



THE DISASTER ARTIST



PRELIMINARY PRESS NOTES

World Premiere

Toronto International Film Festival 2017

Publicity Contacts

Catherine Simmonds
416-583-5800 x 2003
csimmonds@elevationpictures.com

Kate Parkes
416-583-5800 x 2009
kparkes@elevationpictures.com

TRT 98 MINS | RATED R | USA | ENGLISH | COLOR

SYNOPSIS

With *The Disaster Artist*, James Franco transforms the tragicomic true-story of aspiring filmmaker and infamous Hollywood outsider Tommy Wiseau—an artist whose passion was as sincere as his methods were questionable—into a celebration of friendship, artistic expression, and dreams pursued against insurmountable odds. Based on Greg Sestero’s best-selling tell-all about the making of Tommy’s cult-classic disasterpiece *The Room* (“The Greatest Bad Movie Ever Made”), *The Disaster Artist* is a hilarious and welcome reminder that there is more than one way to become a legend—and no limit to what you can achieve when you have absolutely no idea what you’re doing.

ABOUT THE PRODUCTION

In 2003, an independent filmmaker launched himself into the business out of nowhere with one of the worst movies ever made—*The Room*, a torrid romantic melodrama about a love triangle gone awry that was written, directed, and produced by Tommy Wiseau. This enigmatic figure with dyed-black hair, bearing an impenetrable foreign accent, became infamous in Hollywood after erecting a billboard on Highland Avenue promoting his bizarre \$6 million vanity project. On the billboard was a close-up of Wiseau's tough-guy demeanor, replete with a sunken eyelid and a misspelled tagline promising "Tennessee Williams-level drama." Premiering on two screens in Southern California and abruptly disappearing after grossing a paltry \$1800 in two weeks, *The Room* gained new life in the years to come through midnight screenings and word of mouth. Along the way, Wiseau came to embrace his role as the mysterious nobody who blundered his way into Hollywood infamy by pursuing his big dream no matter what the cost.

Flash forward to 2013, when Greg Sestero, one of *The Room's* stars, published The Disaster Artist, the young actor's account of moving to Los Angeles and making *The Room* after meeting Wiseau in a San Francisco acting class, bonding over their mutual love for James Dean. Prior to publication by Simon & Schuster, a galley of the book (co-written with Tom Bissell) fell into the hands of writer-director-producer James Franco, who was in Vancouver shooting *The Interview* with his former *Freaks & Geeks* co-star Seth Rogen. Franco had not yet seen *The Room*, but immediately warmed to Sestero's amusing and frequently charming account of filmmaking by accident—and finding friendship in disaster.

"Tommy made his movie intending it to be a drama and then people laughed at it," says Franco. "Greg's book was about Hollywood, but it was also the story of these misfits involved in the production of *The Room*. I saw The Disaster Artist as an industry-insider story told through outsiders in the vein of *Ed Wood*, a movie I loved." Franco also was enticed by the idea of a bromance set behind the scenes of a haplessly amateur film production that, against all odds, went on to delight audiences around the world. He optioned the book, and in tribute to Wiseau, set out to direct, produce and star in the adaptation. Appearing as Wiseau—opposite his younger brother Dave playing Sestero—Franco provides a rollicking take on the

American Dream, with two unlikely friends chasing after creative glory in ways that are both unexpected and winning.

Behind *The Room*

In its transformation from midnight movie to cultural phenomenon, *The Room* became an ironic success story unlike anything else in Hollywood history. The movie is a vast phenomenon, appealing to everyone from college kids and stand-up comedians to budding screenwriters. Audiences lined up at midnight screenings across the country with props—including plastic spoons and footballs—that they hurled across the theater while offering running commentary on the film’s bizarre dialogue, acting, and plot turns. *Entertainment Weekly* responded with an expansive feature in 2008 documenting the film’s crazy cult, which had grown from a mysterious billboard into a global sensation.

Back in 2003, screenwriter Scott Neustadter (*(500) Days of Summer*, *The Fault in Our Stars*), a recent Los Angeles arrival hoping to forge a Hollywood career, saw Wiseau’s infamous billboard advertising *The Room* while driving around town; he was instantly transfixed. “It was just this guy’s face and he’s looking down and there’s a phone number,” says Neustadter. “I thought it could be a restaurant or a nightclub—it was impossible to know what it meant. I had no idea until I talked to some people that it was a movie that somebody was showing periodically. I later heard that it was just unwatchably bad—yet everybody was talking about it. How terrible could it be?”

Wiseau’s murky origins and background became the stuff of rumor and legend as his famous disaster grew in popularity. He claimed to be from New Orleans but more likely hailed from Eastern Europe—one producer compared his unclassifiable accent as a mixture of human and Ewok. He self-financed *The Room*’s \$6 million budget from a personal fortune purportedly rooted in Bay Area retail and real estate ventures. Most peculiarly, Wiseau kept his famous billboard up for five years following *The Room*’s tepid initial release, paying \$5,000 a month to keep

the movie in the hearts and minds of Los Angeles motorists. After breaking every rule in the Hollywood playbook, Wiseau became an industry player.

Fifteen years after its botched premiere, *The Room* is still being discussed, embraced, laughed at, and loved—even among the Hollywood establishment, which rejected Wiseau for years. “Financing your own movie is something you never do, and Tommy did that with *The Room*, which is beyond insane,” says *The Disaster Artist* producer Evan Goldberg of Point Grey Pictures, whose business partner is Seth Rogen. “He bought his own equipment and wrote the script himself, checking off every box for all the things you shouldn’t do in filmmaking if you’re making an original project from scratch. But it still worked!”

Screenwriter Michael H. Weber—who adapted *The Disaster Artist* with his writing partner Scott Neustadter—sees in Wiseau’s farcical flop and mysterious origin a story of inspiration and hope from the mind of a dedicated striver. “We don’t know all the details of Tommy’s background, but after some struggle he made a movie that a lot of people still watch and talk about all over the world,” says Weber. “So many people said no to him before that happened, but he persevered and made it anyway, which is so inspiring.”

Rogen, who is one of the film’s stars in addition to being a producer, was an early fan of *The Room*, and plays script supervisor Sandy Schklair, the lone voice of reason on a lunatic film set. Rogen likens Wiseau’s pet project to the ultimate act of outsider expression: “*The Room* is weird and crazy, and seems nonsensical and even like gibberish at times, with its lack of logic and motivation for what’s happening in the movie. But the more you find out about Tommy and Greg’s relationship and history, you come to embrace their story. Tommy completely failed in one sense, but he also accomplished something in the way he was able to express himself with *The Room*.”

Sestero’s Story

Sestero wrote *The Disaster Artist* in the aftermath of *The Room* finding its surprising second life as a midnight cult sensation. The memoir traces the earliest days of his friendship with Wiseau, when they were both aspiring actors living in San Francisco. Sestero was 19 when he met Wiseau in acting class; they became scene partners after Wiseau delivered an especially unhinged take on Marlon Brando's meltdown in *A Streetcar Named Desire*. "There was something about him that you couldn't take your eyes off of—everything he did in class was technically wrong," says Sestero. "The way he performed was a catastrophe, but there was something oddly artistic about it."

Outside of class he saw a side of Wiseau that was jovial, motivational and fun—always encouraging fellow creative types to be their best, to go for it against all odds. "He wasn't some drugged-out weirdo, he was actually poignant and inspirational and he made me feel something that I couldn't get from my parents, who wanted me to give up my acting aspirations and settle down," says Sestero. "From the moment I saw Tommy give his monologue in acting class, I knew he was someone I could relate to."

One night, on a whim, they drove three hours to the site in Central California where James Dean died in a car accident. Both dreamed of acting careers; Tommy's vision of the world—doing whatever you could for your art—inspired the teenage Sestero, who was still trying to find himself. Their friendship deepened when Wiseau offered the younger man a room to rent in his West Hollywood condo, after Sestero finally decided to move to Los Angeles and launch his acting career in the late 1990s. Later, Wiseau offered Sestero the lead role in his long-gestating project *The Room*.

