



THE PICKLE RECIPE

Running Time: 97 minutes
Color

www.adoptfilms.com

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SHORT SYNOPSIS

Joey Miller is the undisputed king of Detroit party MC's. He's also a single father and deeply in debt. To make matters worse, during his latest, one-of-a-kind wedding performances, all his prized sound and lighting equipment is destroyed in a freak accident. To add insult to injury, his daughter Julie's Bat-Mitzvah is only four weeks away and she's counting on him to MC her party. After exhausting all his options, he turns to his shady Uncle Morty, who agrees to give him the money he needs to get back into business, but only under one condition. Joey must steal his grandmother Rose's most prized possession: her famous top secret dill pickle recipe. It's a recipe which she has vowed to take to her grave.

LONG SYNOPSIS

Joey Miller is the undisputed king of Detroit party MC's. He's also a single father and deeply in debt. Unfortunately for Joey, during one of his gigs, all his prized sound and lighting equipment goes up in flames. To add injury to insult, his daughter Julie is having her Bat-Mitzvah in only four weeks and she's counting on him to MC her party. After exhausting all of his options to get twenty grand for new gear, he turns to his shady Uncle Morty. They meet secretly at a cemetery where Morty has hatched a plan that will benefit both of them. The plan is to steal the family's famous dill pickle recipe that Joey's grandmother and Morty's mother Rose protects like Coca-Cola protects their secret recipe. Rose, a sweet and sour 85-year-old woman from Poland, who owns the family deli is also famous for her delicious dill pickles. Now Morty knows a rich businessman who's been itching to buy her recipe for years but Rose wants no part of it. In fact, she's so protective she won't even let anyone watch her make them. Morty and Rose haven't spoken in years so it's up to Joey to find a way to visit his grandma and somehow "obtain" it. Only then can Morty flip it and get Joey the money he needs. At first, Joey is appalled at Morty's scheme of stealing from his own grandmother. Later that week Joey finds out that his rich ex-wife Fran, has gone ahead and hired his competitor, Paris Jones, to play at his daughter Julie's party. It's too much of a slap in the face for Joey and he tells Morty he's in. He's gone over to the dark side.

Joey hasn't seen Rose in quite a while. He decides to visit her at her deli, but when Joey enters the kitchen where Rose is making pickles, she greets him with a blood curdling scream and a flying pan thrown at his head. Running from the deli within an inch of his life, he decides to visit her at her house. Joey comes up with a plan of his own to get close to her and the recipe. Joey asks Rose if he can help in the deli under the guise of expanding his business to include catering. Rose gives her approval for Joey to become an "assistant-busboy". After a week of getting nowhere, Joey's frustration leads him to consider throwing in the towel, but then Morty increases Joey's share to forty grand. With the stakes even higher and the clock ticking, Joey enlists his friend Ted, a street smart, amateur actor and petty thief to help him. Ted takes Joey to Eddie, a drug

dealer that can help analyze the pickle for its ingredients. In the mean time, Joey remembers Ted's lock-picking abilities and sneaks him into Rose's house to pick the lock on her recipe box. Just as Ted is about to open it, Rose surprises Ted and beats him with a baseball bat out of the house empty handed. Rose now wants someone to guard all her recipes, someone she can trust, like a Rabbi. Joey, remembering that years ago Ted was in "Fiddler on the Roof", convinces Ted to play a Rabbi. Together they go over and have Friday night dinner with Rose. While "Rabbi Ted" is using the bathroom, Rose opens the door and accidentally discovers Ted's not a real Rabbi. She faints, hits her head and winds up in the hospital, which also causes her to forget how to make... the pickles. Joey tries everything he can think of to help her regain her memory. He takes her to a psychiatrist and a psychic with no success. Finally, the drug dealer resurfaces with the breakdown of the ingredients, but not the measurements. As Morty continues to "freak out" and Julie's Bat-Mitzvah draws closer Joey comes up with yet another plan; to make one hundred jars of pickles with varying amounts of the ingredients. After fermenting for seventy-two hours Rose will taste each jar. That should give them a good chance of success. Finally, they hit pay dirt on one of the last jars. Everyone is overjoyed. The pickle recipe and hence the deli are saved.

Now Joey has what he came for. Morty, at Julies Bat-Mitzvah ceremony, demands the recipe but Joey says he'll give it to him afterwards.

Joey now has an important decision to make. Should he give Morty the recipe and get the money to MC his daughter's party or fess up to his scheme. During the ceremony everything comes to a dramatic conclusion. The saga ends where everyone gets what he or she really wants and also what they truly need.

DIRECTOR'S STATEMENT

The Pickle Recipe is a heartwarming family comedy. But the recipe is really a metaphor for life. One of our characters talks about how the people in our lives are the ingredients that make us who we are. When something like a recipe is passed down from one generation to the next, it helps us remember people and places, those special moments that are dear to our hearts... and our stomachs!

I'm Italian-American. More specifically, my father's side of the family is Sicilian. Sunday dinners at my grandparents were a staple of my youth. And my "Nannie" made the most incredible sauce and meatballs. You'll hear this from most Italian-Americans. Their grandmas made the best meals they ever had and they can never find a better sauce for the rest of their lives. (And it's true.)

