



THE WEINSTEIN COMPANY

FRUITVALE STATION

Production Notes



Publicity materials are available at:
twcpublicity.com

Running Time: 84 minutes
MPAA Rating: R

SYNOPSIS

Winner of both the Grand Jury Prize for dramatic feature and the Audience Award for U.S. dramatic film at the 2013 Sundance Film Festival, director Ryan Coogler's *FRUITVALE STATION* follows the true story of Oscar Grant (Michael B. Jordan), a 22-year-old Bay Area resident who wakes up on the morning of December 31, 2008 and feels something in the air. Not sure what it is, he takes it as a sign to get a head start on his resolutions: being a better son to his mother (Octavia Spencer), whose birthday falls on New Year's Eve, being a better partner to his girlfriend Sophina (Melonie Diaz), who he hasn't been completely honest with as of late, and being a better father to Tatiana (Ariana Neal), their beautiful four year-old daughter. Crossing paths with friends, family, and strangers, Oscar starts out well, but as the day goes on, he realizes that change is not going to come easily. His resolve takes a tragic turn, however, when BART officers shoot him in cold blood at the Fruitvale subway stop on New Year's Day. Oscar's life and tragic death would shake the Bay Area – and the entire nation – to its very core.

Q&A WITH WRITER/DIRECTOR RYAN COOGLER

What originally inspired you to make this film?

I was originally inspired to make this film by the event itself, as well as the aftermath. I was in the Bay Area, on Christmas break from film school when it happened. I heard that someone had been shot at the BART station, and that he passed away the next morning. On New Year's Day I saw the footage, and I was deeply affected by it. Looking at the footage, I realized that Oscar could have been me...we were the same age, his friends looked like my friends, and I was devastated that this could happen in the Bay Area.

During the trial I saw how the situation became politicized: depending on which side of the political fence people stood on, Oscar was either cast as a saint who had never done anything wrong in his life, or he was painted as a monster who got what he deserved that night. I felt that in that process, Oscar's humanity was lost. When anyone's life is lost, the true nature of the tragedy lies in who they were to the people that knew him or her the best.

The footage, the trial, and the aftermath filled me with a great sense of helplessness. Many people in the Bay Area community participated in protests, others took parts in rallies and marches. There were also many riots stemming from desperation. I wanted to do something to make a difference, and I thought that if I could bring the story to life through art, and give audiences the chance to spend time with a character like Oscar, it could maybe lower the chances of an incident like this happening again.

How, and at what point, did Forest Whitaker come on board?

When I was in my last semester of film school, in January of 2011, I got word that Forest's production company, Significant Productions, had been looking for young filmmakers to mentor and become creatively involved with, and that my name had come up in their search for filmmakers. I went over to their office and met with Nina Yang, the head of production. Nina was great. She told me about the company's mission statement and that she would love to read some of the stuff that I had written. I showed her a few of the projects that I had been working on, and after looking at them she decided that she would like to get me in the room with Forest.

I met Forest a few weeks later and was really encouraged by his humility and his passion for filmmaking and social issues. He was interested in hearing what type of projects I wanted to work on once I got out of school and I pitched him a few that I had been developing. Finally, I told him about FRUITVALE STATION and explained to him that it was the project closest to my heart. I talked about how I would structure the film, and about how I was already in touch with the lawyers in charge of the civil case through a friend who was formally a law student at USC and now worked on the case back in the Bay Area. Forest said that he would like to help me make the film immediately after the pitch, and shook my

hand, and walked out of the room. I was so excited that I went home and started working on the outline immediately.

How long did it take to develop the film and what obstacles, if any, did you run into?

I started outlining and getting public record documents from my friend Ephraim Walker, who worked with John Burris, the family's civil attorney on the case around the same time that I pitched the project to Forest. After Significant green lit the project, I then went to meet with the family, and pitch them on allowing Significant to have the rights to Oscar's story. It involved a lot of trust on their behalf and I had to reassure them that I wouldn't sensationalize the story in any way. I just really wanted the story to be told from the perspective of someone the same age and demographic as Oscar, and from the Bay Area. This took time. I showed them my short films, and told them about myself, and about why I thought that the story should be told through the lens of independent cinema. Eventually they agreed to move forward with the project.

Another challenge was making the film with a modest budget while still wanting to stay true to certain artistic convictions. We wanted to shoot in the Bay Area. We wanted to shoot on super 16mm film. These things all involved being open to creative solutions and going at an accelerated pace. We shot the film in twenty days, and didn't have any pickups involving talent. The rapid fire schedule certainly didn't stop after production. We shot in July 2012 and premiered at Sundance six months later. The schedule was an extremely challenging component, and put a lot of strain on everyone involved.

One of the biggest challenges stemmed from wanting to shoot in some of the real locations, mainly BART. There was a lot of worry about how we would get the BART station and train scenes shot, and because it is such a painful event for the company and the community, many doubted that they would cooperate. But we approached them, and found that they were open to meeting with us about the film. I met with them and told them what the project would be about, and why we wanted to shoot on BART premises. After hearing the pitch, they decided to cooperate with our production.

You were selected to bring the film's screenplay to the 2012 Sundance Institute Screenwriters Lab. What effect did that experience have on you as a filmmaker and on how the project turned out?