"Greg might have been the first person in Tommy's life who really saw beyond the bizarre exterior and treated him as a human being," says Dave Franco. "He was a real friend to Tommy, who in turn valued his opinions and encouraged and supported him along the way. In the back of his mind, Greg probably knew

Tommy was fabricating a lot of things about his past, but he didn't really care, because Tommy was such a great friend to him.”

As brought to life in The Disaster Artist, the eight-month production of *The Room* was a disaster of epic proportions. The story of a San Francisco banker named Johnny (Wiseau) who becomes enmeshed in a love triangle between his wife Lisa (Juliette Danielle) and his best friend Mark (Sestero), the movie is awash with terrible dialogue, tone-deaf acting, and narrative cul-de-sacs. Wiseau, who routinely replaced actors on a whim, shocked his cast and crew by shooting simultaneously in both celluloid and digital formats, spending thousands to purchase camera equipment that most upstart directors typically rent. At one point, his production crew consisted of 400 people—an enormous number for a small, independently financed project.

Wiseau cast himself as the protagonist Johnny, employing the abrasive, flustered take on method acting that he cultivated in his San Francisco acting class with Sestero. He even plagiarized James Dean's immortal “You're tearing me apart!” line from *Rebel Without a Cause* for one of *The Room's* most infamous, and widely ridiculed, scenes. Under his own direction, Wiseau's performance is unlike anything else in motion pictures, something that transfixed James Franco when he finally saw the movie years after its release. “He's struggling to be one thing while he's grappling with all this other stuff that gets in the way of his success, and we see that in his performance,” says Franco. “He created this almost Dostoyevskyan struggle in his role as Johnny. He was genuinely trying to express something in *The Room*—his feelings, his experience with life, his devastation over being rejected by the world.”

Entering *The Room*

Franco remembers spotting Wiseau's billboard during the earliest days of his acting career in Los Angeles, but saw the advertisement as something akin to Hollywood icon Angelyne's brazen style of self-promotion. It wasn't until he read The Disaster

Artist in 2014 that Franco sought out a screening of the notorious feature. Upon viewing the movie, he instantly became one of the initiated, seeing elements of *Sunset Boulevard*, *Boogie Nights* and *The Talented Mr. Ripley* in Tommy Wiseau's improbable rise to fame. He also saw it as a surreal, modern take on the American Dream. "This guy comes here and wants to be a movie star, and against all odds he funds his vision, directs it, and people wind up loving it," says Franco. "Not in the way he intended, of course, but Tommy doesn't know that. I felt like there was another side of the story—Greg's perspective—that would make the movie of The Disaster Artist even richer."

At the time, Franco had reached a turning point in his prolific career, which took off around the turn of the century with *Freaks & Geeks* and his lead role as James Dean in Mark Rydell's critically acclaimed television movie about the iconic actor. Moving easily from acting to writing, directing, and producing, Franco had become exhausted in his pursuit of the filmmaking craft, until he found renewed energy in the studio comedies *The Pineapple Express* and *This Is the End*, which audiences responded to in a big way. He envisioned *The Disaster Artist* in the same mold as those hits—a broad, fun comedy designed to connect with a wide audience. "Greg's book woke me up in a way that Tommy was awoken after *The Room* found its new life," says Franco. "You have to accept the perception that people want to have of you but also be yourself. What's so beautiful about reading The Disaster Artist is that it really captures Tommy's desires, his dreams of wanting to break into Hollywood. Those are every creative person's dreams—making something that's going to reach a lot of people, and finding a community of people we can connect to through our work."

Franco was in the middle of shooting *The Interview* in Vancouver when he found himself talking to both Wiseau and Sestero on the phone in the middle of the night, after he had optioned Sestero's book. "I wasn't sure how much of a control freak Tommy was going to be, or how much he had changed since *The Room*," says Franco. "One of the first questions Tommy asked me was 'Who will play me?' When I said I didn't know, he suggested Johnny Depp—one of the biggest stars in the world, naturally."

It was Sestero who suggested that Franco consider playing Wiseau in *The Disaster Artist*. “I’d been following James since he did the James Dean movie,” says Sestero. “He did the best Dean that I had ever seen—and I always thought our story had a lot of Dean’s spirit in it, with the ‘You’re Tearin’ Me Apart!’ dialogue, which was always a big inspiration on our friendship.” Later, Sestero confided in Franco that Wiseau had told him that the only people he wanted to play him on the big screen were Depp or Franco himself.

As production on *The Interview* continued, Franco shared *The Disaster Artist* with his co-star Seth Rogen, believing that the project was the right fit for Rogen’s Point Grey Pictures, which had found success with the studio comedies *50/50*, *This Is the End* and *Neighbors*. “Seth’s company was smart about how they made things, but they were still working within the studio system,” says Franco. “They could make these studio pictures and put their voice into it on every level. They were making exactly the movies they wanted to make.”

Franco was also looking to take a break from directing prestige independent films like *As I Lay Dying*, his adaptation of the William Faulkner classic, and *Child of God*, based on Cormac McCarthy’s early novel—critically admired works that weren’t bringing him a significant audience as a director. “I’m a lot closer to Tommy Wiseau in this story than I like to admit,” says Franco. “*Child of God* wasn’t exactly screaming box-office hit.”

Writing the Script

With Point Grey, Good Universe and Ramona Films on board as producers, Franco sought out Scott Neustadter and Michael H. Weber, who launched their careers with the infectious romantic comedy *(500) Days of Summer* and went on to find mainstream and critical success with *The Fault in Our Stars* and *The Spectacular Now*. Franco saw the writing duo’s own friendship as a reflection of Sestero and Wiseau’s unique creative bond. “I thought they were their own version of Greg and

Tommy in terms of their collaborative relationship,” says Franco. “Scott and Michael are great at relationship movies, but they hadn’t really done a bromance.”

The writers, who forged their career after meeting at the same job, saw *The Disaster Artist* as the story of a friendship between two people who share a similar dream. “It’s not a movie about movies as much as it is about dreamers and people who very much want to do something, but don’t have the access or ability,” says Neustadter. “We very much related to that story.” Adds Weber: “Greg and Tommy give each other what they need in order to move forward and achieve their dream. One has all the confidence in the world, but not necessarily the ability to execute it, and the other is more on the ball, but as removed as possible from the inner workings of creativity. He doesn’t have the confidence and belief in himself to pursue his dream until he meets this other person, who happens to be Tommy Wiseau.”

What the writers succeed in capturing in *The Disaster Artist* is the delirious rush and spirit of fun that often surfaces when two people find themselves on the same wavelength, whether as friends, lovers, or creative partners. Recreating the same joyful, rambunctious spirit of their breakthrough comedy (*500 Days of Summer*)—in which staid office worker Joseph Gordon-Levitt glowingly comes to life after falling in love with co-worker Zooey Deschanel—Neustadter and Weber once again find movie magic in the power of relationships. “Chasing your dreams can be really lonely, and Greg and Tommy come to believe in each other when no one else does,” says Neustadter. “We’ve both been there. We both believed we could write and do this thing and people said ‘Oh, come on. When are you going to give up on that dream?’ We connected with these characters in a very strong way.”

Assembling the Cast

After the script was complete, Franco cast himself as Wiseau and immediately cast his brother, Dave Franco (*Neighbors*, *Now You See Me*), as Greg Sestero, despite the siblings never having appeared together in a feature film. They had starred together

in a series of short videos for Funny Or Die, and had formed a production company together, but the younger Franco had forged his own path in the industry, reticent of sharing the spotlight with his famous older brother.

James explains, “I’ve tried in the past to cast my brother in bigger things but he always turned me down because he was trying not to live in my shadow—he’s developed this identity that’s distinct from mine. I knew from making those Funny Or Die videos—which were parodies of acting lessons in which I was playing an exaggerated version of myself and he was my student—that our dynamic was perfect for the central relationship in *The Disaster Artist*.” Adds Dave: “Obviously I’ve known my brother for his entire life, and we have this very particular dynamic, which is very supportive and had parallels to Tommy and Greg in the way one of them let the other come live with him when he was starting out, helping get his career established, like my brother did for me when I moved to Los Angeles.”

