

**SIDE EFFECTS**

PRODUCTION NOTES

EndGame Entertainment Presents

Jude Law Rooney Mara Catherine Zeta-Jones and Channing Tatum

Directed by Steven Soderbergh

Written by Scott Z. Burns

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***SIDE EFFECTS***

**SIDE EFFECTS** is a provocative thriller about Emily and Martin (Rooney Mara and Channing Tatum), a successful New York couple whose world unravels when a new drug prescribed by Emily's psychiatrist (Jude Law) – intended to treat anxiety – has unexpected side effects.

Emily (Academy Awardnominee Rooney Mara) and Martin Taylor (Channing Tatum) are a young, beautiful, wealthy couple living the good life, with a mansion, a sailboat and every luxury money can buy—until Martin is sent to prison for insider trading. For four years, Emily waits for him in a tiny apartment in upper Manhattan, but his release is just as devastating as his incarceration and Emily sinks into a deep depression.

After a failed suicide attempt, psychiatrist Jonathan Banks (Academy Award nominee Jude Law) is called in to consult on Emily’s case. Desperate not to be hospitalized, Emily agrees to a regimen of therapy and antidepressants, a decision that will change the lives of everyone involved. When Emily’s symptoms don’t improve, Banks prescribes a new medication that quiets her demons. But the side effects of the drug have chilling consequences: marriages are ruined, Banks’ practice is decimated and someone is dead—but who is responsible? Devastated by this professional setback, Banks becomes obsessed with finding an answer. But the truth he uncovers threatens to destroy whatever is left of his career and his private life.

***Side Effects*** stars Jude Law (*Sherlock Holmes*, *Anna Karenina*), Rooney Mara (*The Girl with the Dragon Tattoo*, *The Social Network*), Channing Tatum (*Magic Mike*, *21 Jump Street*) and Academy Award-winner Catherine Zeta-Jones (*Chicago*, *Ocean’s Twelve*).

The film is directed by Oscar®-winner Steven Soderbergh (*Traffic*, *Erin Brockovich*, *Sex, Lies and Videotape*) from a screenplay by Scott Z. Burns (*Contagion*, *The Bourne Ultimatum*). Producers are Lorenzo di Bonaventura (*Transformers*, *Man on a Ledge*), Gregory Jacobs (*Magic Mike*, *Contagion*) and Scott Z. Burns (*An Inconvenient Truth*). Executive producers are James D. Stern (*Looper*, *The Raven*), Michael Polaire (*Haywire*, *Contagion*) and Douglas Hansen (*Looper*, *Seeking Justice*) and co-producers are Elena de Leonardis and Dr. Sasha Bardey (*Stay*, “Wonderland,” “Law and Order: Special Victims Unit”), who also served as technical advisor. Production designer is Howard Cummings *(Magic Mike*, *The Usual Suspects*). Original music is by Thomas Newman (*Skyfall*, *Wreck-It Ralph*). Costume designer is Susan Lyall (*Remember Me*, *Red*).

**ABOUT THE PRODUCTION**

Over a decade ago screenwriter Scott Z. Burns spent several weeks doing research at New York’s famed Bellevue Hospital psychiatric facility. Burns, who was then writing for the acclaimed television medical drama *Wonderland*, spoke with the psychiatrists on staff and watched them at work with mentally ill patients, including many who had a criminal past.

“It was one of the most extraordinary experiences of my life,” says Burns. “There were people there who were truly terrifying criminals. There were also people who were so ill they were unable to understand the rules of society and couldn’t possibly be expected to play by them.”

The experience planted a seed in Burns’ imagination. “I wanted to write a noir-style thriller that took the audience in and spun it around, like *Double Indemnity* or *Body Heat*, set in the world of psychopharmacology,” says Burns. “I was inspired by films that involve crafty, clever scams, set against the society the audience is really living in. People seem to have stopped making those, but I have always loved the genre.”

Burns began to develop the script that would eventually become ***Side Effects***with the help of Dr. Sasha Bardey, who was at the time Deputy Director of Forensic Psychiatry for Bellevue Hospital. “Sasha and I met working on ‘Wonderland,’” says Burns. “His input was essential because this movie needed to be firmly rooted in reality.”

Bardey too had always been intrigued by the idea of a thriller involving psychiatry. “Once we came up with the backbone of this story, Scott did the writing, and I provided the context.”

The combination of Burns’ prodigious storytelling skills and Bardey’s expertise resulted in an eye-opening thriller. “It looks at the idea of where reality ends and mental illness begins,” says Bardey. “You don’t know if things are what they appear to be. In that sense, it’s got a Hitchcockian feel to it. And the ending is fantastic, a great lesson and a lot of fun.”

As he constructed his narrative, Burns also conducted extensive research on the growing use of anti-depressants in this country with the help of Dr. Bardey, who ultimately served as on-set adviser and co-producer.

Burns found evidence in the news stories of the day that the same medications used to treat depression, anxiety and other psychological ailments were also creating inexplicable behavior in a small but significant number of patients. Commonly prescribed drugs were being blamed for crimes ranging from vehicular homicide to physical assault. A man in California was acquitted of charges in a non-injury vehicular accident while under the influence of a popular sleep remedy. One widely prescribed antidepressant was even implicated in a shocking kidnapping and rape.

Just as fascinating to Burns were stories he uncovered about the misbehavior of respected doctors. “There was a story in the news about a psychiatrist who tried to hire one of his patients, a convicted criminal, to kill his mistress,” says Burns. “When the patient went to the police, they didn’t believe him because he’s obviously a crazy person. Our story is completely different than that one, but it’s full of plot twists and turns that have you constantly questioning what actually happened and who is telling the truth.”

Producer Gregory Jacobs, who also worked with Soderbergh and Burns on *The Informant!* and *Contagion*, notes that ***Side Effects*** is perhaps the first thriller set in this milieu. “I hadn’t seen anybody do something about the drug industry or the prevalence of antidepressants and anti-anxiety medication in our society,” he says. “At the same time, it’s just such an entertaining thriller.”

As his script continued to evolve, Burns turned to a pair of trusted collaborators: Academy Award-winning filmmaker Steven Soderbergh and producer Lorenzo di Bonaventura. “Lorenzo hired me to write *The Informant!* for Warner Bros. at a time when I wasn’t qualified to lead a tour at Warner Bros.,” says Burns. “But he trusted me and believed in me. He had just started his production company, so I called him first. He was there when the movie had no home. He was open to casting ideas. This is a man who has made some giant movies, but he just loves filmmaking and he wants to make a lot of different kinds of movies.”

Di Bonaventura threw his full support behind the project. “I loved the idea of making an authentic thriller,” he says. “Hollywood has sort of abandoned the genre, so this is somewhat different in the marketplace. We developed it together. Scott wrote I don’t know how many drafts, but he always stayed true to his original vision. It was a long road, but a fun one.”

Over the period he was writing ***Side Effects***, Burns worked with Soderbergh on *The Informant!* and *Contagion*, as well as *PU-239*, which Burns wrote and directed, and Soderbergh executive produced. He shared the script with Soderbergh as it developed and the director closely followed his progress.

“Scott is very adept at identifying interesting issues and wrapping them in a commercial skin,” Soderbergh says. “I like movies that try to do more than one thing at a time. Like *Contagion*, ***Side Effects*** can be described as a thriller, but both have an undercurrent of reality that reflects the contemporary world. If you can do that gracefully, the audience always appreciates it.”

Soderbergh says Burns is also very good at what he calls the “mathematics of a story.” “How many elements need to be in play? How you can play off the audience’s expectations? How do you navigate your way around clichés? He’s very good at the architecture, as well as creating intriguing characters and writing great dialogue.”

Burns had always planned to direct ***Side Effects*** himself, but when Soderbergh asked if he could direct,it didn’t take the screenwriter long to agree. “Steven had a window and ***Side Effects*** was the film he was most interested in making,” Burns recalls. “We had a very similar take on the material. It was hard to make an argument for me doing it, other than my ego, which is not a great place from which to make artistic decisions. I thought, if there were two minutes left in the game and either I could play quarterback or Drew Brees could play quarterback, what would be better for the team?”

Di Bonaventura also gave a thumbs up to the change in plans. “Steven brings a singular perspective to whatever he does,” the producer says. “He makes each movie feel unique, with its own set of strengths. And his sets are great to work on. They’re really professionally run and surprisingly quiet, which gives actors the room to do what they do.”

Burns and Soderbergh had already proven themselves a winning team on *The Informant!* and *Contagion*, adds the producer. “They are a good match. Steven’s films always include some kind of social commentary. This story is built on the underlying notion that we don’t really know what these medications are doing to us, but our society has come to rely on them. We leave it to the viewer to decide if it’s good or bad in the end.”

That’s just one of the questions audiences are confronted with in ***Side Effects***, atightly plotted thriller rife with moral ambiguity and human frailty. “I believe that what draws you into a thriller is humanity,” says Burns. “You get twisted around as much by your own heart and your own perception as by the plot mechanics. It’s great to pull the rug out from people and I think that’s a really fun thing that can happen in a movie theater. But what Steven and I wanted, beyond that, was for audiences to have the rug pulled out from under them in terms of their own experiences.”

