



ANCHOR BAY FILMS IN ASSOCIATION WITH
ISLANDER FILMS & ROYALTON FILMS

PRESENT

TANNER HALL

STARRING:

ROONEY MARA

GEORGIA KING

BRIE LARSON

AMY FERGUSON

SHAWN PYFROM

with AMY SEDARIS

with CHRIS KATTAN

and TOM EVERETT SCOTT

PRESS NOTES

Running time is 95 minutes. Rated R for sexual content including brief nudity, and some drug use.

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TANNER HALL

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Synopsis

As Fernanda (**Rooney Mara**) enters her senior year at Tanner Hall—a sheltered boarding school in New England—she’s faced with unexpected changes in her group of friends when a childhood acquaintance, the charismatic yet manipulative trouble-maker Victoria (**Georgia King**), appears. Shy and studious, Fernanda is usually the voice of reason among her friends—adventurous and sexy Kate (**Brie Larsen**) and tomboy Lucasta (**Amy Ferguson**)—but when she begins a complicated friendship with Gio (**Tom Everett Scott**), an older family friend, she decides it’s finally time to take some risks. Jealous of Fernanda’s exciting relationship, Victoria begins to sabotage Fernanda’s plans and plots to publicly humiliate her. Meanwhile, Lucasta struggles with her newfound feelings towards another classmate, and mischievous Kate is too preoccupied with making her teachers nervous to pay much attention to her actual classes. However, as each of the girls flirt with adulthood, they realize they still need each other to help get through their first grown-up decisions—and the consequences they bring.

Directed by **Francesca Gregorini** and **Tatiana von Furstenberg**, *Tanner Hall* also stars **Amy Sedaris** and **Chris Kattan**. Featuring designs by Diane von Furstenberg Studios. Produced by **Julia R. Snyder**, **Tatiana von Furstenberg** and **Francesca Gregorini**. Executive producer **Richard L. Bready**.

The Birth of Tanner Hall

Tanner Hall was conceived by “writers on bed rest”, a term that Tatiana and Francesca used when referring to themselves during the months in which *Tanner Hall* was being gestated. They would lounge in bed for hours, trading stories, of experiences they’d had, anecdotes they’d heard, things they’d witnessed in boarding school.

Soon four characters emerged – Fernanda, Victoria, Kate, and Lucasta. These characters became the heart and soul of what would become *Tanner Hall*, a spirited, poignant and droll coming of age tale.

Tatiana and Francesca’s vision was to create a timeless piece not bound to any decade in particular. They wanted it to have a magical, almost ethereal quality, to evoke the period in our lives where everything is new and undiscovered and possible. In keeping with that vision, the music, costumes, furniture, hairstyles and cars were purposefully taken from several different decades so that it is a world suspended in time, infused with fantasy but grounded in reality.

Most important to the writer/directors was that the film treats the tumultuous issues of coming-of-age with respect, audacity and humor. *Tanner Hall* does not talk down to teenagers, turn them into caricatures or have a moral agenda. It works on two levels, it's relatable to teens and nostalgic to the 'older set.'

With New England autumn as the backdrop and an old, crumbling yet majestic boarding school as the setting, the Tanner Hall girls stumble their way into adulthood, a sometimes painful, sometimes exhilarating, and often awkward journey, one that the adults in their world are taking for the second time around. No one is exempt from the unrelenting, transitional phases of life. But this first, monumental transition, from girlhood into womanhood, finding your place, discovering your sexuality, and switching reliance from your family onto your friends, is the driving force behind Tanner Hall.

Q&A with Tatiana von Furstenberg and Francesca Gregorini

This is your first feature film. What gave rise to the idea for this story, and is it in any way autobiographical?

Francesca Gregorini (FG): A few years back, I had just gotten into screenwriting and sold my first script to HBO. We were walking the dogs, and talking about stories from our teenage years, when it occurred to me that these stories would make a great film. I told her [Tatiana] we should write a film together, set in a boarding school and then she could really put some of her tales to good use.

Naturally there are some autobiographical elements combined with things we'd witnessed in boarding school, and many other parts that we made up completely. You will certainly find characteristics of both of us in each of the 4 main girls and if you spend even a half hour with us it will be very apparent to you which girls are most like me and which ones are most like Tatiana.

Tatiana von Furstenberg (TvF): For me, I relate the most to the character of Kate. My sexuality during the time that I was in school was really more of an extension of play. It was thrilling, and more fun than I had ever known. Much like Kate, my antics led nowhere, but I'll never know what wreckage I left behind. Fernanda is an aspiration character for me. Because she is reserved, and not attention seeking—I was always intrigued by people like that, and curious to know what was behind their stillness.

FG: Both of us went to boarding school in England, me as a day student, Tatiana as a boarder, so we know that landscape well and it was the perfect setting in which to isolate these girls and really delve into their hearts, in this precarious coming-of-age time in their lives.

How did you become filmmaking partners and how did you collaborate and divide up the daily responsibilities of writing, in preparation, on set and in editing?

TVG: Francesca and I have been best friends since meeting in college. So we navigated through the years of self-discovery, adulthood and defining what our lives would be together. We have always collaborated on one another's projects. Writing together gave a purpose to all of the time that we wanted to be spending with one another.

FG: We wrote the first draft of *Tanner Hall* together, literally side by side. It was fun and exciting but an often grueling process, as we are both very passionate about our vision and choice of words. This was remedied, quite successfully, by then taking separate passes at scenes and then switching computers and rewriting each other, until we agreed that we were done...."for now."

TVF: Pre-production utilized my strengths as a director, whereas shooting relied on Francesca's active engagement with the camera and her tenacious push for interesting and hard to accomplish shots. Locations, casting, costumes and set design—those are the departments that I really enjoyed directing. And, those are the departments that deliver largely during pre-production. I loved making the decisions about each character—what they would wear, how each girl would set up their dorm room, the feeling of the school through the furniture, locations and color palette. We walked through the blocking of the movie during tech scout, and had very different experiences. I acted out every scene. Inhabiting the beats of the movie was very helpful in preparing for production. Francesca, whose visual sense is much more related to the camera, utilized the same Tech Scout to envision shots.

FG: Being on set was by far my favorite part of this process. I love working with actors. I love telling story through pictures and finding the right way to frame a shot. I love the whole collaborative process. Tatiana was more involved with the production design and costume departments and I was more involved with the cinematography department (headed by Brian Rigney Hubbard), so we both got to express our vision on the look of the film, but came at it from different sides of the lens.

TVF: We established something that we used successfully throughout the filming and cutting of the film. It is very simple: turn the decision over to whoever feels more passionately about it.

FG: I know this may not sound like a very effective method, but it really worked for us, ninety-nine percent of the time. Editing was a completely different story. No one adequately prepares you for the infinity that is editing. It was like a giant, living, breathing jigsaw puzzle. There is something extremely satisfying about finding the right takes, the right shots to make a scene work and then switching around the order of scenes to maximize the story.

How did Rooney Mara become involved in the film? What made you want to cast her?

TVF: We took a lot of time with casting and met with several different girls. We were looking for natural beauty, someone who didn't wear a ton of make-up. Most people we saw were too energetic or too over the top—and then Rooney walked in. She blew us all away with her audition. The interesting thing about Rooney is that she gives very little in her performance that it doesn't feel like a 'performance.' That's how earnest and truthful her audition was. Rooney is someone who is so present, you know that she is truly believing the words she's saying but not performing them. We wanted her for the role of Fernanda immediately, but Rooney needed a bit of convincing at first. She first read for the role of Lucasta and wanted to have that role instead. Thankfully she did take the part of Fernanda and ended up winning two awards for her role, one at the Gen Art Film Festival and another at the Hamptons Film Festival. We could not have been more thrilled with her work.

