POKER FACE
Series Press Notes

SERIES LOGLINE

Poker Face is a 10-episode mystery-of-the-week series following Natasha Lyonne's Charlie, who has an extraordinary ability to determine when someone is lying. She hits the road with her Plymouth Barracuda and with every stop encounters a new cast of characters and strange crimes she can't help but solve.

ABOUT THE SERIES

Release Date:	January 26, 2023 (4 episodes at launch, followed by a new episode streaming Thursdays)
Format:	Mystery drama series, 10 ep x 60 min
Creator / EP / Writer / Director:	Rian Johnson
Executive Producers:	Ram Bergman, Natasha Lyonne, Nena Rodrigue and Iain B. MacDonald
Showrunners / EPs:	Nora Zuckerman, Lilla Zuckerman
Co-Executive Producers:	Maya Rudolph, Danielle Renfrew Behrens
Produced by:	T-Street and MRC Television
Directors:	Rian Johnson Iain Macdonald Tiffany Johnson Ben Sinclair Lucky McKee Natasha Lyonne Janicza Bravo
Writers:	Rian Johnson Nora & Lilla Zuckerman Natasha Lyonne Alice Ju Wyatt Cain Christine Boylan Joe Lawson Chris Downey Charlie Peppers
Directors of Photography:	Steve Yedlin Christine Ng Jaron Presant
Costume Designer:	Trayce Gigi Field

Production Designer:	Judy Rhee
Music Supervisor:	Thomas Golubić
Series Regular:	Natasha Lyonne as “Charlie Cale”
Guest Cast:	Adrien Brody, Angel Desai, Audrey Corsa, Benjamin Bratt, Brandon Micheal Hall, Charles Melton, Chelsea Frei, Cherry Jones, Chloë Sevigny, Clea DuVall, Colton Ryan, Danielle MacDonald, Dascha Polanco, Ellen Barkin, Hong Chau, Jasmine Aiyana Garvin, Jameela Jamil, Joseph Gordon-Levitt, Judith Light, Leslie Silva, Lil Rel Howery, Luis Guzmán, Megan Suri, Niall Cunningham, Nicholas Cirillo, Nick Nolte, Reed Birney, Rhea Perlman, Ron Perlman, Rowan Blanchard, S. Epatha Merkerson, Shane Paul McGhie, Simon Helberg, Stephanie Hsu, Tim Blake Nelson and Tim Meadows
Distribution:	Paramount Global Content Distribution

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MAPPING IT OUT

When Natasha Lyonne met Rian Johnson at a party thrown by Rian's wife in 2019, she and Rian connected on their shared love of detective series like the ones they both watched as kids. Though she's made no secret about her affection for grizzled gumshoes and gritty truth-seekers, Lyonne was fresh off of shooting the first season of her Emmy-winning series *Russian Doll* and was not necessarily looking to create another world-weary character. Fortunately, that's what put Rian on the case and sparked the ideation around her *Poker Face* character, Charlie, a genuinely positive person with a curiosity and appreciation for helping people – a new kind of "tv detective" worth rooting for.

"I'd been thinking about the types of TV that I grew up watching as a kid like *Magnum P.I.,* or *Murder, She Wrote*, or *The A-Team*, or *Quantum Leap* and how fun it could be to do a crime-of-the-week show like that with the strangeness and the style that I like to use in movies," says Johnson, who wrote and directed *Star Wars: The Last Jedi*, *Knives Out*. "I loved the idea of doing a series with a complete story in each episode that had a continuous character you could count on being there. But the reality is, if you look at any of those shows, they're all built around a charismatic lead who can hold the screen not just as a movie star, but as a personality you want to hang out with every week and watch win. After seeing Natasha in *Russian Doll*, I thought, "Wow, she could really be it."

After that initial meeting, Johnson and Lyonne had a meal where they laid out some basic ideas and then he went away to write during the pandemic, a time when he found even more comfort in those old-school classics where a lovable lead wraps up a mystery in under an hour. Six months later Johnson dropped the pilot for *Poker Face* in Lyonne's lap. "I always say that for me, the main reason I did this show is because I can only do up to the Thursday *New York Times* crossword puzzle," the four-time Emmy-nominated actor-writer-director jokes. "But Rian, he can also do the Friday and the Saturday puzzle—and in five minutes. My willingness to sign up to do a show that was in someone else's hands after having been the creator of my own domain [on *Russian Doll*] was all due to his genius, you know, his ability to finish the crossword on even the toughest days."