Dave was filming another movie in Boston when his brother offered him the role of Greg Sestero, prompting him to watch *The Room* for the first time during a break in shooting. “My first thoughts were how the hell did this all come together, and why is this movie such a big hit,” says Franco. “But after reflecting on it, it all made sense—the movie stands above the *Sharknado*s of the world because it never dawned on Tommy that he was making a bad movie. The intentions behind *The Room* were so pure in Tommy’s mind that he thought he was going to win the Academy Award for his performance.”

The stellar ensemble cast also features long-time Franco collaborator Seth Rogen, playing the harried script supervisor Sandy Schklair—the only crewmember on Wiseau’s set who had actual filmmaking experience. Alison Brie (*Mad Men*; *GLOW*) joined the film to play Amber, the girlfriend who comes between Sestero and Wiseau’s friendship, prompting the young actor to move out of Wiseau’s Hollywood condo. The in-demand actress first heard about *The Room* when she was working on NBC’s *Community*’ discovering that the hit sitcom’s camera operator, Todd Barron, happened to be the director of photography on Wiseau’s

notorious feature debut. Her interest piqued, she listened to *The Disaster Artist* on tape with her now-husband Dave Franco during a road trip before watching the movie on DVD. For Brie, a highlight of filming *The Disaster Artist* was watching key cast members like Ari Graynor, Paul Scheer and Jacki Weaver transform into close approximations of original cast members. “My favorite day was when we shot in the movie theater for *The Room*’s premiere,” says Brie. “It was hilarious watching our actors improvise their characters’ reactions to seeing the movie, especially when the sex scenes go on and on. They look just like the people from the original movie.”

Ari Graynor (*For a Good Time, Call...*) was cast as Juliette Danielle, the actress who plays the conniving, manipulative antagonist Lisa—an object of intense passion among *The Room*’s real-life aficionados, who frequently hurl invectives at the character during midnight screenings. Prior to production, Graynor watched the movie dozens of times for inspiration to find out what made the movie—and Tommy Wiseau—click with audiences. “When I first watched it, I was just so taken aback by the whole thing—what the hell was going on with Tommy to make something like this happen?” says Graynor. “It was only after I watched it several times that Tommy became sympathetic and even endearing in his pursuit. The more I got into *The Room*, and Tommy Wiseau, the more I thought to myself, maybe this movie isn’t so bad! I started to really feel for Tommy, for what he’s trying to express, and how he sees the world.”

Academy Award-nominated actress Jacki Weaver (*Animal Kingdom*, *Silver Linings Playbook*) had just completed *Zeroville* for James Franco and was quickly cast as Carolyn Minnott, Lisa’s cancer-afflicted mother, another fan favorite. Unlike many viewers and fans of *The Room*, however, Weaver was admittedly less than bowled over by Wiseau’s original vision. “I didn’t get any schadenfreude out of watching it—in fact I found it a very distressing experience,” says Weaver. “But I will admit it’s a fascinating story. I said to my husband, ‘We’re about to watch the worst movie ever made.’ And my husband said, ‘No, no, no, I’ve seen a lot of films in my life and a lot of them were very bad, it can’t be the-the worst film ever made.’ After 99 minutes of our lives that we’ll never get back, he said ‘Darling, I think you’re right,

this is the worst movie ever made.” Nevertheless, Weaver reveled in recreating a legendary howler with Franco at the helm. “It was so entertaining watching James direct at the same time he was playing Tommy Wiseau,” she says. “He’s such a clever young man, with such a brilliant sense of humor. I never want him to stop being funny and odd.”

Becoming Wiseau

For the wildly prolific James Franco, embarking on a project in which he stars as a true-life figure while simultaneously directing a simulation of the movie that made Wiseau famous required a very specific transformation. The actor is no stranger to getting lost inside the characters he plays, whether James Dean, Aron Ralston—the injured hiker in the Academy Award-nominated *127 Hours*—or the gangster rapper Alien in *Spring Breakers*. Like those indelible characters, Franco brings the same obsessive, immersive quality to his Wiseau incarnation. “James is distractingly handsome in real life, so when you make him distractingly strange-looking, it’s very jarring,” says producer Evan Goldberg. “He does not look like Tommy Wiseau at all in real life.”

The first challenge in transforming Franco into Wiseau involved the hair and makeup skills of frequent Franco collaborator Nana Fischer (*Spring Breakers*; *Oz the Great and Powerful*) and the prosthetic expertise of Andrew Clement (*Deadpool*; *Guardians of the Galaxy*). Fischer and Clement and their teams had to find a way to make Franco’s otherwise narrow face appear as wide and iconic as Wiseau’s billboard-famous visage, with its pronounced features including rigid jawline, sunken eyelid and menacing black hair. “We came up with different ideas for how we could get James’ jaw wider and more square like Tommy’s,” says Fischer. “Among other effects, we used false cheeks, a false chin, a false nose and of course fake hair to achieve Tommy’s spectacular dye-job.”

Clement took a cast of Franco and sculpted new chin, nose, and eyebrow pieces, to duplicate Wiseau’s prominent facial features. Franco wore a total of six prosthetic

appliances on his face while appearing in character as Wiseau for the entire shoot. Since prosthetics are individual pieces that require gluing and fastening, with makeup application to match the skin tone, Franco was obliged to wear the appendages all day long, whether acting or directing, requiring an hour at the beginning and end of shooting days to apply and remove hair, makeup and prosthetics. To complete the effect, the actor wore blue contact lenses for the production's sixteen-hour shooting days.

“Being on set was funny because James would speak like Tommy all day long even when he wasn't exactly in character,” says Rogen. “You didn't have to refer to him as Tommy on set, but when you wanted to talk to him about stuff as James Franco—logistical conversations you need to have when you're making a movie—he would speak in Tommy's voice and accent as he was doing it. Lots of times you didn't know which reality he was existing in—but for James it didn't seem all that weird.”

Duplicating the Vision

To recreate key scenes and motifs from *The Room* inside its new incarnation as *The Disaster Artist*, Franco turned to crewmembers including production designer Chris Spellman (*Pineapple Express*; *This Is the End*), who duplicated the cheap sets improvised by Wiseau in the original shoot; director of photography Brandon Trost (*Neighbors*; *The Interview*) who mimicked the amateurish lighting and camera work that has helped define *The Room* as one of the worst movies of all time; and costume designer Brenda Abbandandolo (*I Am Michael*; *The Adderall Diaries*), who recreated the looks of the cast and crew of the cult classic, reflecting the time period in which they lived and filmed.

Some of the original movie's scenes were recreated shot-for-shot as actors sought to recapture moments as precisely as they were conveyed when *The Room* filmed in Los Angeles back in 2002. “It was an exercise in meticulous filmmaking but focusing on something that was done poorly the first time around,” says Franco.

Adds Trost: “It’s like watching a train wreck in slow motion, you never know what Tommy’s going to do next, and we wanted to reflect that with the camera work in *The Disaster Artist*.”

Trost and his camera crew—two of whom worked with Wiseau on *The Room*—employed a ‘you-are-there’ approach to recreating the behind-the-scenes sequences from the original movie, imitating the shooting style of the Belgian auteurs Jean-Pierre and Luc Dardenne through the use of handheld cameras placed over the shoulder as crewmembers followed people around the set. Trost went for maximum exactitude, studying *The Room* shot by shot and frame by frame, capturing as many camera bumps, focus gaffes or bad shadows on characters’ faces that he could. “It’s really hard to shoot something that you’re trying intentionally to make look bad,” says Trost. “That’s part of why I think *The Room* became so successful—because it was made in earnest. Wiseau made it thinking that it would become the next *Citizen Kane*.”

