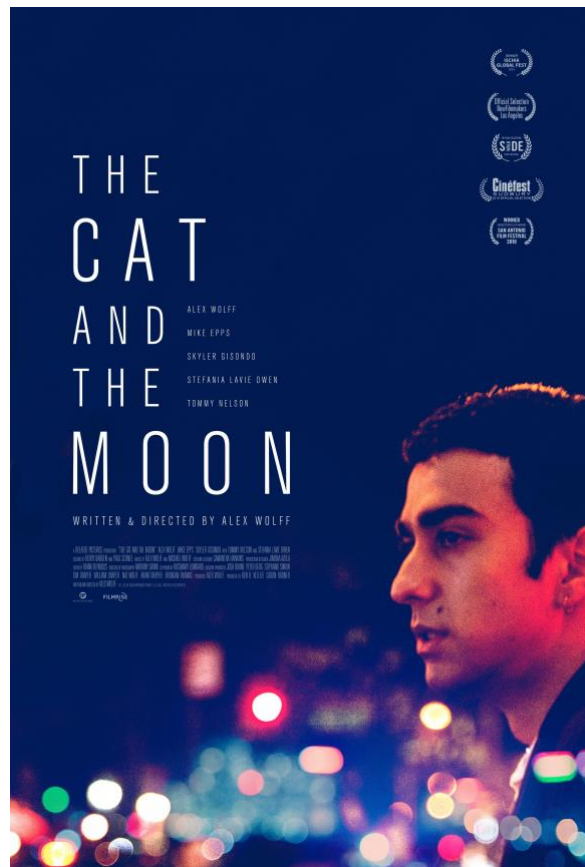




Presents

THE CAT AND THE MOON



Written, Directed and Starring Alex Wolff

Starring:

Stefania LaVie Owen, Skyler Gisondo, Mike Epps

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THE CAT AND THE MOON

114 minutes

Short Synopsis

The Cat and The Moon centers on teenager Nick (Wolff), who comes to New York City to temporarily live with a jazz musician friend of his late father's named Cal (Epps) while his mom is in rehab. During his time in the city, he befriends a group of kids who show him what New York has to offer.

Long Synopsis

The Cat and the Moon centers on Nick, a 17-year-old boy, who, after his mother is checked into a rehab facility, is forced to come stay with the only person who can take care of him: his deceased father's ex-bandmate in New York. This is not only awkward and painful but also brings to the surface the unclear nature of his father's death. While he's there, he meets a group of troubled but ultimately good-hearted kids in the city who take him under their wing and show him around. The main group of teens consists of Seamus, Russell, Eliza, and Lola. Seamus is cocky, charming, sometimes volatile, and often selfish but can also be warm, affectionate and inviting; Russell is an off the wall, unpredictable, wild card with a bruised heart that's buried beneath a ghetto affectation; Lola is a girl who makes up with forgiving sweetness what she lacks in intelligence; she is a damaged, vulnerable, insecure, and promiscuous girl. And Eliza, Seamus' girlfriend and our female lead, is an assured, intelligent, soulful, and funny person who's filled with muted pain. Nick falls in love with Eliza during his time in New York and he and Eliza form a palpable connection deeper than hers with Seamus, which stirs the pot. While his feelings for her become more powerful, he and his father's former band-mate, Cal, simultaneously have to adjust to living together. There is a lot of unsettled history between them considering the nature of his father's death, and the balance of Cal being a cool, laid-back mentor figure to Nick, and laying down the rules about where the boundaries are drawn, what limitations should be put on the long nights with his new friends, etc. Ultimately, the way these two souls really connect is through Jazz and the memories of Nick's father; good and bad. The film at its core is a character study of Nick, who is forced to reconcile with his deepest buried pain and rejected vulnerabilities as they bubble up to the surface during his month away from home.

