

HUSTLERS

PRODUCTION NOTES

**“This city, this whole country, is a strip club.
You’ve got people tossing the money, and people doing the dance.”**

– Ramona

Inspired by true events, *HUSTLERS* is a comedy-drama that follows a crew of savvy strip club employees who band together to turn the tables on their Wall Street clients.

At the start of 2007, Destiny (Constance Wu) is a young woman struggling to make ends meet, to provide for herself and her grandma. But it’s not easy: the managers, DJs, and bartenders expect a cut– one way or another – leaving Destiny with a meager payday after a long night of stripping.

Her life is forever changed when she meets Ramona (Jennifer Lopez), the club’s top money earner, who’s always in control, has the clientele figured out, and really knows her way around a pole. The two women bond immediately, and Ramona gives Destiny a crash course in the various poses and pole moves like the carousel, fireman, front hook, ankle-hook, and stag. Another dancer, the irrepressible Diamond (Cardi B) provides a bawdy and revelatory class in the art of the lap dance.

But Destiny’s most important lesson is that when you’re part of a broken system, you must hustle or be hustled.

To that end, Ramona outlines for her the different tiers of the Wall Street clientele who frequent the club. The two women find themselves succeeding beyond their wildest dreams, making more money than they can spend – until the September 2008 economic collapse. Wall Street stole from everyone and never suffered any consequences. Now, Ramona, Destiny, and two dancers who’ve joined their little family – the unstoppable Mercedes (Keke Palmer) and the young and innocent Annabelle (Lili Reinhart) – look to turn the tables.

They cook up an inventive scheme to get their lives back on the fast-track to success. The game is still rigged against them, so to even the playing field Ramona devises a special drug cocktail that leaves their customers helpless against the ladies’ charms. Nobody’s really

getting hurt, they reason; it's just like robbing a bank, except the men are handing them the keys. The foursome create a bond tighter than any family—until things get out of control.

From STXfilms, *HUSTLERS* stars Constance Wu, Jennifer Lopez, Julia Stiles, Keke Palmer, Lili Reinhart, with Mercedes Ruehl and Cardi B. The film also stars Lizzo, Mette Towley, Madeline Brewer, and Trace Lysette. The film is written and directed by Lorene Scafaria, inspired by the article published by *New York* magazine entitled “The Hustlers at Scores,” written by Jessica Pressler. The producers are Jessica Elbaum, Elaine Goldsmith-Thomas, Jennifer Lopez, Benny Medina, Will Ferrell, and Adam McKay.

HUSTLERS brings together a compelling mix of humor, spectacle, social commentary, and a group of disparate women who team up and look for ways to even the odds that are stacked against them. In addition, says Constance Wu, it's about a relatable issue that affects so many. “I had been looking to play a character who was deeply lonely, because of how our culture causes such loneliness,” she explains. “We need stories about that. Destiny is so beautiful to me because of her solitude, and the ways she tried to pretend her way out of it seemed counter intuitive, but also so very human.”

Jennifer Lopez, who portrays Ramona and serves as a producer on the film, says she was drawn to the fact that *HUSTLERS* is about “greed, power, and the American Dream and what a certain group of women, who work in a field where they are discounted, will do to achieve it. It's an amorality story about the slippery slope of the hustle. These women did not invent the game; they just tried to level the playing field. It's about right, wrong, and how far you'll go to hustle for your dreams.”

“We're presenting a world we may have seen in many movies and TV shows, but from a different perspective – that of the dancers,” says writer-director Lorene Scafaria. “It's an epic mix of crime drama, stripper movie, and an exploration of the economic upheaval that upended the lives of so many, including our characters'. Jessica Pressler's article was a compelling story of fascinating characters who are constantly facing judgment and living with a stigma about their profession, and about deep friendships that can sometimes get you into trouble.”

Producer Jessica Elbaum, a principal at Gloria Sanchez Productions, which optioned Pressler's *New York* magazine story, observes, “I found these women's journeys to be fascinating. It's a slice of life and a cautionary tale about what happens when your ambition is bigger than the reality of your situation.”

The producers and cast are unanimous in their praise of Scafaria. “Lorene was the right filmmaker for *HUSTLERS* for so many reasons!” Constance Wu enthuses. “Because she treated each character as a human, not an archetype/caricature. Because she is very plugged

into the culture. Because it wasn't about the male gaze; it wasn't about any gaze at all. Lorene goes deeper than the surface level of a gaze. She gets into the heart, the guts."

Adds Elbaum: "Lorene had an incredible take on how to tell this story. She truly respects the characters and what they were trying to do. Lorene makes the women authentic by neither victimizing nor celebrating them, and by understanding how what was happening in the world at the time helped make them who they are."

Keke Palmer calls Scafaria "one of the most intuitive and kind directors I have ever worked with. She's humble yet always confident and assured in her vision for the film. Lorene made sure we all felt protected, and I think that's important because it's the opposite of what our characters are experiencing."

A SISTERHOOD OF HUSTLERS

According to producer Elaine Goldsmith-Thomas, the filmmakers sought an inclusive cast, which "lends itself authentically to the world, while also being a lot of fun." All the actors, like their on-screen counterparts, bonded instantly, and understood but didn't judge their characters. "They really inhabited them," Goldsmith-Thomas continues. "They understood who these women were and what it meant to be an exotic dancer. *HUSTLERS* is a celebration of sisterhood, and what a tight-knit family of women have to do for a fighting chance."

Scafaria reveals that, through that sisterhood, she felt a kinship with the characters. "I relate to everything they go through, including grappling with loneliness and searching for independence," she says. "They are moms, friends, sisters, and daughters, who forge these incredible bonds that transcend their differences."

Constance Wu was especially intrigued with the relationship between her character, Destiny, and Jennifer Lopez's Ramona, and likens it to a pairing in one of her favorite novels. "What Ramona is for Destiny reminds me of this quote from Patricia Highsmith's *The Talented Mr. Ripley*: 'The thing with Dickie... it's like the sun shines on you, and it's glorious. And then he forgets you and it's very, very cold...When you have his attention, you feel like you're the only person in the world, that's why everybody loves him so much.' Destiny's dream come true is for Ramona to love her."

Scafaria states that Destiny's sensitivity and vulnerability were beautifully captured by Wu, "whose soul really runs deep." Moreover, the filmmaker immediately saw a kind of big sister / little sister dynamic between Destiny and Ramona, even though their individual approaches to the world are very different. She further notes that Destiny's motives can easily

be misunderstood. “You can look at her in different ways,” she explains. “She enjoys the money but is really in it more for the camaraderie than she is for the cash.”

These personal connections are so important to Destiny, because, says Wu, “Destiny’s mother abandoned her when she was very young, so she has trust issues. She hasn’t let a lot of people in. The lack of meaningful relationships with women in her family life makes Destiny’s longing for female friendship so much greater.”

Wu did extensive research for the role, the most important of which, she notes, was “becoming close with different women in the profession and getting to know them as people.”

Destiny’s friendship with Ramona is the heart and soul of *HUSTLERS*, while also being rich in nuance and surprises. “Ramona is endearing but also complicated and damaged, and her ambition threatens to cloud her sense of morality and connection with Destiny and the rest of the women,” says Lopez. “She’s on a slippery slope and seduces people to her own agenda. Ramona is always reaching further than she should.”

“Ramona is everything at once – the sun that shines brightly on you, but which can also burn you,” Scafaria notes. “She’s a Mama Bear and Gordon Gekko, at the same time. That dichotomy is what makes her an anti-hero.”

Like Wu, Lopez got to know several dancers and visited strip clubs, where she observed their routines. “I then met with them backstage and listened to what it was like to have a career as a dancer,” Lopez recalls. “I soaked up the atmosphere and wanted to learn how to do things authentically, including pole dancing. I think it would surprise people – although it shouldn’t – that most of these women are just trying to get by. Their struggles are 100 percent relatable. They want to take care of themselves and their families, and we wanted to make sure we brought that all to life.”

For Scafaria, Lopez’s participation in the film seemed destined. “I don’t write characters with specific actors in mind, but the minute I completed the script it was obvious that Jennifer’s voice was on the page even before I imagined her as Ramona. It was fate. Jennifer so embodied Ramona it was almost scary. She brings a wink and tongue-in-cheek flavor to the character, as well as a grounded reality.”

Another member of the crew, Mercedes, is portrayed by Keke Palmer, who says, “Mercedes is fearless and always says what’s on her mind. But I also loved that she has a sense of humor about almost everything.”

Equally important to Palmer was that the ladies become a crew – a family. “They learn to depend on one another and know they’re in a tough spot that requires them to hustle. Yet they find a sense of hope together. Mercedes thinks of Ramona, Destiny and Annabelle as sisters.

Mercedes is loyal and down for the ride – she’s definitely one of those ride-or-die type of people – but at the same time she’s not afraid to run when shit get crazy because she will always protect herself.”

Palmer also appreciated the opportunity to work with and learn from Wu and Lopez. “I’ve always wanted to work with Jennifer because she has inspired me with how she has evolved her career throughout the years, and I wanted to see that up close. Constance was awesome as well; she gives Destiny subtleties that ground the film in a great way. I’m also happy to be part of a film written, directed, produced by and starring women!”

When casting the role, Scafaria and the producers considered the fact that Mercedes can always make Ramona laugh and bring her joy. Mercedes is also cool and put-together, even when trying to make ends meet and deal with a boyfriend who’s been imprisoned for much of their relationship. “After a two-hour lunch with Keke, I knew she had to be Mercedes, and that she’d make Jennifer laugh,” Scafaria recalls.

The youngest member of the quartet is Annabelle, a striking combination of innocence and allure. “Your heart goes out to her,” says Lili Reinhart, who takes on the role. “I liked the idea of playing a woman who is innocently provocative and a little clueless – and who has a lot to learn. Annabelle is in an especially vulnerable place when we meet her; she’s living without her family, which has rejected her because of Annabelle’s profession; and trying to get by the best way she can. Annabelle responds to Ramona’s motherly care and immediately bonds with her.”

In addition, the women coming together as family was a big draw for Reinhart. “These girls are from different backgrounds,” she offers. “Each has her own baggage, traumas, family problems... and they find solace in being together through all of that. They provide a sisterhood for one another that looks like it won’t falter, even in a competitive and nasty world.”

Scafaria calls Annabelle “the beating heart of the sisterhood, the one that they all love, and its odd duck – and Lily has that lovable quality.”

One of Annabelle’s defining traits is her penchant for vomiting whenever she’s under stress. The *Riverdale* star was more than up to the task, aided by a special recipe. “Luckily, Lorene didn’t ask me to do it 20 times – but I would have!” she says, with a laugh. “Crushed graham crackers mixed with sprite was the winning magical concoction to create the perfect throw-up.”

Another dancer, Diamond, is lovable in a very different way. As embodied by the legendary rapper, singer, songwriter Cardi B, Diamond is a tough girl from the Bronx who’s worked at the club for a year. She’s a little more hardcore and acerbic than the other dancers –

“Diamond doesn’t take shit from anyone,” says Scafaria – but, thanks to Ramona, she eventually connects with Destiny and joins the ladies in celebrating their new bonds. She even provides a hilarious lap-dancing lesson for Destiny.

Scafaria, a longtime Cardi B fan, says she knew the artist had to be in *HUSTLERS*. “I started sending Cardi messages on Instagram in 2017,” she relates, while acknowledging that it was Lopez and her team that ultimately convinced Cardi B to join the project. “She’s such a transcendent personality and artist, I knew she’d bring authenticity to the role.”

Lizzo, the celebrated singer, rapper, actor, and flutist, makes her feature film debut as an ebullient stripper, Liz. The acclaimed artist loved playing a pole dancer, because, she declares, “I love shaking my ass, and I think they are among the most confident and strongest women on the planet. And it was important to me to represent for the big girls out there.”

“Lizzo is an unbelievably gifted performer,” says Scafaria. “I wrote the role of Liz for her, and I even wrote a scene in which she’s carrying a flute, so there was no mistaking who I wanted in that role. Lizzo is all about joy, and I wanted that same kind of joy in the club scenes. She really stepped into that world.”

