# foxsea~1 (2)

# FOX SEARCHLIGHT PICTURES Presents

In association with COLD SPRING PICTURES

A MONTECITO PICTURE COMPANY / BARNETTE/THAYER Production



ANTHONY HOPKINS

HELEN MIRREN

SCARLETT JOHANSSON

TONI COLLETTE

DANNY HUSTON

JESSICA BIEL

MICHAEL STUHLBARG

JAMES D’ARCY

MICHAEL WINCOTT

KURTWOOD SMITH

RICHARD PORTNOW

DIRECTED BY SACHA GERVASI

SCREENPLAY BY JOHN J. McLAUGHLIN

BASED ON THE BOOK “ALFRED HITCHCOCK

AND THE MAKING OF PSYCHO” BY STEPHEN REBELLO

PRODUCED BY IVAN REITMAN

TOM POLLOCK

JOE MEDJUCK

TOM THAYER

ALAN BARNETTE

EXECUTIVE PRODUCERS ALI BELL

RICHARD MIDDLETON

DIRECTOR OF PHOTOGRAPHY JEFF CRONENWETH, ASC

PRODUCTION DESIGNER JUDY BECKER

FILM EDITOR PAMELA MARTIN, A.C.E.

COSTUME DESIGNER JULIE WEISS

MUSIC BY DANNY ELFMAN

SPECIAL MAKEUP EFFECTS BY HOWARD BERGER

GREGORY NICOTERO

CASTING BY TERRI TAYLOR, CSA

Running time 98 minutes



***“The Hitchcock touch had four hands and two of them were Alma’s.”***

-- Film Critic Charles Champlin

Lurking behind Alfred Hitchcock, cinema’s “master of suspense” -- the extraordinary film icon known for orchestrating some of the most intense experiences of menace and intrigue audiences have ever seen, was a hidden side: his creatively explosive romance with his steadfast wife and filmmaking collaborator, Alma Reville.

Now, for the first time, Sacha Gervasi’s HITCHCOCK lays bare their captivating and complex love story. It does so through the sly, shadowy lens of their most daring filmmaking adventure: the making of the spine-tingling 1960 thriller, PSYCHO, which would become the director’s most controversial and legendary film. When the tumultuous, against-the-odds production was over, nothing about movies would ever be the same – but few realized that it took two to pull it off.

Gervasi and a cast that includes Academy Award® winners Anthony Hopkins and Helen Mirren starring as Alfred and Alma spin a story rife with surprises, comic ironies and dark twists in the Hitchockian tradition. But at the heart of the film lies not only the obsessions and fears of two people but the distinctively tenacious love that drove Hitchcock’s art behind the curtain.

Fox Searchlight Pictures presents, in association with Cold Spring Pictures, a Montecito Picture Company and Barnette/Thayer production, HITCHCOCK directed by Sacha Gervasi with a screenplay by John J. McLaughlin based on the book Alfred Hitchcock and The Making of Psycho by Stephen Rebello. The film also stars Scarlett Johansson as Janet Leigh, Toni Collette as Peggy Robertson, Danny Huston as Whitfield Cook, Jessica Biel as Vera Miles, Michael Stuhlbarg as agent Lew Wasserman, James D’Arcy as Anthony Perkins, Michael Wincott as Ed Gein, Kurtwood Smith as Geoffrey Shurlock and Richard Portnow as Barney Balaban. The film is produced by Ivan Reitman, Tom Pollock, Joe Medjuck, Tom Thayer and Alan Barnette, with Ali Bell and Richard Middleton as executive producers.

The creative team includes two-time Academy Award-nominated director of photography Jeff Cronenweth, ASC (THE SOCIAL NETWORK, THE GIRL WITH THE DRAGON TATTOO), Academy Award-nominated film editor Pamela Martin, A.C.E (THE FIGHTER), production designer Judy Becker (THE FIGHTER), two-time Academy Award-nominated costume designer Julie Weiss (FRIDA, TWELVE MONKEYS), music by four-time Academy Award-nominated Danny Elfman (GOOD WILL HUNTING, MILK), and special makeup effects by Academy Award winner Howard Berger (THE CHRONICLES OF NARNIA) & Gregory Nicotero



***“I beg permission to mention by name only four people who have given me the most affection, appreciation, encouragement, and constant collaboration. The first of the four is a film editor, the second is a scriptwriter, the third is the mother of my daughter Pat [Patricia Hitchcock], and the fourth is as fine a cook as ever performed miracles in a domestic kitchen. And their names are Alma Reville.”***

-- Alfred Hitchcock

**Hitchcock In Love**

In the world of Alfred Hitchcock’s movies, chaos, danger and sinister evil hide in the shadows of his characters’ ordinary lives. But what about Hitchcock’s own everyday life? The consummately skilled director carefully cultivated a public persona – constructed out of his portly silhouette and macabre wit – that managed to keep his inner psyche tightly under wraps. But for decades the question has lingered: might there be a way to get inside Hitchcock not as an icon but as a person?

For HITCHCOCK director Sacha Gervasi, the answer lay in a woman. Not one of the notorious “Hitchcock Blondes” whose cool, aloof beauty and power graced and haunted his films, but a woman who has been largely unknown to the world: his talented wife, Alma, who from behind the scenes deeply influenced Hitchcock’s work, penetrated his defenses and became his silent modest co-creator.

“I always felt the core of HITCHCOCK had to be the love story between Alfred and Alma,” Gervasi comments. “They had this dynamic, complex, contradictory, beautiful, painful relationship that was not just a marriage but a real creative collaboration. I was really interested in how these two very strong-minded people lived with each other and created together and that brought a whole new perspective to the story of how PSYCHO was made. Without Alma at his side, Hitchcock would not have been as brilliant, or would not have pulled off PSYCHO.”

The origins of HITCHCOCK go back to Stephen Rebello’s 1990 book Alfred Hitchcock and The Making of Psycho, which followed every twist and turn in the classic film’s roller-coaster creation: Hitchcock’s interest in real-life murderer, Ed Gein, the adaptation of Robert Bloch’s incendiary novel, the casting of Janet Leigh and Anthony Perkins, the infamous shower scene that gave birth to the graphic modern thriller, and the ensuing battle with Hollywood censors and its lasting legacy. Not surprisingly, it all came together not only through Alfred’s will, but because of Alma’s significant contributions.

Soon after its publication, producers Alan Barnette and Tom Thayer, who had long wanted to make a movie about Hitchcock, optioned Rebello’s book. “What struck us about the book is that you see behind Hitchcock’s brilliance to a man who was a complex, vulnerable individual as well as the relationship between Hitch and Alma,” says Barnette. “Individually they were a bit improbable. But together, they were unbeatable.”

Barnette and Thayer brought in screenwriter John J. McLaughlin to tackle the massive task of adapting this work of intense research into a taut drama and he produced a script that, for a time, gained notoriety as one of the great-unmade screenplays in Hollywood.

Undeterred, Barnette and Thayer ultimately took the project to Ivan Reitman and Tom Pollock’s Montecito Picture Company, where it regained momentum. Reitman was lured in by the unexpected scope of the story. “The secret of HITCHCOCK is that it looks at the human side of him, the family side of him, all at a critical moment in his career and life, when he’s right in the middle of making PSYCHO,” says the prolific filmmaker and producer. “We believed in the story and we believed it would be really fun for audiences to see. But we also knew we had to be very smart in producing this film, that we had to have just the right cast, director and crew to tell the story in just the right way.”

Reitman’s partner Joe Medjuck notes that they were committed to enlarging the story beyond a tale of Hollywood: “At the Montecito Picture Company, we have a thing about not wanting to make movies about making movies because just it’s too ‘inside baseball,’” he explains. “But this story was something much more. It is also a great love story, a story that can make you laugh, scare the hell out of you and move you at different moments.”

Reitman and Medjuck were thrilled that Anthony Hopkins was already attached. “We knew that Anthony, even though he is actually very thin and in shape, could pull this off, and bring real weight to the performance,” says Reitman. “He has just the right ear for the way Hitchcock used humor and comedy as a weapon. And later, when we saw him reading with Helen, they interacted with all the real tension and small intimacies of a married couple of 60 years. There was an emotional resonance that gave us great confidence in the movie.”

As Montecito amped things up again, that’s when Gervasi entered the picture. On paper, he might have seemed an unusual choice to take on the inner sanctum of the “Master of Suspense.” A journalist who made his screenwriting debut with Steven Spielberg’s THE TERMINAL, he is best known for directing the acclaimed documentary ANVIL! THE STORY OF ANVIL, the funny, raucous, bittersweet account of an aging metal band’s refusal to give up their rock n’ roll dreams.

Gervasi’s take was that the drama in Alfred and Alma’s marriage – the real-life union between an imperious director known for his dark obsessions and a ferociously intelligent woman who was a pioneer at a time when women had almost no visible power in Hollywood – would be as suspenseful, entertaining and raw as many of Hitchcock’s best films.

Producer Tom Pollock admits there were a lot of other directors interested in the job who had far more experience, but Gervasi’s take was hard to resist. “Sacha had a real vision of the film as a distinctive kind of love story and he also understood that the story had to have a lot of humor,” says Pollock.

Adds producer Tom Thayer: "Sacha found a contemporary relevance in the Hitchcock story that resonates for an audience.  He made it the story of a marriage, framing their relationship against the gauntlet Hitch encountered developing PSYCHO: an artist trying to reinvent himself in an industry that wanted more of the same.  It was Sacha mining the complexities of Hitch and Alma's relationship through this lens that brought so much to the surface."

Executive producer Ali Bell also saw something in ANVIL! she hoped Gervasi would bring to HITCHCOCK. “At its core, ANVIL! is a love story about two friends who refuse to give up on their dreams. We loved the comedy and compassion that Sacha brought to that and knew he would bring the same qualities to this story,” says Bell.

**Prowling The Archives**

Using Stephen Rebello’s book and John J. McLaughlin’s screenplay as his foundation, Sacha Gervasi set off on his own driven journey of research, scouring archives to ferret out everything he could – and intuit that which he could not -- about Hitchcock and Alma’s relationship. Hitchcock himself gave few clues to his private life, but his films were so viscerally lit with the most intimate human emotions – jealousy, suspicion, envy and desire – there was always little doubt more was going on than met the eye. Hitchcock once said, “Film should be stronger than reason.” Gervasi wanted to take the same underground approach to understanding the director’s human side.

“We don’t really know that much about Hitchcock,” Gervasi notes. “He had this incredibly developed, very articulate persona that was very droll and dry, yet he would never really give anything away. He was incredibly enigmatic. He betrayed nothing, so what intrigued me was to see if I could take someone who really didn’t give out emotions and create an emotional film about him.”

Gervasi’s research led him to believe that in 1959, having just premiered their sleekest and highest grossing comic thriller yet, NORTH BY NORTHWEST, Hitchcock and Alma were at a crossroads. “I think Hitchcock was ready to jolt himself awake. He didn’t want to do NORTH BY NORTHWEST over and over again. He called these movies ‘pieces of cake’: incredibly lush, romantic films with dashing movie stars. He wanted to feel alive again, and that led him to PSYCHO.”

But Alma was in a different place. “When we join her in the story, Alma is feeling a little underappreciated by her husband. His obsessive compulsive desire to complete this film against all the odds leads him to be a bit selfish,” the director explains. “But in the course of the story, Alfred realizes he’s got this incredible, magnificent jewel of a woman, and a partner who he must acknowledge and rely on, even if in his own very restrained and unsentimental way.”

He goes on: “To me, that’s what makes this such a very powerful love story. I think we all have at certain times woken up and said of someone, ‘my God, this person has stood by me through all my rubbish and all my selfishness and how blind I’ve been.’ This story might involve a very famous filmmaker and a very famous film, but is very real and human.”

To get to that real and human place, however, Gervasi eschewed the sentiment from which Hitchcock himself recoiled. He struck instead a coyly irreverent, playful tone that takes pleasure in the director’s notable foibles and in his imperturbable, but often revealing, repartee with Alma.

