick it in Detroit that made HD the clear-cut choice?

I knew going into the film that getting the right cast was the most important part of a director's job. No matter how good your DP makes the film look or how efficiently your crew works, if your actors suck your film is going to suck. What's the old saying? “You can make a pile of dog crap look like pumpkin pie but it is still going to taste like dog crap.” Thanks to our casting director, Katja Blichfeld, we were fortunate enough to be able to work with an amazingly funny and talented cast. Getting back to your question, we wanted to use improv comedy actors and we wanted to work off the premise of let the best joke win. I mean, I liked what we had on the page, but I wasn't

married to it, and made it clear to all the actors that they had a lot of freedom in developing their characters and improving the scenes. So we would just let the camera roll, not really paying attention at all to the amount of stock we burned through. This really kept the mood on the set nice and loose because nobody was freaking out that we were wasting film. Had we not shot HD we would have been forced to settle on only a couple takes per shot and the cost of the film alone would have been nearly half our budget.

How would you describe your directing style on Stick it in Detroit?

I would call it a lack of style. I didn't want to over-direct this film. It is a straightforward movie set in a straightforward city and I didn't want to clutter it up with a bunch of crazy camera moves and overly artistic angles. I had been on other shoots where an elaborate camera move could require a full day's work or more, and we simply did not have that kind of time, nor did the story we were telling. The simpler the better. The characters and situations we put them in were colorful enough. I wanted to shoot it in a way that would efficiently tell the story and the jokes, in a way that would give us the most time possible to work with the actors to allow them to create.

Finally, what were you trying to accomplish with this film?

I wanted to show that for next to no money (according to Hollywood's standards of money) we could make a commercially attractive, highly



ambitious, insanely funny movie that is true to Detroit. But more importantly, I just want to make people laugh.

Before we stop let me real quick thank everyone who sacrificed in order to make the film a reality. I would not have been able to do anything without the dedication and tireless work of an amazing cast and crew. Thank you, guys.

STARRING

Listed alphabetically



KIERAN CAMPION (Scott Nelson)

With 22 years of country living under his belt, Kieran Campion moved to New York from his family farm in New Hampshire, to begin his acting career in earnest. In the ensuing years, he has appeared in numerous plays, including House and Garden (MTC), Everett Beekin (Lincoln Center) and Our Town on Broadway with Paul Newman, as well as spending two summers at the Williamstown Theater Festival. He has also guest starred on television in The Sopranos, CSI: Miami, Law and Order: SVU, ED, Madigan Men and Guiding Light. Stick it in Detroit marks Kieran Campion's feature film debut, and coincidentally fulfilled his dream to dance a jig in a thong. Thanks in part to that much-ballyhooed "Thong Scene," he has recently been cast in Robert De Niro's upcoming film The Good Shepherd. He would like to thank his family for their unwavering support, and their forgiveness for his lewd and inexcusable behavior



MATT CHAPMAN (Gary Reiley)

Matt Chapman is pleased to be "sticking it in Detroit," since his family is originally from the Detroit area (Grosse Pointe Woods). Matt Chapman has been performing comedy in Chicago for 10 years. He can be seen regularly at both the Improv Olympic and Comedy Sportz theaters, where he performs with the critically acclaimed groups Armando Diaz and The Hot Karl. Matt Chapman is the voice of Johnny



Cage in the latest Mortal Kombat videogame, "Shaolin Monks."

JON DALY (Matthew Wojolechowski)

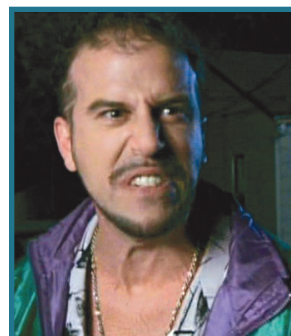
Jon Daly is an actor and writer living in New York City. He recently starred in the independent film Stick it in Detroit.