Trace Lysette portrays the dancer, Tracey. Lysette, who became one of the first trans actors to appear on a prime-time television series in a speaking role, with her work on *Transparent*, actually made a living at a strip club. “I danced at [the popular New York strip club] Scores for over eight years,” she explains. “I remember when the money was flowing – and when it stopped coming after the 2008 financial crisis.”

When Lysette learned of *HUSTLERS*, she sprang into action to be a part of it. “The story and character were so personal to me, that I decided to send a tweet into the universe. Lorene saw it and asked me to lunch. We hit it off and I told her about my experiences as a stripper. I was incredibly pleased that the story humanizes the profession, which is often reduced to a trope. These characters work hard hustling for their money to provide for themselves and their families. Their camaraderie is priceless and necessary for their survival, and that is something almost any woman can relate to.”

During that lunch and subsequent conversations, “Trace provided insight into what it was like for these women to experience the high times of the pre-2008 world, and the aftermath of that financial meltdown,” Scafaria says. In addition, the filmmakers consulted Jacqueline Frances, aka Jacq the Stripper, a noted Canadian stripper, comedian, artist, and author. Jacq served as the production’s comfort consultant, ensuring that everyone on set felt safe. She also painted a vivid picture of the world of stripping, for the cast and filmmakers.

Mette Towley portrays Justice, the only stripper with a tagline all her own: “Justice is served!” Towley, a dancer known her for her hypnotic and improvisational hip-hop moves, calls acting “a new frontier,” adding how much she appreciated being directed by Scafaria. “Lorene made me feel comfortable doing something – acting – that I would never have thought was possible for me.”

Another key figure in the story is neither a stripper nor a part of this newly-formed sisterhood. A reporter, Elizabeth, is chronicling the story of these women through interviews with Destiny and Ramona. Scafaria intercuts those moments with the unfolding narrative of the ladies’ hurly-burly lives and relationships. As played by Julia Stiles, Elizabeth is “a reality check on the fantasy of what these women pulled off,” says Scafaria. “And Julia brings a weight and strength to the character, which is so vital because she resets the tone of the story and brings Destiny and the audience back to reality.”

Stiles had read Jessica Pressley’s *New York* story, which, notes Scafaria, “has obsessed Julia even longer than it has me. She was fascinated by Jessica’s process of writing the article and her investigation and understanding of the truth of the situation, that it was all about the shifting dynamics of who was actually in control.”

HUSTLE – OR BE HUSTLED

The ladies’ journey of elaborate cons is their response to a broken system that has left them at the bottom of a patriarchal hierarchy that’s been in place since, well, forever. Their struggles to overcome and break through these circumstances resonate because, like everyone, they’re looking to take care of themselves and their families and live that American Dream that feels out of reach for them and so many others.

Their ingenious, if ethically questionable tactics include spiking the drinks of their targets – a never-ending stream of Wall Street kingpins who have long treated the ladies like their playthings. Moreover, these tycoons have long been making money off the broken dreams of everyday Americans, and, the ladies’ reason, it’s time to turn things around.

Still, the quartet’s actions are not heroic. “They are definitely anti-heroes and survivors in a game that is rigged,” says Lopez. “It all began with the idea that they would get back at the Wall Street big shots who turned the country upside down in 2008. But just as it is with any hustle, once you start playing it’s hard to find the courage to stop.”

HUSTLERS also has fun upending gender conventions. “There’s a line in the film about how few men would admit they had been scammed by a woman,” Lopez continues. “Their

sense of pride prevents them from reporting it. These men aren't interested in getting to know who these women are; they are more interested in making them into who they want them to be. I certainly don't think they see these women as capable of turning the tables on them. That would ruin the fantasy. These guys feel untouchable, and they don't see it coming."

The ladies' methods, says Goldsmith-Thomas, further points to the skill in which the actors and Scafaria drew the characters. "They are doing some things that you would immediately judge as being wrong, but Lorene and our cast really make you care about them."

"Everyone in this film is hustling and just trying to get by," adds Elbaum. "What the ladies are doing mirrors what men had been doing to them."

Scafaria interjects that she includes herself in that category of "hustler." "I know what it's like to hustle – to 'dance' for the money to make these movies!" she says, with a laugh.

Though Destiny enjoys the bounties coming from the groups' larcenous schemes, she sees the true benefits as transcending dollars and material things. "I don't think Destiny tries to justify her actions. I think she just gets caught up in the loving feeling of family, the feeling of being a part of something. An us-against-the-world type thing," notes Wu.

Scafaria's empathy for the dancers even extends to their customers. "I didn't want to villainize any job or gender," she explains. "Though these women work in a value system that can be insidious, I feel for the male characters as well, because they're valued most for their wealth and power, as women are valued for their beauty. The system is broken for both."

LEARNING THE POLE

There were many challenges awaiting the actors who portray the exotic dancers, but certainly learning their way around a strip club pole was at the top of the list. "My muscles have never been so sore as when I trained on that pole," Wu succinctly describes her experiences while training to learn the precise and specific moves.

Even Lopez, a longtime skilled dancer who works out every day, says it was one of the most difficult things she's ever done. "I trained for almost six months in preparation for this film," she relates. "I had a portable strip pole in every city I visited, so I never missed a session. I was using a group of muscles I hadn't ever tested before, so I walked away with fresh bruises after every session. My shoulders and back are still recovering!"

Wu, Lopez and all the actors required to learn pole dancing, credit pole choreographer Johanna Sapakie with making it all possible for them. "Johanna is really talented," says Lopez, "and we couldn't have done it without her expert guidance."

A former Cirque de Soleil performer and acrobatic dancer, Sapakie says it was important that each actor be able to feel what it's like to be dancing on a pole. "It's their environment, and part of their characters' development," she says.

Sapakie was fascinated by how each actor came from a different background. "Jennifer, for example, is extremely physical, very athletic, and a gifted dancer who picks up choreography beautifully, but she had never before worked with a pole," she explains. "So, we approached it from a dance and choreography perspective, as well as from a character perspective, which was critical. That really helped Jennifer master the art form, including spins and basic inverted movements."

"Jennifer's pole dancing depicts her power and ownership of the character of Ramona, and of her stage," Sapakie continues. "We created the moves together to introduce Ramona to the audience."

Sapakie found a different kind of fulfillment in training Wu. "Constance doesn't have a movement-based background, so we approached her sessions a little differently from Jennifer's," she notes. "I used different cue words to explain the movements, so Constance could really take it in and use it with her body. I was really impressed with how she mastered a reverse backspin on the pole, and Constance looks beautiful doing it. The moves really open up her chest to the sky with a smooth and sensual flow."

Mette Towley is an acclaimed dancer but admits she wasn't prepared for the demands of this unique form. "It requires an athleticism I don't have, and I'd never done apparatus work as a dancer. So, I bought a stripper pole – which my dad put up in my garage," she says with a laugh.

Palmer had already had some experiences with strip clubs – as a visitor – but she says the rigors of pole dancing was something she could not have anticipated. "The dancers at the club I went to in Atlanta are unbelievably talented, and the one thing I realized when I tried to start pole dancing is that they're really doing a lot of work. It's much more than dancing and involves a lot of acrobatics. You need a lot of strength to do those moves and tricks. I have even more respect for them now."

DESIGNING HUSTLERS

Veteran production designer Jane Musky (*Maid in Manhattan*) says that she wanted to help audiences experience the world of these women's lives, their journey, and level of sophistication, through the design of the sets and color palette. "Lorene, director of photography

Todd Banhazi, and I had the same vision for the characters – the rawness of moving forward to possess things they never had and getting what they want out of life their self-esteem, as it's tied to their profession; and their survival instincts. It's about the power of seeing how far you can go when people underestimate you.”

Research was a key tool in shaping Muskey's designs. “I looked at the social media accounts of some strippers, and was so impressed,” she recalls. “There were images of their knees bleeding; their work is very demanding and strenuous, but they make it look so beautiful.”

While realism was the watchword, “We did make some changes,” Muskey says. “Usually, a club's dressing rooms lockers store all the dancers' belongings. But we wanted to see them prepare to go on stage, with all their makeup, garments, and grooming tools filling up the frame.”

Muskey's color palette is muted, at first, as we are introduced to Destiny and experience the hardships of her day at the club. “But after she meets Ramona and the other ladies, and they become a crew, the stripping comes alive and we add more and more color and glamour, especially in the private rooms, where the lap dances happen,” notes Muskey. “We really went all out to show how sultry and crazy it could get in that kind of environment.”

Later, as the ladies become increasingly wealthy, Muskey says she removed much of the color, “to heighten the contrast as they break through an economic barrier and a new level of sophistication.”

The scenes set in the gentlemen's club were captured at an actual New York strip club, Show Palace, which Muskey and her team made their own. “It was important that we create a look, so we transformed that venue,” she explains. “We made it more visually dynamic, with reflections, color, and neon – giving it a little more life.” The club's owner was so pleased with the changes, that he retained them after filming had wrapped at the site.

One of the most memorable moments filmed on that set came when a celebrity visits the club, unleashing a torrent of unbridled excitement, spectacle, music, dancing, celebrating – and cash – as the dancers and customers revel in their special guest's star power. The scene was captured in just one day. Says Goldsmith-Thomas: “All the characters are dancing – it must have been over 300 people working that day – and coming alive as if we had time-warped back to 2007. Those of us observing the filming were amazed: We weren't watching Jennifer, it was Ramona; and the woman dancing next to her wasn't Constance, it was Destiny. It was crazy and amazing, a very real moment, joyous and free, that we were eavesdropping on.”

“I was looking to capture something that was interactive and alive, and very real and in the moment,” adds Scafaria. “The girls are athletes, and I filmed them dancing that way.”

“It was no big deal – just twerking for [the huge star]!” adds Lizzo, with a laugh, of the experience working opposite the visiting celebrity, amid the scene’s music, dancing, and electricity.

The dancers’ wardrobe, according to costume designer Mitchell Travers (*In the Heights*), was all about “the difference between the way women dress for each other, and the way they dress for the male gaze.”

“There’s a family quality when Destiny, Ramona, Mercedes, and Annabelle are together; they could even be wearing pajamas,” he elaborates. “But for their male customers, they weaponize their style, using their hemlines, cleavage – whatever is available to them. We often see male action characters donning accessories like bullet-proof vests or wielding guns; our ladies’ accessories are just as formidable.”

For each character, Travers researched period trends and those making them. “Ramona is successful when we meet her, and the celebrity, circa 2007, we were tracking for her was ... Jennifer Lopez,” he says with a laugh. “For Destiny, I looked at Tila Tequila, Fergie, and Ashley Simpson; Mercedes’ look was all about Ashanti and early Beyoncé; and for Annabelle, I created a backstory where she came from a family in the South, and appreciated the attention she was getting at Moves, and the friendships she was forming with the other dancers. For her, I looked at Miley Cyrus from that period.”

Travers also got a kick out of designing for some of the notables from the world of music, who play supporting roles. “I really loved working in a different light with globally recognized figures, like Cardi B and Lizzo,” he offers. “I would think about details like what goes in their purses, how big are the purses, and do they take the subway or travel by taxi?”

For Lizzo, the stripper garb was a highlight of her experience making the film. “It was a dream to wear thotty-ass clothes, spandex, mesh, fish-nets – and pasties!” she exclaims.

Looking at the era in which the story unfolds, Travers explains that the high-flying early and mid-2000s saw the rise of “gown clubs,” where the dancers donned expensive-looking frocks. “It was a time of Trumpian faux wealth and high golds. But after the stock market crash in 2008, they transitioned to ‘character clubs,’ where each dancer played a role that worked best for her.”

That period’s style trends were, Travers admits, a little cringeworthy. “If there’s a little space between two timeframes, you can appreciate period fashions,” he explains. “But since 2007 is so close to the present, it’s still embarrassing to dive back there and look at some of those fashions and hairstyles. It’s amazing how different the world looked even then – the

eyebrows, cut of the trousers, earrings the size of dinner plates. So, we just decided to go for it and embrace it all.”