Those family dinners helped shape my life. The taste of my grandmother's food and the smells from her kitchen will stay with me forever. If you're lucky enough to have a loving family, as dysfunctional as it may be, and a grandmother who brought everyone to the table to share a wonderful meal, then you can relate to this story.

Ethnicity doesn't matter. Pickles, meatballs, burritos, dumplings, whatever part of the world the dish and the family comes from, recipes and foods passed down from one generation to the next feed our senses and our souls and connect us. That's what I want audiences to get out of this film.

ABOUT THE PRODUCTION

The recipe for “The Pickle Recipe”

1 Tsp. of Inspiration

Sheldon Cohn (SC): It all started with a pickle; a one-of-a-kind delicious dill that Gary Wolfson’s Polish grandmother used to make. As Gary and I were sitting around one night trying to come up with movie ideas, he mentioned how his grandmother’s pickles were so good that he’d kill for the recipe. But alas, his grandma died without ever divulging how she made them. Not to any friends or family and they are gone forever. As we started talking about it, the idea began to take shape. What if the movie was about Rose, a grandmother, with a famous secret recipe and Joey her grandson had to find a way steal it?

Gary Wolfson (GW): Now when we set out to write the script, we knew that the idea of someone going to great lengths to steal a pickle recipe was absurd. After all, there are countless movies about famous heists where millions of dollars were at stake. But stealing a pickle recipe!... who cares? What made it worth stealing? We played with many story and script iterations. One idea had Rose, (our grandmother) unknowingly putting in some mild hallucinogenic mushrooms that she grew in her backyard which was why they were so valuable. That idea died rather quickly. Along the way we realized it wasn’t about a pickle. . . it was about the recipe. So we connected to the one truth that was fundamental to our idea. That everyone has a family recipe that has deep emotional attachments. Those recipes connect them to their family’s history and to each other. Our audience could then relate to how a pickle recipe or any recipe could play such an important role in the lives of our characters and in the movie. That is when we introduced another pivotal character in the script, Rose’s only son, Morty. Morty is the one who connives Joey into stealing the famous secret family recipe from his own mother.

Hence, *The Pickle Recipe* was born.

3 Tbsp. Collaboration

Michael Manasseri (MM): When Sheldon told me the idea over coffee I loved it. I thought it could be a very funny movie. I told Sheldon that if he and Gary wanted to retain any kind of creative control, then they needed to write the script themselves and then we would attempt to make it independently.

(SC) So over the next five years, give or take a couple of time outs, we came up with a funny and touching story that worked. Two years into the writing process I found an actress, Lynn Cohen, who I thought could be the perfect embodiment of Rose Glickman. I searched for every video clip I could find, from *Sex and the City* to *The Last Days of Lena Riefenstahl* and her demeanor and grace were absolutely perfect.

(MM) My wife, Sarah, is a huge *Sex and the City* fan, so I knew Lynn’s work from years

of reruns on cable. I agreed with Sheldon and Gary that she would be terrific if we could get her.

A Pinch of Producer Know-How

(SC) So with Michael on board as director/producer and Gary and I as writer/producers, and a finished script in hand, it seemed like a good time to make the darn thing. I read an article about how a small production company based in West Bloomfield, Michigan and Los Angeles had sold a film they had made during the 2015 Sundance Film Festival. So I called up Paul Finkel of Storyboard Entertainment and sent him the script. He then sent it to his partner, Jason Potash.

Paul Finkel (PF) We loved it. We thought that we could be ready to shoot in 5 months plus qualify for the Michigan film incentive. We all knew shooting and setting the film in Detroit was the way to go. The city has a lot of character and great affordable locations we could use to our advantage. We formed a partnership and we were off to the races.

SC: Gary and I had worked together for many years creating television commercials for Doner advertising in Detroit, and had won numerous awards and developed a reputation for creating engaging creative mini-movies. With Paul, Jason and Michael's experience in the feature film world, I felt pretty good about our fund raising chances. We put our business plan together, hired attorneys, created a presentation with Vimeo links of our previous work. I compiled a list of the 300 potential investors and began the pitch process. Whatever you've heard about asking for money to make a movie, it's worse. The first dozen meetings we had we got a lot of, "eh...no." Everyone had a horror story about an independent film or play where they lost it all. However, slowly but surely we got a couple of "yeah. I'm in." The rest is history.

1 Cup of Casting

Thankfully, when we sent Lynn Cohen the script she loved it and signed on with one condition, that her husband Ron play the role of Arnie, Rose's long time friend. We were happy to oblige and the scene with Rose and Arnie is one of the most touching moments in the film.

(GW) While we had a great Rose, we we're all thinking about and making suggestions about who could play Joey and Uncle Morty. One day I was sitting down watching the movie "Payback" and who should appear on the screen but David Paymer in the role of Arthur Stegman, a lovable bad guy. . . thought about his other roles in *Quiz Show* and *City Slickers*. I emailed the team and we all got excited about the possibility of David playing Morty. Sure enough our LA casting director, Yesi Ramirez helped us secure David Paymer, Jon Dore, and Eric Edelstein. The local Michigan casting director, Carrie Ray, brought some wonderful homegrown talent to the table, including child actor Taylor Groothius who plays Julie.