The movie is intended to pack a one-two punch that will first entertain and then spark a discussion. “We hope that the audience will come out of the theater saying, I didn’t see that coming,” says di Bonaventura. “And then we hope they’ll realize how deeply the issue of pharmaceuticals has permeated our society.”

**DOCTORS AND PATIENTS**

***Side Effects*** is one of actress Rooney Mara’s first roles since her Oscar®-nominated turn in *The Girl with the Dragon* *Tattoo* catapulted her onto the Hollywood A-list. But Soderbergh first became aware of Mara when he saw an early cut of her previous film, *The Social Network*, directed by David Fincher.

“When David was casting *The Girl with the Dragon Tattoo*, he asked what I thought of Rooney for the lead role,” says Soderbergh. “I was very supportive, in part because I felt that movie would be better served by someone not particularly well known. We became friendly because she heard that I had encouraged David to cast her. When this role became available, I got ahold of her.”

“She’s one of the great new actresses, and her range is just incredible,” Gregory Jacobs says. “We felt she was incredibly gifted and would be perfect for the part.”

Mara says she found both the story of ***Side Effects***and the role of Emily riveting. “I had to read it more than once. It’s constructed so you often think things are one way, and realize later they’re something else. People don’t really make thrillers like this anymore. It definitely feels sort of like a throwback to classic movies.

“Plus Emily is such a complex and interesting character,” the actress continues. “I don’t read many parts written for women like this. Usually you’re playing a girlfriend or a wife, sort of second fiddle to a guy. When a part comes along that has this much meat to it, it’s really exciting.”

Emily left the Midwest for New York City hoping to study graphic design, but ended up bartending, Burns explains. “When she meets a really wealthy Wall Street guy, she makes a decision to jump on that train,” says Burns. “She does love Martin, but when you come from a place of that much insecurity and fear, love is experienced in a lot of different ways. Martin offers her security and safety. She is as seduced by that as he is by her beauty and mystery.”

That air of mystery seems to come naturally to Mara, according to the writer. “There’s something about her that makes you curious. From the first time we met with her, I wanted to know more. The way she plays Emily always has you leaning forward and listening. That can be as powerful as liking someone. You want to know what’s going on inside of them. Inscrutability can be very sexy and very dangerous.”

When Martin was sent to prison for insider trading, the rug was pulled out from under Emily, according to the actress. “They lived in a gorgeous house on the water with a boat. It was a lavish lifestyle. He swept her off her feet and took care of her. Now she is in small one-bedroom apartment, which is a huge step down from the way she lived. She has to go to work every day. She’s paying her own bills. She’s had to take care of herself.”

Having her husband back upends everything all over again. Emily makes a half-hearted suicide attempt and ends up under the care of a sympathetic psychiatrist. “She struggles with anxiety and depression,” says Mara. “I think it’s too much change for her.”

The actress, who is rapidly finding her footing in Hollywood, found the experience of working with Soderbergh to be a bracing change. “It was a very different experience,” says Mara. “It was such a small crew, with very little set-up time, very few takes. The days are much shorter than what I am used to. Steven controls every aspect of his movies. He has a complete vision for the film in his mind when he comes to the set.”

Mara and Soderbergh mapped out her character’s difficult and sometimes contradictory arc with great deliberation. “I think Rooney was excited about playing two sides of a coin,” says the director. She has enough of a sense of humor to appreciate the darkly comedic aspects of what she was being asked to do. It’s a tricky balance to maintain and make it work as a whole, especially since, as is always the case, we were shooting out of sequence. Rooney did a great job of tracking where her character needed to be at every given point.”

In the emergency room, after she deliberately drives her car into a wall, Emily is assigned to Dr. Jonathan Banks, played by Jude Law. An up-and-coming doctor in a successful practice, Banks suspects Emily’s accident is a cry for help, but he agrees to release her from the hospital if she accepts medication and counseling after the accident.

“Jude is really attractive and charming and, well, he’s Jude Law,” says Burns. “He looks like a movie star, but he’s very convincing as a scientist who is a little awkward personally. As time goes on, Banks becomes completely unhinged by this patient. His whole life is going off a cliff and there’s nothing he can do. He goes to a very dark place and he is punished for it.”

Soderbergh had just finished working with the two-time Oscar® nominee on *Contagion* before approaching him about the role of Dr. Banks. “Jude is really good at playing an obsessive,” says the director. “He has a very watchable quality when he’s on a quest for something. I thought it would be an added element if the character weren’t an American, so I asked him not to change his accent. In addition to everything else Banks has to deal with, he’s also from a different culture, which will come back to haunt him later.”

“Jude’s really great at playing that guy under pressure,” adds Jacobs. “He’s got great leading man charisma, and it seemed this would be a perfect part for him.”

Law was immediately intrigued by the part. “Dr. Banks is at a point in his life where it seems like everything is falling into place,” says the actor. “He’s moved into a wonderful new apartment with his family. His stepson’s gotten into a good private school. His practice is doing well enough that he is sought after by pharmaceutical companies to run studies for them on new drugs. He certainly doesn’t see what’s coming.”

The script gave each of the actors a chance to pull out all the stops, says Law. “We get to be incredibly meek and mild and wounded, as well as fierce, rough and powerful. Rooney is formidable as Emily. She has an unreadable sort of depth of character that is not often found in an actress her age. And she also has an ability to turn on a fire, which is just perfect for this role.”

Law describes the film as a sophisticated adult thriller set in the world of psychiatry and prescription drugs. But, he adds, “What’s very clever about the script is that it doesn’t overemphasize the issue of drugs. It’s really about someone who has everything to lose and who loses everything. There’s a great whodunit element as well. The twists are going to keep people guessing, and maybe even want to come back and see it again.”

Channing Tatum, who plays Martin Taylor, makes his third appearance in a Soderbergh film. “Channing was Steven’s idea and it was great one,” says Burns. “I initially pictured Martin as older than Emily, but Steven felt that would make it more a *Lolita* type of story. Channing is just right as a young, materialistic guy on the make. Martin is a good-looking frat boy who went Wall Street to make the American dream come true—even if he had to steal it.”

The role is a departure for Tatum, which is one of the reasons Soderbergh selected him. “I said, let’s put him in a suit for a change. I wanted him to speak differently and he worked very hard with a dialect coach to create a much more clipped, enunciated manner of speaking. If you compare it to *Magic Mike*, the last movie we did together, he sounds really different. Channing is very appealing and very much a movie star, which works really well for the character.”

“Chan was really the first person we thought of for the role,” says producer Gregory Jacobs. “We felt it would be great to see him play a part that we hadn’t seen him play before.”

Tatum was not expecting to be tapped for the part of a white-collar criminal. “I’m from the South and I definitely didn’t go to college,” he says. “But Steven felt I would lend the story a different perspective, as opposed to casting somebody we’ve seen play similar parts a bunch of times.

“Martin is a guy who wanted it all and took it,” Tatum observes. “He convinced himself that it wasn’t cheating. With Emily, he fell in love with the idea of an innocent, fragile flower he could put on a pedestal in a castle. She’s another trophy he won.”

Whatever the part, the actor says he would have signed on just to work with Soderbergh again. “Steven is one of the smartest, most creative, most original people I’ve ever met in my life,” says Tatum. “We get along personally and artistically to the point where if he called me up and said, ‘I want you to play Waiter No. 2,’ I’d do it.

“His work is different from everyone else’s,” the actor adds. “Steven is a student of life and people’s contradictory qualities. Maybe because he’s so full of contradictions himself, he likes to shine light on other people’s quirks.”

Oscar®-winner Catherine Zeta-Jones is also working with Soderbergh for the third time on this film, playing the icy and sophisticated Dr. Victoria Siebert. “I loved the idea of her in this kind of movie,” says the director. “If I’m going to make a psychological thriller set in New York City, she is one of the people who has to be in it. She was actually Scott’s suggestion, and I immediately thought, why didn’t I think of that?”

A psychiatrist who first treated Emily for depression shortly after her husband went to jail, Dr. Siebert provides a different perspective on what’s happening with the patient. “There’s a dramatic conflict between her and Banks,” says di Bonaventura. “She seems quite straightforward, but you begin to suspect that she’s covering her own ass and making sure that if any one pays the consequences, it will be Banks.”

According to Zeta-Jones, ***Side Effects*** is the kind of material that showcases Soderbergh’s talents to best advantage. “This is a beautifully written script, with great dialogue and storyline, as well as a socially relevant theme. It has so many twists and turns. I read a lot of scripts and I usually know just what’s going to happen. But with this, I didn’t. The mysterious cat and mouse game between my character and Jude Law’s character is quite fascinating.”