DIRECTOR'S STATEMENT

The Cat and the Moon is not just a script I wrote, or a movie I'll act in or film I'll direct...*The Cat and the Moon* makes up every fiber of my being. I started writing this script a few years ago when I was feeling very isolated and lonely in New York. I had recently made some new friends at my high school that took me in at that time and we traveled around the city together. I am from NYC but I was not familiar with the city my new friends showed me. They showed roof tops I'd never seen, exposed me to Rap music I'd never really listened to before, and they taught me the power of independence. During this period of my life, my

father and I were on extremely rocky terms and could barely look each other in the eye or talk to each other without snapping. The dichotomy of the loose and electric nature of staying out late with a group of 17-year olds in the city and then coming home to a tight and tense household seemed very appealing to me. My father is a Jazz pianist and he had a certain way of talking and expressing himself, which I've always found extremely specific and interesting. One day my godfather, an African American saxophone player came over to my house, and I noticed him gritting his teeth whenever my Dad would talk about his various Jazz successes. That's when it all clicked how to tie this story into one. I came up with a film about a 17-year old named Nick who is forced to stay in his fathers' best friend Cal's house when his mom checks into rehab and there's no one else to take care of him. But Cal's house happens to be the location Nick's father was staying at when he tragically died. I wanted to play with the psychology of resentment and pent up rage Cal has for Nick's father, and Nick has for Cal but also play with the knowledge that they were the two people closest to him, so they feel a similar hurt. Simultaneously, I also wanted to track Nick's coming of age, and how a group of his peers can inadvertently help to *illuminate* Nick's capacity to love, and his capacity to feel pain.

I want this to be directed in the vein of *James White*, *Mean Streets*, or *Kids* in its handheld, tight close ups, yet not mumble core, style. I want there to be long, sometimes elaborate shots all with the camera, yet sometimes jump cutting and staying authentic and rough around the edges. I want the honest, nitty gritty capturing of New York scenery the way these films I've mentioned do but I also want it to have the soulful patience of a film like *L'enfant* and to have the romantic identity of *Annie Hall*. I want the camera to be fluid and move with the scene, or just observe the scene, not cut in the middle and tell the audience exactly how to feel. I want to outline similar qualities of spontaneous, improvisational talking between teenagers. I want to show the world what it *feels* like to be a kid in a new city connecting with kids his own age and connecting with an older musician through music. At the end of the day the only way Nick and Cal can process the grief of his father's grisly death is through feeling pain together as a unit, and listening to Jazz...and I think that's a story worth telling.

Q&A with Director Alex Wolff

It's been a big couple of years for you....2017-2019. (*Coming Through The Rye, Patriots Day, Heredity, Jumanji franchise*) and now your directorial debut. How does it feel to put this first full-length movie out there?

Well this is easily the biggest thrill of my career and life. I enjoy being an actor so much it's ridiculous, but there's a part of me that, even though I will always get that rushing buzz in my blood when something great happens to a film I'm in, has kind of gotten accustomed to the joys and disappointments of it. With a film you've *made* yourself from the **ground-up**, the praise feels like it's praise for *you*, and the criticism feels like it's critiques of *you*... and that's a feeling I'm not accustomed to but so unbelievably invigorated and exhilarated by. I will definitely be doing it again...but for now I'm soaking up every moment of this experience.

You have several outlets for your creative side: (music, theater, film, TV, directing.) Is there one you prefer? Why?

I think when you're doing something creative you're working something out inside of you. Whether it's making a film, or writing a song or just doing a hilarious comedy-bit with your friends where you're all connecting on a deep level. It's all coming from an overwhelming need to express what's happening within you, and without doing it, it'll feel like holding in a sneeze...it's possible but it sucks, and feels like a huge missed opportunity. I believe it almost is irrelevant which outlet you choose as long as it comes from somewhere deep and somewhere true.

But if I had to pick one thing to do forever I'd probably play the electric triangle for the Swedish metal band Meshuggah...Just kidding.

Do you have a creative "TO DO" list?

Yeah, I think everybody does. But I've found that some of the most special opportunities come from the more unexpected places. I think planning too hard can limit you to certain experiences you *think* you want...where if you just let your heart and mind guide you to whatever you want to do in that moment, you'll get less hung-up on the long-term "to-do" and have more ultimately fulfilling experiences. There were two movies I was *dying* to do at the time of Hereditary. Two movies that I would've killed someone for...but I *did not get* them. But as I was wallowing in my self-pity about losing those parts, Hereditary came along out of *nowhere* and knocked those other two movies out of the water.

