
WINNER
JURY AWARD
SXSW
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CREATIVE
CONTROL
by Benjamin Dickinson

Cast

Benjamin Dickinson, Nora Zehetner, Dan Gill, Alexia Rasmussen, Reggie Watts, Paul Manza, Gavin McInnes, Jake Lodwick

Crew

Director: **Benjamin Dickinson**
Writers: **Benjamin Dickinson & Micah Bloomberg**
Director of Photography: **Adam Newport-Berra**
Production Design: **John Furgason**
Costume Design: **Gina Correll**
Casting: **Eve Battaglia, Karin Sibrava**
Music by: **Dražen Bošnjak**
Sound Design: **Paul Hsu**
Sound Mixer: **Michael Moote**
Editing: **Megan Brooks, Andrew Hasse**
Design, visual effects and animation: **Mathematic, Paris**

Producers: **Craig Shilowich, Melody C. Roscher Mark de Pace, Zachary Mortensen**
Production company: **Ghost Robot**
International Sales: **Coproduction Office**

CREATIVE CONTROL

by Benjamin Dickinson

2015, 97 min, black & white, USA



Short Synopsis

In a near future Brooklyn, an advertising executive uses a new Augmented Reality technology to conduct an illicit affair with his best friend's girlfriend... or so it seems.

Synopsis

The setting is New York, 5 minutes in the future. David (writer/director) Benjamin Dickinson) is an overworked, tech-addled advertising executive developing a high-profile marketing campaign for a new generation of Augmented Reality glasses.

Feeling stuck in his relationship with yoga teacher Juliette (Zora Zehetner), he envies the charmed life of his best friend, fashion photographer Wim (Dan Gill) and his sexy girlfriend Sophie (Alexia Rasmussen) - so he uses the glasses to develop a life-like avatar of her. Unwittingly, fantasy and reality begin to blur. As passions escalate and things get increasingly out of hand, David is forced to deal with the impending collision between his public, private and imaginary lives.



Director's statement

The germ of a film usually comes to me as a single image. CREATIVE CONTROL began with the image of a couple performing *coitus more ferarum* in a lofted bedroom. At the height of pleasure, the man pauses to grab his phone and takes a picture of the act. He is not just fucking, he's watching himself fucking; he is both actor and audience. And of course, we the audience are watching him, watching himself...

My characters occupy a clean, tasteful, gentrified Brooklyn; they play artists in the business of advertising, fashion and technology, where desire is manufactured, packaged, and sold for big money. They experience their lives, each other, from behind screens. Like in the '60s Antonioni, everything looks great but something's missing.

I suppose David is a prisoner in this Google-utopia simply because he has old-fashioned problems. But there's a cure: his anxiety can be numbed with fast-acting vaporized drugs and his repressed sexual fantasies can be exorcized in the safety of virtual reality; just so long as he doesn't interrupt the holy dawn of the Brave New World with his messy human emotions, all will be well. Did I mention that CREATIVE CONTROL is a comedy?

Benjamin Dickinson



A conversation with Benjamin Dickinson

Who is David, the protagonist in CREATIVE CONTROL, and what is he up against?

David is an anxious person who is not in touch with his emotions and doesn't know how to communicate with his girlfriend. He's an intelligent person but he's also a drug addict, which escalates during the film. He doesn't have any spirituality *per se* and he's not familiar with himself. In a twisted way he's a romantic but he exists in this culture of paranoia and ambition—he works very hard but he's not sure exactly why. Basically he's a decent middle-class person who has bought into a system that doesn't work for him, but he doesn't know another way. And rather than being in a relationship with somebody who is challenging him, criticizing him and exposing his insecurities—which would lead him to a genuine contact with his actual emotions—he chooses to live in a fantasy world, in which he can control his experiences.

Like your previous feature FIRST WINTER, you combine serious drama with satirical overtones. Are you poking fun at New York City's creative class, or is this a serious examination of its concerns?

I'm trying to do both because there's so much absurdity there. But I'm also taking it seriously insofar as the people who make up the Brooklyn creative class are human beings—they have real pain and grapple with real love and I have compassion for them. It's an interesting line to walk. I could have ramped up the satire in CREATIVE CONTROL, exaggerated certain aspects of the advertising world, or made the constant pleasure-seeking aspects of these Brooklynites seem even more absurd.