“I think what I hooked into was having a sense of fun. The thing that I love about Hitchcock is the way he approached life, death, sex, mothers and murders all with a kind of drollness. So that was the spirit with which we approached this material,” he explains. “We had an opportunity to shine a light on the idea of partnership, on how hard it is to be married, on how hard it is to express yourself. But I think you don’t always have to be serious to be profound. And sometimes through comedy and lightness, you can really touch upon deeper things.”

PSYCHO -- a film that ultimately impacted almost the entirety of pop culture -- provided another fun piece of the puzzle for Gervasi. When Hitchcock set out to make the film, he had pretty much done it all in his 46 features that ran the gamut from light-hearted comedy to technical tour-de-forces to haunting, seductive psycho-dramas. He’d even had a top-rated television series with “Alfred Hitchcock Presents . . .” But he still insisted upon “recharging the batteries,” as he put it, and doing something completely different.

As Hitchcock put it, “style is self-plagiarism.” Hitchcock wanted to surprise and shock the audience in ways they didn’t see coming – and he wanted to shake up a film world that was now full of young up and coming directors. PSYCHO would take Hitchcock to the limit. It would push him to explore new depths of psychological terror, to self-finance, to fight the censors and to re-think the standard release patterns. And yet, with Alma’s help writing and editing, it would accomplish all that.

Says Gervasi of PSYCHO’s legacy: “The film deals with primal, preternatural things that exist in all human beings. We all have parent issues, we all struggle with good and bad, we all fear death. The film explores this darker side of human nature. Add into that Anthony Perkins stabbing people in a dress and you’ve got matinee idols, transvestitism, murder and mysterious hotels. All those things combined just make it a bloody entertaining film. 52 years later, it’s still electrifying people. “

**Alfred**

To play perhaps the most instantly recognizable filmmaker of all time, the team behind HITCHCOCK thought there was no one better for the job than Academy Award winner Anthony Hopkins. Hopkins is perhaps best known for his own unforgettably dark turn as a manipulative psychopath, Hannibal Lecter, who helped in the capture of a sophisticated, modern-day relation to Norman Bates, Buffalo Bill, in THE SILENCE OF THE LAMBS. But his prolific roster of roles -- from THE ELEPHANT MAN and REMAINS OF THE DAY to NIXON and SHADOWLANDS -- reveals a broad versatility to embody the most complex personalities.

“I've always been fascinated by Hitchcock,” said Hopkins. “My first professional job was in the theatre in 1960 in Manchester and I remember going to the movies and PSYCHO was playing in Manchester. I went to see the movie on a Sunday night in October 1960 and I don't think I've ever been so scared in my life. It was maybe the greatest movie I've seen up to that point in my life. REAR WINDOW and PSYCHO are my two favorite movies.”

Gervasi notes that he wasn’t looking at all for some kind of uncanny physical resemblance to Hitchcock, but rather, for someone who could bring forth something more subtle and vital: the humanity running beneath his well-known genius, quirks and cutting humor. “We didn’t want someone to just impersonate Hitchcock, that was important from the beginning,” Gervasi explains. “It was really about revealing the spirit of the man and Anthony Hopkins is a master of doing that with iconic characters, from Richard Nixon to Pablo Picasso to CS Lewis. When you see him as Hitchcock, it takes a moment to adjust to it, but his power as an actor is so deep that, within a few sentences, you become completely embedded in Tony Hopkins’ version of Hitchcock. There are very few actors in the world capable of doing that. He was really the only actor who I felt could pull it off. In fact, I told the producers that if we couldn’t get him we shouldn’t bother making the movie at all.”

Hopkins agrees that his performance exists on a razor-thin line, one that had to balance the idea of illuminating Hitchcock without doubling him. “I wouldn’t say ‘I become Hitchcock’. I don’t do that, because I’d go mad,” Hopkins muses. “You can’t become anyone, but you just try to find a way to balance it so as to not make a caricature. I felt Sacha had unlocked the story that no one else had previously done.”

Hopkins says his preparation for the role goes way back to 1960 when he himself first saw PSYCHO as a young actor in England and became a Hitchcock fan for life. He continued following his films, and even met Hitchcock briefly, but it was reading the HITCHCOCK script that brought him deeper into the man. “The script gave me a lot of the information that I needed,” he notes, “and then I watched several documentaries and films on Hitchcock and began putting together all the pieces.”

Those pieces added up to a man who Hopkins says is an utter paradox. “He can be dark, troubled, cold, ruthless and obsessive and also big-hearted, warm and ingenious,” notes Hopkins. “That was all part of his nature.”

The full spectrum of that nature was perhaps best understood by Alma, who saw him when he wasn’t sculpting a fluid, taut experience on movie sets but was deep down in the messier parts of life. “She was his steadfast ally through his life, and a very good writer and filmmaker herself,” Hopkins observes. “He must have been a very tough guy to live with, but when you see them in photographs they look happy. I think he may have concealed his inner vulnerability from everyone except Alma.”

He continues: “People often wonder: how intimate were they? Well, they probably weren’t, but what they had was pure love and companionship. I think they must have had a lot of fun together, they must have had a lot of laughs, because he could be a real clown.”

As for working with Helen Mirren as Alma, Hopkins comments: “She is a formidable performer, yet so easy to work with. Easy in all kinds of dimensions. She is skilled and savvy, knows what she wants, knows how to do it, and then makes it like a good game of tennis. Her portrayal of Alma is brisk and clear and warm. It really took me by surprise.”

Gervasi also presented Hitchcock to Hopkins in a surprising light – as a film industry Goliath turned into a modern day David, determined to make a movie few believed could be a commercial success, let alone get past the Motion Picture Production Code Administration, the powerful censors who could quash any film that violated their strict rules governing sex and violence. “The resistance to PSYCHO made Hitchcock even more determined to succeed and in that way, this is also a kind of underdog story,” says Gervasi. “Anthony and I talked a lot in preparation about that theme. You have this contradiction of the king at the top of his game who is now the underdog, and Anthony had a lot of fun with that.”

**Alma**

Alma Reville was a rising young film editor and cinema lover who married Hitchcock in 1926 and spent the next 54 years as his wife, confidante and silent collaborator. Unless it was critical, she never came to her husband’s sets but played a key role throughout his career as a script editor, editorial consultant and perhaps the most keenly trusted opinion on each of his films.

In one of the best known stories of the pair’s partnership, it was Alma who spotted Janet Leigh blink after she was presumably lying dead on the bathroom floor in a close-to-final cut of PSYCHO, sparking a quick re-edit just before the movie went out to preview.

While film historians and Hitchcock buffs have long been aware of Alma’s major influence, she has never been widely known. With HITCHCOCK, Sacha Gervasi wanted to change all that so casting was absolutely critical. He was gratified to be able to cast one of the most compelling and award-winning actresses of our times – Helen Mirren, who won the Academy Award playing another obscured character: Queen Elizabeth in her private moments following the death of Princess Diana.

“Her fluidity with this character is just extraordinary,” says Gervasi. “She’s incredibly sharp but also very open. The Mirren touch is just magic and it can’t be properly explained or understood by a mere mortal like myself.”

While the producers had been after Mirren to play Alma for some time, it was not until she read the latest draft that she signed on. “What Sacha did was to strike a tonal balance between the seriousness of the drama and the light kind of wit and comedy that is associated with Hitch. He brilliantly merged these two elements together,” says Mirren.

She says, she felt he had created a very original and unexpected kind of romance around a man few would think of as romantic and a woman about whom most people know little. “It is a love story,” she states. “And I think that Alma and Hitch were, in their own funny, unglamorous way, a great kind of Romeo and Juliet partnership. They were amazing partners in life and I think they could teach us all something about how to make a successful marriage.”

One thing that defined that marriage for Mirren was their undying sense of humor. “Alma is always laughing – I think she found Alfred very funny. It’s one of the things that kept them together, their shared sense of irony and the darkness of their humor, which is also very British,” she notes.

She was also drawn to Alma’s innate strength and self-belief. “Film buffs are well aware of the contributions Alma made to the creation of some of Hitch’s masterworks -- but I wanted to present on screen someone that the general public would believe had the ability to truly work side-by-side with this incredible filmmaker,” says Mirren.

In portraying Alma, Mirren had little to go by; there is no surviving film footage depicting her mannerisms. But Mirren intuited her own way into the character’s skin. “I don’t know what she walked like, I don’t know how she used her hands. There was an awful lot of research that I couldn’t do,” she admits. “But I knew there were all these people trying to get to the great and glorious Alfred Hitchcock. And I knew what that feels like because that happened to me with my husband (director Taylor Hackford) when I first came here. I had a freedom with Alma to not attempt any kind of interpretation and really just let her be who she is in the story.”

Gervasi was exhilarated by their immediate chemical reaction, which produced an instant depth to the relationship around which the entire film hinged. “When the two of them were together, the energy was just unbelievable,” he describes. “They were so sweet with each other, yet so intelligent in their approaches. I was just glad to give them something so real and delicious to play.”

Mirren and Hopkins had never worked together, despite coming from similar backgrounds and knowing many of the same people. “We both knew it was our destiny to someday work together but when this project came about, we were both of the mind, ‘why did it take so long?’” muses Mirren.

**Janet Leigh**

Hitchcock’s real life with Alma, full of everyday marital conflicts and the grit and dust of decades spent with one another, was of course very different from the passionate, provocative and often dangerous sex lives of the women who populate his films. Much has been made of the so-called “Hitchcock Blondes” – the director’s roster of flaxen-haired leading ladies from Ingrid Bergman and Grace Kelly to Tippi Hedren and Kim Novak, who each had evinced an air of icy sophistication, clever confidence and impenetrable secrecy. They were some of the most daring, intelligent, irreverent and multi-dimensional female characters who had ever graced the movie screen – but they were also manipulative, untrustworthy and magnets for crime, psychopathy and danger.

There have been countless interpretations of Hitchcock’s fascination with strong, sexually alluring but ineffably remote women in positions of jeopardy. Some have ascribed it, Freudian-style, to Hitchcock’s repressed upbringing and bottled-up fantasies. Others see a complex engagement with issues of gender and feminist psychology– suggesting that Hitchcock was not exploiting the idea of the evasive blonde but rather exploring how powerful women are viewed by and must operate inside a society that feels threatened by them. Still others saw a more poetic illumination of life’s insoluble contradictions. When Francois Truffaut interviewed Hitchcock he surmised of Hitchcock’s obsession: “What intrigues you is the paradox between the inner fire and the cool surface.”

HITCHCOCK acknowledges the director’s reputation for not only casting a certain type of blonde powerhouse but also for inserting himself into their lives and psyches during his productions -- without either whitewashing it or simplifying it. Rather, the film hones in on a far more elemental relationship: his life-long loyalty to his non-blonde wife, Alma, around whom he had a very different kind of obsession, an obsession of creative ideas.

But certainly PSYCHO called for a consummately seductive blonde to take one of the most harrowing plunges Hitchcock ever asked of an actress. Taking the role was Janet Leigh, played in the film by Scarlett Johansson. Leigh had spent the 1950s as one of Hollywood’s most sought-after sirens, and was just coming off working with another masterful and authoritative director, Orson Welles, on TOUCH OF EVIL. But playing Marion Crane in PSYCHO would become her signature role, garnering an Oscar® nomination and etching out an enduring place for her in popular culture as the quintessential pursued woman.

To play Leigh, the filmmakers of HITCHCOCK went after an actress with a rare ability to move from the modern to the classic, Johansson. “I’ve never met a woman of her age, who is that self-possessed, articulate, intelligent and understands her own persona,” says Gervasi of Johansson.

In researching the role, Johansson says she became aware that Janet Leigh had a unique relationship with the director, one that broke his mold. “She was different in that she was married to Tony Curtis and she had three children, so she didn’t quite fit that category of impossible to reach blonde. She truly *was* unavailable because she was a wife and a mother and was also a kind of funny, sexy, confidant broad who was able to have something more like a friendship with Hitchcock,” she observes. “In the film, their professional relationship is an opportunity to see Hitchcock’s more playful side, the side that was mischievous and childlike.”