Like Tatum, Zeta-Jones says she would work with Soderbergh anytime, anywhere. “One thing he does extremely well is casting,” says the actress. “He uses actors that work well with his process of filmmaking. It’s very hands-on: no rehearsals, just blocking and we go straight in, but I’m always secure with Steven behind the lens.”

According to Gregory Jacobs, Soderbergh regularly attracts exceptional talent for several reasons: “Number one, his body of work speaks for itself. And number two, he’s a true collaborator. He’s really interested in what the actors can bring to the movie.”

To research their roles, both Law and Zeta-Jones read up on psychopharmacology and worked closely with Dr. Bardey. “We talked a lot about the legal issues around mental illness,” says Zeta-Jones. “Psychiatrists are asked to judge exactly what is insane and what isn’t. And Sasha is really good at pronouncing and explaining these long prescription drug names we had to remember!”

Bardey also advised the actors on body language, as well as the unique relationship between doctor and patient. “It’s the balance between sympathy and empathy,” Bardey explains. “Jude’s character’s need to help his patient has unintended consequences. In his zeal to help her, boundaries are crossed. I spent a lot of time with Jude and Catherine discussing the inner conflict they’d be struggling with in that situation. They were incredibly thoughtful and committed to understanding the process.”

**BEHIND THE SCENES OF *SIDE EFFECTS***

***Side Effects*** was shot primarily on location in and around New York City, which Soderbergh says can be a bit intimidating. “A lot of great movies have been shot in New York,” the director explains. “It is very daunting to consider what has come before, whether it’s Sidney Lumet or Martin Scorsese or Alan Pakula. There are so many iconic New York movies. I decided that the important thing was to make the locations organic to this movie. There are no montages. I’m not showing you some aspect of New York you’ve never seen before, just because I can. The narrative is the priority. That doesn’t mean we didn’t look for locations that were interesting and different, but I don’t go anywhere one of the characters hasn’t been.”

Fortunately, the characters go to some impressive New York landmarks including the legendary restaurant Le Cirque, the Waldorf-Astoria and Intercontinental Hotels, the conservatory pond in Central Park, the Frank E. Campbell Funeral Home on the Upper East Side and the exclusive residential enclave of Centre Island.

But the film also travels to grittier locales, including the Taconic Correctional Facility in Bedford Hills, New York, the Queens House of Detention, Bellevue Hospital in Manhattan and the Manhattan Psychiatric Center on Wards Island in New York City’s East River, which functions as both a prison and a hospital for the mentally ill accused of crimes.

“On all his movies, Steven has tried to be as realistic as possible,” says producer Gregory Jacobs. “He likes to shoot in the real places whenever he can.”

“I always prefer to shoot in practical locations if I can, especially in New York,” agrees Soderbergh. “It provides a level of realism we can’t match on a soundstage.”

The director depended on production designer Howard Cummings, a five-time veteran of Soderbergh productions, to help him find the unique and evocative locations used in ***Side Effects***. “With Steven, I always hit the ground running,” says Cummings. “That’s the pace he works at. He likes it when the location helps tell the story. We make unusual, unexpected choices, but always grounded in reality.”

Much discussion was devoted to where Emily Taylor would live after her fall from grace. “We ended up on 157th Street in Morningside Heights,” Cummings says. “It’s the uppermost part of Manhattan. Steven fell in love with the neighborhood. He saw it as a no-man’s land that she was stuck in way uptown. It keyed into the idea that she’s hiding out. There’s a scandal. Her husband was in the papers and all their friends have shunned her. She is trying to reinvent herself.”

To most Manhattanites, the apartment might seem spacious, but for Emily it is a huge step down in the world. “It’s not big, but it’s very New York,” says Cummings. “Her bedroom is actually a converted dining room with French doors. You have to go through the kitchen to get to the bathroom. I knew Steven would like it. A confined space energizes him. He’ll pick angles that he wouldn’t normally pick because of the confines.”

To bring home everything Emily has lost, Soderbergh includes a flashback of her and Martin’s recent past. “Steven wanted to see them rich and happy,” says Cummings. “A tiny cramped apartment is the opposite of giant outdoor lawn party, which is how we show their former life. It’s on the grounds of their picture perfect Martha Stewart Connecticut mansion.”

Soderbergh set the sequence apart from the rest of the film by using a handheld camera to shoot and infusing it with fresh bright colors that are missing from the rest of movie. “The brief flashbacks are sun-kissed, summery and optimistic,” he says. “It’s the only place in the movie you will see red, yellow, orange, or any vibrant colors. The rest of the time we’re in a blue-grey palette that is so typical of New York when winter is starting to turn to spring.”

Also in sharp contrast to Emily’s flat is Dr. Banks’ new condo, which reflects his recent personal and professional ascension. “Everything had to be brand spanking new,” says Cummings. “The appliances have never been touched. It’s black and white and very modern with a few antiques thrown in to warm it up a bit.”

At Manhattan Psychiatric Center, the filmmakers shot in an unused ward in the still operational state facility. “We used a huge dormitory, which wasn’t originally scripted, but it was suitably horrific,” says Cummings. “It is essentially a prison—a prison where people are getting medication and care, but it’s still a prison. Everything is that institutional green that has an innate depressing quality.”

Security on the hospital set was tight. “To walk in the hospital, we had to go through two locked doors for security,” says Zeta-Jones. “There are some patients in this particular facility who are locked down because of the extremity of their cases. It was the real thing, which brought great authenticity to the experience.”

The production was also granted rare access to a courtroom at 100 Center Street, where murder trials are actually held in New York. “Nobody gets to do that,” says Cummings. “But Steven shoots with minimal lighting and a smaller crew, so we are more nimble than most. He was able to do what would take anyone else a week all in one day. The setting gives real credence to the story.”

That efficiency is one of the hallmarks of Soderbergh’s working style. As is his usual practice, he served as his own director of photography and editor on ***Side Effects***.

“As his own cinematographer, he found a visual language for this movie that is exactly the right kind of creepy,” says Burn. “We were able to make this on a relatively small budget, because he is so adept at so many things.”

Every evening, Soderbergh edited the footage he shot during the day. “We saw things daily that I normally wouldn’t see till four or five weeks after we finish shooting,” says di Bonaventura. “It’s a big advantage, because he can quickly ascertain if the choices are working in the way he wants them to work. He can calibrate the performances almost instantly. He knows what the scope of the story will be and how effectively the tension is building. It’s such an efficient process.”

Cummings and Soderbergh worked with costume designer Susan Lyall to build a realistic wardrobe for a working girl in Manhattan. “We thought Emily would wear a lot of black, which is very New York,” says the production designer. “She works for an ad agency, so it made total sense for her, but we also consciously decided to narrow the world for her in terms of color.”

Lyall put together a realistic wardrobe for Emily, often repeating clothes as the character would have to in real life. “She has a job and a career,” says Lyall. “But she doesn’t have the grand element that she used to have. We put together a closet like a person does, with a few things left over from the past, but nothing too grand. Also, Rooney is petite in stature, so too much of anything overwhelms her quite quickly. It was very important to just keep her in clean and simple lines.”

Jude Law’s character gave the costume designer more leeway to have fun. “We dressed Jude in beautiful clothes because Sasha Bardey dresses in beautiful clothes,” she says. “He is successful; he is in the press; he is an expert witness. All of these things inform the way he looks. But we didn’t want him to look too corporate so I added small touches like the colors of his shirts, or a vest that give him a soothing quality.”

Zeta-Jones and Tatum are attired in equally upscale threads. “Catherine’s character is part of well-heeled East Coast enclave, as well as an authority on various medical trends, and she dresses accordingly,” says Lyall. “Channing’s character is grounded in the world of the suit. Wall Street men do dress the part, so even his most casual look is pretty dressed up.”

Di Bonaventura says ***Side Effects***was one of the easiest films he’s ever produced. “The entire team worked in such cohesion and that came directly from Steven,” he says. “He approaches every script with a great understanding of what he wants to achieve and that gives clarity to everybody about the kind of movie we’re making. We started and finished on a really strong footing.”

**ABOUT THE CAST**

**JUDE LAW** (Dr. Jonathan Banks) is considered one of Britain’s finest actors, with a wealth and variety of film and theatre performances to his credit.

In December 2011, he reunited with Guy Ritchie and Robert Downey Jr., on *Sherlock Holmes: A Game of Shadows*, reprising his role from the global box-office success *Sherlock Holmes*. In 2012 he starred in Fernando Meirelles’s *360* with Rachel Weisz and Anthony Hopkins and Joe Wright’s *Anna Karenina* opposite Keira Knightley. He recently performed in the West End’s *Anna Christie* to rave reviews and starred in Steven Soderbergh’s *Contagion* alongside Matt Damon, Gwyneth Paltrow, and Kate Winslet.

In 2009, Law starred in the title role of the Donmar Warehouse production of Shakespeare’s *Hamlet*, first in London’s West End and then reprising the role on Broadway, earning him a second Tony nomination.

