

FOX SEARCHLIGHT PICTURES

And PATHÉ

Present

In Association With EVEREST ENTERTAINMENT

A CLOUD EIGHT / DECIBEL FILMS / DARLOW SMITHSON Production

A DANNY BOYLE Film

127 HOURS

JAMES FRANCO
AMBER TAMBLYN
KATE MARA
CLÉMENCE POÉSY
KATE BURTON
LIZZY CAPLAN

DIRECTED BY DANNY BOYLE
SCREENPLAY BY DANNY BOYLE &
..... SIMON BEAUFOY
BASED ON THE BOOK
“BETWEEN A ROCK AND A HARD PLACE” BY ARON RALSTON
PRODUCED BY CHRISTIAN COLSON
..... DANNY BOYLE
..... JOHN SMITHSON
EXECUTIVE PRODUCERS BERNARD BELLEW
..... JOHN J. KELLY
..... FRANÇOIS IVERNEL
..... CAMERON McCracken
..... LISA MARIA FALCONE
..... TESSA ROSS
DIRECTORS OF PHOTOGRAPHY ANTHONY DOD MANTLE, B.S.C., D.F.F.
..... ENRIQUE CHEDIAK
PRODUCTION DESIGNER SUTTIRAT LARLARB
FILM EDITOR JON HARRIS
MUSIC BY A.R. RAHMAN
COSTUME DESIGNER SUTTIRAT LARLARB
CASTING BY DONNA ISAACSON, C.S.A.

Running time 90 minutes

127 HOURS

127 HOURS is the new film from Danny Boyle, the Academy Award® winning director of 2008's Best Picture, SLUMDOG MILLIONAIRE. 127 HOURS is the true story of mountain climber Aron Ralston's (James Franco) remarkable adventure to save himself after a falling boulder crashes on his arm and traps him in an isolated slot canyon in Utah. Throughout his journey, Ralston recalls friends, lovers (Clémence Poésy), family, and the two hikers (Amber Tamblyn and Kate Mara) he met before his accident. Over the next five days Ralston battles the elements and his own demons to finally discover he has the courage and the wherewithal to extricate himself by any means necessary, descend a 65 foot wall and hike over eight miles before he is finally rescued. Told with a dynamic narrative structure, 127 HOURS is a visceral, thrilling story that will take an audience on a never before experienced journey and prove what we can do when we choose life.

Fox Searchlight Pictures and Pathé present, in association with Everest Entertainment, a Cloud Eight / Decibel Films / Darlow Smithson production. 127 HOURS is directed by Danny Boyle from a screenplay by Danny Boyle & Simon Beaufoy (SLUMDOG MILLIONAIRE) based on the book Between a Rock and a Hard Place by Aron Ralston. The film is produced by Christian Colson, Danny Boyle and John Smithson and the executive producers are Bernard Bellew, John J. Kelly, François Ivernel, Cameron McCracken, Lisa Maria Falcone and Tessa Ross. The cast, headed by James Franco, includes Amber Tamblyn, Kate Mara, Clémence Poésy, Kate Burton and Lizzy Caplan. Using visually inventive techniques to recreate the lead character's full range of experience, the production utilized two primary cinematographers, Anthony Dod Mantle, B.S.C., D.F.F. (SLUMDOG MILLIONAIRE) and Enrique Chediak (28 DAYS LATER), production and costume designer Suttirat Larlarb (SLUMDOG MILLIONAIRE), editor Jon Harris (KICK-ASS) with music by A.R. Rahman (SLUMDOG MILLIONAIRE).

127 HOURS

On a Friday night in April of 2003, 26 year-old Aron Ralston drove to Utah to spend the weekend hiking in the stunningly beautiful and remote Canyonlands National Park in Utah.

Six days later, he would emerge to recount the most remarkable story of outdoor survival -- and an unforgettable tale of human strength when faced with adversity.

Many who had heard the story of how Ralston survived the harrowing 127 hours in the wild, his hand pinned by an immovable fallen boulder, with scant food and mere drops of water, escaping only by an act of incredible bravery, wondered:

What did he go through in this sudden, extreme moment of reckoning?

How did he possibly find the will to hang on in such a desperate situation?

Would I do what he did in order to live?

These are the questions that also intrigued the team of director Danny Boyle, producer Christian Colson and screenwriter Simon Beaufoy, who last collaborated together on *SLUMDOG MILLIONAIRE*, the exuberant love story set in India's slums that became an Academy Award winning global phenomenon. But Boyle also saw something more in Ralston's inspiring story. He saw an opportunity to forge a groundbreaking first-person cinematic experience, one that could immerse the audience in every emotionally charged second -- every fantasy, dream, memory, regret and inspiration -- as Ralston moved from despair to a powerfully moving re-commitment to life that led him to do what seemed impossible.

From the moment he first began reading Aron Ralston's best-selling memoir, *Between a Rock and a Hard Place*, Boyle knew exactly what kind of film he wanted to convey from this real-life story, one that would use a highly subjective camera to penetrate the lead character's personal journey, to get under Aron's skin and into his head during the most urgent life-or-death circumstance, in a way no other medium could.

"I knew I wanted to bring the audience into the canyon with Aron and to not let them go until he himself is released," the director explains. "Of course, I saw this as an extraordinary story of outdoor survival, but I also think there is a whole other layer to this story that will be surprising for people. It's not simply about how Aron survived, incredible as that is. There is a life force that Aron tapped into that goes way beyond his remarkable courage as an individual, and that's what we hoped

to capture on screen. It's something that binds us all together and when Aron, who seems all alone in this canyon, is pulled back to the idea of community, there is something very powerful that happens."

Boyle goes on: "People often say about the story, 'Oh, I don't know if I could do that.' But I think we all would do anything we could for this life that is so beautiful and keeps us going. What I think Aron experienced in that canyon over those six days was a sudden realization of the full value of life. One of the ideas of the film is that he was never really alone in the canyon. Physically, he very much was, but he was surrounded spiritually by everyone he'd ever known or loved or dreamed about. That made the difference and we wanted to get that feeling into the story."

Boyle was acutely aware that he was about to attempt something that, on the face of it, sounded impossible, "We were going to make an action movie in which the hero can't move!"

How can action be sustained when the film's hero can only maneuver inside a sphere of a mere few feet, and everything he does is largely inside his own head?

"I felt we could make the film so visceral and involving on a visual and emotional level that people would get lost in the story, just as Aron got lost in the canyons," answers Boyle.

The team knew that there was only one actor they felt that could convey the conviction and emotion needed to draw the audience in. "James has this extraordinary technical facility," notes Boyle, "and that's what was needed because 127 HOURS is nearly a one-man film. But James went beyond that, stepping up to every single challenge, physical and emotional, that was thrown at him. He was so wonderful for this role. He got so into it, it became, in a way, as much about James Franco as it was about Aron Ralston."

What made the project even more interesting to Boyle and Beaufoy is that it was clearly the polar opposite to their previous experience on SLUMDOG MILLIONAIRE. In a dizzying, 180-degree turn they went from shooting in the "Maximum City" of Mumbai to shooting in a claustrophobic canyon in the middle of nowhere, barely large enough to squeeze in just one man.

"It was extraordinary to go from the crowds of Mumbai, where you're surrounded by a billion people, to the opposite extreme of a man completely on his own," says Boyle. "It was a wonderful contrast and a terrific challenge. The films couldn't be any more different – and yet, in a way, they are both about beating impossible odds."

127 HOURS evokes the grand tradition of films depicting men pushed to their limits by nature from CALL OF THE WILD to TOUCHING THE VOID but 127 HOURS breaks the mold by celebrating life rather than the triumph of the individual.

"While he was trapped, Aron could not have been any further from human contact but that triggered in him a realization of how important all the people and loved ones he left behind were to

him. It spurred in him a connection with life that was so profound it kept him going. That is what the film is about. It is definitely not the one-man story it might appear to be on the surface,” says Boyle.

This is what also attracted Everest Entertainment to the story, who helped finance the endeavor. “I’m really pleased for Everest to be part of bringing such a meaningful story to life,” said Lisa Maria Falcone. “We are constantly looking for memorable and passionate projects that resonate with their audiences and 127 HOURS is a prime example.”

MEETING ARON RALSTON

As soon as Danny Boyle had discovered Aron Ralston’s story he sent his producing partner Christian Colson, who produced SLUMDOG MILLIONAIRE, a copy of Ralston’s book. Colson confesses he was not immediately sold.

“I put it down and thought, well that’s an incredible story but there’s no way to make a movie out of it -- and that’s what I said to Danny,” he remembers. “Danny then sent me a treatment he’d written that was only six pages long, but it spelled out his whole concept for telling the story, full of extraordinary intercutting and visual ideas. As soon as I read that, I changed my mind entirely and said, ‘Let’s go, let’s do it.’ It was a huge storytelling challenge but Danny had found ways to keep it continually exciting and emotionally satisfying, providing a first-person experience for the audience.”

The rights to Ralston’s life story were controlled at that time by John Smithson, a leading documentary producer. Colson met with Smithson in London and a deal was made to make a fully fledged dramatic feature film based on Boyle's treatment, with Smithson staying on as a producer.

Boyle immediately began work on a full screenplay, completing two drafts before he and Colson approached Simon Beaufoy - with whom they had worked on SLUMDOG - to join the team as co-writer.

The first task for Boyle was to really get to know Aron Ralston and that process began where Aron’s life as he had formerly known it essentially came to an end: Blue John Canyon, Utah. Boyle and Colson made an initial trip in July of 2009 with Ralston to hike and climb through the slot canyons that will forever be entwined with Ralston’s heart. This was vital to Ralston because he wanted the filmmakers to have a deep familiarity with that raw, rugged landscape that still means the world to him before they went any further.

