



FOX SEARCHLIGHT PICTURES

Presents

A BONA FIDE Production

# RUBY SPARKS

PAUL DANO  
ZOE KAZAN  
ANTONIO BANDERAS  
ANNETTE BENING  
STEVE COOGAN  
ELLIOTT GOULD  
CHRIS MESSINA  
ALIA SHAWKAT  
AASIF MANDVI  
TONI TRUCKS  
DEBORAH ANN WOLL

DIRECTED BY ..... JONATHAN DAYTON &  
..... VALERIE FARIS  
WRITTEN BY ..... ZOE KAZAN  
PRODUCED BY ..... ALBERT BERGER &  
..... RON YERXA  
EXECUTIVE PRODUCERS ..... ROBERT GRAF  
..... ZOE KAZAN  
..... PAUL DANO  
DIRECTOR OF PHOTOGRAPHY ..... MATTHEW LIBATIQUE, ASC  
PRODUCTION DESIGNER ..... JUDY BECKER  
FILM EDITOR ..... PAMELA MARTIN, A.C.E.  
COSTUME DESIGNER ..... NANCY STEINER  
MUSIC BY ..... NICK URATA  
MUSIC SUPERVISOR ..... DAN WILCOX  
CASTING BY ..... KIM DAVIS-WAGNER, CSA and  
..... JUSTINE BADDELEY, CSA

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Running time 104 minutes

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# RUBY SPARKS

*"You made me up?"*

-- Ruby Sparks

It wasn't long ago that Calvin Weir-Fields (Paul Dano) was a literary wunderkind with an acclaimed first novel. But since then, he's been stricken with a stubborn case of writer's block magnified by a dismal love life. In a last-ditch attempt to reignite his creative spark, Calvin begins to envision a female protagonist in his mind. Her name is Ruby Sparks (Zoe Kazan) and from the minute he imagines her, he feels creatively invigorated to write about her. Until she shows up in his living room. Is this a joke, a sign of madness, an act of magic? Whatever it is, it feels incredible. Suddenly, Ruby is sleeping in Calvin's bed, cooking in his kitchen, beguiling him in every way, with one mind-boggling twist: he somehow has the power to change her every time he sits at his typewriter. As Calvin tries to juggle this power, he faces a major dilemma as a writer *and* a boyfriend: what will it take to make this relationship from his imagination work in the real world?

A sharp, modern take on the Pygmalion myth, RUBY SPARKS is the story of a novelist's vision who inexplicably comes to life, only to prove far more complicated than even he could have imagined. With a light touch and a dash of magical realism, the first screenplay from actress and playwright Zoe Kazan attracted the attention of Jonathan Dayton & Valerie Faris, the married team who directed the run-away hit LITTLE MISS SUNSHINE. The film takes an unpredictable route into fantasy, identity and the ways we invent love – and how love can re-invent us.

Fox Searchlight Pictures presents a Bona Fide production of RUBY SPARKS. Jonathan Dayton & Valerie Faris -- whose feature debut LITTLE MISS SUNSHINE was nominated for four Academy Awards® including Best Picture -- directed from an original screenplay by Zoe Kazan. The cast includes Paul Dano, Zoe Kazan, Antonio Banderas, Annette Bening, Steve Coogan, Elliott Gould, Chris Messina, Alia Shawkat, Aasif Mandvi, Toni Trucks and Deborah Ann Woll. The producers are Albert Berger & Ron Yerxa (LITTLE MISS SUNSHINE, COLD MOUNTAIN, ELECTION) and the executive producers are Robert Graf (NO COUNTRY FOR OLD MEN), Kazan and Dano. The production team includes director of photography Matthew Libatique, ASC (BLACK SWAN), production designer Judy Becker (THE FIGHTER), film editor Pamela Martin, A.C.E. (LITTLE MISS SUNSHINE, THE FIGHTER), costume designer Nancy Steiner (LITTLE MISS SUNSHINE), music by Nick Urata and music supervisor Dan Wilcox.

## ABOUT THE PRODUCTION

*"I started seeing her this morning. It's like that movie HARVEY. Except she's not a giant rabbit."*  
-- Calvin Weir-Fields

What if the defining love of your life turned out to be a work of fiction? Calvin Weir-Fields (Paul Dano) – plagued by writer's block – dreams of the love of his life and is inspired to write about her. Then one morning she steps off the page and into his life. It seems fitting that RUBY SPARKS, a romantic fable about how two people weave a love story in and out of reality, was brought to life by a married pair of directors (Dayton & Faris) working with two actors who are also a devoted couple (Dano and Kazan). This double set of couples weren't as interested in the conventional boy meets girl scenario as they were in exploring the surreally provocative question of what would happen if boy *writes* girl . . . only to find that girl comes to life complete with a will of her own.

It began with an idea that struck Zoe Kazan nearly as suddenly as Calvin comes up with Ruby Sparks. Kazan – renowned as a promising playwright and a rising actress with roles in REVOLUTIONARY ROAD, IT'S COMPLICATED and the indie Western MEEK'S CUTOFF – was coming home late one night from the set of a film when she was shocked to see a mannequin lying in heap of trash. The sight set off a creative chain reaction as Kazan, a Greek mythology buff, was reminded of the ancient myth of Galatea, in which Pygmalion falls in love with the statue he has crafted with his own hands. That uncanny moment, when the inanimate seemed to come alive, started her thinking about how fantasy, autonomy and identity collide and collude in contemporary relationships.

"I started wondering what might happen if a writer had a character come to life who could give him exactly what he thought he wanted romantically. But things get very complicated because when you really love someone you have to love all of the person, not just the parts you've idealized," Kazan recalls.

As Kazan wrote, she began sharing her work with her boyfriend, the actor Paul Dano, and though she had not set out to write something for the two of them, they couldn't help but envision one another in the lead roles. "I think I was always subconsciously writing Calvin for Paul," she muses. "But the weirdest thing is that I was writing a character who is writing my character! There was something very meta going on."

Kazan wasn't so interested in the science fiction aspect of *how* a writer's fantasy character might come to life – she was more intrigued by what would come next. How would a fictional creation fare in the midst of the messiness of real life, especially when the man writing her isn't sure of exactly what he wants? There has been a long literary tradition of riffing on the man-made object made human: Shakespeare with Queen Hermione in "A Winter's Tale," George Bernard Shaw with Eliza Doolittle in "Pygmalion," and

Mary Shelley gave it another take with her “Frankenstein” myth. Kazan wanted to come at the concept from a literary perspective, exploring a writer who pens the lover he thinks he wants in his heart . . . but who makes him so nervous in the flesh, he is tempted to keep changing her.

She explains: “I was interested in the theme of control in relationships and the way we bring in ideas of who the person we love should be. How do you love the person you’re with completely without saying ‘I don’t want this part or that part?’ How do you make room in a relationship for two separate people? I’ve been in relationships before where I felt like the person was not seeing me, but something close to me, something just a little off center from me. That is what happens with Calvin and Ruby.”

“We sent the screenplay to a few producers, including Ron and Albert. Most everyone I met with said ‘you’ll never get this made with you guys as the leads, it’s just impossible.’ When we met with Ron and Albert they said they would make this movie for \$100,000 or \$10,000,000. They would make it for whatever budget they could get and nobody else said that. Which was so brave considering that it is what we ended up doing. That sort of willingness to pursue at any budget is a real testament to them as producers,” says Kazan.

Producers Albert Berger & Ron Yerxa brought the screenplay to directors Jonathan Dayton & Valerie Faris. Kazan was convinced there could be no better match of sensibility to her story. “I’m interested in stories that show what’s both a little sad and funny about life,” comments Kazan. “I think that’s what Jon and Val did so well in LITTLE MISS SUNSHINE and that’s why we thought of them right away. They’re perfect for this script.”

“We always respond to the voice of the writer,” says Faris. “We loved how she was able to write about a very complex subject in a very economical, spare and matter-of-fact way. She has a gift for making things look easy, fun and not labored over, and at the same time, there is real depth in her work.”

The duo decided to approach the story not as a sci-fi fantasy, but as something that is currently happening in the everyday world, no matter how bizarre it might seem to Calvin.

“Even though the story is built around a fictional premise, it illuminates so many truths about relationships. We felt it was essential for the scenes to feel real and honest,” explains Dayton.

Albert Berger notes that Ruby constantly challenges the audience because, much as she starts out as an idea in Calvin’s mind, he creates her with a strong individualistic desire to be her own person. “To me, the achievement of this script is how much integrity and humanity exists in Ruby and how Calvin is ultimately forced to grow in order to accommodate her strength and evolution,” the producer says. “Of course, all of the nuances deepened in Jon and Val’s hands. They have a way of digging into the material so that the movie becomes the fullest realization of the script.”

Ron Yerxa continues: “It’s a comedy with a fun premise but at the same time, there are very sophisticated ideas in it. Calvin imagines a woman he’d like to be with for the rest of his life. But what’s

interesting is that once she appears in flesh and blood, he's threatened by that. I think this mirrors a lot of people's experiences in life and relationships. It's only when he lets go of his ideas about who Ruby should be that Calvin finds what he was looking for."

## THE CASTING OF CALVIN

*"Remember how dad used to say I had an over-active imagination?"*  
-- Calvin Weir-Fields

The chaos that ensues in Calvin Weir-Fields' life once he dreams up Ruby Sparks calls for an actor with the ability to make even the strangest journey seem believable – which was a task that interested Paul Dano.

Like Calvin, Dano had very early success in his chosen field, making his Broadway debut at 12 and his feature film debut at 17, garnering awards and acclaim in the gritty drama L.I.E. Since then, he has gone on to create an unusually diverse roster of characters. He first worked with Dayton & Faris as the willfully mute son in LITTLE MISS SUNSHINE, portrayed the charismatic preacher Eli Sunday in Paul Thomas Anderson's oil epic THERE WILL BE BLOOD, and most recently played the son of Robert De Niro's slippery con man in the dramatic comedy BEING FLYNN.

As Zoe Kazan's boyfriend, Dano had the advantage of having watched RUBY SPARKS come to life in the raw stages of creativity – but he was surprised in many ways. "Zoe wrote something for me that might use some parts of me, and some of my strengths but she also wrote something that gave me a great challenge," he comments. "Calvin's story is completely different from mine as are parts of his personality. Every day as an actor, I experience a similar form of fear, but for me personally, it's a good fear. It's exciting and it makes me perform well."

But in Calvin's case, fear is holding him back both in his professional and romantic pursuits. "He's definitely missing something in his life. There's an absence. There's sort of a hole," notes Dano.