(MM) Our four leads requested an initial conversation with the director. Even though we

had a strong, funny script there are so many things that can and do go wrong on independent productions. They needed a sense of security before getting on a plane and heading to Detroit to work with a production team they weren't acquainted with.

Most of their concerns were mitigated when they realized that I "spoke actor." I was a professional actor from the age of 12 into my late 20's. Throughout my time as a performer I worked with some pretty terrific directors as well as some pretty bad ones. For me, the best directors always created a safe space for their actors to explore and play. They stepped in when they knew the actor needed assistance but also understood when actors were on their game and didn't get in the way.

With our cast in place our next main focus were locations, specifically, the Deli. It's basically another lead character in the film. When we walked into the Hygrade Deli on Michigan Avenue in Detroit we knew we were home. Per our story, Rose and her late husband, Irv, started the deli over 60 years ago. The Hygrade has been around since 1955 and still looks as authentic as ever.

We started shooting in late May of 2015. It was a 23 day schedule and we shot on the Red Epic digital cinema camera with additional Steadicam footage shot with the Red Epic Dragon.

(SC) From being on the set of the filming of so many commercials, Gary and I know how important the shooting process is. Even though Michael is the director, he was very respectful of having us on set and making us a part of the collaborative process. If Gary and I had ideas for different takes, Michael made sure our input was incorporated into the scene. Lynn Cohen was very appreciative having Gary and I on the set. Except for Tony Kushner on the movie *Munich* with Spielberg she had never seen writers on the set. This was strange to us because we couldn't imagine not being there.

A Dash of Directing

(MM) Making a lower budget independent film is always a daunting task. There's never enough time and money. You're waking up at 4am and going to bed at 11pm and as the director, you're constantly bombarded with questions coming at you from every department. It's incredibly stressful.

One of the best parts of directing *The Pickle Recipe* was working with Jon Dore and Eric Edelstein. They're incredibly funny and they made me laugh everyday of the shoot.

A terrific moment for me as a director working with David Paymer came on the third day of production. Due to actor scheduling issues we had to shoot the ending, our most climactic moment in the film, on the third and fourth day of production. This was a monster scene - nine pages, multiple characters and a crowd of extras. At the most pivotal point in the scene, David's character, Morty, confronts his mother, Rose, with our

lead character Joey trying to keep the peace between them. There are supporting characters as well in the scene in the background and on either side of our leads. We had to make sure we covered the scene in full so we'd have enough options in the edit room. There's a very delicate balance of comedy and pathos in this scene as well.

When we came to this pivotal moment, it made sense for Joey to step between Morty and Rose to play everything out. David could see what this meant for covering the scene. David has been directing and producing television for quite some time. He looked over at me and in an understanding voice he said "the triangle of death." David mentioning this crystallized the moment for everyone. We knew we had to configure another way of shooting this section of the story without losing the integrity of the scene. Two rehearsals later, we had new blocking, which not only helped us reduce our coverage but also made the scene even better than before.

I was very grateful to David for this. It was a meaningful moment of collaboration. As a director, I'm a big believer in being fully prepared ahead of time so that when situations arise on set (and they always do) you're able to move in a new direction when needed. When someone has a better idea you're able to embrace it. This is part of the fun and excitement of making movies.

Lynn Cohen and I connected very deeply on an actor level. It meant a great deal to her that a former actor was directing her in this piece. Lynn's character Rose has some great comedic lines in the film but more importantly, Rose is the emotional center of the story. She has moments of heartache and touching sincerity. We developed an effective shorthand in our communication and she knew I was going to provide a safe space for her to explore so she could bring Rose to life.

(SC) For a good deal of the shoot, Stewart Shevin, our editor was on set importing the dailies. Since we moved so fast, we never really reviewed any footage we shot. Stewart did some rough assembling of scenes which proved to us that we really had a movie because the characters played so well off each other. Michael and Stewart spent several days doing a full assembly which was about 100 minutes.

This was also Stewart's first feature film after a long career editing commercials and Gary and I chose him because of his creativity, musical abilities, comedic timing and all around great work attitude. We had edited many campaigns with Stewart and just knew he could do it. It didn't hurt that his editing studio was in his home, two miles from my house, and he had a pool.

(GW) Since the script was linear, we spent the next ten weeks honing the story, trying to make it as funny possible while giving the audience the information necessary to make the scene effective. Finally, around Labor Day of 2015, it was time to lock picture so we could move to LA for the remainder of the post.

We wanted an orchestral score and our music supervisor David Fisher, suggested Michelino Bisceglia, an Italian composer living in Belgium. The first cue he composed was spot on. From there he'd feed us cues, we'd go back and forth and finally on Thanksgiving, the orchestra in Budapest recorded the score.

Ferment for sixty days.