Getting selected into the Sundance Labs was absolutely essential in making the film what it came out to be. So many positive elements that came together for the film were as a direct result of support received from The Sundance Institute and the hard work of the Feature Film Program staff. Michelle Satter, Ilyse McKimmie and their team provided much needed support much for me and the film throughout all the stages of the filmmaking process. In the 2012 Screenwriting Lab, I was able to take a week and focus on the script, while surrounded by a community of extremely talented artists who want to see everyone succeed in telling the story they want to tell. They provided me with the tools I needed to make a stronger script, and their support continued throughout prep, production and post. They provided us with financial grants, crewing advice, reading further drafts of the script,

and watched cuts of the film as it progressed. They also provided introductions to people in the industry, like Craig Kestel who would later become my agent and play a pivotal role in helping secure the cast for the film.

Tell us a little about the process of casting the film.

Before writing the script, I knew that the lead would have to be able to carry the entire film. He would need to possess a great range and charisma, and it would be helpful if he had a lot of experience due to the rapid shooting schedule we were in for. I also wanted to have someone who resembled Oscar. There are pictures of him everywhere in the Bay Area and on the internet, and we needed someone with a great smile and eyes that could draw the viewer in, like Oscar's. And it would help if the actor was around the same age as him.

In my mind, there was only one person who fit all of these requirements. I had Michael B. Jordan in mind before I had even written the script, and I was excited about the opportunity to really showcase his work in a lead role. We reached out to him after the labs and he took a meeting with me before reading the script, which I thought was really cool. We really hit it off in the meeting and I came away knowing that he was perfect for the role. I was thankful that he read the script later and wanted to do the project.

I knew we needed someone amazing for the role of Wanda, as she was such an important force in Oscar's life and her character in the script would need to show a great deal of range. After reading the script, my agent Craig Kestel decided that we should reach out to Octavia, who had just won an Oscar for *THE HELP*. I knew she would be perfect for us, but I figured that she would never do it. He encouraged me that she would consider it, and we reached out with the script, and a few days later, she committed. Working with her was like a dream come true to everyone involved. She brought such professionalism, and a nurturing quality to the set, but also a great youthful energy and sense of humor. There is no one like her.

Melonie Diaz for the role of Sophina came about through several recommendations, including from members of the Sundance Lab staff. I had seen her work before and really responded to it. We reached out to her and gave her the script, but because she was in New York and I was here in California, we had to have our initial meetings over the phone. After talking to her over Skype we offered her the role, and she came with a tremendous energy and work ethic. We were so grateful to have her; she and Mike had an amazing chemistry together.

The San Francisco Film Society, who were also amazingly supportive with financial grants and Bay Area film community connections, supported us with their Off The Page program. They flew both Michael and Melonie out to the Bay Area before our shoot, and put them up in the Bay Area for three days. While they were here we were able to workshop the script on SFFS property. I was also able to take them to meet Sophina and Tatiana, as well as take them to spend time in Oscar's old neighborhood.

For the roles of Oscar's friends, I was able to cast several of my friends that I had grown up with who were the same age as Oscar and his friends. Michael got along with them all really well, and they were able to lean on each other for support with what was, for many of them, their first time working on a feature film. Because most of them grew up with each other, their camaraderie came across onscreen and felt like true, lifelong friendships.

The story of Oscar Grant was a nationwide media sensation that fueled a great deal of controversy and news coverage. What made you decide to make this a narrative film, rather than a documentary?

I decided to make a narrative feature about these events for several reasons. For one, I wanted to tell this story sooner than later, because events like this keep happening. One of the advantages to fiction filmmaking versus non-fiction filmmaking is that a fiction project can usually be completed faster. My favorite documentaries all took several years to make. Another reason was the difference in perspective in character driven fiction films versus documentary films. I personally believe that narrative filmmaking, when done right, can get you closer to a character than a documentary can. In this story, I wanted the audience to be as close to Oscar as possible, without the barrier of the character knowing that he is being filmed, which is a barrier that is difficult to break in documentary filmmaking – especially with a limited schedule.

At the time of Oscar's shooting, there were an overwhelming amount of witnesses who shared cell phone videos of the incident online. What role do you think this found footage played in the profile of the case, and how useful was it to you in making your film?

The footage played a key role in this case, because if it had happened ten years earlier, when people didn't have the type of technology that they did in 2009 that enabled them to record video instantly, Oscar's death wouldn't have had the impact that it did. It would have been people giving verbal accounts of what happened, as opposed to documenting it with video evidence. The footage makes everyone who watches it a witness to what happened, and it is ultimately what made the case different from other officer-involved shootings.

The footage was very useful in terms of blocking the scene and working out the individual beats. But it also made for an added level of emotional difficulty in making the film. I cannot count how many times I have seen Oscar get shot, over and over again, from different angles, and each time you see something like that, it's like it takes a piece of you.

But more so than anything, the role of cell phones and video cameras in the case inspired us to explore the use of cell phones throughout the film. It made us think about how we use them. Though it was four years ago, Oscar connected with his loved ones often through his cell phone, even on the last day of his life.

Was there a particularly difficult element or scene of the film to write and shoot?