Johnson also served up a character Lyonne rarely gets to play. "I don't know what it is, maybe it's all the hair and the accent and whatever else, but people want to put a certain kind of persona on me," says the New York native. "Charlie is not a city slicker, she's not inherently cynical or shut off, and her instinct is to smile rather than to sneer. She doesn't think she's the smartest person in the room even though she probably is. She's just a genuinely curious person who wants to engage."

ALONG FOR THE RIDE

With Charlie (and Natasha) firmly in the driver's seat of *Poker Face*, Johnson and Lyonne knew that creating a repertory of guest-stars was just as important when it came to driving home the nostalgia he wanted to be at the center of his first television series. "I loved how back in the day, you turned on the TV in the afternoon to your favorite show and whichever episode came on, you could be like, oh, it's the one with *this* guy. We anchored each episode with not just Natasha, but also an unexpected performer she could go head-to-head with each week, playing a totally different killer or victim. It's another element of those classic shows that faded away that I really wanted to bring back."

To achieve that effect on *Poker Face*, the pair kept a shared notes doc of friends and previous collaborators that became a wish list that they handed off to Emmy-nominated casting director Mary Vernieu, and despite needing talent to make a considerable time commitment to join their roving band, Lyonne and Johnson got far more yeses than no's. "The reason that Rian and I are doing this together is because we like hanging out and we make each other laugh and we have a shared aesthetic, so it's like, 'Okay, great, let's do this show together and let's do it for 20 years.'" Lyonne says. "We wanted to feel the same way about all the guest players week to week so that there's a joy and a spark to working with these casts specifically."

In this season of *Poker Face* alone, viewers can expect to see more than thirty notable names enter Charlie's world including Adrien Brody, Benjamin Bratt, Cherry Jones, Chloë Sevigny, Ellen Barkin, Jameela Jamil, Joseph Gordon-Levitt, Judith Light, Lil Rel Howery, Luis Guzmán, Nick Nolte, S. Epatha Merkerson, Tim Blake Nelson and Tim Meadows among many, many more. "I'm very happy with where we landed on our casts. It was crazy figuring out who was available to come have fun with us for a few weeks at a time, but I think our casting department did an amazing job," says Johnson.

ON THE ROAD

With acting teams locked, it was time to build the numerous habitats Charlie investigates. "We cut ourselves loose as far as the writing goes so that when you sit down to watch an episode, you have no idea where Charlie will end up next," Johnson says. "We thought, okay, this is a road trip show. So let's really try and have a different world for every single one."

It was a liberatingly expansive idea for the writers to play with but it was also a herculean task for production designer Judy Rhee, who was thrilled by the opportunity to create so many unique environments on one series (even if she ultimately pulled them all off at locations and stages in what amounted to a roughly 40 mile radius in New York plus a special trip to New Mexico and Nevada itself.) "Judy did amazing work designing ten movies on the schedule and the budget of a tv show," says Johnson.

Rhee delighted in working on one series where she could take inspiration from Antonioni's *Red Desert* one week and Altman's The *Last Picture Show* the next, but as she notes, it wasn't just that Charlie traveled somewhere new each week that her team had to contend with. As a rootless road-tripper, Charlie had no home base set that they could reuse. "There is no 'Meanwhile back at the precinct' on *Poker Face*," she says with a laugh—so she and her team found themselves turning a few locations and stage builds into several wildly different sets. "There were certain locations that we were trying to retrofit the episodes into because of the limitations we had. We were able to find places that could pass for Texas, the Southwest or The Adirondacks," Rhee remembers.

Another unique element of designing a show like *Poker Face* was how vital the layouts and details were to furthering the story, setting up a mystery or even taking someone down. "A lot of the scripts were written with blocking and camera angles in mind to reveal certain characters' points of view that we had to visually support, so there was a lot of modifying locations to match what we sometimes built on stage to highlight dramatic points that Rian wanted to hit. For me, it's always satisfying to make it visually interesting AND support the writing—that's what great production design really is," Rhee says.