FG: Like all the other girls we auditioned, we brought Rooney in based on her head shot, which did not do her justice, because she was much prettier in the flesh. We were looking for natural ability, a certain essence, a certain genuineness that sometimes is best captured in a young actress that has not been through the Hollywood mill. She is a very interesting mix of sweetness, depth, vulnerability and bravery. Her obvious beauty is really just the tip of the iceberg, what lies beneath is really the magic.

She came in and read for Lucasta and landed the role. We continued our search and cast all the other parts but were stuck as to the lead role of Fernanda. It is an important part because she is the narrator, the girl who takes us on this coming-of-age journey. Once we'd been through pretty much every young girl in Hollywood, Tatiana and I circled back to Rooney, as someone we could see in the role, someone whose essence was truly compelling.

We knew she was the girl. There is just something to her, something going on at all times in her eyes that draw you in, in such a way that you don't want to look away, you don't want to miss anything. And that can't be taught, that is just something magical that she has and we were fortunate enough to discover and capture on film.

How did fashion inspire the look and feel of the film?

TVF: Our main intention with costumes was to include wardrobe pieces from several decades in order to accomplish the timeless feel of the film—vintage clothing from the 30's, boots and denim from the 70's, etc. At all times we tried to represent four decades of fashion mixed together. Francesca and I wanted to stay away from any trends. One of the things that is so condescending about teen dramas is the assumption of trends. There were no trendy hairdos or technology, it had sort of a neutral elegance you might say. We wanted to show real people, not just actors playing characters. Not everyone is going out and buying new clothes all of the time. We didn't want any of the characters to have store bought trends. Their personality has to come from within, not from their fashion. Our goal was to create a world that is unified and

magical, and somehow aspirational. A film has to transport you to somewhere you want to be, somewhere where you can learn and be inspired.

FG: Fernanda's amazing look is really all Tatiana (literally her wardrobe, from her closet). I would like to take credit for some of it, but truly can't. I did however inspire Lucasta's look. That I can take credit for.

We made an effort to make *Tanner Hall* a timeless movie, since coming-of-age is such a timeless topic. Our fashion (and furniture, cars, hair styles, etc...) is not really tied to any specific decade. You will see pieces and influences from the 70s, 80s, 90s, etc... To be able to incorporate all those elements was really fun and adds a real unique texture and feel to the movie—a defining look.

The location you use for *Tanner Hall* is lovely and becomes a sort of inanimate character unto its self. How did you find this spot and arrange to use it?

TvF: Francesca and I met in Providence, Rhode Island when we were at Brown University. It was very significant to both of us that we were back in the place where we began our friendship, making something enormous together. Producer Julie R. Snyder is from Rhode Island, and through her we connected to locations that were far from the Brown University campus.

TvF: *Tanner Hall* is set in a world that is deliberately timeless. The intent behind doing this was to tell a story that could happen to anyone, anywhere, at any time. To accomplish this sense of being suspended in time, we included furniture, architecture, music and clothing from five decades. There is no technology, no trends. There is another folkloric aspect of the movie, the Middlewood's are exaggerated characters a la "oral history" (boarding school legends, village legends, family legends – insulated worlds have legendary characters). We had a real window of opportunity to make this movie. The actual school is composed of three locations: a men's club in Pawtucket is the dorm rooms, Carey Hall in Newport for the Majestic exteriors and stunning stairs and foyer and all of the academic rooms and the shower stalls are at Nathan Bishop middle school in Providence.

FG: We give much of the credit to our amazing production designer, Ray Kluga, for making these three disparate locations flow seamlessly as one on screen.

Do you have a favorite scene in the film?

FG: I love the mother/daughter scene in the church kitchen because it captured such a fragile moment when Fern has matured just enough to own her truth and express it. Visually, I love the dance sequence, Mr. Middlewood's fantasy rain sequence, the basement hook-up scene, the 'Romeo and Juliet' through the broken pane of glass scene.

TvF: My favorite is Gio and Fern's scene together in the basement. It is sweet, climactic and we deliberately directed it so that Fern not only makes the first move, but initiates every step forward in their love scene and always gives her okay. This was important so that Gio is not perceived as a predator. This relationship is mutual and begins as a sincere friendship, but the physical and emotional attraction is undeniable, and they both submit to this truth.

Each girl in *Tanner Hall* has her own curiosity about sex and her unique way of expressing it. How did that roster of postures develop during the writing of the script?

FG: Sexual activity on film is, in and of itself, ultimately not that riveting. It's the getting there and the consequences after that really hold the drama and the tension.

TvF: Exactly. The enormity of feelings is what resonates when you think about sexuality in adolescence. The emotion is so much more significant than the actual act.

FG: Once we came up with the characters and they lived in our hearts and our heads, they pretty much dictated where they wanted to go, what they wanted to do, sexually and otherwise. As far as the casting goes, we spent a lot of time finding the perfect girls. We couldn't be happier with their performances and what each of them brought to their characters.

What are the characters in *Tanner Hall* most concerned about? What do they think the future holds for them?

TvF: Boarding school becomes home, and the friends who witness you in your rawest hours as you discover pleasure, shame, anger, freedom, injustice, devotion, betrayal become your family. Therefore, I have always thought of the story of these four girls who live together in a boarding school as a family drama. It was intentional that schoolwork, classes and career choices were secondary to the story—this was about four friends emerging as human beings.

FG: As Tatiana said, this is really more of a family drama, set in a school rather than a 'school drama.' I think what these girls are going through and what they are most concerned about is very universal in theme. They want to belong, they want to feel loved, they want to find themselves and have as much fun as possible in the process.

TvF: There will never be enough rules, or locks, to keep the powerful and natural force of "coming of age" from happening. Emerging as your own person is awkward, uncomfortable and calls upon courage. Being in situations that you are not mature enough to process, but discovering your own limits and your own pace. Pushing through the boundaries of childhood and busting into adulthood happens in families and it happens in boarding school.

Are you working together on another future projects?

FG: Our 'partnership' is really as life-long friends. Working together, with the concentration of stress that writing/directing and producing puts on a friendship, was very scary at times, because no project, however fabulous and earth shattering it might be, is worth the price of our friendship.

Moving forward, I have nearly completed a feature film script that I will be looking to set up and direct. And Tatiana has just finished shooting a short that she will be cutting. So, we are both happy and engaged in our work. We have something that is in the early stages of development now that we are looking to work together on.

TvF: Our partnership is for life.

ABOUT THE CAST

ROONEY MARA – Fernanda

Rooney Mara began her career several years ago, shortly after enrolling as a student at New York University. Since then, Mara landed roles in several independent films, including *Dare* and *The Winning Season*, both of which debuted at the 2009 Sundance Film Festival.

Mara co-starred alongside Jackie Earle Haley and Thomas Dekker in the latest installment of *A Nightmare on Elm Street* as well as with Michael Cera in *Youth in Revolt*. In 2010, she starred as the ex-girlfriend of Mark Zuckerberg in David Fincher's *The Social Network*. The Sony film, written by Aaron Sorkin and starring Jesse Eisenberg and Andrew Garfield, tells the story about the founders of Facebook.

Most recently, Mara wrapped production in Stockholm on the David Fincher directed/Scott Rudin produced U.S. adaptation of the popular Stieg Larsson book, *The Girl with the Dragon Tattoo*. In a three-picture deal, to include *The Girl Who Played with Fire* and *The Girl Who Kicked the Hornet's Nest*, Mara will portray the female lead, Lisbeth Salander, opposite Daniel Craig and Robin Wright. Sony will release the film in December 2011.

On the small screen, Mara's credits include memorable guest starring roles on NBC's "ER," A&E's "The Cleaner," ABC's "Women's Murder Club," and NBC's "Law & Order: SVU."

Mara is the Founder of the non-profit organization Faces of Kibera, which provides critical care and assistance to poverty-stricken orphans in Kibera, Kenya.