He appeared in the movie Blackballed: The Bobby Dukes Story (Winner: Audience Award, SXSW Film Festival), and can also be seen alongside Cliff Robertson and Robert Guillaume (!) as Anthony in the recent horror classic "The Thirteenth Child". Jon Daly is one half of the hip-hop duo Cracked Out (www.crackedouthiphop.com) and has performed with the improv group Mother at the Upright Citizen's Brigade Theatre for more than five years. He has guest starred on Law and Order and appeared on Late Night with Conan O'Brien, Saturday Night Live, and The Upright Citizen's Brigade on Comedy Central. He was a writer/performer on the F\X pilot "Totally Twisted Toons," is currently developing a pilot for Comedy Central and can be seen on Human Giant.

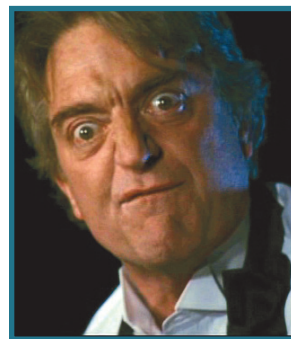
BRETT GELMAN (Hot Rod Johnson)

Brett Gelman has been a regular performer at The Upright Citizen's Brigade for the last five and a half years. He is one half of the hip-hop juggernaut Cracked Out (www.crackedouthiphop.com). He is also a member of Horatio Sanz's traveling group, "Horatio Sanz and the Kings of Improv." In addition, he was a member of the sketch comedy group Mr. A\$\$, and of the improv groups Monkey Dick and Ice Nine. Brett Gelman has appeared in Assssscat and also Talk Show, which featured such performers as Tenacious D, Bob Odenkirk, David Cross, and Janeane Garofalo. Brett Gelman was a writer/performer on the F\X pilot Totally Twisted Toons, and is currently working on his own pilot for Comedy Central. You can see Brett Gelman in the upcoming independent features, Black Balled (Audience Award, SXSW Film Festival), Stick It In Detroit, and The Sound. Brett Gelman can also be seen on Human Giant and The Colbert Report.



GERRIT GRAHAM (Captain John Willoughby)

Gerrit Graham's professional career began in 1968 when he was cast with Robert De Niro in director Brian De Palma's Greetings, which won the Silver Bear at that year's Berlin Film Festival. He has

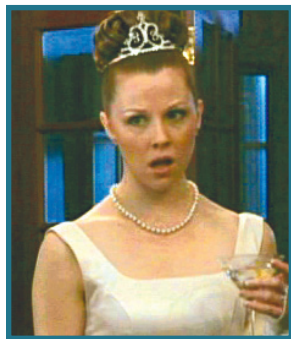


made three more films with De Palma: *Hi, Mom*, *Home Movies*, and the cult classic *Phantom of The Paradise*. After a stint at Chicago's celebrated Second City satirical revue and then *The Body Politic*, the Story Theatre company founded and directed by Paul Sills (founding director of Second City), he moved to Hollywood, working extensively in film and television for the next 22 years. Film highlights: *One True Thing* with Renee Zellweger, Meryl Streep and William Hurt (dir. by Carl Franklin,) *Pretty Baby* with Susan Sarandon and Brooke Shields (dir. by Louis Malle,) "*This Boy's Life*" with De Niro and Leonardo DiCaprio (dir. by Michael Caton-Jones), *Demon Seed* opposite Julie Christie (dir. by Donald Cammell), *Walker* with Ed Harris (dir. by Alex Cox), *Shake, Rattle and Rock!* with Renee Zellweger (dir. by Alan Arkush), *Used Cars*, another cult classic, with Kurt Russell and Jack Warden (dir. by Robert Zemeckis), and "*Philadelphia Experiment II*," in which he plays three roles and has a scene with himself (dir. by Stephen Cornwell). TV credits are too numerous to list, running the gamut from *Starsky and Hutch* to *Star Trek*, *Laverne and Shirley* to *Law and Order*. He was a regular on Glenn Gordon Caron's *Now and Again* with Dennis Haysbert and John Goodman, among other series and was the voice of Franklin, the father of Jay Lovitz' title character on the animated series *The Critic*. Gerrit Graham has also written animation for Disney, contributing to *Oliver!* and *The Little Mermaid* and, with his partners, authoring *The Prince and The Pauper*, the first new Mickey/Donald/Goofy short in decades. In addition, Gerrit Graham writes lyrics for his longtime friend Bob Weir, founding member of the Grateful Dead, who now fronts his own band, Ratdog. Gerrit Graham has just completed filming on director Julio Medem's *Caótica Ana*, in Madrid.