IN CONVERSATION WITH EP & CREATOR RIAN JOHNSON

Where did your initial thoughts for *Poker Face* come from?
It all kind of started with me thinking about the type of TV that I grew up watching, which was generally hour-long, case-of-the-week thrillers and mystery shows. *Magnum P.I.,* or *Murder, She Wrote*, or *the A-Team*, or *Quantum Leap*, it was high-quality shows that you didn't need to binge an entire season of to enjoy.

Besides the nostalgia factor, why was this format interesting to you as a storyteller?
It really was about scratching an itch for the pace of storytelling that naturally happens when you have to complete a story in one episode, as opposed to an eight, or ten, or however many episode arc. It was really appealing creatively.

Does Charlie have a bigger story beyond the mysteries that unfold in each episode?
We're pushing for something similar to Sam trying to get home on *Quantum Leap* or *the A-Team* being on the run. There's something that ostensibly kicks the season off, but it's not the reason you tune in every week. If you think about it, it's crazy how this whole "What's the narrative arc of the whole season" style of storytelling has completely taken over our brains. One thing that I really miss on tv today is that idea of sitting in front of the tv and having an episode of *Quantum Leap* come on, and you're like, "Oh yeah, it's the baseball one."

Was it freeing to know you could set each episode somewhere totally different?
Yes! We had pitch sessions where we would just throw things up on the wall like, what about putting her here or there or running into this kind of character with this cool job? And we'd also throw out mystery ideas like, wouldn't it be fun if we structured an episode around this kind of murderer or this kind of alibi? As opposed to plotting out a ten-hour story, we had ten little movies to make. So, the question becomes, "What are ten fun worlds to bring the audience and Charlie into? And how do we delight and surprise the audience every week given that they're all going to have the same structural conceit. It puts a lot of pressure on our production designer Judy Rhee, who was very up for it. Let's do the desert! Let's head to the mountains!

Once you realized the kind of show you wanted, did you develop a character or find your lead actor first?
I started with Natasha Lyonne. I had a notion floating around in my head, but the reality is, when you look at any of those classic series, they're all built around a charismatic lead who can hold the screen not just as a movie star, but as a personality. They need to be somebody who you want to hang out with every week. When I saw Natasha in *Russian Doll*, I thought, "Oh, wow. This is someone who is really capable of that."

So, you and Natasha met at a party when this idea was already in your head?
Yes, in 2019 we found ourselves next to one another on a couch talking about our love of the crime-of-the-week genre and what a new version of that could look like, but it was broad stuff. Then we got together for a follow-up meal and kicked around some more ideas we each had. I think Natasha thought it was going to be one of those fun Hollywood dinners where you say, "Wouldn't it be great to do something together?" and then you don't see each other again for a year. But I wrote the pilot at the beginning of 2020. I'm a very slow writer and I was writing *Glass Onion* at the same time. I think Natasha was shocked that I stayed on it, but after she read the pilot, we were off to the races.

Was it easy to explain *Poker Face* when you began pitching it?

You'd be surprised! The supernova gravity of serialized storytelling is incredible. Even people who make TV for a living would say, "That sounds terrific! What is her overall arc?" It took a surprising amount of insistence on our part that this wasn't a send-up or a twist on the crime-of-the-week genre. It was a lot of fun to talk about it, because once people got what we were saying, they had the same nostalgia for it and were totally on board.

When did you come up with the idea that Charlie could tell when people were lying?
That was one of the very first ideas we had. Because she's not a cop or a detective and it's not her job to solve crimes. So, the big question is why? Why is she engaging with this? And then the immediate question after that becomes, how do you handle it in a narrative way so that the show isn't five minutes long? As Charlie expresses in the pilot, it's a less useful skill than you'd think, because everybody lies constantly, and they usually lie about completely innocuous stuff. So, it becomes less about seeing when people are lying and more about why. It's much more subtle and we do it in unexpected ways in terms of what lies she actually catches.

What are your favorite things about Charlie?
Charlie *really* likes people. That's a key to the show—that she's a genuinely positive person. She's not some dark and brooding crime solver. She's a genuinely positive person who likes people and learning about their lives, and she keeps getting drawn to them. It's something that was such a revelation to see Natasha play—it feels so good to see her enjoy people from all these different walks of life. And she's playing against this idea that you'd expect someone as cool as Natasha or Charlie to be kind of over everything all the time, which becomes an interesting alchemy on-screen that's so much fun to watch.