GEORGIA KING – Victoria

Georgia is a Scottish actress best known for her roles as Harriet, the lead girl in the 2008 film *Wild Child* and as Sophie in the 2009 horror film *Tormented*, which she starred opposite Alex Pettyfer and Tom Hopper. King recently wrapped filming *One Day* opposite Anne Hathaway and Jim Sturgess, and *Chalet Girl* opposite Bill Nighy and Brooke Shields. She also starred in Paramount Vintage's *The Duchess* opposite Keira Knightly and Ralph Fiennes. Currently, King can be seen on the front cover of *Screen International*, and in their feature titled "Stars of Tomorrow." She currently wrapped *Cockneys vs. Zombies*, and is shooting Jerusha Hess' *Austenland* opposite Keri Russell and Jennifer Coolidge.

BRIE LARSON – Kate

At just 21 years old, Brie Larson has already built an impressive career as one of the more versatile young actresses working today as she moves effortlessly from one genre to another with every project she takes on.

Larson is garnering substantial acclaim for her portrayal of Kate, Toni Collette's sarcastic and rebellious daughter, in Showtime's breakout drama, "United States of Tara" which was created by Academy Award®-winning writer Diablo Cody and based on an original idea by Steven Spielberg.

Her film career has grown considerably with various roles in various films, including *21 Jump Street*, which is set to be released in 2012. Audiences got to see two very different sides of Larson in 2010 as she starred in both Edgar Wright's *Scott Pilgrim vs. the World* and Noah Baumbach's *Greenberg*. In *Scott Pilgrim vs. the World*, Larson plays rock star Envy Adams, former flame of Michael Cera. In *Greenberg*, she stars as a young temptress trying to flirt with Ben Stiller, a New Yorker traveling west to try to figure out his life. Scott Rudin produced this film for Focus Features.

Larson's star has continued to rise with her appearance in two indies that will come out in 2011: *East Fifth Bliss* opposite Michael C. Hall, and Oren Moverman's *Rampart* with Woody Harrelson and Robin Wright. She will next be seen in the lead female role in the Columbia TriStar remake of *21 Jump Street*, alongside Jonah Hill and Channing Tatum.

Larson's past work includes the dark comedy *Just Peck* starring Marcia Cross and Kier Gilchrist. She earned critical praise for her role in the independent feature, *Remember the Daze*, singled out by Variety as the "scene stealer" of the film opposite Amber Heard and Leighton Meester.

A native of Sacramento, Larson started studying drama at the early age of six as the youngest student ever to attend the American Conservatory Theater in San Francisco. She recently appeared on stage at the prestigious Williamstown Theater Festival as Emily Webb in Thornton Wilder's *Our Town*.

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In addition to working as an actress, Larson has simultaneously nurtured an ever-growing musical career. At 13, she landed her first record deal at Universal Records with Tommy Mottola who signed her sight-unseen. Her first release in 2005 led to a nationwide tour.

AMY FERGUSON – Lucasta

Amy Ferguson, born and raised in southern Ohio, debuted her acting talents in local children's theater productions. She left Ohio to pursue an acting career via modeling in New York and abroad. New York was where she landed her first film role as Dana in *Garden State*, written and directed by Zach Braff who also starred in the film. This standout role brought her to Los Angeles where she began working in independent films. She has starred in *Weapons*, directed by Adam Bhala Lough, as Nikki, a tough adolescent, alongside Paul Dano. The movie went to Sundance and was nominated for the Grand Jury Prize. She played a darker role in *An American Crime* with Ellen Paige, directed by Tommy O' Haver. Ferguson has worked in a variety of genres from drama such as *Footsteps* directed by Gavin James to comedy *Walk Hard* directed by Jake Kasdan, as well as dramedy *Spooner* directed by up-and-coming Drake Doremus. She recently completed *Baby O* directed by Charlie Matthau. Her film, *Douchebag* just premiered at the 2010 Sundance Film Festival this year and Ferguson was named one of seven actors to watch for at Gen Art. Amy can be seen in small role in David Fincher's *The Social Network* and has just been cast in the untitled Paul Thomas Anderson film, set to shoot this summer.

Ferguson is also a singer/songwriter. She plays guitar and piano, and her music is beginning to be placed in films. She co-wrote a song with Damien Rice for the film *Mikybo and Me* entitled "Steal a Mule." She also has a piano piece that she wrote for *Tanner Hall*.

Ferguson also spends time with her sister, Anna, working with the World Peace and Yoga Jubilee, a conference dedicated to spreading the message of peace and equality for all beings.

TOM EVERETT SCOTT – Gio

With a handful of diverse roles, Tom Everett Scott has developed a reputation as one of the industry's most versatile actors, showing up on the big screen, small screen and stage. The Massachusetts-born actor graduated from Syracuse University with a degree in Drama before traveling to New York City to learn his craft.

Scott first came to Hollywood's attention as the soulful drummer in *That Thing You Do!*, Tom Hank's feature film directorial debut. Other film credits include the drama *Storage*, the animated sci-fi *Mars Needs Mom*, the alien thriller *Race to Witch Mountain*, the romantic comedy *Because I Said So* (opposite Diane Keaton), *Sexual Life*, *Attraction*, *Boiler Room*, *One True Thing* (opposite Meryl Streep), *The Love Letter*, *Inherit the Wind* (opposite George C. Scott and Jack Lemmon), Sundance favorite *River Red*, *Top of the Food Chain*, *An American Werewolf in Paris* and *Dead Man on Campus*.

With an impressive and diverse film slate, Scott's television credits include FX's *Sons of Anarchy*, ABC's *Cashmere Mafia*, TNT's *Saved*, NBC's hit shows *ER*, *Will & Grace*, *Law and Order*, and ABC's *Grace Under Fire*. Most recently, Scott starred on TNT's critically-acclaimed series, *Southland*.

Scott's Broadway debut was in the Tony nominated show, "Little Dog That Laughed." Scott's theater credits include a revival of "Dead End" at the Ahmanson Theatre, Roger Kumble's smash-hit production "Turnaround" and off-Broadway productions of "The Country Club" and "Touch." His love for theater, inspired by such repertory theater companies as The Wooster Group and Steppenwolf, led him and friends to launch aTheaterCo, a New York based theater group focusing on original works. It was through aTheaterCo that Scott became involved with the project "River Red," which he initially directed for the stage, then later produced as a film. Scott made his feature film writing and directing debut with the short comedy *Glock* which won Best Short Film at the Gen Art Film Festival. He currently resides in Los Angeles with his wife and two children.

AMY SEDARIS – Mrs. Middlewood

This 5'0" Grecian spitfire hails from North Carolina and studied and performed with Chicago's Second City. Her New York theater credits include "Wonder of the World" (Lucille Lortel Award Nomination), "The Country Club" (Drama Dept), "The Most Fabulous Story Ever Told" "Talent Family Plays" (written by David and Amy Sedaris), "Jamboree," "Stump the Host," "Stitches," "One Woman Shoe" (Obie Award), "The Little Frieda Mysteries" (Encore Award), "Incident at Cobble Knob" (Lincoln Center) and most recently "The Book of Liz" (Drama Dept). Sedaris' regional theater work includes "The Country Club" (Long Wharf).

Amy's television credits include being a regular on "Exit 57" and "Strangers with Candy" (both on Comedy Central) and recurring roles on NBC's "Just Shoot Me", HBO's "Sex & the City", USA's "Monk," TV Land's "Hot in Cleveland," and Fox's "Raising Hope."

Her latest film projects include *Beware the Gonzo*, *Snowflake*, *Dedication*, *Shrek 3*, *SemiPro*, *Snow Angels*, *Bewitched*, *Strangers With Candy – The Movie*, *Chicken Little*, *Full Grown Men*, *Romance & Cigarettes*, *Maid in Manhattan*, *School of Rock* and *Elf*. October 2006 saw the publication of Sedaris' best-selling book *I Like You: Hospitality Under the Influence*.

