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# SPRING BREAKERS

A HARMONY KORINE FILM



**A film written and directed by** Harmony Korine

**Produced by** Chris Hanley, Jordan Gertner, David Zander, Charles-Marie Anthonioz

**Starring** James Franco, Selena Gomez, Vanessa Hudgens, Ashley Benson, Rachel Korine, Gucci Mane

**Running Time:** 92 Mins

**Certificate:** 15 TBC

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**UK RELEASE – 5 APRIL**

*A tale of deranged, crazed, sexy college teens on the road to hedonism, Spring Breakers features bikini clad babes in ski masks who rage on alcohol and drugs. They give a whole new meaning to girls gone wild. Selena Gomez, Vanessa Hudgens, and friends team up with James Franco as you've never seen him before in a take on spring break that only Harmony Korine could tell. Korine, as he did in Kids and Gummo, shatters our expectations and shows us a bizarre underworld where nobody can look away.*

### **Synopsis**

Brit (*Benson*), Candy (*Hudgens*), Cotty (*Korine*) and Faith (*Gomez*) have been best friends since grade school. They live together in an average college dorm and are hungry for adventure. All they have to do is save enough money for spring break to get their shot at having some real fun.

A serendipitous encounter with rapper 'Alien' (*Franco*) promises to provide the girls with all the thrill and excitement they could hope for. With the encouragement of their new friend, it soon becomes unclear how far the girls are willing to go to experience a spring break they will never forget.

## **Interview with director Harmony Korine**

### **What was the idea that started you writing this movie?**

The very first image I had in mind was girls in bikinis and with guns. I then asked myself, where would you ever see a girl like that? The only place I could think of was spring break. And then I kind of laughed and thought about it a little bit – and I liked the idea about girls coming down to Florida. It started out that way, but then it moved to the fringes and became something darker, more sinister, and more dangerous.

### **A lot of your work is inspired by American culture, and you set your narratives in very specific American towns. Why did you choose St. Petersburg the location for Spring Breakers?**

Well, Saint Petersburg is not such a huge spring break destination. But you want to go to a place that's visually interesting, that's authentic, that has a certain kind of energy. I didn't want to shoot it in Miami or somewhere that seemed more common or more familiar. I'm not so interested in the tourist part of spring break. It's more the back roads, it's more when you leave the main strip, the bad neighborhoods, the houses that are falling apart on the beach – those types of things are more interesting to me. People that live in those places. There's a kind of strange feeling to a lot of that part of America. It seems like everybody is running from something or hiding from something.

### **One might say you are the director who portrays “white trash” better than anyone else, because you seem to really understand the people without feeling the need to criticize. Would you agree?**

I don't really know if it's purely “white trash,” I just like what I like. I'm drawn to certain types of characters and I try not to pass judgment. I more like to document things. I don't come in with an agenda so much.

### **You once said, “I have very little interest in working with actors. Non-actors can give you what an actor can never give you: pieces of themselves.” Tell us more about your choice of casting on this project and what motivated you to work with James Franco and Selena Gomez, for example?**

It just seemed right, like an exciting thing to do. It felt like a fun thing to mix up all these worlds, to mess with the culture a little bit. It's exciting for me. I like the idea of putting people in certain places they've never been before.

### **Who was cast first?**

It was James Franco first, and then the girls. James and I talked about making a movie together for quite a while. Usually I write my scripts first and people read it afterwards, but for this one I just wrote a treatment during Christmas and sent it to James asking him whether he wanted to play this character. He wrote back immediately and said yes. And that was it. I was excited about that idea and the character, so I flew to Florida – spring break was actually taking place at that time – and wrote the script in a hotel, while a bunch of kids were vomiting on my porch.

### **Who was cast afterwards?**

After James, it was Selena (Gomez), then Rachel (Korine), Vanessa (Hudgens) and Ashley (Benson).

**You seem to like hiring family members for your projects. Rachel is your wife.**

Yes, I like to bring in people that I find exciting, that you know can go to places with you. I think trust is a big thing too. You bring in people you trust, that you know will bring it to that place you need it.

**The whole shoot seems to be a liberating experience for the cast, especially the young actresses. Was it important for you that your actresses had a «good girl» image, as is the case with Selena Gomez and Vanessa Hudgens?**

Yeah! It's exciting to me. That's the greatest thing in the world. Everyone is familiar with them in some way and they have this kind of Disney image, and it's really fun to me to push them into some kind of other reality, something more sinister and insane. It's cool to see them spread their wings. One of the great joys will also be to watch people's reactions to that.

**When you decided to work with these girls, were you anticipating anything in particular?**

I treat everybody the same—the same as I would treat some kid that sniffs glue that I think is terrific and that I want to be in my film. At the same time, I spent time with these girls before – the audition process, the rehearsals – so I knew going into it that there was a certain kind of chemistry. But of course, most of these girls have never been in a situation like this, and you never, ever know how people are going to react until they get there. But I felt good, like they would go for it. And they have.

**You also cast the ATL twins for the movie, and they almost feel like they're coming straight out of your film Gummo...**

Yeah, they probably exist in that world. The twins are awesome. Freaks! I've worked with them before on a Black Keys video that hasn't come out yet but this is their first movie.

**According to the screenplay, you will combine your footage with archive material of real spring break moments. While you did your research was there anything that surprised you about spring break?**

The spring break I'm interested in is the really debauched, hardcore spring break. I like that stuff, where kids go way, way out for that one week and disappear, and then return to their world of books and bad jobs and shitty parents. I knew it existed, though, so it didn't shock me. It takes a lot to shock me but it was good.

**How much time did you spend down in Florida on pre-production?**

I heard you even rented out authentic apartments of real Spring Breakers and just used the spaces as they were for your shoot.

**It sounds like you did a lot of research.**

I spent a few months trying to find these real locations. Just driving around late at night, jumping over fences... A lot of it comes from just being in a place for a while and observing. Just letting one situation take you into the next and then you would find a kind of location or character and that would bring you to another place. That's kind of how the movie gets built. I like it. I like making movies that start from the inside and build out.

**Do you set out to make films that are impossible to categorize?**

I don't make genre movies. This one maybe is probably the closest to any kind of genre film. I try to make movies that exist in their own world, more than anything. I agree, they are difficult to articulate. But I think there are some genre elements in this movie: the social setting, the atmosphere, and this kind of teen pop atmosphere. Even where it is shot is kind of different from my other movies. But in general I just try to make films that exist in their own world more than anything. And this one has this kind of lyrical flow, there's a poppy-ness to it, the colors, the location, the types of actors that are in the film. Obviously there are a lot of things that are more typical for me, but it is something different from what I usually do, for sure. Hopefully there's some kind of interesting commerciality to it. It will be exciting to have more people see a film like this.

**What do you think your typical Harmony Korine audience will think?**

That's a good question. I don't really know. Hopefully there will be some stuff in there that they like.