And Natasha gets to play opposite so many great guest stars.
Totally. I loved how back in the day, you turned on the TV in the afternoon to your favorite show and whichever episode came on, you could be like, oh, it's the one with *this* guy. We anchored each episode with not just Natasha, but also an unexpected performer she could go head-to-head with each week, playing a totally different killer or victim. It's another element of those classic shows that faded away that I really wanted to bring back. And I'm very happy with where we landed with our casts. It was crazy figuring out who was available to come have fun with us for a few weeks at a time, but I think our casting department did an amazing job.

IN CONVERSATION WITH EP / "CHARLIE"
NATASHA LYONNE

Do you remember the first time you spoke to Rian about working together?
I had become friends with Rian's wife over the years and she invited me to a book party she was having back in 2019. Rian and I were talking about old Hollywood and I was saying how I loved Robert Altman's *The Long Goodbye* and John Huston's *Fat City*. Somehow we got to talking about *Russian Doll*, and that turned into talking about detective shows from our childhoods that we loved. We were tossing around stuff like *Murder, She Wrote* and *Quantum Leap* and Rian said he had been wanting to write a detective show and we decided to keep talking about that. So Rian and I met up later and then I kept a notebook with ideas and we stayed in touch. I wasn't sure this thing would ever happen because of the way Hollywood works, but while we were both working on other things we would always come back to fantasizing about *Poker Face* because of how clear it was to both of us and how directly it aligns with our interests.

When Rian showed you his first script, what about Charlie was most appealing to you?
The real key for me cluing into who Charlie is and why I wanted to play her was understanding that her ability to tell when people are lying isn't a superpower, it's a thing of integrity and an interest in justice that is truly the spine of her personhood. She has zero threshold for lies and the idea of injustice is too crushing a blow for her to allow for. She's willing to put herself in the line of fire to right a wrong because it's just a core tenet of who she is. I really identified with that.

What about her felt different?
On *Russian Doll*, Nadia was a lone wolf by nature and lived off of survival instincts. Charlie's just kind of accidentally a lone wolf because she's on the run from something. But she remains somebody whose instinct is to put others ahead of herself. So Rian and I spent a lot of time figuring out how a person like this exists in big ways and in small, like from how she walks to how she texts and how everything about her personality naturally fits. So for example, the way she walks into a room is a little bit more head-first instead of how [my character] Nicky on *Orange Is the New Black* moved a little bit more pelvis-first, if that makes sense. Charlie has a laid-back almost Southern quality to her.

And her superpower reads more like a strong character trait.
Yeah, it's not like she has magic. She just has this one thing, and just because she can tell that something's off doesn't mean that she has all of the information. The rest of each episode is her genuinely solving a case, which I was really into. I also just really hate lies and liars and for the life of me will never understand why we exist in a society where brutal lies are so prized as a way of communicating. I think that there's a lot of shrapnel to the global psyche from having the social agreement that we should lie to each other all the time. "Hey, how are you doing?" "Great." I would say 90% of the time people are not doing great. I don't know why we've all agreed to say that as opposed to just saying, "Eh, 50/50." I identify so much with this thing in Charlie that's like that old John Lennon line, "Just give me some truth." That's all she really wants.

What got you excited about doing a show of this old-school format?
I love that it is kind of undoing another model that's been taken to the peak of where it can go. The thing about the current serialized storytelling format is that unavoidably there's a time in which it accidentally becomes melodrama and soap opera and they have no choice but to jump

the shark over and over. But this show’s throwback style is almost doing the inverse of that, which is giving you a brilliant new puzzle each week and tying it up pretty nicely in the end.

And Rian knows a thing or two about puzzles.
Rian has distinguished himself as a master of puzzle-box storytelling. His brain is such a joyous place to be because he's such a magician at hiding things in plain sight. And what's great about Charlie is that even though she's always 20 steps ahead, she is sort of an on-the-ground fact-finder. It's like she's clocking everything around her all the time but you never really know it because she's just almost accidentally cataloging things and then later she puts those pieces together, like she can't help herself but do it. And then once she's cracked the code, she can't help herself but to name it and correct it.

IN CONVERSATION WITH PRODUCTION DESIGNER JUDY RHEE

Why were you eager to work on a project like *Poker Face*?
I know people say this often but it really was unlike anything I've ever worked on before. Each of these episodes had a very specific and different world to create, which kept things lively and challenging because it's rare on TV projects. There's usually standing sets or a home base that the main character(s) stay in or goes back to. We didn't really have that, other than her Barracuda. Charlie is moving for all 10 episodes, so we had to continually create her new landscape and situation.