In November 2010, her second book, *Simple Times: Crafts for Poor People* was released and instantly became a *New York Times* bestseller. Sedaris stars opposite Neil Patrick Harris and Bonnie Sommerville in Josh Shelov's film, *The Best and the Brightest*, which was released in June. Also, she voices the role of Jill in *Puss in Boots*, which will be released by DreamWorks in November of this year. Sedaris works to support her cupcake and cheeseball business.

CHRIS KATTAN – Mr. Middlewood

Chris Kattan is best known for his many characters on NBC's "Saturday Night Live," which he joined in March 1996, completing his seventh and final season in 2003.

Most recently, Kattan wrapped production on *The Last Film Festival*, a comedy in which he stars opposite Leelee Sobieski, Jaqueline Bisset and the late Dennis Hopper, and *Hollywood & Wine* with Norm MacDonald, Horatio Sanz and Chazz Palminteri. He was also seen in *Scouts Honor*, as well as in *Undead or Alive*, opposite James Denton. Kattan provided the voice for the character Polar Penguin in the animated film *Foodfight!* which also featured the voices of Eva Longoria, Charlie Sheen and Hilary Duff. He also starred in the Christmas special *The Year Without Santa Clause* opposite John Goodman and Ethan Suplee, the Independent Film Channel's three-part miniseries, "Bollywood Hero," in which he played himself in an otherwise fictional comedy, and the VH-1 movie, *Totally Awesome*, opposite Tracy Morgan and Dominique Swain.

Kattan received rave reviews for his performance in the independent romantic comedy, *Adam and Steve* opposite Parker Posey, which debuted at the Tribeca Film Festival. Other big-screen credits include, *Undercover Brother*, *Corky Romano* (the script of which was based on a character Kattan developed), and *A Night at the Roxbury*, written by Kattan and Will Ferrell and produced by Lorne Michaels and Amy Heckerling. Kattan was also seen opposite Brendan Fraser and Bridget Fonda in *Monkey Bone* and in *The House on Haunted Hill*, opposite Geoffrey Rush, Famke Janssen, Ali Larter and Taye Diggs and produced by Joel Silver and Robert Zemeckis.

Chris can currently be seen on the ABC series, "The Middle" with Patricia Heaton.

TARA SUBKOFF – Gwen

Tara Subkoff has acted in over 20 films, including, *The Cell*, *As Good As It Gets*, *Freeway*, *American Pie*, *All Over Me*, and *The Notorious Bette Page*. Subkoff was the creative force behind "Imitation of Christ," an art project that by accident became an overnight international fashion sensation. She launched the project in 2001 incorporating feature actresses instead of models in her provocative guerilla runway shows. Using actresses such as Chloe Sevigny and Scarlett Johansson to star in the shows, Tara created staged performances instead of typical runway shows by combining politics and social commentary as layers to the fashion show's live aspect. After directing and producing 36 fashion shows, Tara began to incorporate what she learned in directing these performances into her film experience.

Deuteronomy, Subkoff's directing debut, features Reese Witherspoon, Jason Schwartzman, Selma Blaire and Paul Sorvino. This film was screened at the opening of an "Imitation of Christ" show in 2002.

In 2004, Subkoff wrote, directed and produced, *The Other Side of Sunkissed*, her second short. It was screened in Paris during fashion week. In the summer of 2008, she directed and produced

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Fame Fatale, exemplifying her ability to intertwine film and aesthetic sensibilities to a uniquely explorative end. She wrote, directed, produced and designed all the costumes for the movie.

SHAWN PYFROM – Hank

Hailing from Tampa, Florida, Shawn Pyfrom started acting at the age of four, and got his first role in a Holiday Inn commercial when he was five. His most recent work has been as a series regular on ABC's hit show "Desperate Housewives" as Marcia Cross's son, Andrew Van de Kamp. Pyfrom has been seen guest starring on such shows as CBS' "CSI: Miami," the HBO miniseries "From the Earth to the Moon," NBC's "Ellen," ABC's "The Drew Carey Show," CBS' "Touched by an Angel" (alongside Kirk Douglas) as well as many other prime time television shows and movies. In his spare time, Pyfrom enjoys reading, writing and painting.

ABOUT THE CREW

FRANCESCA GREGORINI – Writer/Producer/Director

Francesca Gregorini attended Brown University, majoring in Theater Arts with a minor in Semiotics. But it's her life experience that she credits for her unique sensibility as a filmmaker.

Her education started atop of the Spanish steps in a strict Roman Catholic school, encircled by nuns in black habits, celestial art and daily choir. By age eight it had morphed into fist fights on the hot asphalt of a chaotic Los Angeles public school. By age eleven, the isolation of a school deep in the English countryside. The ever-changing aesthetics was the culture shock, and the mixing and matching of various unrelated realities that would inform her point of view.

Her artistic self first materialized in the shape of a songwriter. Expression through songwriting would be the focal point of her life—the filter through which everything would pass and be distilled into snapshots of her ever-changing universe, internal and external.

It was at Brown University that the leap from songwriting to filmmaking would occur. Having always been a very visual songwriter, writing and capturing story through the lens of a film camera came as second nature. Her weapon of choice was a Super8 camera, with which she and her creative partner Tatiana von Furstenberg would film shorts around the world. For the next decade, she would write, record and perform music (touring with Mazzy Star), as well as shoot and edit shorts.

It was only in the last few years that Francesca has dedicated herself solely to writing and directing film. Her first professional accomplishment was selling a pilot to HBO, which she co-wrote with Joe and Anthony Russo (Fox's "Arrested Development"), with Michael Costigan (*Brokeback Mountain*) on board as producer.

Francesca's next project is *Emanuel and the Truth About Fishes*, a feature she wrote and will direct, also starring Rooney Mara (*Girl with the Dragon Tattoo*, *The Social Network*) as well as Helena Bonham Carter. It will shoot in the UK in winter 2012, with producers Gail Eagan (*The Constant Gardener*) and Andrea Calderwood (*The Last King of Scotland*).

TATIANA VON FURSTENBERG – Writer/Producer/Director

Tatiana von Furstenberg has always been drawn to and interested in the human experience and has therefore always connected to independent designers, artists, performers and philanthropic entrepreneurs. During her tenure at *The Daily News*, she wrote features about emerging artists, theater companies and galleries. When she moved to Los Angeles, she partnered with friends to open a store called Steinberg and Sons, with the intention of providing independent designers with a place to sell their wares. She also co-curated a mixed media show at the Alleged Gallery, and helped recruit performers like bullwhip artists and burlesque baton twirlers for Russell Steinberg's variety show "Below the Belt." It is the curating and appreciation of human talent that continues to interest Tatiana, and therefore also the creative collaboration of filmmaking.

Tatiana has done Graduate work in Applied Psychology, and has trained as a teacher. Both helped prepare her for directing. She is also the Program Director of the Diller-von Furstenberg Family Foundation, where she is continuously inspired by the work of many social service organizations.

Tatiana generates narrative lyrics for a musical entity called "Playdate." Tatiana is dedicated to telling stories, homemaking and the human condition. She lives in Los Angeles with her eleven year old daughter and their dogs. She met Francesca Gregorini while they were studying Modern Culture and Media and Comparative Literature at Brown University. They have been best friends, and have worked together ever since.

Tatiana recently directed the DVF Fall 2011 advertisement campaign, collaborating once again with Francesca Gregorini and Bryan Rigney Hubbard. Tatiana is currently editing a short narrative film that she shot in Austria, called the *Tyrolean Riviera*, and is at work on a screenplay.

JULIE R. SNYDER – Producer

Julie began her film career in 1998 as the founding Business Development Director for the Newport International Film Festival (NIFF), which was praised as "The Best Fest of the Summer Season" in its first year by The New York Press.