Because we were dealing with such a short schedule, every scene we shot had its own inherent difficulties. I think that it's like that whenever you're making a film, but I think the most difficult scene to shoot was the scene on the Fruitvale BART platform. BART was extremely cooperative with us but they couldn't let us shoot during their hours of operation. We could only have access to the platform and train between 1:15am and 5:15am.

Due to that, we had to shoot the scene over three four-hour days. This was a challenge because the scene is our most involved, and included several elements: stunts, several extras, a firearm, and most importantly highly intense emotional beats. But our cast and crew really rose to the challenge. Before every one of those shooting days, everyone involved, from the film crew, to the cast, to the extras, to the BART employees, would come together in a moment of silence before we began filming on the location where Oscar was shot. And though we had limited time, everyone brought a focus and supportive energy to our short days at that location.

Aside from learning the story of his shooting and tragic death, what else do you want this film to teach audiences about Oscar Grant?

I want audiences to know that he was a real person. He was a person with real struggles and personal conflicts, but also with real hopes, and real dreams, and goals. And his life mattered deeply to the people that he loved the most. I hope that the film gives the audience a proximity to characters like Oscar that reading a newspaper headline can't.

ABOUT THE CAST

MICHAEL B. JORDAN – Oscar

Michael B. Jordan is considered to be one of Hollywood's brightest young actors. In 2012, he starred in 20th Century Fox's box office hit *CHRONICLE* (directed by Josh Trank), a supernatural thriller that follows three Portland teens as they develop incredible powers after exposure to a mysterious substance. He also had a supporting role in George Lucas' film *REDTAILS* (directed by Anthony Hemmingway), the story of the first African American pilots, called The Tuskegee Airmen, to fly in a combat squadron during WWII.

Michael recently completed shooting Tom Gormican's *ARE WE OFFICIALLY DATING?* starring opposite Zac Efron, Imogen Poots and Miles Teller.

Before beginning his feature film career, Michael was best known for starring in two of the most significant television dramas of the past decade. First, Michael received critical acclaim for his portrayal of the hard-shelled, soft-hearted young urbanite Wallace in HBO's dramatic hit series *THE WIRE*. He then went on to star as the quarterback Vince Howard on the critically acclaimed, Emmy-winning NBC series *FRIDAY NIGHT LIGHTS*. He also portrayed recovering alcoholic Alex on the third season of NBC's fan favorite series *PARENTHOOD*.

Graced with the opportunity to begin a professional acting career early in his life, Michael caught the eye of Dr. Bill Cosby and was cast in the recurring role of Michael for the CBS sitcom series *COSBY* in 1999. Almost simultaneously, he appeared on the HBO series *THE SOPRANOS*. The following year, he was selected from hundreds of hopefuls to play Jamal in the Paramount Pictures feature film *HARDBALL* starring Keanu Reeves.

In 2003, Michael became the youngest African American actor to be contracted with the ABC network daytime drama series *ALL MY CHILDREN* in the role of Reggie, Susan Lucci's adopted son. Michael later moved to Los Angeles where he soon landed a lead role in the independent film *BLACKOUT*, starring Melvin Van Peebles, Jeffrey Wright, and Zoe Saldana. In the fall of 2007, Michael was cast in his first feature film, Rockmund Dunbar's ensemble *PASTOR BROWN*. He has had guest appearances on *CSI*, *COLD CASE*, *LIE TO ME*, *WITHOUT A TRACE*, and *LAW & ORDER*.

Michael received NAACP Image Award Nominations for "Outstanding Male Actor in a Television Daytime Drama Series" in 2005, 2006 and 2007.

He resides in Los Angeles where he enjoys supporting the non-profit organization Lupus LA.

MELONIE DIAZ – Sophina

Melonie Diaz was raised in New York's Lower East Side. She was bitten by the acting bug while she attended the Henry Street Settlement. Melonie also attended the Professional Performing Arts High School. Her mother and father are both of Puerto Rican descent.

She started her film career with a supporting role in Tom DiCillo's *DOUBLE WHAMMY* and later landed her breakthrough role in Peter Sollett's *RAISING VICTOR VARGAS*. She then was cast in Catherine Hardwicke's *LORDS OF DOGTOWN* and DitoMontiel's *A GUIDE TO RECOGNIZING YOUR SAINTS*, which earned her an Independent Spirit Award nomination for Best Supporting Female. She was also cast by Jamie Babbit in the lead role of Anna in *ITTY BITTY TITTY COMMITTEE*, as well as roles in *HAMLET 2* and *BE KIND REWIND*.

She recently appeared in the indie features *SAVE THE DATE* opposite Lizzy Kaplan and Geoffrey Arend and *SHE WANTS ME*, opposite Hillary Duff, Aaron Yoo and Charlie Sheen.

OCTAVIA SPENCER – Wanda

A veteran character actress and one of Hollywood's most sought-after talents, Octavia Spencer has become a familiar fixture on both television and the silver screen. Her critically-acclaimed performance as Minny in DreamWork's feature film *THE HELP* won her the 2012 Academy Award, BAFTA Award, Golden Globe Award, SAG Award, and Broadcast Critic's Choice Award among numerous other honors.

