



FOX SEARCHLIGHT PICTURES Presents

A LIKELY STORY Production

Enough Said

JULIA LOUIS-DREYFUS
JAMES GANDOLFINI
CATHERINE KEENER
TONI COLLETTE
TAVI GEVINSON
BEN FALCONE
TRACEY FAIRAWAY
EVE HEWSON

WRITTEN AND DIRECTED BYNICOLE HOLOFCENER
PRODUCED BYANTHONY BREGMAN
.....STEFANIE AZPIAZU
EXECUTIVE PRODUCERCHRISANN VERGES
DIRECTOR OF PHOTOGRAPHYXAVIER GROBET, ASC
PRODUCTION DESIGNER.....KEITH CUNNINGHAM
FILM EDITORROBERT FRAZEN, A.C.E.
MUSIC BYMARCELO ZARVOS
COSTUME DESIGNERLEAH KATZNELSON
CASTING BYJEANNE McCARTHY, CSA

www.foxsearchlight.com/press

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Los Angeles
Nicole Fox
Tel: 310.369.0968
sonia.freeman@fox.com

Publicity Contacts:
New York
John Maybee
Tel: 212.556.8235
john.maybee@fox.com

Regional
Isabelle Sugimoto
Tel: 310.369.2078
isabelle.sugimoto@fox.com

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A divorced and single parent, Eva (Julia Louis-Dreyfus) spends her days enjoying work as a masseuse but dreading her daughter's impending departure for college. She meets Albert (James Gandolfini) - a sweet, funny and like-minded man also facing an empty nest. As their romance quickly blossoms, Eva befriends Marianne (Catherine Keener), her new massage client. Marianne is a beautiful poet who seems "almost perfect" except for one prominent quality: she rags on her ex-husband way too much. Suddenly, Eva finds herself doubting her own relationship with Albert as she learns the truth about Marianne's Ex. ENOUGH SAID is a sharp, insightful comedy that humorously explores the mess that often comes with getting involved again.

Fox Searchlight Pictures presents, a Likely Story Production, ENOUGH SAID starring Emmy[®] and Golden Globe[®] winners Julia Louis-Dreyfus ("Veep," "Seinfeld") and James Gandolfini ("The Sopranos," ZERO DARK THIRTY), as well as Oscar[®] nominees Catherine Keener (CAPOTE, BEING JOHN MALKOVICH) and Toni Collette ("The United States of Tara," THE WAY, WAY BACK), Ben Falcone (BRIDESMAIDS, THE HEAT), Tracey Fairway (THE BLING RING, EDEN), Eve Hewson (THIS MUST BE THE PLACE, BLOOD TIES) and in her acting debut, fashion blogger Tavi Gevinson.

The film is written and directed by Nicole Holofcener (LOVELY AND AMAZING, FRIENDS WITH MONEY). The film producers are Anthony Bregman (ETERNAL SUNSHINE OF THE SPOTLESS MIND) and Stephanie Azpiazu (PLEASE GIVE) with Chrisann Verges (END OF WATCH) as executive producer. The creative team includes director of photography Xavier Grobet ASC (WHAT TO EXPECT WHEN YOU'RE EXPECTING); production designer Keith Cunningham (BRIDESMAIDS); film editor Robert Frazen, A.C.E. (THE PERKS OF BEING A WALLFLOWER); music by Marcelo Zarvos (WON'T BACK DOWN); costume designer Leah Katznelson (DON JON) and casting by Jeanne McCarthy, CSA (21 JUMP STREET).

Enough Said

ABOUT THE PRODUCTION



In Nicole Holofcener's new romantic comedy *ENOUGH SAID*, divorced mom Eva (Julia Louis-Dreyfus) finds herself facing life on her own for the first time as her only child prepares to go off to college. Just as the departure nears, she meets and is charmed by Albert (James Gandolfini in his last leading role), also about to face an empty nest. As she and Albert become involved, Eva befriends a new client, Marianne (Catherine Keener), a tasteful, talented beautiful poet who inspires envy and admiration. Unfortunately, however, Marianne complains incessantly about her ex-husband, making Eva her confidant. Just as Eva is falling in love with Albert, she figures out that Albert is in fact, Marianne's ex. Panicked and conflicted, Eva keeps the truth to herself and begins to doubt her own perceptions and feelings towards her new boyfriend.

With her four previous wryly funny and sharply observant feature films, writer and director Nicole Holofcener has firmly established herself as one of the foremost chroniclers of educated, sophisticated, and supremely articulate contemporary urbanites.

As in her past films, Holofcener draws on her own experiences and those of her friends to create an insightful and biting commentary on the challenges of modern life. "Nicole has a very specific, very funny take on the world," says the film's producer, Anthony Bregman. "Her characters are conflicted, modern-day people who struggle to find balance and meaning in their lives. They are driven by normal human emotions, but they are just self-aware enough to feel

guilty about them. That's the source of her humor and it's so relatable because we live in a conflicted society."

Already a huge fan of Julia Louis-Dreyfus for her groundbreaking work as Elaine Benes on the classic television series "Seinfeld," Holofcener knew that finding the humor in Eva's compromised situation would not be an issue for the multiple Golden Globe and Emmy winner.

"Julia is best known for her comedic talents, but what audiences may not realize is that her abilities go so far beyond that genre. She has a rare ability to channel that same tenacity and skill into a dramatic role, and makes it seem effortless," Holofcener explains. "When she was talking about how she took her son to college recently, she showed me a picture on her phone and teared up right there. I knew she totally understood the script and I thought, what fun it would be to work with her in a part unlike anything else she'd ever done."

"I didn't have any doubts that she would be great as Eva, but I had no idea just how amazing she would actually be," adds the director. "What I couldn't know was that she would be able to access the deep emotions as easily as she does. She is also one of those actors that you never get tired of looking at. I can watch Julia's performance now and still see little things that surprise me even after having seen it so many times."

During her first meeting with Holofcener, Louis-Dreyfus was bubbling over with ideas and insights into Eva. "We got along so well from the start that I felt I had known her all my life," the actress says. "I still wonder why we never met before. I had seen *LOVELY AND AMAZING*, as well as *PLEASE GIVE*, and I was already in love with her voice. It is very quirky, very funny and kind-hearted. She writes with very real humor, not broad comedy."

Bregman and producer Stefanie Azpiazu have both worked with Holofcener since her early films and have watched her spin life's pivotal moments into comic gold. "Her first movie, *WALKING AND TALKING*, felt so authentic to being 20 and dating and having that intense relationship with your best friend, but then moving on," Azpiazu says. "*FRIENDS WITH MONEY* is very much about that point many people reach where it seems like your friends are moving forward and having great lives while you're still struggling."

ENOUGH SAID is a reflection of some of the changes Holofcener herself has experienced of late, as well as some that she is still anticipating. "Everything is about to change for Eva in a big way," says Holofcener. "She's afraid she'll be lonely when her daughter leaves for college and that there will be no meaning left in her life.-She jokes that she'll just spend the rest of her life knitting. Personally, of course I hope that my kids will leave home. But I'm dealing with the inevitability of how different it will be when they go. This movie is my attempt to work it all out before it happens, as if that ever works."

"I've been married and divorced," she says. "When I began another relationship, I wondered what my ex-husband told his new girlfriend about me, and how she probably saw me

as the problem. But when I became involved with someone else, of course I told the stories that made him seem like the problem. Where does the truth lie? Probably everywhere, and nowhere. How do you clear your head of all this in order to actually open your heart and take that risk of falling in love again?”

At the beginning of ENOUGH SAID, Eva attends a party at which she makes two potentially life-changing connections: Marianne, a poet whose serene outlook and elegant lifestyle is everything the insecure single mom aspires to, and Albert, an unassuming television archivist who shares her low-key sense of humor and unpretentious world view.

Awed by Marianne’s aplomb, Eva embarks on a friendship with her that borders on hero worship. Marianne bonds with Eva by sharing the gory details of her not-so-amicable divorce, including a detailed list of her former husband’s faults. “Marianne loves to talk about her ex and how awful he was,” explains Holofcener. “According to her, he is just clumsy and overweight, with incredibly annoying personal habits.”

Eva begins dating Albert, who wins her over with his authenticity and warmth, and she surprises herself with the depth of her feelings for him, then things change. “Unfortunately, Eva realizes that the dreaded ex Marianne is always talking about is the same guy that she has started to fall in love with,” says Holofcener. “But she doesn’t do the mature thing and say, ‘Wow. I’m dating your ex-husband’ or ‘I think I just met your ex-wife.’ She’s so freaked out about the way her life is changing that she regresses and she decides simply not to acknowledge what she’s learned.”

“It’s so clear that Eva behaves badly because of the other things that are going on in her life,” continues the director. “She lives alone. Her relationship with her daughter, regardless of how close they are, will never be the same as it was. She’s panicked and freaked out. And new relationships are scary. Who wouldn’t want to hedge their bets to minimize the risk? Eva wonders if she can handle the things that drove Marianne crazy, and in a way, Marianne becomes a human Trip Advisor; basically reviewing what Eva is about to experience. And just like a hotel, someone may love it and another may hate it. One person’s treasure is another person’s trash.”

The humor in Holofcener’s films comes from recognition of our own foibles and past missteps, Azpiazu points out. “You’re laughing in acknowledgement of your own worst instincts. You relate to these people so completely, because you’ve been there and you’ve done that.”

That authenticity also makes it easier for the actors who inhabit the roles to relate to their characters, adds Bregman. “The words just flow right out of them. She makes comedy from real relationships, not cheap punch lines.”