**Your films are an observation of American society, but also interact greatly with the international community. How do you think Europeans—without a spring break tradition of their own—will look at this film?**

I think everyone can identify with teenage debauchery. Getting in trouble, meeting bad people. And really, spring break is more of a metaphor, the movie only touches spring break before it all goes into some other direction before they meet the Alien character and the whole criminal element really starts to take hold.

**Music always plays a big part in your movies, and you also give clear directions in the script for certain songs that will feature. Can you talk a little about how music inspires this movie?**

I will probably score the film in a way that surprises people, maybe with something more "movie music," something more angular and ambient and kind of moody. But then there will be music that comes from within the scenes, like pop songs and rap music that would be what was really playing. It's a mix of a lot of different cultural pop iconography.

**Compared to some of your other movies this project has a fairly big budget. You also have actresses attached that are being chased by paparazzi while you're shooting. How do you cope with this new environment from a directorial point of view?**

I'm like a warrior; I'm a soldier of cinema. So to me it's just a part of what I do, and it's all great. I just love it. I just accept and do it. Nothing really freaks me out when I make movies. The helicopters and all that shit is just part of it part of the energy of the film.

**As a soldier, what are you fighting for?**

Just, you know, to make movies. That's the only thing.

### **Interview with James Franco**

**James, do you remember the first time you met Harmony Korine and what impressed you about him?**

Well, I have always loved his movies. I remember way before I met him and I was in high school, Kids came out, and that was such a big, important movie for my friends

and me. It felt like there was this really interesting, really new voice, and everyone was fascinated by Kids. And I just followed his movies ever since then. But I didn't meet him for a long time. You know we had similar friends, but I never met him until he contacted me about a project that we could maybe do together as we knew we wanted to do a movie together but didn't know which one it was yet. There was an idea to do one about glue sniffers, people that are addicted to glue. But in the middle of all that I started working on this big collaborative art project called Rebel that involved a bunch of different artists doing work inspired by the James Dean movie Rebel Without a Cause. I initiated that project but then the way it worked was that I would go to different artists and they would design a specific section. So I had all the artists except for this one section that was sort of like a remake of the switchblade fight in Rebel Without a Cause for which I brought Harmony along. And we went and shot that in a day. It was great. I mean, I already got along with him, but I think we realized that we worked really well together on set too, so that was really cool, and he is so relaxed. And then somehow we got away from this glue sniffer idea, I don't know if he had been saving up the Spring Breakers idea, I really don't know where it came from, but I just remember one day he said, "I know what we're going to do—Spring Breakers. I'm going to go and write it and I'll be back."

### **What happened then?**

He took a trip down to Florida, to Daytona, I think, during spring break last year. So he was going to look where all the spring breakers went to get inspiration for the movie while he was writing it. But when he arrived nobody was there, and I guess the woman at the hotel was like this body builder and she was like, "No, they don't come to Daytona anymore, they ain't come for fifteen years." I guess there was just a bunch of bikers around or something. She told him to go somewhere else. He did and hung out with the spring breakers for a while and then they drove him crazy because he was trying to write and they were pumping all the Beyoncé songs, going crazy all night and he couldn't write. So he left and he went to a hotel next to a golf course to write and I guess there was like a "Small Person Wrestling Convention", like Hulk Hogan was there or something, but he wrote it in a week and sent me the script and it was great, and I was like, "All right, I'm down"

### **How did you prepare to play Alien? In the film he's the type of person that you don't want to be involved with, he's trouble.**

Harmony sent me tons of videos and tons of inspiration, and said, "Look at this guy, but he plays it a little goofy, a little over the top. If it wasn't so goofy then that would be good." And then he would send me clips for the voice, because he wanted this weird southern kind of thing, and certainly Gucci Mane – Harmony sent me all these clips that he shot of him and Lil Wayne. It was that kind of vibe, the certain things about Lil Wayne like the drink he drinks, like a mix of cough syrup and stuff. So it was just kind of a mix of all that, but when Harmony came down here to Florida the last piece of inspiration was this guy Dangerous who is now also playing in the movie.

### **How did he find him?**

Dangerous came in for an open casting call. Harmony has a real talent for finding very interesting, odd and unusual people, so of course he locked onto Dangerous as the kind of real-life version of this character. He started sending me Dangerous' songs and

as soon as I got here, I went over to Dangerous' place and met him and we talked about his music, his life and how he is trying to make it into the music business and all that.

**So you took your inspiration from different real people?**

The last key is that this character is like all those guys, but he is also something else. I think the key is not making a character like something you have seen before. He's got this other side, his name's Alien, so whether he really believes he is an Alien or not, he has this other side, this kind of quasi-trashy-mystique that gives another level to it. Harmony is consciously making it very flashy on the surface. The way he described it early on was a Britney Spears video meets Gaspar Noé. My character also has this weird kind of knit, where he has got that gangster side on the surface, but he has also got this weird mystical beach-bum element to him that makes him a little more mysterious.

**Did you stay in character during the shoot?**

No. It's not like I need people to call me Alien or anything, but I have these cornrows in my hair... I mean, I couldn't get out of character really. I went to the hotel and I waved at people, and they looked at me like they were scared or whatever. Sometimes I forgot what I looked like. So, in a way I was always in character, I couldn't get out of it. When I do a film, I do research beforehand and then you get to a point where it's like, "Okay" You feel like you have enough and something has clicked and you understand your character. And the next step, because I truly believe that half of the work is done by the context, director, production design, wardrobe department and make- up department—all of these elements are doing half of the work, and if I do more than what is asked of me, then it becomes over-acting. So I just need to understand how I can make the character real and grounded. And so much work is going to be done with the look and everything else, that the key for me as an actor is to be able to be relaxed so that nothing is forced. When I know all of this stuff is doing the work, I can relax and be. The thing with this character is that it is all about having fun. If I think too much about it, it will become something stiff, but if I'm having fun and I'm relaxed, the character will come alive in this MTV style beach rap show. I think back and it seems crazy, but he takes you on this adventure, and the girls are really excited to be a part of it, so they are giving it their all and it is working perfectly.

**Do those adventures still challenge you? Today, for example, rapping in front of a huge spring break crowd?**

As a director, Harmony started out working with non-actors, and now he is combining his independent filmmaking with a mainstream cast, especially on the girls' side.

**On set, do you get a sense of his background of directing non-actors?**

We work really well together. I think I understand him. I have directed a few films and I also like to mix-up trained actors with non-actors. I think what you do is put them in parts that they are right for and also you don't make them say dialogue precisely, if you don't have a trained actor. I think that is one of the hardest things, having them recite dialogue in a natural way. That is what a trained actor can do better than a non-trained actor. But if you have someone playing a part that is close to them and you get them to relax and speak in their own words, then you can get great things and maybe even better things than you would have with an actor in that role. With me, Harmony has just been letting me flow. It seems like we always start off with the script and he just kind of pushes me in little directions

like, “Oh yeah, more of that.” By the end of the scene, we have found something new, just by him telling me which direction he likes and from letting me flow into weird places.