Octavia was most recently seen in *SMASHED*, an independent film which also stars Mary Elizabeth Winstead, Aaron Paul and Megan Mullally. The film premiered to rave reviews at the 2012 Sundance Film Festival. This year, she will star in Diablo Cody's *PARADISE* alongside Russell Brand and Julianne Hough and the action-adventure *SNOWPIERCER* with Tilda Swinton and Chris Evans.

Octavia's acting career began with her big screen debut in 1995 in Joel Schumacher's *A TIME TO KILL*, opposite Sandra Bullock. Since that time, she has built a diverse and impressive resume and in 2009 was lauded by *Entertainment Weekly* for her comedic timing when she was named to their esteemed "25 Funniest Actresses in Hollywood" list.

Octavia's extensive feature film credits include *FLY PAPER*, *PEEP WORLD*, *DINNER FOR SCHMUCKS*, *SMALL TOWN SATURDAY NIGHT*, *HERPES BOY*, *HALLOWEEN II*, *THE SOLOIST*, *DRAG ME TO HELL*, *SEVEN POUNDS*, *PRETTY UGLY PEOPLE*, *COACH CARTER*, *CHARM SCHOOL*, *WIN A DATE WITH TAD HAMILTON*, *BAD SANTA*, *SPIDERMAN*, *BIG MOMMA'S HOUSE*, *BEING JOHN MALKOVICH* and *NEVER BEEN KISSED*. In 2009, Octavia directed and produced a short film entitled *THE CAPTAIN*, which was a finalist for the coveted Poetry Foundation Prize at the Chicago International Children's Film Festival.

On television, Octavia starred in the Comedy Central series *HALFWAY HOME* and completed a five-episode arc as the character Constance Grady on the hit series *UGLY*

BETTY. Additionally, Octavia has been seen in guest-starring roles on shows including THE BIG BANG THEORY, E.R., CSI, CSI: NY, RAISING THE BAR, MEDIUM, AND NYPD BLUE.

Among her many other professional achievements, Octavia has co-authored an interactive mystery series for children called *Randi Rhodes, Ninja Detective*. The first title in the series, *Randi Rhodes, Ninja Detective: The Case of the Time-Capsule Bandit* will be published by Simon & Schuster Children's Publishing in Fall 2013.

Octavia is a native of Montgomery, Alabama and holds a BS in Liberal Arts from Auburn University. She currently resides in Los Angeles.

KEVIN DURAND – Officer Caruso

Canadian-born Kevin Durand has developed a versatile background, beginning in comedy and Broadway then transitioning into television and film, illustrating his ability to captivate a wide range of audiences.

Durand was nominated for a 2012 Genie Award for his performance in IFC Films' EDWIN BOYD. In 2009, he was nominated for a Saturn Award for his recurring character, Martin Keamy, on the popular series LOST.

Durand can be seen in David Cronenberg's COSMOPOLIS opposite Robert Pattinson, Screen Gems' RESIDENT EVIL: RETRIBUTION, the independent feature THE TRUTH opposite Andy Garcia and Forest Whitaker and in EDWIN BOYD alongside Scott Speedman.

Most recently, Durand completed production on Darren Aronofsky's NOAH for Paramount and New Regency alongside Russell Crowe and Anthony Hopkins and on Atom Egoyan's DEVIL'S KNOT opposite Colin Firth and Reese Witherspoon where he portrayed John Mark Byers, the father of one of the murdered children in the West Memphis Three case. He also wrapped production on Jack Heller's independent thriller DARK WAS THE NIGHT with Lukas Haas and Screen Gems and Constantin Films' THE MORTAL INSTRUMENTS which is based on the best selling young adult series of the same name.

Before his film career, Durand was voted one of Canada's funniest new comedians. In addition, he originated the role of Injun Joe in THE ADVENTURES OF TOM SAWYER on Broadway.

Durand is best known for his roles in such films as Shawn Levy's REAL STEEL for Dreamworks/Disney opposite Hugh Jackman, Universal's ROBIN HOOD as Little John opposite Russell Crowe's Robin Hood, James Mangold's 3:10 TO YUMA with Russell Crowe and Christian Bale, as Fred Dukes aka The Blob in X-MEN ORIGINS: WOLVERINE alongside Hugh Jackman and Live Schreiber, Joe Carnahan's SMOKIN' ACES opposite Ben Affleck and Jeremy Piven, and Walt Becker's WILD HOGS with John Travolta, Tim Allen and Martin Lawrence.

Durand's other credits include: D.J. Caruso's I AM NUMBER FOUR for Dreamworks, Screen Gems' LEGION with Paul Bettany, THE BUTTERFLY EFFECT opposite Ashton Kutcher, Jay Roach's MYSTERY ALASKA with Russell Crowe, Columbia Pictures' WINGED CREATURES opposite Forest Whitaker and Dakota Fanning, Vertigo Entertainment's THE ECHO, a series regular on TOUCHING EVIL and the James Cameron hit series DARK ANGEL.

He currently resides in Los Angeles.