On the big screen, Law first drew major critical attention for his performance as Oscar Wilde’s lover, Lord Alfred Douglas, in 1997’s *Wilde*, for which he won an Evening Standard British Film Award.  He went on to earn international acclaim for his work in Anthony Minghella’s *The Talented Mr. Ripley.*  Law’s performance as doomed golden boy Dickie Greenleaf brought him both Oscar® and Golden Globe nominations, as well as a BAFTA Award for Best Supporting Actor.

Law was later honored with Oscar®, Golden Globe and BAFTA Award nominations for Best Actor in a Leading Role for his role in the 2003 Civil War epic *Cold Mountain*, also directed by Minghella.  He also earned a Golden Globe nomination for his role in Steven Spielberg’s *AI: Artificial Intelligence*.

In 2004, Law starred in five very different films, including two for which he shared acting ensemble honors: Mike Nichols’ acclaimed drama *Closer*, also starring Julia Roberts, Clive Owen and Natalie Portman, with whom he won the National Board of Review Award for Best Ensemble; and Martin Scorsese’s epic biopic *The Aviator*, for which he shared in a Screen Actors Guild Award® nomination for Outstanding Cast Performance.  That same year, Law starred in *Alfie*, playing the title role under the direction of Charles Shyer; David O. Russell’s *I Heart Huckabees*; and *Sky Captain and the World of Tomorrow,* which he also produced.  In addition, he lent his voice to *Lemony Snicket’s A Series of Unfortunate Events.*

His wide range of film credits also includes Terry Gilliam’s *The Imaginarium of Dr. Parnassus*; Kenneth Branagh’s *Sleuth*, which he also produced; Wong Kar Wai’s first English-language film, *My Blueberry Nights*; Nancy Meyers’ romantic comedy hit *The Holiday*, with Cameron Diaz, Kate Winslet and Jack Black; *Breaking and Entering*, which reunited him with Anthony Minghella; Sam Mendes’ *Road to Perdition*, with Tom Hanks and Paul Newman; Jean-Jacques Annaud’s *Enemy at the Gates*; David Cronenberg’s *eXistenZ*; Clint Eastwood’s *Midnight in the Garden of Good and Evil*; and *Gattaca*, which marked his American film debut.

Law began his career on the stage, acting with the National Youth Theatre at the age of 12.  In 1994, he created the role of Michael in Jean Cocteau’s play *Les Parents Terribles*, for which he was nominated for the Ian Charleson Award for Outstanding Newcomer.  The play was renamed *Indiscretions* when it moved to Broadway, where Law received a Tony Award nomination for Outstanding Supporting Actor.  His subsequent stage work includes *‘Tis Pity She’s a Whore* at London’s Young Vic Theatre and a highly acclaimed performance in the title role of Christopher Marlowe’s *Dr. Faustus*, both directed by David Lan.  Law was recently closely involved in the fundraising efforts for the major refurbishment of the Young Vic Theatre.

In 2007, the French Academy awarded Jude Law a César d’Honneur in recognition of his contribution to cinema, and the government of France named him a Chevalier de l’Ordre des Arts et des Lettres for his artistic achievements.

**ROONEY MARA** (Emily Taylor) began her career several years ago, shortly after enrolling as a student at New York University. It was during her college years that Mara decided to explore her interest in acting, landing small parts in independent films and eventually moving to Los Angeles to pursue it full-time.

Last year, Mara mesmerized audiences and critics alike in the David Fincher directed, 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 portrays the female lead “Lisbeth Salander” opposite Daniel Craig and Robin Wright. Sony released the film on December 20, 2011. For this role, Mara was recognized by the National Board of Review for *Breakthrough Performance* as well as earned a Golden Globe and Academy Award nomination for *Best Actress, Drama*.

Mara will next be seen in “The Bitter Pill” directed by Steven Soderbergh and starring opposite Channing Tatum and Jude Law. Mara plays a woman who turns to prescription medication as a way of handling her anxiety and depression. The film will be released by Open Road Films on February 8, 2013.

Mara wrapped production on a series of independent films, including “The Untitled Spike Jonze Project” about a man who falls in love with the voice of a computer. The film co-stars Olivia Wilde, Amy Adams and Joaquin Phoenix. Mara will also star in the 2013 Sundance Film Festival Competitive entry “Ain’t Them Bodies Saints” for writer/ director David Lowery with Casey Affleck and Ben Foster.

Mara most recently completed production alongside Ryan Gosling, Michael Fassbender and Natalie Portman in the“Untitled Terrence Malick” film. This feature involves two intersecting love triangles, sexual obsession and betrayal set against the music scene in Austin, Texas.

Next year, Mara is signed on to star in the Nick Hornby (“An Education”) project, “Brooklyn” about a young Irish immigrant (Mara) who is learning to assimilate to New York life in the 1950’s.

Additional film credits include the lead character of “Francesca” in Anchor Bay’s, “Tanner Hall,” directed by Francesca Gregorini and Tatiana von Furstenberg. Mara also 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, told the story about the founders and eventual development of the worldwide internet interface, Facebook. In 2010, Mara co-starred along with Jackie Earle Haley and Thomas Dekker in the latest installment of “A Nightmare on Elm Street.” Mara also appeared with Michael Cera in Weinstein Company’s “Youth in Revolt.”

On the small screen, Mara’s credits include memorable guest starring roles on “ER,” “The Cleaner,” “Women’s Murder Club,” and “Law & Order: SVU.”

Mara is the Founder of the non-profit organization *Uweze*, which provides critical care and assistance to poverty-stricken orphans in Africa’s largest slum in Kibera, Kenya.

**CATHERINE ZETA-JONES** (Dr. Victoria Siebert) is a multi-award winning actress whose talents range from film to theater. She garnered an Academy Award® for her portrayal of the notorious Velma Kelly, in the screen adaptation of the Broadway musical*Chicago.*The film, which won the Oscar® and Golden Globe for Best Picture, also starred Renee Zellweger and Richard Gere.  Zeta-Jones was nominated for a Golden Globe and took home the Critics’ Choice Award, a Screen Actors Guild Award and the BAFTA Award for Best Supporting Actress for her performance.

            She won the Tony Award for Lead Actress in a Musical for her critically acclaimed debut on Broadway as Desirée Armfeldt in Stephen Sondheim’s *A Little Night Music*.  The musical was a box office success co-starring the legendary Angela Lansbury.

Zeta-Jones was recently seen in the theatrical release of the musical *Rock of Ages,*directed by Adam Shankman and co-starring Tom Cruise, Russell Brand and Alec Baldwin.  Currently she can be seen in *Broken City*with Mark Wahlberg and Russell Crowe and will next be appearing in *RED 2* with Bruce Willis, Anthony Hopkins, and Helen Mirren.

In 2005, she reprised her role as Elena de La Vega in *The Legend of Zorro,*the sequel to the blockbuster film *The Mask of Zorro*.  She starred in Steven Soderbergh's *Ocean's 12,*and prior to that appeared opposite Tom Hanks in Steven Spielberg's *The Terminal*.  Zeta-Jones also starred with George Clooney in the Coen Brothers' comedy *Intolerable Cruelty*.  Her recent films include the Warner Bros’ hit romantic comedy *No Reservations*, also starring Aaron Eckhart, and the romantic thriller *Death Defying Acts*, with Guy Pearce.

Zeta-Jones earned a Golden Globe nomination for her portrayal of the wife of a drug-runner in Steven Soderbergh’s *Traffic*. The cast of the critically praised film received a SAG Award for Outstanding Performance by the Cast of a Theatrical Motion Picture.

She first captured international recognition in the action adventure film, *The Mask of Zorro,*opposite Antonio Banderas and Anthony Hopkins. Zeta-Jones continued to captivate audiences in 1999, in Jon Amiel’s romantic-thriller *Entrapment,* opposite screen legend Sean Connery. She also starred with Julia Roberts, Billy Crystal and John Cusack in the ensemble comedy *America’s Sweethearts.*

            Born in Wales, Zeta-Jones began her career on the stage in London and following that was cast in the popular Yorkshire Television series, *The Darling Buds of May,*based on the novels of H.E. Bates.

         In 2010, Zeta-Jones was awarded a Commander of the British Empire (CBE) in the Queen’s Birthday Honours List for her services to the film industry and charity.

       Zeta-Jones is married to actor Michael Douglas.  They have a son, Dylan, and a daughter, Carys.

**CHANNING TATUM** (Martin Taylor) is one of Hollywood’s most sought after leading men.

In 2013, Tatum will star in the crime drama “Side Effects” directed by Steven Soderbergh. In the film, a woman turns to prescription medication as a way of handling her anxiety concerning her husband's upcoming release from prison. The film also stars Rooney Mara, Jude Law and Catherine Zeta-Jones and will be released by Open Road on February 8, 2013.

He will then star in Sony's “White House Down,” directed by Roland Emmerich. The film centers around a Secret Service agent tasked with saving the life of the President. Tatum will star alongside Jamie Foxx, Maggie Gyllenhaal, James Woods and Richard Jenkins. The film will be released on June 28, 2013.