But the choice I made when I wrote the script was to present it very realistically—my thought was that if I presented the lifestyle of the creative class realistically but shot it in a way that encouraged a bit of skepticism then it would make for good comedy. My characters are distilled, but certainly not contrived.

Would you agree that your movies are existential satires? David's downward spiral in this movie is existential to say the least.

Absolutely. As far as I was taught, the father of existentialism was Kierkegaard, who was a Christian theologian. His essays concern stories from the Bible and he sought to re-evaluate the sentimental interpretation of Christianity—to actually look at the human experience of being a Christian. Then 100 years later, Sartre and Camus took i to the next level of criticizing Western culture, our notions of good and bad, success and failure; they questioned the idea of whether it's even possible to win at life, infusing their confrontation with absurdity as they went about removing all the sentimental trappings of our cultural assumptions. I think that's exactly where I'm trying to go with my movies.

The urban creative class—especially in Brooklyn—is an easy target for derision these days, with their expensive condos, yoga classes and technology dependence. What made these people exciting to you as movie subjects?

I think there's an aspirational quality to that lifestyle, which is why I wanted to make the film beautiful to look at. Basically Brooklyn is a brand at this point—if you go to Paris, everyone wants to talk about Brooklyn. It's a lifestyle and a mentality that's been exported and I think it's where most middle-class college graduates want to be because you get to sort of be an artist but you also have a very comfortable life style—you get to make stuff instead of pushing numbers around like a banker. It's a world I'm familiar with, having negotiated it for the past fifteen years I've spent in New York. I also think these characters have become almost archetypal in our culture. They're not heroes, but they're becoming almost an everyman at a certain economic level. And theirs is very much a livable world—but it's also trouble in paradise.

These are not happy people. Anxiety is a key theme in this movie. Do you think anxiety is inescapable in the digital age? And if yoga isn't the antidote, what is?

I think anxiety is inevitable for modern humans—it was probably inevitable even for our ancestral early humanoids, but their anxiety was a genetic advantage because it kept them from being eaten by more powerful predators. So it's a fundamental part of being human, but I don't know if there is an antidote or solution to anxiety other than that there has to be an engagement with anxiety rather than distractions from it. I actually think a cure is the wrong idea. We have no idea how many people in our culture are taking anti-depressants or anti-anxiety medication—I expect the numbers are higher than we know. This notion of treating anxiety rather than engaging with its existential nature is something I'm interested in. Maybe ten years ago, in Adbusters Magazine, there was a picture of a woman sitting up in bed with her head in her hands and very worried look on her face—it was probably taken from a pharmaceutical ad, and the tag line said BREAKDOWN. You turned the page and it was the exact same photo, but the tag line read BREAKTHROUGH. This for me summed up the best of Adbusters

in the way that it argued for shifting the linguistic assumptions and even the visual assumption of what life's all about. If you can't get up for work because you're troubled about something—if you can't make money and be a good consumer, is the answer to take a pill that's been tested for three months? The solution to anxiety, if there is one at all, is to go deeper into your problems and examine them.

And what of yoga? You seem to parody it in both FIRST WINTER and CREATIVE CONTROL, but surely there is some truth to its usefulness as a remedy against anxiety?

I practice yoga myself and obviously I've made two movies now with yoga in them—although the first one was satirizing the culture of yoga. It's an ancient practice that involves getting in touch with your body, incorporating breathing and learning to find comfort in discomfort. For me, yoga is a way of getting into my body and getting out of my neuroses and my anxiety—to become more connected to what's happening in the present moment. But there's another side of yoga—as palliative, or cure, or cult, or «answer.» My understanding of yoga is that it doesn't provide answers; it's not a solution, it's more like a way. It gets you into a state where you can start being receptive to reality. You can look at yoga as a pill that you take, but to me its true function is to bring you back in contact with what's going on in the here and now.

You pepper your cast with hipster, tech and media luminaries like Reggie Watts Gavin MacInnes, formerly of Vice, and Heems from Das Racist—can you discuss these casting choices, and why you went with real people from the world you are scrutinizing in CREATIVE CONTROL?