**Some of your female co-stars have been icons of contemporary pop culture from a very early age. What’s it like working together?**

It’s been great. Like I said, I was a part of this project before there was even a script. When Harmony told me how he wanted to cast it, I thought it was perfect because it really gives it that great mix of pop culture and independent filmmaking. The actresses are not like their characters but I think they understand their characters really well and so they are able to relax and be natural. I’m having a blast working with them.

I think they were just so hungry to do a project like this that they are so into it. Harmony will just go into these environments and find the most interesting thing there. He has taken us on some of these ad-ventures, like going into some crazy pool hall and using all the real people, or putting me up on stage

I’m not a rapper and I have never really done anything like that before, certainly not in front of that many people. But I guess I know when I’m on a movie where I am supported. I know Harmony is going to capture that in the best way. Yes, I was up there rapping in front of people and I had an audience, but even if I’m not 50 Cent, Harmony is going to put it together in such a way that I look as good as possible. So it gives me faith. Ultimately, it’s going to be part of a film that’s cut together, so what I’m saying is that it is about having faith in your director. When I know I have a good director, I don’t have as much fear about what I’m doing. I can go into an environment like that, and there may be some embarrassing parts, but I know Harmony is going to make something good out of it.

**What was your perception of real spring breakers and how do you relate your impression of that very specific and accentuated American culture to Harmony’s idea?**

It’s funny, I’ve been a professional actor for over fifteen years and there were certain things in American culture that I never experienced for real, but I experienced them in movies. I never went to my prom in high school, but then I did movies where I went to proms. When I went to college, I left after a year and went to acting school, so I never went to any spring break locations when I was actually in college. I don’t know anything about it other than what I have seen on MTV over the years. This is my first spring break, I guess.

**In what way is Harmony transforming the idea of what spring break means to American culture into his own personal vision?**

On one level the movie embraces pop culture and consumer culture and this very “poppy” side of to-day’s youth, but I suppose what the movie also reveals is how deadening that can be, or how popular media can dull your humanity so that your empathy for other people is nullified and one’s actions almost don’t seem real or don’t seem to have consequences—even though there are warning signs for these characters. Not all the characters go along with it and some of them get hurt, and there is something that has been shut off in some of the other characters, so they go to these insane places because it’s almost like they don’t understand the magnitude of what they are doing. I would say, because of the way the movie is



structured, that Harmony's underlying belief is that pop culture is somehow doing some of this damage. But I don't think that he completely hates it either. I think he finds this weird beauty in the darkness of that idea.

**Harmony Korine is probably the director who is the best at portraying "white trash" culture in a very understanding way, he embraces it and that's what makes him so good. Do you agree?**

Of course. He is interested in people and art and forms of expression that are way outside of the mainstream. He is also very interested in pop culture, but a version of pop culture that is pushed to the extreme so that it becomes something that is not only flashy and attractive but also distorted and very ugly. He doesn't judge his characters, but he is certainly about exposing all of the darkness in his characters, all the strangeness. Anything that is unexpected about a person, or something that people may want to keep secret, Harmony wants to show.

**Harmony once said, "I never cared so much about making perfect sense, I wanted to make perfect nonsense." Is Spring Breakers going to be perfect nonsense or will it make sense for you?**

On the surface, yes, there will be a lot of unusual stylistic touches, or the way it is put together will probably be very unusual, but at the centre it does make a lot of sense. We did a little bit of work on the script when I came out here for preproduction and I think the characters and the arc at the centre of it make a lot of sense, but it will be framed with this very unusual style and structure.

### **Interview with Selena Gomez**

**Selena, how did you become attached to this project?**

Because of Harmony and Rachel Korine. I guess they both saw something about me, and my Mom got a hold of the script because she is my manager. She loves Harmony's work and she was so excited. I wasn't too familiar with his work. I remember hearing a lot about Kids but I was really young when it came out. When the request came in, I saw Kids, Gummo, Trash Humpers and Mister Lonely and I loved the way he shot and the way he worked and I was just so excited. So when I read the script, I was a little scared because I was like, "Oh, this is totally different from anything I've ever done before." I wanted to meet him, so I flew out to his house in Nashville and auditioned with him for about two hours and talked to him, and I completely fell in love with him and Rachel.

**Your role in Spring Breakers feels challenging. Do you see it as being a particularly important step in your career?**

Definitely. I mean, I do specific things in my career that are tailored for a specific audience. Obviously I have a younger generation that looks at me—and I really appreciate that, and I just did an animated movie—so I want to respect that and still do things that will earn me that respect. But I also want to do things that challenge me and put me out of my element and when I met Harmony I completely trusted him and I just felt like this was the safest place I could try this to be who I want to be and try to become a better actress.

**You play Faith, the only girl in the story with a moral compass. Is that the way you are in real life?**

Yes. I think a lot about something before I do it. I look at something, then I overanalyse it to death, and then I make the decision to go and do it.

**This movie has a lot of improvisation. How was that for you?**

Amazing. I don't want to do a movie with lines again! It forces you to really become that person. You know there is a guideline and you know what you are supposed to be portraying, but you are the one making the words and creating the scene. I've never faced such a testing challenge, and it was really fun. It will be hard to go back to memorizing a bunch of lines.

**For Spring Breakers you are acting alongside James Franco who plays a rapper called Alien. What was it like working with him?**

I think it is his character that made me act quite well. When I met James at New Year's, he is just so charismatic and obviously he is cute, but as this character he is so creepy. In real life, I'm attracted to the Ryan Goslings and those guys, not to that kind of grungy guy. So I always get nervous when I see him being creepy and hitting on a nineteen-year-old. He had this great creep factor that made it easier for me.

**Why do you think the other girls are attracted to him?**

The bad boy factor. I mean, as much as any girl wants to have the perfect guy, you always want a little bit of a bad boy, someone who rebels. I completely get it, absolutely. With the gold teeth and stuff, it is so funny, I think that's what they like, it's exciting, and I can totally see what they see in him.

**What was it like shooting in St. Petersburg, Florida, during spring break?**

I loved it. It's been really fun. I'm glad it wasn't a main city like Miami because that would have been a bit overbearing. I felt more secure here in St. Petersburg because it's small and it's nice to be in a place with not too much attention. There have been a few paparazzi but it's been fine.

**What was your perception of spring break and real spring breakers before connecting with Harmony's ideas?**

It was everything I expected. I had a picture of what spring break was—and you see it in videos and how they are completely crazy—and then you are in it and you witness it and it is intense. There were a few things Harmony did that were wild and beautiful and fun and I didn't know could be done, but I kind of expected it to be that crazy.