The outfits, designs, and period context play integral roles in shaping the characters and narrative. But at the film’s center are the bonds forged between the women. “I hope audiences care about them,” says Wu. “Not because they're perfect, because they're not, but because they're trying their best to get through life in a world that has been unfair to them.”

“I think everyone deserves respect, consideration, and the ability not to be judged based on choices they’ve made, even bad choices,” adds Lopez, pointing to one of the film’s key themes. “The truth is we’re all hustling, negotiating, striving to get through the day to win the battles we must fight. Women are constantly sexualized, but when they find a way to profit from that, all of the sudden it’s a problem. In movies, strippers are painted as throwaways or just background characters. *HUSTLERS* digs into the stories of these women’s lives and shows the good, the bad, and the ugly. I think people are going to appreciate the realness of this movie and its characters.”

Scafaria concludes that she hopes “audiences have so much fun and enjoy a big story. For me, it’s an event to bring this club and these characters to the big screen. At the same time, I hope the film leads to deeper conversations – about empathy, and about a specific occupation and those who work at it, most of whom have long been misunderstood or underestimated.”

HUSTLERS opens in theaters everywhere beginning September 13th.

ABOUT THE CAST

CONSTANCE WU (Destiny) will be seen in her starring role as ‘Jessica Huang’ in season six of ABC’s comedy series “Fresh off the Boat.” The critically acclaimed series is loosely based off of the life of chef Eddie Huang. For this role, Constance was nominated for a Critics’ Choice Television Award in the category of “Best Actress in a Comedy Series” and was honored as part of the TIME 100 Most Influential People of 2017. “Fresh Off the Boat” also made Hollywood history as the first American Network TV show to center an Asian American family in over 20 years. As of this year, it will also mark another milestone as the first Asian-American led TV show ever to reach syndication.

Last year, Constance starred in Warner Brother's romantic comedy hit, *Crazy Rich Asians*, directed by Jon M. Chu. For this role, Constance received a Golden Globe® nomination in the category of “Best Actress in a Motion Picture in a Musical or Comedy” and a Critics

Choice® nomination in the category of “Best Actress in a Comedy.” The film itself received many accolades including a Golden Globe® nomination in the category of “Best Motion Picture in a Musical or Comedy,” SAG Award nomination in the category of “Outstanding Performance by a Cast in a Motion Picture” and Critics’ Choice Award nomination in the categories of “Best Acting Ensemble” and “Best Comedy,” coupled with box office success which made it the most successful studio romantic comedy in nearly a decade. *Crazy Rich Asians* also made Hollywood history as the first studio movie in over 25 years to star an Asian American woman.

Crazy Rich Asians and “Fresh Off the Boat” finds Constance in the unique position of being the sole actor to star in and lead both breakthrough projects for Asian American representation in Hollywood.

Additional film credits include Eric Darnell’s *Crow: The Legend*, Jenée LaMarque’s *The Feels*, Christopher Leone’s *Parallels*, Zal Batmanglij’s *Sound of My Voice*, Matt Tauber’s *The Architect*, and Hilary Brougher’s *Stephanie Daley*.

Constance holds a BFA in Acting from SUNY Purchase’s prestigious Conservatory of Theatre Arts and Film where she trained in classical theatre.

JENNIFER LOPEZ (Ramona) is an actor, singer, film & television producer, fashion designer, *New York Times* bestselling author, entrepreneur, and humanitarian. Lopez has created one of the most successful and well-known brands in entertainment.

Most recently Jennifer starred in and produced STX’s feature film, *Second Act*, alongside Leah Remini, Milo Ventimiglia, and Vanessa Hudgens.

Lopez made her feature film debut in the highly acclaimed 1995 drama, *Mi Familia*, which garnered her an Independent Spirit Award nomination. She followed that performance with her portrayal of the Latin music sensation in *Selena*, which earned her widespread acclaim including a Golden Globe Nomination and an ALMA Award. Lopez has had five films open at #1 which include *Maid in Manhattan*, *Monster in Law*, *Anaconda*, *The Cell*, and *Antz*. Her 2015 film *The Boy Next Door*, which she starred in and produced, was her highest January grossing film and second highest box office opening of her career. Lopez also starred alongside Rihanna and Jim Parsons in Fox and DreamWorks Animation’s *Home*, which opened at number one at the box office and featured Lopez’s song “Feel the Light” on its soundtrack. Other film credits include *Shall We Dance*, *Enough*, *Out of Sight*, *Angel Eyes*, *Parker*, *An Unfinished Life*, *Money Train*, *Jack*, *Lila and Eve*, *Blood and Wine*, and *El Cantante*. Lopez is set to star in *Griselda* for HBO. The script will be written by Terence Winter.

In 2016, Lopez launched a Las Vegas residency and a new primetime television series, and bid farewell to “American Idol.” Lopez’s television series, “Shades of Blue,” premiered on NBC to rave reviews and strong ratings for the network. The final season premiered in June 2018. That year Lopez also premiered her one-of-a-kind Las Vegas show entitled *All I Have* at the Zappos Theater in Planet Hollywood Resort & Casino. The sold-out shows, complete with new costumes, set design and choreography have been praised by critics, with the *Los Angeles Times* hailing her the “Queen of the Strip.” She performed 40 shows a year through September 2018 and concluded the residency with gross ticket sales topping more than \$100 million during the 3-year-long run. Lopez also served as a judge alongside Keith Urban and Harry Connick Jr. on the fifteenth and final season of Fox’s “American Idol,” which made its final bow in April 2016.

In 2017, Lopez served as a judge on NBC’s new dance competition show, “World of Dance,” alongside Neyo and Derek Hough. For its debut, the show became the most-watched premiere for a summer alternative series in nine years and the biggest regular time slot premiere in all of 2017. Season three premiered in February 2019 to stellar ratings.

Nuyorican Productions is Jennifer Lopez’s motion picture and television production company, which has produced the box office hit *Boy Next Door*, HBO’s “Dance Again,” and TNT’s recent special, “Neighborhood Sessions with Jennifer Lopez,” in addition to Lopez’s NBC drama “Shades of Blue.” Nuyorican has branched into scripted and unscripted television, producing the critically acclaimed, groundbreaking hit ABC Family series “The Fosters” from creators Peter Paige and Bradley Bredeweg, a show about a lesbian couple raising children together and helping redefine the meaning of family. The show has won several awards including a GLAAD Media Award for “Outstanding TV Drama Series,” the LA Gay and Lesbian Center’s Board of Directors’ Award for “LGBT Outstanding Leadership,” and “Choice TV Breakout Show” at the Teen Choice Awards. In non-scripted, Nuyorican’s credits include the bilingual Latin-America talent-show “Q VIVA!” for both FOX and Univision and “House of Joy” and “A Step Away” for the NUVO network, the English-language cable channel for which Jennifer is the Chief Creative Officer. In early 2014, NuvoTV acquired Fuse TV, a channel dedicated largely to music, and features original series and specials, live concerts, and blocks of music videos.

In 2014, Jennifer released an autobiographical novel, True Love, which became an instant international best seller landing at #5 on the *New York Times* hardcover nonfiction bestseller list.

JULIA STILES (Elizabeth) Stiles can currently be seen starring in Neil Jordan's mini-series "Riviera" which is in its 2nd season.

Stiles starred as 'Nicky Parsons' in the latest installment of the BOURNE franchise, directed by Paul Greengrass and opposite Matt Damon. She recently completed filming Theresa Rebeck's *Trouble* opposite Bill Pullman, Anjelica House and Brian D'Arcy James and *The Drowning*.

Stiles' other recent credits include *Blackway* opposite Anthony Hopkins, and Ray Liotta, directed by Daniel Alfredson (*The Girl Who Played With Fire* and *The Girl Who Kicked the Hornets' Nest*); Lionsgate thriller *Misconduct*, opposite Al Pacino, Anthony Hopkins and Josh Duhamel. She is also featured in the *The Great Gilly Hopkins*, based on Katherine Paterson's popular book, opposite Glenn Close and Kathy Bates which will be released by Lionsgate later this fall.

Additional film credits include *Silver Linings Playbook*, *Out of the Dark*, *Closed Circuit*, *Between Us*, *It's a Disaster*, *The Business of Strangers*, *Save the Last Dance*, *State & Main*, *The Omen*, and *Mona Lisa Smile*, the Bourne Trilogy and three Shakespearean film adaptations—*Hamlet*, *O* and *10 Things I Hate About You*.

In 2011, Stiles received Emmy and Golden Globe nominations for her work on Showtime's critically acclaimed series "Dexter," opposite Michael C. Hall. Additional TV credits include an arc on "The Mindy Project."

Stiles has been at the forefront of the new world of digital media and content. She stars in the HULU web series "Blue," directed by Rodrigo Garcia and produced by Jon Avnet for the WIGS network. Julia also teamed up with WIGS to create the web series "Paloma," which she wrote and directed for two seasons.

Stiles began her career on stage at La MaMa Theatre and has since appeared in Shakespeare-in-the-Park's *Twelfth Night*; the London and Broadway revival of David Mamet's *Oleanna* (with Aaron Eckhart and Bill Pullman, respectively); and opposite Mia Farrow in James Lapine's *Fran's Bed*.

Stiles also wrote and directed the short film "Raving," starring Zooey Deschanel, for Elle magazine's film series. The film premiered at the Tribeca Film Festival and on the Sundance Channel.

Julia is a graduate of Columbia University

KEKE PALMER (Mercedes) made her big-screen debut in 2004 in *Barbershop 2: Back in Business* as Queen Latifah's niece. In 2004, Palmer was chosen from a nationwide search to

play opposite William H. Macy in the TNT movie, "The Wool Cap." Her performance earned her a Screen Actors Guild nomination.

In 2006, Palmer appeared as the lead character Akeelah Anderson in the critically acclaimed, award-winning film *Akeelah and the Bee*. The film, about a young South Los Angeles girl who attempts to win a national spelling bee, won the hearts of audiences everywhere. Her breakthrough performance received praise from many film critics and organizations. Among the list of nominations received, *Akeelah and the Bee* was listed as one of NBR's 2006 Top Independent Films of the Year, as well as four nominations from the NAACP Image Awards. Palmer won an NAACP Image Award for "Outstanding Lead Actress in a Motion Picture," as well as "Outstanding Lead Actress in a Motion Picture" by the Black Movie Awards. She has also received nominations for "Most Promising Newcomer" by the Chicago Film Critics, "Best Actress" by the Black Reel Awards, and "Best Young Actress" by the Broadcast Film Critics Association.

In 2006, Palmer appeared in Tyler Perry's *Madea's Family Reunion* and in the Disney Channel's *Jump In!*. Palmer's other feature film credits include *The Longshots*, *Joyful Noise* and *Ice Age: Continental Drift*.

In television, Palmer starred as the title character in the hit Nickelodeon series, "True Jackson VP," for 68 episodes, she played a high-school student who becomes the head of a major fashion label. She has received four NAACP Awards for "Best Actress in Children's Television" for her role as "True Jackson". She also appeared in Fox TV Horror Comedy "Scream Queens."

As a singer, Palmer first recording, "All My Girlz" was featured on the *Akeelah and the Bee* soundtrack. She followed that up with "My Turn Now" on the *Jump In!* soundtrack. She also sang "Tonight", an end title song from the Ben Stiller movie, *Night at the Museum*. Her Atlantic Records debut album, "So Uncool" features R&B tracks, inspirational moments, and love songs.

LILI REINHART (Annabelle) was cast as Betty Cooper in The CW's teen drama series "Riverdale." The series premiered on January 26, 2017 and is currently renewed for its fourth season.

Previously, Reinhart worked on the Fox sitcom "Surviving Jack." Reinhart guest starred on the television series "Law & Order: Special Victims Unit" and starred in the films *The Good Neighbor*, *Miss Stevens*, *Forever's End*, *Gibsonburg*, *The Kings of Summer*, *Not Waving But Drowning*, and *Lilith*.