The Disaster Artist filmed only a few blocks from where *The Room* was shot in Los Angeles, using a camera-testing warehouse to substitute for Wiseau’s original location because it felt sufficiently tight and cramped, allowing crewmembers to recapture the on- and off-screen claustrophobia that was a hallmark of the 2003 predecessor. Spellman, like Wiseau, used the same warehouse for all of the new film’s sets, transforming the raw space into an alley, bedroom and living room at various stages of production; the infamous green-screen rooftop set from the original production was built in a nearby parking lot, using the improvised, micro-budget techniques Wiseau employed to create a San Francisco nocturne that in both films resembles a shoddy made-for-TV movie from the 1980s. “Our biggest challenge was staying true to the three layers we had to respect in order to make our movie feel like the original,” says Spellman. “We were in essence filming the sets of *The Room*, including the crew that was filming in those sets (who were actors) and then the actual crew members of *The Disaster Artist*, who were working on the greater film set. We had to find the appropriate space so that everyone involved—actor or otherwise—could authentically replicate Tommy’s vision.”

Costume designer Abbandandolo studied fashions between the years 1998 and 2003—the time period encompassing Greg’s first encounter with Wiseau and the premiere of *The Room*—to recreate the various looks associated with the film and its era. She dug back into the 1980s, specifically studying the pirate punk-rocker Adam Ant, to cultivate Tommy Wiseau’s grungy, anachronistic style, melding dark-hued, disheveled clothing with the peacocking demeanor of a Sunset Strip metal god. “He’s like the ‘80s rocker who got it all wrong,” says Abbandandolo. “It’s as though Tommy went shopping for clothes at Goodwill but still couldn’t get his look down.”

Sestero, on the other hand, was the embodiment of the all-American teenager in cargo shorts and tank top when he first met Wiseau in San Francisco at age 19. “The contrast between them was night and day,” says Abbandandolo. “Greg was this nice kid from a good home who was probably watching *Point Break* and listening to Dave Matthews Band while Tommy was reading Tennessee Williams and working his failed rocker vibe. When you see them together, you have to ask yourself how these two people could possibly wind up as friends.”

The costume designer also had to recreate the look of the actors involved with *The Room*, including fan-favorite Juliette Danielle, played in *The Disaster Artist* by the comedienne Ari Graynor. “I wanted Ari to look like the classic ‘90s girl, even though that’s one of the most unfortunate periods in history for fashion,” says Abbandandolo.

The Legacy of *The Room*

Nearly two decades after its ragtag premiere at the Laemmle Fairfax in Los Angeles, *The Room* continues to delight audiences around the world at midnight screenings in North America and in places as far-reaching as Scandinavia, the United Kingdom, and New Zealand. People from all walks of life continue to gather in groups to experience Wiseau’s oddball vision, including such members of the Hollywood community as Zach Braff, J.J. Abrams, Jonah Hill, Will Arnett, and Kristen Bell

(*Veronica Mars*), who secured a print of the movie in the early days of its fanfare and began hosting screening parties for her friends.

Whether by accident or design, Tommy Wiseau pursued his creative vision against all odds and made a movie for the ages, one whose raucous, go-for-broke spirit the *The Disaster Artist* lovingly recaptures down to its most meticulous, messy details. For all of its missteps, *The Room* has succeeded in bringing thousands of people together—its popularity simply refuses to wane. “People still come to the midnight shows and throw spoons at the screen and shout throughout the entire movie,” says Sestero. “Tommy created a work of art that has stood the test of time. He always wanted to be accepted by mainstream Hollywood—how can he not be thrilled by all this?” Concludes Franco: “For this movie to play in cities around the world means there is something more going on than just an epically bad movie that’s fun to laugh at with a group of people. *The Room* is unique because of Tommy Wiseau, who put his whole heart into his project. *The Room* has what other bad movies don’t have, which is pure passion.”

ABOUT THE CAST

James Franco (Tommy Wiseau; Director, Producer) is a multi-hyphenate actor, director, producer, author, and university lecturer. He began receiving critical acclaim early in his career, winning a Golden Globe for his portrayal of James Dean in TNT’s 2001 biopic. Franco has been recognized with countless award nominations for both his comedic and dramatic work, including *Pineapple Express* (Golden Globe nomination for Best Actor), *Spring Breakers*, and *127 Hours*, for which he received an Academy Award nomination for Best Actor.

Franco most recently takes his talents to HBO with the premiere of “The Deuce,” a series about the emergence of porn in NYC during the 1970s and ‘80s. Franco takes on the dual role of twins Vincent and Frankie Martino, while also sharing producing duties with creator David Simon and serving as director for two of the ten episodes.

He began his career on the fan-favorite TV series *Freaks and Geeks*, opposite friend and frequent collaborator Seth Rogen. The two have teamed up for some of the most beloved comedies of the past decade, including *Pineapple Express*, *This Is the End* and *The Interview*. Franco's international success came by way of his role as Harry Osborn in Sam Raimi's *Spiderman* trilogy. Shortly after wrapping the final installment, he returned to UCLA to complete his bachelor's degree in creative writing. He went on to receive MFAs from Columbia, NYU, RISD and Brooklyn College before enrolling at Yale University for his Ph.D., all while continuing to balance his acting and directing career.

Franco's commercial success has continued through the years with blockbuster films like *Oz the Great and Powerful* and *Why Him*. He returned to the small screen in 2016 for the well-received limited series *11.22.63*, which he produced with J.J. Abrams. He is also an Emmy-nominated producer for his digital sketch series *Making a Scene*, the third season of which premieres this year.

In addition to his film and educational work, Franco is a successful author with several books published to date.

Dave Franco (Greg Sestero) Dave Franco is having a prolific year. In January, he was seen in the Sundance World Premiere of *The Little Hours*, directed by Jeff Baena and co-starring Alison Brie, Aubrey Plaza, and Nick Offerman. The indie comedy topped the specialty box office opening weekend earning over \$61k in two theaters, making it the year's fourth best specialty debut. This year he also lent his voice as the lead in the highly-anticipated Lego animated film *The LEGO Ninjago Movie*, which was released on Friday, September 22nd.

Franco recently wrapped production on the Netflix original drama *6 Balloons*, playing a relapsed heroin addict, opposite Abbi Jacobson. He is also set to star in the dramedy *Zeroville*, directed by James Franco, as 'Montgomery Clift' opposite James Franco, Seth Rogen, Will Ferrell, and Danny McBride.

Last summer he was in the thriller *Nerve*, starring opposite Emma Roberts and directed by Henry Joost and Ariel Schulman; the hit sequel *Now You See Me 2*,

alongside an all-star cast featuring Mark Ruffalo, Michael Caine, Jesse Eisenberg, Woody Harrelson and Morgan Freeman; as well as the comedy *Neighbors 2: Sorority Rising* where he reprised his role of ‘Teddy.’

In 2012, he first grabbed the world’s attention with his breakout role as the eco-conscious villain ‘Eric’ in *21 Jump Street* opposite Channing Tatum and Jonah Hill. He then rose to fame in 2013 when he first appeared opposite Zac Efron, Rose Byrne and Seth Rogen in Universal Pictures’ *Neighbors* and the following year when he first played ‘Jack Wilder’ in *Now You See Me*.

Franco’s other credits include *22 Jump Street*, *The Lego Movie*, the comedy *Unfinished Business*, opposite Vince Vaughn and Sienna Miller, and *Warm Bodies* opposite Nicholas Hoult.

Seth Rogen (Sandy Schklair; Producer) has emerged as a prominent figure in a new generation of multi-hyphenates as an actor, writer, producer, and director with the ability to generate his own material. In 2011, Seth Rogen and Evan Goldberg founded Point Grey Pictures, the production company behind such movies as *The Interview*, *Neighbors*, *This Is the End*, *50/50*, and *The Night Before*. Most recently, Point Grey produced the R-rated animated feature *Sausage Party*, which has surpassed \$100 million worldwide at the box office. Rogen’s other film credits include the Oscar-nominated film *Steve Jobs*, *Kung Fu Panda* & sequels, *The Green Hornet*, and *Knocked Up*. Seth is currently filming *Like Father* and he will also appear in the live-action version of *The Lion King*.

Alison Brie (Amber) currently stars in Netflix’s critically acclaimed show *GLOW*, which is executive produced by Jenji Kohan and co-created by Liz Flahive and Carly Mensch. The comedy is inspired by the real story of the 1980s female wrestling league. Alison received rave reviews for her performance and the show was renewed for a second season that will air next year.