**In what way has Spring Breakers changed you?**

This opened my eyes and made me more comfortable in taking risks. I'm excited just to look at what's out there and take the next step and do a couple of different roles whatever they are. It also changed people's perception in Hollywood. The first thing they say to me now is, "So you're working with Harmony Korine? That's crazy. Is he crazy?" I think it's exciting to throw people off, so I like it. Spring Breakers helps me not be afraid. Like I said, I'm generally very tentative and over-thinking, but this movie made me push myself.

**It is one of the most anticipated films of next year. Many other movies have millions of dollars behind them, but this one has girl power and Franco power. Does that make you proud?**

It's weird. I took the role because I honestly thought it would be more independent. I mean, it is really independent, I just didn't know it could be commercially successful. I have done films that are commercial, advertisements everywhere you look, all that stuff, and you have to go through a studio and they nit-pick everything to make it something every audience can see, and I don't think that this film is that.

**Looking back, what was the most exciting thing about working with Harmony Korine?**

What I like most about him is that I am never wrong it's just a choice. He's always like, "That's good, put a little of this into it." I love that. I don't handle criticism very well, so it is comforting to have his support. I hear him saying, "That was amazing but try it again and again and again, and just play with it." He is definitely my favorite director I have ever worked with.

**Interview with Vanessa Hudgens**

**Vanessa, were you familiar with Harmony Korine's work before you were cast in Spring Breakers?**

I feel like I knew a little bit. Harmony worked with one of my manager's other clients on Kids, and that was one of my dad's favorite movies. When this came along, he was really excited. I think James Franco was already attached, and then I read the script and I'm such a big fan of his. I'm a real believer in putting things out in the universe, and eventually if you want it bad enough it all happens. For months I was saying, I want to work with James Franco over and over again, and when this came up, I thought, "We need to make this happen!"

**Were the other actresses attached to the project at that point?**

No. There was no one else attached. We were just figuring out the characters. I was like, I'm really just excited about the project and don't care which character I play. Then he made me read for Candy and the next time he had me come in again and do a few reads with a few girls.

You needed to find the perfect partners in crime for your part. The relationships in the movie are such strong bonds—girlfriends who have been best friends since childhood. It is such an amazing connection that females have, it's unlike anything else. In order to show it on film, we needed to establish a connection. At that point I heard about Ashley Benson, who came on board as well. I actually used to go to acting class with Ashley, when I was 15 or 16. We were in the same class but our paths in life had been completely different. We never really got to know each other at all. And it's so funny now, coming back to that and being able to dig into each other's past. It's a small world.

**Do you remember what you thought the first time you read the script, the feelings it triggered? It's not the kind of movie that we would expect you to be part of...**

Recently, I've been doing a few projects that are way darker and deeper and heavier. Reading these situations in the movie where our characters go wild—that harsh, hard element—was something that I really liked. I felt like I would be a little bit in my element, like I've had a taste of it. It's so much fun and I wanted more of it. And Candy seems like the one who even though she's bad-ass and tough and hard, she still has that sweet fun side underneath it all, this bubbling little girl, just so excited about everything, and I feel like that's partly who I am. Under this deep, dark and heavy

character, inside of myself, I'm just jumping for joy at the fun that I'm having.

**How did you prepare for this role?**

It starts, honestly, just reading the script. One of the first things we did was to get close to the girls right away, because we wanted to build an amazing bond and relationship, and create a sense that we had known each other for years. And then go further past that, of course, and study girls who are just hard and rough and tough and who are in this other drug-like world. It really is a completely different world; their headspaces are so different. They're just living in the moment.

**How do you think the character got to the point where she gets arrested? What kind of background do you think she is from?**

I think our characters just do whatever they need to do to get what they want. As women, they know that they're hot and empowered, and they know that if they're tough enough—and they act like they know what they're doing—then people will believe them. Together as a crew, they know they can conquer the world and get whatever they want. And the only way they know how to get to spring break is to rob a bank.

**Growing up as an actress ever since you started and being here today with a filmmaker like Harmony, do you feel like there is a kind of continuity to how you have been thinking about your position in the world and your relationship with filmmaking?**

It feels like it makes sense. I feel like I've been learning and practicing through work as well. With Harmony, he gives you so much freedom. I've never worked with a director who gives you so much freedom. He literally gives us the opportunity to make use of our space, make use of our environment and the people around us, and toy with the scenes in whichever way we find interesting. Seeing Harmony act out the way he wants teenage girls to be in all of the madness and craziness is probably one of my favorite things. He gets so excited. He shows so much passion. He will demonstrate to us how he wants us to be, panting like a puppy dog, so we end up doing it as well because he has so much enthusiasm and he's not afraid to throw himself out there on a limb and just do it. It gives us the inspiration and the security to know that we can go as far as we want to go. And he loves it! With Harmony, there's no such thing as "too far." There is only one Harmony and there always will be only one Harmony.

**Harmony Korine is used to directing people who are not actors. It will be interesting to hear from him what the experience was like to work with more professional actresses like you on this movie.**

I think that he has been a little freaked out to tell you the truth. I remember the day that we were on our scooters and there were a bunch of kid fans and some adults and there was a paparazzi helicopter, and he was like "This is crazy!" It was literally blowing his mind, because he's not used to that at all, and to get such a heavy dose of it... That in itself is such an odd world for even me to deal with, let alone him, who works with really underground actors. And here we are, little girls, running down the street, holding up signs. It was just funny, riding the scooters, screaming, "fuck, bitches, give money," all these profanities. That's what you get when you bring your child to an R-rated movie filming!

**Some of your fans may not be familiar with Harmony's work. Are you curious to see what they will think of your character? Do you think about that on set?**

I always wanted to do things that are completely different. I want people to watch

movies and think, “Shit, that was Vanessa Hudgens?” My younger fans, of course, are not going to be able to watch this. But you need to do what makes you happy. You can’t worry about what everybody else thinks because there’s always going to be haters. You have to do things for yourself, not anybody else. I’m doing this movie for myself. I think it’s a bum ass movie, I think it’s a rad character. I think the people who are genuinely my fans are really going to enjoy it.

**Harmony Korine creates a pretty realistic image of the world and American youth culture—and it’s probably really different from what your fans are experiencing....**

Even though the image is different, it is still a world of teenagers’ lives that is so familiar. These kids have been there. Everybody has had those times in their life when they were like, Holy shit, that was a crazy time. When you’re in it, there’s nothing else in the world better than that. And you have to have those times, you have to take that opportunity to get the crazy out, and from there you can grow. But I feel it’s so familiar in a high schooler’s life. And it hasn’t been touched on. I feel like people don’t want to admit it, because it is such a harsh reality, but it is reality. It is the world of the madness.