(SC)The destruction of Joey's MC gear was a very crucial scene in the film. To set fire to an entire DJ booth of speakers and lights inside a banquet hall wasn't really an option. We selected Ingenuity Studios in LA to do computer generated fire visual effects. No pun intended, but their work of the blazing inferno scene, blew us away. For color correction and sound mixing we selected Wildfire Studios in LA. Our entire team spent the first week in December at the facility and Wildfire was fantastic. The results speak for themselves.

(GW) This was our first feature film. Would we do it again? In a second. Unfortunately, Michigan ended their film incentive program, so it's uncertain where our next production will be shot. Our Michigan based cast and crew were the best! Now it's on to the next.

CAST BIOS

JON DORE “Joey”

Jon Dore is a talented Canadian writer and actor that has infused his comedic abilities into numerous hit television shows and films. Getting his start as a stand-up comedian, Dore has been able to successfully transition into acting. Most recently Jon sold a pitch to CBS where he also has an overall deal. He was the series lead in the CBS Pilot THE HALF OF IT. Jon’s other television credits include a memorable guest star role on CBS’ Emmy Award winning hit series, HOW I MET YOUR MOTHER, as well as a lead role on ABC’s HOW TO LIVE WITH YOUR PARENTS. In addition to his television appearances, Dore has also appeared in several successful films. His film credits include a starring role opposite of Michelle Monaghan and Radha Mitchell in the indie film, GUS, a leading role with Don Faison in Spotlight Picture’s, STAG, and he can be soon be seen starring opposite of Cary Elwes in Arclight Films comedy, TEEN LUST. In addition to acting, Dore has an impressive writing resume that includes The Comedy Network’s, THE JON DORE SHOW, CBC’s JUST FOR LAUGHS, and HBO’s popular, FUNNY AS HELL.

LYNN COHEN “Rose”

Lynn Cohen’s roles on film and television have ranged from Mags In THE HUNGER GAMES to Golda Meir in Steven Spielberg’s MUNICH and Maman in Louis Malle’s VANYA ON 42ND STREET to the nanny Magda in SEX AND THE CITY (both the two movies and the TV series).

Included among her many other movie and TV credits are Woody Allen’s MANHATTAN MURDER MYSTERY and DECONSTRUCTING HARRY; EAGLE EYE; INVINCIBLE; THE EXTRA MAN; EVERYBODY’S FINE; HELLO LONESOME; LAW AND ORDER; NURSE JACKIE, DAMAGES, and BORED TO DEATH.

On the New York stage, she has appeared in such plays as Tina Howe’s CHASING MANET (with Jane Alexander), HAMLET (with Kevin Kline), MACBETH (with Liev Schreiber), ORPHEUS DESCENDING (with Vanessa Redgrave), and ISRAEL HOROVITZ’S NEW SHORTS with Barefoot Theatre Company.

She has also trod the boards in many of the country’s leading regional theatres. Recent productions include THREE SISTERS in the new Sarah Ruhl translation directed by John Doyle and Beckett’s HAPPY DAYS.

Awards include a Fox Fellowship; a Richard Seff Award from Actors Equity Association; a Screen Actors Guild ensemble award (for SEX AND THE CITY), and a Bowden Award from New Dramatists. Barefoot Theatre Company Ensemble Member.

DAVID PAYMER “Morty”

One of modern TV and moviedom’s most sturdy and reliable character actors, David Paymer dreamed of being an actor from early childhood. Although he came from a

traditional middle-class Jewish family that urged him to become a doctor or lawyer, Paymer felt more at home in the world of the thespian. At 14, he used a fake I.D. to see *The GRADUATE*, which starred a young Dustin Hoffman.

He grew up in Oceanside, New York, where his father was in the scrap metal business. His mother, a homemaker, had fled Belgium with her family to escape the Nazis. When his father quit the scrap metal business to pursue music, it inspired young Paymer to give his acting dream a try. His aborted big break came when he was cast in the TV series, *ST. ELSEWHERE*, as “Dr. Wayne Fiscus” then promptly dumped and replaced by Howie Mandel. Luckily, his real big break was destined to be on the big screen, as “Ira Shalowitz” in the Billy Crystal vehicle, *CITY SLICKERS*. Crystal was so pleased with Paymer’s work that he wrote the part of “Stan Yankelman”, beleaguered brother of the titular character in the movie, *MR. SATURDAY NIGHT*, especially for Paymer. The part earned Paymer an Oscar nomination in 1993. “That was like getting my passport stamped”, said Paymer and he was quickly in demand by directors such as Spielberg (*AMISTAD*), Redford (*QUIZ SHOW*), Oliver Stone (*NIXON*), David Mamet (*STATE & MAIN*), Steven Soderbergh (*OCEAN’S 13*), and Sam Raimi (*DRAG ME TO HELL*).