Reinhart starred in Mélanie Laurent's *Galveston*, alongside Ben Foster and Elle Fanning.

with MERCEDES RUEHL (Mom) is an award-winning stage, film and television actress. She won an Academy® Award and a Golden Globe®, as well as a Chicago Film Critics® Award and Los Angeles Film Critics® Award for her role as Anne Napolitano in Terry Gilliam's film *The Fisher King*. Neil Simon's *Lost in Yonkers*, earned Ruehl a Tony®, Helen Hayes, and Drama Desk® Awards. She received Tony nominations for her roles in *The Shadowbox* and Edward Albee's Pulitzer Prize winning *The Goat, or Who is Sylvia*. She won Obie® Awards for *Woman Before A Glass*, a one-woman show about the life of actress Peggy Guggenheim, as well as Christopher Durang's *The Marriage of Bette and Boo*.

She was awarded The Clarence Derwent Award for creating the role of Kate in *Other People's Money*, and a Drama Desk nomination for the role of Serafina opposite Anthony LaPaglia in Tennessee Williams' *The Rose Tattoo*. Mercedes starred in the 2nd Stage off-Broadway revival of Harvey Fierstein's *Torch Song* earlier this year, and recently starred in the production which moved to Broadway with a November 1, 2018 opening and closed January 6, 2019.

She starred in Richard Greenberg's *The American Plan* at the Manhattan Theatre Club and in the premiere of Edward Albee's *The Occupant* as Louise Nevelson at The Signature Theatre. At The Old Vic in London she co-starred with Jeff Goldblum in Neil Simon's *Prisoner of Second Avenue*. Most recently she revived *Full Gallop*, a one-woman show about Diana Vreeland at The Old Globe in San Diego.

Ruehl came to popular attention with her portrayal as the gun-toting wife of a Mafia don in 1988's *Married to the Mob*, which earned her a National Society of Film Critics® Award. Her other film credits include *Big* opposite Tom Hanks; the romantic drama *For Roseanna* opposite Jean Reno; Gurinder Chadha's, *More Dogs than Bones*, *Another You*, *Heartburn*; *84 Charing Cross Road*; *Leader of the Band*; *The Secret of My Succe\$s*; *Slaves of New York*, *Crazy People*, and *Chu and Blossom*.

Her television credits include guest & recur roles on "Bull," "Life in Pieces," "NCIS," "Mysteries of Laura," "Two Broke Girls," "Power," "Luck" (series regular), "Law & Order: SVU," "Subway Stories: Tales from The Underground," "Indictment: The McMartin Trial," "North Shore Fish," "Psych," "Monday Mornings," "A Girl Like Me," "Frasier," and starred in HBO's Golden Globe and Emmy winning telefilm "Gia."

and CARDI B's (Diamond) rambunctious spirit and brave tongue garnered instant online popularity, rapidly increasing her fan base. She has evolved into an entertainer and actress and a renowned rapper in just a short time. Cardi has also risen to rap success and fame, releasing her debut studio album, the 3x platinum, GRAMMY® Award winning, "Invasion of Privacy" in 2018.

Cardi B continues to be at the top of her game – she became the first woman with five simultaneous Top 10 hits on Hot R&B/Hip-Hop Songs Chart as well as the first female rapper with two Billboard Hot 100 #1s ("I Like It" and "Bodak Yellow"). Now a GRAMMY® Award winning rap superstar, Cardi B released her 3x Platinum selling debut album "Invasion of Privacy," which debuted at #1 on the Billboard 200 chart. "Invasion of Privacy" – includes the 8x RIAA platinum certified classic, "Bodak Yellow," alongside the 2x platinum certified smash, "Bartier Cardi (feat. 21 Savage)," standout favorites like 2x platinum certified "Be Careful" and 7x platinum certified "I Like It," featuring Bad Bunny and J Balvin and a spectacular lineup of featured appearances from Chance The Rapper (Gold certified "Best Life"), SZA (Platinum certified "I Do"), Kehlani (2x Platinum certified "Ring"), Migos, and YG. Additionally, all 13 tracks on "Invasion of Privacy" have been RIAA certified Gold or higher – making Cardi the first female artist to achieve this feat. At the top of this year, Cardi released her single, "Money," which is now certified 2x Platinum as well as her second collaboration with labelmate Bruno Mars, platinum certified "Please Me." Most recently, Cardi released her latest smash single, "Press."

Breakout single, "Bodak Yellow," which is now certified 8x platinum, had an astronomical rise – earning the coveted #1 spot on Billboard's Hot 100 chart for five consecutive weeks, making Cardi B the first female rapper to reach #1 without any accompanying acts since Lauryn Hill in 1998.

Cardi B has been nominated for numerous prestigious awards including – 7 GRAMMY nominations, 8 AMAs, 7 BET Awards (2019), 9 BET Hip-Hop Awards (2018), 10 VMAs, 7 Teen Choice Awards, 3 People's Choice Awards, 7 BET Awards (2018), 1 Kid's Choice Award, 2 BET Awards (2017), 9 BET Hip Hop Awards (2017). Cardi has graced the covers of Rolling Stone, Billboard, The New York Times Magazine, New York Magazine, Cosmopolitan, W Magazine, Harper's Bazaar, People En Español, CR Fashion Book, i-D Magazine, and The Fader. Additionally, Cardi B was named on Forbes "30 Under 30" list.

Since 2017, Cardi has made a seemingly unstoppable series of appearances and live events including Jimmy Kimmel Live in Brooklyn, the MTV VMA pre-show, BET Awards post show, BET Awards, BET Hip Hop Awards, "The Tonight Show Starring Jimmy Fallon" – where

she was the first ever co-host – the GRAMMY awards, “The Ellen DeGeneres show,” “Saturday Night Live,” the VMAS, and the AMAs to name a few.

When you love yourself, anything becomes possible. Channeling boundless self-confidence through a downright earth-quaking voice, colorful persona, and undeniable star power, **LIZZO** (Liz) struts into the spotlight and steps up with a whole lot of sass, spirit, and soul. Embracing her vocal range like never before and celebrating herself to the fullest, she speaks her mind, censors nothing, and delivers an enviable level of honesty, pure passion, and fresh fire. In doing so, she reaches the precipice of a personal and creative breakthrough in 2019 as evidenced by a string of new releases for Nice Life Recording Company and Atlantic Records.

“This is a way more confident Lizzo who believes in her confidence,” she exclaims. “For the last three years, I’ve been working on myself and learning how to love who I am. There were moments that would’ve completely defeated me when I was younger. Instead, I was able to not just survive, but thrive. This is the person who I truly want to be. It’s a self-filling prophecy ready for the world. I really found my voice. I love it. I love my body. I love talking shit, and it’s what I’m doing,” she laughs.

She’s quietly worked towards these realizations since the release of her 2016 EP, *Coconut Oil*, which delivered such hits as “Good As Hell,” “Phone,” “Water Me,” and “Truth Hurts.” Building on enthusiastic critical acclaim and a rapidly growing fan base, 2018 represented a high watermark for the Detroit-born and Houston-raised songstress. A string of singles hit maximum velocity as “Boys” took the culture by storm. A definitive and inescapable anthem for 2018, it closed out the year on *Time*’s “10 Best Songs of 2018,” *Pitchfork*’s “100 Best Songs of 2018,” and *Paste*’s “50 Best Songs of 2018.” She covered both *Teen Vogue*’s “Pass The Mic Music Issue” and *Galore* in addition to being profiled in *Rolling Stone*, the *New York Times*, *V*, and *Glamour*. *Allure* also proclaimed her among its, “*Beauty Disruptors: 12 People Changing the Beauty Industry for the Better.*” Additionally, she brought down the house with rapturous performances at *Lollapalooza* and the *MoMa PS1 Warm Up* in New York City as well as maintaining an undeniable presence at *New York Fashion Week*.

However, Lizzo recognized a turning point the summer before everything popped off...

Paying homage to some of music’s most influential women, she took the stage at *NPR Music*’s “Turning the Tables Live” at Lincoln Center’s Damrosch Park Bandshell. During the proceedings, she covered Aretha Franklin’s “Respect” and Lauryn Hill’s “Ex Factor.” The show helped her put a longstanding fear to rest.

“I never really loved my voice,” she admits. “Touring strengthened it, but it’s like I was

still afraid of it. When I was able to sing ‘*Ex Factor*’ and ‘*Respect*’ by these great vocalists whom I adore, I was really proud for the first time, not just as an artist or a performer, but as a singer. Those are big shoes to fill, and I was able to scream, do runs, belt, and go from soulful to beautiful tones. I left with some brand-new shoes of my own though. I finally got my singer heels.”

With those heels on, she hit the studio in late 2018 to record her third full-length, *Cause I Love You*. For the first time, she enlisted the production talents of X Ambassadors’ Sam Harris. Recording in a “*haunted ass studio*,” the producer encouraged her to break out of her comfort zone. “He reached inside of me and brought out a vulnerability I didn’t realize I had,” she says. “He called out my lyrics by name and pulled them out of my life experiences.”

Galvanized by those sessions, she also reteamed with an old friend Oak Felder [Rihanna, Alessia Cara, Kehlani] as well as longtime collaborator Ricky Reed [Meghan Trainor, Halsey]. She introduced this chapter with “Juice.” Eighties-style synths slink hand-in-hand with a steady beat before climaxing on funky guitar and boisterous horns. She drops eyebrow-raising lines like, “*No, I’m not a snack at all. Look, baby, I’m the whole damn meal*” before the breakdown, “*Somebody come get this man. I think he got lost in my DMs.*” Touting the hummable hook, “*Blame it on my juice*,” she turns up with an empowering call-to-arms.

“I didn’t really have a song talking the way I talked,” she goes on. “This gave me the opportunity to talk the talk and celebrate my swag and all of the hard work I’ve done to get here. It’s a timestamp of where I am in my life right now. I’m enjoying myself on ‘*Juice*.’”

Whether it’s the emotionally charged “Jerome” or dynamically delicate “Crybaby,” she clings to an overarching message on *Cause I Love You* intimated by the title.

“I want people to know this process is all because I love them—and because I love me,” she says. “It’s a double-sided statement. You can say *Cause I Love You* to millions of people, or you can say it to yourself in the mirror. It’s about what you go through when you’re trying to love yourself in a world that makes it so hard. You can persevere and come out stronger on the other side though.”

In the end, Lizzo’s message of empowerment and love rings true because it comes straight from the heart.

“When you listen to this, I want you to know you’re not alone,” she leaves off. “I want you to hear my songs and feel a connection to me. I hope you can apply what I’m saying to your own life and maybe have a better day. Share this experience with me. Celebrate who you are. If I can change the world for the better one song at a time, I’m cool.”

Since her explosion onto the wider pop cultural landscape as the breakout star of Pharrell and Rihanna's 'Lemon' video in 2014, Minnesota native **METTE TOWLEY's** (Justice) artistic toolkit has continually expanded. Having spent 5 years at the center of Pharrell's dance crew, an innate access to her physicality and love of performance, language and self-expression have led her to exploring new artistic avenues. Now, with two roles in major movies screening towards the end of 2019 – *Hustlers* written and directed by Lorene Scafaria and *Cats* directed by Tom Hooper - and a repertoire of original music in development, Mette's upcoming projects tap into every facet of her artistry. "Performance, theatre, film, dance, music; they're such a beautiful weapon, in a way. Something to be harnessed," she explains. "To be used in a way that disrupts convention and reimagine the ways we see each other in our world."

After wrapping the Pharrell Williams tour in the summer of 2018, Mette was primed for a new challenge. "I felt like I'd accomplished what I set out to achieve as a dancer," she remembers. During one of her early morning trainings in LA, Mette was approached by a music director who offered her an audition. The next day, she arrived to audition for what turned out to be the movie adaptation of *Cats* directed by Tom Hooper. Just under two weeks later, she flew to London where she lived and worked for seven months. Seeing the project as the ideal combination of her love of dance, performance and theatre, *Cats* was Mette's gateway to catching the acting bug. With a lifelong interest in singing and writing music, the opportunity to flex her musical muscle and receive vocal coaching lead to her delving deeper into her own musicality.