KATHARINE LEONARD (Hannah Willoughby)

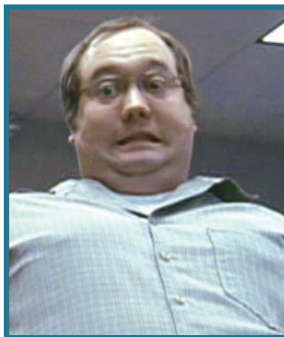
Katharine Leonard most recently finished shooting the film *What We Do Is Secret* in Los Angeles and has appeared on the small screen in *Presidio Med* and *Buffy the Vampire Slayer*. New York audiences have seen her in the original Broadway casts of "*Hairspray*" and "*Footloose*" and off-Broadway at the Mint Theatre. Katharine Leonard has worked regionally at the New Jersey Shakespeare Theatre as Sorel

Bliss in "*Hay Fever*" and at the Kennedy Center and the Goodspeed Opera House. Katharine Leonard holds a BFA in drama from Carnegie Mellon University.



JOHN LUTZ (Justin Rose)

John Lutz is writer / actor / improviser. He began his career in Chicago performing at Improv Olympic. He then got his first "real" job at the famed Second City, whose alumni include Holly Wortell, Jill Talley and Paul Sand. He toured with the Second City National Touring company for three years traveling to such exotic places as Hong Kong, Hawaii and Arlington Heights. After leaving the Second City, John Lutz worked for a month teaching improv until he was hired to write for *Saturday Night Live*. He can currently be seen appearing on *30 rock* and *SNL*. When he's not pumping out the comedy, he spends his time decorating his \$3,000 a month tiny New York apartment.



SUSAN MISNER (Lisa Brooks)

Susan Misner played Liz in the film version of *Chicago* (directed by Rob Marshall) for which she received a Screen Actors Guild Award. Other film & television credits include *Something's Gotta Give* opposite Jack Nicholson, *Pipe Dream* starring Mary Louise Parker and Martin Donovan, *The Forgotten* with Julianne Moore

and Dominic West, *Walking On The Sky* (Best Supporting Actress / New York International Independent Film Festival), Woody Allen's *Everyone Says I Love You*, *Queenie In Love* directed by Amos Kollek, *C.S.I.* (CBS), *C.S.I. Miami* (CBS), *Law*

& *Order*: *Criminal Intent* (NBC), *Law & Order: Special Victims Unit* (NBC), *Ed* (NBC), *Sex and the City* (HBO), *Soul Man* (ABC), and recurring roles on *Without A Trace* (CBS), *Jonny Zero* (FOX) and the upcoming *Starved for the F/X* network. Susan Misner can currently be seen on *Gossip Girl*, *New Amsterdam* and *Rescue Me*. Soon-to-be-released films include *Alchemy* (Tribeca Film Festival '05), *For Whom The Drum Beats* and *Two Weeks* (opposite Ben Chaplin and Sally Field). In addition to numerous regional theater credits, Susan Misner is the veteran of four Broadway musicals: "*Guys And Dolls*," "*How To Succeed In Business Without Really Trying*," "*A Funny Thing Happened On The Way To The Forum*" and "*Dream*."



CREW



Robert Phelps - Executive Producer/Producer/ Writer/Director

Born and raised in the Detroit metro area, Robert Phelps began his amateur filmmaking career in the eighth grade with the local classic "The Hunt Down." He continued the pursuit of his passion for the next four years where he helped produce, direct, write and act in such eclectic short works as "Lord of the flies" "The Black Cat," "The Gay Team"



and the controversial, dark, family comedy, thriller "BTBHB." In 1993 Robert Phelps abandoned his camera for the stage where he studied theatre at Michigan State University. While there, he acted in and directed numerous student productions including "Angels In America," "The Indian wants the Bronx," "WASP," and "L'Abattoir." After leaving MSU in 1996 Robert Phelps moved to Los Angeles to begin his professional filmmaking career. He has since written three feature films Two Birds One Stone, Alone, Stick it in Detroit, and one television series Blue Line. He has two feature film producing credits Two Birds One Stone and Stick it in Detroit and one feature film executive producing credit for Stick it in Detroit. Stick it in Detroit marks Robert Phelps' feature film directorial debut.