You've said directing is easier for you than acting. Now that you have your directorial debut under your belt, do you still feel the same way? Why?

I honestly feel that way *more* after my first film. And I think that directing *this* film specifically was easier *in general* than any acting experience I've had thus far. Don't get me

wrong, I believe that directing is extremely difficult in a million ways...you really have to do *everything* yourself. It's exhausting and taxing, and you build the world from the ground up. But to me, being an actor is one of the most horrifyingly raw professions there is. To be raw, and vulnerable in front of a million people who at every turn are accidentally (or intentionally) reminding you that everything that's happening is *not* real and know it's actually all fake. It's like a good magic trick: when it works...it looks easy.

Did you ask anyone for advice on directing your first full length film?

YES. I basically called every director who's ever directed a movie that would talk to me and kept them on the phone for like 18 hours until they had to fake their own death to get me off the phone. I was nineteen when I made this movie I was petrified! But people like Noah Baumbach, Peter Berg, Josh Boone, Ari Aster, Marc Meyers, Olivia Milch, my mom Polly Draper, Peter Livolsi...they all really helped me, and gave me beautiful advice. Particularly the first 3 names I mentioned guided me through the process like great parents.

How is the poem by W.B. Yeats connected to you? What is its significance to you?

Well I think at its heart that poem is about growing up in the nighttime. It conjures up images of changing eyes, and the moon, and the night sky, and I just found myself associating it with the story of this young boy growing up in New York. There's something humid, and dazzling about the poem that just reminded me of the street lights, and the rain, and the bright red and green colors in the city...and I couldn't get it out of my head as I was writing it. So I decided to put it in the movie and use the title.

But I also I think it's deeply about love and about friendship through the guise of whimsical animal metaphors.

Your father is a famous jazz musician, you've been around jazz your whole life, how has the music impacted?

I think Jazz has become invaluable to my creative compass and just to me as a person. Aside from it being just a core part of my DNA (as Miles Davis, Wayne Shorter, Bill Evans etc. were always playing in the background while I was growing up)...the process of playing Jazz has become extremely informative to both my life in film and in music. Watching the way my dad and his band improvise made me take that same approach to all of my art. I see that the number one thing my dad has perfected with his band is LISTENING and WATCHING one another. If one musician goes off and does his own thing, the band falls apart. It's not like any other type of music in that way...every piece of the puzzle depends on each other in a survivalist way, and I believe filmmaking especially is that way. If you're off doing your own acting, you're not connecting with the other performers on screen and you and the film will DIE (figuratively). But if you're truly LISTENING, WATCHING and truly PROCESSING what the other actor(s) is(are) doing you don't have to do ANYTHING! You can literally just listen to the other actor and that to me is interesting acting. Jazz is everything to me, and without it I wouldn't be able to do anything. That's the truth.

How did you go about casting your film? What were you looking for, characteristics-wise, in Seamus, Cal and Eliza?

Skyler, Mike, and Stefania are purely gifts from heaven. I can go on and on about what I pictured in my head but those three actors appeared in my life like angels at the pearly gates. I don't know what this film would be without them. Their performances are gorgeous, and enhance my writing, directing, and acting. They are electrifying, raw, talent.

Did working with Stefania in *Coming Through The Rye*, help the chemistry between you two in this film? You did have some intimate scenes to film.

Oh yeah it really helped. Stefania and I have been extremely close friends since we made *Rye*, and I'll see her as a true cinematic partner for life. I don't think I could've been as vulnerable with another actress. What Stefania brings to the screen is almost ineffable...watching her get emotional, or catch fire is like watching a bird take off into the night sky...she's not just an actress, she's an artist.

Filming in New York City, your hometown...how did you select the shooting locations?

Literally, I asked everyone I knew in New York if I could shoot at their places...like EVERYONE from high school, and anyone I could find that had a house or restaurant that fit the script.

But I had an amazing locations team who helped fulfill my *very* specific (and sometimes OCD-perfectionist) vision for the locations in the film. I really had such a profoundly unique experience in high school in New York that I found the locations' accuracy to be imperative to getting the sometimes-dazzling, sometimes-horrifying reality of becoming an independent young adult in New York City.

I hope it feels real to the rest of the world.