Azpiazu, who has worked with Holofcener for 11 years, says the director’s ability to balance pathos with humor has earned her a ferociously loyal following—a following that will not be disappointed by ENOUGH SAID. “It’s a really funny, sweet love story that I don’t think

has been told before. The main character is at a point where the love of her life, her child, is leaving her. She's lonely, but she isn't looking for idealized romantic love. She happens to come across a guy who doesn't look like he would be the ideal mate for her, but he gets her and makes her laugh. That, to me, is an adult love story about a relationship based in warmth, companionship and humor."

FILLING NICOLE'S SHOES



Louis-Dreyfus had read the script before her first meeting with Holofcener and she identified with Eva's abject fear of separation, loss and loneliness. "As a parent who had just seen my child go off to college, I knew those pangs of anticipation and that feeling of, 'who am I without my kid?'" she says. "And as the child of divorced parents, I very much understand the guilt that goes with that decision."

That fear and guilt paralyzes Eva when it comes to relationships, says the actress. "It's almost subconscious. She means well. She doesn't mean to hurt people's feelings, but she is so scared of making the wrong decisions that she doesn't make the most critical one at all."

Holofcener and Louis-Dreyfus became close friends during filming. "They were almost like sisters," says Bregman. "It's like they were born for each other. Julia fit into the role so naturally that I had to wonder why it took so long for them to work together."



Louis-Dreyfus has in abundance the two qualities essential to playing a Nicole Holofcener heroine, according to the producer. "She's really smart and really funny," says Bregman. "She also has a unique facility for playing uncomfortable moments in a really entertaining way. Her look of astonishment at herself is one of her great talents. The movie is full of awkward situations and you will enjoy seeing her step blithely into them. The whole story is about exploring both the emotional stress of the situation and finding the comic highlights of it."

Eva has a problem with boundaries, admits Louis-Dreyfus. "She doesn't have good ones, not with her daughter or her daughter's best friend, not with Albert or Marianne. She's so desperate for companionship that she risks hurting people she loves very much. She's somebody who I would say is filled with fear of loneliness. She means really well, so I found it easy to love her, and when she makes these wicked mistakes, I have compassion for her and I think the audience will too."

The actress and the director share a similar sensibility when it comes to filmmaking. “Julia feels completely in synch to Nicole’s work ethic and aesthetic,” says Azpiazu. “She even seemed to develop some of Nicole’s personality quirks during the shoot. Julia never plays comedy in a broad way. There’s a tempered quality and a real sadness to the character. She can do more with just her eyes than most actresses can do with their whole bodies.”

Louis-Dreyfus calls the director “very actor friendly,” adding “Nicole could be a theater director. She’s so interested in creating the characters and she really values the journey. She’s all ears as we were discussing the characters and that was really fun for me as an actor.”

She also appreciated that Holofcener gave the actors space to be spontaneous and flesh out their characters in an organic way. “The movie is about real people’s intimate feelings and reactions and emotions, so there needed to be an element of improvisation to keep the scenes raw,” she says. “For instance, the scene in which Eva gets caught in her lie of omission was very much in the moment. It had to be as real and fundamentally uncomfortable as it could be.”

Another scene that was the subject of much discussion on set was the one in which Eva comes close to revealing to Albert her relationship with his ex-wife. “I thought it was important for Eva to try to tell him about her friendship with Marianne—and fail,” says Louis-Dreyfus. “It’s a very subtle scene in which she tries super hard to confess. Albert makes a joke, saying something like, ‘I hope you’re not talking about my ex-wife.’ It seems such an outrageous notion that she’s unable to tell him, even though she knows she should.”

Holofcener says she and Louis-Dreyfus disagreed on only a few minor things about the character. “She wanted Eva to wear uglier shirts than I did,” laughs Holofcener. “But otherwise, she was always adding great things, taking unnecessary things away, finding the really human stuff. Every morning, she would say, ‘I’ve got a couple of thoughts.’ A really good collaborative actor can change the character and enhance the script for the better.”



To play Albert, Eva’s love interest, another director might have gone for a conventional leading man, but Holofcener made a completely unexpected casting choice. “I like to cast people who look real,” she says. “I mean, Julia Louis-Dreyfus is really beautiful, but she looks like a normal beautiful person and she’s the age that I wrote this character, which is fantastic. James Gandolfini, who plays Albert, looks like a real guy—a real cute one, but a real guy.”

Casting an actor so identified with one role could have been seen as risky, but Holofcener says she had no second thoughts about asking Gandolfini to play Albert. “I never felt like I was taking a chance on Jim. His performance in ‘The Sopranos’ was so enormous. He showed unparalleled range in the scenes with his therapist and his relationship with his kids. That’s what

made the show so wonderful. He didn't just run around shooting people and being a tough guy. It was a very complex character."

Holofcener describes the actor as complicated himself, and a sweet, gentle and curious collaborator. "Working with Jim was wonderful and a little intimidating," she says. "He was a perfectionist who wanted to understand everything his character was saying and doing. Flying by the seat of his pants would have made him extremely uncomfortable. But he was great at improvisation and so willing to look foolish. Jim added a lot to the script that stayed in. You can't beat that if the actor is really smart and understands the character."

After deciding on Gandolfini for the role, Holofcener refined the character with his strengths in mind. "The characters are still fantasies for me until I have the actors," she says. "Albert was just a flimsy idea in my head, an amalgamation of old boyfriends or maybe future boyfriends, until I met Jim. He was intensely charismatic, very sensitive and self-conscious. He had a terrific sense of humor that was very unlike Julia's, which made things more interesting. He added a lot of moments that would not exist without him."

But director and actor were not always in agreement about everything the character does in the film. "He sometimes fought me on things," Holofcener admits. "Once he said to me, 'You're going to make me say that here? Now? I'll sound like a girl.' And I said, 'Trust me. At this point in the movie, you should sound like a girl.'"

Albert is an unlikely match for Eva, but as played by Gandolfini, he may be the perfect one. "He is not a traditional romantic lead, but that's what makes him right for her," says Holofcener. "She is looking for someone who can understand her and make her laugh, someone she enjoys spending time with. Under all the superficial elements, she finds someone who's intrinsically loveable, strong but gentle and completely comfortable with who he is."

Tragically, Gandolfini died unexpectedly from a heart attack after the film was completed, making this one of his final performances. "I loved working with him," says Holofcener. "I feel very blessed that I had that opportunity. He was a really special person and losing him was a terrible tragedy."

Producer Chrisann Verges found the tender chemistry between Louis-Dreyfus and Gandolfini touchingly authentic. "It's real and funny and dramatic to watch these two people searching for love and maybe finding it," she says. "You're seeing that spark happen before your eyes and I think it's going to move everybody that sees it."

Working with the late Gandolfini also made an indelible impression on Louis-Dreyfus. "Jim Gandolfini is one of the greatest actors of our generation," says Louis-Dreyfus. "It was an absolutely honor to play opposite him. The fact that the film is coming out after his most untimely passing is bittersweet. I'm happy that he made this film, so that people could see this part of him. Audiences will be blown away by his sensitive and sympathetic portrayal of Albert."

She says that the audience will be no more surprised to find Gandolfini playing this role than the actor was himself. “Jim was a huge guy, physically very imposing,” says Louis-Dreyfus. “Obviously everybody knows him as Tony Soprano, but the reality is that he was very much like Albert. He was very soft-spoken and earnest. All during the shoot, he kept saying, ‘I can’t believe I’m playing the guy who gets the girl.’ He was so self-effacing and I know he was nervous about doing something so different. That insecurity made him that much more attractive. He was very sensitive to people around him and completely without airs. I feel a deep connection to him and I miss him terribly.”

The actors’ connection is obvious on screen. “You never know if two people are going to have chemistry until you put them on camera,” says Holofcener. “Jim and Julia are adorable together. The size disparity is really kind of charming. He’s like a bear. He could just hold her in his paw. They have a lot of laughs. They’re both sexy and very sweet together.”



Two-time Oscar nominee Catherine Keener has appeared in Holofcener’s previous four films, often as the conflicted, neurotic and sometimes bungling heroine who seems to represent the director. In this outing, she takes on a different role as Marianne, an ethereal poetess whose life of bourgeois bohemian splendor is everything Eva aspires to. While her daughter, Tess, is also going East to college in the fall, Marianne seems to have none of the insecurities that plague Eva about the next chapter of her life.

“I thought that it would be fun for Catherine to play something different,” says Holofcener. “The characters she has taken in my other films have been a bit more tortured. Here, she is a glamorous, narcissistic woman who seems to have no idea of her own shortcomings. Marianne was written as more or less as the straight man to Eva, but Catherine is just such an inherently funny person that she inevitably brought enormous humor to the role.”

Serenely confident, Marianne is much like the image Keener presents in real life, according to Azpiazu. “If you’ve seen her at premieres or just out in the world generally, you know she’s very glamorous,” says the producer. “She’s incredibly beautiful, smart and funny, somebody that you really would love to be like. Everything feels very effortless with her. Nicole was able to capture that side of Catherine in one of her films for the first time.”

Keener and Holofcener have become close friends since they first met 18 years ago while making *WALKING AND TALKING*. “Nicole’s voice and vision are unique,” says the actress. “She’s really an auteur. She writes with economy and precision and so much depth. It’s easy to mistake it for being simple, but it is very elegant.”

Being able to work with Holofcener is the “bounty” she receives from their friendship, says Keener, adding, “I did this film because Nicole asked me to do it. That was all I needed. I

didn't even read it, so I was really happy when my character turned out to be Marianne. It's such a high working with her. She runs her set with plenty of authority, but the way she exercises it is very gentle and direct. People end up falling for her and they should."