There's also Jake Lodwick—the guy who invents Augmenta in the movie is the actual guy who invented Vimeo. My feeling is that if I have access to people in this world, why would I cast actors to imitate them? What I'm trying to do is so connected to what is going on right now, or the world five minutes from now. Gavin MacInnes is a particularly interesting case because he's become a right-wing pundit, which is so strange. There's a fascist element to Vice culture, and I don't think it's a coincidence that it became so popular during the eight years we had George Bush in office. For some reason when we have these more conservative heads of state, you have the growth of the extreme libertarian hedonism





which Vice typifies. Pasolini made a whole film about that—*Salo*. It's an interesting phenomenon.

As a media empire, Vice isn't too far removed from the Homunculus agency at the heart of CREATIVE CONTROL. Vice also seems to be taking over the culture, if not the real estate in certain parts of Brooklyn. Is this a perverse form of creative control?

There's a poster in the New York subways right now of an oncoming squadron of police in riot gear, with a hand pushing back on it. The signified message—and the ad happens to be for Vice News on HBO—is that Vice is resisting the police state. But if you look at the poster closely, the Vice logo is printed on the shield of the police officer. So the actual message of the poster, which is weirdly 1984, is that Vice is actually representing the ongoing police state. It's a shocking image to me. When I first saw it in the subway, chills went up my spine and I thought to myself, this is a truly Orwellian moment—where the sign and signifier are completely in conflict.

We so often think of Silicon Valley when we think of the tech world, but we rarely see New York City's so-called Silicon Alley depicted in storytelling, with the exception of Pynchon's Bleeding Edge. Had you worked in the NYC tech world at all, and if so, what distinguishes it from its West Coast counterpart?

I've worked with and for Google, so I'm a little bit familiar with its culture. Which brings us back to 1984 again. What is Google's slogan? It's Don't Be Evil. Shouldn't that be assumed? Do we have to state this in a slogan? The fact that it's stated to me is suspect. Wonderful individuals work at Google, but my experience of working there is that—and I'm talking about Google New York, I haven't worked out West—you have this gigantic corporation, and I think the technology has an agenda that's maybe invisible to the individual that works for it. My knowledge of the tech world is mostly anecdotal, but Jake Lodwick is a friend of mine, he sold Vimeo to IAC and was fired for being insubordinate.
So he has a very particular point of view on the tech world. My own opinion is that technology is neutral; it's neither good nor bad. But I do see alarming signs in the culture of technology. If you look at Microsoft's advertisement for their new augmented reality glasses coming out—the

HoloLens—there's a cute YouTube video with inspirational music, smiling faces, suggesting the world is going to be changed for the better. Think about what you can do with the HoloLens! This culture to me is almost Truman Show-like in its utopian aspect—I find it horrifying. I feel like there's this weird tech fascism we have going on, where people want to live without human flaws—or they want to design all the flaws out. We have 7 billion people on the planet, with all kinds of problems, addictions, neuroses... not to mention the extreme challenges of people living in the Third World. The HoloLens vision is premature and a little creepy with its Aldous Huxley-like vision of a pleasure society where we never have to feel bad things. We can have casual sex, but we're not really turned on. I feel like I'm coming off as a socialist here (laughs) but it's not so much a political point of view that I hold as much as a humanistic one. We can almost see CREATIVE CONTROL as a respond to this kind of video. And it's funny, if you watch The HoloLens video, which was made after we shot the movie, you'll see that everything is in black and white until the guy puts the glasses on.

"There's this weird tech facism we have going on, where people want to live without human flaws—or they want to design all the flaws out."

Benjamin Dickinson

Electronic devices are everywhere in CREATIVE CONTROL, showcasing slight advancements on technologies we already have available to us. Do you think technology is a dividing force, or does it bring us closer together?

I think it's both, honestly. I hope I'm not overstating this but I think the Internet has made people so connected that I think they're less racist, homophobic or concerned about gender roles. I'm 33, so I'm taking about kids who are 15 years younger. They have more access to other points of view, so I think there's a positive aspect of digital connection. But there are negative aspects as well, which CREATIVE CONTROL addresses. I can speak personally in terms of my smartphone. Sometimes I feel like a lab rat on crack! I can't put it down for more than a few minutes at a time, because at any moment an email or text message needs to be addressed. The first thing I do in the morning is look at my phone. Maybe I'm just old-fashioned—you get the sense that this is a kind of anxiety younger people don't feel. But I also think pornography is a problem in terms of people relating to one another. At the same time, the dopamine hit we receive when we get an Instagram like is making our resolve to work through difficult things that much weaker.