On the big screen, she will next be seen playing Meryl Streep’s daughter in Steven Spielberg’s *The Post*, which will be released by 20th Century Fox on January 12, 2018.

Brie is well known to TV audiences for her role as the adorable but tightly wound Annie Edison on the hit comedy *Community* and as Trudy Campbell on AMC's Emmy Award-winning drama *Mad Men*. She also recently appeared in the Amazon original mini-series *Julian Fellowes Presents: Doctor Thorne*.

In 2015, Brie starred in the comedy *How To Be Single* opposite Dakota Johnson, Leslie Mann and Rebel Wilson. The film was released by Warner Bros. and grossed over \$110 million worldwide.

Brie has had five films premiere at the Sundance Film Festival, including Jeff Baena's *The Little Hours* in 2016; Jeff Baena's *Joshy* and Leslye Headland's *Sleeping with Other People* opposite Jason Sudeikis in 2015; Jordan Vogt-Roberts' *The Kings of Summer* opposite Nick Offerman and Megan Mullaly in 2013; and *Save the Date* opposite Lizzie Caplan in 2012.

Her other film credits include *Get Hard* opposite Will Ferrell and Kevin Hart, *The Five Year Engagement* opposite Emily Blunt and Jason Segel, *Scream 4* opposite Courteney Cox, David Arquette and Neve Campbell, and *Montana Amazon* opposite Olympia Dukakis and Haley Joel Osment.

Her voice over work includes playing Unikitty in *The Lego Movie*, which grossed over \$400 million worldwide, and voicing the character Diane in Netflix's first original adult animated series, *BoJack Horseman*.

She is also a producer on the new TV Land series *Teachers*, which follows six elementary school teachers who are dedicated to their students but don't have it together in their personal lives.

Brie attended the California Institute of the Arts, where she received a Bachelor of Fine Arts degree in acting, and also studied at the Royal Scottish Academy of Music and Drama in Glasgow, Scotland.

Upon graduation, she performed on stage in the Blank Theatre Company's Young Playwrights Festival and in shows at the Odyssey, Write-Act and Rubicon Theatres, where she received an Indy Award for her haunting performance as Ophelia in the Rubicon's production of *Hamlet*.

Ari Graynor (Juliette Danielle) was recently cast in Jason Reitman's *The Front Runner*, about '80s presidential candidate, Gary Hart (to be played by Hugh Jackman), whose promising campaign was thrown into disarray when reports surfaced that he may have had an extramarital affair. Graynor will play Ann Devroy, a White House correspondent for 15 years who, as deputy political editor at *The Washington Post* in 1987, was responsible for overseeing coverage of the upcoming presidential race.

Graynor most recently appeared on the big screen in Michael Angarano's directorial debut *Avenues*, which also stars Angarano, Nick Braun and Juno Temple. Her additional film credits include *For a Good Time, Call...*, which she also executive produced (Sundance Film Festival 2012); *Celeste and Jesse Forever* with Rashida Jones and Andy Samberg (Sundance Film Festival 2012); *10 Years* with Channing Tatum (Toronto International Film Festival 2011); *The Guilt Trip* with Seth Rogen and Barbra Streisand; David Gordon Green's *The Sitter* with Jonah Hill; *What's Your Number?* with Anna Faris and Chris Evans; *Lucky* with Colin Hanks and Jeffrey Tambor; *Holy Rollers* with Jesse Eisenberg and Justin Bartha (Sundance Film Festival 2010); *Nick and Norah's Infinite Playlist* with Michael Cera and Kat Dennings; Tony Goldwyn's *Conviction* with Hilary Swank and Sam Rockwell; Miguel Arteta's *Youth In Revolt* with Michael Cera; Drew Barrymore's feature directorial debut, *Whip It!*, also starring Ellen Page and Kristen Wiig; *An American Crime* (Sundance Film Festival 2007) with Catherine Keener and Ellen Page; Michael Hoffman's *Game 6* (Sundance Film Festival 2005) with Michael Keaton and Robert Downey Jr; *The Great New Wonderful* with Maggie Gyllenhaal (Tribeca Film Festival 2005); and her film debut, Clint Eastwood's Academy Award-winning film *Mystic River*.

On television, Graynor currently stars on Showtime's new dark comedy series, "I'm Dying Up Here," executive produced by Jim Carrey and Dave Flebotte. Based on William Knoedelseder's novel of the same name, the series, which also stars Melissa Leo, explores the famous Hollywood comedy clubs of the 1970's. Among her many additional standout television credits are her lead role in the CBS comedy "Bad Teacher," her portrayal of Meadow Soprano's troubled roommate, Caitlin, on "The Sopranos" and her recurring role on "Fringe."

On stage, Graynor most recently starred in the MCC Theater production of *Yen*, the American premiere of Anna Jordan's Bruntwood Prize-winning play, which also starred Lucas Hedges and Justice Smith. Graynor was nominated for a Lucille Lortel Award for her role in the play. Over her illustrious theater career, Graynor has appeared in numerous stage productions both on and off Broadway, beginning with her 2005 Broadway debut in Donald Margulies's *Brooklyn Boy*, for which she received the 2005 Clarence Derwent Award for Most Promising Female Actress. Other Broadway productions include the 2007 Douglas Carter Beane Tony Award-nominated play *The Little Dog Laughed*; Woody Allen's *Honeymoon Hotel* in *Relatively Speaking* and David West Reade's *The Performers*. Additionally, Graynor was seen off-Broadway in Bess Wohl's *American Hero*, Paul Weitz's *Trust* and Bert V Royal's *Dog Sees God*.

Graynor has been singled out by Entertainment Weekly as one of the Top 25 Funniest Actresses in Hollywood and received the Comedy Award at the 2009 Hollywood Life Young Hollywood Awards. Graynor was born in Boston, Massachusetts and currently resides in both New York City and Los Angeles.

Jacki Weaver (Carolyn Minnott) is an Australian theater, film, and television actress well known in her home country for more than 50 years. She is best known outside Australia for her performance in David Michôd's *Animal Kingdom* (2010), for which she was nominated for the 2011 Academy Award for Best Supporting Actress. She also received a National Board of Review Award, her third Australian Film Institute Award and a Golden Globe nomination for Best Supporting Actress in a Drama.

Most recently, Weaver received an Oscar nomination for Best Supporting Actress in David O. Russell's *The Silver Linings Playbook*, co-starring alongside Jennifer Lawrence, Bradley Cooper and Robert De Niro. It was the first film since 1981's *Reds* to score Oscar nominations in all four acting categories.

This last fall Jacki has been seen in the second season of the raucous television comedy *Blunt Talk*, in which she starred with Sir Patrick Stewart. Currently on the television side, Jacki has just joined as a series lead the anticipated TNT pilot *The*

Deep Mad Dark from John Wells and Megan Martin. Jacki will soon be seen in *The Polka King* opposite Jack Black, which premiered at Sundance, and the New Line Cinema feature *Life of the Party*, playing Melissa McCarthy's mother. Additionally, Jacki just wrapped the New Regency thriller *Widows* opposite Viola Davis, Liam Neeson, and Colin Farrell, directed by Steve McQueen, as well as the romantic drama *Irreplaceable You*. Weaver is set to star in *Poms*, a comedy about a group of women who form a cheerleading squad at their retirement community, alongside Diane Keaton. Also on the film horizon, Jacki can be seen in *Small Crimes* directed by E.L. Katz; the futuristic love story *Equals*, opposite Kristen Stewart and Nicholas Hoult; the crime drama *The Voices*, co-starring Anna Kendrick and Ryan Reynolds; drama *Six Dance Lessons in Six Weeks*, co-starring Gena Rowlands and Julian Sands; and *Haunt*, an indie horror film. Jacki can also be seen in James Franco's *Zeroville*, based on Steve Erickson's 2007 novel. Jacki plays Franco's mentor, rounding out the cast of Will Ferrell, Seth Rogen, Megan Fox, Danny McBride, Dave Franco, and Craig Robinson.