The acknowledged expert in playing Holofcener heroines gives Louis-Dreyfus high marks for her portrayal of Eva. "Julia is perfect," says Keener. "As an actor, you always want to play with somebody better than you, because you want to have a good game. Julia is extremely available as an actor and willing to go anywhere. She is always on point and emotionally there, which made her one of the best partners I've worked with and she really soars in this. When I work with a person whose talent seems that limitless, it encourages me as well, so it was really a blast. It's exciting to come to work with someone like that."

Oscar nominee Toni Collette plays Eva's close friend, Sarah, a harried psychotherapist with a demanding marriage, active kids and a compulsion to rearrange her furniture.

"On one hand, she gives Eva the kind of advice you'd give your best friend, which is not always the most constructive," says Bregman. "At the same time, she knows what's right, or at least healthier. Toni plays the character with that bite that you associate with her, and, at the same time, gives her great warmth."



Collette's gift for balancing comedy and drama has been ably displayed in her acclaimed performance in the Showtime series, "United States of Tara," as a woman with multiple personalities, a role that earned her many fans among the filmmakers. Collette says she would have happily played any role in ENOUGH SAID. "They're all brilliantly created. But I especially loved the role of Sarah. She's someone who is many things to many people. She's Eva's best friend, she's a wife, a mother and a healer. She wears a lot of different hats."

The spiky relationship between Sarah and her husband Will was inspired by Holofcener's single days, explains the director. "Sarah's pretty brutal, but I think the way she and Will interact is really funny. When I was single, couples would often take me to parties or fix me up with a friend. It's odd, because I was trying to be hopeful about my own love life, but watching some of things couples do, I started to wonder if I really wanted to be with someone for the rest of my life."

The script's combination of comedy and calamity grabbed Collette's attention on the first read. "It was hysterically funny and moving, all at the same time," she says. "Nicole's writing is very insightful in terms of how people communicate, and the language is delightfully easy to work with. She makes it seem like we're not working at all, but we're just hanging out. As a director, she's a quiet observer who can tighten the reins when she needs to."

Collette also has high praise for Louis-Dreyfus, who she says perfectly inhabits the film's female lead character. "Eva makes so many inadvertent mistakes, and Julia is brilliant at making her both comical and appropriately sad," says the actress. "She's just so funny and committed that she's great fun to work with."



Sarah is married to Will, played by Ben Falcone, perhaps most memorable as Melissa McCarthy's air marshal paramour in *BRIDESMAIDS*. "Ben is unbelievably good," says Collette. "He's so easy to act with. Sarah and Will have an interesting and somewhat familiar relationship. They're very much together, but the way they communicate is hysterical. They bicker constantly. Once in a while they land on the same page for a moment and then they fly off again."

For Falcone, the couple's interaction feels very true to life. "I immediately felt like I've met these people before," he says. "It all felt very accurate. Will and Sarah have a volatile relationship. He is bit more direct than I am, which was fun for me to play. When he or Sarah thinks of something, they say it then and there. They're not going to sleep on it, they're not going to wait and think it through. They're going to say, 'What? Why would you do that?' And 15 seconds later, they're laughing again."

Falcone says he felt lucky to be in a cast that surrounded him with such good actors. "Toni is always really surprising, open and just able to turn on a dime. She kept me on my toes. And Julia seems effortlessly funny, but she thinks everything through. She brought Nicole several really good options for every shot and left it up to Nicole to pick one."

The film also features performances from three fresh and interesting young actresses: Tracey Fairaway as Ellen, Eva's only child; Eve Hewson as Albert and Marianne's archly sophisticated daughter, Tess, and Tavi Gevinson as Ellen's best friend Chloe, who begins to encroach on her pal's mother just as Ellen is leaving home.

Gevinson, just 17, is already a superstar in the fashion world as a blogger with her own online magazine, *Rookie*. She makes an impressive acting debut in *ENOUGH SAID*. "Tavi gives a great performance in this movie. She became an internationally successful fashion figure at the age of 11," says Bregman. "She sits in the front row at major fashion shows around the world and has become an influential trendsetter and a phenomenon among teen girls."



A number of talented young performers auditioned for the role, but Gevinson showed Holofcener something unique. "When she came in, there was just something different about her,"

the director says. “She’s really spontaneous and very low-key. I had no idea who she was, but I liked her immediately. She just didn’t look the other girls and I wanted somebody a little offbeat.”

“Tavi’s a natural performer, not that she’s out there with the jazz hands,” adds Azpiazu. “She plays the awkwardness of the character beautifully and so much is written on her face. She doesn’t have to say much to communicate a lot.”

For Gevinson, the experience was the ideal introduction to filmmaking. “Nicole was so welcoming and took the time to create a community, like the mother hen for all of us,” she says. “Plus, she wrote such realistic and relatable characters. I don’t often see teenagers accurately portrayed in films or TV, so I appreciated that, for sure, and I think it made my job easier. I know how special it was to work with such amazing actors. The problem was that when you’re on a set, you can’t actually be like, ‘Oh, my God. It’s Julia Louis-Dreyfus. I love her!’ because you have to pretend to be normal.”

Working with Louis-Dreyfus was a particular treat for Gevinson. “She’s so down-to-earth and professional,” she says. “Julia had all sorts of suggestions that were so helpful for me and she really made me feel like I belonged on the set and in this movie.”

While Eva’s daughter Ellen is ready to go away to college, Chloe is still at a crossroads, not sure of what she wants to do next. “Her mom wants her to go to college, but she doesn’t feel ready,” says Gevinson. “She’s motivated to figure out what she wants, but she doesn’t know what it is yet. I was drawn to Chloe because I am intrigued by people who seem a little disconnected. I also think it’s interesting when a younger person finds it easier to talk with adults than with people her own age. She’s able to have the relationship with Ellen’s mom that she never had with her own.”

The time off from being a fashion icon was welcome. “Before this, I was on a road trip where my friends and I were constantly stopping to dress up and take pictures in really uncomfortable clothes. I was like, yes, I get to wear jeans! Chloe is not super fashion conscious, but I think she wants to be a little creative and try different things.”



With just a handful of roles to her credit, including the television movie *THE BLING RING*, Tracey Fairaway was the old hand among the younger actresses. She warns the audience that they should be prepared for an emotional roller coaster ride in *ENOUGH SAID*. “It’s incredibly funny, but there are some heartbreaking scenes as well,” Fairaway notes.

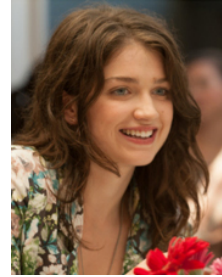
The subtlety of Holofcener’s writing and characterizations appealed to her. “I don’t like things that are too over the top,” she says. “It was so easy for me to just fluidly step into the character of Ellen because her personality is a bit understated.”

Getting ready to cross the country to attend university has made Ellen a bit apprehensive and that anxiety is playing out in her relationship with her mother. “She’s very into her

academics, so this is an important turning point for her,” says Fairaway. “She’s starting to feel like she and her mom are too close and she’s pushing away a bit. As she tries to become an adult, she wants to feel a little bit more detached. But when her best friend, Chloe, tries to get closer to her mom, she finds herself feeling resentful as though Chloe is maybe going to take her place. It’s a paradox.”

The actress says she studied Louis-Dreyfus carefully and tried to incorporate some of her mannerisms into her own performance. “Julia is really inspiring. She’s such a professional. I tried to work in her rhythm, because, as they say, like mother, like daughter.”

Eve Hewson, who recently appeared in *BLOOD TIES* with Mila Kunis, Marion Cotillard and Clive Owen, is rock ‘n’ roll royalty, the daughter of U2’s frontman Bono, but on set, she was just another hardworking actress. “She did a wonderful job on the film,” says Bregman.



The chance to work on an actor-driven project was enormously appealing for Hewson. “There’s a lot of witty dialogue,” she notes. “It’s more about relationships and little moments. Nicole has a great sense of humor and it all comes from there.”

“And Julia was of course, amazing,” she continues. “I haven’t done much comedy or worked with many comedic actors and I was able to learn a lot from her, especially in terms of improv, which she is especially great at.”

Her character, Tess, is a bit spoiled, says the actress. “But she really loves her dad. She’s more like her mom, so they don’t get along that well, but she wants to protect her dad. She’s got a big heart underneath her Chanel purse and her expensive outfits.”

Hewson says the character reminds her of many young women she knows. “There’s something a little bit show-offish about her, but underneath it all, she really cares. Nicole allowed Tess to show both her bitchy side and her softer side. It’s not just a one-dimensional character.”

Initially she was nervous playing Gandolfini’s daughter, knowing him primarily from his work on “The Sopranos.” “But James was so sweet,” she says. “We had a cast dinner and he talked to all of the kids. He was very open and very friendly. Working with these experienced actors can be really daunting, but they were so much fun and very welcoming. I learned a lot on this movie.”

Holofcener says that she was blessed to get this cast. “Hearing these actors say lines was thrilling, incredibly gratifying and sometimes scary,” she adds. “They knew how personal this was for me and it was clearly not just another job for them either. We were all there to make something human and moving and funny and real.”

ENOUGH SAID was shot almost entirely on Los Angeles' eclectic and breezy Westside, which is, appropriately enough, Nicole Holofcener's home turf. The film captures that unique cultural microcosm with authentic locations and production design that draws on the area's sophisticated and artistic character. From newly hip, bustling Culver City and family-oriented Mar Vista to the seaside enclaves of Venice and Santa Monica, the Westside belies the city's reputation as a city without neighborhoods.