NOTABLE QUOTES FOR ALEX WOLFF AND THE CAT AND THE MOON

“Alex Wolff is a born filmmaker. He’s one of the most impressive young directors I’ve ever met. His script is beautiful, his vision clear and his knowledge of cinema, staggering. I’d put all my chips on *The Cat and The Moon*.” – Josh Boone – Director of *The Fault in Our Stars*

“Alex is a fierce, relentlessly authentic young talent. In a business full of shallow one hit wonders and social media burnouts, I would bet on Alex any day. He’s legit.” – Peter Berg – Award-winning Actor and Director (*Friday Night Lights, The Leftovers, Ballers*)

ABOUT THE DIRECTOR

Alex Wolff is an award-winning actor, musician, singer, and composer. He appears in *Jumanji: The Next Level* (2019), *Human Capital* opposite Liev Schrieber and Marisa Tomei, *Bad Education* opposite Hugh Jackman and Allison Janney, and Joey Klein’s *Castle in the Ground*. He will also be starring in *The Line* opposite John Malkovich. In 2018, Wolff starred in the Polly Draper directed *Stella’s Last Weekend*, alongside brother Nat Wolff, and received immense buzz including an award from the Los Angeles Online Film Critics Society for his role in A24’s critically acclaimed, *Hereditary*, which released in June 2018. He also received the Auteur Award at the San Diego Film Festival for the role with IndieWire listing him on their 16 Best Film Performances by Actors in 2018. In November 2017, he starred in *My Friend Dahmer*, based on the acclaimed graphic novel by John Backderf. Wolff makes his feature directorial debut with *The Cat and the Moon* (2019), for which the filmmaker also wrote and stars.

CAST BIOS:

Mike Epps - Cal

He is an actor and producer, known for [Resident Evil: Extinction](#) (2007), [The Hangover](#) (2009) and [Next Friday](#) (2000).

Stefania LaVie Owen - Eliza

She is an actress, known for [Krampus](#) (2015), [The Lovely Bones](#) (2009) and [Coming Through the Rye](#) (2015).

Skyler Gisondo - Seamus

He is an actor, known for [Vacation](#) (2015), [Night at the Museum: Secret of the Tomb](#) (2014) and [The Amazing Spider-Man](#) (2012).

Tommy Nellson - Russell

He is an actor, known for *My Friend Dahmer* (2017), [Moonrise Kingdom](#) (2012), [The Good Shepherd](#) (2006) and [Then She Found Me](#) (2007).

CAST CREDITS

Nick	ALEX WOLFF
Cal	MIKE EPPS
Seamus	SKYLER GISONDO
Eliza	STEFANIA LAVIE OWEN
Russell	TOMMY NELSON

BILLING BLOCK

Written and Directed by

Alex Wolff

Produced by

Ken H. Keller

Caron Rudner

Producer

Alex Wolff

Executive Producers

Josh Boone

Stephanie Simon

Tim Draper

Executive Producers

Peter Berg

William Draper

Executive Producers

Nat Wolff

Adam Draper

Brendan Thomas

Director of Photography

Anthony Savini

Edited by

Frank Reynolds

Production Design

Jimenza Azula

Costume Designer

Samantha Hawkins

Music by

Alex Wolff
Michael Wolff

Supervising Sound Editor/Re-recording Mixer

Josh Berger

Music Supervisor

Ian Herbert

Co-producer

Rosemary Lombard

Co-Producer

Rosemary Lombard

Casting by

Kerry Barden and
Paul Schnee

End Credits

Production Manager ANTHONY ARGENTO

First Assistant Director JOSHUA WILLIAMS

Second Assistant Director JAMES LEE

Second Second Assistant Director BECKY LOSITO

CAST

(in order of appearance)

Nick	ALEX WOLFF
Cab Driver	NEAL GUPTA
Cal	MIKE EPPS
Eliza	STEFANIA LAVIE OWEN
Skyler	GIULLIAN GIOIELLO
Lola	OLIVIA BOREHAM-WING
Seamus	SKYLER GISONDO
Russell	TOMMY NELSON
Ms. Petersen	MISCHA BARTON
Ernest	RAEKWON HAYNES
Kyle	CAMRUS JOHNSON
Random Kid	DAVID LEVI