At first, Ralston was unsure about Boyle’s more imaginative approach. “It was emotionally difficult for me, because even though I knew we were making a drama, I resisted departing from the facts of my story,” he admits.

But ultimately, the idea of getting at the deeper truth through a visceral, gripping style of storytelling began to excite Ralston, and he openly invited the filmmakers into his most personal memories and innermost feelings. He says: “I lived this story and it will always be a central part of me, but I realized that to make a movie that would allow the audience to feel as though they had been through it too would take some brilliant storytellers.”

Ralston became close with Simon Beaufoy as well, hiking with the screenwriter in the high country of Colorado. “We scrambled around the mountainsides and talked about my background,” he recalls. “Simon’s an outdoor guy himself, so we had really cool conversations and I think he was able to pick up on some very important aspects to the story.”

Holding nothing back, Ralston also shared with the filmmakers the intensely private video “messages” he recorded while trapped in the canyon, hoping to leave something behind for his friends and family should he perish.

“That material was brilliantly helpful to us, and to James Franco as well,” says Boyle.

Ralston was equally excited by their collaboration. “Working with Danny was a phenomenal experience,” he says. “He’s so insightful and creative and also has been very sensitive to how personal this story is. He had already put in an enormous amount of research and preparation before the first time we even met. And I’ve been really appreciative of how inclusive he’s been. Through all the rewrites, meetings and interviews with actors, he’s included me more than I ever expected.”

Ralston provided the filmmakers with tons of information that allowed them to recreate many of the astonishing physical details of his battle for survival, from how he slept using rigged ropes to how he saved his own urine to drink. “We wanted to remain true to the core reality of Aron’s entrapment,” notes producer Colson. “So we recreated the exact equipment he had in his backpack, the precise amount of water he had, the blade quality of the knife, his every little strategy. We felt we couldn’t, and shouldn’t, mess around with those elements.”

Yet, even as they got to know Aron better, Boyle felt it was essential to make his own personal connection to the material. “Aron has told this story many times in his own way, but I knew to make a movie I would have to puncture that bubble and get inside it to tell my own version of his tale,” he comments. “The wonderful thing about Aron is that he truly allowed us to do that: it’s Aron’s story, but out telling...”

Boyle was drawn to one of the underlying threads of Ralston’s story; that of a man who had never really reached out before, who was an individualist to the point of not realizing the power of his relationships with people. “Aron was the perfect specimen – self-sufficient, independent, athletic, resourceful – but not the perfect man,” says Boyle. What moved Boyle so much is that when Ralston

was truly left alone facing death, he could only think of other people in his life – past, present and future – and how much that mattered to him, how much it made him want to live life one more day.

“Aron saw himself as a soloist but when it came down to what drew him back towards life was the pack, the herd, the community. For me, that became the idea of the film. ‘I need help’ says Aron when he finally stumbles upon his rescuers near the end of the movie. Yes he does. We all do. That’s why we live in crowds,” says Boyle.

This is what also attracted Everest Entertainment to the story, who helped finance the endeavor. “I’m really pleased for Everest to be part of bringing such a meaningful story to life,” said Lisa Maria Falcone. “We are constantly looking for memorable and passionate projects that resonate with their audiences and 127 HOURS is a prime example.”

Later, watching Boyle on the set made Ralston realize that Boyle truly was making the story his own, in the best sense of the phrase. “He was in the flow of every moment. Once I saw that, I was giddy. I was like, wow, he is so into this!”

The way in which Boyle set out to approach the film was the only way Ralston could imagine those six days reflected on screen. “I was alone but I was trying to reconnect with my loved ones through memories and fantasies and even out-of-body experiences. It was some pretty trippy stuff as I became more dehydrated, sleep-deprived and desperate. All these things were just stripping away the layers of my mind until all that was left were the emotional connections,” Ralston says. “Danny was really able to bring those experiences out in the film.”

It was a wildly surreal experience, Ralston confesses, to see the most profound experience of his life re-enacted by James Franco and the crew – and being on the set left him reeling back into all that he had seen and felt in those six days. “It was as if my 2010 self was able to look back at my 2003 self and watch myself escape the canyon,” he says.

The film brought Ralston back to Blue John Canyon on an especially momentous date: the 7th anniversary of his entrapment. “Having Aron there on this anniversary was obviously very special for him, and I think the realness of that added even more to the texture of the film,” says Colson.

For Ralston, the experience was something almost inexpressible, as he took a hushed, private moment to give gratitude to the rock, to the canyon, to all the wonders of life he’s taken in since that unexpected, life-altering day. “It was very personal,” he says. “I had as good as died in that spot, but when I got out of there, it was a rebirth. One life was over, and another began. It really was remarkable to me that we would be shooting in Blue John Canyon at this time, during this exact week of my renewal. It reminded me of how an end can also be a beginning.”

The day he freed himself truly was a new beginning for Ralston. In one of the film’s most powerful scenes, based in reality, Aron hallucinates a figure out of an uncertain future: a boy who

might be his own yet-to-be-born child. During production, that prophecy came to pass as Ralston's first son was born.

Now with a family of his own, Ralston says that he believes everything in his life led up to that singular moment of reckoning. "I always had this gravitational attraction to the edge between life and death, and this was the culmination," he says. "At some point, I think I was bound to get to a point where it went too far, on some mountain or river or canyon. At the same time, there was this upside that everything I had done in my life, everyone I had known, now became a resource for me, something to draw on in order to survive and afterwards, to flourish."

Ralston will always be in awe of what he experienced and how it changed everything. He says, "It was a watershed. There was what came before that day in Blue John Canyon and then there was everything that came after it. It stands as one of the greatest blessings that I'll ever receive."

JAMES FRANCO ENTERS THE CANYON

From the beginning, Danny Boyle knew he was going to require something quite extraordinary from his lead actor, not just in his performance but also someone who could possess the physical capabilities demanded by the role of Aron. Not only would that actor have to be able to handle being in nearly every frame of the film and have to work in physically suffocating quarters, under mentally unhinging circumstances, he would also have to let the camera get deep inside to the most primal of emotions. Stripped of everything, even the ability to move, Aron was left with a raw view into who he was and who he hoped to become.

Because of all this, Boyle wanted someone who would have his own insight into Aron's persona – someone with a passion for the wilderness and a penchant for fearlessness but also for self-reflection. Those qualities, and the acting skills required, seemed to combine perfectly in James Franco, who is quickly becoming one of his generation's most original talents. Franco's diverse roles have included PINEAPPLE EXPRESS, the iconic James Dean in a celebrated television movie, opposite Sean Penn as Harvey Milk's lover in the award-winning MILK and most recently as the legendary American maverick Allen Ginsberg in HOWL. An adventurous renaissance man of his own accord, Franco also recently pursued an MFA at Columbia University and was recently accepted to a Ph.D. program at Yale.

Ralston was himself excited by the choice. "I was very happy to know that someone with those kind of dramatic chops was going to do this. I knew from seeing James in other films that he really likes to inhabit the people he plays," he says. "I was psyched to meet him. We listened together to the video I made that was my Last Will and Testament, which I thought was going to be

the way I said goodbye to my friends and family. I also kind of re-enacted things for James, like some of the body positions I used while standing for so long and even demonstrating exactly how I held the knife when I was cutting into my arm.”

He goes on: “It was really fun watching James watching me, because I could see the wheels turning in his mind as he was making all these mental notes. Ultimately, though, it was the subtle stuff James did that I think brought real magic to it.”

Franco felt strongly drawn to the role from the minute he heard about the project – and it turned out to be like nothing he’d done before. “One of the reasons I wanted to do this role is because it is made up of so many little personal moments, those moments we all have when you’re completely alone,” he says. “I felt like that was a side of me I could really understand and tap into. The story is basically about a man confronted with his own death and figuring how to get back to life – it’s a human situation I don’t think has been explored very much in films before. I also thought it was a tremendous opportunity to tell a story through minute physical actions and these kinds of private soliloquies Aron has when he talks to his video camera. It was very different from most roles.”

He continues, “It was also very unique because I really don’t interact with other actors for most of the movie. I love working with other actors, but this was something unusual and challenging. The focus of attention was completely different. It was like I had to learn to act with the space around me, with the rocks, with the canyon, with the camera.”

Although Franco did spend time getting to know Ralston and went on a long hike together to see Aron in his element, neither he nor Boyle wanted to try to mimic Ralston’s physical characteristics on screen. “Danny’s take on the movie was that it was really about penetrating this incredible situation Aron finds himself in,” explains Franco. “So we didn’t want it to be about trying to re-create a real person but, rather, about trying to really feel this human experience.”

Franco credits Boyle with helping him to do that to, at times to an unsettling degree, by keeping him in narrow, uncomfortable spaces and off-kilter throughout the shoot. He was squeezed so tightly into the replicated canyon set that he would emerge from shooting days with bruises, rashes and scars. “It was a physically taxing shoot for me,” he admits. “But it was such an interesting situation to portray and Danny is an amazing director. He’s very energetic and passionate but he always gets what he wants.”

Talking directly into a video camera in place of the usual movie dialogue was also something Franco had to wrap his mind around. “It was almost like doing an old-fashioned Shakespearean soliloquy, where you’re talking right to the audience,” he notes. “It was very unusual for a film.”

It was Boyle's unconventional vision for the film that kept Franco inspired even as the production kept him shivering and agonizingly motionless in a frigid canyon, night and day.

"What I loved is that Danny took a completely different approach than any other filmmaker to making a movie set in nature. Instead of using nature's slow pace, he gives it a wonderful urban pulse and feel," sums up Franco.

To dive even further into the role, Franco worked out at a climbing gym and slimmed down to Ralston's sleek, outdoorsy physique. He read books about climbers and adventurers – and he also looked inside himself to really ask if he could actually do what Aron did to survive. "I thought about how drastic his circumstances were – that it was life and death," Franco says. "I'm pretty squeamish about blood, even in the doctor's office, but you know, in that situation I'd get over it. I'd like to think that I'd try something and that I couldn't just sit there."