Under Julie's leadership, NIFF cultivated an impressive slate of national sponsors and became a critically-acclaimed-destination film festival. During those five years with NIFF, Julie was a graduate student in the business school at the University of Rhode Island, where she received her MBA. After 12 years of event management, sponsor development and fundraising, she

began a new career as a film producer.

Julie dedicated the next four years to production experience, starting with the Farrelly Brothers film, *Osmosis Jones*. Other freelance jobs in film and TV projects included the 2002 “World Stunt Awards,” a 9/11 “Tribute to the Heroes” for the Emmy Awards®, and a featured film presentation at the Democratic National Convention produced by Senator John Kerry (D-MA).

In 2002, Julie worked with Director Phillip Noyce on the pilot of Showtime’s acclaimed series “Brotherhood” as an assistant location manager. She was responsible for finding many of the key hero locations that defined the look of the series for its highly praised three-year run. Phillip Noyce continues to be an integral part of Julie’s career serving as a mentor.

After “Brotherhood,” Julie worked as location manager on various high-profile film and television projects, working with established directors like Bruce Beresford, Rod Lurie and Mario Van Peebles. Credited film and TV include the TV pilots “Waterfront,” “I’m Paige Armstrong,” and the pilot for ABC, “House Rules.” Movies include *Hard Luck* and *Normal Adolescent Behavior*. In 2007, Julie founded her production company, *Islander Films*, which aims to tell compelling stories with an independent voice that serves a mainstream audience.

She next produced *Bastard* with Kirsten Dunst, a short film that Kirsten wrote and directed which premiered at both Tribeca and Cannes. Julie just recently completed *Picture Paris*, written and directed by Brad Hall and starring Julia Louis-Dreyfus. It was shot in LA and Paris. This was Brad and Julia’s first venture into independent filmmaking. The collaboration was successful and they presently have a feature in development.

Julie currently has a slate of films in various stages of development. The first one shooting this fall is *Falling Slowly* starring Mandy Moore and Rodrigo Santoro. Chris Sparling, who wrote *Buried*, *ATM*, and recently penned a script for M. Night Shyamalan is the writer/director.

RICHARD L. BREADY – Executive Producer

Richard L. Bready is Chairman and Chief Executive Officer of Nortek, Inc., a Rhode Island-based leading international designer, manufacturer and marketer of high-quality branded products for ventilation, HVAC and residential comfort, convenience and entertainment for residential and commercial use. Nortek was previously a listed company on the New York Stock Exchange that was taken private by Richard L. Bready and other senior Nortek management together with Kelso & Co. in January, 2003. In August, 2004, Nortek was acquired by T.H. Lee, Richard L. Bready and other senior Nortek management from Kelso & Co.

Mr. Bready joined Nortek as Treasurer in 1975 and was elected a Director in 1976. In 1977, he was elected Executive Vice President and Chief Operating Officer and was elected President in 1979. In December of 1990, Mr. Bready was elected Chairman of the Board and Chief Executive Officer. Prior to joining Nortek, Mr. Bready was an independent financial consultant and an audit manager with a major public accounting firm.

TANNER HALL

Mr. Bready holds a master's degree in accounting from Northeastern University and a bachelor's degree in economics from Saint Anselm College. He holds an honorary Doctorate of Business Administration from Johnson & Wales University as well as an honorary Doctorate of Business Management from Roger Williams University.

Mr. Bready serves on the Board of Directors of GAMCO Investors, Inc., Bank Rhode Island, Bancorp Rhode Island, Inc. and also serves on the Advisory Board of Sterling Investment Partners.

Mr. Bready is Chairman of the Board of Trustees of Roger Williams University, serves on the Board of Directors of Trustees of Johnson & Wales University, Professional Facilities Management, Inc.; Providence Performing Arts Center; Rhode Island Public Expenditure Council (RIPEC); the National Conference of Christians and Jews; the YMCA of Greater Providence; Saint Anselm College, and is a Trustee Emeritus of Trinity Repertory Company. He is a Corporation Member and serves on the National Council and Alumni Executive Forum of Northeastern University. In addition, Mr. Bready is a member of the American Institute of Certified Public Accountants (AICPA); American Management Association; Greater Providence Chamber of Commerce; National Association of Manufacturers and the Rhode Island Commodores.

Effective July 1, 2011, Mr. Bready resigned as Chairman and Chief Executive Officer of Nortek, Inc.

BRIAN RIGNEY HUBBARD – Director of Photography

Born in Cambridge, MA, Brian Rigney Hubbard entered cinematography through photography, painting and politics. Before attending NYU's Graduate Film Program, Hubbard lived, worked and studied in Europe, South America and the United States. His interest in photography started as an alternative to painting while doing health work in Latin America, and his interest in cinema started as an alternative to muralism. Hubbard got his first chance in film when cinematographer Kirsten Johnson (*The Oath*) cast him in a club scene in Paris while he was working on set; he then assisted her on the documentary, *Derrida*. Brian returned to the U.S. and finished a French degree in photography at RISD while working in editorial and fashion photography. He then attended the NYU Graduate Film Program. During that time he met his mentor, Maryse Alberti (*Poison, The Wrestler*).

Hubbard's most recent credits include *Circumstance* directed by Maryam Keshavarz (Sundance 2011 Audience Award), *The Order of Myths* directed by Margaret Brown (Sundance 2008), *The Adventure of Power* directed by Ari Gold (Sundance 2008), *La Sant Muerte* directed by Eva Aridjis (L.A. Independent Doc Competition).

Hubbard's many awards and honors include a Visiting Artists Position at TischAsia – Singapore; being tapped by the Sundance Institute to shoot for the Sundance Director's Lab; the Cannes Kodak Showcase; Wasserman Awards for Best Cinematography; Best Cinematography at both

the Aguilar/Semana de Cine Español Festival and the Semana de Cine Medina del Campo Festival.

In addition to his feature film work, Hubbard photographed Diane von Furstenberg's Fall 2011 campaign as well as the 1969 line for the GAP, the Emmy Award®-winning PSA "Latino Film Festival," the Cannes Commercial Film Producers of Europe (CFPoE) award-winning spec commercial "Awakenings," director Anne Paas' music video "Oxidados/Plastilina Mosh" in the Young Guns Showcase at the Art Directors Club, as well as the documentary *This Land* in the Whitney Biennial. Hubbard has also done commercial, documentary and music video work for Sundance Channel, HBO, Moxie Pictures, Killer Films, Hypnotic/Fox Searchlight, @RadicalMedia, Chelsea Pictures, Volkswagen, Range Rover, Louis Vuitton, ELLE, Lancôme, Thom Browne, Scarlett Johansson and Michael Moore, among others.

Brian now lives and works between New York, Los Angeles and Singapore.

RAY KLUGA – Production Designer

Ray Kluga began his career as an Art Director and quickly moved to the top of the field, working with such Directors as Martin Brest, Woody Allen, Robert Redford, Cameron Crowe, Nora Ephron, and Garry Marshall.

Kluga's first production design opportunity would come from Donald Petrie on his film *Just My Luck* starring Lindsay Lohan. From there, Kluga moved on to *Ira and Abby*, written by and starring Jennifer Westfeldt and directed by Robert Cary. He collaborated with Cary once again on *Save Me*, which premiered at the 2007 Sundance Film Festival. Kluga also designed *The Babysitters*, which premiered at the 2007 Toronto Film Festival, *Waiting in Beijing*, which was filmed entirely in China, and The Weinstein Company's *Make It Happen*, starring Mary Elizabeth Winstead.

Most recently, Kluga and Westfeldt teamed up once again, this time as Director/Designer on the highly anticipated Megan Fox, Jon Hamm, Kristen Wiig comedy *Friends With Kids*.