Rooftop Girl	TAYLOR DAWN BRAUER
Studio Engineer	GLENN SWAN
Front Desk Lady	PAULA ROSSMAN
Streety Quick	QUINCY CHAD
Le Jour Girl	SAMANTHA NESHEIWAT
Marie	RAQUEL MARIA QUINTANA
Party Girl	JENNIE EPS
Prep School Kid #1	PAUL SKYE LEHRMAN
Prep School Kid #2	ERIC TABACH
Prep School Kid #3	RILEY BARNES
Prep School Kid #4	FRANCIS VOLPE
Cab Driver #2	RONY CLANTON

Stunt Coordinator	MANNY SIVERIO
Stunt Performer	PETER WALLACK

Stand In	WESLEY TUNISON
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CREW

Camera Operator	ANTHONY SAVINI
First Assistant Camera	TOM FENAILLE
Second Assistant Camera	PIERRICK REISS
	ALICE BOUCHERIE
DIT	MATT RICHARDS
Still Photographer	MARK DOYLE
Camera Truck	JASON FOSI
Script Supervisor	JODI LIN
Sound Mixer	PADDY HANLON
Boom Operator	GILLIAN ARTHUR
Gaffer	DAN WANG
Best Boy Electric	TOM FESTO
	SAM EDGERTON
Electric	JUAN PINZON
G & E Truck	THOMAS D. JONES
Key Grip	GARRICK CISNEROS
Best Boy Grip	EDWARD BARANOWSKI
Swing	GREGORY GILLASPIE
Set Medic	STEPHANIE KUBICEK
Art Director	LAUREN NESTER
Set Decorator	KIERRA JORDAN

Leadperson	COLIN O'BRIEN
Set Dresser	DYLAN ALBRITTON
On Set Dresser	EMILY CHOMUIK
Property Master	MICHAEL AITKEN
Assistant Props	CARTER STANISLAW
Saxophone Supervisor	ALEX FOSTER
Construction Coordinator	PATRICK EATON
Carpenter	RYAN COLEMAN
	JEREMIAH WENUTU
	JAMES BIANCHINI
	ROB TAYLOR
Scenic Painter	JOHN COPJEC
Graphic Artist	SARAH MILLSTONE
	ANNA KATHLEEN LITTLE
Costume Supervisor	SEBASTIAN JARAMILLO
Additional Set Costumer	MARY CAPRARI
Costume Interns	NIKKI KAPLOWITZ
	SAVANNAH JANKOSKI
Wardrobe Truck	KIDANI WENDWEDEN
Department Head Makeup	JENNIFER SUAREZ
Key Makeup	ALANA SALVANO
Additional Makeup	ERICA ENSMINGER
	STEPHANIE GOMEZ
Hair Department Head	HOLLY CORSANO
Key Hair	JADE STATON
	JON CHAO
Hair Intern	AVA SANTELLE
Location Advisors	TEDDY YOON
	JULIE MAJESKI
Location Manager	MARC AUERBACH
Assistant Location Manager	LACIE GARNES
	CASSANDRA PARAS
Unit Production Assistant	WILLIAM HART
	STANISLAV JOUK
Parking Coordinator	SHANE FOSTER
Key Production Assistant	ANDREW JACKSON

First Team Production Assistant	MIKE BROWN BLAKE LYONS
First Team Helper	ARISA OLAZABAL
Walkie Production Assistant	CLAIRE HOLL
Paperwork Production Assistant	PATRICK MCNALLY
Set Production Assistant	JOSH "ZERNOFF" WLODARCZYRNOFFHK
Production Supervisor	JESSIE NG
Production Secretary	JOE SKYRM
Office Production Assistants	LU YUAN
Production Accountant	SUNNY CRIST
Casting Associate/New York	JOEY MONTENARELLO
Casting Associate/Los Angeles	ROYA SEMNANIAN
Casting Assistant/New York	RACHEL GOLDMAN
Casting Assistant/Los Angeles	CRISTINA BENEVENTE
Background Casting	RITA POWERS
Background Casting Assistant	BRIAN GACKOWSKI
Background Casting Assistant	RAKESH SHAH
Catering Provided by	JOHN'S CATERING DAVID TEPPER
Craft Service -- Key	MARKIE DER MINER
Tax and Business Advisory Services	FRED SIEGEL CPA
Payroll Services Facilitated by	GREENSLATE CELESTE JACKSON
Paymaster	GINA TAIT
Background Payroll Provided by	SESSIONS PAYROLL
Paymaster	MARCELA MELGAR
Post Accounting Services Provided by	GREENSLATE
Post Accountant	SUNNY CRIST
Insurance provided by	REIFF & ASSOCIATES ROSS MILLER SKYLAR WILMAN-SAYLOR
Legal Services Provided by	FOX ROTHSCHILD LLP MARC H. SIMON DANIEL BENGE
Script Clearance Research	THE DOMAIN GROUP STEPHANIE WEIR LYDIA PARSONS