He goes on, "This character really goes up against death and to a certain extent, Aron had to accept that he might die in order to take the risk to get free. And for me, that's a lot of what this was about, looking at how a person copes with being alone, being afraid, being in pain, and how that gets him right down to the essentials of existence."

The filmmakers watched as Franco dove deeper and deeper into this personal abyss, then came out the other side. "I think James does work in this film of equal importance to what Danny has done. It's a kind of duet," comments Christian Colson. "Franco fully inhabited the character and it's a very unique and amazing performance."

Despite the fact that the film focuses so intently on James Franco as Aron Ralston, finding a strong cast to fill the film's supporting roles was equally important to the filmmakers.

"When you've only got a few supporting characters, the emotional investment you make in them is heightened, and we were very aware of that," says Colson. "I especially love that Amber Tamblyn and Kate Mara as the two girls Aron meets at the beginning of his hike are so funny and light in their performances. Even though it seems like their moment with Aron passes quickly, retrospectively it takes on this immense importance because they become his last real memories of human contact, of interacting, and feeling completely alive."

Even though she and Kate Mara are a kind of joyful, comic relief before the storm, Tamblyn notes that the experience of shooting the film was "crazy athletic, with a lot of hiking, running and sweating." But she also says, "It was a highlight of my life, to get to work with a master filmmaker in this gorgeous part of the country. Kate and I had to create this soft, funny, easygoing atmosphere in the beginning of the film, something that would feel natural but would also be memorable enough to become truly important to Aron later. That was exciting."

Playing Aron's parents are Treat Williams and Kate Burton and his sister is played by Lizzy Caplan. To take the role of Aron's girlfriend – the young woman he regrets not opening up to as he fights for his life in the canyon – the filmmakers chose rising French actress Clémence Poésy, best known for playing Fleur Delacour in the HARRY POTTER film series.

“The scenes with Aron's family and friends turned out very beautiful,” says Colson. “They have this elegiac quality that makes you really feel Aron's need to get back to the world and to the people he loves.”

BOLD VISION AND VISUAL IDEAS

The highly unusual nature of the 127 HOURS shoot meant that Danny Boyle and his team had to think way outside of even the most creative filmmaking box. For Boyle, everything was about a single word - *momentum*. His driving force was to keep the screen, at every second, full of both constant motion and emotion, no matter how little changes outwardly for Aron over the days and nights of his journey.

At the beginning of the film, Boyle sets the film's high speed, high adrenaline tone by following Aron playing in the outdoors in the daring, on-the-edge way he always did. He flies through the colorful desert on his mountain bike, scrambles over red and golden rocks with two girls he meets while hiking, and leaps with abandon into pure blue pools of water. Then the world stops for Aron and all the motion now happens inside his mind.

While sudden events do unfold while he's trapped including a rain storm that turns into a roaring flash flood, Aron's point-of-view quickly becomes limited to what he can see from within the canyon – bits of sky, slivers of sun, a mysterious raven, his own damaged body . . . and everything running through his mind.

For Boyle, depicting the continuing dynamic after Aron's entrapment was a test of his own imagination. He felt the solution would lie in a creative mix of camera techniques – including intercutting, triptychs and switching film stocks – many of which he wrote directly into the script. But to really give himself the greatest possible visual input, he did something unprecedented. He hired two primary cinematographers to co-shoot the film.

“We made the decision to use two cinematographers -- Anthony Dod Mantle, who shot SLUMDOG MILLIONAIRE and Enrique Chediak, who shot 28 WEEKS LATER – because we needed multiple approaches, and because the camera, in a sense, makes up for the fact that there are very few other characters in the film,” explains Boyle.

He continues, “Anthony and Enrique are each very interesting personalities in their own right with completely different styles. Enrique has a very South American sensibility and Anthony has a more Northern European style. What we did was to give them each three sets of cameras – traditional film cameras, digital cameras and still cameras – and that gave us a great diversity of footage to work with. They both shot beautiful, intense images, so that there is a feeling of constant change, a feeling that Aron is on a huge journey, even without moving more than a few inches.”

Working with two main photography units presented unique logistical challenges, but Colson says it was also an opportunity. “It’s exciting that it hasn’t really been done before. Danny developed the idea early in this process and we all had to catch up fast to it,” he says. “The advantages, we discovered, were immense. It enabled us to compress the shooting schedule and, at the same time, to harness a far greater amount of creative energy. Being able to reduce the shoot time also meant that there was more freshness in James’ performance. Everyone felt continually refreshed, because a different DP would come in and have new ways of capturing this experience.”

Mantle and Chediak note that they never felt competitiveness but rather a synergy with each other. “We are both very sensitive and vulnerable as artists, yet we’re very different,” says Mantle. “We see differently, but have much in common. In the beginning, we didn’t know each other so we had to take some time to bond. Once we started shooting, we were working independently, yet fully dependent on one another’s images.”

“It evolved very organically in the way that I did my work and in the way he did his. But it just blended all together as we have very similar sensibilities,” says Chediak.

Both were exhilarated by the idea of shooting in a way that would erase the thin divide between screen and audience for a couple of hours.

“We were working with all these layers – moods, colors, camera movements – and whatever flair we each could bring to create a man’s fantasies, memories and thinking patterns,” explains Mantle. “Danny wanted us to submerge the audience completely into this canyon and into Aron’s mind, and use our cameras to steer the audience from the physical to the mental and emotional. We really had to follow our instincts, to let the camera become part of Aron’s psyche. We had to think beyond framing and lighting because, on this film, the technique was a lot deeper than that.”

“We were working out a whole new language of how three images can interrelate,” muses Mantle. “It was a gift to be able to do something like that.”

Adds Boyle, “It was an interesting way to capture the texture and sameness of Aron’s days without the audience actually having to live through 127 hours of it. It also allowed us to reflect, simultaneously, both what is really happening in the canyon and Aron’s reflections on that.”

Sums up Colson, “Danny and the cinematographers came up with their own visual language to keep pace, energy and fluidity in the picture. Even the flashbacks are not conventional because Aron’s memories come right into the canyon, as they really did for him.”

The film’s approach to the iconic Western landscape was also re-thought by Boyle and the cinematographers. “The landscapes out here have been shot hundreds of times in classic Westerns but we wanted to look at them in a new way,” says Mantle. “They become not just backgrounds but an emotional landscape, shot in an emotionally-charged way. They are beautiful but merciless.”

“What we did in the canyon was to create this psychological mood around Aron with the canyon as a backdrop,” says Chediak. “But it is the canyon – the flare in the camera, the uncomfortableness, the sun, the heat, the dust – that has been incorporated to create a mental state of this person who is possibly about to die.”

It was important to everyone to shoot portions of the film in the exact spot where Aron’s fate took its turn, in Blue John Canyon: a narrow, steeply descending, sandstone drainage in Canyonlands National Park.

Today known primarily by adventurous hikers, climbers and canyoneers, the location of Blue John is so remote that a helicopter had to transport cast, crew and filmmaking equipment in and out, and the production slept in a wilderness camp at night.

In addition to shooting in the real Blue John Canyon, production and costume designer Suttirat Larlarb (SLUMDOG MILLIONAIRE) also reconstructed the three-foot-wide slot where Ralston was trapped on a soundstage, which allowed for greater flexibility and safety in shooting over extended periods. To keep the design completely accurate, the team mapped out each and every contour of the land and built the canyon’s curving walls and the 800-pound rock that held Aron prisoner to scale.

Every element of the film, from the cinematography and design to A.R. Rahman’s (SLUMDOG MILLIONAIRE) superbly eclectic score and James Franco’s intimate performance, ratchets up to the climactic moment of Aron’s incredible escape. What begins as a shockingly graphic moment becomes a rousing liberation as Aron staggers away from what might have been his final resting place into a kind of transcendence.

“The film builds up to an extraordinary sense of release and energy in that moment,” says Colson. “After being with Aron in his entrapment, which is so brutal and so real, you get this amazing feeling of both escaping death and rejoining the world. I think it turns out to be a film not only of great action but great beauty.”

ABOUT THE CAST

JAMES FRANCO's (Aron Ralston) metamorphosis into the title role of the TNT biopic "James Dean" earned him career-making reviews, as well as a Golden Globe for Best Actor in a Motion Picture made for Television. He also received nominations for an Emmy and Screen Actors Guild Award for this memorable performance. His performance alongside Sean Penn in Gus Van Sant's MILK earned an Independent Spirit Award for Best Supporting Actor and he was nominated for a Golden Globe for his role in David Gordon Green's comedy PINEAPPLE EXPRESS, where he starred opposite Seth Rogen. He is also known for his starring role as Harry Osbourne in Sam Raimi's SPIDER-MAN trilogy.

Franco was most recently seen in Ryan Murphy's EAT, PRAY, LOVE alongside Julia Roberts and was a part of an all-star ensemble cast in Shawn Levy's comedy DATE NIGHT. He will next star as famous poet Allen Ginsberg in Rob Epstein and Jeffrey Friedman's HOWL. Next year, he will star opposite Danny McBride and Natalie Portman in David Gordon Green's comedy YOUR HIGHNESS, as well as CAESAR: RISE OF THE APES, the newest take on the Planet Of The Apes franchise.