Weaver made her Hollywood debut with the comedy *The Five-Year Engagement*, alongside Emily Blunt and Jason Segel. She then went on to co-star in Park Chan-Wook's English language debut *Stoker*, alongside fellow Australian actors Nicole Kidman and Mia Wasikowska. She also recently starred in Woody Allen's *Magic in the Moonlight* with Colin Firth and Emma Stone.

Weaver's film debut came with 1971's *Stork*, for which she won her first Australian Film Institute Award. In the 1970s, Weaver gained a sex symbol reputation thanks to her sizzling performances in the likes of *Alvin Purple* (1973). Other notable films during this time include Peter Weir's *Picnic at Hanging Rock* (1975), often seen as one of Australia's greatest films, and *Caddie* (1976), for which she won her second Australian Film Institute Award.

Weaver's extensive television experience includes two situation comedy series written especially for her, *Trial by Marriage* and *House Rules*. She has starred in more than 100 plays in Australian theatre, including *A Streetcar Named Desire*, *Last of the Red Hot Lovers*, *Death of a Salesman* and, most recently, a Sydney stage production of Anton Chekhov's *Uncle Vanya*, alongside Cate Blanchett. The production received so much praise that the cast reprised their roles for a run at the Kennedy Center in

Washington D.C. and then again for the 2012 Lincoln Center Festival in New York City. Weaver resides in Sydney, Australia and Los Angeles, California.

Josh Hutcherson (Philip Haldiman) has quickly become one of Hollywood's most accomplished young actors. Josh has already received many accolades throughout his career including the 2012 Cinema Con award for Breakthrough Actor, the MTV Movie Award for Best Male Performance, the Teen Choice Award for Best Actor: Sci-Fi/Fantasy, and Logo's New Now Next Award for the Next Mega Star.

Josh is best known for his portrayal of Peeta Mellark in the highly successful franchise *The Hunger Games*, alongside Jennifer Lawrence, Liam Hemsworth, Stanley Tucci, Woody Harrelson and Elizabeth Banks. *The Hunger Games* is based on the novels by Suzanne Collins and all four films in the franchise set enormous box office records.

Josh will next be seen in Hulu's upcoming original sci-fi comedy series, *Future Man*, from executive producers Evan Goldberg and Seth Rogen. The series, on which Hutcherson also serves as a producer, follows a janitor who must battle an intergalactic invasion. Haley Joel Osment, Eliza Coupe, Derek Wilson, Ed Begley Jr. and Glenna Headly also star. Josh also recently lent his voice to the title role of Elliot in Awesometown Entertainment's upcoming animated film, *Elliot: The Littlest Reindeer*.

Earlier this year, Josh co-starred in two James Franco-directed films. The first, *In Dubious Battle*, follows an activist who gets caught up in the labor movement for farm workers in California during the 1930s and also stars Franco himself, Robert Duvall, Selena Gomez, and Ed Harris. In addition, Josh also completed production on a third James Franco film entitled *The Long Home*, a drama set in the 1940s in rural Tennessee where a young man goes to work for a bootlegger unaware that he had murdered his father 10 years prior.

This spring, Josh and Michelle Hutcherson's production company, Turkeyfoot Productions, partnered with Condé Nast Entertainment and Indigenous Media to

launch five short films as part of “The Big Script,” an incubator featuring rising millennial filmmakers. The project aims to find and produce independently created content that can thrive on digital and emerging platforms and is driven by unique voices. Each of the short films was released on the Condé Nast-owned digital platform, The Scene. In addition to playing a prominent role in selecting the original scripts, producing all five films and mentoring the filmmakers, Josh Hutcherson made his directorial debut in the film “Ape,” the short in which he also stars.

Additional film credits include *Escobar: Paradise Lost*, a drama about the notorious kingpin Pablo Escobar; the animated film *Epic*; *Red Dawn*; *Journey 2: Mysterious Island*; the independent feature film *Detention*, in which Hutcherson also served as Executive Producer; *Seven Days in Havana*, an omnibus film which features seven shorts directed by seven different directors; Lisa Cholodenko’s Academy Award-nominated film *The Kids are All Right*, which also garnered Screen Actors Guild, Independent Spirit Awards, and Golden Globe nominations; *The Vampire’s Assistant*, opposite John C. Reilly and Salma Hayek; *Carmel*; *Journey to the Center of the Earth 3-D*, the first ever high definition 3-D live performance feature; *Bridge To Terabithia*; *Winged Creatures*; *Firehouse Dog*; *RV*; *Little Manhattan*; *Zathura*; *Kicking and Screaming*; *Howl’s Moving Castle*; and *The Polar Express*. Josh won Young Artist Awards for Leading Young Actor for his roles in *Zathura* and *Bridge to Terabithia*.

In addition to acting, Josh is extremely involved with his charity organization, Straight But Not Narrow (SBNN). SBNN is an ally organization that prepares and trains young adults on how to become allies of their LGBTQ peers. For the past three years, Josh has hosted a variety of sporting events to raise funds and awareness for the organization. In 2012, he was honored with GLAAD’s Vanguard Award for his work with the LGBT community. Hutcherson currently resides in Los Angeles.

Paul Scheer (Raphael Smadja) is an actor, writer, and director who has established himself as one of today’s go-to comic actors in film and television. In the past few years, Scheer appeared in memorable roles in *Popstar: Never Stop Never Stopping*, *Daddy’s Home*, and the Nicholas Cage satire *Army of One*. He also

co-created and produced *Party Over Here*, a late night sketch show for Fox. He recently wrote, directed, in starred in *Drive Share* for Go90. His independent television pilot *Playdates* was one of three pilots screened at Sundance, and he just wrapped a season-long arc on *Veep*. Additionally, he appears in the hit ABC comedy *Fresh off the Boat* and co-hosts one of iTunes's most popular podcasts, "How Did This Get Made?"

ABOUT THE FILMMAKERS

James Franco (Director, Producer) – Please See “About the Cast” section

Scott Neustadter and Michael H. Weber (Co-writers, Executive Producers)

are screenwriters and producers of various studio and independent films. Their 2014 adaptation of *The Fault in Our Stars* opened as the #1 movie in America and went on to gross over \$300 million worldwide.

The pair wrote the hit Fox Searchlight comedy/romance, *(500) Days of Summer*, starring Joseph Gordon-Levitt and Zooey Deschanel. The film was nominated for Best Feature - Comedy at the Golden Globe Awards and earned them an Independent Spirit Award and a Golden Satellite Award for Best Screenplay of the Year. They were also nominated for a Writers Guild Award and won the Hollywood Breakthrough Screenwriter Award in 2009.

They also wrote and executive produced the critically acclaimed independent film, *The Spectacular Now*, an official selection of the 2013 Sundance Film Festival. The film was nominated for two Independent Spirit Awards including Best Screenplay and the National Board of Review named it a Top Ten Independent Film of 2013.

Their adaptation of *Our Souls at Night*, starring Robert Redford and Jane Fonda, will be released by Netflix this fall.

Currently they are remaking the hit Korean film *The Beauty Inside* for Fox 2000 and adapting the acclaimed WWII novel *Salt to the Sea* for Universal. Their other projects include adaptations of *Looking for Alaska* for Paramount and *The Rosie Project* for Sony.

Neustadter hails from Margate, NJ and lives with his wife and children in Los Angeles. He loves sad British pop music and the movie *The Graduate*. Weber was born in New York City and is a graduate of The Newhouse School of Public Communications at Syracuse University. He currently lives in Manhattan.

Brandon Trost (Director of Photography) is a fourth-generation filmmaker raised on movie sets who started his career as a very young assistant to his father, Ron Trost, a special-effects craftsman. After years of learning the intricacies of filmmaking and developing an appreciation for the look of film and the art of cinematography, he enrolled in the Los Angeles Film School where he developed a personal style and aesthetic under the tutelage of such Academy Award-winning and -nominated cinematographers as William Fraker, Ralf Bode and John Alonzo. Trost quickly gained extensive experience shooting in all formats.