Chameleon-like in his portrayals, Paymer has since starred in hundreds of roles in film & television, notably *THE AMERICAN PRESIDENT*, *GET SHORTY*, *PAYBACK*, *THE HURRICANE*, *IN GOOD COMPANY*, Francis Ford Coppola’s *TWIXT* and Kenneth Branagh’s *JACK RYAN: SHADOW ONE*. Paymer received Golden Globe nominations for *MR. SATURDAY NIGHT* and for HBO’s *CRIME OF THE CENTURY*. Paymer became a hyphenate in 2002, directing the acclaimed comedy short *CANDOR CITY HOSPITAL* for Showtime. He has since directed over 60 episodes for broadcast television, including such hits as *GREY’S ANATOMY*, *THE MENTALIST*, *BROTHERS & SISTERS*, *MEDIUM & THE UNIT*. He is also a producer and director on the CW series *HART OF DIXIE*. Paymer resides in Santa Monica, CA with his wife and two daughters.

ERIC EDELSTEIN “Ted”

Eric Edelstein is an actor, improv performer and writer based in Los Angeles. He was most recently seen on the big screen in the record breaking summer blockbuster *JURASSIC WORLD*. On television, Eric currently recurs on ABC’s hit sitcom *FRESH OFF THE BOAT*. He has also appeared in acclaimed comedies such as *KEY & PEELE* (Comedy Central), *PARKS AND RECREATION* (NBC), *MODERN FAMILY* (ABC), *NEW GIRL* (FOX), *ARRESTED DEVELOPMENT* (Netflix) and *CURB YOUR ENTHUSIASM* (HBO). He also voices for Cartoon Network’s *WE BARE BEARS* and *CLARENCE*. Additionally, Eric was featured in Disney’s *ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY* and will next be seen in the indie *GREEN ROOM* opposite Imogen Poots and Patrick Stewart.

CREW BIOS

MICHAEL MANASSERI, Director

Michael started his entertainment career as a child actor. He appeared in over 40 national commercials, toured the country in *The King and I* with screen legend Yul Brynner, worked on Broadway in the revival of *Oliver!* with Patti Lupone and Ron Moody, co-starred with the Coreys (Haim and Feldman) and Heather Graham in the 20th Century Fox teen comedy, *License to Drive*, and starred in the long running TV series *Weird Science* on the USA Network.

Years on professional sets served as Michael's film school. He made the transition behind the camera in the early 2000's. Michael served as a producer on the comedy, *Dirty Love*, which premiered at the 2005 Sundance International Film Festival. In 2008, Michael co-directed and produced the highly acclaimed independent horror film, *Babysitter Wanted*. That same year he worked with television icon, William Shatner, producing William Shatner's *Gonzo Ballet*.

In 2009, Michael relocated to Metro-Detroit to be closer to his immediate family and founded local production company, Made in Michigan Entertainment (MIME). Over the past five years, MIME has brought Hollywood productions to Michigan, produced national commercial campaigns, worked with world-renowned musical artists and forged relationships with international filmmakers.

As MIME outgrew it's regional moniker, Michael rebranded the company as Flux Capacitor Studios in 2015. *The Pickle Recipe* is the first feature co-production under the Flux Cap banner. Michael has also worked with over 200 students through an academic-entrepreneurial partnership he formed with Oakland University's Cinema Study program in Rochester, Michigan providing opportunities for students in all aspects of film production. He's extremely proud of the students who participated in the "pickle making" process.

SHELDON COHN, Writer/Producer

During his 33 years at Doner Sheldon produced thousands of television, radio and web advertisements for a host of regional and national and international clients. In addition he also was the creative director and writer of many campaigns. He's a total creative producer, overseeing all aspects of a project from inception to completion. Working with budgets up to 7 figures he always sought to maximize every ounce of a project's potential. At its height, Sheldon lead 27 people in the broadcast production department, hiring the most talented professionals and nurturing them to become leaders in their own right. Working in many countries around the world he's won nearly every advertising award including multiple gold lions and Clios. In addition, he has created video projects for many non-profit organizations in the Detroit area.

GARY WOLFSON, Writer/Producer

Gary is a veteran executive creative director in advertising and marketing. He is known and recognized for his creative contributions to iconic brands both nationally and internationally. His creative style of storytelling is rich with humor and warmth, which has helped him receive worldwide recognition for his creative talents. His accolades include multiple Cannes Lions, BAFTA, Clio and AICP awards. After twenty-five years he decided to pursue his love of ideas and filmmaking beyond 30 seconds. *The Pickle Recipe* is his first feature film produced with his creative partner Sheldon Cohn.

JASON POTASH, Producer

Jason Potash is a film producer and co-founder of Storyboard Entertainment where he has been producing a rapidly growing slate of award-winning films since its inception in 2012. Jason launched the company with "Brightest Star", an adaptation of his Tribeca Film Festival winner "Some Boys Don't Leave" starring Academy Award nominee Jesse Eisenberg. "Brightest Star" was released theatrically by Gravitas Ventures, Warner Brothers Digital and Paramount International. The film stars Chris Lowell, Jessica Szohr, Golden Globe nominee Allison Janney, and Clark Gregg. Jason next produced Chris Lowell's directorial debut "Beside Still Waters" with an ensemble cast led by Ryan Eggold ("The Blacklist"). Recipient of awards including Austin Film Festival's Grand Jury and Audience Award, the film was acquired by Tribeca Films and released theatrically in November 2013. Recent film credits include "Dial a Prayer" starring Brittany Snow and Academy Award nominee William H. Macy, sci-fi horror "Darkness Rising" from visionary Austin Reading, and "The Pickle Recipe" starring comedian Jon Dore and Academy Award nominee David Paymer. "Dial a Prayer" sold during the 2015 Sundance Film Festival and was released theatrically by Vertical Entertainment. Storyboard's second collaboration with director Austin Reading, "Pledges" is currently in post-production.