Tatum is currently in production on Annapurna Pictures’ “Foxcatcher,” which is directed by Bennett Miller and also stars Mark Ruffalo and Steve Carell. The film is based on the true story of John du Pont, the paranoid schizophrenic heir to the du Pont chemical fortune who built a wrestling training facility called Team Foxcatcher on his Pennsylvania estate.

Tatum will next start production on “Jupiter Ascending” alongside Mila Kunis. The film was written and will be directed by Andy and Lana Wachowski.

In 2012, Tatum starred in the Warner Bros. film “Magic Mike” directed by Steven Soderbergh. The film also starred Matthew McConaughey, Matt Bomer and Joe Manganiello. The film was produced by Tatum and his Iron Horse Entertainment partner Reid Carolin, who also wrote the script. Other producers include Nick Wechsler, Gregory Jacobs and Steven Soderbergh. The film centered around the world in which Channing Tatum experienced while he was a stripper at eighteen years old. The film was released on June 29, 2012 and has grossed over $150 million worldwide.

Also in 2012, Tatum starred in the contemporary motion picture adaptation of “21 Jump Street” opposite Jonah Hill. Tatum and Hill were also executive producers on the project, which was directed by Phil Lord and Christopher Miller from a screenplay by Michael Bacall based on a treatment from Hill and Bacall. Sony released the movie on March 16, 2012 and it has grossed over $190 million worldwide. The sequel is currently in development

Early in 2012, Tatum starred in Sony Screen Gems’ box office hit “The Vow” opposite Rachel McAdams. “The Vow” revolves around the real-life story of New Mexico newlyweds who are involved in a car crash resulting in the wife slipping into a coma and losing all memory of her husband. The film was directed by Michael Sucsy and was released on February 10, 2012. The film has grossed over $175 million worldwide.

Also in 2012, Tatum was seen in “Ten Years,” a film which he produced alongside producing partner Reid Carolin and their Iron Horse Entertainment company. Also in the film are Jenna Dewan, Rosario Dawson, Lynn Collins, Kate Mara, Anna Faris, Brian Geraghty, Justin Long and Chris Pratt. The film was screened at the 2011 Toronto Film Festival and was released by Anchor Bay on September 21, 2012. In 2012, Tatum also starred in Steven Soderbergh’s “Haywire.” In this spy thriller, Tatum starred opposite Gina Carano, Ewan McGregor, Michael Fassbender and Michael Douglas. The film was released on January 20, 2012.

            Tatum starred in the crime thriller “The Son of No One,” opposite Al Pacino and Katie Holmes which premiered at Sundance in January 2011 and was released on November 4, 2011.

Also in 2011, Tatum starred in the Roman epic adventure “The Eagle,” directed by Academy Award winner Kevin Macdonald and produced by Duncan Kenworthy. Tatum stars opposite Jamie Bell and Donald Sutherland.

In 2010, Tatum starred opposite Amanda Seyfried in the Sony Screen Gems box office hit, “Dear John,” based on the adaptation of the Nicolas Sparks (“The Notebook”) bestseller. Lasse Hallstrom (“The Cider House Rules”, “Chocolat”) directed the adapted script by Jamie Linden. The film has grossed over $114 million worldwide.

In August 2009, Tatum was seen in Paramount Pictures Box office hit, “G.I. Joe” directed by Stephen Sommers. Tatum starred opposite Sienna Miller, Marlon Wayans and Dennis Quaid. On March 29, 2013, Tatum will appear in the sequel, “G.I Joe 2: Retaliation.”

In April 2009, Tatum starred opposite Terrance Howard in the Universal/Rogue Pictures film, “Fighting,” directed by [Dito Montiel](http://pro.imdb.com/name/nm1996918/" \t "_blank).

In March 2008, Tatum starred in the Paramount Pictures drama, “Stop/Loss” by critically acclaimed director Kimberly Peirce (“Boys Don’t Cry”) and producer Scott Rudin.

In 2006, Tatum received an Independent Spirit nomination and a Gotham Award nomination for his powerful role in the independent film, “A Guide to Recognizing Your Saints,” which won the Special Jury Prize for Best Ensemble Performance as well as the dramatic directing award for Dito Montiel at the 2006 Sundance Film Festival. The film was written and directed by Dito Montiel and was based on Montiel’s 2003 memoir of the same title. This powerful coming-of-age drama takes place in 1980’s Astoria and follows Montiel’s impoverished and violent life from his youth (portrayed by Shia LaBeouf) to adulthood (portrayed by Robert Downey Jr.). His father is portrayed by Chazz Palminteri and Tatum plays the role of ‘Antonio’, Dito’s best friend. *Newsday* called his performance “charismatic” with Daily Variety going on to say that “Tatum creates a powerful study of a self-destructive street guy trapped with no good options.” Rolling Stone stated, “keep your eyes on newcomer Channing Tatum as Dito’s loose-cannon friend Antonio. Shirtless and oozing physical and sexual threat, Tatum stalks his turf like Brando in *Streetcar*.” The Boston Herald referred to his performance as “Robert De Niro-esque” and The New York Times states “Mr. Tatum, who has the bullish physicality of a young Brando, is an electrifying actor, and I suspect we’ll be seeing a lot more of him after this breakout performance.”

In March 2006, Tatum starred opposite Amanda Bynes in the Dreamworks film, “She’s the Man.” This film is directed by Andy Fickman and produced by Lauren Shuler Donner.

            In August 2006, Tatum starred in the box office hit, “Step Up,” directed by Anne Fletcher and produced by Adam Shankman. The film centers around ‘Tyler Gage’, played by Tatum, a street smart juvenile delinquent who gets sentenced to community service at a high school for the performing arts.

            Tatum was born in Alabama and grew up in Florida. He currently resides in Los Angeles with his wife, Jenna Dewan.

**VINESSA SHAW** (Deidre Banks)has established herself in Hollywood as one of the industry’s more versatile breakthrough female talents. She shines in every role she takes with a remarkable combination of keen skill and stunning beauty.

In addition to a recurring role on the hit CBS show “Vegas” opposite Dennis Quaid, Shaw can next be seen in Steven Soderbergh’s crime drama Side Effects alongside Jude Law, Channing Tatum, and Rooney Mara. The film centers around a woman who turns to prescription medication as a way of handling her anxiety about her husband's impending release from prison. Open Road Films will release the thriller on February 8, 2013.

Shaw is currently filming director/screenwriter Tristan Patterson’s crime drama biopic Electric Slide with Jim Sturgess, Chloë Sevigny, and Isabel Lucas. The film, set in the 1980’s, is based on the true story of a Los Angeles furniture store owner named Dodson (Sturgess), who robs a bank to impress his new girlfriend. The handsome and charismatic Dodson went on to rob 72 more banks in just a matter of months, and earned himself the nickname “The Gentleman Bandit” after often charming bank tellers into emptying their cash draws.

  Most recently, Shaw starred in Big Miracle opposite Drew Barrymore and John Krasinski. The film, which is based on a true story, follows a Greenpeace activist and a news anchor in Alaska on a campaign to save a family of gray whales.

In 2009, Shaw starred alongside Gwyneth Paltrow, and Joaquin Phoenix in the romantic drama Two Lovers, which is released February 13, 2009.  The film, directed by James Gray, debuted during the Cannes Film Festival, and was a nominee for the prestigious Palm d'Or prize.  The film follows a New York City bachelor (Phoenix) as his heart struggles between two women- the woman approved by his family and friends, and his volatile and seductive new neighbor.  In 2008, Shaw also starred in the acclaimed indie drama, Garden Party.

A working child actress for many years, Shaw's breakthrough role came under the direction of legendary director, Stanley Kubrick, when she played affable prostitute Domino' in Eyes Wide Shut.  Most notably, Shaw took a shining turn in the successful western drama 3:10 to Yuma, co-starring Christian Bale and Russell Crowe. Shaw, along with her co-stars, was nominated for a Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture in 2007 for her work on the film.

In 1991, Shaw made her TV acting debut in the NBC TV-movie Long Road Home and hit the big screen the following year with a featured role in the comedy Ladybugs, co-starring Rodney Dangerfield and Jonathan Brandis.  That same year, Shaw had a recurring role as the love interest of the title teen, played by Tobey Maguire, on Fox's acclaimed but short-lived comedy Great Scott! Shaw also starred alongside Bette Midler, Sarah Jessica Parker, and Thora Birch in the supernatural children's comedy Hocus Pocus.  Additional childhood credits include Coyote Summer, Wayward Son, and the quirky independent L.A. Without a Map.

After her breakout in Eyes Wide Shut, Shaw co-starred in the Kathryn Bigelow feature Weight of Water, alongside Sean Penn and Sarah Polley. In 2000, Shaw took a starring role in the NBC miniseries The '70s, playing a suburban girl who pursues a life of activism when she is done wrong by her conservative boyfriend and is turned on to the feminist movement. Starring opposite Amy Smart, Shaw reached her largest audience with her solid turn in the highly-rated miniseries. Shaw most recently starred in 40 Days and 40 Nights opposite Josh Hartnett, in Woody Allen's Melinda and Melinda with Will Ferrell, and in the horror spectacular The Hills Have Eyes.