CHAD MICHAEL MURRAY – Officer Ingram

Actor and author, Chad Michael Murray, has showcased his brooding good looks and talents on television sets and silver screens for over a decade. He has been a teen heartthrob on pop culture classics with roles on DAWSON'S CREEK, GILMORE GIRLS, and ONE TREE HILL, and his film credits include FREAKY FRIDAY, A CINDERELLA STORY, and HOUSE OF WAX. Chad also recently starred in Lionsgate's THE HAUNTING IN CONNECTICUT 2: GHOSTS OF GEORGIA, the second film based on the popular three-part horror book series. Coming up, he will appear in the comedy CAVEMEN and Tyler Perry's newest, A MADEA CHRISTMAS. Recently delving into the comic con convention world for his first graphic novel, *Everlast*, Chad is quickly conquering the art of hyphenating: television actor-film actor- director-graphic novelist-author. Chad can also be seen in an arc on the TNT series SOUTHLAND, as Officer Dave Mendoza.

AHNA O'REILLY – Katie

With numerous film and television credits to her name, Ahna O'Reilly is a fresh face and she has emerged as one of Hollywood's most sought after young actors.

O'Reilly was last seen in the Oscar nominated Disney/ Dreamworks' film THE HELP starring alongside Emma Stone, Bryce Dallas Howard and Sissy Spacek.

2012 was a productive year for Ahna, as she completed work on the films THE TIME BEING with Wes Bentley and Frank Langella, JOBS opposite Ashton Kutcher, CBGB with Alan Rickman, the ensemble TEDDY BEARS and the James Franco-directed AS I LAY DYING.

O'Reilly's previous film credits include the comedy FORGETTING SARAH MARSHALL alongside Jason Segel, Kristen Bell, Mila Kunis and Russell Brand as well as NANCY DREW with Emma Roberts, Amy Bruckner and Kay Panabaker.

O'Reilly's television credits include a recent appearance on NBC's PRIME SUSPECT and The CW's VAMPIRE DIARIES as well as CSI: NY and UNHITCHED.

O'Reilly currently resides in Los Angeles and enjoys volunteering her time and talent to children with serious medical conditions at Art of Elysium, as well as contributing towards building a sustainable future for Los Angeles with the environmental nonprofit Tree People.

ABOUT THE FILMMAKERS

RYAN COOGLER – Director and Writer

Ryan Coogler is a 26 year-old filmmaker from the East Bay Area, California who has been making movies for five years. His feature length screenplay FRUITVALE, based on the 2009 BART police shooting of Oscar Grant, was selected for the 2012 Sundance January Screenwriter's Lab. In 2011 his student short film FIG, which followed a young street prostitute's fight to keep her daughter safe, won the Director's Guild of America Student Filmmaker Award, as well as the 2011 HBO Short Filmmaker Award. FIG was broadcast on HBO. Coogler still lives in the Bay Area where in addition to making films, he works as a counselor at Juvenile Hall in San Francisco. He earned his MFA in Film and Television Production at the University of Southern California in May 2011.

FOREST WHITAKER – Producer

Forest Whitaker is a distinguished artist and humanist. He is the founder of PeaceEarth Foundation, co-founder and chair of the International Institute for Peace and is the UNESCO Goodwill Ambassador for Peace and Reconciliation. Whitaker is also a talented, versatile performer and one of Hollywood's most accomplished figures. He has received prestigious artistic distinctions including the 2007 Academy Award® for Best Actor for his performance in THE LAST KING OF SCOTLAND as Ugandan dictator Idi Amin. He has also received the BAFTA Award, SAG Award, and Golden Globe® for Best Actor. In addition, Mr. Whitaker received the Best Actor for BIRD at the Cannes Film Festival.

Forest has dedicated most of his time to extensive humanitarian work over the past decade. Mr. Whitaker's social awareness has compelled him to seek ways of using the film medium as a means to raise peoples' consciousness. He produced the award-winning documentary KASSIM THE DREAM, which tells the poignant story of a Ugandan child soldier turned world championship boxer, RISING FROM ASHES, which profiles Genocide survivors of the Rwandan war who have risen from wooden bicycles to competing in the Olympics, SERVING LIFE, which focuses on hospice care for prisoners at Louisiana's Angola Prison, and the Emmy nominated and Peabody Award-winning BRICK CITY, which takes a look at inner-city life in Newark, New Jersey.

In 2007, Whitaker received the Cinema for Peace Award for his selfless and ongoing advocacy for child soldiers, as well as his work with inner-city youth. He was also awarded the Humanitas Prize in 2001. In 2008, he served as a member of the Urban Policy Committee and currently sits on the board of the President's Committee on the Arts and the Humanities (PCAH). Whitaker serves as a Senior Research Scholar at Rutgers University, and a Visiting Professor at Ringling College of Art and Design. In 2011, Whitaker was sworn in as a UNESCO Goodwill Ambassador for Peace and Reconciliation. In this role, he works towards global peace building through anti-violent education, research, training and community building.

NINA YANG BONGIOVI – Producer

Nina Yang Bongiovi is a seasoned film professional with over 15 years of combined production, finance and management experience in the entertainment industry between Hollywood and Asia, and is Forest Whitaker's producing partner at Significant Productions. Nina develops/creates business strategies and alliances covering feature films, television, documentaries and digital media with domestic & global strategic partners, with offices based in Los Angeles. Most recently, Nina and Forest Whitaker produced Ryan Coogler's *Fruitvale Station* which was the winner for both The Audience and The Grand Jury Prize at Sundance Film Festival 2013, Cannes Film Festival's winner of the L'Avenir Award (2013) and released theatrically by The Weinstein Co. in July 2013. *Fruitvale Station* continues to receive accolades throughout the awards circuit. Nina received her Master's degree in Entertainment Management, a joint program between The Walter Annenberg School and School of Cinematic Arts at the University of Southern California.