While living in London in early 2019, Mette received a call about a movie in development called *Hustlers*. The movie told the story of dancers at an NYC strip club with an all-star cast. Her interest in the movie's ability to tell stories that aren't often heard lead her to New York for an audition. "I enjoy the process of transforming into someone else. Acting asks me to let go of my inhibitions and finds like-ness in others — that makes me a much more compassionate." After falling in love with the cast, the story and the women, *Hustlers* became a key point of change in her career. "I'm interested in roles that bridge gaps in understanding. A chance to get closer to other ways of life, new experiences, and new voices. That's one of the reasons I wanted to become an actress."

Throughout her professional development as an artist, Mette Towley's dedication to her craft has seen her learn and build in many directions. Currently writing original music and working on auditioning for further movie roles, 2019 assures to be another pivotal chapter in her story. "I'm not holding back; I'm not listening to any voice that doubts".

MADELINE BREWER (Dawn) is one to watch on both the big and small screen. Currently, she stars in Hulu's Emmy® Award and Golden Globe® winning series "The Handmaid's Tale" based on the best-selling novel by Margaret Atwood. The series, which was recently renewed for a fourth season, tells the story of life in the dystopia of Gilead, a totalitarian society in what was formerly part of the United States.

On the big screen, Madeline recently completed filming "Separation" with Mamie Gummer and Rupert Friend.

Earlier this year, Madeline was seen alongside Ashton Sanders and Vera Farmiga in Focus Features' "Captive State," directed by Rupert Wyatt. She also starred in the Blumhouse and Netflix thriller "Cam," which is available on the streaming service and premiered at the 2018 AFI Festival. Last year, Madeline starred alongside Imogen Waterhouse in Mitzi Peirone's "Braid," which premiered at the 2018 Tribeca Film Festival.

Madeline made her television debut as fan favorite "Tricia Miller" in the Netflix original comedy-drama series "Orange is the New Black" created by Jenji Kohan and produced by Lionsgate Television. Madeline also starred in Netflix's critically acclaimed series "Black Mirror" in an episode titled "Men Against Fire" with Malachi Kirby ("Roots") and Michael Kelly ("House of Cards").

In 2017, she starred in "Flesh and Blood" alongside Mark Webber, who also wrote and directed the film. It premiered at the 2017 SXSW film festival. Additionally, she starred in "Hedgehog" with Ann Dowd, which premiered at the 2017 Cinequest Film and VR festival. Madeline's other roles include "Miranda Cates" in Eli Roth's "Hemlock Grove" for Netflix, "Julie Kelly" in Bret Easton Ellis' series "The Deleted" for Fullscreen and guest stars on "Grimm," and "Stalker."

Born in Philadelphia and raised in Pitman, NJ. She is a graduate of AMDA, the American Musical and Dramatic Academy, in New York City where she studied musical theater. Immediately after graduating from AMDA, Madeline landed the lead role in the world premiere of "Liberty: The Musical." Madeline is also a classically trained singer.

TRACE LYSETTE (Tracey) is an actress and advocate best known for her recurring role as 'Shea' on Amazon's critically acclaimed series, "Transparent." She can be seen next in "David Makes Man for Own" and is set to star in the independent feature *Venus As A Boy* directed by Ty Hodges and opposite Olivia Culpo. She recurred as 'Gisele' opposite Patrick Stewart in the Starz original comedy "Blunt Talk." Trace is committed to advocating for trans and

marginalized people from all walks of life and aspires to make Hollywood more inclusive and to more accurately mirror the world we live in.

ABOUT THE FILMMAKERS

LORENE SCAFARIA (Writer/Director/Co-Producer) last film was *The Meddler* (Official Selection: Toronto International Film Festival), starring Susan Sarandon, Rose Byrne and J.K. Simmons.

Scafaria made her directorial debut with her original screenplay *Seeking A Friend For The End Of The World*, starring Steve Carell and Keira Knightley. She also adapted the young adult novel *Nick and Nora's Infinite Playlist* for Mandate Pictures and Sony, which premiered at the 2008 Toronto International Film Festival.

Scafaria's screenwriting credits include *The Mighty Flynn*, *Man and Wife*, *The Marla Ruzicka Story* and *40 Days of Cheating* for Warner Brothers. She has directed and produced episodes of Fox's "New Girl" and "Ben & Kate" respectively, as well as acting in 2014's critically acclaimed *Coherence*. Scafaria is also a singer-songwriter whose songs are featured in Drew Barrymore's *Whip It!* and *The Romantics*.

JESSICA ELBAUM (Producer) started with Gary Sanchez Productions ten years ago and launched Gloria Sanchez Productions as a sister label in early 2014, with a focus on female voices in comedy. She was named one of Variety's "10 Producers to Watch" shortly thereafter.

Jessica's current film slate includes *Booksmart*, Olivia Wilde's feature directorial debut, Kristen Wiig and Annie Mumolo's Untitled Project in which the two will also star; and *Eurovision* for Netflix, written by Will Ferrell and Andrew Steele, in which Will is also set to star. Jessica is also developing a number of projects including *First Ladies* for Netflix, and *Women in Business* with Chernin Entertainment and Toni Erdmann.

Additionally, Elbaum is making multiple forays into television, including "Dead to Me" for Netflix, starring Christina Applegate and Linda Cardellini, "I'm Sorry," for TruTV alongside the Lonely Island's company "Party Over Here," and several projects with CBS including a premium comedy starring and executive produced by Isla Fisher.

Under the Gloria banner, Elbaum has produced *Sleeping With Other People*, written and directed by Leslye Headland, and starring Alison Brie and Jason Sudeikis, as well as the indie feature *Oh Lucy!*, written and directed by Atsuko Hirayanagi, which premiered at Cannes last

May. She also produced *Welcome to Me* and *Bachelorette*, and has executive produced numerous titles, including *Daddy's Home*, *Get Hard*, and *Anchorman 2: The Legend Continues*.

ELAINE GOLDSMITH-THOMAS (Producer) is an industry powerhouse who has held such top positions as senior vice president of International Creative Management and partner and co-head of Revolution Studios. She is currently a producing partner with Jennifer Lopez overseeing Lopez's Nuyorican Productions.

She has produced and overseen such successful films as *13 Going on 30* (SONY), starring Jennifer Garner and Mark Ruffalo, *Maid In Manhattan* (SONY), starring Jennifer Lopez, Ralph Fiennes, Bob Hoskins, Natasha Richardson and Stanley Tucci, *Mona Lisa Smile* (SONY), starring Julia Roberts, Kirsten Dunst, Julia Stiles, Maggie Gyllenhaal and Marcia Gay Harden, *Perfect Stranger* (SONY), starring Halle Berry, Bruce Willis and Giovanni Ribisi, *Kit Kittredge : An American Girl* (HBO FILMS), starring Abigail Breslin, Joan Cusack, Jane Krakowski, Stanley Tucci and Willow Smith, *Little Black Book* (SONY), starring Brittany Murphy, Holly Hunter and Kathy Bates, *Bandslam* (SUMMIT), starring Lisa Kudrow, Vanessa Hudgens, Aly Michalka and David Bowie, *The Boy Next Door* (UNIVERSAL), starring Jennifer Lopez, Ryan Guzman and produced with Jason Blum, *Kidnap* (AVIRON), starring Halle Berry, which she produced with Lorenzo D'Boneventura, *SECOND ACT* (STXfilms) which she co-wrote with Justin Zackham, starring Jennifer Lopez, Milo Ventimiglia and Leah Remini.

In television, she executive produced "Extant" (CBS) along with Steven Spielberg, "Possible Side Effects," (SHOWTIME) directed by Tim Robbins. "The Fosters" (FREEFORM), "Shades of Blue" and "World of Dance," all which she Executive Produced with Jennifer Lopez.

JENNIFER LOPEZ (Producer)

See Cast Bios

BENNY MEDINA (Producer)

WILL FERRELL (Producer) has come a long way since his days on "Saturday Night Live," crossing over from television icon to motion picture star, producer and internet pioneer.

Recently, Ferrell starred in the comedy *Daddy's Home 2*, the sequel to the Christmas 2015 film *Daddy's Home* directed by Sean Anders and John Morris and produced by Gary Sanchez Productions.

Daddy's Home centered on a modest suburban businessman looking to be the best stepdad possible to his new wife's children just as their reckless and heroic birth father, played by Mark Wahlberg comes back into their lives. It had an opening weekend gross of more than 38 million and has since made over \$240 million.

In the spring of 2015 Ferrell starred in and produced *Get Hard* where he portrayed a rich hedge fund manager who hires his parking attendant, played by Kevin Hart, to prepare him for prison. Since its release, *Get Hard* has grossed more than \$100 million globally.

Just a few months later Will starred in the Lifetime original drama *A Deadly Adoption* alongside Kristen Wiig.

The year prior, Ferrell lent his voice to the character of "Lord Business" in the Warner Bros. animated film, *The Lego Movie*, which has gone on to earn over \$441 million in the worldwide box office.

In 2013 Ferrell reprised his role as Ron Burgundy, the character he made famous in Paramount Pictures' 2004 comedy, *Anchorman: The Legend of Ron Burgundy*. In *Anchorman 2: The Legend Continues*, Ron and the Channel 4 news team headed to New York City to help start the world's first 24-hour news station. Ferrell co-wrote both films with director Adam McKay under their Gary Sanchez production shingle and *Anchorman 2: The Legend Continues* has earned over \$172 million worldwide to date.

Prior to *Anchorman 2: The Legend Continues* and *The Lego Movie*, Ferrell starred opposite Zach Galifianakis in Warner Brother's *The Campaign*, which became the highest grossing political comedy of all time. He also starred and produced the ambitious *Casa de mi Padre*, a comedy spoof in the Latin American telenovela style, filmed entirely in Spanish.

Ferrell's many previous film credits also include *Elf*, *Old School*, and the screen adaptation of *The Producers*, which earned him his first Golden Globe nomination in 2006 for "Best Supporting Actor." In 2007, Ferrell earned his second Golden Globe nomination "Best Actor in a Comedy or Musical" for his portrayal of IRS agent Harold Crick in *Stranger Than Fiction*.

In 2006 Ferrell starred in the hit comedy *Talladega Nights: The Ballad of Ricky Bobby* with co-stars John C. Reilly and Sacha Baron Cohen. Earning nearly \$150 million at the U.S. box office, the film became the season's #1 comedy (non-animated) and continues to set records on DVD.

Ferrell earned a 2009 Tony Award nomination for his Broadway debut, headlining the sold-out, Tony Award-nominated one-man comedy show *Will Ferrell: You're Welcome America. A Final Night with George W Bush*, in which he perfected his infamous "Saturday Night

Live” characterization of President Bush. At the end of its Broadway run, Ferrell performed the show, live, in its entirety on HBO, earning a pair of Emmy Award nominations for “Outstanding Comedy Special” and “Outstanding Writing.”

In 2007, Ferrell helped found the overwhelmingly popular and award-winning video website Funnyordie.com. With hundreds of exclusive celebrity videos and a steady stream of huge viral hits, *Funny Or Die* has become the “place to be seen” for comedic celebrities, and the obvious destination for a daily comedy fix. The site's first video, “The Landlord,” has received over 81 million views and features Ferrell confronted by a swearing, beer-drinking two-year-old landlord. The site averages over 20 million unique visitors per month and over 60 million-page views per month.

Soon thereafter, Ferrell and Adam McKay joined forces to open their own production company, Gary Sanchez Productions. During its thirteen-year run, Gary Sanchez supported the 2006 Sundance hit *The Foot Fist Way* starring Danny McBride (*Tropic Thunder*), who also co-wrote with director Hill, *The Goods: Live Hard, Sell Hard* starring Jeremy Piven, and *Step Brothers* which earned over \$100 million domestically. Gary Sanchez also produced the HBO series “Eastbound & Down” starring McBride.