"Nicole wanted the offices on the Westside," says executive producer Chrisann Verges. "We got very lucky with our locations, because those parts of town tend to be more expensive, but the people embraced us. We were able to shoot the film exactly where it is set. The fancy dress store is in Brentwood. There's a walk-and-talk overlooking the Palisades, and we used a number of residences that are typical of the area. It becomes a big character in the film and we never would have gotten that kind of reality if we were doubling the East Side or the Valley."

Shooting in L.A. also meant the filmmakers had access to some of the best technical talent in the industry. "One of the many benefits of shooting in Los Angeles is that we can assemble first-rate crews on a budget, because people are eager to sleep in their own beds and see their kids every day," says Verges.

Production designer Keith Cunningham, who worked with location manager Boyd Wilson to find the perfect settings for the story, pulled out all the stops to deliver a look and feel that is pure Los Angeles.

"I fell in love with the script the minute I read it," says Cunningham. "The nuanced characters and situations made me feel like I knew exactly what it looked like before I even sat down with Nicole. Her script provided so many jumping off points for us to build the settings she wanted."

Much of the action takes place at home with Eva, Albert, Marianne, and Sarah and Will. Each residence was carefully chosen to reflect the essence of its owners. "We started with Marianne's house, because we thought it would be the biggest challenge," says Cunningham. "She's very together and sort of ethereal in the way she dresses and lives. We actually found the house pretty quickly. It's very picturesque, on a corner lot with a beautifully landscaped and manicured garden. It's a little Shangri La here in the heart of Los Angeles."

For Eva's house, on the other hand, the designer went looking for something that emphasized function over form. "We kept using the word unremarkable," says the designer. "She lives in a normal, everyday house. She's a working mother, so we thought it would have a lived-in air, versus design or décor. It's not so much cluttered, as it is not pulled together. That's a huge contrast to Marianne's house, which we wanted to look like it was ready for a photo shoot."

Albert's residence is even more "unremarkable," according to Cunningham. "He's recently become a bachelor again. We were looking for a very simple house. It's deliberately under-decorated, leaning towards a man-cave. The colors are darker because it was scripted that he lives with his blinds closed."

Cunningham points to a small detail from the script that shaped his concept of the home. Albert doesn't have nightstands in his bedroom. "That's the beauty of Nicole's writing," says Cunningham. "I think we all know people who just never got around to things like that. He's fine with a stack of books next to the bed. That small but poignant detail informs the rest of the house."

For Sarah and Will, who have two kids and a pair of busy careers, he found a mid-century-style house and filled it with finds from Pottery Barn and West Elm. "That house is sleeker and more modern," he says. "She's always overbooked, so we decided she shops through catalogs."

Another important location is Albert's workplace. It was originally written as the Museum of TV and Radio, but Holofcener decided that that the sleek, white showplace in Beverly Hills felt a little too upscale for the character. "We wanted something a little humbler," says Cunningham. "I'm a graduate of the American Film Institute, so I approached them about using the library. They opened their doors to us. It was the first time anyone has been allowed to shoot in their library."

Cunningham also worked closely with costume designer Leah Katznelson to develop individual styles of dress that coordinate with the characters' private spaces.

"I'm interested in telling my story honestly, so I try to keep the honesty in everything from makeup and hair to wardrobe," the director says. "If I see a movie with some woman who's wearing something I know that character can't afford, I'm completely taken out. I keep thinking, 'I know that jacket. I wanted that jacket. How can she afford that jacket?'"

With that idea in mind, Katznelson viewed her job as helping tell the story through the clothes. "I had to think about what these people's closets would look like," she says. "I needed to know where they would shop and stay true to that, whether it's Barney's or K-Mart. Nicole really feels strongly that she doesn't want the clothes to speak before the characters do. She wants us just to believe that that person exists."

Being in Southern California helped define the style for Katznelson. "Los Angeles is much more colorful and casual than other places," she notes. "People wear flip flops and sandals year round. Jeans and t-shirts are acceptable clothing at lunch. I tried to infuse that California lifestyle into the clothes."

For Eva, a massage therapist who treats her clients in their homes, which meant practicality and comfort had to come first. "She is often in yoga pants and sensible shoes, because

she's carrying a heavy table," says the costume designer. "We personalized her look by layering jewelry. She collects pieces from meditation retreats and her travels. She repeats those a lot and it became a very important part of her character."

On the other hand, Marianne, who represents an elevated version of Eva, is draped in diaphanous fabrics and dazzling colors. "She's looks like what you imagine a poet would," says Katznelson. "Other women see her and think 'how come she looks so great in that,' it's just a pajama top. But on her it looks amazing. We used lots of silks and chiffon for her."

Tavi Gevinson may be a fashion icon in her real life, but her film character is an average teen and her wardrobe had to reflect that. "She is so well known in the fashion world as being quirky and experimental with her clothing," says Katznelson. "But we wanted to make sure that when people watch the film, they don't see Tavi. They need to see Chloe, who is an artsy, intelligent kid with a creative side. We pulled back from some of the bolder fashion choices that she makes to make it more accessible to real teenagers."

Determined to ensure the correct look for the characters' clothes and surroundings, Holofcener went as far as to literally take the shirt off her back for Louis-Dreyfus to wear in one scene. She also lent some of her personal paintings and accessories for use on set. "We used quite a few of her items," says Cunningham. "In Eva's home, there are a couple of paintings that were done by Nicole's father, as well as a bright beautiful landscape in Marianne's that we used along with some throws and pillows that were very colorful."

With her fifth feature film under her belt, Holofcener says she still feels fortunate to be on set, coaxing her characters to life. "I love directing my own material," she says. "If a scene is no good, it's my fault. And if it's really good, it's mine, too. If something turns out to be weak, I change it. We rewrite all the time in the middle of scene."

Overall, Holofcener says she just feels lucky she gets to make movies. "I feel like I'm really utilizing all the good parts of me," she concludes. "It's all-encompassing, but I'm having fun. I just hope other people are having as much fun as me—although they're probably not, because some of them are carrying heavy things."

ABOUT THE CAST

JULIA LOUIS-DREYFUS (Eva) earned worldwide acclaim and recognition for her portrayal of Elaine Benes in the hit NBC series "Seinfeld," as Christine Campbell in the CBS hit comedy "The New Adventures of Old Christine" and most recently as Vice President Selina Meyer in the HBO series "Veep." Between all shows combined, she has received three Emmy awards with fourteen nominations, a Golden Globe award with four nominations, five Screen Actors Guild Awards® with eleven nominations and four American Comedy Awards with eight nominations.

Louis-Dreyfus is currently in production on the third season of the HBO series, "Veep" directed by Armando Iannucci. The half-hour comedy centers on Selina Meyer, the new Vice President of the United States.

Recently, Louis-Dreyfus lent her voice to the new Disney animated film PLANES, a spin-off of the 2006 animated film CARS about a crop-dusting plane whose dreams of competing in a famous aerial race are inhibited by his fear of heights. Disney released the film on August 9, 2013.

Last December, Louis-Dreyfus premiered "Picture Paris" on HBO, a short film written and directed by Brad Hall, and co-starring Cesar Award winner Eric Elmosnino. The short follows an ordinary suburban mom (Louis-Dreyfus) whose son is leaving for college and compensates for her empty nest syndrome by carefully planning a life-changing trip to Paris. When her plans go hilariously awry, she finds herself wondering if the things we most desire -- passion, revenge, love and Paris itself are possible in our day to day lives. This year, the film played at BFI London Film Festival, Tribeca Film Festival, Santa Barbara International Film Festival and Palm Springs International Film Festival among other festivals around the world.

Her other television credits include multiple appearances on HBO's "Curb Your Enthusiasm" which was co-created by Larry David of "Seinfeld," a recurring role on Matt Groening's "The Simpsons" on FOX, a recurring role in 2003 on Fox's critically acclaimed "Arrested Development," NBC's 2002 real-time sitcom "Watching Ellie," and the TNT animated film "Animal Farm" to which she lent her voice alongside Ian Holm, Kelsey Grammer and Patrick Stewart. Louis-Dreyfus first made her mark on television during a three-year stint (1982-1985) on "Saturday Night Live" opposite the likes of Billy Crystal, Christopher Guest and Eddie Murphy. She subsequently hosted the show twice, becoming the first female former cast member to return as host.

Feature film credits include co-starring in Pixar's animated hit A BUG'S LIFE, Woody Allen's Oscar winning HANNAH AND HER SISTERS, Allen's DECONSTRUCTING HARRY, Rob Reiner's NORTH, Ivan Reitman's FATHERS' DAY, and JACK THE BEAR.

Louis-Dreyfus is a committed and steadfast defender of the environment. She serves as a member on the leadership council for the Natural Resource Defense Council (NRDC) as well as on the Board of Directors of Heal the Bay and on the Honorary Board of Heal the Ocean.

She studied theatre at Northwestern University where she was also a recipient of a Doctor of Arts in 2007. During college, she was a member of The Practical Theater Company, and Chicago's famed Second-City comedy troupe.

JAMES GANDOLFINI (Albert) made his mark in a variety of motion picture and television roles. Gandolfini appeared last year in Kathryn Bigelow's Oscar nominated drama ZERO DARK THIRTY. He also recently starred in NOT FADE AWAY, which debuted at the 2012 New York Film Festival; Andrew Dominik's crime thriller KILLING THEM SOFTLY, with Brad Pitt; WELCOME TO THE RILEYS; Spike Jonze's adventure WHERE THE WILD THINGS ARE; director Tony Scott's THE TAKING OF PELHAM 123; and the independent feature IN THE LOOP.