Ruby is custom designed specifically to fit into that hole, but when she shows up in his life she also opens up a whole new world for Calvin, who has long dwelled in the limbo between youth and adulthood, not ready to take the leap. Dano explains, "I think before Calvin can properly love somebody he has to learn to love himself. His relationship with Ruby could be a really beautiful thing but he has to grow up before he can do it right. Calvin is learning that you can't control life and he's got to get comfortable with that."

Calvin also gave Dano a lot of room to explore. "When your character thinks he might be going crazy, that immediately gives you a certain freedom and liberty in the performance to have fun," he says. "But when he goes from thinking he's crazy to deciding to take the leap and embark on a relationship with this woman he created, I found that even more fascinating."

It was Dano's ability to reveal the full spectrum of shock, anxiety, neurosis, uncertainty and ultimately generosity that Ruby evokes in Calvin that makes his performance so relatable, say Dayton & Faris. "You never feel Paul chasing after humor yet he's very funny," observes Faris. "He makes you laugh just by playing Calvin so honestly."

Dayton continues, "We are excited for audiences to see Paul in this role. He's tended to play characters on the darker side of life, but he's a very appealing romantic lead not unlike a young Dustin Hoffman."

Zoe Kazan also hoped the role would show off more of Dano's shadings – and coming full circle, she found a certain joy in writing his character into existence. "Paul's an incredibly funny person, very dry, and I really wanted to see him play something that he hasn't done on screen before," she says, then admits, "I had some fun thinking about things to make Paul do. Like smile. He doesn't like to smile so I would write into the script 'Calvin smiles.' Little things that I knew he would do as this character but not in real life."

In the end, though, she watched him make the role his own. "He did a great job of making Calvin human and fallible and therefore relatable and lovable," sums up Kazan.

### THE CREATING OF RUBY

*"Maybe we knew each other in another life.  
Or maybe we just go to the same coffee shop."  
-- Ruby Sparks*

Zoe Kazan might have created all the tricky layers of Ruby Sparks on the page but doing the same thing as an actress was a completely different challenge. "As Ruby, Zoe had to become the heart of the movie," notes Ron Yerxa, "Zoe plays her as a free-spirited, autonomous young woman. Ruby had a punk past and she's now an artist. She's sexy and attractive, but she very much has her own mind."

Adds Albert Berger: "One of the great aspects of Zoe's writing and performance as Ruby is that she comes off as a real person who gets frustrated, gets bored and feels uninspired by her situation and I think in those imperfections we all see ourselves."

For Kazan, it was exciting to explore a character who naturally mirrors some of her own creative outlook but who is in other ways decidedly unlike herself. "I gave Ruby some qualities that I probably possess, but she's also very different," Kazan explains. "I like to be taken care of and Ruby's much more independent. She likes to speak her mind. She's very brave that way. It was always important to me that she not seem at all like a dream girl, but very real, so the challenge was in figuring out how to do that."

"To have a couple directing a couple made a strong connection for us," says Dano. "Val and Jon were role models for us because they seem to get along so well all the time. They have discussions that are

civil but very passionate about creative choices – and we looked up to that in terms of how we wanted to work together.”

Kazan and Dano had met while doing a play together and previously acted together in Kelly Reichardt’s western MEEK’S CUTOFF. Recognizing their real-life chemistry as a vital resource, Dayton & Faris tapped into Dano and Kazan’s romantic past. Explains Faris: “We used the history of how they met, and the first time they kissed, and it really brings a believability that would be hard to get with two actors who didn’t know each other in that way. They were able to share all their authentic experience from when they first started to recognize that they were heading towards a romance.”

Ultimately, a certain alchemy took over. “By the time we saw the film for the first time, one of the first things we said afterwards was that we didn’t feel like we were looking at ourselves up there. It wasn’t Paul and Zoe but two other people in their own relationship,” concludes Kazan.

### THE PEOPLE IN CALVIN’S WORLD

*“Women are different up close. I love Susie, but she’s a weirdo . . . she’s a person.  
You haven’t written a person, you’ve written a girl.”*

-- Harry Weir-Fields

Once Calvin is convinced that Ruby is not his own wild hallucination but someone everyone can see and hear, he realizes he is going to have to explain her to the people in his world – from his family and friends to his shrink and agent. Surrounding Paul Dano and Zoe Kazan in these colorful roles are some of Hollywood’s most accomplished and popular actors including Annette Bening as Calvin’s mother Gertrude, Antonio Banderas as Gertrude’s boyfriend, Elliott Gould as Calvin’s psychiatrist, Steve Coogan as his literary rival and Chris Messina as his brother – each of whom were drawn by the story’s mix of comedy, romance and emotions.

Three-time Golden Globe® nominee Banderas and four time Oscar® nominee Bening came aboard to portray Calvin’s New Age mother Gertrude and her bohemian lover Mort – who charm Ruby as much as they irritate and embarrass Calvin with their sexual liberation.

Banderas had a lot of fun with Mort’s cloying charm, and the filmmakers enjoyed watching him dive headlong into the role with no inhibitions. Says Yerxa: “Antonio as Mort embodies this kind of overt sexuality and free-form, anti-establishment playfulness. He’s totally effusive and loving and that’s what makes Calvin, who is wound pretty tight, resist him. I can’t wait for the audience to see how Annette and Antonio play off each other.”

After recently working with Woody Allen, Steven Soderbergh and Pedro Almodovar, Banderas was drawn to RUBY SPARKS by the talent behind it. “The story is intelligent, funny, poignant -- which I love,” he says. “I was amazed that it was written by such a young woman, and that she was actually going to play

the part. I love people who just go for it. And then having the directors who did such a beautiful movie as *LITTLE MISS SUNSHINE* made it even more interesting.”

Once on the set, working with two directors was a novel experience. “This was the first time I worked with dual directors, so I wondered how I would relate to them and who is actually directing you? But they work together and it’s almost like one person. And that might be part of their success. Definitely with their first movie they proved an extraordinary capacity to tell a story.”

Another treat for Banderas was his first time acting opposite Bening. “Everything that I had in my mind, from seeing her on the screen, I saw it live,” he observes. “She’s so good - totally committed to her character.”

Gertrude gave Bening a chance to do something quite different, as Albert Berger explains: “The great thing about Annette in this role is we haven’t seen her play this type of woman ever. In many of her roles, she brings both a comic and serious intensity, and extends that in a new direction.”

For Kazan, knowing that Bening would take the role was itself a kind of dream come true. “When I heard she was going to do the movie, I cried, because I knew this was real,” she recalls. “Having her and Antonio together was like a supernova. There was something so connected in them that you feel like these two people could really be a couple.”

Jonathan Dayton feels similarly. “I think Annette and Antonio really enjoyed inhabiting these characters. They’re gifted actors who can be very real while going to the humorous corners of their characters. Annette’s improvisations were so funny and I think she really enjoyed getting to shock Calvin and Harry with her rekindled sexuality.”

Once Ruby shows up in his life, the only person Calvin can really trust with the implausible truth of what is happening to him is his brother, Harry – who at first is convinced Calvin is having some kind of spectacular breakdown . . . and then begins to relish the sublime possibilities of being able to write your lover’s actions.

Playing Harry is Chris Messina, perhaps best known for his role in another distinctive twist on the romantic comedy, Woody Allen’s *VICKY CRISTINA BARCELONA* and also appears on “Damages.” The filmmakers chose him for an ineffable Everyman quality that gives the story’s fantastical elements a foundation in ordinary reality. Dayton comments, “Harry is the audience’s representative in the film. He’s the one who is thinking ‘If I only had a button I could push to control my partner’ and ‘For men everywhere, you’ve got to take advantage of this.’” Faris continues, “Because Chris plays everything absolutely real and straight, he grounds this movie in a way that is really important.”

Messina says it was Kazan who drew him to the project. “I know Zoe from New York as a theater actress and I was always a huge fan. When I read this script, I was impressed she wrote it,” he says, “and I instantly wanted to be involved. I loved how she handled the ideas in it.”



He also got a kick out of playing Dano's older brother. "Paul is smart and a really hard worker. We'd go to play golf together and he'd show up in Calvin's clothes," he recalls.

Another screen favorite, Elliott Gould – whose prolific film work spans from the 60s classics *M\*A\*S\*H* and *BOB AND CAROL AND TED AND ALICE* to the current *OCEAN ELEVENS* series – takes on the role of Calvin's confidante, the probing Dr. Rosenthal.

Gould put his own stamp on the role. "Interestingly, the role of the therapist was originally written for a woman. For a long time, we were trying to find the perfect person," notes Berger. "Then it occurred to us that Calvin's past difficulties with his father made a male therapist a good way to go. Elliott Gould is just a great American treasure of an actor who we don't get to see enough."

"As his analyst, I'm trying to give Calvin the license not to be afraid to fail and to be outrageous," Gould explains. "He's dealing with more than just writer's block. He's blocked in terms of the whole relationship between his inner life and the outside world."

The notable wit of British comedian and actor Steve Coogan (*THE TRIP*, *TROPIC THUNDER*) brought to life another of Calvin's foils: the pompous self-proclaimed literary god Langdon Tharp, who nevertheless secretly longs for Calvin's natural talent.

Coogan had fun playing with Langdon's competitive, love-hate relationship with his fellow author. "Langdon is an admirer of Calvin's and at the same time, he's slightly envious," explains Coogan. "It's like the relationship between Salieri and Mozart: Salieri admired Mozart, but he wanted to destroy him at the same time. So that's the way I played Langdon Tharp."

He adds, "Langdon is sort the Ghost of Christmas Future. Langdon is what Calvin's character could become if he's not careful. He's the slightly darker, cynical side of literature if you like."

Says Albert Berger of Coogan, "Steve brings sublime skills to Langdon. It's a great role for him because it's very defined but at the same time it allows him to show his brilliance at improvisation and free-form dialogue."

Rounding out the cast are Toni Trucks (*MUSIC & LYRICS*) as Harry's wife Susie, Deborah Ann Woll ("*True Blood*") in the role of Calvin's ex-girlfriend who makes a surprise reappearance in his life; Aasif Mandvi, best known as a correspondent on Jon Stewart's "*The Daily Show*," as Calvin's coaxing agent Cyrus; and Alia Shawkat (*WHIP IT*) as the obsessive fan who helps him discover that Ruby is real.

### **CALVIN'S WORLD**

*"So how does a novelist get such a  
fancy house in the Hollywood Hills?"*

-- Ruby

The world of *RUBY SPARKS* is contemporary Los Angeles – a city where people tend to interact in houses, apartments and offices rather than out on the streets. This is even more true of Calvin, who lives mainly in his head until Ruby comes into his world. Jonathan Dayton & Valerie Faris envisioned the film as

taking place largely in three visually evocative houses: Calvin's stark, minimalist bachelor pad; the hippie idyll of Calvin's mother Gertrude, where she meets Ruby; and the grand mansion where the imperious Langdon Tharp throws a fateful party.