  As a child, Shaw made her singing debut alongside musician, Peter Alsop, with whom she recorded and toured as a park of the Karamazoff Brothers Circus. Shaw has appeared on the covers of Seventeen and British Vogue.

**ABOUT THE FILMMAKERS**

**STEVEN SODERBERGH** (Director) won an Academy Award for Best Director for his 2000 ensemble drama *Traffic.* He earned dual Best Director Oscar nominations that year, also receiving one for *Erin Brockovich*, starring Julia Roberts in her Oscar-winning performance. Soderbergh earlier gained an Academy Award nomination for Best Original Screenplay for *sex, lies, and videotape,* his feature film directorial debut. The film also won the Palme d’Or at the 1989 Cannes Film Festival.

Soderbergh’s twenty-sixth film, *Magic Mike,* starring Channing Tatum, Alex Pettyfer, and Matthew McConaughey,was released in June 2012. His action-thriller *Haywire* was released in January 2012.

His 2010 feature film *And Everything is Going Fine* documented the life and work of the late performance artist Spalding Gray, with whom Soderbergh previously worked on *Gray’s Anatomy* and *King of the Hill.*

Among his other credits are *Contagion, The Girlfriend Experience, The Informant!, Che, The Ocean’s Trilogy, The Good German, Bubble, Solaris, Full Frontal, The Limey, Out of Sight, Schizopolis, The Underneath* and *Kafka.*

His film *Equilibrium*, one of a trio of short eroticism-themed films released as *Eros,* also included segments directed by Michelangelo Antonioni and Wong Kar-wai. *Eros* premiered at the 2004 Venice Film Festival.

In addition, Soderbergh has produced or executive produced a wide range of features including Lynne Ramsay’s *We Need to Talk About Kevin;* the HBO documentary *His Way,* directed by Douglas McGrath; Brian Koppelman and David Levien’s *Solitary Man*; Todd Haynes’ *I’m Not There* and *Far From Heaven;* Tony Gilroy’s *Michael Clayton;* Marina Zenovich’s *Roman Polanski: Wanted and Desired;* Gregory Jacobs’ *Wind Chill* and *Criminal;* George Clooney’s *Good Night and Good Luck*  and *Confessions of a Dangerous Mind;* Richard Linklater’s *A Scanner Darkly;* Rob Reiner’s *Rumor Has It…;* Stephen Gaghan’s *Syriana;* Lodge Kerrigan’s *Keane;* John Maybury’s *The Jacket;* Christopher Nolan’s *Insomnia;* Anthony and Joseph Russo’s *Welcome to Collinwood;* Gary Ross’ *Pleasantville* and Greg Mottola’s *The Daytrippers.*

In December 2009 Soderbergh created and directed the play “Tot Mom,” at the Sydney Theatre Company. Based on the kidnapping and murder of Caylee Anthony, the play starred Essie Davis as controversial television commentator Nancy Grace, whose crusade for justice ignited worldwide interest in the crime.

At the same time, he also directed the film *The Last Time I Saw Michael Gregg,* an improvised comedy starring the cast of “Tot Mom”.  
 **LORENZO DI BONAVENTURA** (Producer) began his professional life operating a river-rafting company and later joined Columbia Pictures and worked in distribution, marketing and in the office of the President. In February 1989 Mr. di Bonaventura joined Warner Bros. While at Warner Bros., di Bonaventura was involved in over 130 productions.  Amongst his biggest commercial and critical successes were: *Falling Down* (1993), *A Time to Kill* (1996), *The Matrix* (1999), *Analyze This* (2000), *The Perfect Storm* (2000), *Ocean’s Eleven* (2001), *Harry Potter and The Sorcerer’s Stone* (2001), *Training Day* (2001) and *Three Kings* (1999). Di Bonaventura’s most recent film is *The Last Stand* (January 2013). The film marks the big screen return for Arnold Schwarzenegger.

In January 2003 di Bonaventura formed a production company based at Paramount Pictures.  Since its inception, the company has produced 21 movies.  Its most recent release is the third movie in the *Transformers* series, *Transformers: Dark of the Moon* directed by Michael Bay, which became the highest grossing film of the franchise. It was also the second highest grossing film of 2011 and the fifth highest grossing film of all time worldwide.

Other recent films include the hugely successful film *RED*, an espionage thriller based on the graphic novel by Warren Ellis starring Bruce Willis, Morgan Freeman, John Malkovich, and Helen Mirren, directed by Robert Schwentke and the box-office hit *Salt*, starring Angelina Jolie and directed by Philip Noyce. Di Bonaventura Pictures also produced *Transformers* and *Transformers: Revenge of the Fallen*, directed by Michael Bay and starring Shia LaBoeuf and *G.I. Joe: Rise of the Cobra*, starring Channing Tatum and directed by Stephen Sommers.

The company has just completed the thriller *Side Effects*, directed by Steven Soderbergh and starring Rooney Mara, Jude Law, Channing Tatum and Catherine Zeta-Jones. It has recently completed production on the sequel *RED 2*, starring Bruce Willis, John Malkovich, Helen Mirren, Mary-Louise Parker, Catherine Zeta-Jones, Byung-Hun Lee and Anthony Hopkins and has just wrapped *Jack Ryan*, the highly anticipated return of the popular Tom Clancy character that stars Chris Pine, Kevin Costner and Ken Branagh and is directed by Ken Branagh. This summer, Paramount Pictures will release the company’s film *G.I. Joe: Retaliation*, starring Dwayne Johnson, Bruce Willis and Channing Tatum.

In addition to feature films, di Bonaventura formed di Bonaventura Pictures Television.  Based at ABC Studios, di Bonaventura Pictures Television’s first production “Zero Hour,” starring Anthony Edwards, Carmen Egojo and Jacinda Barrett will premiere in February on ABC Television.

Lorenzo di Bonaventura was born in New York.  His father, Mario di Bonaventura, is an international conductor. Mr. di Bonaventura received his undergraduate degree in intellectual history at Harvard College and earned a Master of Business Administration at the University of Pennsylvania's Wharton School of Business.

**GREGORY JACOBS** (Producer) continues his collaboration with Steven Soderbergh, for whom he most recently produced *Magic Mike*, starring Channing Tatum and Matthew McConaughey.

Other films Jacobs has produced for Soderbergh includethe thriller *Haywire*, starring Mixed Martial Arts fighter Gina Carano, making her motion picture debut; the global thriller *Contagion*, with an ensemble cast led by Marion Cotillard, Matt Damon, Lawrence Fishburne, Jude Law, Gwyneth Paltrow and Kate Winslet; *The Informant!,* starring Matt Damon; *The Girlfriend Experience*, starring Sasha Grey; *The Good German*, starring George Clooney, Cate Blanchett and Tobey Maguire; *Full Frontal,* starring Julia Roberts and Catherine Keener; *Bubble*,which, starring non-actors, premiered at the 2005 Venice Film Festival before being screened at the Toronto and New York Film Festivals; and *Equilibrium*, Soderbergh's segment of a trio of short films released together as *Eros*, which had its premiere at the 2004 Venice Film Festival. Michaelangelo Antonioni and Wong Kar-wai directed the other two segments.

Jacobs was the executive producer on Soderbergh’s two part Spanish-language film *Che*, starring Benicio Del Toro as Che Guevara. The films had their debut at the 2008 Cannes Film Festival where Del Toro received the Best Actor Award. Jacobs also executive produced *Ocean’s Thirteen*, *Ocean’s Twelve*, and *Solaris*. He was First Assistant Director on the Academy Award®-winning *Traffic*; *Erin Brockovich,* nominated for an Academy Award®; *The Limey*; *Out of Sight*; *The Underneath*; *King Of The Hill*.

Additionally, Jacobs directed the horror thriller *Wind Chill*, starring Emily Blunt, Ashton Holmes and Martin Donovan, which was released in 2007.

Jacobs made his writing and directorial debut on *Criminal,* starring John C. Reilly, Diego Luna and Maggie Gyllenhaal. Prior to its September 2004 release, the film was shown at the Venice, Deauville and London Film Festivals.

Upcoming for Jacobs is the Liberace biopic *Behind The Candelabra*, starring Matt Damon and Michael Douglas, directed by Steven Soderbergh; and *All You Need Is Kill*, starring Tom Cruise, directed by Doug Liman.

**SCOTT Z. BURNS (Writer & Producer)** Scott Burns is screenwriter, director and producer. Burns wrote the original screenplay for *Contagion*, directed by Steven Soderbergh, starring Matt Damon, Kate Winslet, Marion Cotillard and Jude Law.  He penned the screen adaptation of Soderbergh's *The Informant!,* which starred Damon as well.  Burns also co-wrote the Academy Award-winning *Bourne Ultimatum*, directed by Paul Greengrass, and was a producer on *An Inconvenient Truth*, the Academy Award-winning documentary, for which he received the Humanitas Prize and the Stanley Kramer Award from the Producers Guild of America.   He wrote and directed HBO Films’ critically acclaimed *PU-239*, which was produced by Soderbergh and George Clooney.  Burns recently completed production on *Side Effects*, a psychological thriller, slated for release in early 2013.  It stars Jude Law, Rooney Mara, Catherine Zeta Jones and Channing Tatum-- again directed by Steven Soderbergh with Burns writing and producing along with Greg Jacobs and Lorenzo Di Bonaventura.