Copyright & Title Reports	THE DOMAIN GROUP
Post Production Services Provided by	HARBOR PICTURE COMPANY ZAK TUCKER
Associate Producer for Harbor	CARA MANISE HARBOR SOUND
Supervising Sound Editor	
Re-Recording Mixer	JOSH BERGER, KEVIN PETERS
FX Editor	KEVIN PETERS
Dialogue Editor	IAN GAFFNEY-ROSENFELD
Sound Engineer	JOEL SCHEUNEMAN
Chief Sound Engineer	AVI LANIADO
Sound Producer	KELSEA WIGMORE
Supervising Producer of Sound & ADR	TRICIA SCHULTZ
General Manager, Harbor	DARRELL SMITH
ADR Mixer	BOBBY JOHANSON
ADR Recordist	MICHAEL RIVERA
ADR Coordinator	JOY JACOBSON
Additional ADR Recording Provided by	HEARKITTY
ADR Mixer	TOR KINGDON
ADR Recordist	KATHLEEN EDWARDS
Additional ADR Recording Provided by	FORMOSA GROUP
ADR Mixer	CHRIS NAVARRO C.A.S.
ADR Voice Casting	DANN FINK & BRUCE WINANT
Additional Voices	DANN FINK CHRISTOPHER GRAY SARA KAPNER KRISTIN MCGUIRE REYNALDO PINIELLA CHARLOTTE RITCHIE SHATZ COLLIN KELLY-SORDELET
Digital Intermediate by	HARBOR PICTURE COMPANY
Colorist	ROMAN HANKEWYCZ JOE GAWLER
Senior DI Producer	PETER BOYCHUK
Conform Artist	DYLAN BALL
Post Coordinator	SHEILA LOBO KAZUKI AKIBA
DI Assistants	ANDREW MINOGUE FREDERICK AGYEMANG

Support Engineers JEROME RAIM
 CURTIS KUHL
 COREY STEWART
Supervising DI Producer KEVIN VALE
Account Executive MOLLE DEBARTOLO

Title Design by CHRISTIAN FARFÁN
 DYLAN BALL

Visual Effects Artist JOHN J. BUDION

Music Editor JOHN M. DAVIS

Additional Songs by RYAN MET

SONGS

“Black Nile”
Written by Wayne Shorter
Performed by Wayne Shorter
Published by Milky Way Express, Inc.
Administered by Songs of Kobalt Music Publishing
Courtesy of Blue Note Records under license from Universal Music Enterprises

“The Third You”
Written by Michael Wolff
Performed by Michael Wolff
Michael Wolff (Piano) Richie Goods (Bass), Victor Jones (Drums),
Steve Wilson (Alto Saxophone), Ian Young (Tenor Saxophone)
Published by Ianianola Music/BMI

“Flexercise”
Written by Rashawn Copning
Performed by Lil Manney
Published by MoAMP Studios
Courtesy of De Wolfe Music

“The Less I Know, The Better”
Written by Kevin Parker
Performed by Tame Impala
Published by BMG Gold Songs by arrangement with BMG Rights Management (US) LLC
Courtesy of Universal Music Australia Pty. Ltd/Interscope Records under license from
Universal Music Enterprises