Franco's additional credits include George C. Wolfe's NIGHTS IN RODANTHE; Paul Haggis' IN THE VALLEY OF ELAH; Karen Moncrieff's ensemble drama THE DEAD GIRL; Tommy O'Haver's drama AN AMERICAN CRIME; John Dahl's THE GREAT RAID; Robert Altman's THE COMPANY; as well as CITY BY THE SEA opposite Robert DeNiro and the Martin Scorsese produced DEUCES WILD. On television, he starred in the critically acclaimed series FREAKS AND GEEKS

He wrote, directed and starred in the features GOOD TIME MAX and THE APE. HERBERT WHITE, a short film in which he wrote and directed starring Michael Shannon, debuted at the Sundance Film Festival in 2010. THE FEAST OF THE STEPHEN, also written and directed by Franco, premiered and won a TEDDY award at the Berlin Film Festival. Additionally, Franco directed SATURDAY NIGHT, a documentary on the week-long production of a "Saturday Night Live" episode, which premiered this year at SXSW and will open in theatres in February 2011. His latest film he has written and directed, THE CLERKS TALE, premiered at Cannes in May. Franco plans to direct two feature films next year — an adaptation of Charles Bukowski's HAM ON RYE and a biography on poet Hart Crane called THE BROKEN TOWER.

An experienced and stunning artist from an early age, **AMBER TAMBLYN'S** (Megan) dedication to her craft shines through the multifaceted characters she brings to life in film and television, and the intimately brave places she takes her readers as an author.

Amber will next be seen this fall on Fox's long-running and critically acclaimed series, *HOUSE*. She will play a highly intelligent med student that Hugh Laurie's character, "Dr. Gregory House" recruits for his diagnostic team, despite the fact that she isn't fully qualified to treat patients. *HOUSE'S* seventh season will premiere on Monday, September 20, at 8:00PM.

In film, Amber recently wrapped production on Horton Foote's *MAIN STREET*, in which she stars opposite Orlando Bloom.

Amber last starred in a present-day remake of the 1956 classic film noir, *BEYOND A REASONABLE DOUBT*, starring opposite Michael Douglas. Previously, she was seen in the Warner Bros.' comedy *SPRING BREAKDOWN* which premiered at the 2009 Sundance Film Festival and co-starred Parker Posey, Amy Poehler and Rachel Dratch. In the summer of 2008, Amber reprised her role as Tibby from the 2005 film *SISTERHOOD OF THE TRAVELING PANTS* in Warner Bros.' *SISTERHOOD OF THE TRAVELING PANTS 2*. Amber also starred in Regent Films' *STEPHANIE DALEY* for which she received tremendous critical acclaim and a 2007 Independent Spirit Best Supporting Female Actress Nomination. The film premiered at the 2006 Sundance Film Festival (Waldo Salt Screenwriting Award) to rave reviews. The film went on to the 2006 Locarno International Film Festival (Golden Bronze Leopard Best Actress Award for Amber) and the 2006 Milan International Film Festival (Best Director Award). The film, written and directed by Hilary Brougher has Amber starring in the title role opposite Tilda Swinton. *STEPHANIE DALEY* tells the story of a 16 year old girl who is accused of concealing her pregnancy and murdering her infant. Amber also starred in the telepic *THE RUSSELL GIRL* co-starring Tony award® winning actress Jennifer Ehle, for which she received rave reviews. Other film credits include Gore Verbinski's *THE RING*, Takashi Shimizu's *THE GRUDGE 2* and Wim Wender's *10 MINUTES OLDER*.

Amber started her professional career on *GENERAL HOSPITAL* at the age of 11, for which she received the Hollywood Reporter Young Star Award for Best Actress in A Daytime Series 2 years in a row. Amber is best known to some for two unforgettable seasons as the title character in "Joan of Arcadia," the highly lauded CBS family drama that earned her a 2004 Emmy nomination for Outstanding Lead Actress in a Drama Series, as well as an Outstanding Drama Series nomination for the show. The series' first season earned Amber a 2003 Golden Globe nomination for Best Dramatic Actress in a Drama Series, and picked up the 2003 People's Choice award for Best New Series. On television, she was last seen as the female lead in ABC's "The Unusuals", which featured Amber as Detective Casey Shraeger, a smart cop who is also the black sheep of her wealthy family.

As an acclaimed writer, Amber recently published her second book of poems titled, "Bang Ditto," out on Manic D. Press. At ages 14 and 17, Amber self published 2 chapbook collections of

poetry, art, and photography entitled "Plenty Of Ships" and "Of The Dawn". In 2006, Amber signed with publisher Simon&Schuster to release her debut full length book of poetry, "Free Stallion," which won the Borders Book Choice Award for 2006, for Breakout Writing. Her work has also been published in various newspapers and national magazines. Additionally, Amber is a co-founder of The Drums Inside Your Chest, a biannual event showcasing some of the best performance artists in the country, and also co-founded a nonprofit called Write Now Poetry Society, which raises funds for poetry programming. She has also recently collaborated on a documentary called "The Drums Inside Your Chest," a performance poetry concert film that captures all of the humor, dirt, song and fire of seven award-winning young American poets (including Amber) during a special Los Angeles performance.

Amber was born and raised in Los Angeles, and currently resides in New York City.

KATE MARA (Kristi+) was born and raised in Bedford, New York and began acting at age fourteen in local theater projects. At age fifteen Kate moved from the stage to her first film, *RANDOM HEARTS* (Dir. Sydney Pollack). She then went on to co-star in Gary Winick's coming of age film *TADPOLE*.

Past film roles include *BROKEBACK MOUNTAIN* (Dir. Ang Lee) portraying Heath Ledger's daughter; *TRANSSIBERIAN* with Sir Ben Kingsley and Woody Harrelson (Dir. Brad Anderson); *WE ARE MARSHALL* with Matthew McConaughey and Matthew Fox (Dir. McG); *SHOOTER* with Mark Wahlberg (Dir. Antoine Fuqua); *STONE OF DESTINY* with Charlie Cox (Dir: Charles Martin Smith) and *THE OPEN ROAD* with Justin Timberlake and Jeff Bridges (Dir. Michael Meredith).

In 2009, Kate filmed *HAPPYTHANKYOU MOREPLEASE* with Josh Radnor and Malin Akerman (Dir. Josh Radnor), *PEEP WORLD* with Michael C. Hall, Sarah Silverman, Ben Schwartz and Rainn Wilson (Dir. Barry Blaustein), *Iron Man 2* with Robert Downey Jr. (Dir. Jon Favreau), and *Iron Clad* with Paul Giamati and James Purefoy (Dir. Jonathan English).

HappyThankYouMorePlease premiered at the 2010 Sundance Film Festival where it received the Audience Award. It had its New York premiere at the Gen Art Film Festival in April 2010 where it once again received the Audience Award for favorite film.

She has also appeared on numerous television shows, including arcs on 24 and most recently *ENTOURAGE*.

CLÉMENCE POÉSY (Rana) began her film career when she was cast as Magali, the raving daughter of Carole Bouquet and Andre Wilms, in Francis Palluau's French comedy *WELCOME TO ROSES (BIENVENUE CHEZ LES ROSES)*. Since then, she has starred in films like Gillies MacKinnon's *GUNPOWDER, TREASON, AND PLOT*, Jean-Daniel Verhaeghe's *LE GRAND MEAULNES*, Ariel Zeitoun's *LE DERNIER GANG*, Olivier Panhot's *SANS MOI*, Eric Forestier's *LA TROISIÈME PARTIE DU MONDE*, and in 2005,

Poésy appeared for the first time as Fleur Delacour in Mike Newell's HARRY POTTER AND THE GOBLET OF FIRE . Most recently, Poésy was cast in Martin McDonagh's IN BRUGES with Collin Farrell and Ralph Fiennes and Philip Ridley's HEARTLESS with Jim Sturgess

In the past year, Poésy has reprised her role as Fleur Delacour in David Yates's HARRY POTTER AND THE DEATHLY HALLOWS PART I AND PART II and she was chosen to play the title character in Benoît Philippon's LULLABY FOR PI.

Poésy has also had a successful television career with roles in NBC's REVELATIONS and the CW's GOSSIP GIRL.

KATE BURTON (Aron's Mom) recently appeared on Broadway in the Tony Award winning musical SPRING AWAKENING. She received raves for the Williamston production of THE CORN IS GREEN directed by Nicholas Martin, starring opposite her son, Morgan Ritchie, and completed the City Center revival of APPLAUSE with Christine Ebersole. Kate was Tony nominated as the title character in THE CONSTANT WIFE for the Roundabout Theatre, directed by Mark Brokaw and appeared in THE WATER'S EDGE opposite Tony Goldwyn at the Second Stage Theatre. She appeared as Olga in the critically acclaimed West End production of THREE SISTERS with Kristen Scott Thomas, directed by Michael Blakemoore.

Kate received 2 Tony nominations in 2002 on Broadway for her title role in HEDDA GABLER, directed by Nicholas Martin, and for the role of Mrs. Kendall in THE ELEPHANT MAN, directed by Sean Mathias. Kate has also starred on Broadway in THE BEAUTY QUEEN OF LEENANE (also UK/Ireland tour), AN AMERICAN DAUGHTER, JAKE'S WOMEN, SOME AMERICANS ABROAD (Drama Desk nomination) and PRESENT LAUGHTER (Theater World Award). She has appeared for thirteen seasons at Williamstown Theatre Festival.

Her film roles include: REMEMBER ME (Allen Coulter,) MAX PAYNE (John Moore), WHAT JUST HAPPENED (Barry Levinson), CELEBRITY (Woody Allen), THE ICE STORM (Ang Lee), FIRST WIVES' CLUB (Hugh Wilson), AUGUST (Anthony Hopkins), BIG TROUBLE IN LITTLE CHINA (John Carpenter), UNFAITHFUL (Adrian Lynne), SWIMFAN (John Polson), STAY (Marc Forester), SHERRYBABY (Laurie Collyer), QUID PRO QUO (Carlos Brooks), THE KINGS OF APPLETON (Bobby Moresco) and the indie, CONSENT. Kate recently wrapped PUNCTURE for directors Adam and Mark Hassen.

On television, she has had recurring roles on GREY'S ANATOMY (2 Emmy nominations), RESCUE ME and LAW AND ORDER, as well as many guest-starring roles.