On the small screen, Gandolfini's executive producing credits include the HBO Documentary Films "Wartorn" and the Emmy-nominated "Alive Day Memories: Home From Iraq" in addition to the Emmy-nominated HBO Film "Hemingway and Gellhorn." He also starred in the HBO Film "Cinema Verite" opposite Diane Lane as well the Emmy Award-winning HBO drama series "The Sopranos," portraying the series lead, Tony Soprano. His portrayal of the mob boss brought him three Emmy Awards and a Golden Globe Award for 'Best Actor in a Drama Series.' He has also won four Screen Actors Guild Awards, including two for 'Outstanding Male Actor in a Drama Series' and two shared with The Sopranos cast for 'Outstanding Ensemble Cast.'

Gandolfini's other films credits include ROMANCE & CIGARETTES, in which he starred opposite Susan Sarandon and Kate Winslet, directed by John Turturro with Joel and Ethan Coen producing; LONELY HEARTS, with John Travolta and Salma Hayek; director Steven Zaillian's ALL THE KING'S MEN, starring opposite Sean Penn and Jude Law; Mike Mitchell's SURVIVING CHRISTMAS, opposite Ben Affleck; the Coen brothers' THE MAN WHO WASN'T THERE; THE LAST CASTLE, directed by Rod Lurie and starring Robert Redford; Gore Verbinski's THE MEXICAN, starring Brad Pitt and Julia Roberts; Joel Schumacher's 8MM, with Nicolas Cage and Joaquin Phoenix; Steven Zaillian's A CIVIL ACTION, with John Travolta and Robert Duvall; Peter Chelsom's THE MIGHTY, with Sharon Stone; Nick Cassavetes' SHE'S SO LOVELY, starring Sean Penn and Robin Wright Penn; FALLEN,

directed by Gregory Hoblit, with Denzel Washington; Sidney Lumet's NIGHT FALLS ON MANHATTAN, with Andy Garcia and Lena Olin; Brian Gibson's THE JUROR, with Alec Baldwin and Demi Moore; GET SHORTY, with Danny DeVito and John Travolta; Tony Scott's CRIMSON TIDE, starring Gene Hackman and Denzel Washington; ANGIE, with Geena Davis; and his first Tony Scott picture, TRUE ROMANCE, starring Christian Slater and Patricia Arquette.

Born in Westwood, New Jersey, Gandolfini graduated Rutgers University before beginning his acting career in New York theatre. He made his Broadway debut in the 1992 revival of *A Streetcar Named Desire*, with Alec Baldwin and Jessica Lange. Returning to the stage in 2009, Gandolfini earned a Tony® Award nomination for his performance in the Broadway production of the Tony Award-winning play *God of Carnage*, starring alongside Marcia Gay Harden, Jeff Daniels and Hope Davis.

An accomplished actress at once vibrantly potent and firmly grounded in her roles, **CATHERINE KEENER (Marianne)** continues to be a dominant force on screen. Last summer, she filmed CAN A SONG SAVE YOUR LIFE, produced by Judd Apatow, and starred alongside Mark Ruffalo and Keira Knightley. Keener also worked on the animated adventure THE CROODS, for Dreamworks Animation; CAPTAIN PHILLIPS for Sony, directed by Paul Greengrass and co-starring alongside Tom Hanks; A LATE QUARTET with Philip Seymour Hoffman and Christopher Walken; and MALADIES with James Franco.

Other recent credits include such varied films as PEACE, LOVE, AND MISUNDERSTANDING, directed by Bruce Beresford and co-starring Jane Fonda; dramedy THE ORANGES, co-starring Hugh Laurie, Oliver Platt and Allison Janney; the thriller TRUST alongside Clive Owen and Viola Davis; the family film PERCY JACKSON AND THE OLYMPIANS; and the dark comedy CYRUS with John C. Reilly and Jonah Hill. She has also worked several times with acclaimed independent director Nicole Holofcener, most recently in PLEASE GIVE with Oliver Platt and Rebecca Hall, and previously in FRIENDS WITH MONEY, LOVELY AND AMAZING, and WALKING AND TALKING.

Additional projects include THE SOLOIST with Robert Downey, Jr. and Jaime Foxx; Spike Jonze's WHERE THE WILD THINGS ARE; and Showtime's "An American Crime" opposite Ellen Page, for which Keener earned both a Golden Globe and Emmy nomination. Previous roles include her Oscar-nominated roles in Charlie Kaufman's BEING JOHN MALKOVICH; Bennett Miller's CAPOTE (as novelist Harper Lee); Barry Levinson's WHAT JUST HAPPENED; Andrew Fleming's HAMLET 2; Sean Penn's INTO THE WILD; Judd Apatow's THE 40 YEAR OLD VIRGIN; Sydney Pollack's THE INTERPRETER with Sean Penn and Nicole Kidman; Rebecca Miller's THE BALLAD OF JACK AND ROSE, opposite Daniel

Day-Lewis; Spike Jonze's ADAPTATION; Andrew Niccol's SIMONE; Steven Soderbergh's FULL FRONTAL and OUT OF SIGHT; Danny DeVito's DEATH TO SMOOCHY; Neil LaBute's YOUR FRIENDS AND NEIGHBORS; and the screen adaptation of Sam Shepard's SIMPATICO. She also appeared in four films by Tom DiCillo: BOX OF MOONLIGHT, JOHNNY SUEDE, LIVING IN OBLIVION, and THE REAL BLONDE.

Keener's television work also include HBO's critically acclaimed anthology, "If These Walls Could Talk," directed by Nancy Savoca, and a notable guest appearance on "Seinfeld." On stage, she starred opposite Edward Norton in the Signature Theater Company's critically acclaimed off-Broadway revival of Langford Wilson's *Burn This*.

Emmy and Golden Globe award winner **TONI COLLETTE (Sarah)** made an indelible impression on Hollywood with her beautiful portrayal as the hopeless and desperate 'Muriel Heslop' in P.J. Hogan's 1994 film, MURIEL'S WEDDING. Proving her amazing ability to transform into the characters in which she plays, Collette has since starred in a variety of intriguingly diverse roles both in television and feature films throughout the last two decades.

Collette can currently be seen in THE WAY, WAY BACK opposite her LITTLE MISS SUNSHINE co-star Steve Carell, Sam Rockwell and Allison Janney. Nat Faxon (THE DESCENDANTS) and Jim Nash (THE DESCENDANTS) wrote and directed the Fox Searchlight Pictures film, which premiered at the 2013 Sundance Film Festival.

This fall, Collette will star alongside Dylan McDermott on the CBS high-octane suspense drama "Hostages" from Executive Producer Jerry Bruckheimer. Collette stars as Dr. Ellen Sanders a surgeon caught in the middle of a grand political conspiracy who is ordered to assassinate the president of the United States to save her family. The show will premiere this fall on Mondays starting September 23rd.

Recently, Collette was seen in HITCHCOCK, opposite Anthony Hopkins and Helen Mirren. The biographical film centers on the relationship between director Alfred Hitchcock (Hopkins) and his wife Alma Reville (Mirren) during the making of PSYCHO, the controversial horror film that became one of the most acclaimed and influential works in the filmmaker's career.

In 2012, Collette co-starred in JESUS HENRY CHRIST, a comedy produced by Julia Roberts and which also starred Michael Sheen. In the film, she played the role of 'Patricia,' a decidedly offbeat woman who has become an ardent feminist raising her brilliant son, who has one of the highest IQs in recorded history.

Collette will also appear in the upcoming film MENTAL and A LONG WAY DOWN.

Collette was previously seen starring in Showtime's hit series "United States of Tara," written by Academy Award winner Diablo Cody (JUNO). Collette portrayed the title character,

‘Tara,’ a woman struggling to find a balance between her dissociative identity disorder and raising a dysfunctional family. John Corbett and Brie Larsen co-starred in the comedy. The show premiered on January 18, 2009 and garnered Collette both an Emmy Award and a Golden Globe Award for ‘Best Actress in a Comedy Series,’ as well as two Screen Actors Guild Award nominations. In that same year, Collette starred in FOSTER, an independent film directed by Jonathan Newman. Additionally, Collette was seen opposite Colin Farrell in the horror film FRIGHT NIGHT.

In 2009, Collette lent her voice to the Australian animated film, MARY AND MAX, which was written and directed by Academy Award winner Adam Elliott, and in 2007, Collette starred in Elissa Down’s THE BLACK BALLOON, an independent film that was awarded the Crystal Bear® Award at the Berlin International Film Festival.

Additionally, Collette’s past projects showcase her mandate of tasteful choices as an actress. She starred in the Alan Ball ensemble TOWELHEAD, which also starred Aaron Eckhart, Peter Macdissi and Maria Bello and was released in fall 2008. In 2007, Focus Features released EVENING, starring Vanessa Redgrave, Natasha Richardson and Collette and directed by Lajos Koltai. Also in 2007, Collette starred in the Australian children’s film HEY, HEY IT’S ESTHER BLUEBURGER opposite Keisha Castle-Hughes.

Some of Collette’s other projects that have shown her versatility as an actress include The Sundance Film Festival hit, LITTLE MISS SUNSHINE, that went on to be a huge critical and box-office success. This sleeper hit also stars Greg Kinnear, Steve Carell and Alan Arkin. Collette also appeared Miramax’s 2006 thriller THE NIGHT LISTENER with Robin Williams and Sandra Oh, written and directed by Terry Anderson. That same year, she appeared in the Australian film LIKE MINDS, starring Richard Roxborough, and mystery/thriller THE DEAD GIRL alongside Josh Brolin and Rose Byrne.

In 2005, Collette starred opposite Cameron Diaz and Shirley MacLaine in Curtis Hanson’s critically acclaimed film IN HER SHOES, produced by Ridley Scott and based on the best-selling novel by Jennifer Weiner.