While Alma is skeptical of Leigh as another potential object of infatuation for her husband, she ultimately comes to see that she is not a threat. “I think Alma has had enough of her husband putting his gorgeous leading ladies on a pedestal, and along with her own feelings of being ignored or undesired by him, that makes her react,” says Johansson. “But she’s not reacting to Janet so much as to the feeling that this is the last straw and I’m not going to take it anymore.”

Johansson was quite taken with Alma as a character. “She believed in her husband’s vision, but she also supported his vision and inspired him as a partner in every way. Their artistic collaboration became a kind of unbreakable foundation,” she says. “I love that HITCHCOCK becomes a story about two artists in the autumn of their lives – and how they keep that love alive.”

In preparing for the production, Johansson spent time with Janet Leigh’s daughter Jamie Lee Curtis, who gave her deeper insight. “Jamie was so lovely and so supportive and you could tell a very proud daughter,” she recalls. “She sent me beautiful family photographs and spoke so highly of her mother, as everyone does in the industry. From everything I heard and read about her, she was a very grounded, humble woman and a wonderful mom, first and foremost, which I think really informed me.”

The highlight of it all was working with Hopkins as Hitchcock. “He has a truly remarkable presence -- almost like a lion on the prowl who finds just the right moment to pounce. It’s incredible to feel that kind of energy coming at you. Hitch could not have been taken on by a lesser actor,” she comments. “I think Anthony has all the sweetness, the sadness and the intelligence that was required. It was all there on the page but to actually experience Tony as Hitch was a once in a lifetime thing.”

**Vera Miles**

Another famous Hitchcock blonde also starred in PSYCHO – Vera Miles, who was under a 7-year contract with the filmmaker, and had starred in THE WRONG MAN and appeared regularly in his “Alfred Hitchcock Presents” TV series. Hitchcock was said to be enthralled with her – to the point that she had been cast to play the lead in VERTIGO in 1957, but the director was unhappily forced to replace her with Kim Novak when Miles became pregnant before production. Two years later, Hitchcock cast her as Lila Crane, Janet Leigh’s searching sister, in PSYCHO.

Taking the iconic role was Jessica Biel, who burst onto the scene in the romantic thriller THE ILLUSIONIST. It was a live audition that won over Gervasi. “She blew everyone away. Her energy was so right – she was light and funny and human and she had tremendous pathos,” he says. “It was a really well-rounded and captivating portrayal of Vera Miles.”

Biel was thrilled to join the production. “Two things excited me: being in a cast which consists of pretty much everyone that I’ve hoped to work with and the fact that this takes place in such an interesting and curious moment of this film icon’s life.”

Then she became fascinated by Vera’s relationship with Hitchcock. “I think their relationship was a little bit tricky,” she observes. “But they had massive respect for each other. She was a spitfire and a very independent woman. She worked tirelessly and she liked that he was the same way as a director. At the same time, I think Hitch was a little hurt when she chose to have a family so that rift is between them as PSYCHO begins production.”

Biel saw Vera as someone who was well aware of Hitchcock’s propensity to be controlling and hard on his cast – and who knew what she was doing. “He always created very, very complicated women in his movies,” she notes. “His women were for the most part not perfect women; they were dysfunctional, had psychological issues, some would go crazy. From my point of view as an actress, these are the roles you want to play and he continually created these roles in his career.”

Working with Hopkins was especially exciting. “It was overwhelming, it was nerve wracking and it was utter jubilation,” she laughs. “He’s a powerful actor but he’s also playful and he makes you feel comfortable enough to try anything, which made this film such a great experience for me.”

**Anthony Perkins**

Sacha Gervasi always suspected casting Anthony Perkins, the famously rangy, boyish actor who became indelibly associated with Norman Bates in PSYCHO – would be challenging. Then, out of the blue, the actor James D’Arcy called him up. “D’Arcy is a friend of mine for years and I’d forgotten that, physically, he could be perfect for Perkins. He said, ‘you’re doing this Hitchcock thing, what about me?’ He came in and gave the most mind-blowing audition,” recalls Gervasi.

Executive producer Ali Bell concurs. “He simply knocked our socks off at the audition. He did such a great job of capturing the awkwardness of Anthony Perkins and showed us shadings to the character we hadn’t even thought of.”

D’Arcy, whose recent films include W.E., CLOUD ATLAS and THE PHILOSOPHERS, says that for Perkins, PSYCHO was a kind of gift he’d been waiting for his whole career. “I think it was a huge break for Anthony Perkins,” he observes. “Actors were lining up to work with Hitchcock at this point. At the same time, the studios were trying to position Perkins as a kind of young James Dean which he didn’t fit into terribly easily. He was more gangly and gawky and kind of childlike and he didn’t have that sort of masculinity that Montgomery Clift or Brando and all those guys had and actually, I think ultimately, that was sort of the reason that we only really know him for PSYCHO -- because he was never truly accepted by American audiences beyond PSYCHO.”

He adds: “Now we’re really used to the idea that the psychopathic murderer turns out to be the last person you’d expect, but when PSYCHO came out, the casting of Anthony Perkins was shocking.”

The fact that not much is known about Anthony Perkins’ life off screen also intrigued D’Arcy. “Every character in this film has a secret side,” he notes. “It’s very Hitchcockian in that way.”

**Peggy Robertson**

In addition to Alma, Alfred Hitchcock had another fiercely loyal woman in his life: his long-time right-hand woman Peggy Robertson. Robertson worked for the director for an incredible 30 years, served as a script supervisor, chief assistant and conducted much of the research for his movies. According to PSYCHO script supervisor Marshall Schlom, Hitchcock “could not do anything without her.” Indeed, her meticulous notes on his productions would later be a major resource for historians.

Australian actress and Academy Award nominee Toni Collette (LITTLE MISS SUNSHINE) takes on the role of the woman who made protecting Hitchcock’s art, sometimes from himself, a priority. Right away, Collette was compelled by Robertson’s equal footing with the director. “I think Hitchcock knew she was astute, capable, stoic and probably what he appreciated most is that she didn’t let him get away with anything and didn’t bow down to him the way others did,” she says. “The manipulation of his actresses and the complex life of balancing work and marriage with Alma was nothing Peggy had to, or would, put up with.”

Collette had also previously worked with Hopkins – in her very first film, the 1992 crime drama THE EFFICIENCY EXPERT. “It did feel like things coming full circle,” she says. “I was 17 when I did my first film with him, and I couldn’t believe I was going to have this experience again.”

The excitement of working with Hopkins was soon equaled by her pleasure with watching Gervasi pull together all the elements of Hitchcock and Alma’s story. “Sacha’s enthusiasm is infectious. The depth of his understanding was incredible, he’d done so much research, and then he created the most harmonious, pleasant set. But the film is very much like a Hitchcock film – it is layered, complex and has its own vision to it.”

**Ed Gein**

In the revision of the original HITCHCOCK script, there was the addition of an unusual character: the infamously twisted killer Ed Gein – the real-life murderer who inspired the creation of Norman Bates in PSYCHO -- who makes his presence known as an ink-black figment of Hitchcock’s agitated imagination. For Gervasi the character’s fantastical forays into Hitchcock’s reality became a route into the hidden vein of psychological forces at work under the director’s surface, the obsessive drives of his filmmaking and also his need to reconcile with Alma and have her see his humanity.

“Bringing in Ed Gein to me seemed to be a very fun, but potent way of articulating the battle that we all have with the darker side of ourselves,” says Gervasi. “He could be Hitchcock’s shadow, in a Jungian sense. It became an interesting way to dramatize Hitchcock’s struggle with his own obsessions with murder, death, and his fear that he was as bad within as Ed Gein. Ultimately, there’s a realization that there’s a central difference in the souls of these two men, but I loved trying to dramatize the fact that we always believe that we’re much worse than we actually are.”

Gein was a particularly gruesome kind of madman in 1950s Wisconsin, who not only killed women, but exhumed corpses from the cemetery, fashioning keepsakes from their decayed bodies. His extreme urges and monstrous behavior inspired Robert Bloch’s depiction of Norman Bates, as well as spawning an ongoing fascination in popular culture with the mysteries of disturbed psychopaths. After all, Gein was the very antithesis of shiny, happy suburban life in the 1950s – and more than one person was terrified that a grimly perverse Ed Gein might be lurking within a loved one . . . or themselves.

To play him with the just the right tone, Gervasi cast Michael Wincott, whose work has spanned stage and screen. “He’s a brilliant actor who was able to channel the character’s darkness and pain along with ultimately a kind of empathy,” Gervasi says.

Wincott knew he’d be diving into a murky realm where dreams, fears and the most deeply hidden emotions meet, but he also saw Gein’s relationship with Hitchcock in the film as turning into something positive. “While the scenes of Ed Gein certainly are dark, ironically I think there is also something illuminated by his presence,” Wincott observes.

**Whitfield Cook**

While Alfred Hitchcock throws himself into PSYCHO, Alma searches for a creative connection elsewhere, reworking a screenplay by writer Whitfield Cook, who most famously wrote the adaptation of Hitchcock’s STRANGERS ON A TRAIN. In real life, Cook was known to have collaborated closely with Alma, and on her death said of her: “Alma was truly a filmmaker. I can sincerely say from personal experience that I don't think Hitch's films would have been as good without Alma.”

Playing Cook is Danny Huston, whose films include THE AVIATOR, THE CONSTANT GARDENER and CHILDREN OF MEN – and who grew up the son of a master director himself. That gave him a certain insight into the gap between the public and private lives of celebrities. “Hitchcock was a legend, and like a lot of legendary humans of this ilk, I think he had a great ability to play into his own mythology. You see that with Orson Welles, the way he behaved, and certainly with my father, John Huston, where people thought of him as being a man who was more interested in going out for a hunt rather than making his films – and he did nothing to dispel that. He loved it and Hitchcock, I think, had that same ability to encourage the view that we have of him,” Huston says.

Huston sees Whitfield as a kind of Hitchcockian character, who gets wrapped up in more than he bargains for when he decides to write with Alma. “He suddenly becomes embroiled in this tender relationship. He needs Alma, in much the same way Hitchcock needed her, to lift his material. He is using her out of innocent ambition and he’s a flirt, but when they are creative together, a certain spark happens and I think it surprises both of them,” he explains. “And that fuels Hitchcock’s jealousy.”

As for what fueled his performance, he cites Helen Mirren as his inspiration on the set. “She has no pretense, so it is just pure joy to work with her,” he summarizes.

**The Design of Hitchcock**

The visual design of HITCHCOCK hinged on merging two very different worlds: that of the closed PSYCHO film set, where the bones of Hitchcock’s trademark texture, anxiety and titillation were created, and another world even less seen, Hitchcock’s domestic home life with Alma. Gervasi worked with a highly accomplished crew including director of photography Jeff Cronenweth, production designer Judy Becker and costume designer Julie Weiss, to bring both to life.

Gervasi was drawn to two-time Oscar nominee Cronenweth because of his elegantly austere work with David Fincher on such films as SOCIAL NETWORK and THE GIRL WITH THE DRAGON TATTOO. “You could learn everything you learn in film school in just one week with Jeff,” says Gervasi. “He is that assured and innovative.”

Becker, whose films include BROKEBACK MOUNTAIN and THE FIGHTER, was equally key as a collaborator. She and Gervasi talked a lot about how to create a dynamic sense of period as well as a compelling reality for Alfred and Alma.

“Sacha really wanted to show Hitchcock’s home world, his domestic life, as well as his Hollywood life, so we had to look for ways to tie these together, which we did mainly through palette,” she explains. “For example, we picked a lot of 50s colors, like coral and aqua, but then you might see touches of those in Hitchcock’s very traditional English home. It was quite an intensive process.”

Since PSYCHO was shot in black and white, and there is no existing color photography from the shoot, Becker researched what colors might have been used to achieve the gray scale tones in the 1960 movie – but also added electrifying pops of the colors that defined mid-Century design.

“Not having a visual record could be seen as a handicap but you could also view it as enormously freeing, which I did,” says Becker.” Sacha and I decided that we wanted to make our movie set vibrant and colorful, in part to play against the viewer’s expectations since PSYCHO is so iconically black and white.”