FRUITVALE STATION CREDITS

Written and Directed by

Ryan Coogler

Produced by

Nina Yang Bongiovi
Forest Whitaker

Executive Producer

Michael Y. Chow

Co-Executive Producers

Lisa Kleiner Chanoff
John Kwok
Octavia Spencer

Co-Producer

Sev Ohanian

Associate Producers

Gerard McMurray
Haroula Rose

Line Producer

Richard J. Bosner

Director of Photography

Rachel Morrison

Production Designer

Hannah Beachler

Editors

Michael P. Shawver
Claudia S. Castello

Music Composed by

Ludwig Goransson

Sound Design by

Bob Edwards

Costume Designer

Aggie Guerard Rodgers

Casting Directors

Nina Henninger, CSA
Tracy "Twinkie" Byrd, CSA

CAST

Oscar Grant	Michael B. Jordan
Sophina	Melonie Diaz
Wanda	Octavia Spencer
Officer Caruso	Kevin Durand
Officer Ingram	Chad Michael Murray
Katie	Ahna O'Reilly
Tatiana	Ariana Neal
Cato	Keenan Coogler
Brandon	Trestin George
Cale	Joey Oglesby
Carlos	Michael James
Grandma Bonnie	Marjorie Shears
Chantay	Destiny Ekweume
Vanessa	Bianca Rodriguez
Kris	Julian Keyes
Jason	Kenny Griffin
Tim	Thomas Wright
Cephus	Jemal McNeil
Daryl	Steven Craig Johnson
Officer Salazar	Alejandra Nolasco
Officer Sanchez	Alex Garcia
Mr. Mason	Marvin Greene
Mrs. Mason	Laurel Moglen
Emi	Victor Toman
Marcus	Herman Tsui
Tenisha	Liisa Cohen
Peter	Darren Bridgett
Steph	Caroline Lesley
Rose	Lucena Herrera
Lead Surgeon	Brian Richardson
Nurse	Razon Tramble
Mariana	Maya Tapia
Sammy	Nassir "Sammy" Zughayer
Paramedic 1	Patrick Sieler
Corrections Officer 1	Tom Cokenias
Mrs. Stacy	Wanda Johnson
Ashae	Christina Elmore
Lauren	Tamera Tomakili
Joe	Chris Riedell
Darius	Denzel Worthington
Corrections Officer 2	Alan C. Foster
Corrections Officer 3	Saul Ramirez
Register Nurse	Charmaine Davis
Danae	Jonez Cain
Karen	Jasmin James
Donald	Chris Morocco
Officer Newsom	Robert Aljouny
Officer Davidson	Noah Staggs
BART Cops	Kurt Cotton
	Nick Crispen
	Dustin Miller
	Sergio Valle
Male Paramedic	William Enzo Bayley
Female Paramedic	Jennifer Nicole
Cale's Girlfriend	Lola Preza
Cale's Son	Levi Zavala
Cale's Friends	Jason Garcia
	William Gochez

	Tristan Gray
	Ruben Rivera
Eilly	Kassandra Cesar
Angelo	Israel Cesar
Lala	Tatiana Gomez
Isaac	Noah Zavala
Alena	Maleah Nipay Padilla
Surgical Nurse 1	Nicole Maxali
Surgical Nurse 2	Jessica Clark
Surgeons	John Burke
	Monty Paulson
	Matthew Ward
Resident Doctor	Spencer Kalin-Mulder
Fruitvale Station Agent	Della Hamlin
Hayward Station Agent	James Mastel
Young Teenagers	Guzman Leonel
	Reggie Rahming
Stray Dog	Ian

This film was supported by the Sundance Institute Feature Film Program, with additional support from the Cinereach Project at the Sundance Institute, the Sundance Institute/Indian Paintbrush Feature Film Fellowship and the Sundance Institute/Time Warner Fellowship.

Produced in association with San Francisco Film Society & Kenneth Rainin Foundation.

Stunt Coordinator	Rocky Capella
Stunt Performers	Mike Martinez
	Danton Mew

PRODUCTION

Production Supervisor	Stacia Warren
First Assistant Director	Antonio Grana
Second Assistant Director	Jerremy Stewart

Art Department Coordinators	Kelli Lundy
	Charlene Blanco Agabao

Script Supervisors	Virginia McCarthy
	Andrea Manners

First Camera Assistant	Jeremy Wong
Second Camera Assistant	Gabe Redder
Camera Loader	Lowell Meyer
Steadicam Operator	Ben Casias

Gaffer	David Mong
Best Boy Electric	Chris "Tex" Fountain
Electrician	Sultan Thomas
Additional Gaffer	Pete Smith