Collette received some of the best reviews of her career in the Samuel Goldwyn release JAPANESE STORY. She received an Australian Academy Award as well as the 2003 AFI Award for ‘Best Lead Actress in a Lead Role.’ The film also received a total of twenty-three awards and completed the Best Film trifecta in Australia, taking home the award at the IF Awards, the FCCA Awards and the AFI Awards.

In 2004 Collette starred in Universal’s comedy CONNIE & CARLA, opposite Nia Vardalos. Later that year, Collette then went on to co-star opposite Alec Baldwin, Matthew Broderick and Calista Flockhart in the Touchstone film THE LAST SHOT.

Appearing in four films, 2002 marked a substantial year for Collette's film career. She was seen in CHANGING LANES opposite Samuel L. Jackson; DIRTY DEEDS, an independent film set in 1960s Australia; opposite Hugh Grant in ABOUT A BOY; and the critically acclaimed film THE HOURS, opposite Nicole Kidman, Meryl Streep and Julianne Moore.

In the summer of 2000, Collette appeared in John Singleton's remake of SHAFT opposite Samuel L. Jackson, Vanessa L. Williams and Busta Rhymes.

Collette earned an Academy Award nomination for her performance in M. Night Shyamalan's psychological drama THE SIXTH SENSE. Collette played a mother from South Philadelphia who must cope with the physical and emotional distress surrounding her young son's paranormal powers.

In 1998, Collette was seen in the independent film THE BOYS, by Australian director Rowan Woods, which was adapted from Gordon Graham's play. In the same year, Collette appeared as the wife of fictional glam-rock star in the critically acclaimed Miramax film, VELVET GOLDMINE. She also delivered an unforgettable performance in Miramax's 1996 adaptation of Jane Austen's Emma, alongside Gwyneth Paltrow and Ewan McGregor.

Born and raised in Australia, Collette was a student at Australia's prestigious National Institute of Dramatic Art (NIDA). In addition to her undeniable talent on-screen, Collette has had the opportunity to demonstrate her talents on Broadway's stage. In 2000, she starred in the highly anticipated revival of *The Wild Party*, alongside Mandy Patinkin and Eartha Kitt. In the role of 'Queenie,' Collette displayed her extraordinary range as both actress and singer. Additional stage credits include performances for the Velvoir Street Theater and the Sydney Theater Company.

Additional film credits include DINNER WITH FRIENDS, THE MAGIC PUDDING, HOTEL SPLENDEDE, THE JAMES GANG, THE CLOCKWATCHERS, THE PALLBEARER, LILIAN'S STORY and Mark Joffe's SPOTSWOOD and COSI.

Collette resides in Australia.

TAVI GAVINSON (Chloe) started her first blog, Style Rookie, when she was 11 by taking pictures of her outfits and writing about fashion, images, music and movies that inspired her. The site became a phenomenon and she was soon sitting front row at fashion week, photographed with Anna Wintour, Karl Lagerfeld and many other top designers. A couple years ago, at age 15, she started a web magazine for teenage girls, www.RookieMag.com, edited by Ira Glass' wife Anaheed Alani (formerly of NY Times). The magazine focuses on issues impacting teen girls today and has featured guest contributors including Miranda July, Lena Dunham, Paul Rudd, Joss Whedon, Jon Hamm, and John Waters. Gavinson was the inspiration behind a fashion line at Target and has spoken at the TED conference on teens and pop culture as well as being a guest on Jimmy Fallon. She has been profiled in top publications worldwide, and was referred to

by Lady Gaga as “the future of journalism”. Gavinson is an actress, musician, and writer. She recently turned 17 and lives outside of Chicago.

Since his scene stealing turn as ‘Air Marshall Jon’ in BRIDESMAIDS, opposite his real-life wife Melissa McCarthy, **BEN FALCONE (Will)** has been seen in WHAT TO EXPECT WHEN YOU’RE EXPECTING, IDENTITY THIEF and THE HEAT. On the TV side, Ben has appeared on such shows as “Go On,” “Bones,” “Happy Endings,” and “My Name is Earl,” and has recurred on NBC’s “Up All Night” and “Joey.” Last year, he starred in a pilot for TV Land, “I’m Not Dead Yet,” opposite Missi Pyle, and co-wrote and starred in a pilot for CBS.

A working actor and Groundlings alum, Ben just returned from North Carolina, where he directed his first feature, Gary Sanchez/New Line’s TAMMY, which he co-wrote with McCarthy. Ben resides in Los Angeles.

TRACEY FAIRAWAY (Ellen) began her acting career five years ago building an impressive resume in a very short period of time. Recently, she starred in the movie of the week "Zephyr Springs" opposite Devon Werkheiser, which premiered June 1st to excellent numbers.

Fairaway was born in Southern California and has lived there her entire life. An avid supporter of the arts growing up, she immersed herself in everything from acting to singing to drawing and ultimately began modelling at the age of fifteen. She found significant success booking high level print and high end fashion jobs that had her traveling around the world. At nineteen, she decided to dedicate herself to acting and pursue that dream exclusively. Her first break came when she booked a recurring role on the ABC Family series “Make it Or Break It.” A series regular role on the Fox animated series “Neighbors from Hell” quickly followed.

Over the past five years, Fairaway has continued to build her resume from other notable series, including the lead of Alloy’s popular “First Day” series, to TV movies, such as the popular “Bling Ring,” to film, like last year’s South by South West critical favorite EDEN in which she starred opposite Jamie Chung. When not working, Fairaway is writing screenplays, short fiction and everything else that comes to mind.

As stunning as she is talented, and with the commanding poise of an actress beyond her years, **EVE HEWSON (Tess)** is quickly becoming one of her generation's brightest young talents.

Hewson will soon begin production on Steven Soderbergh’s “The Nick,” a 10-part series for Cinemax co-starring Clive Owen. The drama, set in downtown New York in 1900, centers on the Knickerbocker Hospital and the ground-breaking surgeons, nurses and staff who push the

bounds of medicine in a time without antibiotics. Hewson will play 'Lucy,' a young, naïve nurse from the South, who has come to New York for adventure.

Hewson was last seen starring alongside Sean Penn and Frances McDormand in Italian helmer Paolo Sorrentino's *THIS MUST BE THE PLACE*, which made its world premiere at the 2011 Cannes Film Festival. In the film, Hewson portrays 'Mary' a gothic-punk music fan who has a close relationship with ageing rock star 'Cheyenne,' played by Sean Penn. The film follows Penn's character as he becomes obsessed with chasing after a Nazi criminal, who had tormented his father in a concentration camp, in an effort to exact revenge after his father dies.

In 2010, Hewson starred as 'Della' in *FOR THE FIRST TIME*, a 16 minute short about an Irish couple trying to make it in New York City. The film was pared down and made into a music video for Irish band The Scripts' song of the same name.

Her first feature film, Erica Dunton's acclaimed indie hit *THE 27 CLUB*, premiered at the 2008 Tribeca Film Festival marking her debut on the big screen.

Born in Dublin, Hewson currently resides in Los Angeles and is a recent graduate of NYU.

ABOUT THE FILMMAKERS

NICOLE HOLOFCENER (Written and Directed by) grew up in New York and then Los Angeles, where she now lives. She wrote and directed *WALKING AND TALKING*, *LOVELY & AMAZING*, *FRIENDS WITH MONEY* and *PLEASE GIVE*. She has also directed episodes of “Sex & the City,” “Six Feet Under,” “Parks & Recreation,” and “Enlightened.”

ANTHONY BREGMAN’S (Produced by) films include the Academy Award-winning *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, *FRIENDS WITH MONEY*, *OUR IDIOT BROTHER*, *SYNECDOCHE*, *NEW YORK*, *PLEASE GIVE*, *THE TAO OF STEVE*, *LOVELY & AMAZING*, *HUMAN NATURE*, *THE EXTRA MAN*, *THUMBSUCKER*, *THE SAVAGES*, *THE ICE STORM*, *THE BROTHERS MCMULLEN*, *TRICK*, *DARLING COMPANION*, *LAY THE FAVORITE*, and *THE ORANGES*. Films to be released in the coming year include John Carney’s *CAN A SONG SAVE YOUR LIFE?*, starring Keira Knightley and Mark Ruffalo; Bennett Miller’s *FOXCATCHER*, starring Steve Carell, Channing Tatum, and Mark Ruffalo; and Amy Berg’s *EVERY SECRET THING*, starring Diane Lane, Elizabeth Banks, and Dakota Fanning.

In the Fall of 2006, Bregman founded the New York City-based production company Likely Story, which he currently runs with Stefanie Azpiazu. Prior to Likely Story, Bregman was a partner at This is That for four years and spent ten years as head of production at Good Machine, where he supervised the production and post-production of over thirty feature films including *SENSE AND SENSIBILITY*, *EAT DRINK MAN WOMAN*, *WALKING & TALKING*, *WHAT HAPPENED WAS...*, *THE WEDDING BANQUET*, and *SAFE*. Bregman teaches producing at Columbia University’s Graduate Film School and is Chairman of the Board of the IFP, the nation’s oldest and largest industry association for independent filmmakers, which also sponsors the annual Gotham Awards.

Bregman’s movies have won numerous awards at the Oscars, the Golden Globes, the BAFTA® Awards, the Gothams Awards, and the Independent Spirit Awards as well as the Cannes International Film Festival, the Berlin International Film Festival and the Sundance Film Festivals, among others. In 2010, Roger Ebert named *SYNECDOCHE*, *NEW YORK* the Best Film of the Decade.