While I'm concerned, I also don't think technology is to blame—it's only magnifying human tendencies, or amplifying them. On the one hand that's good, because we can see racism, sexism, all the hypocrisies of the church and state more clearly. But technology is also amplifying all the ways we get around dealing with the tough facts of being a mammal on this planet. It's up to us to decide what we want to do with this tool.

You chose to work again with Adam Newport-Berra, your cinematographer from FIRST WINTER. What does he bring to your films, and why did you opt for black and white this time around?

Adam is a dear friend. Aesthetically we are completely aligned but I'm also able to talk with Adam about the philosophy of the movie, how we're going to aesthetically represent that. We have a way of communicating where we can approach it at the level of beauty as much as truth. I haven't found that relationship with other DPs I've worked with. He's as rigorous as I am; he challenges me, he pisses me off, and it's very exciting relationship. The black and white was my idea. We're drawing inspiration from Antonioni's early Sixties work, the trilogy including *L'Avventura*, *La Notte* and *L'Eclisse*, which inspired me thematically as



well. In L'*Eclisse*, the anxiety is all about banking and these new high rises being built in Rome; *La Notte* is about a marriage that's dissolving in the face of the pressures of the new era; *L'Avventura* is about people who can't figure out why they're not happy being beautiful and rich. Those movies are all in black and white. *La Dolce Vita* is also in black and white, and it's another big reference. The milieu that Mastroianni inhabits in that movie—the dawning of celebrity in the early Sixties—is something I felt was analogous to the media and tech culture we're living in now. There's also Woody Allen's *Manhattan*. We're drawing from all of those works both thematically and aesthetically.

There are small uses of color in CREATIVE CONTROL, however. Once the Sophie avatar is introduced, she starts to appear in color. There's also a little bit of color in the Augmenta user interface, even though you don't notice it. I thought it was an interesting aesthetic choice to show how much more real our technology can seem to us—how much more attractive and colorful our virtual worlds can appear in our waking life. So the reality is in black and white while the insanity's in color. That's the more important reason for using black and white.

What about the music, by composer Drazen Bosnjak—it's lovely and has a calming effect, but it's very much at odds with the rampant anxiety on display in your film. Discuss.

That was an early idea. Most of the classical music is in the film is Vivaldi, the epitome of Baroque music, but there's also some Bach and Henry Purcell, one of the few Englishmen who was part of the Baroque era. During that time, you had people in extremely extravagant clothing doing very precise waltzes in beautiful rooms. I though there was an analogue to the creative class in Brooklyn living in glassy, high-rise condos—there was something baroque to me about this milieu, like there was some connection. going on between the Baroque era in Europe and the particular culture I'm looking at in New York. Later in the movie, I move into the Romantic era; there's some Schubert. I thought it would be really funny to see people in this modern tech world underscored by this old baroque music that's driving the story. The opening piece by Vivaldi sounds like a driving concerto in a minor key—to me it conjures up someone who's very serious, very focused, very ambitious, out there to get the job done—like someone on speed. I want the Vivaldi to underscore that.

Brooklyn has never looked lovelier, or chillier, than in CREATIVE CONTROL. In some scenes you slow down the speed of the film and it creates a beautiful, almost hypnotic effect. What cameras did you use in the film, and why?

We shot everything on the Alexa, which is my favorite camera. People tend to agree that it has the most range overall; it's also the most «film-like» digital camera on the market. But for me the lenses we used were more important—and we used anamorphic lenses. This is another Manhattan inspiration; Woody Allen shot in New York City with anamorphic lenses, in black and white, so that's the biggest reason I wanted to use them. I also like that aspect ratio. You have all this negative space in an anamorphic shot because it's so wide, and people are tall. So if you're going to have somebody in a full-body shot using an anamorphic lens, you've got to be far away from the human figure. The surrounding environment becomes as important as the human figures. If you're shooting in 4:3 ratio like in The Wire, it's really human, much more conducive to shooting the human body. With anamorphic lenses, you feel the environment more but it's mostly unconscious. I wanted to really try and get a sense of the environment my characters are living



in. Because I think a big part of what these people are dealing with—and what their anxieties are about—has to do with what surrounds them; the structures they're residing in, the system they're a part of it. These people are not living in a void; a lot of that pressure is coming from outside forces

The intersection between technology and marketing has been explored before, in everything from Spike Jonze's Her to the British TV series Black Mirror, to the trilogy of William Gibson novels beginning with PatternRecognition. What's so fascinating to you about this particular realm and what do you think makes it cinematic?