Creating the Hitchcock home – for which an exterior on Alpine Dr. in Beverly Hills and interiors in Pasadena stood in – was more about creating a sense of partnership over time, and Becker filled the rooms with mementos from several decades, accumulated over years of working and being together. “It was important to feel that Alma and Alfred have already been married for 40 years when our film takes place, so the house incorporates a feeling of all the stuff that came before,” she says.

Once again, a primary principle was avoiding replication. Instead, Becker set out to craft a believable, dynamic environment that would bring audiences into Hitch and Alma’s living spaces. “During PSYCHO, the Hitchcocks actually lived in a ranch house in Bel Air, but Sacha wanted their house to look more like the Tudor they had lived in in England,” Becker explains. “We researched their house in Bel Air quite a bit, but we departed from reality when it worked well for the story. There were also many things we were true to, including Hitchcock’s love of modern art, which is something that sort of plays against this old English house and brings it to another level.”

Becker also included subtle Hitchcock motifs in the house and in Hitchcock’s office, including birds, a species with which he was fascinated long before he made THE BIRDS.

For Hitchcock’s office, Becker had the advantage of being able to work with the actual environs where he started developing PSYCHO. The PSYCHO sets – including the iconic bathroom, the opening-scene motel room and the parlor where Norman Bates peeks at Marian Crane though a spyhole -- were then re-created on the stages at the Red Studios in Hollywood, which were dressed to depict the Universal lot of 1960, where PSYCHO was shot.

“You get a chance here to see these sets as you never saw them in the movie,” notes Becker. “And you get to see them in color for the first time, so that is part of the fun.”

**The Costumes**

Color was also a cornerstone of costume designer Julie Weiss’ work. Weiss, a two-time Oscar nominee for FRIDA and TWELVE MONKEYS, was excited by the breadth of the costuming on HITCHCOCK. “To have both the world of Alfred and Alma and the world of Ed Gein -- that’s a gold mine,” she says. “I had the opportunity to go from plaid shirts to glamorous gowns.”

The cast who would wear her costumes also excited her. “I was extremely lucky to be able to work with this cast of originals,” she muses. “These are actors who make the camera dance and that camera has to get past whatever costume I put on them, so it can never be armor.”

Gervasi adored Weiss’ creative energy. “Julie, like all great artists, is obsessive, compulsive and absolutely focused on making her work brilliant,” says Gervasi. “She’s an extraordinary character who would have been right at home in the 16th century with the great painters of the Renaissance.”

Weiss took her inspiration from the archives but added her own touches. “This was a period of time where grooming was extremely important so there’s a level of finish to all the characters,” she observes. “You start by asking yourself, why does this person get dressed the way they do? The most important thing is that when the actor looks in the mirror, they feel they’ve become that character. That’s what it’s all about.”

And that’s exactly the gift the actors say they received from Weiss. Anthony Hopkins, who has worked with Weiss five times, says of her: “She’s like a Stanislavsky Method costume designer. She goes into the depths of the character through endless research and comes up with a philosophy that you never even considered.”

Toni Collette was also thrilled with her wardrobe. “I felt totally spoiled because I love the way Peggy got to look in the movie. I don’t have a boy’s body; I have curves and what Julie designed for me is perfect. She’s so great at what she does and she approaches the character in very abstract ways so every fitting with her is an experience.”

**The Makeup: Making Hopkins Hitchcock**

To allow Hopkins to create Hitchcock, Weiss collaborated with Howard Berger’s KNB Effects Group (of which he is founder with Gregory Nicotero), which oversaw the makeup. Berger, an Academy Award winner for THE CHRONICLES OF NARNIA: THE LION, THE WITCH, AND THE WARDROBE, created the intricate make-up design that helped Hopkins interpret Hitchcock’s persona. Following Hopkins’ and Gervasi’s lead, he too shied away from imitation.

“From day one, our goal was *not* to design make-up that would make Tony look exactly like Hitchcock,” Berger explains. “Both Tony and Hitch are very well known, so you look at the features that made Hitch who he was and see how you can augment them onto Anthony Hopkins. So many things are different: the shape of the head, the placement of the eyes. Our aim was to come up with the perfect blend so Tony could work the make-up and bring the character to life in his inimitable way.”

Berger toiled for weeks to come up with a process that wouldn’t be too burdensome for Hopkins, but says the actor was gung-ho. “Tony was up for almost anything, but we were all happy that we settled on a make-up process that ultimately only took 90 minutes to apply,” says Berger.

Hopkins donned facial prosthetics including a silicone “horseshoe” piece that encompassed the character’s neck, chin and cheeks. Pieces for the earlobes and a nose tip were then added, and makeup applied over the whole thing daily. Contact lenses covered Hopkins’ bright blue eyes, his teeth were painted to take his natural whiteness away and then a hair piece was put on to emulate Hitch’s hairline.

Berger put in intensive work, but he summarizes: “All we are doing with this make-up is giving Tony a tool. It was just the first step in allowing him to bring the character to life. When he walks on to set he becomes Hitchcock. That’s an amazing transformation to see.”

**Herrmann To Elfman: The Music**

Hitchcock believed sound and image were inseparable -- and to create an aural landscape that would match his films’ intensity and sly humor, he turned most often to New York-raised composer Bernard Herrmann. It was Herrmann who shaped the transformed PSYCHO’s score into perhaps the most influential film music of all time; and it was also Herrmann who defied Hitchcock’s original idea that the film’s shower scene be unaccompanied, bringing in the slashing violins that became a trademark of psychological terror for generations.

In HITCHCOCK, Sacha Gervasi wanted to pay tribute to Herrmann, who is played by Paul Schackman, but even more so to give the film its own distinct musical sensibility, one as droll, shadowy and unexpectedly romantic as the story of Hitch and Alma. To do so, he approached Danny Elfman, a four-time Academy Award nominated composer best known for an eclectic and memorable array of films including EDWARD SCISSORHANDS, DICK TRACY and BATMAN.

Gervasi had long been a fan – and was excited to see Elfman delve into what is, within all the cinematic and psychological intrigue, at its core, a romance. “Danny is a real rock musician but he also deeply understands classical composition,” says the director. “I think he’s one of the best composers of our times. His score for HITCHCOCK enriches the experience of the film as a love story between these two complicated people; and he’s done something that’s very from the heart and feels very pure.”

Elfman was intrigued right away, especially because he cut his teeth on Hitchcock movies and considers Herrmann a major inspiration for his own work. “I’ve been a Hitchcock fan my whole life,” says Elfman, “since childhood – although I remember I wasn’t even allowed to see PSYCHO when it came out. That was the only film my parents ever said no to.”

He goes on: “PSYCHO is probably the greatest film score ever written in my mind, and in some ways it is the inspiration that was responsible for me becoming a film composer. So right away, the idea of HITCHCOCK hit me on several personal levels.”

Still, it wasn’t until Gervasi invited Elfman to the set that the composer was ready to dive in. “Sacha said ‘why don’t you come down and check it out?’” recalls Elfman. “So I watched one day of shooting and I was so hooked, I said ‘can I come back tomorrow?’ Watching Anthony Hopkins and Helen Mirren was intoxicating for me.”

Their heady chemistry became the jumping off point for Elfman, taking him far beyond the more obvious territory of nostalgia or homage to Hitchcock soundtracks. The composer knew going in the last thing he wanted to do was to, in any way, try to parrot the perfection of Herrmann’s PSYCHO score. “Sacha and I talked in the beginning a lot about the idea that we were never going to quote Herrmann or sound directly like Herrmann,” he explains.

And yet Herrmann haunted the creative process with a more ghostly presence. “I realized at a certain point I was touching on Herrmann here and there, not intentionally, but rather because he is so much a part of my own musical DNA,” Elfman explains. “So I was being conscious of Herrmann, but never mimicking him, giving respectful nods here and there to the master.”

Elfman continues: “The film has its own unique musical identity – the music is really very much about the internal point of view of Hitchcock and Alma’s characters, and that’s what makes it interesting to me. The music is never about Hitchcock’s films, with the one exception being that we played some of the theme to ‘Alfred Hitchcock Presents’ for the sheer pleasure of it. It is a dark score, but also playful, and most of all, it is romantic because that is the heart of the picture.”

That romantic heart beats not only through the music but also through many of the more subtle touches in the film. One such lovingly applied touch is a play on a famed Hitchcock trademark: the director’s cameo in every film. After much prodding from the crew, Gervasi waited until the final day of production — when they were shooting the PSYCHO premiere — to make his brief appearance.

As the movie lets out he is fittingly seen exiting in the crowd with Hitch and Alma.

**HITCHCOCK FACTS**

* Born in London, August 13, 1899
* Studied engineering at St. Ignatius College and began work as a draftsman
* Entered the film industry in 1920 and directed his first film in 1925
* Married Alma Reville, then his assistant director, in 1926 and remained married until his death
* In the 1930s, directed a series of classic British suspense thrillers including THE MAN WHO KNEW TOO MUCH and THE 39 STEPS
* Came to Hollywood in 1939
* His first American film was REBECCA, which won the Academy Award for Best Picture (but Hitchcock never won the award for Best Director, despite five nominations)
* Directed more than 50 films
* Passed away in his sleep in Bel Air, California April 29, 1980

**ALMA REVILLE FACTS**

* Born one day after Hitchcock, August 14, 1899 in Nottinghamshire, England
* Joined the London Film Company at age 16, working her way to the cutting room
* Served as an assistant editor and also took several roles as an actress
* Met Hitchcock in the early 1920s, while working for the Famous Players studio
* Married Alfred Hitchcock in 1926, and continued working as a writer for him and other directors
* Gave birth to their only daughter, Patricia, in July of 1928
* Often worked uncredited; her sole film credit is AFTER THE VERDICT (1929)
* Died at age 82, two years after Hitchcock’s death

**PSYCHO FACTS**

* Hitchcock made PSYCHO for $800,000 and shot it in black and white in 30 days
* When Paramount, his home studio, refused to support the shocking script, Hitchcock financed the movie himself. Agent Lew Wasserman structured a savvy distribution deal with Paramount, which meant Hitchcock owned 60 percent of the movie. He and Alma became multi-millionaires. The film and its distribution right are now owned wholly by the Hitchcock Estate.
* It was Alma, as suggested by then Paramount publicity chief Herb Steinberg, who recommended that her husband shoot in black and white to get the murder shower scene past Production Code officials
* PSYCHO initially had two problems with Hollywood censors: an opening scene depicting Janet Leigh in her bra and a scene showing a toilet, which had never been seen in a Hollywood movie let alone been a major plot point before
* Later, the shower scene became the central controversy. The editing in the shower murder was done quickly, so the audience couldn’t be sure of what they had seen. When the Production Code watched the movie, three of them saw nudity; two did not. They asked Hitchcock to re-edit. He sent the movie back without making a change and this time the two who originally did not see nudity now saw it.
* PSYCHO made two-and-a-half times more at the box office than Hitchcock’s previous biggest hit, NORTH BY NORTHWEST, and Hitchcock was nominated for his fifth and last Academy Award for directing and once again did not win.
* In 2012, PSYCHO is #18 on the list of America’s Greatest Movies as complied by the American Film Institute.

**ABOUT THE CAST**

**ANTHONY HOPKINS (Alfred Hitchcock)** received an Academy Award for his performance in THE SILENCE OF THE LAMBS(1991), and was subsequently nominated in the same category for his performances in THE REMAINS OF THE DAY (1993) and NIXON(1995). He was also given the Best Actor Award by the British Academy of Film & Television Arts for THE REMAINS OF THE DAY. In 1993, he starred in Sir Richard Attenborough’s SHADOWLANDS with Debra Winger, winning numerous critics awards in the United States and Britain. In 1998, he was nominated as Best Supporting Actor for his performance in AMISTAD.

In 2001, Hopkins starred in the sequel to SILENCE OF THE LAMBS*,* HANNIBAL*,* in which he starred with Julianne Moore. Directed by Ridley Scott, the blockbuster film grossed over $100 million domestically. He also recorded the narration for the 2000 holiday season’s hit film DR. SEUSS’ HOW THE GRINCH STOLE CHRISTMAS.