To bring all this to life with the same buoyant energy of the script, they worked with a superb visual team that includes director of photography Matthew Libatique, who garnered a 2011 Oscar nomination for *BLACK SWAN*, production designer Judy Becker, whose recent work includes *SHAME* and *THE FIGHTER* and costume designer Nancy Steiner, with whom they previously worked on *LITTLE MISS SUNSHINE*.

Albert Berger comments, "L.A. is a character in this film and it was very important to Zoe, Jon and Val that the locations be picked very carefully. The story is grounded in reality and we use places that real people go in L.A.: El Coyote restaurant, Cafe Figaro, Skylight Books, the Egyptian Theatre and Griffith Park. Every scene takes place in the same neck of the woods in an organic way."

The visual design began with Calvin's house, a blindingly white, linear cube nestled in the East Side neighborhood of Los Feliz overlooking the downtown Los Angeles skyline. The chosen house was designed and built by J. Frank Fitzgibbons, a renowned modernist architect.

"Fitzgibbons is no longer living, but his widow, Irma, lives in the house that he designed for them as a couple," explains Judy Becker. "It's an amazing house with a lot of architectural planes, and this maze-like feeling with staircases going up and down -- and we loved the idea that you could play with having the characters on different levels and different planes throughout the storytelling. It allows the scene where Calvin first finds Ruby in his house to be so fun and physical."

Dayton & Faris say the house reminded them of an Escher drawing with all its kinetic energy. "It's as if we are inside Calvin's head, lost in a maze of multiple levels and stairways. It's a colorless world of white surfaces, not unlike the blank page that vexes him," comments Dayton. "It was a very challenging place to photograph, but our D.P., Matthew Libatique, did an amazing job capturing the multifaceted white world . . . before Ruby brings some color into Calvin's life."

When Calvin takes Ruby to meet his mother and her lover up in lush Big Sur on the central coast, they are instantly transported to a very different realm, an enclave of unbridled sensuality. In searching for a real house that could evince some wildly unconventional qualities, the filmmakers came across famed puppeteer/producer Sid Krofft's ("H.R. Pufnstuf") sprawling home at the top of Laurel Canyon in the Hollywood Hills. Hand-built in the 1970s, it was perfectly eccentric.

"It's just a spectacular kind of Hippie House," Becker describes. "It really does feel like you're in another world within. There are inner gardens, there are tree houses, there's a spectacular pool, and there's all sorts of dense foliage almost in the house. It's a one-of-a-kind environment and we were really grateful to

have Sid on board. He's never allowed the house to be filmed or even photographed before, so this will be a truly unique experience for the audience.”

The third house where Calvin and Ruby’s romance takes yet another turn belongs to Langdon Tharp, but is in reality a work of the architect Lloyd Wright, son of Frank Lloyd Wright. Ornamented in the style known as Mayan Revival, the house is known both as The Sowden House and the “Jaws House,” because its façade resembles the mouth of an attacking shark. It is also infamous as the home of Dr. George Hodel, a prime suspect in the 1947 Black Dahlia murder. In 2001, it was renovated by Xorin Balbes, who installed the courtyard pool where Ruby takes a dip with Langdon.

“The Lloyd Wright House is a one of a kind place,” says Becker, “It’s all closed walls surrounding a courtyard with layers of glass doors and hallways in between. It’s definitely got that indoor/outdoor, California-living feel to it. Even though it’s on Franklin Avenue, which is a very busy street, you feel like you’re completely out of the city and enclosed in another environment.”

As he moves through the film, Becker subtly expanded the colors in Calvin’s world. “His world starts out pretty neutral, but Ruby brings with her reds and teals and violets,” she says.

Similar palette shifts are at the heart of costume designer Nancy Steiner’s work. She slowly takes Calvin from bland and blah to a more vibrant wardrobe in the wake of Ruby’s logic-busting arrival. “Calvin is someone who could easily fade into the background before Ruby enters his life,” she describes. “At first, he wears mostly sand colors, oatmeal, beige and a little bit of white, which blends with the white of his walls. And then, very subtly, color and patterns come more and more.”

As for Ruby, she instantly comes into existence in exciting, dynamic shades. “Zoe had a lot of input, but miraculously, it happened quite naturally that we really like each other’s taste,” she says. “We both wanted an artsy quality to her clothes and a lot of creativity.”

Reuniting with Dayton & Faris was an inspiring endeavor for Steiner. “They really care a lot about every physical detail of their films,” she notes.

Dayton & Faris hope that all those details combined with the clever twists of Kazan’s story will add up to something surprising for audiences as they ponder whether Ruby Sparks really exists or lives only in Calvin’s head.

“The story leaves some questions open for discussion,” concludes Faris, “we hope that people will leave the theatre with something to talk about.” Adds Dayton: “Despite this movie’s high-concept premise, we think audiences will identify with Calvin’s predicament.” Kazan chimes in, “I am so proud of the movie we made. After such a happy collaboration, we are really excited to share the film with an audience, hear their reactions, start that conversation.”

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## **ABOUT THE CAST**

**PAUL DANO (Calvin Weir-Fields/Executive Producer)** is currently in the midst of a long period of wildly varied, challenging, intriguing work.

Dano most recently received acclaim for his performance as an aspiring rock star and young father in So Yong Kim's *FOR ELLEN*, which Tribeca Films will release on September 5, following the world premiere at the 2012 Sundance Film Festival. Dano served as an executive producer.

September 28 marks the release of *LOOPER* (TriStar Pictures), Rian Johnson's sci-fi thriller that features Dano in a pivotal appearance alongside Joseph Gordon-Levitt. This spring, Dano starred opposite Robert De Niro in *BEING FLYNN* (Focus Features), Paul Weitz's adaptation of Nick Flynn's celebrated memoir *Another Bullshit Night in Suck City*.

Later this summer, Dano will play a slave owner in Steve McQueen's *TWELVE YEARS A SLAVE* (New Regency), the screen version of Solomon Northup's novel about a free black man who, promised a job playing violin in the circus, is drugged and dragged to Louisiana and sold into slavery. The cast also includes Chiwetel Ejiofor, Michael Fassbender, Brad Pitt and Adepero Oduye.

For his work opposite Brian Cox in Michael Cuesta's *L.I.E.*, Dano earned an Independent Spirit Award for Best Debut Performance. For *LITTLE MISS SUNSHINE*, he garnered a second Spirit Award nomination, a Broadcast Film Critics Association Award for Best Young Actor and a Screen Actors Guild Award® (ensemble) with cast mates Alan Arkin, Abigail Breslin, Steve Carell, Toni Collette and Greg Kinnear.

The following year, Dano earned a BAFTA Award nomination for Best Supporting Actor opposite Academy Award winner Daniel Day-Lewis in Paul Thomas Anderson's *THERE WILL BE BLOOD*.

Dano's film credits also include Kelly Reichardt's *MEEK'S CUTOFF*, Jon Favreau's *COWBOYS & ALIENS*, Spike Jonze's *WHERE THE WILD THINGS ARE* (as the goat-like Alexander), James Mangold's *KNIGHT AND DAY*, Dagur Kári's *THE GOOD HEART* with Cox, Matt Aselton's *GIGANTIC* (which also marked his first executive producer credit), Ang Lee's *TAKING WOODSTOCK*, Richard Linklater's *FAST FOOD NATION*, James Marsh's *THE KING*, Rebecca Miller's *THE BALLAD OF JACK AND ROSE* with Day-Lewis, D.J. Caruso's *TAKING LIVES*, Luke Greenfield's *THE GIRL NEXT DOOR*, Michael Hoffman's *THE EMPEROR'S CLUB* and Shari Springer Berman and Robert Pulcini's *THE EXTRA MAN*, both with Kevin Kline.

Growing up in Manhattan and Connecticut, Dano began his career on the New York stage with roles in Broadway productions of *Inherit the Wind*, opposite George C. Scott and Charles Durning and *A*

*Christmas Carol*, with Ben Vereen and Terrence Mann. He returned to the stage in 2007 in The New Group's off-Broadway production of Jonathan Marc Sherman's *Things We Want*, directed by Ethan Hawke and starring Peter Dinklage, Josh Hamilton, and Zoe Kazan. In late 2010, he appeared with Jeffrey Wright and Mos Def in the world premiere of John Guare's *A Free Man of Color*, directed by George C. Wolfe at Lincoln Center Theatre.

RUBY SPARKS is the first screenplay written by ZOE **KAZAN (Ruby Sparks/Written by/Executive Producer)**. An acclaimed theater actress and 2005 graduate of Yale University, Zoe made her New York stage debut in 2006 in the Off-Broadway revival of *The Prime of Miss Jean Brodie* opposite Cynthia Nixon. She continued to shine on stage in 2007, starring in Jonathan Marc Sherman's *Things We Want*, directed by Ethan Hawke, and Playwrights Horizons' production of *100 Saints You Should Know*, for which she received a Drama Desk Award nomination for Outstanding Featured Actress in a Play, as well as the Lucille Lortel Award nomination for Outstanding Featured Actress. In January 2008, Zoe made her Broadway debut opposite S. Epatha Merkerson in a revival of William Inge's *Come Back, Little Sheba*. Following this role, Zoe was named the recipient of the 2008 Clarence Derwent Award, honoring "the most promising female and male performers on the New York metropolitan scene." She is the only actor to be awarded the Derwent Award for three roles in one year: *Come Back, Little Sheba*; *100 Saints You Should Know* and *Things We Want*. Since then, she has returned twice to Broadway: in 2009 as Masha in Ian Rickson's critically acclaimed production of *The Seagull*, opposite Kristin Scott Thomas, Peter Sarsgaard and Carey Mulligan; and in 2010 in Martin McDonagh's comedy *A Behanding in Spokane* opposite Christopher Walken and Sam Rockwell. Zoe returned to Off-Broadway in the fall of 2010, starring as Harper in The Signature Theatre Company's revival of Tony Kushner's *Angels In America*.