“Goldie”
Written by Chauncey A. Hollis, Rakim Mayers

Performed by A\$AP Rocky
Published by Songs of Universal, Inc. on behalf of itself, and U Can't Teach Bein the Shhh,
Inc., Sony/ATV Songs LLC/ASAP Rocky Publishing LLC
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

“St Thomas”
Written by Sonny Rollins
Performed by Alex Wolff and Stefania LaVie Owen
Published by Concord Music

“Love is Coming Home”
Written by Jai Freedom, Michelle Martinez
Performed by Michelle Martinez
Published by 5 Alarm
Courtesy of 5 Alarm Music

“Bruce Willis”
Written by Kyle Kelso, Raffaella Meloni
Performed by Raffaella
Published by Big Brownstone Productions, LLC, administered by Kobalt Music Publishing,
Dakota Rose Publishing
Courtesy of Mom + Pop
By arrangement with Hidden Track Music

“Feel Me Flow”
Written by Joseph Modeliste, Leo Nocentelli, Vinnie Brown, Anthony Shawn Criss,
Arthur Neville, Cyril Neville, George Porter Jr., and Keir Gist
Performed by Naughty By Nature
Published by BMG Bumblebee on behalf of itself and Cabbage Aleey Music and Bugaloo
Music by arrangement with BMG Rights Management (US) LLC, WB Music Corp.
on behalf of itself and Naughty Music
Courtesy of Tommy Boy Music LLC

“O.C.B”
Written by Samuel Baker, Jo-Vaughn Virginie, Derrick Moss, Lumar Leblanc,
Julian Gosin, Corey Peton Erion Williams, Paul Robertson,
Edward Lee, Marcus Hubbard, Roman Orlow
Performed by Joey Bada\$\$
Published by Reservoir 416 on behalf of JoeyBad Publishing, Soul Rebels Brass Band, Inc.,
Good Food, Gamma Publishing
Courtesy of Warner Music Poland, Cinematic Music Group by arrangement of Premier
Music Group

“Spiralise”
Written by Jack Cooke, Alex Kennard

Performed by Jack Cooke, Alex Kennard

“Flava in Ya Ear”

Written by Osten Harvey, Craig Mack

Performed by Craig Mack

Published by EMI April Music Inc., on behalf of itself, Alvin Toney Music,
For Ya Ear Music And Justin Combs Publishing Company Inc.

Courtesy of Bab Boy Records/Atlantic Recording Corp.

By arrangement with Warner Music Group Film & TV Licensing

“Can’t Do Me”

Written by Stomach Trouble

Performed by Stomach Trouble

“Bad Boys”

Written by Stomach Trouble

Performed by Stomach Trouble

“Lights On”

Written by Stomach Trouble

Performed by Stomach Trouble

“It Never Entered My Mind”

Written by Lorenz Hart, Richard Rodgers

Performed by George Shearing Quintet

Published by WB Music Group, Willimson Music Co.

Courtesy of Capitol Records under license from Universal Music Enterprises

“The Cat and the Moon”

Written by Alex Wolff

Performed by Alex Wolff and Mike Epps

“Popz”

Written by Rashawn Copning

Performed by Lil Manney

Published by MoAMP Studios

Courtesy of De Wolfe Music

“Elise”

Written by Michael Wolff

Performed by Wolff & Clark Expedition

Michael Wolff (Piano), Mike Clark (Drums), Chip Jackson (Bass)

Published by Indianola Music/BMI

“Ganesh Prosperity”

Written by James Parkey

Performed by James Parkey
Published by PennyBank Tunes
Courtesy of 5Alarm Music

“Wheel of Life”
Written by Michael Wolff
Performed by Michael Wolff
Michael Wolff (Piano), Chip Jackson (Bass), Victor Jones (Drums),
Steve Wilson (Soprano Saxophone)
Published by Indianola Music/BMI

“Coffin”
Written by Stomach Trouble
Performed by Stomach Trouble

“A Postcard to Nina”
Written by Jens Lekman
Performed by Jens Lekman
Published by Kobalt Music Group Ltd
Courtesy of Secretly Canadian

“The Cat and the Moon”
Written by Alex Wolff
Performed by Michael Wolff (Piano), Alex Foster (Saxophone),
Andy McKee (Bass), Victor Jones (Drums), Alex Wolff (Rhodes)