**And you might come away from this seeing things from a different perspective.**

Exactly! I think everybody will be able to watch it and understand it. Whether or not you agree with it is a different story. It’s part of growing up, it really is. Everybody can take away what they want to take away.

**The wardrobe and costumes seem to be such an important aspect of the movie. Were you involved in the creation of them?**

Heidi Bivens had an amazing idea about how she wanted it to look. It’s really like pop art. All our costumes are so bright and really in-your-face, a lot of fun graphics that contradict the way that we act, which is such a funny spin on things because we are getting fucked up and are wearing Hello Kitty. It’s a funny spin on how youth nowadays can be doing things that are really crazy, and at the same time having interests that are so pure. It’s such a present mind frame, I feel, just not thinking about the future. This is how our characters are. They just don’t think about the future, they are just doing what they feel is right. Their interests are all over the place.

**Do you think because you missed college, there is a sense of that right here in your heart?**

Honestly, doing it now, I am glad I never went for the party reasons of it. Because it is just so full on, it is so aggressive it takes so much energy that I’ve been sleeping really well working on this movie. But it’s a lot and it’s really present and not thinking about any consequences, about anything. I mean I’m getting it through this, I guess.

**You said how much you adore James Franco. What makes him so special as an actor?**

I love him so much! He’s so ridiculously amazing! I’m just in awe. I’m blown away. He creates these strong, fully developed characters with so much depth and background. He fills things in, he creates a whole, completely three-dimensional person who has so much. He loves taking risks and he’s not afraid to take a scene and turn it into what he wants, and he comes to set extremely prepared. He really did a lot of work on his character, he knows where he’s coming from, he just really commits. I mean, the way he acts, to the way he looks. It’s just ridiculous, but he pulls it off so amazingly because he has the backstory to back it up. I just love him.

**In the movie you have a love scene with him. Do you think your character fell in love with him?**

For sure! It's probably not the purest of places, but it's this tainted idea of what love and fame and fortune is. The characters are so wrapped up with the idea of being the biggest and the baddest and the hardest. He really supports it and motivates us to be the hardest and baddest we can be. Probably like a first love. Drug-induced, and it's all about sex, and money, and bitches, and hoes, it's love and it's tough and it's hard. That's what our characters are about.

**So what's your favorite scene so far?**

I don't know. It's all been such a crazy whirlwind blur that everything is kind of falling together in this mad, wild, dream-like state. I think that the part I enjoyed most is the robberies, where we get to be tough, fun girls living in the moment. Robbing that restaurant was pretty amazing, because it felt so real, because we did it from the beginning to the end. Ashley and I felt so hyped up; we were on such an adrenaline high. I literally rolled into the car and was just staring at the stars in the sky after all this madness. I was suddenly seeing such a serenity and connection to the universe, I was so in awe, my mind was blown. It was a moment I will never forget. This movie is so fun, it's so crazy, it's so vivid and alive, so in your face and juicy. I can't wait to see it.

**Interview with Ashley Benson**

**Ashley, how did you first hear about this project?**

See what you do with your eyes." The whole scene was scripted and we just sat there for three or four minutes and he just filmed everybody's facial expressions and their eyes and you could tell the story just by doing that.

**Do you feel your usual audience is going to get into the dynamic of the Harmony Korine atmosphere?**

I read about it online. Then I met with Selena and she said, "You have to read the script, you will love it!" So my agent gave me the script and it was so different to anything I have ever read. I immediately called my agent and said, "I have to get this part." It came super fast, I read the script in January and two weeks later I got it.

**So you only read for that specific part?**

Yeah, I only read for Brit. I mean every character in the script is amazing and Harmony is so talented. It's a very dark and edgy part, which I never played before, so I was really fun.

**Selena and yourself are already great friends and it seems you and the other girls have developed real friendships...**

Yes, it's awesome. We get along so well! Our chemistry really shows on screen because a lot of the movie is improv, which I've never done before and it's new to all of us. After spending every day together for a few weeks, we were able to finish each other's sentences.

**How much did you know about Harmony Korine before you got attached to the project?**

Not much. I knew Kids, but I had never seen his work. But when I mentioned his name everybody was like, He's amazing! His films are like nothing I've ever seen before. They're so dark and just different. Everybody was super-excited about Harmony. It got me really excited. He's so cool. I have never worked with a director like him. He's so open to our suggestions and input.

**Vanessa Hudgens spoke about the freedom she has on set and with the material. Do you feel this project comes at the right point in your career and it fits with the person you are?**

When I got this project, Harmony and I kept texting back and forth and he was saying, "You're going to have so much freedom and it's not going to be like anything you've ever done before!" And I was telling him that in my show people have to repeat everything if they forget a word. It becomes frustrating if it's something you would not be saying in real life, it if feels very scrip- ted and not real. So with Harmony at one point he said, "You don't even have to talk in this scene, I just want to some of them. I still have younger fans but the older ones, I think, will really like it. For me, it is difficult not to like the movie—it is so true to life, such an eye-opener, and the whole script! None of us has ever been to spring break, so with some of the scenes we thought, "Wow, this really goes on!" Before we started shooting the film, Harmony sent us a few pictures for reference of real people and college dorms, and I said, "No, this does not happen!" He said, "Yes, it does!" He didn't want to tell a fake story. Whoever sees this movie will definitely be able to relate if they've ever been on spring break, and it's awesome for people my age to be aware of a director like Harmony, because it's so different. It's about the art, not about making a movie for 50 million dollars just to get money at the box office.

**What is the backstory of your character? Who is Brit?**

I think she's a girl who grew up in a small town and didn't want to be like everybody else. Everybody in her town does the same thing and they never escape, and that's why she is so tough. I think that's why she gets herself into trouble. She wants an adrenaline rush from whatever it is. She does it for the fun of it. She feels stuck and she is willing to do whatever to be happy. When she meets Alien she is fascinated by him be- cause he has all this money and everything she could ever dream of, and so going to spring break with him and seeing all the situations and all these weird people that you never hang out with, she just loves it. She's never experienced anything like it. Her whole life she's been trying to find out who she is, and now she's really coming into her own and trying new things. She's a really tough chick. I have never played anyone like her. She gets what she wants, she's down for whatever and she is just really free.

**A lot like you?**

It's funny, when I was reading the script; I found a lot of similarities between Brit and me. My agent said, "It's literally you, just pushed more." She is more amped up to a certain degree. She has this boldness. I don't care what people think about me, I'm not afraid to tell anybody off. I'm just a really a fun girl, who lives life to the fullest. And I think that's very much Brit.

**What do you think about the friendships in this movie? How can all these girls be friends despite being so different?**

I think Candy and Brit are very similar. Faith is the good Christian girl, totally opposite from everybody else, but they have this bond. With Faith, we all take care of her. We are like her older sisters. We just want her to experience life and be free, but she's really tight. Going to spring break and doing the little that she does changes her a bit, but then she goes back to reality. Maybe she's afraid to really open up. And Cotty is just super fun. All of these three girls are very sexual. They're fun girls and don't care what people think about them, and that's what makes them so intimidating. They stick together, they have this whole pact, and nobody can come into it.