PAUL FINKEL, Producer

Paul has been a business owner and entrepreneur for over 30 years. Upon graduating from Michigan State University, Paul joined the family property management company and promptly reinvigorated the company seeking new developments, which the company had not done since 1979. To date, Paul has developed projects of over 500,000 square feet from the ground up, acquired properties in excess of 500,000 square feet, and today maintains ownership positions in approx. 1,000,000 square feet of properties located in southeast Michigan.

Following his life-long passion of entertainment, Paul pursued an opportunity to invest in his first feature film "Brightest Star" starring Chris Lowell, Allison Janney, and Clark Gregg. Immediately gravitating toward producing and not solely investing, Paul partnered with Jason Potash in 2012 to form Storyboard Entertainment. With the success of their first film, Paul went on to produce "Beside Still Waters," which was acquired and released by Tribeca Film. In 2014 Paul produced two additional films, "Dial A Prayer," starring Brittany Snow and William H. Macy, which went from principal

photography to screen in thirteen months (released April 10, 2015); and “Darkness Rising,” a sci-fi horror film currently in post-production. In 2015, Paul produced “The Pickle Recipe,” starring comedian Jon Dore and Academy Award nominee David Paymer, and “Pledges” his second collaboration with director Austin Reading. In addition to these movies, Paul has several other films in various stages of development, preparing his slate for 2016 and beyond, and is currently developing several television shows.

Paul is married and has two daughters. He enjoys fly-fishing, skeet shooting, and golf when he is not spending time working or with his family.

MICHELINO BISCEGLIA, Composer

Michelino Bisceglia has composed soundtracks for multiple feature films, working with such renowned orchestras as the Brussels Philharmonic.

His most praised soundtrack was composed for the film MARINA, for which he was awarded with the World Soundtrack Public Choice Award. The film is based on the childhood memories of singer Rocco Granata, and was directed by former Oscar nominee Stijn Coninx.

A typical characteristic of Michelino Bisceglia is collaborating with artists from different genres. His most notable co-production in this regard was released with the Belgian DJ Buscemi on Blue Note Records. www.michelinobisceglia.com

PAULETTE GEORGES, Production Designer

Paulette Georges is a Production Designer and Art Director based in the Detroit area. Paulette has worked on many feature films and TV shows including GIANT MECHANICAL MAN, PAST DUE, GOLDEN SHOES, SHARK LAKE, CASH ONLY, FRACTURED and THE WANNABES.

ALINE HONG, Costume Designer

Aline Hong started her career at IBM but found it did not satisfy her creative talents. Aline started as a set costumer on commercials, films and TV shows. Costume designing has given her the ability to work with the director and actors to enhance their character stories through the costume designs and color palettes. THE PICKLE RECIPE is her 6th feature film.

GEOFF GEORGE, Director of Photography

Geoff George is a cinematographer based in Detroit and Los Angeles. He was born in Detroit and graduated from the University of Michigan with a degree in filmmaking. As a DP, Mr. George is known for the contemporary and cutting-edge look he has brought to features, shorts, and music videos, and as a 2nd Unit DP he has created captivating establishing shots and action sequences for several theatrical films such as IT FOLLOWS and ORION. As a fine art photographer, he has explored historic cities and

industrial sites across North America and Europe, and exhibited his work in Detroit, New York City, and Turin. In 2015 he shot two feature films, THE PICKLE RECIPE and OVID: THE ART OF LOVE. In addition to being an accomplished cinematographer, Mr. George is owner of two historic buildings in the city of Detroit and a passionate city booster, introducing the revitalizing city to filmmakers such as Quentin Tarantino and Ryan Gosling as well as architects and photographers from across the globe.

STEWART SHEVIN, Editor

Stewart Shevin's tenure as editor began in the early 80s in Detroit, Michigan, earning his chops in the advertising world. By his late 20s Stewart had accumulated a significant roster of clientele as partner at the editorial house Image Express. Notably, the firm was entrusted with accounts for three GM brands: Pontiac, Cadillac, and Chevrolet – at that time the largest single advertiser in the world. A testament to its insight for the craft, Image Express was the first commercial editing company to invest in the Lucasfilm EditDroid, a videodisc-based system that was the precursor to non-linear editors today. Stewart served on the international Association of Independent Commercial Editors board as a path to pay forward.

Over the years, Stewart expanded his world to include documentary, shorts and music video projects. THE PICKLE RECIPE is his first foray into feature films.