STEFANIE AZPIAZU (Produced by) heads production and development at the esteemed production company Likely Story.

Azpiazu has been an Executive Producer on such Likely Story productions as 2011 Paul

Rudd Sundance comedy OUR IDIOT BROTHER directed by Jesse Peretz, Julian Farino directed Hugh Laurie comedy THE ORANGES, and Bob Pulcini and Shari Springer Berman's Sundance 2010 feature THE EXTRA MAN starring Kevin Kline, Paul Dano and John C. Reilly. She was an Associate Producer on Larry Kasdan's 2012 Sony Pictures Classic release DARLING COMPANION starring Kevin Kline and Diane Keaton, Nicole Holofcener's Sundance 2010 critical darling PLEASE GIVE starring Catherine Keener, Oliver Platt and Rebecca Hall, as well as Alex and David Pastor's thriller CARRIERS starring Chris Pine and Emily Van Camp which Paramount Vantage released in 2009.

As a production executive, Azpiazu oversaw production on Charlie Kaufman's SYNECDOCHE NEW YORK, Michel Gondry's ETERNAL SUNSHINE OF THE SPOTLESS MIND, Mike Mill's feature debut THUMBSUCKER and Nicole Holofcener's previous two films FRIENDS WITH MONEY and LOVELY & AMAZING.

Prior to working in production, she started her career as a story editor at USA Films and in Acquisitions at October Films.

Likely Story's upcoming slate includes films by Charlie Kaufman, Bennett Miller, John Carney, Chris Milk, Phillip Seymour Hoffman and Amy Berg.

Emmy Award-winning Producer **CHRISANN VERGES (Executive Producer)** produces both film and television. Her producing credits include the film END OF WATCH, CYRUS, REDBELT, FRESH, JOE GOULD'S SECRET and WASHINGTON SQUARE. For television, she produced the films "Warm Springs," for which she won an Emmy Award, and "Mrs. Harris," which earned her an Emmy Nomination. Verges produced the television pilots for "Gilmore Girls" and "Silicon Valley." Her documentary credits include EINSTEIN ON THE BEACH: THE CHANGING IMAGE OF OPERA and MILES AHEAD: THE MUSIC OF MILES DAVIS. She has also produced many music videos including 'Harlem Shuffle' by the Rolling Stones. Verges is currently producing the HBO series "Getting On."

Mexican-born cinematographer **XAVIER GROBET, ASC (Director of Photography)** has had a career that is as diverse as it is impressive. Grobet will soon begin shooting FOCUS, a Will Smith film directed by Grobet's frequent collaborators, Glenn Ficarra and John Requa.

Grobet shot two seasons of HBO's "Enlightened," starring Laura Dern and Luke Wilson with a variety of directors including Jonathan Demme, Nicole Holofcener, James Bobin and Todd Haynes

The big break in Grobet's career came when he learned about a planned movie based on the true story of exiled Cuban novelist and poet Reinaldo Arenas. Having read Arenas' memoirs and fallen in love with the story, Grobet approached the brilliant, eccentric artist and director,

Julian Schnabel. The resulting 2000 release of *BEFORE NIGHT FALLS* earned Grobet a ‘Best Cinematography’ nomination at the 2001 Independent Spirit Awards.

From fantasy adventures (*CITY OF EMBER* and the animated *MONSTER HOUSE*), to live-action comedy (*THE BACK-UP PLAN*, *NACHO LIBRE*), to award-winning drama (*I LOVE YOU PHILLIP MORRIS*, *MOTHER AND CHILD*), Grobet is one of the most versatile directors of photography working today.

KEITH CUNNINGHAM (Production Designer) is currently designing the Brian Wilson biopic *LOVE & MERCY* for director Bill Pohlad. Cunningham recently designed Gavin O’Connor’s pilot “Cinnamon Girl,” as well as Amazon Studios’ first pilot “Browsers,” marking his second collaboration with director Don Scardino. The two previously teamed up on New Line’s comedy *THE INCREDIBLE BURT WONDERSTONE*, starring Steve Carell and Steve Buscemi.

Other design credits include Jonathan Kasdan’s *THE FIRST TIME*, which premiered at the Sundance Film Festival, and the pilot for the hit series “Suburgatory,” directed by Michael Fresco and executive produced by Emily Kapnek for ABC.

As an art director, Cunningham has worked with some of today’s most respected production designers. With Cunningham’s involvement, the following films received nominations for ‘Excellence in Production Design’ at the Art Directors Guild Awards: *THE SOCIAL NETWORK*, *ANGELS & DEMONS*, *STAR TREK* and *OCEAN’S ELEVEN*.

Cunningham’s other art direction credits include *BRIDESMAIDS*, *ZODIAC*, *VAN HELSING*, *SOLARIS*, *SIGNS* and *TRAFFIC*.

Born and raised in Chicago, Cunningham attended the University of Illinois at Urbana-Champaign where he studied fine arts and architecture. His first job after relocating to California was designing scenery for exhibitions and theme parks for an industrial design firm in Costa Mesa. He later moved to Los Angeles to pursue film studies at the American Film Institute under the mentorship of legendary production designer, Robert Boyle. In between projects, he enjoys family time with his wife and two daughters.

ROBERT FRAZEN, A.C.E. (Film Editor) is a long-time collaborator with Nicole Holofcener. He cut *LOVELY & AMAZING*, *FRIENDS WITH MONEY*, and *PLEASE GIVE*. Other feature credits include: *THE COMPANY MEN* for director John Wells; Charlie Kaufman’s *SYNECDOCHE, NEW YORK*; and Joe Carnahan’s *SMOKIN’ ACES*. Frazen also worked as an additional editor on Stephen Chbosky’s *THE PERKS OF BEING A WALLFLOWER*. He most recently edited the upcoming Showtime pilot “Masters of Sex” for director John Madden, and *BIG SUR* for Michael Polish, which will be released this fall.

Brazilian-born **MARCELO ZARVOS (Music by)** burst onto the indie film landscape in 2001 with his score for KISSING JESSICA STEIN and in 2004 with the film adaptation of the John Irving novel The Door in the Floor.

Though Zarvos' training began by studying classical music in his teens, he later began delving into jazz and world music. This expansion of influence helped to create Zarvos' trademark sound - a seamless blend of classical, orchestral, rock, electronic and various ethnic and folk elements, together creating uniquely affecting and emotionally charged music.

Zarvos, who earned his BFA from Cal Arts, was named one of the 25 New Faces of Indie Film in 2004 by FilmMaker Magazine. His film credits include THE DOOR IN THE FLOOR, THE GOOD SHEPHERD, THE WORDS, BROOKLYN'S FINEST, SIN NOMBRE, THE BAY, WON'T BACK DOWN, and HOLLYWOODLAND. Zarvos has been nominated for two Primetime Emmy Awards (for "You Don't Know Jack" and "Taking Chance") and an HMMA Award for BROOKLYN'S FINEST. His television work includes the hit Showtime series "The Big C" and the HBO movie "Phil Spector."

Zarvos' upcoming projects include THE FACE OF LOVE, starring Robin Williams, Ed Harris, and Annette Bening, the Brazilian film REACHING FOR THE MOON (FLORES RARAS) directed by Bruno Barreto, and the Showtime series "Ray Donovan," which debuted June 30, 2013.

In addition to his film work, Zarvos released three critically acclaimed albums for MA Recordings, Dualism, Music Journal, and Labyrinths, which mix various world music styles with modern classical and jazz instruments. Other works include dance scores for Pilobolus, DanceBrazil, Cleo Parker Robinson, ODC Dance, and chamber music compositions for Ethel and Quintet of the Americas. Zarvos has received grants from Meet the Composer, New York State Council for the Arts and The National Endowment for. His 'Cirque Musica Suite' was premiered in 2011 by the San Diego Symphony and subsequently performed by the San Francisco and Houston Symphony Orchestras. He currently splits time between his homes in New York and Los Angeles.

LEAH KATZNELSON (Costume Designer) received her Bachelor's Degree from Columbia University in 2002 with a major in Architecture and a concentration in Film. She began her career by working for the prominent architecture firm The Rockwell Group in New York, before beginning her foray into the entertainment business. Having worked extensively as an Assistant Costume Designer and Shopper on projects such as "No Reservations," "Glee," THE VISITOR, and 30 Rock, Katznelson gained invaluable first-hand knowledge that has fostered her development as a Costume Designer. Some of her most recent Costume Designer credits consist

of the Channing Tatum & Jonah Hill comedy, 21 JUMP STREET; Joseph Gordon-Levitt's directorial debut, DON JON; and the Rob Reiner-directed project AND SO IT GOES. She resides in and continues to work on projects in both Los Angeles and New York.