Shaun McLean - Producer/Writer

Shaun McLean has been fascinated by the wonder of movies since he was a young lad in short pants. After immersing himself in film study at Columbia College Chicago he worked in various capacities on numerous documentaries and short films. When Shaun was approached to produce and contribute his writing skills to 'Stick It' he jumped at the opportunity. Stick It In Detroit is Shaun's first feature film production.

Michael Raben - Producer

Michael Raben took his first step into the film industry with his feature film Pizza Runners, a comedy which he produced, directed and co-wrote. Through this project, he met Robert Daniel Phelps, whom he cast in a lead role. Both ended up in Los Angeles, and, after two years of entertainment dot-com work, Michael Raben teamed up again with Robert Phelps to work on Two Birds, One Stone, a brooding dramatic love triangle shot on a micro-budget. Michael Raben produced, while Robert Phelps scripted, produced and starred. The opportunity to come back to their home state and shoot a comedy was too good to pass up. "S.I.I.D. (Stick It In Detroit) was such an exciting project on so many levels, I just had to come back to produce. This production had some truly tricky aspects to it, but the end result is really something special." Michael Raben is currently working on two network television projects and a feature film.

Bob Bonnell - Co-Producer/ 1st Assistant Director

Bob Bonnell is an Independent filmmaker that has happily been stuck in Detroit working on features for the past six years. While pursuing a career in corporate live events, Bob Bonnell stumbled upon film work when a friend suggested he apply to wrangle extras on the HBO film 61*. After that he was hooked. Bob Bonnell has parlayed his knowledge of production to quickly move up the ranks from set PA to 1st assistant director and associate producer. Bob Bonnell has been a part of films with budgets large and small, 8 Mile, Hardball, Sundance nominated MVP and numerous Independent Features.



Stephen Treadway - Director of Photography

Stephen Treadway began his shooting career in 1999. He garnered some awards early on, including the Milos Forman Award at the 1999 Ralph Lauren Polo Shorts Festival and PBS's Best Independent Film in 2000. His photography was praised in a review by New York Times chief critic Elvis Mitchell for his work on Besotted. Shelter Island premiered last April on Showtime and is in DVD release. Stephen Treadway is currently in prep for the feature I Believe... which starts Principle



Photography in August. He has been signed to shoot the drama *Absolute Trust* this coming fall. When not collaborating on a picture, Stephen Treadway likes to spend his free time with his 4-year-old son Daniel, who is already lugging around his father's Nikon F2A and framing his view of the world.

Katja Blichfeld/

Jennifer McNamara - Casting

Katja Blichfeld is an NYC-based casting director. She is comedy-obsessed, and spends a lot of time at the Upright Citizens Brigade Theater. Jennifer McNamara is a NYC-based casting director, and two-time winner of the Emmy Award for Outstanding Casting for a Comedy Series. Recently, Jennifer McNamara Casting has been busy casting the FX comedy *Starved*, an independent feature for Trigger Street Independent (Kevin Spacey's production company), and Tina Fey's upcoming pilot for NBC.

Ken Joseph - Composer

Ken Joseph has performed with jazz greats Jon Faddis, Rick Margitza, Doc Severinsen, Marvin Stamm, and Paul Anka. At the age of 14, his immersion in the methods of masters

such as Holst, Debussy, Ravel, Richard Strauss, and Tchaikovsky laid the foundation for Ken Joseph's strength as a composer and unparalleled technique as a musician. Between touring and performing at various jazz festivals around the world, including the Montreux Jazz Festival in Switzerland, Ken Joseph continues to compose and arrange for both private and commercial projects. His most recent work continues to enhance his proficiency for "sync to picture" techniques as he completes two feature films for the upcoming Sundance and Cannes Film Festivals.