Today, with more than 30 feature films, dozens of music videos and over a hundred short films to his credit, he continues to push the boundaries of filmmaking. Recent films shot during his still young and varied career include his collaborations with Neveland/Taylor, *Crank: High Voltage* and *Ghost Rider: Spirit of Vengeance*, Rob Zombie's *Halloween II* and *The Lords of Salem*, SNL feature film *MacGruber*, Adam Sandler's *That's My Boy*, Seth Rogen & Evan Goldberg's *This is the End* and *The Interview*, Jonathan Levine's *The Night Before*, Nicholas Stoller's *Neighbors* and *Neighbors 2: Sorority Rising*, The Lonely Island's *Popstar: Never Stop Never Stopping* and Marielle Heller's *The Diary of a Teenage Girl* (Sundance U.S. Dramatic Special Jury Award for Excellence in Cinematography).

Chris Spellman (Production Designer) has designed productions including Lorene Scafaria's *Seeking a Friend for the End of the World*, Jay and Mark Duplass' *Jeff, Who Lives at Home*, Jody Hill's *Observe and Report*, David Gordon Green's *Pineapple Express* and *Joe*, Jake Schreier's *Paper Towns*, and Greg Mottola's *Superbad*. He was also production designer on the live-action portion of *The SpongeBob SquarePants Movie*, directed by Stephen Hillenburt and Mark Osborne. Born in New Orleans, he moved to Los Angeles after college. There, he met production designer Dennis Gassner and set decorator Nancy Haigh, who served as mentors. He became a set decorator on works from such filmmakers as Joel and Ethan Coen, on *The Big Lebowski* and *The Man Who Wasn't There*; Robert Altman, on *Dr. T and the Women*; Paul Thomas Anderson, on *Magnolia*; Michael Mann, on *The Insider*; Judd Apatow, on *Knocked Up*, as well as episodes of *Freaks and*

Geeks and Undeclared; and worked with Peggy Rajski, on the Academy Award-winning short film “Trevor.” Spellman’s feature credits as set decorator also include Albert Brooks’ *Looking for Comedy in the Muslim World*; Peter Segal’s *Anger Management*; Jake Kasdan’s *Orange County*”; Rob Cohen’s *xXx*; George Armitage’s *Grosse Pointe Blank*; Joe Johnston’s *October Sky*; and Frank Oz’s *The Indian in the Cupboard*.

Stacey Schroeder (Editor) comes to *The Disaster Artist* straight from Universal’s *Popstar: Never Stop, Never Stopping*. Previously, Stacey edited the first season of Fox’s *The Last Man On Earth*. She was nominated for a 2015 Emmy for editing the *Last Man* pilot, directed by Phil Lord and Chris Miller. Stacey also edited FX’s *You’re the Worst*, IFC’s *Garfunkel & Oates*, HBO’s *Eastbound and Down*, and the pilot for HBO’s *Max*, directed by Lena Dunham. Stacey is currently cutting *The Pact*, directed by Kay Cannon.

Rich Delia (Casting Director) is the owner of Rich Delia Casting. Recent film credits include the feature film version of Stephen King’s *IT*, the Netflix drama *To The Bone* with Keanu Reeves and Lily Collins, *Annabelle: Creation*, *Don’t Breathe*, *Dallas Buyers Club*, which was nominated for Best Ensemble at the 2014 Screen Actors Guild Awards, and *Short Term 12* with Brie Larson. Upcoming films include the comedies *Game Night* with Jason Bateman and Rachel McAdams and *Tag* with Jeremy Renner and Jon Hamm; the next installment of *The Conjuring* franchise; *The Nun*; the musical adaptation of the classic film *Valley Girl* and the AMC series *Dietland*, created by Marti Noxon. Rich is a proud member of the Casting Society of America.

Brenda Abbandandolo (Costume Designer) is a New York based visual artist and costume designer for stage and film. Notable film and television credits include the upcoming *Like Father* (Netflix), *Tallulah* (Netflix), *The Pretenders*, *All We Had*, directed by and starring Katie Holmes (Tribeca 2016), *I Am Michael* (Sundance 2015), and *The Adderall Diaries*. She served as Associate Costume Designer for “Saturday Night Live” and has designed numerous off Broadway and regional

plays. She is a frequent collaborator of Rachel Chavkin and the New York based theater company The Tea. Brenda holds an MFA in Design from NYU Tisch School of the Arts.

Sweet P Vaughn (Makeup) spent decades in the fashion industry, helming her own clothing line and working as head designer at several national brands, before entering the field of makeup, where she continued to flourish creatively and was better able to utilize her nurturing personality. Personable and well connected, her first job after graduation was on Roman Coppola's *A Glimpse Inside the Mind of Charles Swan III*. Soon after, she met James Franco. Since then, Franco has hired Sweet P as Makeup Department Head on many of his productions, as well as for his own personal grooming for film and commercials.

Sweet P has worked in all mediums – film, television, commercials and print – with such notable actors as James and Dave Franco, Selena Gomez, Ed Harris, Bryan Cranston, Chloë Sevigny, Josh Hutcherson, Robert Duvall, Seth Rogen and Sam Shepard among others. Her work has appeared in ads for Gucci, Guitar Hero, Billabong, Subway, Scion, State Farm, Seven for All Mankind, and many more.

Sweet P lives in Los Angeles with her husband, the internationally acclaimed artist Sage Vaughn, and their small son.

Nana Fischer (Hair/Makeup) trained at Shiseido in her native Japan. After working in Tokyo, London, and Paris for leading designers, she entered the film world with *Troy* (2004) and Roger Michell's landmark *Venus* (2006) starring Peter O'Toole. Along with musical features like *Mamma Mia!* and *Sweeney Todd*, Nana worked on *King Lear* in Great Performances and *The Wolfman*, two productions heavily reliant on makeup and hair. Her work can also be seen on *12 Years A Slave*, *World War Z*, *X-Men: First Class*, *Hanna*, and *The King's Speech*.

Creating iconic looks, Nana styled Michael Fassbender's character David in *Prometheus* (2012) and Fassbender's hair and makeup in *The Counselor* (2013), where she was hair department head.

Nana devised the compelling gangster look for James Franco in *Spring Breakers* (2012) and his period groove in *Oz: The Great and Powerful* (2013). Additionally, Nana designed hair, makeup and prosthetics for *Bukowski* (2014).

She has been personal hair designer and makeup artist to both Michael Fassbender in *Macbeth* (2014), *Trespass Against Us* (2014) and *Frank* (2014) and to James Franco in *Good People* (2014), *This Is the End* (2013) and *Tar* (2012).

The daughter of two artists, Nana Fischer speaks Japanese, German, English and a little French—but her real language is transformation.

Dave Porter (Score) is a Los Angeles-based composer for television and film. He began his classical musical training at the piano at age five, but it was his interest in electronic music as a teen that led him to start composing his own music. He studied both classical and electronic music composition at Sarah Lawrence College under John Yannelli and started his professional career as an assistant at Philip Glass' studio in New York City.

Dave is best known as the series composer for the Emmy-acclaimed drama *Breaking Bad*, scoring all 62 episodes and creating its iconic theme. Actor/Producer Bryan Cranston stated: "With his music, Dave Porter has created another character for *Breaking Bad*. Evocative and meaningful, Dave's work is an essential part of the storytelling." For his work on the series, Dave was awarded the inaugural ASCAP Composer's Choice Award by his peers as Best Television Composer of 2013. He was also nominated for Best TV Composer by the World Soundtrack Academy Awards in 2017.

Dave currently scores 3 of television's most talked about dramas: *Better Call Saul*, the Emmy nominated prequel to *Breaking Bad*, is helmed by Vince Gilligan and Peter Gould and finished its third season; *Preacher*, from executive producers Seth Rogen, Evan Goldberg, and Sam Catlin; and *The Blacklist*, starring James Spader, which continues to be a worldwide hit. Dave also created the music for its spinoff series *The Blacklist: Redemption* in 2017.

Last year saw the release of *Term Life*, which was distributed by Universal Pictures and starred Vince Vaughn, Hailee Seinfeld, Terrence Howard, and Bill Paxton. Previous credits include the indie horror film *Smiley* and the Sundance Festival feature documentary *Bigger, Stronger, Faster*.