Ferrell starred for seven seasons on NBC’s seminal late-night hit “Saturday Night Live,” after taking the nation by storm during the show’s *Indecision 2000*, with his portrayal of President George W. Bush. Some of his most memorable “SNL” characters include Craig the Spartan Spirit Cheerleader, musical middle school teacher Marty Culp, and Bush. Among his many impressions were Janet Reno, Alex Trebek, Neil Diamond and the late, great Chicago Cubs sportscaster Harry Caray. His work on “SNL” earned two Emmy nominations in 2001 “Outstanding Individual Performance in a Variety or Music Program,” and “Outstanding Writing for a Variety, Music or Comedy Program.”

A testament to his impact on the American comedic landscape, Ferrell was named the recipient of the 2011 Mark Twain Prize for American Humor. The award recognizes people who have had an impact on American society in the same vein as social commentator, satirist, and creator of memorable characters, Samuel Clemens (Mark Twain). Previous recipients of the prize include comedy greats such as the late Richard Pryor, George Carlin, Lorne Michaels, Steve Martin, and Tina Fey.

Raised in Irvine, California, Ferrell graduated USC with a degree in sports information. He worked as a sportscaster on a local weekly cable show before enrolling in acting classes and stand-up comedy workshops and was eventually asked to join the esteemed

comedy/improv group The Groundlings. It was at The Groundlings that Ferrell was discovered for “Saturday Night Live.”

Academy Award® winning writer/director/producer **ADAM MCKAY’s** (Producer) most recent feature, the subversively comedic *Vice*, starring Christian Bale as former Vice President Dick Cheney opposite Amy Adams, Steve Carrell and Tyler Perry, received eight Academy Award®, six BAFTA and five Golden Globe nominations. In addition, McKay received DGA and WGA nominations for “Best Director” and “Best Original Screenplay.” The WGA also honored McKay with the Paul Selvin Award, which is given in recognition of the script that best embodies the spirit of the constitutional and civil rights and liberties that are dispensable to the survival of free writers everywhere and to which Selvin devoted his professional life.

McKay’s most recent TV venture sees him partner with Amazon for the eight-part series, “This Giant Beast.” The Prime Original docuseries follows host Kal Penn (a former Associate Director of the White House Office of Public Engagement) on a globe-spanning exploration of the unexpected quirks, interconnections and manipulations of the global economy.

In 2017, McKay executive produced and directed HBO pilot “Succession” for which he won the 2018 DGA Award for Drama Series. Written by Jesse Armstrong, the critically acclaimed 10-episode series, renewed for a second season, follows the saga of the Roy’s, a fictional American global-media family that is not only rich and powerful but powerfully dysfunctional. Upcoming feature film projects include *Bad Blood* with Jennifer Lawrence starring as Elizabeth Holmes, founder of the controversial blood-test company Theranos.

In 2015, McKay and Charles Randolph adapted Michael Lewis’s *New York Times* best-selling book, *The Big Short*, about the financial crisis of 2007/2008. Starring Christian Bale, Steve Carell, Ryan Gosling and Brad Pitt, *The Big Short* went on to receive much critical acclaim as well as Academy Award®, BAFTA, Golden Globe nominations for “Best Picture” and won the 2016 PGA for “Best Picture.” McKay earned Academy Award®, BAFTA and Golden Globe nominations for “Best Director,” and he and Randolph won “Best Adapted Screenplay” at the Academy Awards®, BAFTA, WGA and USC Scriptor Awards.

Initially, McKay made his name in the comedy world as a founding member of the Upright Citizens Brigade. In 1995, McKay and Will Ferrell happened to start on the same day at “Saturday Night Live,” where McKay remained for six years and became Head Writer. McKay and Ferrell’s time at “SNL” led to successful collaborations that established their unique absurdist style on the now classic *Anchorman: The Legend of Ron Burgundy* (2004) followed by the hit *Talladega Nights: The Ballad of Ricky Bobby* (2006). Since forming their company Gary Sanchez

Productions in 2006, McKay has consistently entertained audiences worldwide with a string of movies he has written (often with Ferrell) and directed including *Step Brothers* (2008), *The Other Guys* (2010) and *Anchorman 2: The Legend Continues* (2013). He has also produced numerous others including hits *Get Hard* (2015) and *Daddy's Home* (2015) and *Daddy's Home 2* (2017), and independent titles such as *Welcome to Me* (2015).

McKay has written for TV projects such as Michael Moore's "The Awful Truth," directed and produced on HBO's "Eastbound and Down," and produced the Emmy-nominated "Drunk History." On Broadway, he directed the Tony-nominated *You're Welcome America*.

McKay is a long-time supporter of numerous charitable organizations including Amnesty International. In 2016, he joined the board of Represent Us, the largest grassroots anti-corruption campaign in the US to pass laws that stop political bribery, end secret money and give voters a stronger voice. McKay also supports The Brady Center, Homeless Healthcare LA and Jail Guitar Doors.

TODD BANHAZL (Director of Photography) is known for his work on the indie films *The Strange Ones*, *Braid*, *Blow* and *The Man Down*. Banhazl's short film credits include *Garfield* and *Palimpsest*.

He has served as cinematographer on several music videos including Janelle Monae's *Make Me Feel*, Lorde's *Team*, and Steve Angello's *Wasted Love*, among many others.

JANE MUSKY (Production Designer) began her career working in the New York and London theatre. She has since worked at the Williamstown Theater Festival, The English National Opera, Glydebourne Opera and on the hit Broadway musicals *Barnum* and *The News*.

Musky was hired by Joel and Ethan Coen to design their first feature, *Blood Simple*, followed by their second, *Raising Arizona*. She served as designer on *Ghost* and *When Harry Met Sally*, among many others.

Musky's body of film and television work encompasses many styles and periods. She has collaborated with many acclaimed directors, including Francois Girard, Peter Bogdanovich, Joel and Ethan Coen, Rob Reiner, Michael Mayer, Alan Pakula, Gus Van Sant, Mike Newell, Diane English, Ivan Reitman, Andy Tennant, Jerry Zucker, Nicholas Hytner, and George Tillman.

A graduate of AFI, **KAYLA EMTER** (Editor) was named someone to watch in Variety's "Below the Impact Report" and Stage 32 Women Trailblazers.

Hustlers marks her second collaboration with director Lorene Scafaria with whom she previously worked on *The Meddler* starring Susan Sarandon, J.K. Simmons and Rose Byrne.

Kayla's other feature credits include *The Immigrant* from director James Gray, Don Cheadle's critically acclaimed Miles Davis biopic, *Miles Ahead* for Sony Pictures Classics, Lake Bell's directorial feature *I Do... Until I Don't*, the comedy *Candy Jar* for Netflix directed by Ben Shelton, the thriller *Ride* for Unified Pictures and the horror film *Into the Dark: Flesh + Blood* starring Dermot Mulroney for director Patrick Lussier and Hulu.

MITCHELL TRAVERS (Costume Designer) recently served as costume designer on Nisha Ganatra's *Late Night* and Bo Burnham's *Eighth Grade*. Travers other feature film credits include *The Strange Ones*, *The Well* and *Those People*. He was associate costume designer on *Ocean's Eight*, *The Meyerowitz Stories*, *Joy*, *The Amazing Spiderman 2*, *The Bourne Legacy* and *Wall Street 2: Money Never Sleeps*.

STX
f i l m s



NUYORICAN



HUSTLERS

Written and Directed by
LORENE SCAFARIA

Inspired by the Article
Published by New York Magazine entitled
"The Hustlers at Scores"

Written by
JESSICA PRESSLER

CONSTANCE WU

JENNIFER LOPEZ

JULIA STILES

KEKE PALMER

LILI REINHART

with
MERCEDES RUEHL

And
CARDI B

LIZZO

METTE TOWLEY

MADLINE BREWER

TRACE LYSETTE

Produced by
JESSICA ELBAUM, p.g.a.
ELAINE GOLDSMITH THOMAS, p.g.a.

Produced by
JENNIFER LOPEZ
BENNY MEDINA

Produced by
WILL FERRELL
ADAM MCKAY

Executive Producers
ROBERT SIMONDS
ADAM FOGELSON

Executive Producer

MEGAN ELLISON

Executive Producers

ALEX BROWN

PAMELA THUR

Director of Photography

TODD BANHAZL

Production Designer

JANE MUSKY

Edited by

KAYLA M. EMTER

Costume Designer

MITCHELL TRAVERS

Music Supervisor

JASON MARKEY

Casting by

GAYLE KELLER, CSA

Co-Producer

LORENE SCAFARIA

STXfilms

Presents

A

GLORIA SANCHEZ /

NYUORICAN

Production

In Association With

ANNAPURNA PICTURES

A

LORENE SCAFARIA

Film

Unit Production Managers

PAMELA THUR

MELISSA GELERNTER

First Assistant Director

COLIN MacLELLAN

Second Assistant Director

GINGER GONZALEZ

Destiny	CONSTANCE WU
Ramona	JENNIFER LOPEZ
Elizabeth	JULIA STILES
Mom	MERCEDES RUEHL
Justice	METTE TOWLEY
Destiny's Grandmother	WAI CHING HO
12-Year-Old Juliet	EMMA BATIZ
Manuela	VANESSA ASPILLAGA
DJ	BIG JAY OAKERSON
Tracey	TRACE LYSETTE
Star	MARCY RICHARDSON
Mercedes	KEKE PALMER
Annabelle	LILI REINHART
Johnny	GERALD EARL GILLUM
Diamond	CARDI B
Liz	LIZZO
Managers	KONSTANTINE DRAKOPOULOS
	DOV DAVIDOFF
Alpha	BRANDON KEENER
Stephen	DEVIN RATRAY
Usher	HIMSELF
Interviewer	CATE SMIT

Russian Strippers	KRISTINA ASRIYAN ALISA ERMOLAEV
Reese	FRANK WHALEY
Jackie	JACQUELINE FRANCES
Stockbroker	ALEX BREAUX
Reserved Woman	PAMELA HOLDEN STEWART
Mark	JON GLASER
Cool Guy	GRANT MACDERMOTT
Spencer	RHYS COIRO
Strait-Laced Man	MIKE KELLER
Man in Glasses	GIANMARCO SORESI
Gary	ZAC JAFFEE
Architect	ED HERBSTMAN
Georgia	ASHLEY NEAL
Crystal	GEORGIA XIMENES LIFSHER
Trixie	HANNAH WEIR
Angel	STORMI MAYA
Lily	SCARLETT SHER
Dawn	MADELINE BREWER
Woman on Cell	RANDI KAPLAN
Amy	KERSTI BRYAN
Doug	STEVEN BOYER
Detective Hernandez	MARIO POLIT
Detective Hunter	PAUL NIELSEN
Hotel Guy	PETER O'CONNOR
Sergeant	JACK O'CONNELL
9-Year-Old Juliet	AGATHA CHRISTINE CELLERI
Wall Street Guy	JOHN PALLADINO
Middle Tier Guy	JOHN FORTE
Bottom Tier Broker	ZACHERY BYRD
Dark-Haired Stripper	MOMO JUDY AVE
Stunt Coordinator	IAN McLAUGHLIN
Stunts	MIKE BURKE ROBERT HARVEY DONALD J. HEWITT HAARON HINES JENNIFER LAMB ROBERTO LOPEZ ANTHONY MECCA CHRISTOPHER PARKER AKOS SCHENEK HANK STRONG KIMMY SUZUKI VANESSA VANDER PLUYM