Currently, Burns is writing *The Library*, a stage play based on the 1999 shootings at Columbine High School with Steven Soderbergh directing and Kennedy/Marshall producing. The play is under development at the Public Theater in New York City.  He also recently completed his screenplay *Deep Water*, an adaptation of the documentary by the same name, to be produced by Blue Print Pictures, BBC and Studio Canal.

Burns began his career in advertising, after graduating Summa Cum Laude from the University of Minnesota.  He was part of the creative team responsible for the original "Got Milk?" campaign and his advertising work has been recognized by the Clio Awards, the Cannes Film Festival, and the New York Film Festival.

Scott has written for GQ Magazine, Condé Nast Traveler, The Wall Street Journal and the Huffington Post.

**JAMES D. STERN** (Executive Producer) serves as the Chairman and Chief Executive Officer of Endgame Entertainment Company, LLC and oversees all Company operations, including the financing, development, production and other activities of the Company.

Stern is a veteran film producer and director.  Since founding Endgame in 2002, Mr. Stern has produced film projects, including “Looper,” “An Education,” “Easy Virtue,” “Every Little Step,” which he co-directed, “I’m Not There,” “Stay Alive,” “Solstice,” “Harold and Kumar Go to White Castle,” “Lies and Alibis,” “Proof” and the TV series “Bigfoot Presents: Meteor and the Mighty Monster Trucks.”  Prior to the founding of Endgame, Stern directed and produced the documentary, “The Year of the Yao,” the popular IMAX film, “Michael Jordan to the Max,” and HBO’s darkly comic psychological thriller, “It’s the Rage,” which garnered Best Picture, Best Director, and Best Screenplay awards at the 2000 Milan Film Festival.

Stern is also an accomplished theater producer having produced Broadway and off Broadway shows including “Leap of Faith,” “Irving Berlin's White Christmas,” the 2001 Tony Award winning “The Producers,” the 2003 Tony Award winning “Hairspray,” “Stomp,” “The Little Shop of Horrors,” “The Wedding Singer,” “Legally Blonde,” the acclaimed Broadway production “The Producers,” “Hairspray,” “The Diary of Anne Frank” (starring Natalie Portman) and the Olivier Award winning play, “The Weir.”

In addition to his producing and directing career, Mr. Stern also founded and ran the financial investment company Stern Joint Venture, L.P., a hedge fund of funds.  Under his leadership SJV had a compounded annual return of over 19% from its inception in 1989. SJV began investing with five hedges and grew in size and scope to investments in more than 40 hedge funds. Mr. Stern has a B.A. from the University of Michigan and an M.B.A. from Columbia University in New York.

**MICHAEL POLAIRE** (Executive Producer/Unit Production Manager) has collaborated with Steven Soderbergh on five previous occasions, most recently on the acclaimed *Contagion*, starring Matt Damon, Jude Law, Kate Winslet, Laurence Fishburne, and Gwyneth Paltrow; the spy thriller *Haywire,* starring Mixed Martial Arts fighter Gina Carano; and *The Informant!*, starring Matt Damon as Archer-Daniels-Midland executive Mark Whitacre who secretly gathered evidence for the FBI and wound up being the highest-ranked executive to turn whistle blower in U.S. history.

In 2001, Polaire worked on the director’s adaptation of the science-fiction novel Solaris, starring George Clooney and Natascha McElhone. A story of love, redemption, second chances and a space mission gone terribly wrong, the film was released in 2002. He first teamed with Soderbergh on the contemporary comedy *Full Frontal*, a $2 million digital-video feature that was filmed during eighteen days and stars David Duchovny, Nicky Katt, Catherine Keener, Mary McCormack, David Hyde-Pierce, Julia Roberts and Blair Underwood.

Polaire was also involved in the PBS documentaries *Carrier,* a 10-hour miniseries chronicling life on the USS Nimitz aircraft carrier during its nine month deployment to the Persian Gulf and the feature documentary “Paradise” dealing with the same subject.

He served as co-producer and UPM on Atom Egoyan’s *Where the Truth Lies* and Trey Parker’s *Team America: World Police* and produced director David Lynch’s Academy Award-nominated film, *Mulholland Drive*. He executive produced Lynch’s *The Straight Story*, for which RichardFarnsworth received an Academy Award nomination. He served as executive producer on John McNaughton’s *Speaking of Sex*, with Bill Murray and James Spader.

He also co-produced Roman Coppola’s directorialdebut, *CQ,* starring Gerard Depardieu, Jeremy Davies and Elodie Buché. The film was screened at the 2002 Cannes Film Festival. He also co-produced the films *A Simple Plan* for director Sam Raimi; the hit re-make of *Flubber*, starring Robin Williams, and director John Schlesinger’s *Eye for an Eye* with Sally Field, Ed Harris and Joe Mantenga.

As a unit production manager, Polaire has collaborated with such directors as Costa-Gavras (*The Music Box, Betrayed*); Arthur Hiller (*The Babe*), Tim Burton (*Ed Wood*), Philip Noyce (*The Saint*) and Irwin Winkler (*Guilty by Suspicion*). He also served as the unit production manager on the nine-hour mini-series “Mussolini” starring George C. Scott, Gabriel Byrne, Raul Julia and Robert Downey, Jr.

**DR. SASHA BARDEY** (Co-Producer / Technical Advisor) is a board certified Forensic Psychiatrist. After attending Medical School at Stony Brook, he completed his residency at NYU Medical Center where he became the Deputy Director of Forensic Psychiatry. He went on to become the Director of the Kendra’s Law program in Manhattan and later, the Director of Mental Health at Rikers Island. He has published and lectured in the area of forensic psychiatry, malingering, and dangerousness. He currently holds teaching positions on the faculty of NYU Medical Center and New York Medical College. He now maintains a private clinical practice where he treats a broad range of psychiatric disorders as well as a private forensic practice where he provides consultations to various attorneys, prosecutor’s office and courts in the New York area at both a state and federal level. He has served as an advisor and psychiatrist to Brooklyn’s Mental Health Court. Most recently he has served as a special advisor to the Nassau County Department of Mental Health in their Kendra’s Law program as well as in Nassau County’s Mental Health Court in which he was a member of the planning committee and now is their ongoing consultant. In media, he has been a frequent commentator on Court TV, Fox News and NBC, as well as a technical consultant for Marc Forster’s movie STAY. He also served as a consultant for Law and Order: Criminal Intent in the past and is currently the consultant for Law and Order: Special Victims Unit.

**HOWARD CUMMINGS** (Production Designer)has had a long-standing relationship with Steven Soderbergh, for whom he most recently designed the comedy *Magic Mike*, set in the world of male strippers in Tampa, Florida. Cummings also designed for Soderbergh on the global pandemic thriller *Contagion*, the international action thriller *Haywire* and on *The Underneath,* a film noir heist film. Howard Cummings also designed the genre thriller *Wind Chill*, directed by producer Gregory Jacobs.

Cummings has collaborated with director Chris Columbus on three projects, the most recent being *Percy Jackson: The Lightning Thief,* which followed his designs for the filmmaker’s big screen musical *Rent* and the romantic comedy *I Love You, Beth Cooper*.

Also a favorite of filmmaker David Koepp, having designed *Ghost Town, The Trigger Effect*, and *Secret Window,* Cummings has collaborated with a “Who’s Who” of esteemed directors on almost three dozen projects. His affiliations include such directors as Francis Ford Coppola (*The Rainmaker)*, Bryan Singer (*The Usual Suspects),* Danny DeVito (*Death toSmoochy, What’s the Worst That Could Happen?),* Terry Zwigoff (*Art School Confidential),* John Schlesinger (*The Next Best Thing),* Bruce Beresford (*Double Jeopardy),* Renny Harlin (*The Long Kiss Goodnight)* and Alan Rudolph (*Mortal Thoughts),* among others.

His resume also includes the award-winning *The Spitfire Grill,* the thriller *A Shock to the System* and *Signs of Life*, a drama about a failed ship building business in Maine.

For the PBS American Playhouse Series, Cummings also designed several period dramas including Lanford Wilson’s *Lemon Sky*, Horton Foote’s *On Valentine’s Day,* Eudora Welty’s *The Wide Net*, Reynolds Price’s *Private Contentment,* and the mini series *Three Sovereigns for Sarah* and *Roanoke*.