Key Grip	Mike Best
Best Boy Grip	David Lanes
Grips	Scott Lambert

	Nick Boeder Joey Boeder Matt Stouppe
Additional Grip	
Production Sound Mixer	Darcel Walker
Boom Operator	Bolthar Garcia
Additional Boom Operator	Ian Beeuwkes
Sound FX Recordist	Casey Langfelder
Set Decorator	Kris Boxell
Leadman	Jason Hoobyar
On Set Dressers	Rob Riutta Allison Bouska
Construction	Alfred Pollard
Scenic Painters	Oliver Dillon Vola Ruben
Set Dec Production Assistant	Payam Imani
Property Masters	Terra Haywood Mishan Afsari
Assistant Property Master	Victoria B. Fender
Property Assistants	Sidria Hawkins Jim Weathers
Costume Supervisor	Deirdre Scully
Key Costumer	Luke McKinley
Costumer	Charmaine Davis
Additional Costumer	Razan Tramble
Tailor	Jean Fredrickson
Make-Up and FX Make-Up Department Head	Aurora Bergere
Make-Up Assistants	Chris Proctor Maurisa Rondeau
Additional Make-Up Assistant	Margaret Caragan
Key Hair Stylist	Jihyun Kim
Hair Assistant	Geyona Dean
Set Barber	Rashann Rice
Make-Up Intern	Wendy Guzman
Hair Intern	Jerome Andrew
VFX On Set Production Coordinators	Meriam Al-Shallal Anwei Chen Jumanah Shaheen Victoria Simiele
VFX On Set Compositing Supervisors	Tor Andreassen Ryan Bauer Jon Destoppeleire Mansi Gupta Charana Mapatuna Catherine Tate
Production Accountant	David Snook
Post-Production Accountant	Victor Valencia
Accounting Assistant	Amy Dawson
Assistant Production Office Coordinator	Tyrone Hutton
2 nd Second Assistant Director	L. La Mar Stewart Jennifer Jourdan
Office Production Assistants	Pier Belton

	Mahin Ibrahim Robert Gomez Richard Kho Savanna Salter
Producer's Assistant Bay Area Consultants	Erica Brady Ephraim Walker Alessandra Bongiovi
Key Set Production Assistant Set Production Assistants	Kristina Hontalas Peter Escobedo Marcy Guiragossian Seaton Trotter Joe "Rudy" Waldstein Scott Hanshew Megan Pratt
Production Interns	Meriam Al-Shallal Christine Karaoglanian Tristin Grant Calvin Oggs Mia Perez Angela Rose Jumanah Shaheen Victoria Simiele
Location Manager Assistant Location Manager	Matthew Riutta Debra A. Wilson
Casting Associates	Sarah Kliban German Legarreta
Extras Casting Director	Brian Entler
Still Photographers	Ron Koeberer Cait Adkins
Additional Still Photographers	Rhee Bevere Carlos Chavarria J Wesley Brown David Weber
Catering	Astellar Production Janine Godfrey Michael Sullivan
Craft Service	Seamus Strahan
Transportation Coordinators	Bundy Chanock David Weber
Picture Car Coordinator Drivers	Derek W. Adam Curtis Medina Clark Dolan Ryan B. Wylie David E. Yee
2 nd Unit Director of Photography 2 nd Unit Camera	Jon Else Sierra Haworth Pete Nicks Tom Taugher
Studio Teacher Dialect Coach	Bonnie Hudson Lynne Soffer

Animal Wrangler Victoria Cox
Stand-In (Oscar) Dawayne Jordan
Stand-In (Sophina) Mahal Montoya
Stand-In (Wanda) Jonez Cain
Stand-In (Tatiana) Athena Williford

POST PRODUCTION

Post Production Sound Services
SKYWALKER SOUND
A Lucasfilm Company
Marin County, California

Supervising Sound Editor Bob Edwards
Re-Recording Mixers Zach Martin
Bob Edwards
Dialogue and ADR Editor Chris Gridley
Dialogue Editor Kim Foscatto
Additional Dialogue Editors Chris Barnett
Marilyn McCoppen
Sound Effects Editors Casey Langfelder
Erik Foreman
Foley Sean England
Frank Rinella
Corey Tyler
Andrea Gard

Digital Audio and Video Transfer Marco Alicea
Michael Levine
John Countryman
Projectionist John "J.T." Torrijos
Recordist Stephen Urata
Engineering Services Steve Morris
Scott Brewer
Digital Editorial Services Danny Caccavo
Dmitri Makarov
Ryan Frias
Client Services Eva Porter
Susan Leahy
Shelly Napoleon
Mike Lane
Kendall Dix
Special Skywalker Thanks Charlotte Moore
Phil Benson
Josh Lowden
Jon Greber

ADR Recording Evan Daum – Technicolor Sound Services
Matthew Zipkin – One Union Recording
John St. Denis – Doppler Studios
Absolute Sound and Post

Additional Post Production Sound by David J. Turner
Kimberly Patrick
Matthew Breault
Jan Bezouska

Post Production Consultants Kevin Bailey
Karen Mayeda

Music Scoring Mixer Chris Fogel

Music Supervisors Haroula Rose
Jonathan Leahy
Manish Raval
Tom Wolfe

Color and DI Services Provided by
SPY, A FOTOKEM COMPANY

Colorist/DI Artist Chris Martin
Colorist/Post Supervisor Carey Burens
Executive Producer Lori Joseph
Editorial Assistant Kirsten Walters

Visual Effects Production Manager Anwei Chen
Visual Effects Production Coordinator Shauna Lacoste
Visual Effects Compositors Mohamed Ali
Ryan Bauer
Gentry Davidson
Doyoung Kim
Charana Mapatuna
Ricardo Marmolejo
Lokesh Prakash
Jenna Sunde