STORYBOARD ENTERTAINMENT Presents

In Association With Flux Capacitor Studios

THE PICKLE RECIPE

Directed By MICHAEL MANASSERI

Written By SHELDON COHN AND GARY WOLFSON

Produced By JASON POTASH
PAUL FINKEL

Producers SHELDON COHN
GARY WOLFSON
MICHAEL MANASSERI

Executive Producer EDDIE RUBIN

Director of Photography GEOFF GEORGE

Production Designer PAULETTE GEORGES

Costume Designer ALINE HONG

Editor STEWART SHEVIN

Music By MICHELINO BISCEGLIA

Casting By YESI RAMIREZ
CARRIE RAY

JON DORE
ERIC EDELSTEIN
With
DAVID PAYMER
And
LYNN COHEN

CAST

Joey	JON DORE
Rose	LYNN COHEN
Morty	DAVID PAYMER
Ted	ERIC EDELSTEIN
Hanna	MIRIAM LEE
Andre	ROYCE WILLIAMS
Young-Ho	JOSEPH YAU
Julie	TAYLOR GROOTHUIS
Fran	ASHLEY NOEL KETKO
Harris	BRANDON LAYNE GOSTOMSKI
David	STEPHEN CARSON
Debby	LILJANA TALEVSKI
Arnie	RONALD COHEN
Eddie	MATTHEW LOCKWOOD
Psychic	JEAN ZARZOUR
Rabbi	BRUCE REIZEN
Dr. Dudley	ANDREW HUFF
Cop #1	LYNCH TRAVIS
Cop #2	RICHARD GOTERI
News Reporter	SHERRY MARGOLIS
Nurse	JULIA GLANDER
Elderly Gossip #1	JUDITH DERY
Elderly Gossip #2	CONSTANCE SACCO
Doctor	LAWANDA NANCE
Customer	ERIC GUTMAN
Other Guy	STEVEN GOLDSMITH
Comedy Club Manager	DANIEL PESTA

CREW

Associate Producer	HARRIS KAUFFMAN
Line Producer	EDDIE RUBIN
Creative Consultant	CHRIS PARRISH
Production Coordinator	LISA ALFELT
First Assistant Director	ALEJANDRO RAMIA
Second Assistant Director	LAUREN MCGARY
Script Supervisor	JENNIFER MARTIN
First Assistant Camera	ANTON MIASNIKOV
Second Assistant Camera	LITONG ZHEN
DIT	CARL BALLOU
Camera Production Assistant	SAM KIM
Steadicam Operator	KEVIN HEWITT
Camera/Steadicam Operator	STEWART SMITH
Camera Intern	JUSTIN HARTSAW
Gaffer	BRYAN KIMBEL
Best Boy Electric	JEFF URBANOWICZ
Electrician	SCOTT RENKOLA
Key Grip	JOSH FICKEN
Best Boy Grip	CHRIS MILLER
Grips	BRANDON KOVATCH SCOTT SMITH
Production Sound Mixer	MARK HAYGEN
Boom Operator	MARK BROE
Additional Sound Mixer	HUGH HOLESOME
Additional Boom Operator	CRUCE GRAMMATICO
Additional Boom Operator	STEVE KOWALSKI
Key Set Costumer	LEAH SHOPINSKI
Costume Production Assistants	KELSEY KABYLAREK TAYLER MANDZIARA
Key Hair	KEVIN EDWARDS
Key Make-Up	DANIEL PHILLIPS
Additional Hair	SARAH STRONG
Additional Hair	TAMARA MUCKENHIRN
Additional Hair	SARAH JONES
Additional Hair	LINDSEY ELLAVICH
Additional Make-Up	KRISTIN ASHLEY ROGERS
Art Director	LIZ RITENOUR
Set Decorator	MICHAEL TROSPER
Lead Man	MICHAEL MORAN
Lead Scenic	AFERDHA CLOUSER

Set Dresser	JONATHAN MAURICE
Set Dresser	SEAN MOUTON
Prop Master	JOEY OSTRANDER
Stunt Coordinator	PATRICK POTOCHICK
Assistant Stunt Coordinator	DANNY RAY COOK
Stunt Double (Eric Edelstein)	PATRICK POTOCHICK
Stunts/Wedding Guest	FRANKIE POTOCHICK
Stunts/Groom Stunt Double	NIKOLAY LIVSHIZ
Location Manager	TOM MOISIDES
Location Scout	DANIEL FEDERICCI
Background Casting By	REAL STYLE
Coordinators	ROSE GILPIN
	KATHY REMSKI
Additional Second Assistant Director	ASH MORRIS
Second Second Assistant Director	ANTHONY BOMMARITO
Production Assistants	MATTHEW SMUTEK
	ALEX NARDELLI
	SAMANTHA RAE SMITH
	JORDAN LEDERMAN
	JENNA BAUER
	DANIEL COOPER
	MICHAEL MENDOLA
	MICHAEL ARNOLD
	RYAN D'SILVA
	JACK SCHMIER
Set Tutor	MARY PLATO
Set Medic	GREGORY DREWNO
Interns	TAYLOR ALBRIGHT
	LAUREN BAGI
	GINA BOLLINI
	JONATHAN COHN
	KEVIN DONOVAN
	JADEN ELLER
	TRISTAN FORTNER
	DESTANEE FREEMAN
	DANIEL GORDON
	NICK HAYES
	ADAM HICKEN
	KATIE HIIPAKKA
	GREG JOHNSON
	GEORGE LARKIN
	JOE MAALOUF
	ALLIE MARTIN
	JOHN McFARLAND
	NATALIE MILLER
	SAMANTHA POSTIN
	SHERA SHEVIN
	AMBER STANKOFF