**Sometimes you sing in scenes, letting the little girl in you out—the surprisingly sweet, innocent side, considering what you get up to later in the movie.**

The cool thing about these characters is that they can turn it on and off. They can be kids when they want to be kids, and they can be very mature and intimidating. Harmony always said that he wanted them to still be young—we wear Hello Kitty shirts without a lot of makeup—so it's even more shocking that these girls are able to go to this level and do all these things. They're almost psychotic in a way. It's so funny because Harmony would say, "Dance weird" or "Act like Dogs". We'd shout out an animal and then have to act like them. He wants them to be the weirdest people you have ever seen. And then they meet up with Alien who is even weirder. We're just weird girls who don't care about anything, except having fun.

**How did you prepare for the role?**

When I got the audition I literally stayed in my house for four days straight. I decided, "I have to get this role. I'm not going out, I'm not seeing anybody." I literally did not turn my phone on, I was so into it. I was researching on the internet for robbery scenes because I had to pick three scenes from the script and one of them was this scene where we rob the restaurant. I also did character research on different girls and rappers; I wanted to see what I could pick and choose from everybody's personalities. It was so much fun. I've never studied that much for an audition. I really, really wanted the role.

**Do you think this movie could be an important step in your career?**

Yes, I do! It's crazy that I got this film because for two years I've wanted to do a feature film, and this is my first one. I wanted to do nothing else than something edgy and dark. My agent said, "When is that going to come about? Because that doesn't just come about." And it literally came at the right time and it was crazy. The fact that I got it and Harmony's directing and everybody on this movie is what I've been wanting for over two years. It's so exciting.

**What was it like to experience real spring break on set?**

We just filmed this huge scene and it was crazy. When you're in the moment and you're in the scene, it's like whatever, go for it, because that's what really happens. Afterwards I thought, "Wow, this is insane!" I asked the extras, "So what are you guys doing?" And they would be like, "We go to college, but we wanted to be in a movie and it's spring break so why not?" They were all on spring break and just doing everything they would do if they weren't in the movie. Harmony literally put us into some random party and then brought out the camera. It was insane.

**What was it like working with James Franco?**

I've never been more excited about anything! Just watching him being a completely different person... When you see him, you're like, that's not James Franco! He has this weird accent, and obviously his look is very different, but he's so amazing and he turns like half a page of dialogue into three pages, just by improvising. He gives so much. I am definitely learning a lot from him. It's acting class every day just getting to watch him.

**Are you looking forward to seeing the movie with an audience for the first time?**

Yes, I want to see people's reaction. They're going to be shocked and terrified by it in parts, but I think they're going to really, really enjoy it. It could become a cult movie that you would want to watch before you go on spring break. I think this movie will do so well in that market, because everybody will be able to relate to it. Most of the



situations are pretty real. So far, we shot mostly with real people and everybody's really excited to be in this movie. The way that Harmony does it is just putting us in situations and looking at our reactions and going off with that.

**On set, it felt like you were living it for real...**

That's the thing. It feels like I am doing all of this for real. We filmed a scene that is supposed to be Vanessa's and my dorm room and we shot it in a real dorm room shared by six boys, real spring breakers. We didn't do any set decoration, it was disgusting. There was alcohol, beer, the carpet hadn't been cleaned for years, the dishes were not washed, and I was sitting on the floor in underwear. It was just gross. And Harmony used the kids in the house and they played our friends. It's cool because you meet real people and they end up having this amazing time on set.

**Since you have an independent lifestyle, do you think that you don't actually have to be absolutely wild, that you will be able to keep it together?**

Definitely. I've lived on my own for three or four years. Harmony Korine once said, "I never cared so much about making perfect sense, I prefer making perfect nonsense."

**Is Spring Breakers making perfect nonsense or does it make sense for you?**

It's both. I have never seen a director so passionate about his work. He just wants you to give your best and believes in you and keeps telling you that. I have never had that encouragement before, someone that believes in me that much. Just hearing those words from a director, and especially from him, felt unreal. He's very truthful and just such an honest person, and he has your best interests at heart. Harmony and his wife Rachel are just awesome.

**This movie is a lot about girls' friendship. What do you think guys will take out of this movie?**

(Laughs) I think they're going to like it. Who wouldn't like the four girls? But I also think they are going to like James' character. He's so interesting. It's going to be great for everybody: there is action, girls, the whole time you watch the movie you feel, wow, and this is awesome. And then you see the more serious parts of it. It just has so many different elements. It's going to be amazing.

### **Interview with Rachel Korine**

**Rachel, do you remember the moment your husband Harmony Korine first told you about this project?**

I remember him talking about doing a spring breakers movie. That was about a year ago, spring break was actually just taking place, so I told him, "You know, you should fly to Florida and not come back until you've finished the script." And that's what he did.

**Harmony said he likes to hire family members for his movies because he needs people he can rely on for his creative process. You have worked with Harmony repeatedly...**

Since we've been together, I've been involved in every project. If there's not a part for me, sometimes I'll take photographs. So he definitely likes to work with friends and family. We even have some friends from Nashville working on this film.

**You are acting alongside James Franco and some well-known Hollywood**

**actresses. What has that experience been like?**

It just seemed to come out naturally. He was doing such a good job as Alien that I was not thinking about James Franco in the least. So I was good there. And I was really lucky that all the other girls were so sweet and fun, we've developed a real friendship, so it was easy to act with your best friends.

**Do you have to find a different way to interact with your husband when on set?**

It just happens sort of naturally, I guess. When we're on set we're both pretty much focused. He is the director and I do whatever he says. It's not always like that at home.

**Was it clear from the beginning which part you were going to play?**

Yes, it was. I'm not exactly sure why, it just felt right. And Selena really wanted to play Faith. I'm glad it worked out that way.

**This is the first time that Harmony Korine has paired up independent filmmaking with a mainstream cast. He is working with girls who are icons of pop culture. Usually, Harmony directs non-actors. Has this changed his way of working?**

His directing has not changed at all. He has to deal with a lot more, with all the elements involved, which is interesting to watch, but he's just taking it as it comes. It's a transition for him, and I think it's also a transition for these Disney girls. It's really fun to watch them meet in the middle.

**It seems to be a liberating experience for the girls to let go of their image for once...**

Yes, he gives his actors a lot of freedom and lets them create their characters. He encourages involvement from the actors, so it's probably pretty different than anything the girls have experienced.

**What do you think Harmony's fans will think of this film?**

It certainly has a different approach than his previous movies. Very different yes. I think Harmony's fan base will still be able to see some of his original trademarks.