Kluga has also made his indelible mark in television, as he is currently designing two of the most critically acclaimed television series, USA's "Royal Pains" and Showtime's "Nurse Jackie."

KAREN BAIRD – Costume Designer

Karen Baird graduated from the University of California, San Diego with a major in Third World Studies and a minor in Visual Arts. After exploring film and video making in college, she decided to pursue a career that combined her love of film with a lifelong interest in fashion. Baird began at a film production company as an intern, eventually working as an intern on films with directors such as Wim Wenders and Michel Gondry.

In the last few years, Baird began to design her own projects, everything from commercials for *Guitar Hero* to music videos for Kylie Minogue and The White Stripes. After working with David Lynch on his latest film, *Inland Empire*, which was an amazing creative experience, Baird has worked on television shows such as Fox's "Glee" and movies such as *The Lovely Bones*, *Funny People*, *21 Jump Street* and *The Muppets*.

ERICA NICOTRA – Costume Designer

Erica Shanti Nicotra is a costume designer and artist. She lives in Los Angeles, though is an east coast native originally, hailing from Woodstock, Connecticut and Manhattan. Nicotra grew up in a textured world that converged two disparate aesthetics: one that combined the more traditional influence from her father in Connecticut with her mother's bohemian lifestyle on an ashram in upstate New York. In her early years, she attended preparatory school in Connecticut, alternative day school in Woodstock, and finally college in New York City. Her university studies include fine art painting at NYU as well as the New York Academy of Art, and fashion design and illustration at the Fashion Institute of Technology. Since graduating, Nicotra has maintained robust careers in both the fine arts and film. She has costume designed several feature films, as well as styles commercials and music videos. She keeps a painting studio in her home in Los Angeles and is represented by Opera Gallery in New York City.

ROGER NEILL – Composer

With a professional career spanning two decades, Neill has written music for over 20 feature films and hundreds of network television episodes. Best known for his thirteen seasons scoring the Fox primetime animated series, Fox's "King of the Hill," his numerous other television credits include CBS' "Chicago Hope," CBS' "Michael Hayes," and Fox's "The Simple Life" as well as Disney's animated series, "The Weekenders," the NBC drama "UC: Undercover," the Fox comedy "A.U.S.A.," and dozens of other series.

Highlights of Neill's film-scoring career include his distinguished work on Sofia Coppola's kaleidoscopic *Marie-Antoinette*, for which he adapted and conducted the music of Antonio Vivaldi and Siouxsie and the Banshees with equal vigor. Other features include Ed Stone's romantic comedy *Griffin & Phoenix*, the documentary feature *The Killer Within* with his score performed by the renowned Kronos String Quartet, and many other features such as *Take and On_Line*. As an orchestrator, conductor and arranger, Neill has worked on Will Ferrell's modern-day fairy tale *Stranger Than Fiction*, *The Brothers Bloom* starring Adrien Brody and Rachel Weisz and others.

Neill is also well regarded as an arranger and conductor in the recording industry. He has collaborated with such diverse and eclectic artists as Beck, Mellow, Spoon, David Sylvian, Jason Falkner, Natalie Merchant, Stereolab, Sondre Lerche, Stars of Track & Field and the French synth-pop group Air. In 2004, he conducted The Hollywood Bowl Orchestra in concert with Air at the Bowl for a sold-out crowd of 17,000 ecstasy-charged music lovers. His most recent collaboration with Air was an orchestral concert at the Salle Pleyel in Paris in June 2010 A

Southern California native, Neill hails from El Cajon, in the unfashionable eastern quarter of San Diego County where gun racks outnumber surf racks. He earned a Bachelor of Music degree at USC, and a PhD in music composition from Harvard University.

Neill is the recipient of many ASCAP and BMI awards, an Emmy® for his work on “King of the Hill,” and an *LA Weekly* Theater Critics Award, which honored his operetta *The Beastly Bombing with Musical of the Year*, 2007.

LUCY COOPER—Co-Producer

Lucy Cooper found early success as a producer on films like *Transamerica* while still 23 years old and *A Guide to Recognizing Your Saints* at 24. Most recently, she produced *Hesher*, starring Natalie Portman and Joseph Gordon-Levitt, which was nominated for the Grand Jury Prize at Sundance. She has made films and documentaries in Vietnam, Cuba, her native Australia, and across Europe and the United States. She is currently a partner and executive producer at ALLDAYEVERYDAY, a New York-based creative agency & production company with clients including Nike, Standard Hotels, Donna Karan and Comme des Garçons.

LAUREN ZUCKERMAN – Film Editor

Trained as a visual artist, Lauren Zuckerman has been working as a film editor since receiving her MFA at California Institute of the Arts. She has collaborated with Scott McGehee and David Siegel on several feature films including *Bee Season*, *The Deep End* as well as their debut *Suture*. Additional credits include Carlos Brook’s *Quid Pro Quo*, Jane Weinstock’s *Easy*, Lucas Reiner’s *Gold Cup*, Jeffrey Levy’s *S.F.W.*, Sarah Kelly’s *Full Tilt Boogie*, and Shu Lea Cheang’s *Fresh Kill*. Lauren has recently begun editing Billy Bob Thornton’s feature film *Jayne Mansfield’s Car*.

MICHELLE BOTTICELLI – Film Editor

Michelle Botticelli graduated from NYU’s Tisch School of the Arts, Film and Television. She has worked with such directors as Woody Allen, Frank Oz, Mira Nair, and Academy Award®-winning screenwriter Jim Taylor.

Michelle recently reunited with Tim Blake Nelson, editing his comedy *Leaves of Grass*, which premiered at the Toronto Film Festival and stars Edward Norton, Keri Russell and Susan Sarandon.

Michelle is currently cutting *Cherry* by critically acclaimed author Stephen Elliott. The movie stars James Franco and Heather Graham.

A Francesca Gregorini & Tatiana von Furstenberg Film

Casting By Amanda Harding C.S.A & Amanda Koblin C.S.A.

Costume Designer Karen Baird
Erica Nicotra

Music Supervisor Brad Worrell

Music By Roger Neill

Production Designer Ray Kluga

Director of Photography Brian Rigney Hubbard

Co-Producer Lucy Cooper

Executive Producer Richard L. Bready

Produced by Francesca Gregorini &
Tatiana von Furstenberg

Produced By Julie R. Snyder

Written and Directed By Francesca Gregorini &
Tatiana von Furstenberg

CAST and CREW

Unit Production Manager

Carrie Fix

1st Assistant Director

Yann Sobezynski

2nd Assistant Director

Zachary May

Fernanda	Rooney Mara
Victoria	Georgia King
Kate	Brie Larson
Lucasta	Amy Ferguson
Gio	Tom Everett Scott
Mrs. Middlewood	Amy Sedaris
Mr. Middlewood	Chris Kattan
Hank	Shawn Pyfrom
Peter	Ryan Schira
Roxanne	Susie Misner
Gwen	Tara Subkoff
Olga	Annika Peterson
Margaret	Alaina Steinberg
Mr. Tependris	Konstantine Kakanias
Ms. Wallace	Lowry Marshall

School Nurse
Gretchen
Coffin Vendor
Student
Candice
Greg
Attendent
Preacher
Poppet
Father of Dart Girl
Dart Girl
Townie
Townie's Friend
Victoria's Grandmother
Child Victoria
Child Fernanda
Voice of Poppet
Voice of Poppet
Stunt Coordinator
Kate Stunt Double
Stunt Rigger
Choreographer
Waltz Dancers

Joanne Burk
Alexia Rasmussen
Anne Ramsey
Hayley Goldbach
Alexis Kiernan
Justin Vogel
Mark Carter
Michael Thayer
Dan Butterworth
Russell Steinberg
Antonia Steinberg
Collin Brown
Tom DeNucci
Lillian Adams
Sydney Neill
Kate Skye Netto
Adriaan Van Zyl
Tatiana von Furstenberg
Roy Farfel
Jodi Michelle Pynn
Jeff Medeiros
Carol Abizaid
Laura Bayley
Sophia Bengoa
Nora Blackall
Zoe Chao
Andrea Gomf
Rebecca Jacobson
Hannah Mellion
Elena Mertus
Elise Nuding
Julia Richards