How fast did you have to work? It sounds like this idea of making a new movie each week would be especially hard on your team.
The turnaround time was very quick, every 10 days we were shooting a new episode after our first two that we shot consecutively with a traditional 6-8 week prep. We knew some of the storylines and locations early on to start research and scouting, like the Texas Barbecue episode, but we were always up against TIME. We had an amazing Art Dept. team, as well as Construction, Scenics, Set Dec./Set Dressers who consistently met the demands of the script & schedule. Without them, we would not have a show. It was also tricky to find the variety of landscapes in the Hudson Valley, but our Locations dept. did an incredible job.

How did you and Rian map out the visuals of each episode?
We had most of the scripts and outlines when we started, so Rian would discuss the details of Charlie's situation and encounters for each episode. One of many great things about working with Rian is his openness to collaboration. He had very clear ideas for each episode, but was open to visual interpretations. For me, it's always satisfying to make it visually interesting AND support the writing—that's what great production design really is," Rhee says.

And on a show where the main character is picking up on clues everywhere, I imagine it's even more important.
Exactly. Whether it was to motivate the story forward or to disguise it for a reveal later on, it kept us on our toes to keep track of all the details for each episode, as well as for the arc of the series.

Did you and Rian discuss specific references?
We discovered in our early discussions that we are both big fans of Italian Neorealism films, so we referenced some of Antonioni's work. For episode 3 we talked about the location needing to look and feel like *Paris, Texas* or *The Last Picture Show*. Each episode needed to look and feel very separate from each other laying the backdrop for Charlie to enter the contrasting lives of the characters. A lot of the sets had to look like it had been there for a very long time, before Charlie plunged into them, so it was also energizing to create the many layers every 10 days.

Did you have time to do walkthroughs with Rian before shooting?
Well, because it was such an ambitious schedule and Rian was sometimes in L.A., we weren't always able to do walk-throughs (physical or virtual). If we had time we'd present set illustrations or concept art, sometimes only a few days before shooting the sets. Rian generously gave us a lot of creative leeway, and only had specific notes for story points. Otherwise, he was quite open to a lot of the designs that were presented.

Were you working on two different episodes at once?

After the first two episodes of the series, which we prepped & shot consecutively with Rian, we had to prep some of the episodes ahead of time, some of them required more research and design work than others. Thankfully, we had alternating Set Decorators who could leap-frog each episode. Otherwise, we would have not achieved what was required for the schedule.

Prior to this you designed season 4 of *Better Call Saul* and season 2 of *Jessica Jones*.
Yes, this was a different kind of adventure because it was designing for a new series where each episode had to be an unrelated world. *Jessica Jones* is the world of Marvel and *Better Call Saul* is the world of *Breaking Bad*, which had already been established. Although I was able to design sets and locations on those shows, they existed in an arena that was familiar to viewers and fans. This was exciting because every episode was going to be wide open for interpretations. It was definitely an advanced challenge for me to explore vast possibilities every 10 days. I'm very proud of the work our team and I were able to achieve. Yes, there were hurdles to overcome but we always arrived at creative solutions, which are usually the best.

EPISODIC DETAILS

"Dead Man's Hand" (Airing Jan. 26)
Writer: Rian Johnson
Director: Rian Johnson
Guest Cast:
- Adrien Brody as "Sterling Frost, Jr."
- Dascha Polanco as "Natalie"
- Benjamin Bratt as "Cliff Legrand"
- Noah Segan as "Sheriff Parker"

Logline: When a close friend meets an untimely end, Charlie Cale, a casino cocktail waitress with an uncanny knack for identifying lies, is determined to unravel these mysterious events, even if it endangers her own life.

"The Night Shift" (Airing Jan. 26)
Writer: Alice Ju
Director: Rian Johnson
Guest Cast:
- Hong Chau as "Marge"
- Megan Suri as "Sara"
- Colton Ryan as "Jed"
- John Ratzenberger as "Abe"
- Benjamin Bratt as "Cliff Legrand"
- Brandon Micheal Hall as "Damian"
- Chelsea Frei as "Dana"

Logline: Wounded and on the run, Charlie is forced to make a pit stop in desolate New Mexico where she tries to clear the name of a trucker framed for the murder of a local.