In 1998, he starred in MEET JOE BLACK, directed by Martin Brest and INSTINCT, directed by Jon Turletaub, and in TITUS, Julie Taymor’s film adaptation of Shakespeare’s *Titus Andronicus* with Jessica Lange.

In 1992 he appeared in HOWARD’S END and BRAM STOKER’S DRACULA before starring in LEGENDS OF THE FALLand THE ROAD TO WELLVILLE. He made his directorial debut in 1995 with AUGUST, an adaptation of Chekhov’s *Uncle Vanya* for which he composed the musical score and also played Vanya. He starred in the title role in SURVIVING PICASSO and with Alec Baldwin in THE EDGE, a dramatic adventure written by David Mamet and directed by Lee Tamahori. THE MASK OF ZORRO, directed by Martin Campbell and co-starring Antonio Banderas and Catherine Zeta-Jones, was released in July 1998, and AMISTAD, directed by Stephen Spielberg, was released in December 1997.

Earlier films include 84 CHARING CROSS ROAD, THE ELEPHANT MAN, MAGIC, and A BRIDGE TOO FAR. THE BOUNTY and DESPERATE HOURS were his first two collaborations with Dino De Laurentis Company. In American television, he received two Emmy® Awards for “The Lindbergh Kidnapping Case” (1976) in which he portrayed Bruno Hauptmann, and “The Bunker” (1981) in which he portrayed Adolph Hitler.

Born December 31, 1937 in Margum near Port Talbot Wales, he is the only child of Muriel and Richard Hopkins. His father was a banker. He was educated at Cowbridge Grammar School. At 17, he wandered into a YMCA amateur theatrical production and knew immediately that he was in the right place. With newfound enthusiasm, combined with proficiency at the piano, he won a scholarship to the Welsh College of Music & Drama in Cardiff where he studied for two years (1955-1957).

He entered the British Army in 1958 for mandatory military training, spending most of the two-year tour of duty clerking the Royal Artillery unit at Bulford.

In 1960, he was invited to audition for Sir Laurence Olivier, then director of the National Theater at the Old Vic. Two years later, Hopkins was Olivier’s understudy in Strindberg’s *Dance of Death*. Hopkins made his film debut in 1967, playing Richard the Lionheart in THE LION IN THE WINTER, starring Peter O’Toole and Katherine Hepburn. He received a British Academy Award nomination and the film received an Academy Award as Best Picture.

American television viewers discovered Hopkins in the 1973 ABC production of “Leon Uris’ QBVII,” the first American mini-series, in which he played the knighted Polish-born British physician Adam Kleno who is ultimately destroyed by his wartime past. The following year, he starred on Broadway in the National Theatre production of *Equus*, and later mounted another production of the play in Los Angeles where he lived for 10 years, working extensively in American films and television.

After starring as Captain Bligh in THE BOUNTY (1984), he returned to England and the National Theatre in David Hare’s *Pravda*, for which he received the British Theatre Association’s Best Actor Award and The Observer Award for Outstanding achievement at the 1985 Laurence Oliver Awards. During this time at the National he starred in *Antony and Cleopatra* and *King Lear*.

Hopkins also appeared in the feature adaptation of Stephen King’s HEARTS IN ATLANTIS for director Scott Hicks, the action comedy BAD COMPANY*,* co-starring Chris Rock, and the box-office hit prequel to SILENCE OF THE LAMBS, RED DRAGON, co-starring Ed Norton, Ralph Fiennes and Emily Watkins, and in Miramax Films’ adaptation of the Phillip Roth novel The Human Stain, opposite Nicole Kidman and directed by Robert Benton.

He also starred in Miramax Films’ PROOF, opposite Gwyneth Paltrow, THE WORLD’S FASTEST INDIAN, for director Roger Donaldson, ALL THE KING’S MEN for director Steven Zallian and co-starring Sean Penn, Jude Law, and Kate Winslet, and the crime thriller FRACTURE, opposite Ryan Gosling. He wrote, directed and composed the score for his debut independent feature film SLIPSTREAM, which premiered at the 2007 Sundance Film Festival, and was seen in Robert Zemeckis’ adaptation of BEOWULF, for Paramount Pictures, Universal Pictures’ WOLFMAN, opposite Benicio Del Toro, and Woody Allen’s YOU WILL MEET A TALL DARK STRANGER in which he co-starred with Josh Brolin and Naomi Watts.

Most recently, Hopkins was seen in the Warner Bros./Newline Films thriller RITE, and Paramount Pictures’ film adaptation of the Marvel Comic THOR.

In addition to his busy filming schedule, Anthony Hopkins is also an accomplished composer, whose work has been performed by the Dallas Symphony Orchestra. In 2009, he participated as a composer in the *Festival Del Sole* in Cortona Italy, and recently released a CD collection of his compositions recorded by the City of Birmingham Symphony Orchestra. Entitled *Anthony Hopkins: Composer*, the album reached the #1 spot on England’s classical music charts.

In 2004 Hopkins started painting, quickly gaining recognition as a prolific contemporary artist. His work is currently being exhibited in fine art galleries, and has been acquired by prominent art collectors around the world (to view visit anthonyhopkinsart.com).

**HELEN MIRREN (Alma Reville)** has won international recognition for her work on stage, screen and television. For her portrayal of Queen Elizabeth II in 2006 of THE QUEEN, she received an Academy Award, Golden Globe®, Screen Actors Guild (SAG) Award®, and BAFTA Award® for Best Actress. She was also named Best Actress by virtually every critic’s organization from Los Angeles to London.

Mirren is currently in production of RED 2, filming in Montreal and London with Bruce Willis, John Malkovich, Mary-Louise Parker and Anthony Hopkins.

In 2013, Mirren will appear in an HBO biopic of Phil Spector where she stars as lawyer Linda Kenney Baden with Al Pacino as Phil Spector. Also, her portrayal of Emerenc in THE DOOR, directed by Istvan Szabo, was recently released in Germany, Hungary and other European territories.

Mirren’s recent work includes the Golden Globe nominated RED, based on the DC comic of the same name; THE DEBT, where she plays a Mossad agent in the John Madden-directed thriller; ARTHUR; and BRIGHT ROCK.

Her film career began with Michael Powell’s AGE OF CONSENT, but her breakthrough film role came in 1980 in John Mackenzie’s THE LONG GOOD FRIDAY.  Over the next 10 years, she starred in a wide range of acclaimed films, including John Boorman’s EXCALIBAR; Neil Jordan’s Irish thriller CAL, for which she won the Best Actress Award at the Cannes Film Festival and an Evening Standard Film Award; Peter Weir’s THE MOSQUITO COAST; Peter Greenaway’s THE COOK, THE THIED, HIS WIFE, AND HER LOVER; and Charles Sturridge’s WHERE ANGELS FEAR TO TREAD.

Mirren earned her first Oscar® nomination for her portrayal of Queen Charlotte in Nicholas Hytner’s THE MADNESS OF KING GEORGE for which she also won Best Actress honors at the 1994 Cannes Film Festival.  Her second Oscar nomination came for her work in Robert Altman’s 2001 film GOSFORD PARK.  Her performance as the housekeeper also brought her Golden Globe and BAFTA Award nominations, several critics groups’ awards, and dual SAG Awards, one for Best Supporting Actress and a second as part of the winning ensemble cast. Most recently, Mirren earned both Oscar and Golden Globe nominations for her performance in THE LAST STATION, playing Sofya Tolstoy.

Among her other film credits are Terry George’s SOME MOTHER’S SON, on which she also served as associate producer; CALENDAR GIRLS; THE CLEARING; SHADOWBOXER; and STATE OF PLAY. She starred in a screen adaptation of Shakespeare’s THE TEMPEST, as Prospera in a gender twist on the classic character.

Mirren began her career in the role of Cleopatra at the National Youth Theatre.  She then joined the Royal Shakespeare Company, where she starred in such productions as “Troilus and Cressida” and “Macbeth.”  In 1972, she joined renowned director Peter Brook’s theatre company and toured the world.

Mirren has worked extensively in the theatre in many varied and challenging roles of the years. More recently she has received two Tony Award® nominations, for her work in “A Month in the Country,” and for her role opposite Sir Ian McKellen in “Dance of Death.”  She also received an Olivier Award nomination for Best Actress for her performance in “Mourning Becomes Electra” at London’s National Theatre.  In 2009, Mirren returned to the National Theatre in the title role in “Phèdre,” directed by Sir Nicholas Hytner. She will be reprising her role as Queen Elizabeth II on stage in London in 2013 in “The Audience” in a play by Peter Morgan who wrote THE QUEEN.

On television, Mirren starred in the award-winning series “Prime Suspect” as Detective Chief Inspector Jane Tennison.  She had earned an Emmy Award and three BAFTA Awards, as well as numerous award nominations, for her role in early installments of the “Prime Suspect” series.  She won another Emmy Award and earned a Golden Globe nomination when she reprised the role of Detective Jane Tennison in 2006’s “Prime Suspect 7: The Final Act,” the last installment in the PBS series. Most recently Mirren was also honored for her performance as Queen Elizabeth I in the HBO miniseries “Elizabeth I,” winning an Emmy Award, a Golden Globe and a SAG Award®.

Her long list of television credits also includes “Losing Chase,”; “The Passion of Ayn Rand,”; “Door to Door,” and “The Roman Spring of Mrs. Stone,” earning Golden Globe, Emmy and SAG Award® nominations and awards.

Helen Mirren became a Dame of the British Empire in 2003

Four-time Golden Globe nominee and BAFTA winner, **SCARLETT JOHANSSON (Janet Leigh)** has proven to be one of Hollywood’s most talented young actresses. She also won a Tony® for her Broadway debut in the Arthur Miller play *A View from a Bridge* opposite Liev Schreiber. Johansson was recently seen in the worldwide box office hit THE AVENGERS. She has also recently wrapped production on the independent film UNDER THE SKIN for director Jonathan Glazer (SEXY BEAST) playing the lead role.

Johansson received rave reviews and a “Best Actress” Award at the Venice Film Festival for her starring role opposite Bill Murray in LOST IN TRANSLATION, the critically-acclaimed second film by director Sofia Coppola.

At the age of 12, Johansson attained worldwide recognition for her performance as Grace Maclean, the teen traumatized by a riding accident in Robert Redford’s THE HORSE WHISPERER. She went on to star in Terry Zwigoff’s GHOST WORLD, garnering a “Best Supporting Actress” award from the Toronto Film Critics Circle. Johansson was also featured in the Coen Brothers’ dark drama THE MAN WHO WASN’T THERE, opposite Billy Bob Thornton and Frances McDormand.

Her other film credits include WE BOUGHT A ZOO for Cameron Crowe, the box office hit IRON MAN 2, the Weitz brothers’ film IN GOOD COMPANY, as well as opposite John Travolta in A LOVE SONG FOR BOBBY LONG, which garnered her a Golden Globe® nomination (her third in two years) and Woody Allen's MATCH POINT, which garnered her 4th consecutive Golden Globe nominee in three years. Other film credits include HE’S JUST NOT THAT INTO YOU, VICKY CRISTINA BARCELONA, THE OTHER BOLEYN GIRL, THE SPIRIT, GIRL WITH A PEARL EARING opposite Colin Firth, THE ISLAND opposite Ewan McGregor, Brian DePalma’s THE BLACK DAHLIA, Christopher Nolan’s THE PRESTIGE and THE NANNY DIARIES.

Her additional credits include Rob Reiner’s comedy NORTH; the thriller JUST CAUSE, with Sean Connery and Laurence Fishburne; and a breakthrough role at the age of 10 in the critically-praised MANNY & LO, which earned her an Independent Spirit Award nomination for “Best Female Lead.”

A New York native, Johansson made her professional acting debut at the age of eight in the off-Broadway production of *Sophistry*, with Ethan Hawke, at New York’s Playwright’s Horizons.

Johansson currently divides her time between New York and Los Angeles.