MUSIC



Audra Kubat
Bang Bang
Bella Musica
Ben Cyllus
DJ Assault
Jawbone
Pas/cal
Saturday Looks Good To Me
Shipwreck Union
The Dubphonics
The Hard Lesson
The Highlife
The Muggs
The New Grenada
The Nice Device
The Paybacks
The Salt Miners
Whit Hill

Director	Robert Phelps
Director of Photography	Stephen Treadway
Written By	Gaetano Aprea Shaun McLean Robert Phelps Justin Rose
Story By	Gaetano Aprea Jim Carlson John Lutz Robert Phelps Justin Rose
Music Composed By	Ken Joseph
Executive Producer	Robert Phelps
Produced By	Shaun McLean Robert Phelps Michael Raben
Co-Producer	Robert C. Bonnell
Associate Producer	Adrienne Banks Dave Dunlap Jeanne Trepanier

Cast (Listed Alphabetically)

Amber Hill	Sasha Allen
Chi Chi Montegro	Manuel Cabral
Scott Nelson	Kieran Campion
Gary Reiley	Matt Chapman
Matt Wojciechowski	Jon Daly
Hot Rod Johnson	Brett Gelman
Melissa Mangan	Jessica Golden
Captain John Willoughby	Gerrit Graham
Boss Underhill	John C. Havens
Gail Beavers	Darla Hill
Hannah Willoughby	Katharine Leonard
Justin Rose	John Lutz
Lisa Brooks	Susan Misner
Todd Kennedy	Robert Phelps
Mr. Kennedy	William Phelps
Crystal	Jeanne Trepanier

Rest of cast listed in order of appearance

Bartender	Katharine Altherr
Chesty Woman	Lisa Hicks
Bar Band	The Hard Lessons
Cigarette Guy	John Jarvis
Zit Goatee Girl	Stephanie Hillier
Boss Underhill's Friend	Kishan Malcon Mr.Duncleau Everett Phelps

Sleazy Pete	Arthur Penhallow
Ron McLean	Ron McLean
Female Line Worker	Meghan MacDonald
Female Shop Worker's Voice	Erin Goryl
Male Line Worker	Louis DiSanto
Hotdog Counter Worker	Gaetano Aprea
Rose's Mom	Joanne Trepanier
Rodney McKaveran	Joel Lutz
Vietnamese Shake Thrower	Jerry Tran
Ass Pinching Factory Worker	Mark McIlhagga
Stunt Kid	Matthew Stanton
1900wetouch Operator	Lauren Ayles
Stephanie	Kelly Stevens
Doctor	Matthew Wojciechowski
Nurse	Assia Likomanov
Guy Office	Shaun McLean
Priest	James Bonner
Transvestite	Justin Rose
Humping Girl #1	Sara Buscher
Humping Girl #2	Candace Kelly
Humping Girl #3	Wendy Gibson
Ship Crew Member	Felix Hernandez
Eddy	Micheal Jones
Thomas	Brandon Conlen

Chuck	Robert C. Bonnell
Mr. Higgins	Daniel Schreiber
Mrs. Higgins	Debbie Scheiber
Mike Pillows	Michael Accardo
Bartender	Bill Ritter
Mr. Schreiber	Ryan Schreiber
Bathroom Attendant	Marvin Riggs
Country Club Valet	Ken Guertin
Jenny	Courtney Presley
Jon Trivolino	Kevin Muer
Golf Cart Girl	Katie Adamides
Steve Nielson	Scott Nelson
Gorilla	Dave Dunlap
Country Club Announcer	Jim French
Scouterman	Christophe Zajac-Denek
Guy who beats up Reiley	Jeremy Lutz
Kennedy Baby	Riley Hughes
Sleazy Pete Hot Girl #1	Kelly Andeleon
Sleazy Pete Hot Girl #2	Jaclyn Renee
Reporter	Jeremy Long
Tu Tu	As Himself
Lingerie Hot Girl	Katie Johnson
Football Announcer #1	Don Jaguar
Football Announcer #2	Brian Kaurich
Mark (Producing Trouble)	Brian Kaurich
Fear of Succeeding MC	Brian Kaurich
Angelic Voice	Michelle Lemmer