Visual Effects by
STUDIO 400a

ACADEMY OF ART UNIVERSITY

Visual Effects Supervisor Catherine Tate
Visual Effects Senior Production Coordinator Lauren F. Ellis
Visual Effects Production Coordinators Meriam Al-Shallal
Alex Aponte
Frank-Joseph Frelier
Jumanah Shaheen
Ksenia Strelets
Taraneh Golozar
Brittany Kikuchi
Compositing Leads Anteneh Adamu
Tor Andreassen
DaYoon Jang
Lokesh Prakash
Tarek Saleh
Priya Short
Compositors Bianca Alward
Duygu Baki
Ryan Bauer
Brandon Blevins
James Campbell
Ilgı Candar
JaeYoung Chang
Min Su Choi
WooYoung Choi
Chin Lung Chuang
James Chung
Jairo De la Vega
Kym Dixon
Sanga Duraisamy

Sara Elenen
Meaghan Ellis
Juston Espinoza
Tom Farinella
Ken Fisk
John Garcia
Yazmin Garcia
Mattis Gaston Larsen <remove credit>
Sean Gillane
Ceci Juarez
Joe Kono-Woo
Darina Kuznetcova
Daniel Kyle
Federico La Tona
Mattis Gaston Larsen
Nikki Jieun Lee
Minyoung Lim
Siddharta Maganti
Ricardo Marmolejo
Saurabh Maurya
Danielle Munoz
Naren Naidoo
Eric S. Negrón
Foram Pardiwala
Jainisha Patel
Ali Poursamadi
Mandi Pui Hay Man
Alan Quale
Anne Marie Rothfuss
Daniel Severa, Jr.
Catherine Tate
Evangeline Teves
Ryan Thurlow
Chang-An Ting
Sophie Van Ronsele
Wei David Wang
Stephen Watts
Bryan E. Woods
Christina Zamora

Technical Assistant Ken Fisk
Computer Lab Manager Galina Rozina
Director of Animation and Visual Effects Chris Armstrong

Special Graphic "Cell Phone" Sequences and Additional Effects by
RIVER ROAD CREATIVE

Designer Richie Adams
Animator Andy Lemoine

Title Design Richie Adams

Additional Visual Effects by
EKUIPP PRODUCTIONS & BREAKFAST STUDIOS
Visual Effects Producer Vishishth Kumar
Visual Effects Production Manager Balakrishnan
Visual Effects Lead Parthiban Rajram
Compositors Senthil Kumar
Gopi
Gokulavasan
Pugazh

Viswalingam

Additional Visual Effects by
WESTERNIZED PRODUCTIONS & ELASTIC CREATIVE
Visual Effects Executive Producer Brandon Grande
Visual Effects Lead Nathan Hackett
Senior Compositor Hernan Santander <remove credit>
Compositors Junyoung Chung
Nadezda Khomenko
Ryota Saito<remove credit>
Weihung Yin<remove credit>

“Mob Shit”
Written by M. Wade and D. Newton
Performed by The Jacka, Cellski & Peezy
Courtesy of The Artist Records and Inner City 2K

“Rubber Band”
Written and Performed by Mar Keyes, William Peoples and Noah Coogler

“Hey Little Mama”
Written by Stanley Cox, Johnny Castaneda, D. Newton and Jason Valerio
Performed by Mistah FAB, Johnny Ca&h and The Jacka
Courtesy of Thizz Ent. and Faeva Afta Ent.

“Mr Fattburger”
Written and Performed by Patrick Yandall
Courtesy of Aperture Music

“Won’t Be Right”
Written and Performed by D. Newton and M. Wade
Performed by The Jacka and Cellski
Courtesy of The Artist Records and Inner City 2K

“Intelligent”
Written and Performed by Mar Keyes, William Peoples and Noah Coogler

“Feelin’ Myself”
Written by Andre Hicks and Sean Thompson
Performed by Mac Dre
Courtesy of Get Gone Records

Cell Phone footage: Courtesy of Tommy Cross
Oprah Show footage: Courtesy of Harpo Productions, Inc.

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Payroll Services Provided by IndiePay
Camera Provided by ARRI CSC
Collection Account Management by Fintage Collection Account Management B.V.

THE FILMMAKERS WOULD LIKE TO THANK

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Arthur Williams
Bart Gas and Food
Belson Products / Gold 'N Hot Tools
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Michael Latt
Michele Turnure-Salleo
Michelle Satter
Midge Costin
Movements in Media
Murray Residence Jesuit Community
Natural Choice Distribution Company
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Oaklandish
One4All Barber and Beauty Shop
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Pete Nicks
Pia's Children Center
Reine-Claire
Rich Hyland
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Saint Elizabeth Elementary School
Saint Elizabeth High School
Saint Elizabeth Middle School
Saint Leander Church
Sammy's On 2nd
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San Francisco Film Society
Santa Fe Elementary School
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Tatiana Grant
Ted Hope
The Employees & Inmates of San Quentin State Prison

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The Good Shepherd Baptist Church
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Oakland Fire Department
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American Humane Association monitored the animal action. No animals were harmed®. (AHAD 03587)

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