	LAUREN THEMM MARGUERITE WASINSKI
Catering Provided By Craft Services	JOHNNY V'S JASON PATTERSON
Production Accountant Payroll Accountant Cast Payroll Services	IAN HARTSHORN DANIELLA LAGRAFF ABS PAYROLL & PRODUCTION ACCOUNTING SERVICES
Crew Payroll Services Coordinator	CSS PAYROLL LAURA STUTSO
Unit Publicist Still Photographer	KEN DROZ WALLACE MICHAEL CROUCH
Clearances Provided By	INDIE CLEAR
Legal Services Provided By	RAMO LAW PC ALEXANDRA KWASNIK MICHELLE CHANG
Additional Legal Services Security	HERTZ SCHRAM PC METRO PROTECTIVE SERVICES
Assistant Editors	ZACHARY HOWELL LOU BALDANZA
Visual Effects By Artists	5 ELEMENTS ENTERTAINMENT PVT LTD, CHENNAI, INDIA GUGANATHAN PRABHU VENGATRAJU ALLWYN MANICKAM
Visual Effects Supervisor	PAUL SILVERSTEIN
Sound Post Production	WILDFIRE STUDIOS
Sound Mixed By	JASON GAYA
Additional Re-Recording Mixer	KYLE ARTZ
Supervising Sound Editor	DEREK MCGINLEY
ADR/Dialog Editors	JOSHUA ADENIJI CHRISTOPHER BONIS
ADR Mixer ADR Recordist Foley Mixer Foley Artist Foley Editor	TRAVIS MACKAY NICHOLAS COCHRAN MAKENZIE KELLERMAN VICKI O'REILLY VANDERGRIFT MICAELA CAIN
Assistant Sound Editors	JAMES PARNELL NATHANIEL GRADY-REITAN

ADR Facility Coordinator	BRITTANY MALOOLY
Sound Studio Manager	ROBERT DEHN
New York ADR Recorded At	SOUND SYNC, INC.
ADR Mixer	JAY FISHER
Chicago ADR Recorded At	CHICAGO RECORDING
Music Supervisor	DAVID STEVENSON FISHER
Music Editor	DAVID STEVENSON FISHER
Orchestra Performed By	HUNGARIAN STUDIO ORCHESTRA
Conducted By	PETER PEJTSIK
Recorded At	TOM TOM STUDIO (BUDAPEST)
Score Recorded and Mixed By	TAMÁS KURINA
Additional Orchestrations By	MICHELINO BISCEGLIA

HEARTBEAT DRONE
Performed By Colin Wilsher
Music By Colin Derek Wilsher

CELEBRATE LIFE
Performed By Jacco Willems
Music By Tim Besamusca

MOVE THAT THANG
Performed by Jamie Dunlap, Marc Ferrari,
Scott Nickoley, & Stephen Lang
Music by Jamie Dunlap, Marc Ferrari,
Scott Nickoley, & Stephen Lang

THIS DRINKING LIFE
Performed By Richie Milton
Music By Richie Milton

TRIPPER ON THE ROOF
Performed By Nigel Male
Music By Nigel Male

YAIDELDAI (NO DRUMS)
Performed By Steve Rice Productions

Music By Stephen J Rice

BIG TRUCK

Performed By J. Mack
Written By Jimmie Mack

WALKIN' PROUD

Performed By Paul Lenart and Larry Luddecke
Music By Paul Lenart and Larry Luddecke

HESITATING

Performed By Vincent Nguyen and Sebastian Parche
Music By Vincent Nguyen and Sebastian Parche

TRICKS AND TRAPS

Performed By James McConnel
Music By James McConnel

TWEET TWEET

Performed by Abraham, Inc.
Music By Josh Dolgin, David Krakauer, Waleed
N. Shabazz & Fred A. Wesley Jr.

KLEZMER

Performed By Mark Allaway
Music By Mark David Allaway

END OF THE ROAD (CHICAGO BLUES INSTRUMENTAL)

Performed By Steve Dafoe
Music By Stephen Wayne Defoe

THAT THING WE DO

Performed By Mike Stobbie
Music By Mike Stobbie

MODERN MEN OF DISCO

Performed By Jive Ass Sleepers
Music By Stuart Moore

HAVA NAGILA (CLUB MIX)

Performed By Alex M. vs. Marc van Damme
Music By Public Domain
Arranged By Axel Jager & Sebastian Wernke
Schmiesing

MOSKOWITZ REMIX

Performed By Abraham, Inc.
Music By Josh Dolgin, David Krakauer & Fred A. Wesley Jr.

Color and Finishing By WILDFIRE FINISHING

DI Supervisor AARON PEAK

Colorist ANDREW BALIS

Title Design AARON PEAK
Online Editor ANDREW BALIS

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