Award-winning actor **DANNY HUSTON (Whitfield Cook)** is known for his versatility and dramatic screen presence. True to Huston form, he is cultivating a storied career both in front of and behind the camera.

Known as a writer, director and producer, Huston got his start directing MR. NORTH starring Anthony Edwards, Robert Mitchum and his half-sister, Anjelica Huston. Later, Huston gave his breakthrough acting performance in the independent film IVANSXTC and was nominated for “Best Male Performance” at the Independent Spirit Awards in 2003.

Huston’s other film credits include BIRTH (directed by Jonathan Glazer) opposite Nicole Kidman, SILVER CITY (directed by John Sayles), and Martin Scorsese’s THE AVIATOR starring Leonardo DiCaprio, for which the ensemble cast was nominated for a 2004 Screen Actors Guild Award. The following year, Huston received the Golden Satellite Award for “Best Supporting Actor” for his performance as ‘Sandy Woodrow’ in Fernando Meirelles’ THE CONSTANT GARDENER and starred in the critically acclaimed Australian Western THE PROPOSITION (directed by John Hillcoat) alongside Guy Pearce and Emily Watson. His work also includes MARIE ANTOINETTE directed by Sofia Coppola; CHILDREN OF MEN directed by Alfonso Cuarón; FADE TO BLACK, in which he played Orson Welles directed by Oliver Parker; THE NUMBER 23 directed by Joel Schumacher; THE KINGDOM directed by Peter Berg; 30 DAYS OF NIGHT directed by David Slade; THE KREUTZER SONATA directed by Bernard Rose; the comedy HOW TO LOSE FRIENDS AND ALIENATE PEOPLE directed by Robert Weide; he portrayed Samuel Adams in the award-winning HBO miniseries JOHN ADAMS; and the role of ‘Stryker’ in the Fox blockbuster franchise X-MEN ORIGINS: WOLVERINE.

Released in 2010, films included Martin Campbell’s thriller EDGE OF DARKNESS opposite Mel Gibson, Ridley Scott’s ROBIN HOOD starring Russell Crowe and Cate Blanchett, and the fantasy-action Sngmoo Lee’s THE WARRIOR’S WAY with Kate Bosworth and Geoffrey Rush. In Barry Levinson’s HBO critically acclaimed award-winning YOU DON’T KNOW JACK, Huston portrayed ‘Geoffrey Feiger,’ Kevorkian’s lawyer, opposite Al Pacino.

Released in 2011, Robert Redford’s THE CONSPIRATOR, with James McAvoy, Robin Wright and Kevin Kline; A MONSTER IN PARIS animation directed by Bibo Bergeron; and PLAYOFF directed by Eran Riklis based on the life of Ralph Klein, infamous Israeli basketball coach which garnished him the 2011 “Best Male Lead Performance” Award at the Montreal Film Festival.

In March 2012, Huston starred in Jonathan Liebesman’s WRATH OF THE TITANS, reprising his role as ‘Poseidon’ opposite Ralph Fiennes and Liam Neeson. Warner Bros. released the film on March 30th. Also to be released this year, Huston stars in Simon West’s STOLEN, with Nicholas Cage, Malin Akerman and Josh Lucas; in Bernard Rose’s TWO JACKS opposite Sienna Miller and his nephew, Jack Huston; and Ari Folman’s THE CONGRESS, with Harvey Keitel and Robin Wright.

In July 2012, Huston wrapped production on LIBERTADOR for director Alberto Arvel Mendoza in Madrid.

Presently, Huston plays the role of ‘Ben Diamond’ on his first television series helmed by Mitch Glazer for STARZ network, “Magic City.” The original series averages about 3 million viewers per week and is confirmed for a second season.

Huston currently resides in Los Angeles.

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

Most recently, Collette was seen in JESUS HENRY CHRIST, a comedy produced by Julia Roberts and also starring Michael Sheen. In the film, she played the role of ‘Patricia,’ a decidedly offbeat woman who has become an ardent feminist raising her brilliant son, who has one of the highest IQs in recorded history.

Collette will also appear in upcoming the films MENTAL, and THE WAY, WAY BACK and is currently in production on UNTITLED NICOLE HOLOFCENER PROJECT, and THE LONG WAY DOWN.

Collette was previously seen starring in Showtime’s hit series “United States of Tara,” written by Academy-Award winner Diablo Cody (JUNO). Collette portrayed the title character, ‘Tara,’ a woman struggling to find a balance between her dissociative identity disorder and raising a dysfunctional family. John Corbett and Brie Larsen co-starred in the comedy. The show premiered on January 18, 2009 and garnered Collette both an Emmy Award and a Golden Globe Award for “Best Actress in a Comedy Series,” as well as two Screen Actors Guild Award nominations. The show ended after three seasons in 2011. In that same year, Collette starred in FOSTER, an independent film directed by Jonathan Newman. Additionally, Collette was seen opposite Colin Farrell in the horror film FRIGHT NIGHT.

In 2009, Collette lent her voice to the Australian animated film, MARY AND MAX, which was written and directed by Academy-Award winner Adam Elliott. Collette played the voice of Mary, a lonely eight-year-old girl living in the suburbs of Melbourne who becomes pen pals with Max Horovitz (voice of Eric Bana), a 44-year-old Jewish man with Asperger's Syndrome living in New York.

In 2007, Collette starred in THE BLACK BALLOON, an independent film that was awarded the Crystal Bear Award at the Berlin International Film Festival. Directed by Elissa Down, Collette portrays the struggling and accepting mother of an autistic child, who is played by Luke Ford.

Collette’s recent projects continue her mandate of tasteful choices as an actress. She starred in the Alan Ball ensemble, TOWELHEAD, which also starred Aaron Eckhart, Peter Macdissi and Maria Bello and was released in fall 2008. In 2007, Focus Features released EVENING, which is about a dying woman (Vanessa Redgrave) reflecting on her youth when she met the love of her life, as her two daughters (Toni Collette and Natasha Richardson) wrestle with her impending death. EVENING, which opened June 29, 2007, is based on the best-selling novel by Susan Minot and is directed by Lajos Koltai. Also in 2007, Collette starred in the Australian children’s film HEY, HEY IT’S ESTHER BLUEBURGER, opposite Keisha Castle-Hughes.

Some of Collette’s other projects that have shown her versatility as an actress include The Sundance Film Festival hit, LITTLE MISS SUNSHINE, that went on to be a huge critical and box-office success. This sleeper hit, which also stars Greg Kinnear, Steve Carrell and Alan Arkin, is about a dysfunctional family hell bent on getting their little girl to win a beauty contest. Collette also appeared in Miramax’s 2006 thriller THE NIGHT LISTENER with Robin Williams and Sandra Oh, written and directed by Terry Anderson. That same year, she appeared in the Australian film LIKE MINDS, starring Richard Roxborough, where Collette stars as a forensic scientist investigating a schoolboy’s murder, and mystery/thriller THE DEAD GIRL alongisde Josh Brolin and Rose Byrne.

In 2005, Collette starred opposite Cameron Diaz and Shirley MacLaine in the critically acclaimed film IN HER SHOES, directed by Curtis Hanson and based on the best-selling novel by Jennifer Weiner. IN HER SHOES is about two very different sisters, Rose (Collette) who is climbing her way up the corporate ladder and Maggie (Diaz), who is the consummate party girl, with nothing in common with each other but size 8 ½ feet. IN HER SHOES, a 20th Century Fox film, was produced by Ridley Scott and with the screenplay by Susannah Grant.

Collette received some of the best reviews of her career in the Samuel Goldwyn’s release, JAPANESE STORY, for which she garnered extraordinary critical acclaim for her portrayal as ‘Sandy,’ a geologist whose outlook on life changes when she crosses paths with a Japanese businessman in the Australian desert. Collette received an Australian Academy Award as well as the 2003 AFI Award for “Best Lead Actress in a Lead Role.” The film also received a total of twenty-three awards and completed the Best Film trifecta in Australia, taking home the award at the IF Awards, the FCCA Awards and the AFI Awards.

In 2004 Collette starred in Universal’s comedy CONNIE & CARLA, opposite Nia Vardalos. The film follows two best friends as they flee from Chicago to Los Angeles after a run-in with the mob, finding the perfect undercover hideout: posing as drag queens on the cabaret circuit. Later that year, Collette went on to co-star opposite Alec Baldwin, Matthew Broderick and Calista Flockhart in the Touchstone film THE LAST SHOT.

Appearing in four films, 2002 marked a substantial year for Collette’s film career. She was seen in CHANGING LANES, a story of coincidence and consequence opposite Samuel L. Jackson; DIRTY DEEDS, an independent film set in 1960s Australia; opposite Hugh Grant in ABOUT A BOY, the hit box office adaptation from Nick Hornby’s novel of the same name; and the critically acclaimed film THE HOURS, opposite Nicole Kidman, Meryl Streep and Julianne Moore.

In the summer of 2000, Collette appeared in the remake of SHAFT opposite Samuel L. Jackson, Vanessa L. Williams and Busta Rhymes. Directed by John Singleton, the film garnered strong box-office numbers.

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

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

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

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

Collette resides in Australia.

**JESSICA BIEL (Vera Miles)** has become one of Hollywood’s most coveted leading women.  Biel was most noted for her critically acclaimed performance in the film THE ILLUSIONIST alongside Oscar nominated actors Edward Norton and Paul Giamatti. Entertainment Weekly magazine was quoted saying “Jessica Biel pulls off her most impressive trick yet: transforming herself into a turn-of-the-century Austrian duchess – and a serious art house actress.” For her work in THE ILLUSIONIST, Biel received numerous awards including **Hollywood Life’s Annual “**Breakthrough Award”, the “Shining Star Award” at both the Giffoni Film Festival and the **Maui Film Festival, as well as the “Breakthrough Performance Award” at the 18th Annual Palm Springs International Film Festival.**

Later this year, Biel will be seen in the dramedy PLAYING FOR KEEPS with Gerard Butler, Catherina Zeta Jones, Dennis Quaid and Uma Thurman. The film is scheduled to be released on December 7, 2012.

This past summer she was seen starring in Len Weisman’s version of TOTAL RECALL alongside Colin Farrell, Kate Beckinsale and Bryan Cranston. Last year Biel was seen in New Line Cinema’s star studded film, NEW YEAR’S EVE alongside Halle Berry, Lea Michelle, Ashton Kutcher, Robert De Niro, Sarah Jessica Parker, Michelle Pfeiffer, Hilary Swank, Sofia Vergara and Zac Efron, amongst others.

In 2010 Biel was seen in 20th Century Fox film THE A-TEAM alongside Bradley Cooper and Liam Neeson. The film, based on the popular TV series, focuses on a group of four Iraq War veterans who are looking to clear their name with the U.S. military who suspect they have committed a crime for which they were framed.

Biel was also seen in the Garry Marshall directed romantic comedy VALENTINE’S DAY along with Jennifer Garner, Julia Roberts, Anne Hathaway, Jessica Alba and Bradley Cooper. The Warner Bros. film has grossed $212,949,019 worldwide.

Biel starred in the romantic dramedy, EASY VIRTUE opposite Colin Firth, Ben Barnes and Kristin Scott Thomas. She portrays an American who is in constant conflict with her new mother-in-law (Scott Thomas) after marrying a young wealthy Englishman on a spur of the moment trip to France. The film is based on the play by Noel Coward and adapted by writer/director Stephan Elliot. EASY VIRTUE premiered at the 2008 Toronto Film Festival to rave reviews and received an overwhelming positive response when screened again at the prestigious Rome, London and Tribeca Film Festivals

**In 2007 Biel was seen in the Universal** comedy, I NOW PRONOUNCE YOU CHUCK AND LARRY, opposite Adam Sandler and Kevin James. The film follows two straight, New York firefighters, played by Sandler and James, as they pretend to be a married gay couple. Biel plays their lawyer as they battle the city to receive domestic partner benefits. The filmopened #1 at the box office and grossed well over $100 million domestically.

As a child, Biel initially pursued a career as a vocalist, performing in musical theatre.  Starting at age nine, she starred in productions such as *Annie*, *The Sound of Music* and *Beauty and the Beast*.  A natural beauty, she soon turned to modeling and commercial work by competing in The International Modeling and Talent Association’s Annual Conference in 1994.