LIZZY CAPLAN (Sonja) recently wrapped production on QUEENS OF COUNTRY, an independent comedy also starring Ron Livingston, about a girl from a small Arizona town who finds a lost iPod filled with songs that speak to her and is convinced that its owner is her soul mate.

In addition to her break-out role as 'Janice Ian' in MEAN GIRLS, Caplan's film credits include the following: HOT TUB TIME MACHINE, directed by Steve Pink and starring John Cusack and Rob

Corddry; JJ Abrams's sci-fi hit CLOVERFIELD, MY BEST FRIEND'S GIRL opposite Kate Hudson; CROSSING OVER with Harrison Ford, Sean Penn and Ray Liotta; the independent drama LOVE IS THE DRUG; CRASHING with Campbell Scott; and THE LAST RITES OF RANSOM PRIDE with Scott Speedman, Jon Foster and Dwight Yoakam. She also produced and starred in the short film SUCCESSFUL ALCOHOLICS, which premiered at the 2010 Sundance Film Festival.

On television, Caplan recently starred as 'Casey Klein' on the critically-acclaimed comedy "Party Down" (AFI Award, 2009). She also received raves for her performance as 'Amy,' the vegan with a habit for vampire blood, on Alan Ball's award-winning HBO drama TRUE BLOOD.

Caplan's additional television credits include THE CLASS, for which she was named one of "10 Actors to Watch" by the Daily Variety, RELATED, FAMILY GUY, AMERICAN DAD, TRU CALLING, UNDECLARED and Judd Apatow's cult classic FREAKS AND GEEKS.

Caplan resides in her native Los Angeles.

ABOUT THE FILMMAKERS

DANNY BOYLE's (Director/Screenwriter/Producer) first feature, SHALLOW GRAVE, earned him the Alexander Korda Award for Outstanding British Film at the BAFTA Awards, as well as a host of other accolades including Best Director at the San Sebastian Film Festival, The Empire Award for Best Director and Best British Film and the London Critics' Circle Film Award for Best British Newcomer. Boyle's second feature, TRAINSPOTTING, is one of the highest grossing British films of all time. The critically acclaimed film won four Empire Awards including Best Director and Best Film and was nominated for a BAFTA Alexander Korda Award.

In 2002 Boyle made the smash hit horror film 28 DAYS LATER, which earned more than \$80 million worldwide. The film earned Boyle a Saturn Award for Best Horror Film from the Academy of Science Fiction, Fantasy and Horror Films.

Boyle's other feature films include MILLIONS starring James Nesbit, Alex Etel and Lewis McGibbon, THE BEACH, starring Leonardo Di Caprio, A LIFE LESS ORDINARY, starring Ewan McGregor and Cameron Diaz, ALIEN LOVE TRIANGLE and SUNSHINE starring Cillian Murphy. SLUMDOG MILLIONAIRE is his eighth international theatrically released film and beginning with the People's Choice Award at the 2008 Toronto International Film Festival went on to win more than 100 international industry awards including 4 Golden Globes, 7 BAFTAs and 8 Academy Awards.

His work in television includes producing Alan Clark's controversial ELEPHANT and directing STRUMPET, VACUUMING COMPLETELY NUDE IN PARADISE and the series MR. WROE'S VIRGINS for which he received a BAFTA nomination.

Boyle's career started in the theatre with Howard Barker's VICTORY, Howard Brenton's THE GENIUS and Edward Bond's SAVED, which won the Time Out Award. Boyle has also directed five productions for the Royal Shakespeare Company.

SIMON BEAUFOY (Screenwriter) trained as a documentary director at Bournemouth Film School but became a screenwriter by accident after losing a lot of the BBC's money on a documentary that never got shot. His screenwriting credits include the feature films THE FULL MONTY, AMONG GIANTS, THE DARKEST LIGHT, THIS IS NOT A LOVE SONG and co-writer on MISS PETTIGREW LIVES FOR A DAY. His latest adaptation for the screen, SALMON FISHING IN THE YEMEN, is currently shooting.

He also wrote BURN UP, a two part thriller for the BBC about the politics of Climate Change and YASMIN for Channel 4. He previously collaborated with Danny Boyle and Christian

Colson on the multi Academy Award winner, SLUMDOG MILLIONAIRE. He is currently writing a pilot, EMERGENCY SEX, for HBO and Executive Producer Russell Crowe.

ARON RALSTON (Based on by) growing up in the Mid-West before moving to Colorado with his family in 1987, had little exposure to the wild outdoors. But by the time he set out for a hike in a remote area of Utah's canyon country in April of 2003, he was already an experienced outdoorsman, mountaineer, and skier. Seven miles into the canyon that day, Aron accidentally dislodged a boulder that crushed and pinned his right hand. After six days of entrapment alone, he freed himself with a cheap multi-tool knife and hiked to a miraculous rescue. Since his accident, Aron has written a bestselling book, spoken to audiences in 200 cities around the world, and helped develop new prosthetic devices. With his adaptive creations, Aron has returned to his outdoor passions, including his landmark mountaineering project of climbing all 59 of Colorado's 14,000-foot-high mountains, solo, in winter. In 2008, he made the first disabled ski descent of Denali, North America's highest mountain, and a year ago, he became the first amputee to row a raft through the Grand Canyon. Today, Aron and his wife Jessica live in Boulder, Colorado, where they are raising their newborn son, Leo. Besides consulting on the major motion picture adaptation of his book, Aron advocates for Utah and Colorado wilderness.

CHRISTIAN COLSON (Producer) is an Academy Award® winning film producer, and Chairman of the London based production company Cloud Eight Films.

Born in Buenos Aires, Argentina in 1968 Christian graduated with a First Class Honours degree in English from Oxford University. In 1994 he began his film industry career at the talent agency London Management before becoming Head of Development UK for Harvey Weinstein's Miramax Films in 1998.

Between 2002 and 2009 he was Managing Director of Celador Films where produced seven feature films including Neil Marshall's 2005 worldwide horror hit THE DESCENT and Danny Boyle's multiple Academy-Award winning SLUMDOG MILLIONAIRE, for which Christian received the Oscar for Best Picture of 2008.

In March 2009 Christian founded Cloud Eight Films. He is currently in pre-production on PRECIOUS director Lee Daniels' Civil Rights drama SELMA.

JOHN SMITHSON (Producer) is founder and Chief Creative Director of Darlow Smithson Productions (DSP), a leading London-based film and television production company.

The company has achieved global industry recognition for its groundbreaking factual output.

John Smithson has won more than 30 international awards for his work.

He produced TOUCHING THE VOID, (directed by Kevin Macdonald), which won the British Academy Award for Outstanding British Film and 14 other awards. It is the most successful British feature documentary in UK and US box-office history.

In television, an industry peer poll voted DSP one of the most admired and respected names in global non-fiction TV. John Smithson is responsible for the more than 50 hours of high quality factual programming DSP makes each year for many of the world's leading broadcasters.

Recent work includes the acclaimed BBC/PBS mini-series THE DIARY OF ANNE FRANK and landmark factual series INTO THE UNIVERSE WITH STEPHEN HAWKING (Discovery Channel).

Other recent credits include THE BECKONING SILENCE, winner of the 2008 International Emmy Award for Outstanding Achievement in Documentary and HBO documentary THRILLA IN MANILLA, winner of a 2010 George Foster Peabody Award.

BERNARD BELLEW (Executive Producer) started his film career, while still at school, working as a projectionist in a small independent cinema in Brighton, England.

He then began work on feature films as a production assistant and moved through the ranks to work as 2nd Assistant Director on numerous productions including MARY SHELLY'S FRANKENSTEIN, SENSE AND SENSIBILITY, JUDGE DREDD, KUNDUN, STAR WARS – THE PHANTOM MENACE and NOTTING HILL.

His work as a production manager includes BAND OF BROTHERS, ABOUT A BOY and HARRY POTTER AND THE CHAMBER OF SECRETS. Line Producer and Co-Producer credits include BRIDGET JONES: THE EDGE OF REASON SUNSHINE and 28 WEEKS LATER.

JOHN J. KELLY (Executive Producer) was born in Liverpool, England, and raised in Phoenix, Arizona. An early interest in the theater led John to the entertainment industry. He began his career at an independent production / distribution company, which produced ten films per year, as the Production Controller, then was quickly promoted through the ranks to the position of Unit Production Manager, Line Producer, and eventually, Head of Production. During this time John produced and supervised over seventy episodes of television, forty feature films, and numerous music videos for the studio.

His credits include SPARTAN, TRISTAN & ISOLDE, THE WORLD'S FASTEST INDIAN, THE BLACK DAHLIA, INTO THE WILD, GENTLEMEN BRONCOS and the forthcoming WARRIOR.

FRANÇOIS IVERNEL (Executive Producer) is a graduate of the prestigious Paris business school Hautes Etudes Commerciales (HEC). He joined the Finance Department of Chargeurs in 1986. Subsequently, Chargeurs acquired Pathé and, in 1994, Ivernel began his move into film production, becoming Managing Director of Pathé Image in 1998. He was appointed Managing Director of Pathé UK in June 2000. Since then, he has led the Pathé UK team to become a sustainable and profitable company with productions and acquisitions including GIRL WITH A PEARL EARRING, MRS. HENDERSON PRESENTS, THE WIND THAT SHAKES THE BARLEY, VOLVER, BAFTA & Academy Award winning THE QUEEN, THE DUCHESS, BRIGHT STAR and eight time Academy Award winning SLUMDOG MILLIONAIRE.

CAMERON McCracken (Executive Producer) is Managing Director of Pathé UK, Cameron McCracken is a member of the British Screen Advisory Council, the British Council Film Committee and a director of Screen Yorkshire.

Prior to his appointment at Pathé 8 years ago, Cameron was Director of Business Affairs at the pre-cursor of the UK Film Council - British Screen Finance Limited - from 1997 to 2000.