Zoe is also a promising playwright, whose family drama *Absalom* was produced at the Humana Festival at the Actor's Theater of Louisville in 2009. Her second play, *We Live Here*, was produced Off-Broadway by The Manhattan Theatre Company in the fall of 2011, in a production directed by Sam Gold. As Zoe continues her success in the theatre, she also has been working consistently on the big screen. Zoe received high praise for her breakout role as Maureen Grube in Sam Mendes' REVOLUTIONARY ROAD opposite Leonardo DiCaprio and Kate Winslet. She also appeared in Paul Haggis' thriller IN THE VALLEY OF ELAH with Charlize Theron, Gregory Hoblit's FRACTURE with Ryan Gosling, Rebecca Miller's THE PRIVATE LIVES OF PIPPA LEE, Richard Linklater's ME AND ORSON WELLS, Josh Radnor's HAPPYTHANKYOUOREPLEASE, Kelly Reichardt's MEEK'S CUTOFF with Paul Dano and Michelle Williams, and Nancy Meyers' IT'S COMPLICATED with Meryl Streep. Zoe was awarded Best Actress in a Narrative Feature Film by the Tribeca Film Festival in 2009

for her first starring role, in Bradley Rust Gray's THE EXPLODING GIRL. She also guest-starred in four episodes of HBO's BORED TO DEATH, opposite Jason Schwartzman.

Since wrapping RUBY SPARKS, Zoe has acted in three independent films, including starring roles in the upcoming IN YOUR EYES, written and produced by Joss Whedon, and THE PRETTY ONE, written and directed by Jenee Lamarque and co-starring Jake Johnson.

Since his introduction to American cinema in the highly acclaimed Mambo Kings, **ANTONIO BANDERAS (Mort)** is irrefutably one of the leading international actors of his generation. He has received critical praise for his performances in film, television and theater, as well as behind the scenes as a feature film director. In 2005, he was honored with a Star on the Hollywood Walk of Fame.

His second directorial feature is the Spanish film EL CAMINO DE LOS INGLESES (*titled* SUMMER RAIN in the U.S.). A coming of age story, the film follows the first loves, lusts and obsessions of friends on vacation at the end of the 1970s. He made his directorial debut with CRAZY IN ALABAMA starring his wife Melanie Griffith.

Banderas stole the show in the 2004 blockbuster animated film SHREK 2 as the voice of “Puss in Boots.” He reprised this role in the widely anticipated sequel SHREK THE THIRD, the ABC Christmas special “Shrek The Halls,” and the fourth installment of the franchise SHREK FOREVER AFTER.

In 2003, Banderas earned a Tony nomination for Best Actor in a Musical for his Broadway debut in the Roundabout Theater Company production of *NINE*, a musical inspired by Fellini’s 8 ½. He also received a Best Actor Drama Desk Award, Outer Critics Circle Award, Drama League Award and Theatre World Award. *NINE*, directed by David Leveaux, also starred Chita Rivera.

Banderas has worked with some of Hollywood’s best directors and leading actors including Robert Rodriguez’s DESPERADO opposite Salma Hayek and the sequel ONCE UPON A TIME IN MEXICO opposite Johnny Depp; ORIGINAL SIN opposite Angelina Jolie; Alan Parker’s EVITA opposite Madonna, in which he received his first Best Actor Golden Globe nomination; Martin Campbell’s THE MASK OF ZORRO opposite Catherine Zeta-Jones, in which he received his second Best Actor Golden Globe nomination, and the sequel THE LEGEND OF ZORRO; Neil Jordan’s INTERVIEW WITH A VAMPIRE with Tom Cruise and Brad Pitt; Jonathan Demme’s PHILADELPHIA opposite Tom Hanks and Denzel Washington; Bille August’s HOUSE OF THE SPIRITS with Meryl Streep and Glenn Close; and Brian de Palma’s FEMME FATALE.

Other film credits include the TAKE THE LEAD, SPY KIDS TRILOGY, MIAMI RHAPSODY, FOUR ROOMS, ASSASSINS, NEVER TALK TO STRANGERS, TWO MUCH, THE 13TH WARRIOR, PLAY IT TO THE BONE and BALLISTIC: ECKS VS. SEVER.

He was nominated for his third Best Actor Golden Globe for his performance as the infamous Pancho Villa in HBO's 2003 release of "And Starring Pancho Villa as Himself."

Born in Malaga, Spain, Banderas attended the School of Dramatic Arts in his hometown, and upon graduation he began his acting career working in a small theater company based there. He later moved to Madrid and became an ensemble member of the prestigious National Theater of Spain.

In 1982, Banderas was cast by writer/director Pedro Almodovar in LABYRINTH OF PASSION. It was the first of five films Banderas would do with Almodovar, the others being MATADOR, LAW OF DESIRE, WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN and TIE ME UP! TIE ME DOWN! The international success of these films introduced to him to Hollywood. Banderas recently appeared in LA PIEL QUE HABITO (THE SKIN I LIVE IN), written and directed by Almodovar – reuniting with him after 21 years.

He also starred in Woody Allen's YOU WILL MEET A TALL DARK STRANGER for Sony Classics, in which he was part of an all-star cast that includes Naomi Watts, Anthony Hopkins, Josh Brolin and Freida Pinto. He also starred in the action thriller THE BIG BANG, directed by Tony Krantz, and will appear alongside Channing Tatum and Ewan McGregor in Steven Soderbergh's HAYWIRE for Relativity, and THE OTHER MAN starring Laura Linney and Liam Neeson directed by Richard Eyre.

Banderas can last be seen in the film BLACK GOLD, directed by Jean Jacques Annoud, opposite Freida Pinto, Mark Strong, and Tahar Rahim. He was also the voice lead for the animated film PUSS IN BOOTS, alongside Salma Hayek.

Two-time Golden Globe-winner **ANNETTE BENING (Gertrude)** was most recently seen in Focus Features' critical and commercial sensation THE KIDS ARE ALL RIGHT, in which she played opposite Julianne Moore and Mark Ruffalo. Her role as Nic earned her a Golden Globe and New York Film Critics Circle award, and Oscar, Screen Actors Guild, Critics Choice, and Independent Spirit nominations in the "Best Actress" category.

In 2010, Annette also starred in Sony Pictures Classics' MOTHER AND CHILD for writer-director Rodrigo Garcia co-starring Naomi Watts. In 2008, she was seen on the big screen in writer-director Diane English's remake of THE WOMEN, starring alongside Meg Ryan, Eva Mendes and Jada Pinkett-Smith. Prior to that, She starred in the 2006 film RUNNING WITH SCISSORS for which she was nominated for a Golden Globe Award.

Annette was 'Julia Lambert' in BEING JULIA for Sony Pictures Classics, the role that earned the actress her third Oscar nomination. For that performance, she was also named the National Board of Review's "Best Actress," won the Golden Globe award for "Best Actress in a Motion Picture –

Musical/Comedy,” and received a SAG nomination for “Best Actress.” She also starred in “Mrs. Harris” with Ben Kingsley for HBO, earning an Emmy, SAG, and Golden Globe nomination.

An award-winning stage actress, Annette has spent much of her time in front of the movie camera. She starred in the critically acclaimed film AMERICAN BEAUTY, for which she received both an Academy Award nomination and a Golden Globe nomination for “Best Actress/Drama”. Her performance in the film earned her a Screen Actors Guild Award and the BAFTA (British Academy) Award. Her other film credits include Neil Jordan’s IN DREAMS, and THE SIEGE, opposite Denzel Washington and Bruce Willis.

Annette has been honored at the Deauville, Boston, Palm Springs and Chicago Film Festivals with Lifetime Achievement Awards, as well as receiving the Donostia Prize at the San Sebastian International Film Festival. Most recently, Annette was honored with the “Actress of the Year” award at the Hollywood Film Festival and the American Riviera Award at this year’s Santa Barbara Film Festival.

She received her first Academy Award nomination and was named “Best Supporting Actress” by the National Board of Review for her role in THE GRIFTERS. She also received a Golden Globe nomination for “Best Actress/Musical or Comedy” for her starring role in Rob Reiner’s THE AMERICAN PRESIDENT, opposite Michael Douglas. Bening also had supporting roles in Tim Burton’s MARS ATTACKS!, and in Sir Ian McKellen’s film adaptation of Shakespeare’s RICHARD III.

Her other film credits include: LOVE AFFAIR with Warren Beatty; Barry Levinson’s BUGSY, also opposite Beatty, for which she received a Golden Globe nomination for “Best Actress”; REGARDING HENRY with Harrison Ford and directed by Mike Nichols; GUILTY BY SUSPICION, opposite Robert De Niro; Milos Forman’s VALMONT; and POSTCARDS FROM THE EDGE. Bening made her feature film debut in the comedy THE GREAT OUTDOORS, with Dan Aykroyd and the late John Candy.

Annette’s theater credits include the Anton Chekhov play *The Cherry Orchard* at Los Angeles’ Mark Taper Forum in 2006, and Alan Bennett’s *Talking Heads*, at the Tiffany Theater in Los Angeles. She also played the title role in Henrik Ibsen’s *Hedda Gabler* in March 1999 at Los Angeles’ Geffen Playhouse. She has appeared on stage in *Medea* at UCLA, and in *The Female of the Species*, also at the Geffen Playhouse.

Born in Topeka, Kansas and raised in San Diego, Bening was enrolled at a local college when she got a job as a dancer in a pre-show presented outside of San Diego’s famed Old Globe Theater. This led to a walk-on in a Shakespearean production and two plays with the San Diego Repertory Theater.

Annette graduated from San Francisco State University and was accepted by the American Conservatory Theater in San Francisco, where she trained until she joined the acting company. She also



appeared in both summer Shakespearean festivals and regional productions until her career took her to New York. There, Annette received both a Tony® Award nomination and won the Clarence Derwent Award for most outstanding debut performance of the season for her role in *Coastal Disturbances*, originally at the Second Stage, then on Broadway.

British-born **STEVE COOGAN (Langdon Tharp)** was on top of the U.S. box office in 2008 with *TROPIC THUNDER*, and most recently starred in the comedy *THE TRIP*, his third film for director Michael Winterbottom. He was also seen recently in *NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN*, reprising his role from *NIGHT AT THE MUSEUM*. Other film credits include *THE INDIAN IN THE CUPBOARD*; Jim Jarmusch's *COFFEE AND CIGARETTES*; Michael Winterbottom's *24 HOUR PARTY PEOPLE* and *TRISTRAM SHANDY: A COCK AND BULL STORY*; *AROUND THE WORLD IN 80 DAYS*; *HAPPY ENDINGS*; Sophia Coppola's *MARIE ANTOINETTE*; *FINDING AMANDA*; *HAMLET 2*; *PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF*; and *MARMADUKE*. Later this year, he will also be seen opposite Hilary Duff and Molly Shannon in *SAFETY GLASS*.