**Such as the improvising...**

There always will be scenes where things happen organically. I don't know what it is about Harmony, but anytime he is making a film, amazing characters literally just walk into the scene and it ends up working out. In Mister Lonely there was a scene with Herzog and this drunk man at the airport just wandered into the scene. It always happens on his movies, so it's nice to see that will make it into this film, too.

**How would you describe your experience shooting here in St. Petersburg, Florida?**

I really love it. If you've got to be somewhere for six weeks, Florida is nice. And it's good to have a little bit of everything. It's never good if it's too generic and there's too much of just one type of person. It's good to get into the ghetto once in a while.

**What was your perception of real spring breakers and how do you relate your impression of that very specific and accentuated American culture to Harmony's vision?**

Definitely, the girls and the interaction between the cast seem pretty true to a group of friends that would go on spring break—girls that are thirsty for that debauchery

and the attention. It makes sense in that world. And then meeting someone like the Alien character, that's when the fantasy starts to happen.

All interviews by Johannes Bonke

## **CAST**

Alien	JAMES FRANCO
Faith	SELENA GOMEZ
Candy	VANESSA HUDGENS
Brit	ASHLEY BENSON
Cotty	RACHEL KORINE
Archie	GUCCI MANE
Bess	HEATHER MORRIS
Forest	ASHLEY LENDZION
Heather	EMMA JANE HOLZER
History Professor	LEE IRBY
Youth Pastor	JEFF JARRETT
Jock 1	JOSH RANDALL
Jock 2	TRAVIS DUNCAN
Judge	JOHN McCLAIN
Female Guard	PAIGE ANDERSON
Cheerleader Type	REBECCA KAUFFMAN
Nerdy Boy	TONY ROBINETTE
Spring Break Girl 1	MEGAN RUSSELL
Spring Break Girl 2	KATHRYN TRAIL
Stunt Coordinators	GRADY BISHOP DAVE KRAMER

## **Stunt Players**

JEFFREY BROWN	REGINA DEAN
MATTOX GARDNER	DAVE KRAMER
PETER LABOY	COURTNEY KRAMER
KEIFUS MATHEWS	JASON HILL
RYAN ROBERTSON	JEREMY CONNER

Associate Producers	JONATHAN FONG SCOTT PIERCE BRIAN FITZPATRICK DEBRA RODMAN NOÉMIE DEVIDE
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Production Accountant	TIM "BIFF" TURNER
Production Coordinator	LEE A. MORSE
Script Supervisor	LAURA PINTO
Storyboard Artist	ADRIAN MARLER

Camera Operator	ERIK CURTIS
1st Assistant Camera	PETER ROOME
2nd Assistant Cameras	DANIEL VANZURA IAN CAMPBELL
Camera Loader	MIKE DiCARLO
Underwater Operator	PETE ZUCCARINI
Steadicam Operator	MIKE McGOWAN, S.O.C.
Location Sound Mixer	ALEX ALTMAN
Boom Operator	BRIAN SWANSON

Costume Supervisor	JODI BALDWIN
Set Costumers	CANDACE RICE RACHEL DAINER-BEST
Department Head Hair	ADRUITHA LEE
Key Hair	MICHELLE DIAMANTIDES
Department Head Makeup	LEE GRIMES
Key Makeup	DIANA THOMAS-MADISON
Makeup/Hairstylist to James Franco	NANA FISCHER
Art Director	ALMITRA COREY
Set Decorator	ADAM WILLIS
On Set Dresser	REX CHRISTENSEN
Leadman	DAVE REYNOLDS
Set Dressers	CARLA BAILEY DON FULMER JASON OCHENRIDER AUDREY WAPLE
Art Production Assistants	VIRGINIA YOUNT CHELSEA HARLAN
Property Master	KURT THORESEN
Assistant Props	JOHN RUSNAK
Special Effects Coordinator	JEREMY BROCK
Armorers	JIM CARROLL MAL BOLAND
Location Manager	SHERRILL SMITH
Assistant Location Managers	GUY BALSON PAUL KNAUS JOHN ANSOTEGUI
Locations Assistant	JORGE SENISSE
Special Choreography	CHRIS HANLEY
EPK Videographer	ROBERTA HANLEY
Primary Photography	©MICHAEL MULLER for STOCKLANDMARTEL.com
Still Photographers	CHRIS HANLEY ANNABEL MEHRAN
Gaffers	PATRICK MURRAY MARK MANTHEY
Best Boy Electric	BRUCE HAZEN
Electricians	RICO MOON GARLAND GALLASPY
Key Grip	PAT MENG
Best Boy Grip	RYAN MENG
Dolly Grip	SEAN FISHER
Grips	DON GURZELL

CLAY MENG

Assistant Prod. Office Coordinator JR von SCHONDORF  
Production Secretaries SARAH FERGUSON  
HEATHER MCKAY  
Office Production Assistants SHELBY WARREN  
CAMERON NORD  
First Assistant Accountant LAUREN CIELL  
Accounting Clerk MARA GUREVITZ

2nd 2nd Assistant Director KRYSTIAN LAGOWSKI  
Video Assist Operator DAVE LASKY  
Production Assistants KATYE KALIVODA  
MIKE KUZENKA  
OGNJEN SAROVIC  
KHRIS COLGATE

Set Assistants

LAURA M. BLAIR APRIL PARSONS  
MIKE DRURY JOSE PINTO  
LUCIA GALLONE FIONA PITTALUGA  
MEGHAN KANODIA BEN PLUNKETT  
BRANDON LOUREIR JOSE ALBERTO REYES  
TYLER MONSEIN ARTHUR STACHURSKI  
ROSS OSTROM MICHAEL TRUDEL  
HENRI YOUNT

Casting Associate SABYN MAYFIELD  
Extras Casting JANNETTE SEPWA  
MATTOX GARDNER

Transportation Captain JAY PALOMINO  
Transportation Co-Captain JOHN KESTNER

Drivers

NELSON ANTINORI CECILIA PALOMINO  
RICK DIEZ RALPH P. FERNANDEZ  
ROBERT E. SMITH JOE BEDAMI  
OLIVERIO GONZALEZ DONALD SMITH  
STEVE VALDEZ JULI KESTNER  
JAMES KNAUER

POST PRODUCTION

Post Production Supervisor ANTHONY GORE  
Assistant Editor KEITH SAUTER  
Post Production Assistant SAMANTHA KIRNER