In her feature film debut at age fourteen, Biel garnered acclaim for her portrayal as the rebellious daughter in Victor Nunez’s acclaimed film ULEE’S GOLD, starring Oscar nominee Peter Fonda.  She then went on to appear in such films as Disney’s, I’LL BE HOME FOR CHRISTMAS with Jonathan Taylor Thomas; Warner Bros.’ romantic comedy, SUMMER CATCH, co-starring Freddie Prinze Jr.; Lions Gate Films’THE RULES OF ATTRACTION, for director Roger Avary; New Line’s hit remake of  THE TEXAS CHAINSAW MASSACRE; New Line’s BLADE: TRINITY with Wesley Snipes, Kris Kristofferson and Ryan Reynolds; Cameron Crowe’s ELIZABETHTOWN, with Orlando Bloom, Kirsten Dunst and Susan Sarandon; and STEALTH,starring alongside Josh Lucas and Jamie Foxx.

Biel has become involved in such charities as Serving Those Who Serve, Best Friends Animal Sanctuary and PETA. She was recently honored with the “National Impact Award” at the 2008 Heart of Los Angeles Gala and previously honored with the **“Young Philanthropist of the Year”** Award at the **2006 Golden Karma Awards for her charitable work. Biel’s** hobbies include ballet, soccer, running, yoga and hiking with her dog, Tina.

**MICHAEL STUHLBARG (Lew Wasserman)** most recently appeared in the films HUGO” and MEN IN BLACK 3, and currently plays ‘Arnold Rothstein’ in critic favorite HBO series “Boardwalk Empire.”

Widely known for his performance as ‘Larry Gopnik’ in Joel and Ethan Coen’s Academy Award-nominated film, A SERIOUS MAN, Stuhlbarg received a Golden Globe nomination for his starring role in the 2009 film. In the black comedy, Stuhlbarg stars as a Midwestern professor who watches his life unravel when his wife prepares to leave him because his inept brother (Richard Kind) will not move out of the house. In addition to a Golden Globe nomination, Stuhlbarg also received the prestigious Robert Altman Award at the Independent Spirit Awards for the ensemble performance. The film was also nominated for ‘Best Picture’ for the 2010 Academy Awards, Golden Globes, Critics’ Choice Movie Awards, Gotham Awards and Chicago Film Critics.

Stuhlbarg will next be seen in the highly anticipated biographical drama LINCOLN, directed by Steven Speilberg, which will release in the U.S. on Friday, November 16th.

Stuhlbarg’s other films include Ridley Scott’s BODY OF LIES, opposite Leonardo DiCaprio; Boaz Yakin’s A PRICE ABOVE RUBIES; Antonio Campos’ AFTERSCHOOL, which was showcased at the 2008 New York Film Festival and Cannes International Film Festival; Sophie Barthes’ COLD SOULS, with Paul Giamatti and David Strathairn; and Martin Scorsese’s short homage to Alfred Hitchcock, THE KEY TO RESERVA.

Stuhlbarg can be seen in the HBO series “Boardwalk Empire,” as real-life gangster Arnold Rothstein, who is widely reputed to be the mastermind behind baseball’s Black Sox Scandal in which the 1919 World Series was fixed. Stuhlbarg, along with his fellow cast members, won a Screen Actors Guild Award for Outstanding Performance by an Ensemble in 2010 and 2011 for their performance in the series. Stuhlbarg has also made guest appearances on television series such as “Damages” and “Ugly Betty.”

In 2005, Stuhlbarg received a Tony Award nomination and a Drama Desk Award for his performance in Martin McDonagh’s *The Pillowman*, staged by John Crowley. He has also been honored with the New Dramatists Charles Bowden Actor Award and the Elliot Norton Boston Theatre Award for his performance in *Long Day’s Journey into Night*.

Stuhlbarg’s other Broadway credits include the National Actors Theatre productions of *Saint Joan*, *Three Men on a Horse*, *Timon of Athens*, and *The Government Inspector*; Ronald Harwood’s *Taking Sides*, staged by David Jones; Sam Mendes’ revival of *Cabaret*; and Tom Stoppard’s *The Invention of Love*, staged by Jack O’Brien.

His New York Shakespeare Festival stage credits include *Twelfth Night*, as Sir Andrew Aguecheek, and *Richard II*, in the title role. Stuhlbarg has starred in a host of off-Broadway productions, playing the title roles in Oskar Eustis’ staging of *Hamlet*, for which he won a Drama League Award; and David Warren’s staging of *The Voysey Inheritance*, for which he received Obie® and Callaway Awards and a Lucille Lortel Award nomination. He has also starred off-Broadway in such shows as *Cymbeline*, reprising his role in a U.K. stint of the production; *Old Wicked Songs*, for which he was a Drama League Award recipient; *Measure for Pleasure*, which earned him a Lucille Lortel Award nomination, and *The Grey Zone*. Stuhlbarg also appeared in the feature film version of THE GREY ZONE, adapted and directed by playwright Tim Blake Nelson, playing a different role than he had in the stage version.

Stuhlbarg received a BFA from The Juilliard School. He also studied at UCLA; at the Vilnius Conservatory in Lithuania’s Chekhov Studies unit; at the British-American Drama Academy at Baliol and Keble Colleges in Oxford; and with Marcel Marceau, having received a full scholarship. He currently resides in New York.

**JAMES D’ARCY** will next be seen in the dramas THE PHILOSOPHERS, written and directed by John Huddles, THE DOMINO EFFECT, and the highly anticipated CLOUD ATLAS, which premiered this year at the Toronto International Film Festival.

His most recent film credits include the independents IN THEIR SKIN, a thriller which premiered at the Tribeca film festival in April; the comedy OVERNIGHT; and starring opposite Abbie Cornish and Andrea Riseborough in Madonna’s historically based romance W.E., in which he portrayed King Edward VIII.

Among D’Arcy’s previous features are the dramas SCREWED; RISE: BLOOD HUNTER, starring Lucy Liu; AN AMERICAN HAUNTING, with Sissy Spacek and Donald Sutherland; Renny Harlin’s EXORCIST: THE BEGINNING; Peter Weir’s MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD, starring Russell Crowe and Paul Bettany; DOT THE I, with Gael García Bernal and Tom Hardy; and William Boyd’s war film THE TRENCH, starring Daniel Craig.

D’Arcy graduated from the London Academy of Music and Dramatic Art in July 1995, and quickly became a popular face on British screens with lead roles as Nicholas Hawthorne in Ruth Rendell’s “Bribery and Corruption,” Lord Cheshire in “The Canterville Ghost,” and Jonathan Maybury in “The Ice House.”  His additional television credits include the BBC hit miniseries “The History of Tom Jones, a Foundling”; “Sherlock Holmes: Case of Evil”; the television series “POW”; and Stephen Whittaker’s “The Life and Adventures of Nicholas Nickleby.” More recently, he starred as Tom Bertram in “Mansfield Park,” opposite Billie Piper, Hayley Atwell and Blake Ritson, and he has also had a recurring role in the hit series “The Secret Diary of a Call Girl.”

In 2002, D’Arcy was nominated for the prestigious Ian Charleson Award for his portrayal of Piers Gaveston in Michael Grandage’s production of “Edward II” at the Crucible Theatre, where he performed opposite Joseph Fiennes and Lloyd Owen.

Over more than thirty-five years, **MICHAEL WINCOTT (Ed Gein)** has gained the reputation of a respected and uncompromising actor. Born in Scarborough, Ontario to an English father and an Italian mother, he eventually moved to New York City where he graduated from Juilliard in 1986 and began a relationship with Joseph Papp's Public Theatre beginning with his creation of the role of ‘Kent’ in Eric Bogosian's *Talk Radio*. (He reprised the role for the 1988 Oliver Stone film.) He last appeared onstage in New York opposite John Malkovich in Sam Shepard's *States of Shock* originating the role of ‘Stubbs.’ He has worked with some of cinema's most gifted artists including Terrence Malick, Gary Oldman, Julian Schnabel, Sean Penn, Jim Jarmusch, Robert De Niro, Gerard Depardieu, Benicio Del Toro and Javier Bardem. He has written two screenplays, an original and an adaptation of a novel. He'd like to do a film with Isabelle Huppert in Paris. Then perhaps live there. He wishes to express his gratitude to Anthony Hopkins for his example both as an actor and a human being.

**RICHARD PORTNOW (Barney Balaban)** has starred or supported in more than 80 feature films. He has worked with some of the most influential filmmakers in cinema, such as Barry Levinson, David Fincher, Woody Allen, The Coen Brothers, Sydney Pollack, Jim Jarmusch, Cameron Crowe and Sidney Lumet, to name a few.

Film roles include LAW ABIDING CITIZEN, SEVEN, BARTON FINK, RADIO DAYS, TIN MEN, Howard Stern’S PRIVATE PARTS, GOOD MORNING VIETNAM, SISTER ACT, POOLHALL JUNKIES, KINDERGARTEN COP, FATHER OF THE BRIDE, HAVANA, TWINS, TRIAL BY JURY, MAD CITY, FEAR AND LOATHING IN LAS VEGAS and FOR THE BOYS.

Portnow has appeared as a series regular on the critically acclaimed “E Z Streets” and on the police drama “Ryan Caulfield.” Recurring roles include “The Sopranos” as “Mel” Melvoin, attorney for Uncle Junior, and “Boston Legal” as Judge Peter Harding. He has guest starred on a plethora of shows such as “Franklin & Bash,” “Hawaii Five-O,” “Seinfeld,” “Spin City,” “NYPD Blue,” and “The Shield.” Other work includes starring in Neil Simon's *Mow – Laughter on the 23rd Floor*.

On the stage Portnow has starred on Broadway in *The House of Blue Leaves* and *A Month of Sundays*. He also starred in *Writer’s Block* for Woody Allen in New York and *Oscar and Feliz* for Neil Simon in Los Angeles. He was in the original cast of *Moonchildren* at the prestigious Royal Court Theatre in London, and has worked regionally at the Long Wharf Theater, The Berkshire Theatre festival, the Philadelphia Drama Guild, and the Cincinnati Playhouse in The Park. He began his professional career at the famed Cafe La Mama in New York City, appearing in plays by Tom Eyen, Leonard Melfi, Jeff Weiss, Lanford Wilson, and Megan Terry.

**KURTWOOD SMITH (Geoffrey Shurlock)** was born in New Lisbon, Wisconsin where he lived until he was ten years old.  He studied drama at California State University at San Jose, later earning a drama fellowship for Stanford’s MFA program.  He worked steadily in regional theatres in California during the seventies, and re-located to Los Angeles in 1979 in order to pursue film and television roles.   
 Smith spent eight seasons playing the hugely popular Red Foreman on “That 70’s Show” and then moved on to play Dick Clayton on the critically acclaimed sitcom “Worst Week” that aired on CBS. He has made many memorable appearances in television series that include: a long recurring arc on “24,” a recurring role on “Medium,” and lead guest roles on “House,” “Malcolm In The Middle,” "The X-Files," “3rd Rock From the Sun,” "Star Trek: Voyager," "Star Trek: Deep Space Nine," and "Picket Fences". He also appeared on such classic series as “21 Jump Street,” “It’s Gary Shandling’s Show,” “Newhart,” “The A-Team” and “Soap.”   He’s been seen in such telefilms as "A Bright Shining Lie," "The Magnificent Seven," "While Justice Sleeps," "Doorways," "The Christmas Gift," and “The Nightmare Years” for which he received a Cable Ace Award nomination for best supporting actor. He was most recently seen as a series regular on the CBS dramedy, CHAOS.   
 Smith has also made quite a name for himself on the big screen. He has been featured in such successful films as the Academy-Award winners DEAD POETS SOCIETY and GIRL, INTERRUPTED as well as DEEP IMPACT, CITIZEN RUTH,  A TIME TO KILL, BROKEN ARROW, UNDER SIEGE 2: DARK TERRITORY, TO DIE FOR, BOXING HELENA, FORTRESS, THE CRUSH, TRUE BELIEVER, and in the memorable role of Clarence Boddicker in ROBOCOP among others. Smith also was the star of 12:01 P.M., the short film about a man caught in a time warp, which was nominated for an Oscar in the “Best Short Film” category. Smith recently appeared as ‘Orin Helgesson’ in the Fox Searchlight feature CEDAR RAPIDS opposite Ed Helms and John C. Reilly.