Born and raised in Manchester, where he trained as an actor at the Manchester Polytechnic School of Theatre, Coogan saw stand-up as a way of obtaining an equity card. While working in radio, Coogan created his character Alan Partridge in "On the Hour" which became the television show "The Day Today," which became the radio show "Knowing Me, Knowing You with Alan Partridge." The show made the transition to television and received huge critical acclaim along with numerous awards. At the 1994 British Comedy Awards, Coogan won Top Male Comedy Performer, Top Comedy Personality and the program won Best New Television Comedy. He then completed a sell-out tour in the UK with his live show "The Man Who Thinks He's It," which won a South Bank Show Award and broke all box office records for a comedy show in London's West End.

As a writer, Coogan started a screen career co-writing the British hit "The Parole Officer" with business partner Henry Normal. In 2002, Coogan released a new series of "I'm Alan Partridge," which again received rave reviews and earned him two BAFTA Awards for Best Comedy Series and Best Comedy Performance. Coogan's most recent television appearance was in the 2007 season finale of HBO's award-winning "Curb Your Enthusiasm," playing Larry David's psychologist. He also wrote and starred in a Christmas Special for BBC 2 titled "Tony Ferrino's Phenomenon" (for which he received the Silver Rose of Montreux Award) and the BBC 2 comedy shows "Saxondale" and "Coogan's Run." He recently wrapped a 40-city tour of his second live comedy show, entitled "Steve Coogan is Alan Partridge and Other Less Successful Characters."

**ELLIOTT GOULD (Dr. Rosenthal)** starred in Ingmar Bergman's THE TOUCH in 1971, the great Swedish director's first English language film. Gould began his acting career on Broadway in the 1960's, and by the end of the decade went on to become the embodiment of disenchanted youth culture in such films as Robert Altman's Korean War satire M\*A\*S\*H, in which he played the maverick surgeon "Trapper John" and BOB & TED & CAROL & ALICE, for which he received an Oscar nomination. *Time Magazine* featured him on a cover in 1970, when he was at the height of his long and prolific career, calling him a "star for an uptight age." Some of his other notable films include A BRIDGE TOO FAR, CAPRICORN ONE, and a remake of THE LADY VANISHES. Gould played the detective Philip Marlowe in Altman's 1973 film THE LONG GOODBYE.

Gould's Broadway theatre credits include *Irma La Douce*, *Say, Darling*, *I Can Get It for You Wholesale*, *Little Murders*, and *Drat! The Cat!*

On television, Gould hosted "Saturday Night Live" six times. He had a recurring guest role on "Friends" as Jack Gellar, the good-natured but fussy father of the Greenwich village-dwelling Gellar kids, Monica and Ross, spending nine years recurring in the role across 10 seasons. Later, Gould appeared in guest spots on "Law & Order" and "CSI: Crime Scene Investigation." He will be recurring on "Ray Donovan," a series for Showtime.

Gould received critical praise for his role in Warren Beatty's 1991 gangster epic film BUGSY. In addition, he appeared in AMERICAN HISTORY X as the boyfriend of Edward Norton's character's mother. He also co-starred as Reuben Tishkoff in OCEAN'S ELEVEN, and its sequels: OCEAN'S TWELVE, and OCEAN'S THIRTEEN.

Gould currently serves on the Screen Actors Guild National Board of Directors.

**CHRIS MESSINA (Harry)** can most recently be seen starring in Lee Kirk's directorial debut, THE GIANT MECHANICAL MAN, opposite Jenna Fischer, who also produced the film. He also co-wrote and starred in the upcoming FAIRHAVEN, opposite Sarah Paulson. Both films premiered at the 2012 Tribeca Film Festival to rave reviews.

Messina can currently be seen onscreen in Aaron Sorkin's "The Newsroom" which premiered June 24<sup>th</sup> on HBO, opposite Jeff Daniels; and "Damages" premiering July 20<sup>th</sup> on Direct TV, opposite Glenn Close and Rose Byrne. He also recently wrapped production on "The Mindy Project."

On the silver screen, he can be found in the comedy CELESTE AND JESSE FOREVER, opposite Rashida Jones, Elijah Wood and Emma Roberts; and the thriller ARGO, opposite director Ben Affleck, Bryan Cranston, and John Goodman out October 12<sup>th</sup>.

Messina previously starred opposite Amy Adams and Academy Award winner Meryl Streep in Nora Ephron's JULIE & JULIA. The film won several awards including the 2010 Golden Globe for Best

Motion Picture – Comedy or Musical. The native New Yorker also appeared in Sam Mendes' *AWAY WE GO*, and was directed by his fellow *AWAY WE GO* actor John Krasinski in the independent feature *BRIEF INTERVIEWS WITH HIDEOUS MEN*. Mr. Messina's other films include *GREENBERG*, where he starred opposite Ben Stiller, Greta Gerwig and Jennifer Jason Leigh; Woody Allen's *VICKY CRISTINA BARCELONA*, with Rebecca Hall, Scarlett Johansson, and Academy Award winners Javier Bardem and Penélope Cruz; Robert Cary's award-winning *IRA AND ABBY*, as one-half of the titular duo, opposite screenwriter Jennifer Westfeldt; Paul Weiland's *MADE OF HONOR*, opposite Patrick Dempsey and Michelle Monaghan; Darren Grodsky and Danny Jacobs' *HUMBOLDT COUNTY*; J.J. Abrams' telefilm *ANATOMY OF HOPE*; Alan Ball's critically acclaimed *TOWELHEAD*; M. Night Shyamalan's *DEVIL*; Dana Adam Shapiro's *MONOGAMY*, opposite Rashida Jones; and Marilyn Agrelo's *AN INVISIBLE SIGN*.

Mr. Messina also worked with Alan Ball in a guest-starring arc on the acclaimed series "Six Feet Under."

Among his many stage appearances are ones in Caryl Churchill's *Far Away*, opposite Frances McDormand for director Stephen Daldry at the New York Theatre Workshop; Oscar Wilde's *Salome* opposite Al Pacino and Marisa Tomei, in Estelle Parsons' Broadway production; Adam Rapp's *Faster*; *This Thing of Darkness*, for Craig Lucas at the Atlantic Theatre Company, Melanie Marnich's *Blur*, at Manhattan Theatre Club; Jessica Goldberg's *Good Thing* directed by Jo Bonney, at The New Group; and Frank Pugliese's *Late Night, Early Morning*, which premiered at the 2004 Tribeca Theatre Festival and won the Jury Award for Best Theater at the 2005 Aspen Comedy Festival.

Success arrived early for **ALIA SHAWKAT (Mabel)** and she continues to establish herself as a highly sought after young actress in both film and television. Shawkat was named one of *Variety*'s 10 Actors to Watch for 2009 and one of *Hollywood Reporter*'s 10 rising comedy talents. Last summer alone, Shawkat worked on four highly anticipated film projects: *THE TO-DO LIST*, opposite Aubrey Plaza, Bill Hader, Christopher Mintz-Plasse, Donald Glover, and Andy Samberg; *BRASS TEAPOT* opposite Juno Temple and Michael Angarano; and *THE MOMENT*, with Jennifer Jason Leigh and Martin Henderson.

Shawkat also had a film, *THAT'S WHAT SHE SAID*, premiere at the 2012 Sundance Film Festival. In this raunchy female comedy, directed by actress Carrie Preston, Shawkat starred as a young interloper who has a day of disaster with two best friends, played by Anne Heche and Marcia Debonis. Shawkat was also seen with Leighton Meester in the independent drama *THE ORANGES*, which premiered at the Toronto Film Festival. Hugh Laurie, Catherine

Keener, Oliver Platt, Allison Janney and Adam Brody also star in this film about a man (Laurie) who falls in love with the daughter (Meester) of his friends. Shawkat plays Laurie's daughter, and narrator of the film.

In 2011, Shawkat starred in the Fox Searchlight Pictures comedy CEDAR RAPIDS opposite Ed Helms and John C. Reilly, directed by Miguel Arteta (*Youth in Revolt*). The indie comedy is about a naive Midwesterner insurance salesman (Helms) who travels to a big-city convention in an effort to save the jobs of his co-workers. Shawkat's other film credits include: Drew Barrymore's directorial debut WHIP IT, a dramedy released by Fox Searchlight Pictures about a misfit teenager (Ellen Page) who discovers herself through joining a roller derby league; AMREEKA, a film about a Palestinian family who relocates to Illinois, which premiered at the 2009 Sundance Film Festival to rave reviews and was released by National Geographic Entertainment; BART GOT A ROOM, opposite William H. Macy and Cheryl Hines, in which Shawkat also served as a producer; THE RUNWAYS, a coming-of-age biopic about a seventies teenage band; the ensemble family comedy DECK THE HALLS with Matthew Broderick, Danny De Vito and Kristin Chenoweth,; and her first film role playing a young Iraqi child in THREE KINGS opposite George Clooney.

In addition to a bustling film career, Shawkat has appeared in many projects on the small screen as well. Her career began at the young age of 11 when she landed a leading role on the ABC Family series "State of Grace." However, she is best known for her role as 'Maebby Funke' on Fox's Emmy award winning "Arrested Development," where she portrayed a rebellious and mischievous member of a dysfunctional Orange County family trying to adjust to their loss of wealth. She recently had a recurring role on USA Network's "Starter Wife" with Debra Messing. Her additional television credits also include a starring role in the Lifetime original movie "Not Like Everyone Else" and guest starring roles on "Veronica Mars," "JAG," "Without a Trace," "Boomtown," and "Presidio Med."

Shawkat was born in Palm Springs, CA and currently lives in Los Angeles. Off screen, she is an emerging artist & painter in talks to show her work in New York and Los Angeles galleries. She is also an aspiring animator for television and comic books. And additionally, she made her singing debut, singing jazz standards at Littlefield in New York.

**AASIF MANDVI (Cyrus Modi)** is a regular on "The Daily Show with Jon Stewart" and made his first appearance on the show in 2006. He is the recipient of the 1999 OBIE® award for his critically acclaimed one-man show "Sakina's Restaurant." Mandvi's other New York stage credits include the 2002 Broadway revival of *OKLAHOMA!*, *Guantanamo: Honor Bound to Defend Freedom*, *Homebody/Kabul*, *Suburbia*, *Trudy Blue* and *Speak Truth to Power*.

Mandvi's film credits include the title role in Merchant/Ivory's *THE MYSTIC MASSEUR*, *MUSIC AND LYRICS*, *SPIDER-MAN 2*, *FREEDOMLAND*, *THE SIEGE*, *ANALYZE THIS*, *ABCD*, *AMERICAN CHAI*, *THE WAR WITHIN*, *THE PROPOSAL*, *PREMIUM RUSH*, *GHOST TOWN*, *THE DICTATOR* and *THE LAST AIRBENDER*. On television Mandvi has appeared on episodes of "Sex and the City," "Sleeper Cell," "The Sopranos," "The Bedford Diaries," "Oz," "CSI," "Law and Order," "Jericho," "ER," "Ed," and "Tanner on Tanner" directed by Robert Altman.