Cameron read Law at Balliol College, Oxford University and worked as a film lawyer for 9 years in London, Paris and Rome before establishing himself as an independent producer.

Cameron has co-produced or executive produced over 25 films including GIRL WITH A PEARL EARRING directed by Peter Weber, Stephen Frears' Academy Award winner THE QUEEN and Danny Boyle's eight time Academy Award winner SLUMDOG MILLIONAIRE.

LISA MARIA FALCONE (Executive Producer) founded Everest Entertainment in 2008 to develop high quality content based on strong writing, complex characters and meaningful subjects. Everest's other uniqueness lies in their commitment to donate a portion of proceeds to philanthropic causes consistent with the themes of its work. The company's first feature film was Rodrigo Garcia's MOTHER AND CHILD.

Born and raised in New York City's Spanish Harlem, Lisa has always been passionate about the creative arts, despite her lack of opportunities to pursue these interests while growing up. For that reason Lisa, who received her college education in Fine Arts, is especially interested in finding and showcasing talent that might otherwise not be discovered. Her unique path in life has led her to seek out and support those with creative vision, passion and dedication. Well known for her philanthropic work, Lisa sits on the Board of the New York City Ballet & the Diller-Quaille School of Music, served as Chairwoman of numerous galas, including the Museum of Natural History, and acts as a major donor and advocate for 'Friends of the High Line', the organization dedicated to developing New York's first elevated public park.

TESSA ROSS (Executive Producer) is Controller of Film and Drama at Channel 4. She was initially appointed Head of Film4 in December 2002 and in November 2004 her role was expanded to include Drama.

Channel 4's film department has built a reputation for developing and financing films such as Danny Boyle's *SLUMDOG MILLIONAIRE*, which has won multiple awards including eight Oscars®, four Golden Globes, seven BAFTAs and a BIFA for Best Film, Oscar-winning *THE LAST KING OF SCOTLAND*, BAFTA winning *THIS IS ENGLAND*, Steve McQueen's *HUNGER*, which won the Camera d'Or at Cannes, three BIFAs and BAFTA's Carl Foreman Award, *THE MOTORCYCLE DIARIES*, *TOUCHING THE VOID* and *THE ROAD TO GUANTANAMO*.

Recent Film4 releases include Martin McDonagh's Golden Globe and BAFTA winning *IN BRUGES*, Mike Leigh's Golden Globe-winning *HAPPY-GO-LUCKY*, Bob Weide's *HOW TO LOSE FRIENDS AND ALIENATE PEOPLE*, Sarah Gavron's *BRICK LANE*, Chris Morris' *FOUR LIONS*, Ken Loach's *LOOKING FOR ERIC*, Paul King's *BUNNY AND THE BULL*, Sam Taylor-Wood's *NOWHERE BOY*, and Peter Jackson's *THE LOVELY BONES*. Other upcoming films include Kevin Macdonald's *THE EAGLE*, Mike Leigh's *ANOTHER YEAR*, Mark Romanek's *NEVER LET ME GO*, Danny Boyle's *127 HOURS*, Lone Scherfig's *ONE DAY*, and Richard Ayoade's *SUBMARINE*.

During her earlier stewardship of Channel 4 Drama, Ross successfully innovated the strategy that has cemented a drama reputation based on risk and innovation. Pieces commissioned during that time include "Shameless," "Teachers," "Not Only But Always," "Bodily Harm," "White Teeth," "No Angels," "The Navigators," "Buried," "Forty" and "Second Generation."

Other drama highlights commissioned by Ross include Peter Flannery's Civil War drama "The Devil's Whore," "Longford" starring Jim Broadbent and Samantha Morton, "Elizabeth I" starring Helen Mirren, BAFTA award-winning "Sex Traffic" and Pete Travis' "Omagh" amongst many others. Tessa came to Channel 4 from the BBC's Independent Commissioning Group where she was Head of Drama, where Drama and film she commissioned and executive produced for the BBC includes *BILLY ELLIOT*, *CLOCKING OFF*, *HEARTS AND BONES*, *IN A LAND OF PLENTY*, *TALKING HEADS II*, *LIAM*, *PLAYING THE FIELD*, *BIRTHS MARRIAGES AND DEATHS* to name a selection.

Tessa was an external examiner for the MA in Screenwriting at the Northern Film School and is now a governor of the National Film and Television School, a governor at the BFI, an honorary associate of the London Film School and a member of the ICA board. Tessa was appointed CBE in the New Year 2010 Honors List.

ANTHONY DOD MANTLE, B.S.C., D.F.F. (Director of Photography) won an Academy Award for his work on *SLUMDOG MILLIONAIRE*. He also collaborated with Danny Boyle on *28 DAYS LATER*, which earned Mantle the European Cinematographer Awards, and on *MILLIONS*. He also won the European Cinematographer Awards for the second time last year for Lars Von Trier's *ANTICHRIST* and Boyle's *SLUMDOG MILLIONAIRE*.

Mantle has worked all over the world on numerous critically acclaimed films including *THE CELEBRATION*, *ANTICHRIST*, *JULIEN DONKEY BOY*, *DOGVILLE*, *MANDERLAY*, *BROTHERS OF THE HEAD* and *THE LAST KING OF SCOTLAND*, which garnered 34 awards internationally, including a BIFA for Best Technical Achievement in cinematography. He reunites with *THE LAST KING OF SCOTLAND* director Kevin MacDonald on the forthcoming *THE EAGLE*, set in Roman-ruled Britain.

In 1999, *Daily Variety* named **ENRIQUE CHEDIAK** (Director of Photography) one of "10 Cinematographers to Watch," and he hasn't disappointed. His film credits include *CHARLIE ST. CLOUD*, starring Zac Efron; *REPO MEN*, starring Jude Law and Forest Whitaker; *28 WEEKS LATER*; *THE FLOCK*, starring Richard Gere and Claire Danes; *DOWN IN THE VALLEY*, starring Edward Norton; *TURISTAS*; *LIES AND ALIBIS*; *CRONICAS*; *A HOME AT THE END OF THE WORLD*; and *UNDEFEATED* for HBO, which Chediak also executive produced. Prior to this, he shot *BROWN SUGAR*; *THE GOOD GIRL*, which premiered at the 2002 Sundance Film Festival; *THE SAFETY OF OBJECTS*; *SONGCATCHER*; *BOILER ROOM*; and *THE FACULTY*, directed by Robert Rodriguez.

Chediak won the 1997 Sundance Film Festival's Best Cinematographer Award for *HURRICANE STREETS*. His feature film debut was *AMERICAN SOUTHERN* directed John Joshua Clayton.

Born in Quito, Ecuador, Chediak studied still photography in Madrid and communications in Santiago, Chile, before entering New York University's Film School graduate program in 1992, where he won the Best Cinematography award at NYU's First Run Film Festival.

SUTTIRAT LARLARB (Costume Designer/Production Designer) works as a designer for film and theatre and previously was the costume designer for *SLUMDOG MILLIONAIRE* and for Danny Boyle's *SUNSHINE*. Her most recent costume work includes *THE AMERICAN* starring George Clooney, as well as the comedy *THE EXTRA MAN*, the thriller *PEACOCK* and the New York fantasy-romance *BEASTLY*.

As an Art Director, her credits include *THE SAVAGES*, *THE NAMESAKE*, *MY SASSY GIRL*, *THE SKELETON KEY*, *ALFIE GARFIELD* and *K-PAX*. Other credits include *MEN IN BLACK II*, *ENIGMA* and *THE BEACH*. Her Production Design credits for film include *ASH TUESDAY*, *A FOREIGN AFFAIR* and *GUNPLAY*.

Suttirat grew up in Los Angeles, has lived in both San Francisco and London and is now based in New York City.

JON HARRIS' (Editor) feature film credits include EDEN LAKE, STARTER FOR 10, SNATCH, THE CALCIUM KID, DOT THE I and RIPLEY'S GAME. KICK-ASS marks Jon's third collaboration with Matthew Vaughn, having previously worked on LAYER CAKE and STARDUST. Jon won the Best Technical Achievement trophy for THE DESCENT at the 2005 British Independent Film Awards and went on to direct and edit THE DESCENT: PART 2.

A two-time Academy Award winner, **A. R. RAHMAN** (Composer) is popularly known as the man who has redefined contemporary Indian music. Hailed by *Time* magazine as the "Mozart of Madras," Rahman, according to a BBC estimate, has sold more than 150 million copies of his work comprising of music from more than 100 film soundtracks and albums across over half a dozen languages, including landmark scores such as ROJA, BOMBAY, DIL SE, TAAL, LAGAAN, VANDEMATARAM and more recently, JODHAA AKBAR, DELHI 6 and SLUMDOG MILLIONAIRE.

Rahman pursued music as a career at a very young age and after assisting leading musicians in India went on to compose jingles and scores for popular Indian television features. He also obtained a degree in western classical music from the Trinity College of Music, London and set up his own in-house studio called Panchathan Record-Inn at Chennai. In 1991, noted film maker Mani Ratnam offered Rahman a movie called ROJA, which was a run-away success and brought nationwide fame and acclaim to the composer. The movie also won Rahman the Indian National Award for the best music composer, the first time ever by a debutant. Since then, Rahman has gone on to win the National Award 3 more times, the most ever by any music composer.

In 1997, to commemorate 50 years of Indian Independence, Sony Music signed up Rahman as its first artiste in South Asia. The result was "Vande Mataram," an album that instantly made Indians relate to it and succeeded in rekindling the spirit of patriotism. In 2001, Andrew Lloyd Webber invited Rahman to compose for his musical, BOMBAY DREAMS, the first time he would produce a musical he did not compose. BOMBAY DREAMS opened to packed houses at London's West End and had an unprecedented run for 2 years and later premiered on Broadway. Rahman recently composed the score for the stage production of THE LORD OF THE RINGS, one of the most expensive productions mounted on stage.