When you're marketing something, you're selling something. Which means you're emphasizing all the attractive and sexy points and minimizing all the unattractive points. So there's a lot of tension there—it's not lying but it's definitely a form of storytelling. And it's a form of storytelling that's not after beauty or truth but rather money. That's a very rich situation, cinematically—when you have the power of storytelling operating at the service of money.

In terms of the digital ad agency Homunculus that's one of the main settings in CREATIVE CONTROL—was it based on a place you were familiar with, or is it entirely fictional? What's your fascination with this particular milieu?

It's purely fictional. I was trying to imagine what's happening to advertising agencies now, which is that they're becoming production companies, technology companies and website builders all in one. To make it more cutting edge I envisioned a futuristic ad agency where things are more vertically integrated than they are right now. I put (former Vice founder) Gavin MacInnes at the head of that agency for a reason—but I won't say anything more about that. There were certain New York City-based media companies that I might have been modeling it after, but I'm not naming any names.

Characters like the techno shaman played by comedian Reggie Watts are clearly mined for humor but there is also something truthful about them—he's not too far removed from people like Shingy, AOL's in-house digital prophet, who draws a six-figure salary for defining the future as it takes shape. Are all of your characters in some way modeled on real people?

Reggie was so great because he understood what I was trying to do with that character. I wanted to create a character that had a balanced relationship with technology. Some of what Reggie talks about in the movie sounds like nonsense, but it's nonsense leaning toward the realm of Buddhist koans. When he talks about spirals versus loops, as ridiculous as it sounds, there's some truth there and it's presented in a funny way. You know, Reggie's whole thing as a comedian is to deconstruct language, and he went along for the ride, playing this emperor with no clothes with a pseudospiritual perspective going on. I'm not 100 percent satirizing the tech shaman—maybe just say 50 percent. If you look at Reggie's character in another way, he helps David, because he causes him to fall apart, and that's how David ultimately gets in touch with his feelings and becomes more human.

The final scene in your movie is beautiful and harrowing, like something out of Antonioni—the glassy Brooklyn condo as the ultimate alienating and disruptive force. What are your thoughts on these spaces in particular, which have so dramatically changed the face of our urban spaces?

I feel uncomfortable in those spaces personally. I live in a ground floor monk's cave in Clinton Hill—I couldn't live in a space like David's. Looking at them from the outside, I'm not very pleased. It's the same anxiety Godard was expressing in *2 or 3 Things I Know About Her*, with all those documentary-like shots of big high-rises going up. Certainly Antonioni makes a big point of this with the architectural shots in L'*Eclisse*. Part of the reason those shots are so beautiful is because there's so much tension in them. They are antiseptic spaces designed for people to experience pleasure in, yet there's all this suffering going on.



You completely reshot the last scene of the film, could you tell us why?

The original ending was similar but the tone was different and the final confrontation between David and Juliette was much more violent. And even if it felt emotionally true when we were shooting, it just wasn't doing what I wanted it to do. It didn't show enough growth on Juliette's side and David didn't seem defeated enough. I wanted the last scene to make you reconsider the rest of the film.

What were some of the biggest challenges in writing, directing and starring in CREATIVE CONTROL?

It's extremely difficult to direct and act in the same time—I don't know if I'd be the lead actor in my own movie again. You have to go back and forth with being emotional as an actor and analytical as a director—multiple times in a period of ten minutes, then you have to direct the other actors. It becomes pretty schizophrenic, but I think it helped me go crazy enough in order to effectively embody David as a character.