Special Thanks To All The Extras

Crew 1st Assistant Director	Robert C. Bonnell
2nd Assistant Director	Lauren Ayles
Art Director	Justin Rose
Steady cam Operator	Kevin Hewitt
1st Assistant Camera	Thomas S. Ciclura
Additional 1st Assistant Camera	Dave Wightman
Additional 1st Assistant Camera	Brad Baker
2nd Assistant Camera	Laura Probert
Additional 2nd Assistant Camera	Christopher Weagel
Arial HD Cinematography By	Lon Stratton
2nd Unit Director of Photography	Ron Bozymowski, Ben Bazmore

Still Photography	Katharine Altherr
Script Supervisor	Jason Watkins
Location Sound Mixer	Mark Voldeck
Boom Operator	Matthew Lutz
Additional Boom Operator	Wes Weiler
Gaffer	Jerry Tran
Key Grip	Addae Shelby
Best Boy	Jeremy Long
Best Boy Electrician	Jeff Ernst
Additional Electrician	Robert Hampton
Additional Grip	Andrew Moore
	Dennis Meyer
	Alan Wigodski
	Wes Weiler

Costume Designer	Mary Ellen Murphy
Assistant to Costume Designer	Angela McBride
Head Hair & Make-up Artist	Tammara LoMedico
Hair & Make up Assistant	Lydia Ghobrial

Propmaster	Jeanne Trepanier
Location Manager	Adrienne Banks

Casting Director	Dave Dunlap
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Casting Assistant	Katja Blichfeld
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Jennifer McNamara	Daniela Capistrano
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Detroit Extras Casting	Jordan MacSet
Construction and Paint	Justin Rose
	Brian Uncle
	Wes Weiler
	Herbert Weiler
Craft Services	Andrea Rassey
Additional Craft Services	Kathleen Merser
Production Assistant	Jamila Taylor
	Sarah Haeusler
	Norma Palen
	Robert Bartalsky
	Paula Dice
	Wes Weiler
	Kyle Stonebreaker
	Lydia Ghobrial
	Noemi Moralis Ruffin
New York ADR Recordist	Serge Stanley
Michigan ADR Recordist	Ric Veirs
Additional Michigan ADR Recordist	Brian Kaurich
ADR Editing	Ric Veirs
Foley Artist	Brian Kaurich
Foley Artist Assistant	Adam Hastings
Original score	Ken Joseph
Orchestrations by	Ken Joseph

Score recorded at Ken Joseph Music

Additional recording at Grisa Music

Recording Engineer	Dale Grisa
Guitar	Michael King
Bass	David Hughes
Music Supervisor	Brian Smith
Visual Effects	Brian Kaurich
Samurai Statue Designer	George Gaspar

Animation Sequences by Justin Rose and Max Castillo

Head Illustrator	Justin Rose
Head Animator	Max Castillo

1900 WETOUCH Commercial
Directed By Christopher Weagel

Cast	
1900WETOUCH Girl #1	Sarah Garza
1900WETOUCH Girl #2	Melissa Causby

All HD Camera, Lighting and audio support provided by Mid America Cine Support.

All Post Sound produced at The Detroit Chop Shop.

A Special Thank you

William Phelps	Kathy Merser
Carl Schreiber	Dan Schreiber
Debbie Schreiber	Jason Phelps
Joel Lutz	Ronald & Sandra McLean
Ray and Cheryl Lerner	Justin Rose
Max Castillo	Detroit Metro Times
See Eyewear	Made in Detroit
Classic Auto Rental	Midwest Auto Auction
Groceries.com	Lelli's
Andiamo's	Tubby's
Little Ceasars	Lipuma's
Kerby's Coney Island	Alvins
Mark Dragovich	The Warehouse
Kirk for the Iroc-Z	Mark & Dave Bancoff
Campbell Party Store	Lutz Estates
Matt Schirr	Arthur Penhallow
John & Anna-Lisa Hering	Michael Accardo
City of Detroit	City of Auburn Hills
The Salvation Army's of The Detroit Metro Area	
The Candlewoods Suites Auburn Hills	
Hoops Bar and Grill, Auburn Hills	
Acheson Ventures Crew of the "Highlander Sea"	
Special Thank You To The Screen Actors Guild	