**TONI TRUCKS (Susie)** is a rising star who appears in two feature films and a new television drama this year. She will also be featured in the final installment of the blockbuster hit series *TWILIGHT SAGA: BREAKING DAWN PART 2* (November 16) as Mary a member of The American Nomadic Vampire coven.

Trucks is a series regular in the new CBS legal drama, "Made in Jersey," about a working-class woman named Marina (Janet Montgomery) who uses her street smarts to compete with her more polished colleagues at a top New York law firm. Trucks will play Cyndi Vega, Marina's lively secretary and "comradette" in arms. She also guest stars in the pilot of NBC's mid-season thriller "Do No Harm."

Born and raised in a small northern Michigan community, Trucks attended both the camp and academy of the prestigious Interlochen Arts Institute. She then earned her BFA in Musical Theatre from the University of Michigan.

Upon graduation, Trucks moved to New York where she performed regionally before relocating to Los Angeles to make her television debut as the female lead on Showtime's acclaimed comedy series "Barbershop." Her other television credits include "House," "All of Us," "Veronica Mars," "Til Death," "Brothers," "CSI: NY" and the telefilms "Star Runners" and "Starstruck."

Her previous film credits include *DREAMGIRLS*, *WEAPONS*, and *MUSIC AND LYRICS*.

Theatre credits include *Cactus Flower*, *Stormy Weather*, *Kiss Me Kate*, *West Side Story*, *Oklahoma!*, *Follies*, *Footloose*, *Two Gentlemen of Verona*, *Ragtime*, *Sweet Charity* and *Children of Eden*. Additionally, Trucks studied theatre abroad at London's Marymount College and has over 17 years of dance training including ballet, modern and tap.

Trucks now splits her time between Los Angeles and New York, where "Made in Jersey" shoots on location.

Originally a dancer and pianist, **DEBORAH ANN WOLL (Lila)** caught the acting bug in high school when she landed starring roles in several productions. Continuing her education at the most prestigious institutions, Woll attended Carnegie Mellon's pre-college program, London's Royal Academy of Dramatic Arts Shakespeare Intensive, and the University of Southern California's School of Theatre. Woll thrived in USC's conservatory environment, expanding her repertoire, winning several performance-based scholarships and awards, and starring in over 20 productions including her personal favorite, 'Polly Peachum' in the Brecht/Weill classic *Three Penny Opera*.

Upon graduation, Woll began booking guest star roles on acclaimed shows such as "Law & Order: Special Victims Unit," "CSI," "Life," "ER," "The Mentalist," and "My Name is Earl."

Woll's big break came when Alan Ball cast her as the irresistible ingénue 'Jessica Hamby' in the first season of "True Blood." The fifth season of the show returned to HBO on June 10, 2012. Woll stars as the charismatic young progeny of 'Bill,' who was turned at the age of seventeen. Though turned against her will, she now embraces her human death as the beginning of forever. Second only to "The Sopranos" as HBO's most popular series ever, "True Blood" averages 12.6 million viewers per episode.

During her hiatus from "True Blood," Woll's feature credits include the independent films: SEVEN DAYS OF UTOPIA with Robert Duvall, Melissa Leo and Lucas Black; CATCH .44 with Bruce Willis, Forest Whitaker, Malin Ackerman, and Nikki Reed; SOMEDAY THIS PAIN WILL BE USEFUL TO YOU with Marcia Gay Hardin and Ellen Burstyn; MOTHER'S DAY, with Rebecca DeMornay; LITTLE MURDER, with Terrence Howard, Josh Lucas and Lake Bell; and HIGHLAND PARK with Billy Burke, Parker Posey and Danny Glover.

A self-proclaimed nerd, Woll enjoys computer games, Mystery Science Theater 3000, and every kind of puzzling game imaginable.

Deborah Ann lives in Los Angeles.

## **ABOUT THE FILMMAKERS**

**JONATHAN DAYTON & VALERIE FARIS (Directed By)** made their feature film directorial debut in 2006 with *LITTLE MISS SUNSHINE*, which redefined independent filmmaking, received worldwide critical acclaim, and was nominated for four Academy Awards, including Best Picture as well as winning the Independent Spirit Award for best feature.

The married filmmaking team began their careers by directing and pioneering the MTV show, “The Cutting Edge.” They continued to work at the leading edge of music television, directing award-winning videos and documentaries for artists including REM, The Red Hot Chili Peppers, Jane’s Addiction, The Smashing Pumpkins, Macy Gray, Oasis, Weezer and The Ramones. Their music productions ultimately earned them two Grammy® Awards, nine MTV Music Video Awards™ and a Billboard Music “Director of the Year” Award. In addition, Jonathan and Valerie have worked extensively in television, including directing episodes of the groundbreaking sketch comedy series “Mr. Show with Bob and David” for HBO. They also produced two feature films: the documentary *THE DECLINE OF WESTERN CIVILIZATION PART II: THE METAL YEARS* for New Line Cinema and Jane’s Addiction’s *GIFT* for Warner Bros Music.

In 1998, Jonathan and Valerie co-founded Bob Industries, one of the country’s leading commercial production companies, where they have directed high profile television ads for VW, Sony Playstation, Gap, Target, Ikea, Apple and ESPN, among many others.

**ALBERT BERGER (Produced By)** previously collaborated with directorial team Jonathan Dayton & Valerie Faris on their last film, *LITTLE MISS SUNSHINE*, which won two Academy Awards and was nominated for a total of four, including Best Picture. The producers also won Best Picture at the Producer Guild Awards and the Independent Spirit Awards.

Berger formed Bona Fide Productions with Ron Yerxa in 1993. Their additional producing credits include Steven Soderbergh's *KING OF THE HILL*, Alexander Payne's *ELECTION*, Rick Famuyiwa's *THE WOOD*, Anthony Minghella's *COLD MOUNTAIN*, the documentary *I AM TRYING TO BREAK YOUR HEART*, *BEE SEASON*, *THE ICE HARVEST*, *THE SWITCH*, and *LITTLE CHILDREN* which received three Academy Award nominations as well as a Golden Globe nomination for Best Drama. Berger also executive produced the award-winning documentary *CRUMB*. Bona Fide also executive produced *HAMLET 2* and the Levon Helm documentary *AIN'T IN IT FOR MY HEALTH*. Bona Fide recently completed production on *THE NECESSARY DEATH OF CHARLIE COUNTRYMAN* directed by Fredrik Bond. Upcoming films include *NEBRASKA* to be directed by Alexander Payne and *LOUDER THAN BOMBS* to be directed by Joachim Trier.

After graduating from Tufts University, Berger returned to his native Chicago where he owned and managed the Sandburg Theatre, a revival showcase for obscure and classic films. He attended Columbia University film school before moving to Los Angeles to write scripts for Paramount, TriStar, MGM, Orion, and producer Roger Corman. Berger went on to serve as Vice President of Development for Marvin Worth Productions at Paramount Pictures, where he worked on several projects, including MALCOLM X.

**RON YERXA (Produced By)** previously collaborated with directorial team Jonathan Dayton & Valerie Faris on their last film, LITTLE MISS SUNSHINE, which won two Academy Awards and was nominated for a total of four, including Best Picture. The producers also won Best Picture at the Producer Guild Awards and the Independent Spirit Awards.

Yerxa formed Bona Fide Productions with Albert Berger in 1993. Their additional producing credits include Steven Soderbergh's KING OF THE HILL, Alexander Payne's ELECTION, Rick Famuyiwa's THE WOOD, Anthony Minghella's COLD MOUNTAIN, the documentary I AM TRYING TO BREAK YOUR HEART, BEE SEASON, THE ICE HARVEST, THE SWITCH, and LITTLE CHILDREN which received three Academy Award nominations as well as a Golden Globe nomination for Best Drama. Bona Fide also executive produced HAMLET 2 and the Levon Helm documentary AIN'T IN IT FOR MY HEALTH. Bona Fide recently completed production on THE NECESSARY DEATH OF CHARLIE COUNTRYMAN directed by Fredrik Bond. Upcoming films include NEBRASKA to be directed by Alexander Payne and LOUDER THAN BOMBS to be directed by Joachim Trier.

After graduating from Stanford University, Yerxa worked in journalism and taught Upward Bound before receiving a graduate degree from the University of California, Santa Cruz. Yerxa started his film career at Time-Life and then CBS Films before becoming a producer.

**ROBERT GRAF (Executive Producer)** was Executive Producer on director Greg Mottola's PAUL and has enjoyed a long relationship with Joel and Ethan Coen, serving as Executive Producer on TRUE GRIT, A SERIOUS MAN, BURN AFTER READING, NO COUNTRY FOR OLD MEN and most recently INSIDE LLEWYN DAVIS. Other credits include Joe Carnahan's SMOKIN' ACES and Peter Berg's FRIDAY NIGHT LIGHTS.

**MATTHEW LIBATIQUE, ASC (Director of Photography)** has forged a unique career over the past two decades. He began with the goal of becoming a music-video cinematographer because he was drawn to the potential of electronic image manipulation. But soon he was creating bold, innovative



imagery for longer forms. In 1996 he scored a breakthrough with *PI*, a disturbing portrait shot in black and white Super 16. Libatique pushed the film emulsion to its limits and beyond to portray an unstable, deteriorating mind obsessed with numbers. *PI* won the Directing Award at the Sundance Film Festival, and Libatique's feature film career was off and running. Fifteen years later, Libatique was nominated for ASC and an Academy Award for *BLACK SWAN*, directed by Darren Aronofsky, with whom he had also teamed on *PI*, as well as on numerous other projects in the interim. *BLACK SWAN* was also shot in Super 16, rare for an Oscar nominee in the cinematography category. A few more of Libatique's memorable credits are *GOTHICA*, *REQUIEM FOR A DREAM*, *MIRACLE AT ST. ANNA*, *THE FOUNTAIN*, *SHE HATE ME*, *IRON MAN* and *IRON MAN 2*. He has ongoing working collaborations with directors Spike Lee, Joel Schumacher and Jon Favreau, in addition to his work with Aronofsky.