Art Director	KIM KARON
Set Decorator	ALEXANDRA MAZUR
Visual Effects Producer	MELISSA BROCKMAN
"A" Camera Operator / Steadicam	STEWART CANTRELL
"A" First Assistant Camera	REBECCA RAJADNYA
"A" Second Assistant Camera	TSYEN SHEN
"B" Camera Operator	JENNIE JEDDRY
"B" First Assistant Camera	NICHOLAS HUYNH
"B" Second Assistant Camera	JANICE BURGESS
"C" Camera Operator	MICHAEL FUCHS
"C" First Assistant Camera	TROY DOBBERTIN
Digital Imaging Technician	LOÏC DE LAME
Digital Loader	JEFF MAKARAUSKAS
Script Supervisor	RENEE FOLEY-BURKE
Sound Mixer	TOM NELSON, CAS
Boom Operator	GIDEON JENSEN
Sound Utility	BRADY NELSON
Protocols Playback Mixer	EGOR PANCHENKO
Video Assist	DEVIN DONEGAN
Chief Lighting Technician	JOSH HENSLEY
NY Chief Lighting Technician	WILLIAM ALMEIDA
Assistant Chief Lighting Technician	PETER RUSSELL
Electricians	SARAH ELSPETH BLACK BROOKS LOCKWOOD MICHAEL PAPADOPOULOS
Programmers	BROOKS TORAN JEFFREY BRINK
Chief Rigging Technician	CLAY LIVERSIDGE
Chief Rigging Electrician	JOHN BILLECI
Rigging Electricians	ROBERT BURGOS RUSLAN KARNALOV MICHAEL CAGLIONE SAMUEL G. FRIEDMAN
Generator Operator	MICHAEL A. LEO
Basecamp Generator Operator	ERIC KUTNER
First Company Grip	CHARLIE MARROQUIN
Second Company Grip	CHRISTOPHER F. GRANETO
First Company Rigging Grip	CRAIG VACCARO
Second Company Rigging Grip	JOE FLEMING
Rigging Grips	F. SAM BURRELL F. JOSEPH BURRELL
"A" Dolly Grip Operator	ANDREW SWEENEY
"B" Dolly Grip Operator	JOHN KRAUSE
Grips	KELLY MARROQUIN CHRIS COCHRAN PARRISH McLEAN VINCENT PIERCE

Special Effects Coordinator	GILBERT H. GERTSEN
Special Effects Forepersons	JOSEPH GALIONE ALEKSANDR LOKENSGARD
Special Effects Technician	GAVIN GERTSEN
Location Manager	MIA THOMPSON
Assistant Location Manager	BENJAMIN J. STERN
Location Coordinator	JeTAUN TAYLOR
Location Scouts	DEREN GETZ ERICK FREITAS SUSAN PAZOS
Location Assistants	GENNARO MARCHESE IVO HUAHUA ELEKTRA OATES SANTOS
Parking Coordinator	STEVEN DE LA ROSA
Production Assistant	GERONIMUS A. RAMIREZ
Property Master	MATTHEW MILSTEIN
Assistant Property Master	JILL SKODA
On Set Property Master	CAITLIN KAPELL
Props	KADIE DOLAN KAITLYN LAZIZA ALEXA LEE
Assistant Set Decorator	BARBARA-LYNN TONNESSEN
Set Decoration Buyer	ANDY POTTER KIRSHOFF
Lead Person	WILLIAM COMACHO
On Set Dressers	FRANK FOSTER MICHAEL D. MARCEL
Foreperson	JAMIE ARCHDEACON
Set Dressing Shop Foreperson	REGINA DeSIMONE
Set Dressers	ANTWAN BRANTLEY ANDREW DeSIMONE JOSEPH CAGEN JENNIFER SKOTNICKI
Shopper	ERIN O'BRIEN
Assistant Costume Designers	LAALEH MIZANI RORY POWERS ERIN E. BYRNE
Costume Supervisor	ANNA TRINGALI
Key Costumer	CHARLES CARTER
Costumers	MONICA THORNE CHARLES L. McVEY, Jr. ALLEGRA STAROBIN
Set Costumer	MY OSSIANSO
Costumer to Ms. Wu	SARA DANGLER
Costumers to Ms. Lopez	MELISSA MITTEREDER

	LINDSEY KETHAN
Makeup Department Head	MARGOT BOCCIA
Key Makeup Artist / Makeup Artist to Ms. Wu	ROXANNE RIZZO
Makeup Artist to Ms. Lopez	SCOTT BARNES
Makeup Artist	CHRISTY FALCO
Hair Department Head	ANGEL De ANGELIS
Key Hairstylist	DIERDRE L. HARRIS
Hairstylist to Ms. Lopez	FRANCESCO GALASSO
Hairstylist	JOANNE COCUZZA
Choreographer	TABITHA D'UMO
Pole Choreographer	JOHANNA SAPAKIE
Pole Trainer	CLAUDIA RENEE
Comfort / Stripper Consultant	JACQUELINE FRANCES
Wall Street Consultant	JOHN FORTE
Production Coordinator	JASON MAZZEI-MATTHEWS
Assistant Production Coordinator	CATHERINE KIRIFIDES
Travel Coordinator	ALEXANDRIA K. KLAUE
Production Secretary	EVAN BROWN
Assistant Unit Production Manager	GUY EFRAT
Second Second Assistant Director	ABIGAIL O'REILLY
Assistant Art Directors	JAMES DARDENNE
	KEVIN J. RUPNIK
Graphic Designer	JAMES TOMASELLI
Assistant Graphic Designer	DYLAN SHERIDAN
Art Department Coordinator	JASON MILLER
Casting Associate	BERNADETTE McBRINN
Casting Assistant	BRIANA DUNLAY
Background Casting by	GRANT WILFLEY CASTING, INC.
Background Casting	ALLISON HALL
Unit Publicist	AMY LEIGH JOHNSON
Still Photographers	ALISON COHEN ROSA
	BARBARA NITKE
Post Production Supervisor	LIZ CORBETT
First Assistant Editor	CHRISTOS VOUTSINAS
Assistant Editor	HELEN MA
Post Production Assistant	MATT V. PARENTI
VFX Editor	HAROLD PARKER
Production Controller	SUE BOKOBZA
Production Accountant	OTTO HESZKY
First Assistant Accountant	DARRYL A. SMITH
Second Assistant Accountants	CARA TRABUCCO
	MALCOLM ARIAS
Payroll Accountant	JENNIFER DOUGHERTY
Assistant Payroll Accountant	CARA SHEETS
Accounting Clerk	ARIANNA GELDERLOOS

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Assistant to Ms. Goldsmith-Thomas	AUDREY CILENTO
NY Assistant to Ms. Elbaum & Ms. Goldsmith-Thomas	MORGAN BILLINGTON
Executive Assistant to Ms. Lopez	LYNDA LOPEZ
OnSet Assistant to Ms. Lopez	TANDACE NASSIRI
Assistant to Mr. Medina	TIANA RIOS
Assistants to Ms. Wu	JULIE BALEFSKY
	KIRSTEN JOHNSON
Security for Ms. Lopez	GEORGE SAMPSON
Transportation for Ms. Lopez	JEFF BELLAMY
Production Assistants	AUBREY AMENT
	FINISE AVERY
	CHRISTINA BENVEGNU
	MADISON BISHOP
	JULIA R. BOLT
	ALBERTO D'FONSECA
	ISABELLA GERVASONI
	SAMUEL HELLMAN
	TESSA LEE
	AMANDA LOMAZOW
	WYATT MONIZ
	JES NORRIS
	WILL O'DONNELL
	LEVI PITTERS
	PENELOPE REVELO
	CELESTE MARIE ROBERT
	KATHERINE SCHWAB
	HONOR D. THAPA
	NICHOLAS TURNER
	MEREDITH WENSON
Construction Coordinator	JOSEPH S. ALFIERI, SR.
Lead Carpenter	HENRY ANTONACCHIO
Construction Foreperson	JOSEPH LOMBARDO
Lead Construction Grips	MICHAEL SCAROLA
	TIM MONTGOMERY
Construction Grips	MARTIN LOWRY
	NEIL NOVICH
Carpenters	MICHAEL BLOECKER
	FRANK A. BOCCIA
	MICHAEL P. RICH
Construction Shop Electrician	SERGEI MIHAJLOV
Construction PA	NICHOLAS PETER PHILIPPOU
Charge Scenic Artist	LISA MARIE KENNEDY
Camera Scenic	ELIZABETH SCHURRA

Scenic Foreperson	PHILIPPE BELHACHE
Scenic	LUCY ABRAMS
	MIGUEL DeJESUS
	ROBERT BARNETT
	STEPHEN BARTH
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Transportation Co-Captain	ROBERT PAPINI, JR.
Transportation Coordinator	RYAN P. COOKE
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	MICHAEL BORTNER
	JOSEPH A. COLON
	CARL COSTANTINO
	BUONAVENTURO DeVIVO
	PETE DIDEMINICO
	WILLIAM ESPANET
	ED KOCHAKIAN
	DAVID LaBUTTE
	JAMES LEMBO
	BRIAN LEONIDAS
	JOHN MORRIS
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	JAMES OHANLON
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	JAMES P. REILLY
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	THOMAS J. SIEB
	JACOB STROKE
	PAUL TALIADOUROS
	NICK TOARMINA
	DOUGLAS WALK
	DAVID WEBBER
Set Security	ANTHONY PAPAPIETRO
	JAY LAST
Animals Provided by	ALL TAME ANIMALS
Medic	KRISTY DAVENPORT, RN
Craft Service	CRAFT SERVICE NYC
Catering by	CARLITOS CATERING
Re-Recording Mixers	JOHN ROSS
	CHRISTIAN P. MINKLER
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	JON WAKEHAM
Assistant Sound Editors	TIM TUCHRELLO
	SAM FAN
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ADR Supervising Editors	BRANDEN SPENCER
	ULRIKA AKANDER
Dialogue Editors	GREGG SWIATLOWSKI

	ALEXA ZIMMERMAN
	SARAH GIBBLE
Sound FX Editors	JAMES D. REDDING III
	JAMES HARVEY
	TOM SOTT-TOFT
Foley Editor	BRENDAN HILL
Foley Artist	ADRIAN MEDHURST
Foley Mixer	RYAN SQUIRES
Mix Tech	JASON ABELL
Post Production Sound Services by	424 POST CULVER CITY
Re-Recorded at	424, INC.
ADR Facilities Provided by	WARNER BROS. STUDIO FACILITIES
ADR Mixer	THOMAS J. O'CONNELL
ADR Recordist	RYAN YOUNG
ADR Facilities Provided by	SOUNDTRACK NY
ADR Mixer	MARK DeSIMONE, CAS
ADR Recordist	KRISTIN CATUOGNO
ADR Producer	CARLIE BERGMAN
ADR Voice Casting	R. A. W. VOICE CASTING
	ASHLEY LAMBERT
	RANJANI BROW
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Accountants	CATHY GURVIS
	CHANDLER SANT
Music Editor	MELISSA MUIK
Temp Music Editor	JON MOONEY
Music Legal & Clearances	CHRISTINE BERGREN
	ALEXA COLLAZO
Music Coordinators	LAUREN DANIELAK
	MEREDITH McBEE

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President of Physical Production	ROSS FANGER
EVP Business and Legal Affairs	PHILIP GOORE
SVP Post Production	TIM WEYERS
SVP Production and Finance	FRAN LUCCI
SVP Business and Legal Affairs	ELIZABETH A. STEPHENS

VP Development and Production KATE VORHOFF
CE Development and Production CATHERINE HAGEDORN

Visual Effects by CRAFTY APES
VFX Executive Producer JASON SANFORD
Visual Effects Supervisor TIM LeDOUX
Compositing Supervisor JOHN BRUBAKER
VFX Coordinators ZACH HAMELTON
GARETH KANTER
VFX Editor YU YING CHIEN
2D Artists ISMAEL CAMARILLO
KEVIN CROWE
TOMO FUKUDA
LEV GRAYSON
LAUREN HULSEY
STEPHANIE IDE
YISONG JIN
JEFF KIM
YOUNG MIN KIM
KYLE MEROLA
GREG WADSWORTH

Visual Effects by STARGATE STUDIOS
Visual Effects Producer BRYAN BINDER
Visual Effects Coordinators JACK SEMCKEN
GERAD METZ
Compositors CALEB KNUEVEN
FRANCO LENG
CG Supervisor MATT MOYES
CG Artist XIAN CHUA
Pipeline Supervisor JON CRAIG
I/O Supervisor ANTHONY SAFARIK
VFX Editor NICOLAS UREÑO

Visual Effects by TEMPEST VFX
Visual Effects Producer MARC STEINBERG
Visual Effects Artists JOE KLEINBERG
MARK PLUNKETT

Digital Intermediate by EFILM
Supervising Digital Colorist WALTER VOLPATTO
DI Feature Color Assist CHRIS DOERR
DI Feature Producer PATRICK M. ALLEN
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Provided by DELUXE NY

Dailies / DI Producer KRYSTLE ANNAND
Colorist BILL STOKES
Lead Technician CHRISTOPHER ZARCONE
Technician NICHOLAS SUTERA
Digital Intermediate Editor SAMANTHA UBER

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Main & End Titles Designed and Produced
by FILMOGRAPH

Title Designer AARON BECKER

Title Executive Producer SETH KLEINBERG

Title Producer TROY JAMES MILLER

Additional Design HSIEN LUN SU

SONGS

CONTROL

Written by Terry Lewis and James Harris
Performed by Janet Jackson
Courtesy of A&M Records under license from
Universal Music Enterprises

SO AMAZING

Written by Dia Hodari, Ricardo Spicer, and Kyron
Leslie
Performed by SweatBeatz
Courtesy of Affix Music, LLC

DO YOU WANNA RIDE?