Rahman has undertaken several sellout concert tours in over 30 international destinations including one at the prestigious Hollywood Bowl in 2006. Recently, *Time* magazine rated the soundtrack of ROJA in the Top 10 of their all time best movie soundtracks of the world; *The Guardian*, UK, listed the soundtrack of BOMBAY in "1000 Albums to Listen To Before You Die."

Rahman's music led him to be noticed internationally with several of his tracks featuring in movies such as THE LORD OF WAR, INSIDE MAN and THE ACCIDENTAL HUSBAND. His composition, "Bombay Theme," holds the distinction of being featured in over 50 international compilations. He also scored the music for the Hollywood productions, ELIZABETH - THE GOLDEN AGE, SLUMDOG MILLIONAIRE, COUPLES RETREAT and the Chinese movie, WARRIORS OF HEAVEN & EARTH produced by Sony Pictures.

In 2008, Rahman's work gained global prominence with the extraordinary success of his score for SLUMDOG MILLIONAIRE that won 8 Academy Awards including two for Rahman, for Best Score and Best Song. Rahman won over 15 awards for his score including two Grammys, the Golden Globe and the BAFTA.

Rahman has been bestowed with the Padma Bhushan and Padma Shri, two of India's highest national civilian honours, recognizing his contribution to music, in addition to several other awards including 4 Indian National Film Awards and 25 Filmfare Awards, India's leading recognition for films. He has also been conferred with honorary doctorates from the Trinity College of Music, Aligarh Muslim University, Anna University and the Middlesex University. He was also named by *Time* as one of the 100 most influential people in the world, in 2009.

Rahman has expanded his focus to newer horizons like setting up the A R Rahman Foundation to help poor and underprivileged children. He released his first English single, 'Pray For Me Brother' in 2007, with proceeds from the sales going to the foundation. He also serves as the UN Ambassador for the 2015 Millenium Development Goals. Rahman has also announced initiatives to establish a tradition in western classical music in India and recently embarked on an ambitious venture to set up the KM Music Conservatory and the KM Music Symphony Orchestra based out of Chennai, India. He plans to provide a platform for non-mainstream music through his music label KM Musiq and will shortly launch a couple of artistes.

His recent films include ENDHIRAN, PAANI and 1-800-LOVE.

Cast

Aron Ralston	JAMES FRANCO
Kristi	KATE MARA
Megan	AMBER TAMBLYN
Aron's Friend	SEAN A. BOTT
Aron Age 5	KOLEMAN STINGER
Aron's Dad	TREAT WILLIAMS
Brion	JOHN LAWRENCE
Aron's Mom	KATE BURTON
Sonja Age 10	BAILEE MICHELLE JOHNSON
Aron Age 15	PARKER HADLEY
Rana	CLÉMENCE POÉSY
Blue John	FENTON G. QUINN
Sonja	LIZZY CAPLAN
Boy on Sofa	P.J. HULL
Eric Meijer	PIETER JAN BRUGGE
Monique Meijer	REBECCA OLSON
Andy Meijer	JEFFREY WOOD
Dan	NORMAN LEHNERT
Helicopter Co-Pilot	XMAS LUTU
Helicopter Pilot	TERRY S. MERCER
Zach	DARIN SOUTHAM
Stunt Coordinator	PATRICK J. STATHAM
Stunt Double for Mr. Franco	STANTON BARRETT
CHAD BIDDLE	Stunts by ANNA MERCEDES MORRIS
NICOLA HINDSHAW	TYSON SWASEY
JEFF DANOFF	RYAN HAPPY
DAVID HUGGHINS	LUKE CUDNEY
Unit Production Managers	JOHN J. KELLY
	BERNARD BELLEW

First Assistant Directors

DAVID A. TICOTIN
J. SCOTT SMILEY

Second Assistant Directors

CODY J. HARBAUGH
HEATHER TOONE JOHNSON

Made in Association with DUNE ENTERTAINMENT

and

Produced in Association with DOWN PRODUCTIONS and BIG SCREEN PRODUCTIONS

Co-Producers

TOM HELLER
GARETH SMITH

Associate Producer

DIARMUID McKEOWN

Development Funds Provided by

ARIADNE GETTY

Production Supervisor
Production Supervisor - Additional Unit
Production Coordinator

DUFF RICH
CRIAG AYERS
KIPLING HICKS

C Camera Operator

MIKE CALL

Art Director
Set Decorator
Leadman
Second Second Assistant Director

CHRIS DEMURI
LES M. BOOTHE
MICHAEL T. HIGGINS
JASON ALLRED

First Assistant Camera	JOE "ZEP" CHRISTENSEN DOMINIC NAPOLITANO NINO NEUBOECK
Second Assistant Camera	DAVID WHITE DAVID ERICKSEN SIMON MIYA KURTIS BURR NATHAN ARMSTRONG JOEL REMKE PAUL McKAY TAYLOR TRACY NYSTROM
DIT	STEFAN CIUPEK CHRIS CAVANAUGH MICHAEL MANSOURI
Aerial Director of Photography	DAVID B. NOWELL, ASC
SpaceCam Tech	CARLOS CIBILS
Underwater Camera Operator	PETER ZUCCARINI
Still Photographer	CHUCK ZLOTNICK
Video Assist	YELENA BAYKOVA JEFF GUSTAFSON GAYLEN NEBEKER
Sound Mixers	STEVEN C. LANERI DOUGLAS CAMERON
Boom Operators	JOSEPH GARRARD NOEL ESPINOSA
Property Master	SCOTT ARNEMAN
Assistant Property Masters	WRAY FEATHERSTONE MATT HARRIS ROSEMARY HILLYARD
Script Supervisors	KRISTIN LUDWIN TRACEY MERKLE
Post Production Supervisor	JEANETTE HALEY
Post Production Coordinator	MIKE MORRISON
First Assistant Editor	TAMSIN JEFFREY

VFX Editor	JAMES WINNIFRITH
Second Assistant Editor	MIKE CLARK-HALL
Supervising Sound Editor/Sound Designer	GLENN FREEMANTLE
Sound Design Editors	NIV ADIRI
Supervising Dialogue/ADR Editor	BEN BARKER
Assistant Sound Editor/Dialogue Editor	GILLIAN DODDERS
Foley Editor/Artist	EMILIE O'CONNOR
Foley Editor	NICOLAS BECKER
Assistant Foley Editor	JON OLIVE
Effects Field Recordist	GLEN GATHARD
	HUGO ADAMS
Re-Recording Mixers	IAN TAPP CAS
Assistant Re-Recording Mixer	RICHARD PRYKE CAS
Effects Premixing Mixer	ANDREW CALLER
Sound Mix Technician	NIV ADIRI
Foley Mixer	ANDY HAGON
ADR Mixers (Los Angeles)	ADAM MENDEZ
ADR Mixer (Salt Lake City)	DAVID BETANCOURT
ADR Mixer (Vancouver)	CHARLEEN STEEVES
ADR Mixer (London)	PALMER PATTISON
	WENDY CZAJKOWSKY
	PETER GLEAVES
Sound Design & Post Production by	SOUND 24
Re-Recorded at	PINEWOOD STUDIOS
Foley Recorded at	ANVIL STUDIOS TECHNICOLOR
Sound Effects Premixing at	SOUND 24
Gaffers	THOMAS NEIVELT
	JUSTIN ANDREWS
Best Boys Electric	DAVID STODDARD
	ROGER STODDARD
	ADAM SMITH
Electricians	JOHN RAYMER
	DOUGLAS ARNOLD
	JUDD HILLMAN

JOSH LEE
JASON WINGET

Key Grips ALAN STODDARD
DANIEL COURTRIGHT
Best Boys Grip JASON WALSER
ANDY TUREK
GLADE QUINN

Company Grips CAMERON THORBURN
ANDREW HICKS
BRANDON ELLSWORTH
TRACY KEELE
CRAIG SULLIVAN
THOMAS COONEY
ALEX BOYNTON
MATT BROTEN
LINUS PLATT

Assistant Costume Designer EMMA POTTER
Costume Supervisor JACQUELINE NEWELL
Set Costumer MICHELLE BOUCHER

Co-Department Head Make-Up Artists GINA HOMAN
STEPHANIE SCOTT

Make-Up Effects Designed and Created by
TONY GARDNER and ALTERIAN, INC.