Libatique studied at the prestigious American Film Institute, where he earned an MFA in cinematography. *BLACK SWAN* marked Libatique's fourth feature collaboration with director Darren Aronofsky, following *REQUIEM FOR A DREAM* and *THE FOUNTAIN*. They began their careers together collaborating on the short film *PROTOZOA*. For his work on *BLACK SWAN*, Libatique received nominations for an Academy Award, the BAFTAs, the American Society of Cinematographers, the Broadcast Film Critics Association and the Film Independent Spirit Awards, to name a few.

Libatique shot director Jon Favreau's *COWBOYS & ALIENS*. For *IRON MAN 2*, the sequel to the box-office hit *IRON MAN*, he also served as cinematographer. Last year, he was director of photography on *MY OWN LOVE SONG*, a comedy-drama with Forest Whitaker and Renée Zellweger.

The Independent Spirit Awards honored Libatique with a nomination for his work on *PI* and awarded him their Best Cinematography trophy for *REQUIEM FOR A DREAM*. The latter film also brought him nominations from the Boston Society of Film Critics and the Online Film Critics Society.

Libatique's career began in 1995 as a cinematographer in the music video industry. His work has appeared on MTV for artists such as The Cure, Usher, Death in Vegas, Erykah Badu, Incubus, Tupac, Moby, Snoop Dogg, Jay-Z and The Fray. Libatique earned the Music Video Production Association Award for Best Cinematography in 2002, for Matchbox 20's "Mad Season." Working in the commercial and music video industry, he has combined forces with talented directors such as Floria Sigismondi, Dante Ariola, Brian Beletic, Phil Harder, Terry Richardson, Mark Pellington, Traktor, Kinka Usher, Style War and Noam Murro.

His other feature film credits include Joel Schumacher's *TIGERLAND* and *PHONE BOOTH*; *GOTHICA*, for Mathieu Kassovitz; *ABANDON*, for Stephen Gaghan; and *EVERYTHING IS ILLUMINATED*, directed by Liev Schreiber. He has also collaborated with director Spike Lee on three films: *MIRACLE AT ST. ANNA*, *SHE HATE ME* and *INSIDE MAN*.

**JUDY BECKER (Production Designer)** has worked as a production designer on some of today's most acclaimed films and the industry's most revered directors including Todd Haynes' I'M NOT THERE, Ang Lee's BROKEBACK MOUNTAIN, David O. Russell's THE FIGHTER, Zach Braff's GARDEN STATE, Peter Sollett's RAISING VICTOR VARGAS, Mike Mills' THUMBSUCKER, Lynne Ramsay's WE NEED TO TALK ABOUT KEVIN, and Steve McQueen's SHAME. Her latest project, HITCHCOCK, directed by acclaimed screenwriter and documentarian Sacha Gervasi, is currently in post-production.

Becker comes from a background in fine arts and photography. She spent several years as an underground comic artist, and has had her work published in numerous comic compilations. She lives in New York City.

**PAMELA MARTIN, A.C.E. (Film Editor)** previously collaborated with Jonathan Dayton & Valerie Faris when she served as the editor on LITTLE MISS SUNSHINE, which was nominated for an ACE Eddie Award. She was most recently nominated for an Academy Award for THE FIGHTER. Her other feature credits include YOUTH IN REVOLT, SAVED!, HOW TO KILL YOUR NEIGHBOR'S DOG, SLUMS OF BEVERLY HILLS, THE HOUSE OF YES, THE SUBSTANCE OF FIRE, ED'S NEXT MOVE, SPANKING THE MONKEY and WHAT HAPPENED WAS...(as Associate Editor). Martin also served as dialogue editor on EAT DRINK MAN WOMAN, THE WEDDING BANQUET and PUSHING HANDS. Her commercial credits include Volkswagen, Holiday Inn and Hewlett Packard. She also served on the feature jury at the 2007 Sundance Film Festival.

**NANCY STEINER (Costume Designer)** has worked extensively in film, commercials, music videos, television and print. Her film credits include LITTLE MISS SUNSHINE, PAUL, THE LOVELY BONES, YOUTH IN REVOLT, FUNNY PEOPLE, THE VIRGIN SUICIDES, LOST IN TRANSLATION, ELIZABETHTOWN, SHOPGIRL, THE GOOD GIRL, YEAR OF THE DOG, HUMAN NATURE, MILLION DOLLAR HOTEL, SAFE, and THE WINNER.

Steiner worked most recently on director Mike White's new series for HBO, "Enlightened."

She has been nominated twice for Contemporary Costume Design (SHOPGIRL and LITTLE MISS SUNSHINE) at the Costume Designers Guild Awards and in 2005, Premiere Magazine and Hamilton honored Steiner for her illustrious film career.

In 2004 Steiner garnered Best Commercial Design at The Costume Designers Guild Awards for her work on the "Bacardi & Cola" campaign. Her work in commercials includes Levi's, Gap, Nike, Volkswagen, Call Of Duty, Priceline, Verizon, HSBC, T Mobile, MasterCard, Sprint, Intel, Dell, Volvo, Puma, Lacoste, Lincoln, Pepsi, American Express and Citibank to name just a few.

She began her styling career in the world of music videos. Over the years Steiner has worked with a variety of artists including Nirvana, Stone Temple Pilots, No Doubt, David Bowie, The Smashing Pumpkins, The Red Hot Chili Peppers, The Rolling Stones, Sheryl Crow, R.E.M., Björk, Air, Weezer, Fat Boy Slim and the Foo Fighters.

Steiner's work has also been featured in such notable publications as Vanity Fair, Marie Claire, Interview, Allure, Us, The Face, and Rolling Stone. She has collaborated with celebrities such as Gwyneth Paltrow, Cameron Diaz, Milla Jovovich, Sheryl Crow, Sandra Bullock, Sade, Tom Hanks, REM and No Doubt.

As a composer, **NICK URATA (Music By)** – front man of the internationally acclaimed band DeVotchKa – has scored such films as LITTLE MISS SUNSHINE, the Sundance hit that garnered four Academy Award nominations. He recently co-scored the hit romantic comedy CRAZY, STUPID, LOVE starring Steve Carell and Ryan Gosling. His other scores include FLING, I LOVE YOU PHILLIP MORRIS, THE JONESES, WAITING FOR FOREVER, FATHER OF INVENTION, and Dustin Lance Black's directorial debut VIRGINIA starring Emma Roberts and Ed Harris.

His latest work includes the score for the Stephen Gyllenhaal comedy GRASSROOTS. Coming up for Urata is ARTHUR NEWMAN, GOLF PRO for director Dante Ariola.

Urata left his native New York to play music in Chicago, then moved to Denver where he formed DeVotchKa. Their music, in particular the song "Till the End of Time," left its impression on the indie hit LITTLE MISS SUNSHINE, and Urata has enjoyed an impressive stay in film ever since.

It was evident at an early age that **DAN WILCOX (Music Supervisor)** had a passion for music – he learned how to use his parents' turntable before he could tie his shoes. Growing up in Eau Claire, Wisconsin, interesting music was in short supply and Dan would frequent the college record store, comb garage sales, scan fanzines and make out-of-town trips just to satisfy his craving for intriguing and exotic tunes, both new and old. This experience serves him well to this day as both a DJ and a music supervisor.

Dan began his music supervision career while working in advertising, selecting music for national television spots for Mitsubishi. In 2004, he became Music Director at Ten Music where he music supervised countless campaigns for brands like Nike, Apple, Toyota, & Rhapsody. In 2008, Dan extended his supervision work to include film & TV projects, overseeing music for a number of independent films and television programs for Fox, MTV, TV Land, etc.

Dan deejays at many of the top nightspots in Los Angeles, as well as various events at the Hammer Museum, Los Angeles Film Festival and the Independent Spirit Awards. He also hosts a music program every Sunday evening on the internationally-renown radio station KCRW.

Unit Production Manager

ROBERT GRAF

First Assistant Director

THOMAS PATRICK SMITH

Second Assistant Director

ROBERT E. KAY

MADE IN ASSOCIATION WITH DUNE ENTERTAINMENT

**CAST**

Calvin Weir-Fields

PAUL DANO

Ruby Sparks

ZOE KAZAN

Harry

CHRIS MESSINA

Gertrude

ANNETTE BENING

Mort

ANTONIO BANDERAS

Cyrus Modi

AASIF MANDVI

Langdon Tharp

STEVE COOGAN

Susie

TONI TRUCKS

Lila

DEBORAH ANN WOLL

Dr. Rosenthal

ELLIOTT GOULD

Mabel

ALIA SHAWKAT

Saskia

JANE ANNE THOMAS

Adam

JOHN F. BEACH

Mandi	ELEANOR SEIGLER
Party Goer at Langdon's	EMMA JULIA JACOBS
Warren	WALLACE LANGHAM
Party Goer 1 – Hammer	RIGHTOR DOYLE
Party Goer 2 – Hammer	EDEN BROLIN
Michael Silverblatt	MICHAEL SILVERBLATT
Female Professor	MARY JO DESCHANEL
Sort of Weird Guy	KAI LENNOX
Older Dude	OLE OLOFSON
Party Goer 2 – Book Release	JACK LEVINSON
Party Goer 1 – Book Release	CHINA SHAVERS
Busboy	CASEY GENTON
Silverlake Passerby	MICHAEL BERRY, JR.
Box Office Teller	LINDSAY FISHKIN
Lecture Curator	CLAUDIA BESTOR
Scotty the Dog	OSCAR
Stunt Coordinators	WADE ALLEN PATRICK ROMANO
Stunts by	CHRIS NIELSEN ALLAN PADELFORD ARTURO JOE DICKEY BARRON GUNTER

Production Services by	BOB INDUSTRIES, LLC
Associate Producers	CHUCK RYANT JOHN O'GRADY T.K. KNOWLES
Production Supervisor	BART LIPTON
Art Director	ALEXANDER WEI
Art Department Coordinator	SUSANNAH CARRADINE
Set Decorator	MATTHEW FLOOD FERGUSON
Leadman	DAVID BRACE
Additional Leadman	MICHAEL O'DONNELL
Buyer	COLLEEN BRODERICK
Set Dressers	URSULA GLAVIANO PETER ZEMAN ANTONIO SOLA JAMES S. POLLACK
On Set Dresser	CHAD R. DAVIS
Greens	CYNTHIA MARTINEZ
Art Department Production Assistants	JOE MASON ALEX LINDE
Second Second Assistant Director	J.E. BARROWS
Additional Operators	COLIN HUDSON (Steadicam) TOMMY MADDOX UPSHAW NIC RESTREPO (Underwater)
A Camera 1 <sup>st</sup> Assistant Camera	MATTHEW T. STENERSON
A Camera 2 <sup>nd</sup> Assistant Camera	JOEY O'DONNELL