"A fresh and exciting sci-fi cautionary tale [...] Visually scrumptious and slickly told, CREATIVE CONTROL illustrates the power of groundbreaking technology while also indicting its extremes." **Eric Kohn, INDIEWIRE**

"Huge thumbs up for Ben Dickinson's sensuous and incisive augmented reality story." **Scott Macauley, FILMMAKER MAGAZINE**

"Apple meets Antonioni in Benjamain Dickinson's coolly impressive second feature." **Ben Kenigsberg, VARIETY**

"A whiz-bang, whip-smart stunner that's surely the best-looking film I've seen so far this year [...] terrific film that every distributor and fest ought to check out." **Kyle Buchanan, VULTURE / NEW YORK MAGAZINE**

"The story of an advertising executive who's work on a new generation of Augmented Reality glasses is bound to collide with his broiling crush on his best friend's girl, CREATIVE CONTROL is a grounded portrait of what we're really looking at when we see the world through its latest technology."
David Ehrlich, TIME OUT NEW YORK

"You must see CREATIVE CONTROL. Otherwise you are doing it wrong."
Jordan Hoffman, VANITY FAIR

"A Kubrick-Fellini-Larry-Page lovechild. A must-see."
Rick Jervis, USA TODAY

A juicy near-future nightmare [...] CREATIVE CONTROL, with its dreamy black-and-white cinematography and its knowing send-up of the Brooklyn creatives on which it focuses, is also a sharp satire of our present day—particularly the contradictions of being a creative person in a capitalistic society.
Emily Yoshida, THE VERGE

Biographies

Benjamin Dickinson

Benjamin Dickinson grew up in Wheaton, Illinois. He moved to New York in 1999 to attend NYU's undergraduate film program. After graduation, he and some friends from school started Waverly Films in a warehouse in Bushwick, Brooklyn.

Benjamin got his start directing music videos for DFA record artists such as LCD Soundsystem, The Rapture, and the Juan Maclean. He has since made videos for Q-Tip and Reggie Watts and directed commercials for Google, The Ford Motor Corporation, BMW, MTV and Guitar Hero.

A writer/director/actor in the vein of Woody Allen and John Cassavettes, Ben previously starred in his own critically-acclaimed first feature film, FIRST WINTER, which premiered at the 2012 Tribeca Film Festival. He also acted in Glass Eye Pic's I CAN SEE YOU, and the upcoming THANKSGIVING.





Filmography

2015 ***Creative control*** (feature-film)
2015 ***Brazilia : city of the future*** (short)
2014 ***Super sleuths*** (short)
2012 ***First winter*** (feature film): Tribeca film festival
Warsaw film festival, Astoria film festival



Alexia Rasmussen

Alexia Rasmussen grew up in Los Angeles where she went to the Los Angeles County High School for the Arts. She went on to attend NYU's Tisch School of the Arts, where she studied at the Experimental Theater Wing, the Classical Studio and the International Theater Wing in Amsterdam. After graduating she appeared in the films TANNER HALL with Rooney Mara and Brie Larson and OUR IDIOT BROTHER with Paul Rudd and Rashida Jones. She also had a breakout role in the film LISTEN TO YOUR HEART playing Cybill Shepherd's deaf daughter. Other film credits include MARY LAST SEEN directed by Sean Durkin, KILIMANJARO with Brian Gerarghty, THE COMEDY by Rick Alverson, PROXY with Joe Swanberg, and CALIFORNIA SOLO, in which she had a leading role. Most recently she has costarred with Chloe Sevigney, Boy Hodbrook and Elizabeth Banks in LITTLE ACCIDENTS by Sarah Colangelo, as well as had a recurring role on the NBC series "Believe". Alexia can next be seen in the independent films BLOOMIN' MUD SUFFLE, opposite Natasha Leone and Alex Karpovky, and LAST WEEKEND, with Patricia Clarkson.

Filmography

2015 ***Bloomin Mud shuffle*** by Frank V. Ross
2014 ***Last weekend*** by Tom Dolby & Tom William
2014 ***Gabriel*** by Lou Howe
2014 ***Little Accidents*** by Sara Colangelo
2013 ***Proxy*** by Zach Parker
2013 ***Kilimanjaro*** by Walter Strafford
2012 ***California Solo*** by Marshall Lewy
2012 ***The Comedy*** by Rick Alverson
2011 ***Our Idiot brother*** by Jesse Peretz
2010 ***Listen to your heart*** by Matt Thompson
2009 ***Tanner Hall*** by Francesca Gregorni & Tatiana Von Furstenberg



Nora Zehetner

Nora Zehetner has appeared in films such as BRICK and THE BROTHERS BLOOM and TV shows such as HEROES, EVERWOOD, MAD MEN, GREY'S ANATOMY and MARON.