"The Stall" (Airing Jan. 26)
Writer: Wyatt Cain
Director: Iain B. MacDonald
Guest Cast:
- Lil Rel Howery as "Taffy Boyle"
- Danielle MacDonald as "Mandy Boyle"

- Shane Paul McGhie as “Austin”
- Larry Brown as “George Boyle”

Logline: Charlie takes a job at a family-run Texas BBQ joint and must use her skills of perception to sniff out the truth behind a shocking death.

“Rest in Metal” (Airing Jan. 26)
Writer: Christine Boylan
Director: Tiffany Johnson
Guest Cast:

- Chloe Sevigny as “Ruby Ruin”
- Benjamin Bratt as “Cliff Legrand”
- Nick Cirillo as “Gavin”
- Chuck Cooper as “Deuteronomy”
- John Darnielle as “Al”

Logline: Charlie goes on tour with has-been metal band Doxxxology, a motley crew of dejected rockers who’ve spent decades trying to write a new hit; Charlie suspects foul play when one musician winds up dead.

“Time of the Monkey” (Airing Feb. 2)
Writers: Wyatt Cain & Charlie Peppers
Director: Lucky McKee
Guest Cast:

- Judith Light as “Irene Smothers”
- S. Epatha Merkerson as “Joyce Harris”
- K. Callan as “Betty”
- Simon Helberg as “Luca”
- Reed Birney as “Ben / Gabriel”
- Darius Fraser as “Billy”

Logline: Working at a retirement home, Charlie makes friends with two rebellious old ladies who may have taken matters into their own hands.

“Exit Stage Death” (Airing Feb. 9)
Writer: Chris Downey
Director: Ben Sinclair
Guest Cast:

- Ellen Barkin as “Kathleen”
- Tim Meadows as “Michael”
- Audrey Corsa as “Rebecca”
- Jameela Jamil as “Ava”
- Niall Cunningham as “Harry”
- Chris Mckinney as “Phil”

Logline: Charlie's waitress job at a dinner theater is interrupted by a tragic death on stage during a performance by two washed-up television stars; when she starts to investigate, deadly motivations come to light.

“The Future of the Sport” (Airing Feb. 16)
Writer: Joe Lawson
Director: Iain B. MacDonald
Guest Cast:

- Tim Blake Nelson as “Kyle Owens”

- Charles Melton as “Davis Mcdowell”
- Leslie Silva as “Donna Owens”
- Angel Desai as “Jean Mcdowell”
- Jasmine Aiyana Garvin as “Katy Owens”
- Jack Alcott as “Randy”

Logline: While working at a go-kart complex, Charlie becomes involved in a bitter feud between an aging race car driver and a hotheaded young upstart, whose rivalry has explosive consequences.

“The Orpheus Syndrome” (Airing Feb. 23)
Writers: Natasha Lyonne & Alice Ju
Director: Natasha Lyonne
Guest Cast:

- Nick Nolte as “Arthur”
- Cherry Jones as “Laura”
- Luis Guzmán as “Raoul”
- Tim Russ as “Max”
- Rowan Blanchard as “Lily”

Logline: A special effects artist unearths a past project to find closure from the guilt of a fatal on-set accident; when old demons resurface, Charlie is left to unravel a new deadly plot.

“Escape From Shit Mountain” (Airing March 2)
Writers: Nora Zuckerman & Lilla Zuckerman
Director: Rian Johnson
Guest Cast:

- Joseph Gordon Levitt as “Trey Mendez”
- David Castaneda as “Jimmy”
- Stephanie Hsu as “Morty”
- Benjamin Bratt as “Cliff Legrand”

Logline: Charlie finds herself stranded in a motel during a blizzard; in order to survive the night, Charlie must decipher the deadly tension between her questionable companions.

“The Hook” (Airing March 9)
Writer: Rian Johnson
Director: Janicza Bravo
Guest Cast:

- Ron Perlman as “Sterling Frost Sr.”
- Simon Helberg as “Luca”
- Clea DuVall as “Emily Cale”
- Benjamin Bratt as “Cliff Legrand”
- Rhea Perlman as “Beatrix Hasp”

Logline: Charlie faces her greatest challenge yet when she is caught in the crossfire of a deadly power play that puts her in the sights of two ruthless crime syndicates and the FBI.