KEN BANKS	NIK CARREY	GINGER CREVANTES	GLEN HANZ
ERIC HARRIS	TIM HUIZING	BILL JACOB	STEPHEN PROUTY
AARON ROMERO	JACKE SANTRY	PETER SCHEVAKO	LILO TAUVAO

Contact Lens Technician SEAN KENNEY
Department Head Hair JENNA KILGROW
Assistant Hair LORA LAING
Location Managers DENNIS LIGHT
LARRY CAMPBELL
JASON HATFIELD
Location Assistant SHARELL ARLENE CAMPBELL

Special Effects On Set Coordinator WILLIAM ALDRIDGE
Special Effects Technicians MATT HALL
RYAN D. ROUNDY

	BEN JOSEPHSEN
	JAMES ROTHROCK
	MIKE ROUNDY
Construction Coordinator	BRENT ASTROPE
Construction Foreman	LAYNE ROBINSON
On-Set Carpenter	STEPHEN ISON
Carpenters	BRIAN BARBER
	RUSSELL EVANS
	SAM DEMKE
	ERIC PEARCE
	DUSTIN LAWRENCE
	SCOTT MAHANEY
	CORY CLAWSON
	DILLON ELLEFSON
Painter	ERIC OLIPHANT
On-Set Painter	LUCAS JONES
Sculptor	BJ HARRISON
Lead Scenic	TYLER ASTROPE
Assistant Scenic	J. CHAD DAVIS
Executive Assistant to Christian Colson & Danny Boyle	GAIA ELKINGTON
Assistant to Danny Boyle & Christian Colson	HEATHER HENDERSON
Production Accountant	JACK W. HADDOX
First Assistant Accountant	KRYSTAL MATHIESEN
Second Assistant Accountant	VICTOR A. HADDOX
Payroll Accountant	JULIE BERNARDS
Accounting Clerk	REBECCA RYAN
Post Production Accountant	TARN HARPER
Production Secretaries	JENNIFER CHAPMAN
	MEG HALSEY
	CAITLIN BOYLE
Production Assistants	ERICH CANNON
	SAM DEMKE
	JAKE FILLMORE
	IGNACIO GARCIA
	KRYSTLE GRANDY
	STEVE JONES
	BOBBY MANSOURI

Set Production Assistants
MICKELLE WEBER
RYAN PEDERSON
HEATHER GAITHER
PETER SILBERSTEIN
RACHEL MOCERI
CHRISTINA ALEXANDRA VOROS

Utah Casting
BAD GIRLS CASTING
TORI SILVER-BUSH
REI ATTRIDGE

Extras Casting
GAYLE MINKEVITCH
KATIE JENSEN

Studio Teachers
JUDIE HARRIS
LINDA DEVILLIERS

Unit Publicist
RUSSELL NELSON

Transportation Coordinator
Transportation Captains
BRITANI ALEXANDER
BRETT MILLER
LAMOND REYNOLDS

Main & End Titles Design by
MATT CURTIS, AP

Visual Effects by UNION VISUAL EFFECTS LTD.

Visual Effects Supervisor ADAM GASCOYNE Visual Effects Producer TIM CAPLAN

Visual Effects Artists

VICTOR PEREZ AYMERIC PERCEVAL MERVYN NEW KIM RANZANI KAVEH MONTAZER
VALERIO OSS JIM BOWERS TOM TRUSCOTT SALLY GOLDBERG MIKE POPE
CAROLINE PIRES JESÚS GARRIDO GUISSADO

Match Move Artist AMY CUTHBERTSON Production Assistant NOGA ALON STEIN

Digital Film Mastering by
Digital Intermediate Supervisor
Colorist
Senior Online Film Editors
Online Film Editor
TECHNICOLOR
TODD KLEPARSKI
JEAN-CLEMENT SORET
RICHARD ETCHELLES
DOM THOMSON
JAMES CUNDHILL

Digital Lab and Screening Services provided by
Digital Workflow Engineer
Digital Lab Supervisor
On Set Data Managers
COLOR MILL
RUSSELL LARSON
DAVID CUMMINS
JOHN BIGLER
ADAM JOHNSON

Lead Digital Lab	JEREMY NEISH
Digital Lab Technicians	NOLAN SOUTHERLAND
	LEE OLLERTON
	BRYCE RANDLE II
	MARK GILLINS
Caterer	THE PIG BOYS
Chef	PAUL RUEGNER
Assistant Chefs	MARIO FLORES
	GIN CHAO
	CEASAR SANCHEZ
Craft Service	JENNIFER "IFFER" MITCHELL
Assistant Craft Service	ALICE SMITH
	DARCIE STILSON
Aerial Photography Pilot	CLIFF FLEMING
Set Security	CERTIFIED SECURITY
Script Clearance	ACT ONE SCRIPT CLEARANCE, INC.
Clearances Provided by	CLEARED BY ASHLEY, INC.
Archive Research/Clearances	KATE PENLINGTON
	SEAN KAVANAUGH
	FREDDIE NOTTIDGE
	MATT FIDLER
Safety	SION DETTRA
	CRAIG CANFIELD
	JEFF MANION
	BRETT SUTTEER
Piano Teacher	MARK ROBINETTE
Animal Wrangler	FENTON G. QUINN
Art Department Coordinator	HOLLIE HOWTON
Assistant to Production/Costume Designer	ELISABETH VASTOLA
Draftsman	LINDEN SNYDER
Storyboard Artist	JANET KUSNICK
Buyer	CYNDY NEIBAUR
On Set Dressers	JONAS SAPPINGTON
	LU PRICKETT
Set Dresser	GABE JESSOP
	SCOTT HINCKLEY

Greensman	SCOTT RULEY
Greens Assistant	ERIC STRAIN
Music Consultant	IAN NEIL
Music Editor	JOHN WARHURST
Orchestrator and Orchestral Conductor	MATT DUNKLEY
Orchestra Leader	PERRY MONTAGUE-MASON
Orchestra Contractor	ISOBEL GRIFFITHS
Orchestral Assistant	LUCY WHALLEY
Original Score Mixer	ANDY RICHARDS
Assistant Score Mix Engineer	MARK LEWIS
Sound Engineering & Additional Programming	VIVIANE CHAIX
Recording Studios	KM MUSIQ STUDIOS, LONDON
	AIR STUDIOS, LONDON
	MILOKO STUDIOS, LONDON
	HEAR NO EVIL RECORDING STUDIO, LONDON
	PANCHATHAN RECORD INN, CHENNAI
	NIRVANA STUDIOS, MUMBAI
Choir	THE GLEEHIVE CHILDREN'S CHOIR, MUMBAI
Choir Recorded at	OCTAVIUS STUDIO, MUMBAI
Choir Arranged by	CLINTON CEREJO
Choir Supervised by	DOMINIQUE CEREJO
Choir Editing	PREMIER DIGITAL MASTERING STUDIOS, MUMBAI
Choir Sound Engineers	ADITYA MODI
	NITISH KUMAR
Music and Score Assistant	ANNE-MARIE O'SULLIVAN
Music Coordinators	SAMIDURAI AND T M FAIZUDDIN
Featured Musicians	RANJITH BAROT - DRUMS
	SANJAY DIVECHA, JOEL SHEARER - GUITARS
	KARL PETERS - BASS
	PETE LOCKETT - PERCUSSION
Vocalist	HARSHDEEP KAUR
US Legal Services	IRWIN M. RAPPAPORT, P.C.
UK Legal Services	WIGGIN
Insurance Services	TOTALLY ENTERTAINMENT
Completion Guarantor	FILM FINANCES
Camera Equipment	ARRI MEDIA

Film Stock	KODAK
Laboratory Services	FOTOKEM, USA LARRY MICHALSKI TECHNICOLOR, UK KEITH BRYANT
Editing Equipment	EPS HIREWORKS
Post Production Script	FATTS

For
Pathé

Business Affairs	PIERRE DU PLESSIS
Finance	JAMES CLARKE
Technical	LEE BYE
Distribution	JOHN FLETCHER

Never Hear Surf Music Again
(John Pugh)
Published by Rong Music (ASCAP)
Performed by Free Blood
Courtesy of Rong Music

Sleeping Monkey
(Trey Anastasio/Tom Marshall)
Published by Who Is She? Music Inc. (BMI)

Scooby Doo, Where Are You
(Ben Raleigh/David Mook)
Published by Mook Bros. West
administered by Warner-Tamerlane Publishing
Corp./
Wise Brothers Music LLC (ASCAP)
Produced by Matt Fletcher

Lovely Day
(Bill Withers/Skip Scarborough)
Published by Unichappell Music Inc (BMI)
Golden Withers Music (ASCAP)
Performed by Bill Withers
Courtesy of Sony Music Entertainment Inc

Nocturne no.2 in E-flat
(Frédéric Chopin)

Ça Plane Pour Moi
(Francis Jean Deprijck/ Yves Maurice Lacomblez)
Published by Universal Music Publishing MGB Ltd.
(SABAM/SACEM)
Performed by Plastic Bertrand
(P) 1977 AMC Records SA-NV
Courtesy of AMC Records SA-NV, by arrangement with Th
Licensing Partnership UK Ltd

If I Rise

Music by A.R. Rahman

Lyrics by Dido Armstrong and Rollo Armstrong

Published by Fox Film Music Corp. (BMI), K M Musiq

Admin by Universal Music Publishing (BMI),

Warner/Chappell Music Limited (PRS)

Performed by Dido & A.R. Rahman

A.R. Rahman performs courtesy of K M MUSIQ

Dido performs courtesy of Sony Music Entertainment

If You Love Me (Really Love Me)

Original French Lyrics by Edith Piaf

Adaptation by Geoffrey Parsons

Music by Marguerite Monnot

Published by © Editions Raoul Breton (SACEM)

Performed By Esther Phillips

Courtesy of Rhino US/Warner Music UK

Heart and Soul

(Frank Loesser / Hoagy Carmichael)

Published by Sony/ATV Harmony (ASCAP)

Festival

(Jon Thor Birgisson/Orrri Pall Dyrason/
Georg Holm/Kjartan Sveinsson)

Published by Universal Music Publishing Ltd. (PRS)

Performed by Sigur Rós

Courtesy of EMI Records Ltd.

Shot on Location in Utah

Special Thanks to

Utah State Legislature

Utah Governor's Office of Economic Development

BBC Motion Gallery

Corbis Motion

Framepool

Getty Images

MyFootage.com

Thought Equity Motion

Historic Films

Miles Levy

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With thanks to and fond memories of Dave Stoddard 1948-2010 from all his friends and colleagues

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American Humane monitored some of the animal action. No animals were harmed[®] in those scenes. (AHAD 02068)

Approved No. 46305

IATSE LOGO

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This motion picture is based on true events. Dialogue and certain events and characters contained in the film were created for purpose of dramatization.

Cycling is prohibited in Horseshoe Canyon, and in certain other specific areas of Canyonlands National Park. The filmmakers wish to make clear that neither Aron Ralston, a dedicated wilderness advocate, nor James Franco who portrays Aron in the film, cycled or condone cycling outside of the authorized trails within National Parks. For more information about protecting the Utah Canyons, the filmmakers recommend www.suwa.org

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