Editor
Editor
Editor

Michelle Botticelli
Sharon Marie Rutter
Lauren Zuckerman

Line Producer

Lucy Cooper

2nd 2nd Assistant Director
Key Set Production Assistant
1st Team Production Assistant
Set Production Assistants

Amanda Hannan
Jason Quimby
Julia Bembenek
Heath Grant
Christopher S. Haggarty
Jordan Langhofer
Michael Murray
Kal Thompson
Alastair Hunt
Matthew Merola

Additional Set Production Assistants

Camera Operator
1st Assistant Camera

Parris Mayhew
Tim Metivier

2nd Assistant Camera
Camera Loader
B Camera Operator
B Camera 1st Assistant
Additional Loader
2nd Unit Camera Operator
2nd Unit 1st Assistant Camera
2rd Unit 2nd Assistant Camera
Stills Photographers

Christian Hollyer
Joshua Friz
Wayne Paull
Rob Bullard
Michael Indursky
Bill Trautvetter
Patrick Quinn
Janice Burgess
Jessica Miglio

Production Coordinator
Production Secretary
Production Secretary
Office Production Assistant
Office Production Assistant
Film Runner
Film Runner
Office Interns

Adi Amit
Patrick Donovan
Briana Taylor
Zachariah King
Brandon Warner
Jared Kaufmann
Darin J. Patterson
Anthony Demings
Chiang Jian-Zhi
Peter Peng
Julia Troy

Assistant to Francesca Gregorini
Assistant to Tatiana von Furstenberg

Leigh Medeiros
Russell Steinberg

Production Accountant
Accounting Clerk

Robin Reitman
Lindsay Medeiros

Art Department Coordinator
Scenic
Scenic Foreman
Art Production Assistant
Art Production Assistant
Art Production Interns

James R. Bednark
Anthony Sanini
Bill Weiters
Kyle Regan
Henry Ferreira
Lori Gizzarelli
Katrina Lencek-Inagaki
Bethany Meyer
Jessica Pollak

Construction Coordinator

Mike Araujo

Set Decorator
Leadman
On Set Dresser
Set Dressing Foreman
Set Dressers

Michelle Schluter-Ford
Chris Sawtelle
Edward Lee Ellis
Tobias Haller
Aimee Butterfield
Gene Damien
Robin Everett-McGuirl
Cynthia Fand
Paul Raymond
Alma Silverman

Property Master

Joel Weaver

Assistant Property Master Additional Props	Jon Dowdy Mimi Watstein
Wardrobe Supervisor Shopper Additional Set Costumers	Rosa Colon Alanna Keenan Janna Pederson Debra Sugerman Tina Ulee
Costume Production Assistant	Nydia Colon Jessica Therrien
Costume Interns	Abigail Hahn Angela Muir Kate Dennis Skillings
Key Make-Up Artist Key Make-Up Artist Assistant Make-Up Artist Additional Make Up Artists	Rebecca Frye Liz Bernstrom Joe Rossi Anita Briggs Christina Lapointe
Key Hairstylist Additional Hairstylist	Frank Barbosa Jennie Kay Murphy Michael Rossi
Casting Director - Local & Extras	Anne Mulhall
Production Counsel	Gray Krauss Des Rochers LLP Jonathan Gray Andre Des Rochers Nicole Compas
Gaffer Best Boy Electric Genny Op Electric Additional Electrics	Nina Kuhn Mark Price Robert Clark Aaron Tyburski Joshua Barnatt Robert Beinhocker Geoffrey T. Eads Lee Anthony Holloway Lucas Lalonde Branden Maxham Nathan McGarigal Philip T. Nason Robert Thorp Geoff Dann Michael Hadley Peter F. Hand Jr. Beecher Cotton
Rigging Gaffer Rigging Best Electric Rigging Electric	
Key Grip Best Boy Grip Company Grips	Rob Harlow Adam Lukens Nate Beaman Clint McMahon

Additional Grips	David Beckwith Brian Dwiggin Michael Dynice Frank Lafrazia
Crane Operator Key Rigging Grip Best Boy Rigging Grip	Walter D. Argo J.D. Leedham David Haller
Locations Manager Assistant Locations Manager Assistant Locations Manager	Benjamin Thomas Eoin Walsh Christopher Walsh
Set Medics	Kim Quam Ryan McPeake Mary Araujo
Script Supervisor	Andrew G. Cesana
Sound Mixer Boom Operator Additional Sound Utility	Tim Elder Claire Houghtalen Peter Stevenson
Special Effects Coordinator Key Special Effects Assistant Special Effects	Drew Jiritano Andrew Mortelliti Stephen Powers
Teamster Captain Drivers	Timothy J. Wood Bruce Bromley John R. Donohue III Anthony Parillo Stephen Silva
Additional Drivers	David J. Conelli James Rebeiro

**LOS ANGELES 2nd
UNIT**

Director of Photography	Seamus Tierney
1st Assistant Camera	Lewis Fowler
2nd Assistant Camera	Dennis Noyes
Key Grip	Adam Genxink
Best Boy Grip	Forrest Sandeler
Gaffer	Carlos Rodriguez
Best Boy	Joel Tacorda
Production Assistant	Prem Dhanjal

POST PRODUCTION

Post Production Supervisor	Maureen Norton
Assistant Editors	Adriaan Van Zyl Ken O'Keefe

	Jennifer Lilly Katy Skjerping
Sound Services by	Juniper Post, Inc
Sound Designer	Sean Gray
Sound Effects Editors	Sean Gray Michael Pipgras David Barber Gonzalo "Bino" Espinoza Michael Pipgras Jeff Gross David Barber Trevor Dowswell Melissa Bylsma Henry Auerbach
Dialogue Editor	
ADR Supervisor/Mixer	
Foley Editor	
Foley Mixer	
Re Recording Mixer	
Sound Coordinators	
Sound Assistant	
Additional Sound Services	Wildfire Studios
Re Recording Mixer	Chris David
Sound Editor	Chris Eakins
Recordist	Tim Limer
Digital Intermediate	Next Element
Senior Producer	David Waters
IO Producer	Jim Delany
DI Colorist	Juluis Friede
DI Producer	Chris L. Ward
DI Online Editors	Jon Pehlke Paul Kim
HD Coordinator	Prince Bagdasarian
Senior Graphic Artist	Larry Arpin
Scanning Manager	Arturo Lopez
Scanning Operators	Melody Guzman
Senior Systems Engineer	David Graubard
Systems Engineer	Todd Korody
Digital Clean Up Artists	Mikey Burrows Elva Rangel
Production Assistant	David Waters Jr.
Title Designer	Mable Lee
Acting Coach	Greta Seacat
Travel Agent	Ilanit Mechali
Immigration Attorney	Laya R. Kushner
Cast and Crew Housing provided by	The 903 Residences Providence Biltmore

TANNER HALL

	Extended Stay Cort Furniture
Lighting and Grip Equipment provided by	Paramount Production Support High Output
Camera Equipment provided by	Camera Service Center
Lighting and Grip Expendables provided by	RayGun Barbizon
Additional Sound Equipment provided by	Gotham Sound
Walkies provided by	Talamas Broadcast
Vehicles provided by	Action Camera Cars Avis Enterprise Lightnin Penske Star Coach
Film Stock provided by	Kodak
Production Film & Lab Post Production Facility	Technicolor Runway Edit Post Group
Script Clearance Research	IndieClear, Carol Compton
Payroll Services	Entertainment Partners
Insurance	D.R. Reiff & Associates