Additional 1 <sup>st</sup> Assistant Camera	STEVEN “MANNY” MANN
DIT	MICHAEL KOWALCZYK
Additional DIT	JOEY MALONEY
DIU	GARY BEVANS
Additional DIU	PRENTICE S. SMITH
Camera Department Production Assistants	MICHAEL VALENTINE STEPHANIE LYONS COREY JENNINGS
Still Photographer	MERRICK RHODES MORTON
Sound Mixer	EDWARD TISE
Boom Person	RANDY JOHNSON
Cable Person	JAMIE GAMBELL
Property Master	DWAYNE DAVID GRADY
Assistant Property Master	AARON A. GOFFMAN
Assistant Props	ANN URICH
Script Supervisor	LYN MATSUDA NORTON
Post Production Supervisor	J.M. LOGAN
First Assistant Editors	STACI PONTIUS TEREL GIBSON
Editorial Production Assistant	JOSH KIRCHMER
Supervising Sound Editors	BYRON WILSON AARON GLASCOCK
Re-Recording Mixers	SKIP LIEVSAY AARON GLASCOCK
Gaffer	JEFF FERRERO



Best Boy Electric	RANDY DYE
Electricians	KYLE BRYSON BRIAN MUNDELL MICKEY PETERSEN BLUE THOMPSON TERRY ZUMALT
Key Grip	TANA DUBBE
Best Boy Grip	JAMES COFFIN
A Dolly Grip	JOHN MANG
B Dolly Grip	CURTIS SMITH
Grips	WILLIAM CLOUTER SHUN S. GOLDIN MICHAEL KOEPKE NICHOLAS LARSEN BOB NOVELLINO DAVID SIRIANNI JEFFREY TOMHAVE FRITZ “BOOTS” WEBER
Assistant Costume Designer	JENNIFER STARZYK
Costume Supervisor	DEBORAH MYLES DAVIS
Key Set Costumer	MARYLOU LIM
Set Costumers	CHERYL L. CRAVEDI JILL CHIZEVER CARMEN FROST
Cutter/Fitter	SARA DAUBNEY-KINNEY
Seamstress	VITALINA GAVRYLYUK
Costume Production Assistant	“DOWNTOWN” JAMIE BROWN
Department Head Makeup	TORSTEN WITTE
Key Makeup	ANGEL RADEFELD-WRIGHT

Department Head Hair	KRISTIN BERGE
Key Hair	MICHAEL S. WARD
Location Manager	CHRIS MILLER
Key Assistant Location Manager	DANIEL MILNER
Assistant Location Manager	DANNY FINN
Production Coordinator	J. ELIZABETH INGRAM
Assistant Production Coordinator	ALI GRIFFITH
Paint Foreman	ANNE HYVARINEN
Standby Painters	CHARLES KERN AARON GREENGRASS RODRIGUEZ
Assistants to Mr. Dayton and Ms. Faris	ANNA GOLIN ALEX ROTH
Assistants to Mr. Berger and Mr. Yerxa	KEN FURER MARYLOUISE LUKASIEWICZ
Assistant to Mr. Dano and Ms. Kazan	KELLI DRAGON
Production Accountant	MAUREEN "MO" CRUTCHFIELD
1 <sup>st</sup> Assistant Accountant	MICHAEL JAMES McLAUGHLIN
2 <sup>nd</sup> Assistant Accountant	KEITH GAUDIN
Payroll Accountant	ROBERT FUNK
Post Production Accountant	NATALIE TRULY
Assistant Post Production Accountant	COURTNEY McCRORY
Production Secretaries	JACOB BARTEL ELIAS BENAVIDEZ

Production Assistants	PATRICK THOMAS GORMAN ADAM HEIN CHRIS LIPTON
Animal Trainer	RAYMOND W. BEAL
Casting Associate	FREYA KRASNOW
Extras Casting	RICH KING
Unit Publicist	GREGG BRILLIANT
Craft Service	PETER CHASE
Assistant Craft Service	ANDRES GALLEGUILLOS MATT CHASE
Assistant Chefs	PEDRO LOPEZ HOLMES JIM DAVID C. SOLIZ SUBHASHAN WITHANAGE
Transportation Coordinator	TOMMY ROBERTS
Transportation Captains	TIMOTHY P. RYAN JR. PAUL RIPPLE
Key Set Medic	ROBERT CYMBAL
Set Medics	JOHN W. EMMONS GREGORY LEVINE
Video Assist	MATTHEW SHAVER
Additional Photography	CHRISTOPHE LANZENBERG
Camera Systems provided by	CAMTEC
Camera Cranes, Telescoping Cranes, Remote Camera Systems and Dollies provided by	CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.
Cranes and Dollies by	TCC PERFORMANCE EDGE
Sound Services and Re-Recording by	WARNER BROS. SOUND

Dialog Editors	CURT SCHULKEY DAVID A. ARNOLD
Foley Editor	ALBERT GASSER
Foley Artists	DAVID FEIN HILDA HODGES
Foley Mixer	DAVID JOBE
Assistant Sound Editors	BILL CAWLEY JOHNNA CHISM SONNY PETTIJOHN
ADR Mixers	THOMAS J. O'CONNELL JASON OLIVER HOWARD LONDON
ADR Recordists	RICK CANELLI RYAN YOUNG
ADR Voice Casting	CAITLIN McKENNA
Additional Voices	STEVE APOSTOLINA ROMY CUTLER-LENGYEL SCOTT MENVILLE JONATHAN NICHOLS MICHELLE RUFF DENNIS SINGLETARY KELLY PATINO SHANE SWEET LISA WILHOIT
Main and End Titles by	DEBORAH ROSS FILM DESIGN
Title Animation by	ROGER NALL
Digital Intermediate Services Provided by	EFILM
Supervising Digital Colorist	MITCH PAULSON
Digital Intermediate Project Manager	ROB PHILLIPS
Digital Conform Editor	AMY PAWLOWSKI

Visual Effects by	BRICKYARD VFX
Visual Effects Production Managers	KIRSTEN ANDERSEN JEFF BLODGETT
Visual Effects Coordinator	LINDA JACKSON
Visual Effects Artists	GEOFF McAULIFFE PATRICK POULATION MANDY SORENSON CHRIS SONIA EVAN PARAS ROBIN HOBART GINA DOWNING HENRIQUE GHERSI
Music Editor	JOSH WINGET
Music Consultant & Solo Cello	ADAM PETERS
Assistant Music Consultant	MONICA SONAND
Score Mixed by	AL CLAY
Assistant Engineers	DANNY STIMACK JON ONG
Featured Vocals	ALEX WALKER TIMUR BEKBOSUNOV

## SONGS

### **READY**

Written by Kovasciar Myvette  
Performed by Kovas  
Courtesy of Ghetto Beat, LLC

### **STRING QUARTET IN F MAJOR, K 590 MENUETTO: ALLEGRETTO**

Written by Wolfgang Amadeus Mozart  
Performed by and Courtesy of Calder Quartet

### **CORRUPT**

Written by T. Trago & S. Proper  
Performed by Tom Trago feat. San Proper  
Courtesy of Rush Hour Recordings

### **JERRY WEINTRAUB**

Written by Klaus Waldeck  
Performed by Waldeck  
Courtesy of Dope Noir Records  
By arrangement with Steel Synch

**STRING QUARTET NO. 15 IN G MAJOR, D. 887  
SHCERZO: ALLEGRO VICACE WITH TRIO:  
ALLEGRETTO**

Written by Franz Schubert  
Performed by and Courtesy of Calder Quartet

**WE'RE LEAVING**

Written by Nick Urata  
Performed by Devotchka  
Courtesy of Cicero Recordings Ltd.

**I'M SO ATTRACTED TO YOU**

Written by Leon Silver  
Performed by Buddy Stuart  
Courtesy of Lee Silver Productions

**QUAND TU ES LÀ (THE GAME OF LOVE)**

Written by Clint Ballard, Jr.  
Performed by Sylvie Vartan  
Courtesy of BMG Rights and  
Sony Music Entertainment (France)  
By arrangement with Sony Music Licensing

**ROLL IT ROUND**

Written by Steve Kaye, Christopher Shakespeare, Blake  
Colie, David Lee Wilder, Dan Ubick,  
Davey Chegwiddden, Alex Desert, Deston Berry,  
Malik Asu Moore, James King, Dave Goodwin,  
Dan Hastie, Sergio Rios  
Performed by The Lions  
Courtesy of Stones Throw Records, LLC

**RIGOLETTO: LA DONNA È MOBILE (ACT III)**

Written by Giuseppe Verdi  
Lyrics by Francesco Maria Piave  
Performed by Andrea Bocelli  
Courtesy of Sugar S.R.L.

**PATROL**

Written and Performed by David Wilde  
Courtesy of WildeWestMusic

**RAVE IS KING (LE CASTLE VANIA REMIX)**

Written by Bastian Heerhorst  
Performed by Fukkk Offf  
Courtesy of Coco Machete Records

**CA PLANE POUR MOI**

Written by L. Deprijck & Y. Lacomblez  
Performed by Plastic Bertrand  
Courtesy of AMC Belgium

**UNE FRACTION DE SECONDE**

Written by Armelle Pioline & Dominique Depret  
Performed by HOLDEN  
Courtesy of Le Village Vert

**YOUR NAME AND MINE**

Written by Vincent Catalano  
Performed by The Acorns  
Courtesy of Lee Silver Productions

**PSYCHEDELIC TRAIN**

Written & Performed by Derrick Harriott  
Courtesy of Musical Chariots

**SKINNAMARINK**

Written by Sharon Hampson, Lois Lilienstein and  
Bram Morrison

**GO KART**

Written by Sharon Finn & Neil Finn  
Performed by Pajama Club  
Courtesy of Lester Records Ltd

**CRYING FOR HOLLYWOOD  
(SHIR KHAN REMIX)**

Written and Performed by James Yuill  
Courtesy of Moshi Moshi Records

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CITY OF LOS ANGELES  
CINESPIA  
HAMMER MUSEUM  
FREDRIK BOND  
IRMA FITZGIBBONS  
SAMUEL VAZQUEZ  
SID KROFFT  
DON MOLLS

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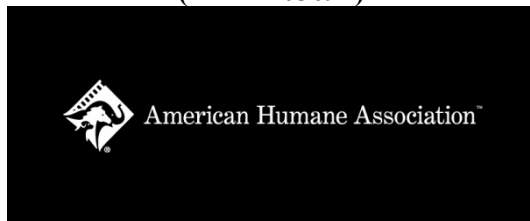
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**This film is dedicated to Jay Kaplan who brought love and magic to everyone he met.**