CAST (in order of appearance)

Eva JULIA LOUIS-DREYFUS

Martin (Massage Client) LENNIE LOFTIN

Cynthia (Massage Client) JESSICA ST. CLAIR

Hal (Massage Client) CHRIS SMITH

Ellen TRACEY FAIRAWAY

Sarah TONI COLLETTE

Will BEN FALCONE

Hilary MICHAELA WATKINS

Marianne CATHERINE KEENER

Jason PHILLIP BROCK

Albert JAMES GANDOLFINI

Chloe TAVI GEVINSON

Chris NICK WILLIAMS

Maddy IVY STROHMAIER

Sage NATASHA SKY LIPSON

Rude Waiter RICK IRWIN

Debbie AMY LANDECKER

Grace ALINA ADAMS

Brandon LUKE GRAKAL

Cathy ANJELAH JOHNSON-REYES

Crying Guy BARRY JENNER

Tess EVE HEWSON

Female Hiker #1 SARAH BURNS

Female Hiker #2 REBECCA DRYSDALE

Angry Movie-Goer ROB STEINER

Waiter ROB MAYES

Peter TOBY HUSS

Fran KATHLEEN ROSE PERKINS

FOR JIM

Unit Production Managers CHRISANN VERGES
MADS A. HANSEN

First Assistant Director JESSE NYE

Second Assistant Director KYLE LEMIRE

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and INGENIOUS MEDIA

Music Supervisor LIZA RICHARDSON

Additional Editor NICK MOORE

Art Director LUKE FREEBORN

Set Decorator DOUGLAS MOWAT

Art Department Coordinator NANCY A. KING

Art Department Assistant SUZANNE JOFFE

Art Department Production Assistants HELGA TJIA
JOSHUA SANKAR

Leadman PAUL FORD

Graphic Designer AMANDA HUNTER

On Set Dresser BART HUBENTHAL

Set Dressers	JOHNNY LIEBERMAN	RYAN BEAR
	MICHAEL BOGERT	JOSEPH R. PINKOS
	JOSEF SPAAN	CHRIS WITHROW

Buyer ERIN FITE

Script Supervisor REBECCA ROBERTSON-SZWAJA

Second Second Assistant Director STEPHEN LONANO

B-Camera/Steadicam Operator MICHAEL ALBA

Additional Camera Operator CRIS LOMBARDI

A-Camera First Assistant MICHAEL D. ALVAREZ

B-Camera First Assistant LOU DE MARCO

A-Camera Second Assistant ANNIKA ILTIS

B-Camera Second Assistant TODD AVERY

Digital Imaging Technician CARMEN DEL TORO

Camera Utility AARON CRANKSHAW

Digital Utility ANA M. AMORTEGUI

Still Photographer LACEY TERRELL, S.M.P.S.P.

Sound Mixer LISA PINERO, C.A.S.

Boom Person RANDY JOHNSON

Sound Utility ZACH WROBEL

Post Production Supervisor J.M. LOGAN

First Assistant Editors RAY NEAPOLITAN
LARRY MCGINLEY
SCOT SCALISE

Post Production Assistants CORY JOFFE
PETER PODGUSKY
EUGENIO RICHER

Supervising Sound Editor / LORA HIRSCHBERG
Re-recording Mixer

Re-recording Mixer / Sound Designer PETE HORNER

Gaffer PAUL MAXIM
POMERLEAU

Best Boy Electric NICK POMERLEAU

Electric MICHAEL "COWBOY" WITCZAK BRANDON WILSON
GRAHAM BREMNER JOHN W. KRISTOPIK
KURTIS POMERLEAU

Key Grip PAUL GOODSTEIN

Best Boy Grip JOSEPH B. HERNANDEZ

Dolly Grip CHUCK BROWN

Company Grips JOSH DENERING CHRIS MURRAY
GERARDO GUTIERREZ JUSTEN J. HERNANDEZ
MICHAEL PATRICK CRONIN SHAUN GIORDANO

Costume Supervisor CAROLYN LANCET

Assistant Costume Designer COURTNEY STERN

Set Costumers JESSIE DELMORE
ANNA-LOUISE ANDOLSEK

Shopper KAREN BAIRD

Department Head Hair MR. DANIEL HOWELL

Key Hair Stylist GLORIA CONRAD

Department Head Makeup KAREN KAWAHARA

Key Makeup Artist BRET BOREMAN

Additional Makeup Artist VIOLA ROCK

Location Manager BOYD WILSON

Key Assistant Location Manager JUN C. LIN

Assistant Location Manager JACOB M. TORRES

Property Master TODD ELLIS

Assistant Property Master ALLISON GROSS

Construction Coordinator DAVE D. DEGAETANO

Propmaker Foreman STEVEN W. RIGAMAT

Labor Foreman JOHN K. HILL

Painters JOHN W. SNOW
MEG H. SNOW

Greensmen RICHARD J. BELL
VINCENT D'AQUINO

Production Coordinator DAVE FRAUNCES

Production Secretary NICHOLAS DUNLEVY

Office Production Assistants LAURIE STEWART
LYNDSAY R. SMITH

Set Production Assistants SEAMUS GEORGE
SAMANTHA HOLLINGSWORTH
EMMA JACOBS

ASHLEY GWEN PATRICK

Production Assistants CASEY MULDOON
DANIELLE COHEN
K.C. SCHRIMPL

JAMES-PAUL SMITH
JOSEPH BETTENCOURT

Assistant to Ms. Holofcener DALILA DROEGE

Assistant to Mr. Bregman CHELSEY PINKE

Dialect Coach for Ms. Hewson KOHLI CALHOUN

Studio Teacher DAPHNE BOELSINA

Massage Technical Consultant SARAH WADSWORTH

Production Accountant SHAUN McGOVERN

First Assistant Accountant SEAN CARVILLE

Payroll Accountant JED STRAHM

Clerk ROB BROWN

Post Production Accountant COURTNEY McCRORY

Assistant Post Production Accountant LEE PEGLOW

Casting Associate LESLIE WOO

Extras Casting DIXIE WEBSTER-DAVIS

Unit Publicist HEIDI FALCONER

Catering LIMELIGHT CATERING

Chef MARCIO FRANCO

Chef Assistants GERARDO ESCOBEDO
FRED MOHAJERIFAR

Key Craft Service LAURA BAGANO

Assistant Craft Service CLARISSA DOMINGUEZ

Set Medic JON P. KO

Security Gaffer SEAN LUCE

Transportation Coordinator TOMMY TANCHAROEN

Transportation Captain BRETT ROUND

Transportation Co-Captain STEVE HUMPHREY

Dispatcher DEANNA PRAW

Cranes and Dollies by CHAPMAN LEONARD

Lighting and Grip Equipment provided by HOLLYWOOD RENTALS, LLC

Production Assistance provided by LOS ANGELES WORLD AIRPORTS

Dialogue Editors MARSHALL WINN
BRAD SEMENOFF
CHERYL NARDI

Foley ANDY MALCOLM
FOOTSTEPS STUDIOS

Voice Casting HOLLY DORF

Voice Cast MARY DONATELLI
MOOSIE DRIER
DEBORAH F. FINK
CALUM GRANT

JONATHAN NULL
JOHN C. STOREY
MADELEINE WHITTLE

Main and End Titles by MOVING TARGET

Title Designer ALAN MUNRO

Laboratory Services provided by FOTOKEM

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OUTPOST Engineer CHRIS ARMSTRONG

OUTPOST Supervisor STEPHEN LOVETT

Digital Intermediate by LIGHT IRON

Digital Intermediate Colorist IAN VERTOVEC

Digital Intermediate Producers KATIE FELLION
DEREK EBY

Conform Editors MONIQUE EISSING
MATT BLACKSHEAR

Digital Intermediate Assists PAUL REHDER KEENANK MOCK
RYAN McKEAGUE PAUL SAGE

Digital Intermediate Management MICHAEL CIONI DES CAREY
PETER CIONI PAUL GEFFRE

Music Recorded And Mixed By JUSTIN MOSHKEVICH

Additional Engineering By SERGE COURTOIS

Recorded At IGLOO MUSIC, CA AND
AT CNSO STUDIO NO. 1 GALLERY, PRAGUE

Performed By THE FILMHARMONIC ORCHESTRA

Conducted By ADAM KLEMENS

Orchestra Recorded By CENDA KOTZMAN

Orchestra Contracted By PETR PÝCHA

Orchestrations By SONNY KOMPANEK MARK BAECHLE

Score Preparation RONALDO LOBO

Copyists JUAN PABLO MANTILLA DOMNIK MACK

Music Coordinator MARK BAECHLE

Music Editor MICHAEL BAUER

Temp Music Editors RICHARD FORD JIM SCHULTZ
JOSHUA WINGET

SONGS

NEON NIGHT

Written and Performed by Craig Erickson
Courtesy of Fervor Records

LOVE ALONE (JEREMY SOLE REMIX)

Written by Andrew Spraggon and Trevor
Rennie
Performed by Sola Rosa
Courtesy of Sugaroo!

WAY WITH WORDS

Written by Elisabeth Linton and Spencer
Harrison
Performed by Mideau
Courtesy of Bleed101

RED STAR

Written by Matteo Curcio and Marinella
Mastrosimone
Performed by Musetta
Courtesy of Irma Records by arrangement with
pigFACTORY

THOSE WHO LIVE FOR LOVE WILL LIVE FOREVER

Written by Taraka Larson and Nimai Dasi
Larson
Performed by Prince Rama
Courtesy of Paw Tracks
By Arrangement with Terrorbird Media

SO COME WITH US

Written by Ben Kaniewski & Louise Alenius
Boserup
Performed by Lasse Boman
Courtesy of Platform Music Group

HARLOT

Written by Andrew Wallace, Misun Wojcik
and William Givens
Performed by Misun
Courtesy of Bleed101

COMIC STRIP BUBBLES

Written by Delphine Gardin, Sacha Toorop and
Joel Grignard
Performed by Monsoon
Courtesy of Green l.f.ant Publishing /
dEPOT214

VENETIAN ECSTASY

Written by Alessandro Alessandroni and Alex
Alessandroni
Performed by Moo Industries Collective

SONGS WITHOUT WORDS OP. 19, NO. 1

Written by Felix Mendelssohn
Courtesy of 5 Alarm Music

DIGGING SHELTERS

Written and Performed by Neil Halstead
Courtesy of Brushfire Records / Universal
Records
Under license from Universal Music
Enterprises

I LIKE THE WAY THIS IS GOING

Written by Mark Oliver Everett
Performed by EELS
Courtesy of E Works Records

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