MUSIC

Score Mixing Engineer	Stephen Krause
Singers	Jackie Sloan Heather Marie Marsden Sydney Neill Antonia Steinberg
Violin	Daphne Chen
Other Instruments	Roger Neill

SONGS

"Elevator Love Letter"

Written by Chris Seligman, Amy Millan, Torquil Campbell, Evan Cranley
Published by Arts & Crafts Music Inc. (SOCAN)
Performed by Stars
Courtesy of Arts & Crafts Productions

"Kiss Me On The Bus"

Written by Paul Westerberg
Performed by The Replacements
Published by WB Music Corp. On behalf
of Itself and NAH Music
Courtesy of Warner Brothers Records
By Arrangement with Warner Music

TANNER HALL

"Crown of Age"

Written by Lindsay Hames, Jeremy Cohen, Maria Silver
Published by Walking Around Sense Music, BMI
Performed by The Ettes
Courtesy of Take Roots Records by arrangement with Ocean Park Music Group

"Human Sanctuary"

Written by Christine Clark
Published by C. Clark (APRA)
Performed by Christine Clark
Courtesy of John Woodward Recordings

"A Few Minutes of Silence"

Written by Paul Westerberg
Performed by Paul Westerberg
Published by WB Music Corp. On behalf of Itself and Elegant Mule Music
Courtesy of Warner Brothers Records
by Arrangement with Warner Music Group Film & TV Licensing

"Pressure"

Written by Tom Flynn
Published by 4 West Music (BMI)
Performed by The Heys
Courtesy of 4 West Records

"Save My Place"

Written by Brad Worrell (BMI)
Performed by The Local Rasputins

"We Both Got On Stripes"

Written By David King (ASCAP)
Arranged and Performed by Pop Girls Etc

"I'm Real (I'm A Bad Girl)"

Written by David Franz (BMI)
Performed by Helixer, Vocals by Lauren Hrehovcik

Group Film & TV Licensing

"Tracks in the Sand"

Written by Christine Clark
Published by C. Clark (APRA)
Performed by Christine Clark and John Laurie
Courtesy of Flying Baby Records

"Heart"

Written by Chris Seligman, Amy Millan, Torquil Campbell, Evan Cranley
Published by Arts & Crafts Music Inc. (SOCAN)
Performed by Stars
Courtesy of Arts & Crafts Productions

"Superchannel"

Written by Mike Peters, James Stevenson, Craig Adams, Steve Grantley
Published by The Alarm Publishing
Performed by The Alarm
Courtesy of Eleven Thirty Records by Arrangement With Ocean Park Music Group

"Moet & Chandon"

Written by: Playdate (Copyright 2002)
Performed by: Playdate
Playdate is Tatiana von Furstenberg, Andrew Bradfield, Bryan Bullett
Courtesy of Playdate International Music (ASCAP)

"Suzanne"

Written by Mark Geary
Published by pubBLAST! Songs / Mark Geary Songs (BMI)
Performed by Mark Geary
Courtesy of sonaBLAST! Records, LLC

"Stupid One"

Written by Francesca Gregorini
Performed by John Avila, Francesca Gregorini, Willie Aron, Eric Carter, Dave Shelton, Steve Destanislov
Published by Ptolomea Recordings (BMI)

"Broken Horse"

Written by Judah Dadone (BMI)
Performed by Freelance Whales

"Into The Circuit"

Amy Ferguson
Written by Amy Ferguson
Performed by Amy Ferguson

"New York Nights"

Written by Jesse Malin, Christine Smith
Published by Rabble Rouser Music (BMI)/
Warner Tamerlane Publishing Corp. OBO Rain Street Music (BMI)

Performed by Jesse Malin, Christine Smith, Paul John Garislo
Courtesy of Adeline Records
By Arrangement with Warner Music
Group Film & TV Licensing

"Waltz" from the Snowstorm

Written by Georgi Sviridov (RAO)

Performed by The USSR TV and Radio Large Symphony Orchestra

Conducted by V. Minin and V. Fedoseyev
Published by G. Schirmer, Inc. (ASCAP)
Courtesy of CDK Music

"Your Ex-Lover Is Dead"

Written by Chris Seligman, Amy Millan, Torquil Campbell, Evan
Cranley, Patrick McGee
Published by Arts & Crafts Music Inc. (SOCAN)
Performed by Stars
Courtesy of Arts & Crafts International

"Generator 1st Floor"

Written by Judah Dadone (BMI)
Performed by Freelance Whales

"Deep Inside"

Written & Performed by Antonia
Steinberg

"I Get Mine"

Written by Lindsay Hames, Jeremy
Cohen, Maria Silver
Published by Walking Around Sense
Music, BMI
Performed by The Ettes
Courtesy of Take Roots Records by
arrangement with Ocean Park Music
Group

"Almost Lover"

Written by Alison Sudol

Performed by A Fine Frenzy
Published by WB Music Corp. OBO Itself
and Ampstar Music
Courtesy of EMI Records
By Arrangement with Warner Music
Group Film & TV Licensing

"Ghosts"

Written by Mark Geary
Published by pubBLAST! Songs / Mark
Geary Songs (BMI)
Performed by Mark Geary with Josh
Ritter
Courtesy of sonaBLAST! Records, LLC

"One More Night"

Written by Chris Seligman, Amy Millan,
Torquil Campbell, Evan Cranley, Patrick
McGee
Published by Arts & Crafts Music Inc.
(SOCAN)
Performed by Stars
Courtesy of Arts & Crafts International

The Producers Wish to Thank

Adam Callan
Alesia Glidewell
Alexandre von Furstenberg
American Blueprint, Providence, RI
Amy Fleetwood
Ann Eysenring
Antonia Steinberg
Barbara and Richard Starkey
Betty Wright
Blackstone Valley Tourism
Bobby G.
Brian Cunha
Brooks Brothers
Carol Abizaid
Carol Conley
Cary Berger
Cathy Hopkins
Charles Avenengo
Chris O'Donnell
Chris L. Ward
City of Pawtucket
City of Providence
Damien Brennan
Daniel Bernato
Diane von Furstenberg Studio
Elizabeth Lenau
First Universalist Church
George Horvath
Gianni and Augusto Gregorini
Gill Holland
Greg Troy
Gregory Mastrianni
Harvey, Dorothea and Ellen Snyder
Herb Weiss
Hilary Stabb

In Memory of Egon von Furstenberg, my beloved Daddy xo

In Memory of Lily Nahmias Halfin

In Memory of Ezra and Nina Leboff

In Memory of Marjorie and Howard Goldbach

In Memory of Nonna Mimma and Zia Ena Gregorini

Jake Sumner
Jason Blum
Jenny Peek
Jim Arata
Joe Russo
Johanna Mancivalano

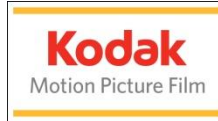
John Clapp
John Faltus
June Beallor
Ken Rogers
L.M. Kit Carson
Lincoln Fire Department
Lynn McCormack
Mark Murphy
Mark Sacco
Mayor David Cicilline
Mishnock Barn, Daniel & Kelly Abro
Nancy B. Forman
Pampered Birds
Paul Ruotolo
Phillip Noyce
Providence Police Department
Providence School Department
Puma
Puppets Cooperative of Boston, Sara Peattie
Ralph Ciummo
RI DEM
Riverside Cemetery
Russell Steinberg
RVCA
Salve Regina University
Sketch Book and Mural by Jessica Pollak
Special Thanks to Screen Actors Guild
Spurgeon Smith
Stanley
Stella McCartney
Stephanie Kilmer
Steve Swain @ Swainer.com
Sunset Orchards
The Carey Family
To Kalon Club
Tom Kravitz
Town of Burrville
Undrest
Victoria Clay Mendoza
Webster

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Special Thanks to Screen Actors Guild



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