Cummings’ other television credits include the acclaimed *Indictment: TheMcMartin Trial*, *A Dangerous Affair,* *The Stalking, Assault at West Point: The Court-Martial of Johnson Whittaker, Caught in the Act,* Forest Whitaker’s directorial debut *Strapped* and *Against Her Will: An Incident in Baltimore.*

Cummings graduated from New York University with an M.F.A. in scenic design.

When **SUSAN LYALL** (Costume Designer) arrived in New York in 1981 to pursue a career in fashion design, it was her fascination with music, performance and art, which led into her current profession of developing characters and telling stories through costume.

Lyall began her career in theatre with the esteemed Circle Repertory Company, eventually leading her into the then-fledgling New York independent film world. Ten years later, Lyall and Soderbergh join up for *King of the Hill,* set in 1930s St. Louis. Twenty-five movies and twenty years later their paths cross again on SIDE EFFECTS. Both Susan and Steven look exactly the same.

In addition to Steven Soderbergh, Lyall continues ongoing collaborations with directors Jodie Foster (*Little Man Tate, Home For The Holidays, The Beaver*), Robert Schwentke (*Flight Plan, Red, R.I.P.D*.) and Jonathan Demme (*Rachel Getting Married*.) Other directors include David Mamet (*The Spanish Prisoner, State & Main*), Michael Apted (*Thunderheart, Blink, Nell, Extreme Measures*) and Allen Coulter (*Remember Me*). Additionally, Lyall continues her collaboration with producers Lorenzo di Bonaventura (*Red, Man On A Ledge*) and Gregory Jacobs, whom Lyall first met in 1987 when they were both PAs on John Sayles’ *Matewan*. Greg looks exactly the same too.

# # #

an OPEN ROAD release

an ENDGAME ENTERTAINMENT presentation

JUDE LAW

ROONEY MARA

CATHERINE ZETA-JONES

and CHANNING TATUM

SIDE EFFECTS

also starring

VINESSA SHAW

ANN DOWD

casting by CARMEN CUBA, c.s.a.

music by THOMAS NEWMAN

costume design SUSAN LYALL

edited by MARY ANN BERNARD

production design HOWARD CUMMINGS

director of photography PETER ANDREWS

co- producers

A. SASHA BARDEY

ELENA de LEONARDIS

executive producers

JAMES D. STERN

MICHAEL POLAIRE

DOUGLAS E. HANSEN

produced by

LORENZO di BONAVENTURA

GREGORY JACOBS

SCOTT Z. BURNS

written by

SCOTT Z. BURNS

directed by

STEVEN SODERBERGH

Unit Production Manager

MICHAEL POLAIRE

First Assistant Director

GREGORY JACOBS

Second Assistant Director

JODY SPILKOMAN

CAST

(in order of appearance)

Emily Taylor ROONEY MARA

Prison Desk Guard CARMEN PELAEZ

Upset Visitor MARIN IRELAND

Martin Taylor CHANNING TATUM

Emily’s Boss POLLY DRAPER

Martin’s Mother ANN DOWD

Garage Attendant HARALDO ALVAREZ

Dr. Jonathan Banks JUDE LAW

Police Officer at Hospital JAMES MARTINEZ

Augustin VLADIMIR VERSAILLES

Desk Nurse JACQUELINE ANTARAMIAN

Joan MICHELLE VERGARA MOORE

Dr. Victoria Siebert CATHERINE ZETA-JONES

Conference Organizer KATIE LOWES

Carl DAVID COSTABILE

Kayla MAMIE GUMMER

Bartender STEVEN PLATT

NYPD Officer Beahan VICTOR CRUZ

Dierdre Banks VINESSA SHAW

Pharmacist ELIZABETH RODRIGUEZ

Banks Partner #1 PETER FRIEDMAN

Drug Rep ANDREA BOGART

Banks Partner #2 LAILA ROBINS

Ezra Banks MITCHELL MICHALISZYN

Banks Patient #1 ELIZABETH RICH

Paramedic #1 RODERICK RODRIGUEZ

Paramedic #2 MARK WEEKES

NYPD Detective SCOTT SHEPHERD

Assistant District Attorney MICHAEL NATHANSON

Transporting Officer Klein TIMOTHY KLEIN

Emily’s Attorney SHELIA TAPIA

GMA Anchor JOSH ELLIOTT

Dr. Peter Joubert SASHA BARDEY, MD

Reporter #1 ASHLEY MORRISON

Reporter #2 STEVE LACY

Banks Patient #2 KEN MARKS

Banks Patient #3 DEVIN RATRAY

Jeffery Childs RUSSELL G. JONES

Judge #1 MUNRO M. BONNELL

Susan SUSAN GROSS

Wards Island Administrator DEBBIE FRIEDLANDER

ECT Patient ILYANA KADUSHIN

ECT Nurse JOHNNY SANCHEZ

Disturbed Patient on Phone NICOLE ANSARI

Wards Island Desk Nurse LACHANZE

Wards Island Nurse ALICE NIEDERMAIR-LUDWIG

Wards Island Orderly CRAIG MUMS GRANT

Judge #2 DAVENIA McFADDEN

Arresting Officer RAYMOND DeBENDICTIS

Zach J. CLAUDE DEERING

Stunt Coordinator GEORGE AGUILAR

Stunts

NIKKI BOWER DECLAN MULVEY

NICOLE CALLENDAR CHRIS PLACE

BLAISE CORRIGAN SEPHEN POPE

JOSH LAKATOS DERRICK SIMMONS

Art Director

MIGUEL LÓPEZ-CASTILLO

Set Decorator

RENA DeANGELO

Property Master

BRAD EINHORN

Camera Operator

PATRICK B. O’BRIEN

A Camera First Assistant

STEVEN MEIZLER

B Camera First Assistant

CHRIS SILANO

A Camera Second Assistant

ALEXIS VAN KERSEN LI

Production Sound Mixer

DENNIS TOWNS

Boom Operator

ALFREDO VITERI

Location Manager

ROB STRIEM

Assistant Unit Production Manager

GABRIELLE MAHON

Production Accountant

SEÁN HOGAN

Script Supervisor

EVA Z. CABRERA

Gaffer PETER WALTS

Best Boy Electric ROCCO PALMIERI

Rigging Gaffer KEVIN MURPHY

Best Boy Rigging Electric JULIAN de la PENA

Electricians BOB GAMBARDELLA

SCOTT MAHER

SEAN McCARDELL

Generator Operator MICHAEL FRADIANNI

Shop Electric KEVIN JANICELLI

B Camera Second Assistant MEG KETTELL

Digital Loader TROY SOLÁ

Key Grip JOHN JOSEPH MINARDI

Key Grip- New York KEVIN SMYTH

Best Boy Grip BOB IZZO

Dolly Grip ROBERT A. AGREDO

Grip PEDRO DÍEZ

Rigging Key Grip JOHN McENERNEY

Rigging Best Boy Grip BILL JONES

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Second Second Assistant Director TRAVIS REHWALDT

Background Casting GRANT WILFLEY CASTING

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First Assistant Editor COREY BAYES

Second Assistant Editor ERIN SULLIVAN

Post-Production Coordinator JOSEPH MALLOCH

Assistant Costume Designer AMY RITCHINGS

Costume Supervisor PASHELLE L. CLAYTON

Set Costumes MAGDALENE “TRENEÉ” CLAYTON

SANDI FIGUEROA

Additional Costumers MERAV ELBAZ

GREGG E. SIMMONS

Tailor OLIVIA BARRAND

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KRISTINE McFALL

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ANNE ALLEN GOELZ

Graphic Designer HOLLY WATSON

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Property Master- New York DANIEL FISHER

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Production Secretary-Los Angeles HEATHER GOTHIE

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Set Decoration Coordinator ALYSSA MOTSCHWILLER

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Craft Service MARTINI CRAFT

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Key Craft FELIX PUENTE

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TREVANNA POST

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Dialog Editors MATT COBY

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Recorded and Mixed by THE VILLAGE/ WEST LOS ANGELES

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Instrumental Soloists

RICK COX MIKE FISHER

GEORGE DOERING STEVE TAVAGLIONE

Music Services Provided by

CUTTING EDGE

TARA MOROSS LAURA KATZ

ANDY ROSS CHARLES M. BARSAMIAN

“The Forgotten People”

Performed by Thievery Corporation

Written by Robert Garza and Eric Hilton

Courtesy of ESL Music

“Orchestral Suite No. 2 in B Minor, BWC 1067- Menuet & Rondeau”

Performed by Alice Hamlet, Jessica Nelson, and Ann Marie Yoo

Written by Johann Sebastian Bach

Soundtrack On Varése Sarabande

[VARESE SARABANDE LOGO]

The Producers Wish to Thank

ERICA ELLIS, MD

MATTHEW D’EMIC

LAYLA STONE

CATHERINE LONDON

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Transportation furnished by HADDAD’S

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[RED LOGO]

[NY <3 FILM LOGO] [LOUISIANA ENTERTAINMENT.GOV LOGO]

[KODAK LOGO] [CUTTING EDGE LOGO]  
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[DOLBY LOGO] [DDS LOGO]

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