Point Grey Pictures (Production Company) the production company behind such movies as *The Interview*, *Neighbors*, *This Is the End* and *50/50*, was founded in 2011 by Seth Rogen and Evan Goldberg. Most recently, Point Grey produced the R-rated animated feature *Sausage Party*, which has surpassed \$100 million worldwide at the box office. In the television space, Rogen and Goldberg's *Preacher*, based on the popular graphic novel series by Garth Ennis, is finishing its second season for AMC. Point Grey's newest half-hour comedy series for Hulu, *Future Man*, premieres in November 2017.

Good Universe (Production Company) is a leading motion picture production and global sales company. Founded by Joe Drake and Nathan Kahane in 2012, the company's upcoming feature slate includes the sci-fi thriller *Extinction* directed by Ben Young and starring Michael Peña, and Lizzy Caplan, which Universal will release on January 26; and *The Pact* directed by Kay Cannon and starring Leslie Mann, Ike Barinholtz, and John Cena, which Universal will release on April 6. Good Universe is in pre-production on *Flarsky* starring Charlize Theron and Seth Rogen for Lionsgate and currently in production on the comedy *Ibiza* starring Gillian Jacobs for Netflix. Previous productions include the box office sensation and critically acclaimed *Neighbors* and the hit comedy *Last Vegas*. Ghost House Pictures, Drake and Kahane's partnership with Sam Raimi and Rob Tapert, most recently produced Fede Alvarez's hit thriller *Don't Breathe* for Sony.

New Line Cinema (Production Company)—Building on five decades of innovation and creativity, New Line Cinema continues its long and successful history of producing critically acclaimed hit films that resonate with both mainstream and niche audiences around the world.

New Line became a unit of Warner Bros. Entertainment in March 2008. The company maintains separate development, production, and business affairs operations, but coordinates those functions with Warner Bros. to maximize film performance and operating efficiencies. New Line produced the Academy Award-winning *The Lord of the Rings* film trilogy, which generated a combined worldwide box office of almost \$3 billion (and an additional \$3 billion in consumer products and home entertainment revenue). This was followed by a trilogy of films based on *The Hobbit*, which also generated close to \$3 billion in global receipts.

The studio is credited with revitalizing the genre of the R-rated comedy with the success of *Wedding Crashers* in 2005, and has a history of producing groundbreaking comedies such as the *Austin Powers* titles, the *Rush Hour* series, *Dumb and Dumber*, *The Wedding Singer*, *Friday*, *Horrible Bosses*, and *We're the Millers*. A pioneer in the horror genre, New Line is widely known for the iconic *A Nightmare on Elm Street*, *Final Destination* and *Blade* franchises. In 2013, New Line released the global blockbuster *The Conjuring* which launched a horror universe that includes the hit *Annabelle*, *The Conjuring 2*, *Annabelle: Creation*, and the upcoming *The Nun*. The four films have earned over \$1 billion worldwide, making it one of the highest-grossing horror franchises ever. New Line most recently released the record-breaking *IT*, based on the classic Stephen King horror novel.

New Line's long list of popular films includes: *The Mask*; *Seven*; *The Notebook*; *Elf*; *Hairspray*; *Sex and the City* and *Sex and the City 2*; *Journey to the Center of the Earth* and *Journey 2: The Mysterious Island*; *He's Just Not That Into You*; *San Andreas*; *Creed*; *Me Before You*; and *Central Intelligence*.

New Line's 2018 release slate, distributed by Warner Bros., includes *Game Night*, *Rampage*, *Life Of The Party*, *Tag*, and *The Nun*.

Ramona Films (Production Company) – Boilerplate Forthcoming

CREDITS

CAST

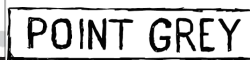
James Franco	<i>Tommy Wiseau</i>
Dave Franco	<i>Greg Sestero</i>
Seth Rogen	<i>Sandy Schklair</i>
Alison Brie	<i>Amber</i>
Ari Graynor	<i>Juliette Danielle</i>
Jacki Weaver	<i>Carolyn Minnott</i>
Josh Hutcherson	<i>Philip Haldiman</i>
Zac Efron	<i>Dan Janjigian</i>
Bryan Cranston	<i>Bryan Cranston</i>
Sharon Stone	<i>Iris Burton</i>
Melanie Griffith	<i>Jean Shelton</i>
Jason Mantzoukas	<i>Peter</i>
Hannibal Buress	<i>Bill Meurer</i>
Paul Scheer	<i>Raphael Smadja</i>
Sugar Lyn Beard	<i>Bonnita Boudreau</i>
Zoey Deutch	<i>Bobbi</i>
Lizzy Caplan	<i>Herself</i>
Kristen Bell	<i>Herself</i>
Adam Scott	<i>Himself</i>
Zach Braff	<i>Himself</i>
J.J. Abrams	<i>Himself</i>

CREW

James Franco	<i>Director, Producer</i>
Scott Neustadter	<i>Co-Writer, Executive Producer</i>
Michael H. Weber	<i>Co-Writer, Executive Producer</i>
Seth Rogen	<i>Producer</i>
Evan Goldberg	<i>Producer</i>
James Weaver	<i>Producer</i>
Vince Jolivette	<i>Producer</i>
Toby Emmerich	<i>Executive Producer</i>
Richard Brener	<i>Executive Producer</i>
Michael Disco	<i>Executive Producer</i>
Joseph Drake	<i>Executive Producer</i>
Nathan Kahane	<i>Executive Producer</i>
Kelli Konop	<i>Executive Producer</i>
Roy Lee	<i>Executive Producer</i>
Alex McAtee	<i>Executive Producer</i>
John Powers Middleton	<i>Executive Producer</i>
Steven Mnuchin	<i>Executive Producer</i>
Ryan Moody	<i>Executive Producer</i>
David Neustadter	<i>Executive Producer</i>
Hans Ritter	<i>Executive Producer</i>
Erin Westerman	<i>Executive Producer</i>
Jonathan Watson	<i>Co-Producer</i>
Ashleigh Erwin	<i>Associate Producer</i>

Dave Porter	<i>Music</i>
Brandon Trost	<i>Director of Photography</i>
Stacey Schroeder	<i>Editor</i>
Rich Delia	<i>Casting Director</i>
Chris Spellman	<i>Production Designer</i>
Rachel Rockstroh	<i>Art Director</i>
Susan Lynch	<i>Set Decorator</i>
Brenda Abbondandolo	<i>Costume Designer</i>
Sweet Pea Vaughn	<i>Makeup</i>
Nana Fischer	<i>Hair/Makeup</i>
Andy Clement	<i>Makeup Designer</i>

A24 and NEW LINE CINEMA present in association with GOOD UNIVERSE a POINT
GREY/RAMONA FILMS production a film by JAMES FRANCO
“**THE DISASTER ARTIST**” DAVE FRANCO JAMES FRANCO SETH ROGEN
ALISON BRIE ARI GRAYNOR JOSH HUTCHERSON JACKI WEAVER
casting by RICH DELIA, CSA music supervisor GABE HILFER
original music by DAVE PORTER costume designer BRENDA ABBANDANDOLO
editor STACEY SCHROEDER production designer CHRIS SPELLMAN
director of photography BRANDON TROST
executive producers SCOTT NEUSTADTER MICHAEL H. WEBER TOBY
EMMERICH RICHARD BRENER MICHAEL DISCO DAVE NEUSTADTER
ALEXANDRIA McATEE ROY LEE JOHN POWERS MIDDLETON NATHAN
KAHANE JOE DRAKE ERIN WESTERMAN KELLI KONOP HANS RITTER
produced by JAMES FRANCO VINCE JOLIVETTE
EVAN GOLDBERG SETH ROGEN JAMES WEAVER
based on the book “THE DISASTER ARTIST: MY LIFE INSIDE THE ROOM, THE
GREATEST BAD MOVIE EVER MADE” by GREG SESTERO and TOM BISSELL
screenplay by SCOTT NEUSTADTER & MICHAEL H. WEBER
directed by JAMES FRANCO



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