Dan Gill

Dan Gill is a Los Angeles based comedian and actor. He can currently be seen in Jeremy Garelick's THE WEDDING RINGER alongside Kevin Hart and Josh Gad. His past films include Brad Weston's DESTINATION WEDDING at Paramount. Dan most recently booked the lead role of the next PARANORMAL ACTIVITY installment for Paramount. His past television credits include guest stars on shows such as THE OFFICE (NBC) and THE COMEDIANS (FX).





Reggie Watts

REGGIE WATTS is an internationally renowned vocal artist/beatboxer/ musician/ comedian who wows audiences with his live performances which are 100% improvised. Using his formidable voice, looping pedals, and his vast imagination, Reggie blends and blurs the lines between music and comedy. No two performances are the same and to that end, "genius" is the word most often used to describe Reggie Watts. LA Weekly crowned him "the most wildly inventive new talent of the past five years" while New York Magazine hailed Reggie as "Spectacularly original," Rolling Stone featured him as "Hot Comedian," SPIN named him as "Best New Comedian" and the LA Times praised Reggie is "a superstar." As a solo performer, Reggie was handpicked by Conan O'Brien to open nightly on Conan's sold out North American "Prohibited From Being Funny on Television" tour. Reggie released his debut comedy cd/dvd 'Why $#!+ So Crazy?' on Comedy Central Records in May 2010 and it was made available on Netflix June 2013. At the invitation of Jack White, Reggie recorded 'Reggie Watts Live at Third Man Records,' now available in limited edition vinyl. Reggie has performed sold out headlining tours in the US and Europe, performed sets at Bonnaroo, SXSW, Bumbershoot and more. At the prestigious TED Conference he received a standing ovation. He recorded his fascinatingly sublime original score to the Ridley Scott film "Legend" to a sold out house at SF Sketchfest and made the soundtrack available for free download online. 'Reggie Watts: A Live At Central Park' is out on cd/dvd via Comedy Central Records. He is a founding member of JASH.com which launched Spring 2013 with fellow founders Michael Cera, Sarah Silverman and Tim and Eric. Many of his original videos have gone viral. As a musician, Reggie can be seen as musical co-hort in the IFC series

"Comedy Bang! Bang!" and in his many "Reggie Makes Music" videos. He joined LCD Soundsystem as guest onstage at the final NY shows and he appears in the documentary "Shut Up And Play The Hits." Reggie also sang on Regina Spektor's "Dance Anthem of the '80s" and toured Europe with her, toured the US with DEVO, was featured in Hot Chip's "Night and Day" video and recorded an original session for the Daytrotter series. As the frontman for Seattle rock outfit Maktub, Reggie and his band released five albums. Reggie composed original music for "Louie" on FX and performed the theme song for "Comedy Bang! Bang!" On screen, Reggie co-starred in seasons 1,2,3 and 4 in IFC series "Comedy Bang! Bang!" His special "Reggie Watts: A Live At Central Park" aired on Comedy Central in May 2012. He also has appeared multiple times on Conan, and on Late Night With Jimmy Fallon, Jimmy Kimmel Live, John Oliver's Stand-Up New York, HBO's The Yes Men Save The World, IFC, Comedy Central's Michael and Michael Have Issues, UK's «Funny Or Die,» PBS' Electric Company, @midnight and Delocated. Spring of 2015, Reggie Watts will be taking on the role of bandleader on CBS' Late Late Show with James Corden, premiering March 23, 2015.





Gavin McInnes

Often described as "The Godfather of Hipsterdom", Canadian expat Gavin McInnes is a writer who co-founded VICE in 1994 and has since gone on to various acting, directing, and entrepreneurial gigs including founding the ad agency Rooster NY. He is a regular on Fox News and before starring in *Creative Control,* he wrote and acted in the comedy How to be a Man. His mot recent books is a collection of memoirs called *How to Piss in Public / The Death of Cool.*

Jake Lodwick

Jake Lodwick is a software engineer, investor and serial entrepreneur, best known as the co-founder of VIMEO. Currently, he serves at the CEO of the software company ELEPATH, which he founded in 2012.





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