Written by Bryson Junqueira Price
Performed by Bryson Price

MAKE IT RAIN

Written by Dwayne Carter, Joseph Cartagena, and
Scott Storch
Performed by Fat Joe ft. Lil Wayne
Courtesy of Terror Squad Records
Lil Wayne appears courtesy of Cash Money
Records/Republic Records under license from
Universal Music Enterprises

LET YOUR LOVE SHINE

Written by Lanita L. Smith and Lorenzo Johnson
Performed by Queen She

Courtesy of InDigi Music

DOUGH (ft. Balance)
Written by John Fitzgerald Scott Jr.
and Saeed Crumpler
Courtesy of Extreme Music

FURRY
Written by Daniel DiPrima
Performed by Loud Cow
Courtesy of Loud Cow Moozik

SHAKE THAT MONKEY
Written by Todd Shaw, Robert McDowell,
and Jonathan Smith
Performed by Too \$hort featuring Lil Jon
and the East Side Boyz
Courtesy of RCA Records
By arrangement with Sony Music Entertainment
Lil Jon and the East Side Boyz appear
courtesy of The Orchard

SAY OH
Written by Mansa Wakili, Caleb Middlebrooks,
Colton Fisher, Jason Rabinowitz, and Luke Dimond
Performed by Leo Soul
Courtesy of The Math Club

ETUDES, OP. 25, NO. 1 IN A-FLAT MAJOR "AEOLIN
HARP"
Written by Frédéric François Chopin
Performed by L.H. Thomas

Courtesy of InDigi Music Group

WERK
Written by Kendall E. Tolbert, Marcus Allen,
Darion Crawford, and Shawn Johnson
Performed by Gulf Coast Balla (feat. Field Mob)
Courtesy of Gulf Coast Ballin' Entertainment

MILE HIGH CLUB
Written by Brandon Stewart, Colton Fisher,
Jason Rabinowitz, Langston Theard, Jordyn Shankle,
Brayden Deskins, Isaac Lucas, and Cameron Marygold
Performed by Kandi K. featuring Beatnet
Courtesy of The Math Club

CRIMINAL
Written and performed by Fiona Apple
Courtesy of Epic Records
By arrangement with Sony Music Entertainment

ETUDES, OP. 25, NO. 7 IN C-SHARP MINOR
Written by Frédéric François Chopin
Arranged by Matt Herskowitz
Performed by Matt Herskowitz

A WAY OUT
Written by Kelli Domonique Wakili,
Garrett Marshall Barnes, Kurt Zimmer, Colton Fisher, Jason
Rabinowitz, and Cameron Marygold
Performed by Love Kelli featuring Emma Stereo
Courtesy of The Math Club

FUN

Written by Arcale Maurice Turner
Performed by DecadeZ
Courtesy of Affix Music, LLC

I GET MONEY

Written by Curtis Jackson, Kirk Robinson,
Roy C. Hammond, and William Stanberry
Performed by 50 Cent
Courtesy of Interscope Records under license from
Universal Music Enterprises
Contains sample of "Top Billin"
Performed by Audio Two
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film & TV
Licensing

MONEY (ft. Hunnit, Kornblum Charlie, Monster Chico)

Written by Adam Wesley Hayman,
Deddrienne W Morgan, Christien Taylor Stribling,
and Garrie Stanford McField II
Courtesy of Extreme Music

CONCEITED (THERE'S SOMETHING ABOUT REMY)

Written by Remy Smith and Scott Storch
Performed by Remy Ma
Courtesy of SRC Records/Republic Records under license
from Universal Music Enterprises

MIST OF A DREAM

Written by Sidney Banks
Performed by Birdlegs & Pauline
Courtesy of The Numero Group

BOOM CLICK BOOM

Written by Daniel DiPrima and Alex Marlowe
Performed by DDP featuring Katherine Eva
Courtesy of Zombie Bank Music

ETUDES, OP. 25, NO. 9 IN G-FLAT MAJOR "BUTTERFLY
WINGS"

Written by Frédéric François Chopin
Performed by L.H. Thomas

ETUDES, OP. 10, NO. 11 IN E-FLAT MAJOR

Written by Frédéric François Chopin
Performed by L.H. Thomas

BEAUTIFUL GIRLS

Written by Jonathan Rotem, Sylvester Jordan Jr.,
Kisean Anderson, Ben King, Jerry Leiber,
and Mike Stoller
Performed by Sean Kingston
Courtesy of Epic Records
By arrangement with Sony Music Entertainment
Contains sample of "Stand By Me"
Performed by Ben E. King
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film
& TV Licensing

GIMME MORE

Written by Keri Hilson, James David Washington,
Floyd Nathaniel Hills, and Marcella Araica
Performed by Britney Spears
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

LOVE IN THIS CLUB

Written by Darnell Dalton, Jay Jenkins, Ryon Lovett,
Usher Raymond, Lamar Taylor, Jamal Jones,
and Keith Thomas
Performed by Usher feat. Young Jeezy
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

A WHIFF OF PERFUME
Written by Werner Tautz
Courtesy of Extreme Music

ETUDES, OP. 10, NO. 10 IN A-FLAT MAJOR
Written by Frédéric François Chopin
Performed by L.H. Thomas

WILL IT EVER BE THE SAME
Written by Erin McCarley, Jeremy Lutito,
and Bobbie Allen
Performed by Young Summer
Courtesy of Resin8 Music
Under license by Concord Music Publishing

ME & U
Written by Andrew Julius Berman
Performed by Madeaux
Courtesy of Madeaux
By arrangement with The Greater Goods Co.

CLUB CAN'T HANDLE ME (featuring David Guetta)
Written by David Guetta, Michael Caren, Carmen Key,
Kasia Livingston, Frederic Riesterer, Tramar Dillard, Giorgio
Tuinfort, and Ari Levine
Performed by Flo Rida
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film
& TV Licensing

THE BEST YEARS
Written by Margaret Ann Rich
Performed by Charlie Rich
Courtesy of Island Records under license from
Universal Music Enterprises

MOTIVATION
Written by Dwayne Carter, Daniel Morris,
Richard Butler, and James Scheffer
Performed by Kelly Rowland featuring Lil Wayne
Courtesy of Republic Records / Cash Money Records under
license from Universal Music Enterprises

SIZZLER
Written by Daniel DiPrima
Performed by Loud Cow
Courtesy of Loud Cow Moozik

WARP 1.9
Written by Steve Aoki, Clay Broussard,
Sophia Broussard, and Simone Cogo
Performed by The Bloody Beetroots feat. Steve Aoki
Courtesy of Dim Mak Records, Inc.

MANY THINGS
Written by James Robert West and
Joseph Albert Candelaria
Performed by The Innocents
Courtesy of d2 Music

E-TALKING
Written by David Dewaele and Stephen Dewaele
Performed by Soulwax
Courtesy of Play It Again Sam / [PIAS]

MISS YOU MUCH

Written by Terry Lewis and James Harris
Performed by Janet Jackson
Courtesy of A&M Records under license from
Universal Music Enterprises

ETUDES, OP. 10, NO. 4 IN C-SHARP MINOR

Written by Frédéric François Chopin
Performed by L.H. Thomas

DON'T TRY TO EXPLAIN

Written by Jeanne Dodd, Otis Hayes,
and Zephire A Williams
Performed by La Femmes
Courtesy of Secret Stash Records

IT'S YOUR VOODOO WORKING

Written and performed by Charles Sheffield
Courtesy of Geffen Records under license from Universal
Music Enterprises

ETUDES, OP. 10, NO. 1 IN C MAJOR "WATERFALL"

Written by Frédéric François Chopin
Performed by L.H. Thomas

KINGS OF SWING

Written by Pete Thomas
Courtesy of Universal Production Music / Killer Tracks

NEXT

Written by Mort Shuman, Eric Blau, and Jacques Brel
Performed by Scott Walker
Courtesy of Mercury Records Limited under license
from Universal Music Enterprises

FURRIER

Written by Daniel DiPrima
Performed by Loud Cow
Courtesy of Loud Cow Moozik

BIRTHDAY CAKE

Written by Robyn Fenty, Ernest Clark,
Marcos Palacios, and Terius Nash
Performed by Rihanna
Courtesy of Def Jam Recordings under license from
Universal Music Enterprises

DANCE (A\$\$)

Written by Sean Anderson, Stanley Kirk Burrell,
Ernest Clark, Rick James, Alonzo Miller,
and Marcos Palacios
Performed by Big Sean
Courtesy of G.O.O.D. Music / Def Jam Recordings under
license from Universal Music Enterprises

SILENT JAZZ NIGHT

Written by Jamie Salisbury
Courtesy of Lovely Music Library and
BMG Production Music

ETUDES, OP. 10, NO. 3 IN E MAJOR "TRISTESSE"

Written by Frédéric François Chopin
Performed by L.H. Thomas

RAG DOLL

Written by Bob Crewe and Bob Gaudio
Performed by Frankie Valli & The Four Seasons
Courtesy of Rhino Entertainment Company /
The Four Seasons Partnership
By arrangement with
Warner Music Group Film & TV Licensing

DAWN (GO AWAY)

Written by Sandy Linzer and Bob Gaudio
Performed by Frankie Valli & The Four Seasons
Courtesy of The Four Seasons Partnership /
Rhino Entertainment Company
By arrangement with
Warner Music Group Film & TV Licensing

ETUDES, OP. 10, NO. 6 IN E-FLAT MINOR

Written by Frédéric François Chopin
Performed by L.H. Thomas

TEACH ME

Written by Fantasia Barrino, Jessyca Wilson,
James Ryan Wuihun Ho, and Kawan Prather
Performed by Fantasia
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

ETUDES, OP. 25, NO. 11 IN A MINOR "WINTER WIND"

Written by Frédéric François Chopin
Performed by L.H. Thomas

NIGHT MOVES

Written by Bob Seger
Performed by Bob Seger & The Silver Bullet Band
Courtesy of Capitol Records under license from Universal
Music Enterprises

ROYALS

Written by Ella Yelich O'Connor and Joel Little
Performed by Lorde
Courtesy of Universal Music NZ Ltd. / Lava Music / Republic Records under license from
Universal Music Enterprises

Keeping Up with the Kardashians clip

Courtesy of E! Entertainment Television

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STXfilms Presents

A GLORIA SANCHEZ / NUYORICAN Production

In Association With ANNAPURNA PICTURES A LORENE SCAFARIA Film

CONSTANCE WU JENNIFER LOPEZ "HUSTLERS" JULIA STILES

KEKE PALMER LILI REINHART and CARDI B Co-Producer LORENE SCAFARIA

Costume Designer MITCHELL TRAVERS Edited by KAYLA M. EMTER

Production Designer JANE MUSKY Director of Photography TODD BANHAZL Executive Producers MEGAN ELLISON

ALEX BROWN PAMELA THUR ROBERT SIMONDS ADAM FOGELSON

Produced by JESSICA ELBAUM, p.g.a. ELAINE GOLDSMITH-THOMAS, p.g.a. JENNIFER LOPEZ

BENNY MEDINA WILL FERRELL ADAM MCKAY

Inspired by the Article Published by New York Magazine entitled "The Hustlers at Scores" Written by JESSICA PRESSLER

Written and Directed by LORENE SCAFARIA



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