Supervising Sound Editors

AARON GLASCOCK  
BYRON WILSON

Sound Designer	AARON GLASCOCK
Sound Effects Editor	DEREK VANDERHORST
Assistant Sound Editor	PHIL BARRIE
ADR Mixer	CHRIS NAVARRO, CAS
Foley Mixer	DAVID JOBE
Foley Artists	HILDA HODGES GREGG BARBANELL SHELLEY RODEN
Sound Services and Re-Recording by Re-Recording Mixers	WARNER BROS. SOUND GREGORY H. WATKINS, CAS AARON GLASCOCK
Dubbing Recordist	MARK PURCELL
Dolby Consultant	BRYAN ARENAS
Additional Music by	GREGORY TRIPI & MAC QUAYLE
Score Mixed by	MAC QUAYLE
Music Coordinator	MEGHAN CURRIER
Music Editing	RON FINN
Loop Group	
CAITLIN MCKENNA	SHANI PRIDE
KERRY GUTIERREZ	JUSTIN SHENKAROW
PATRICK MALONE	DENNIS SINGLETARY
ASHLEY PELDON	SHANE SWEET
Dailies Lab and Telecine	CINWORKS DIGITAL STUDIOS
Title Design and Animation	GENTLEMAN SCHOLAR
End Titles by	SCARLET LETTERS
Digital Intermediate by	COMPANY 3
DI Colorist	STEPHEN NAKAMURA
DI Producer	ANNIE JOHNSON
DI Technologist	MIKE CHIADO
DI Conform Artist	RUDY LOPEZ
Color Assistant	GIOVANNI DIGIORGIO
CO3 Head of Production	DEVIN STERLING
CO3 Executive Producer	STEFAN SONNENFELD
DI 4K Conform by	CINEMA PIXEL - LOS ANGELES
DI Editor & VFX Supervisor	CHRIS F. WOODS
4K Film Scan by	WARNER BROS. MPI
Scan Manager	CHRISTOPHER GILLASPIE
Visual Effects by	PIXOMONDO
VFX Managing Producer	MARK MILLER
VFX Executive Producer	STEVE PUGH
VFX Producer	SHALENA OXLEY-BUTLER
Creative Supervisor	JASON ZIMMERMAN
Lead Compositor	BEN CAMPANARO

Compositors	CRAIG KUEHNE STEPHEN MITCHELL CHARLES COLLYER BROOKE GROSSMANN WANYAN ZHU
Matchmove Artist	ZACHARY MILLER
Data Wrangler	ANTE DEKOVIC
VFX Assistant	JONNY VALDIVIA
Production Legal Services	ROSEN LAW GROUP, P.C. PHILLIP L. ROSEN SARAH R. DUBMAN
Production Associate for Muse Productions	RHYS RAISKIN
Muse Digital Media	MICHAEL BURRESS
Publicist	MARTIN MARQUET
Grip/Electric Equipment by	HOLLYWOOD RENTALS
Script Clearance Report by	MARSHALL/PLUMB RESEARCH ASSOCIATES, INC.
Production Insurance by	ROBERTSON TAYLOR
Payroll Services	MEDIA SERVICES
Dental Prosthetics	GARY ARCHER
Cameras by	ARRI CSC ABEL CINE
Assistant Chefs	Chef MARK CRAIG MELISSA GRANTHAM IVAN RUIZ
Craft Service	LISA PELLECHIO
Set Medics	IAN KEMP MIKE SCHAER MIKE BROWN

#### SONGS

“SCARY MONSTERS AND NICE SPRITES”  
Written by Sonny Moore  
Performed by Skrillex  
Courtesy of mau5trap/Big Beat  
By arrangement with Kobalt Songs Music Publishing

“TIGHTEN UP”  
Written by Dan Auerbach and Patrick Carney  
Performed by The Black Keys  
Courtesy of Nonesuch Records  
By arrangement with  
Warner Music Group Film & TV Licensing

“HOT IN HERRE”  
Written by Charles L. Brown,  
Cornell Haynes, Pharrell L. Williams

“MOMENT 4 LIFE”  
Written by Tyler Williams, Aubrey Drake Graham,  
Tanya Maraj, Nikhil Seetharam  
Performed by Nicki Minaj featuring Drake  
Courtesy of Cash Money Records/Universal Records  
under license from Universal Music Enterprises



“WITH YOU FRIENDS (LONG DRIVE)”

Written by Sonny Moore

Performed by Skrillex

Courtesy of mau5trap/Big Beat

By arrangement with Kobalt Songs Music Publishing

“HANGIN WITH DA DOPEBOYS”

Written and produced by Dangeruss

Courtesy of Dangeruss Ent.

“INVISIBLE”

Written by Elizabeth Harris

Performed by Grouper

Courtesy of Yellow Electric

“WHAT UP MAN”

Written by E. Ingersoll and A. Reed

Performed by The Cool Kids

Courtesy of Creating Art for Kids Everywhere, LLC

“BABY ONE MORE TIME”

Written by Martin Karl Sandberg

“GOING IN” (SKRILLEX ‘GOING DOWN’ MIX)

Written by Michael Dalmoro,

Jean Baptiste De Laubier, Julien Pradeyrol

Thomas Parent, Nicolas Vadon,

Deni Lebouvier, Sonny Moore

Performed by Birdy Nam Nam, Skrillex

Courtesy of OWSLA by arrangement with

Kobalt Songs Music Publishing and EMI Publishing

“BIG BANK”

Written by William Leonard Roberts, Tyrone Rivers,

Roshun Walker, Karim Karbouch,

Robert Williams, Kevin Belnavis

Performed by Meek Mill, Rick Ross & Torch & Pill

(feat. French Montana)

Courtesy of Warner Bros. Records Inc.

By arrangement with

Warner Music Group Film & TV Licensing

“YOUNG NIGGAS”

Written by Radric Davis,

Juaquin Malphurs, Joshua Luellen

Performed by Gucci Mane

featuring Waka Flocka Flame

Courtesy of Warner Bros. Records Inc.

By arrangement with

Warner Music Group Film & TV Licensing

“SNAKES IN THE GRASS”

Written by Lauren Carter,

Lexus Arnel Lewis, Juaquin Mulphurs

Performed by Waka Flocka Flame

featuring Cartier Kitten

Courtesy of Asylum Records/

Warner Bros. Records Inc.

By arrangement with

Warner Music Group Film & TV Licensing

“THE ZONE” FEATURING DRAKE

Written by Abel Tesfaye aka The Weeknd,

Carlo Montagnese aka “illangelo”,

Martin Daniel McKinney aka Doc,

Aubrey Drake Graham

Performed by The Weeknd

Courtesy of The Weeknd/

Third Side Music Publishing/EMI

“LIGHTS”

Written by Ellie Goulding, Ash Howes,  
Richard Frederick Stannard  
Performed by Ellie Goulding  
Courtesy of Polydor Ltd./Interscope Records  
under license from Universal Music Enterprises

“EVERYTIME”

Written by Britney Spears,  
Annette Denise Stamatelatos  
Courtesy of RCA Records Label  
By arrangement with Sony Music Licensing

THE PRODUCERS WISH TO THANK  
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ELSA HUISMAN AND JONATHAN GARDNER  
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THE HUNDREDS

JERM JILLA OF CLAY CANDY

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No animals were harmed in the making of this film.