Smith’s voice has been heard on many animated series. He played ‘Mr. Johnson’ on Cartoon Network’s “Squirrel Boy” and ‘Agent Bennet’ on Warner Bros. “The Zeta Project” among many other regular, recurring and guest roles. He most recently played ‘Don Killbride’ on TNT’s “Neighbors From Hell.” Smith is currently voicing the classic character ‘Commissioner Gordon’ for Warner Bros. new “Beware the Batman” animated series.

Smith’s commitment to the community keeps him busy. He participates annually in the Day of the Child, where he and his wife Joan met the foster child who is now a part of their family. He brings Christmas gifts to the children at United Care Group Homes. He was also named to the Celebrity Hall of Fame by the Winners Circle for Children for his support of Easter Seals. In the past, he has participated in the Special Olympics and supported Make-A-Wish Foundation. He currently appears in a public service announcement for mentoring.

He lives in Los Angeles with his wife, Joan. He has two children and two wonderful grandchildren.

**ABOUT THE FILMMAKERS**

In 2009, **SACHA GERVASI (Directed by)** wrote and directed the acclaimed documentary ANVIL! THE STORY OF ANVIL, which *The New Yorker* critic Anthony Lane referred to as "the most stirring release of the year," while *The London Times* called it “the greatest movie ever made about rock ‘n’ roll.” The story traces the influential career of the band Anvil, once hailed the demigods of the Canadian heavy metal scene, and their last-ditch quest for elusive fame and fortune.  For ANVIL, THE STORY OF ANVIL, Gervasi won Best Documentary at the 2010 Independent Spirit Awards and was nominated by the DGA for Outstanding Directorial Achievement. The film also won the 2010 Emmy Award for “Outstanding Arts and Culture Program” as well as being shortlisted by many critics groups around the country as one of the best documentaries of the year. As a teenager in London in 1981, Gervasi had befriended Anvil when they played at the famed Marquee Club, and eventually became a roadie for the band on three tours. After being taught how to play the drums by Anvil’s Robb Reiner, Gervasi played with several London bands, and later became one of the founding members of the rock group Bush.

After working for British Poet Laureate Ted Hughes, Gervasi moved to Los Angeles in 1995 to attend the graduate screenwriting program at UCLA's film school, where he twice won the BAFTA LA scholarship. While in the program, he supported himself by working as a journalist, writing for newspapers and magazines. He was later appointed the Hunter/Zakin screenwriting chair at UCLA and taught there in the spring of 2009.

Gervasi got his start in film after penning THE BIG TEASE, which he co-wrote with Craig Ferguson, and later went on to write THE TERMINAL, which was directed by Steven Spielberg in 2004 and starring Tom Hanks. He also wrote and executive produced the film HENRY’S CRIME, starring Keanu Reeves, James Caan and Vera Farmiga.

Gervasi is currently attached to write and direct a biopic about actor Hervé Villechaize, based on Gervasi's own interviews with the diminutive Frenchman, conducted only days before the actor committed suicide in 1993.

**JOHN J. MCLAUGHLIN (Screenplay by)** recently gained notoriety for his work on the screenplay BLACK SWAN, a psychological thriller set in the competitive world of ballet in New York City.  The Fox Searchlight release was nominated for five Oscars, and garnered a Best Actress win for Natalie Portman.

McLaughlin is currently working on a variety of projects: KUNG FU, directed by Bill Paxton, for Legendary Pictures; “The Deep,” a mini-series for A&E and Mandalay Pictures; “Blind Eye,” the Michael Swango story for HBO and Spring Creek; “Seeds,” a television pilot for producer Tom Thayer and Image Movers; “Private,” a television pilot based on the James Patterson Books for Sonar; and FRESH TEARS, produced by Mick Jagger, Victoria Pearman & Tom Thayer.

Outside the big and small screen medium, McLaughlin just completed work a graphic novel, 7 Holes For Air, and has been writing Image Comics’ rerelease of the popular Youngblood series.

His past credits also include THE LAST GOOD TIME, for the Samuel Goldwyn Company; POINT PLEASANT, for Fox; “Carnivale” for HBO; and a television adaptation of The Great Gatsby, his first project with Tom Thayer.

The Brooklyn- born writer currently lives and works in New York City with his wife and two children.

**STEPHEN REBELLO (Based on the book Alfred Hitchcock and the Making of Psycho by)** continues a fascination with the work, life and intricate psychology of Alfred Hitchcock that began as a child when his movie-loving parents first introduced him to films made by the legendary suspense maestro.  Despite growing up as he says, “a universe, and many light years, apart from Hollywood,” the Massachusetts-born Rebello as a young boy initiated a lively personal relationship with Hitchcock himself through letters and even phone calls.  The life-changing connection culminated in 1980.  Rebello, by then a private practice clinical therapist and department supervisor at a Harvard University-affiliated teaching hospital, became the final interviewer to whom Hitchcock granted an interview before the director's April, 1980 death at age 80.  The interview was initially published in Boston’s underground weekly *The Real Paper* and was subsequently syndicated internationally.  From there, Rebello relocated to Los Angeles where he began a successful career as an editor and journalist affiliated with such magazines as Cosmopolitan, Saturday Review, American Film, Cinefantastique, Cinefex, Biography, Vibe, Los Angeles, GQ, Movielineand Playboy.  The Hitchcock connection was renewed with the 1980 publication of the critically acclaimed perennial international bestseller, Alfred Hitchcock and the Making of Psycho.  A friend and mentee of the late writer-producer Ernest Lehman (NORTH BY NORTHWEST, THE SOUND OF MUSIC, FAMILY PLOT)*,* Rebello has sold screenplays and teleplays to independent companies as well as the Walt Disney Company.  His current projects include writing and developing for various producers a contemporary psychological thriller-love story as well as an edgy, real-life erotic triangle involving three well-known historical figures of the 20th century.

Director/Producer **IVAN REITMAN (Produced by)** has been the creative force behind films beloved by audiences around the world – from raucous comedies like ANIMAL HOUSE, STRIPES, and GHOSTBUSTERS, to more sophisticated delights like DAVE, SIX DAYS SEVEN NIGHTS, and TWINS.

The career that has brought about so many laughs began in Canada, where his family emigrated from Czechoslovakia when he was four years old. Reitman studied music at McMaster University, but soon turned his talents to film and theater.

Shortly after graduation, Reitman delved into film production – first with the extremely low-budget horror comedy CANNIBAL GIRLS, starring Canada’s Eugene Levy and Andrea Martin, followed by the live television show GREED with Dan Aykroyd as its announcer. Reitman then headed to New York City and produced the Broadway hit *The Magic Show*, starring McMaster friend Doug Henning. He continued producing for the stage with the Off-Broadway hit *The National Lampoon Show*, where he brought together for the first time the then-unknown John Belushi, Gilda Radner, Bill Murray, Harold Ramis and Joe Flaherty. Reitman returned to Broadway to produce and direct the musical *Merlin*, earning him Tony nominations for directing and producing. While in New York, Reitman reapplied his talents to filmmaking when he joined forces with National Lampoon and brought us the groundbreaking sensation ANIMAL HOUSE. Following the success of that film, Reitman returned home to Canada to direct MEATBALLS, still considered one the most successful films ever made in Canada.

The string of hits continued with STRIPES and the GHOSTBUSTERS series, which teamed Bill Murray with Dan Aykroyd and Harold Ramis; DAVE, starring Kevin Kline and Sigourney Weaver; LEGAL EAGLES, starring Robert Redford and Debra Winger; SIX DAYS SEVEN NIGHTS with Harrison Ford and Anne Heche; EVOLUTION, starring David Duchovny and Julianne Moore; and a series of films that revealed an untapped comic persona for action hero Arnold Schwarzenegger: TWINS, JUNIOR (both co-starring Danny DeVito) and KINDERGARTEN COP.

Reitman’s list of producing credits is equally extensive. He produced the family features BEETHOVEN and BEETHOVEN’S 2ND, as well as the HBO telefilm “The Late Shift,” which received seven Emmy nominations. Other producing endeavors include HEAVY METAL, HOWARD STERN’S PRIVATE PARTS, the animation/live action film SPACE JAM, which teamed Michael Jordan with the Looney Toons characters; and the teen comedy hits ROAD TRIP, EUROTRIP, and OLD SCHOOL, starring Will Ferrell, Vince Vaughn and Luke Wilson.

In 1984, Reitman was honored as Director of the Year by the National Association of Theater Owners and the next year received a Special Achievement Award at the Canadian Genie awards. In 1979, and again in 1989, for the films ANIMAL HOUSE and TWINS, Reitman was honored with the People’s Choice Award. In November of 1994, Reitman became the third director honored by *Variety* magazine in a special “Billion Dollar Director” issue. At the end of 2000, Reitman’s films ANIMAL HOUSE and GHOSTBUSTERS were honored as two of this past century’s funniest movies by the American Film Institute. He currently heads The Montecito Picture Company, a film and television production company, with partner Tom Pollock.

Recently Ivan Reitman completed: The family hit, HOTEL FOR DOGS, THE UNINVITED, I LOVE YOU MAN, POST GRAD, CHLOE, and Oscar Nominated UP IN THE AIR starring George Clooney and directed by his son Jason Reitman. In 2011, he directed the comedy hit NO STRINGS ATTACHED, starring Natalie Portman and Ashton Kutcher.

Reitman has been married to former Quebec film actress Genevieve Robert for over 30 years. Together, they have three children and live in Santa Barbara, California.

**TOM POLLOCK (Produced by)** served as Vice Chairman of MCA INC. from July 1995 to March 1996. He previously served as Executive Vice President of MCA and Chairman of its Motion Picture Group, Universal Pictures from September 1986 to July 1995. He was also a member of the Board of Directors of MCA INC. and Cineplex- Odeon Corporation.

One of the most highly-regarded and experienced attorneys in the entertainment field, he was previously the Senior Partner of Pollock, Bloom and Dekom. The firm (now Bloom, Hergot, Diemer and Cook, LLP) represents leading producers, directors, writers and actors.

Pollock joined MCA on September 18, 1986. During his tenure as Chairman of the Motion Picture Group, Universal released over 200 films that grossed in excess of $10 billion worldwide including JURASSIC PARK, the then highest grossing film of all time, PARENTHOOD, CAPE FEAR, TWINS, THE FLINTSTONES, KINDERGARTEN COP, BACK TO THE FUTURE 2, BACK TO THE FUTURE 3, CASPER, WATERWORLD, BACKDRAFT, BEETHOVEN, BEETHOVEN’S 2ND, DO THE RIGHT THING, FRIED GREEN TOMATOES, SNEAKERS, and LORENZO OIL.

Also during this time Universal had seven Academy Award Best Picture Nominations, including SCHINDLER’S LIST, which won the Academy Award for Best Picture in 1993. Other Best Picture nominees include FIELD OF DREAMS, BORN ON THE FOURTH OF JULY, SCENT OF A WOMAN, ON THE NAME OF THE FATHER, APOLLO 13, and BABE.

Pollock was also responsible for bringing numerous creative talents to the studio including Ivan Reitman, Ron Howard and Brian Grazer of Imagine Entertainment, Martin Scorsese, Spike Lee, George Miller, Jon Avnet, Martin Brest, Rob Cohen, Phil Alden Robinson, Jim Sheridan, James Cameron and Larry Gordon.

Pollock played a key role in the creation of United Cinemas International (UCI), a joint venture with Paramount Pictures, which has become the largest exhibitor outside North America, with nearly 700 multiplex screens. He also formed Gramercy Pictures with Polygram in 1992.

During his tenure as Vice Chairman, Pollock forged MCA’s alliance with Dreamworks SKG and the interactive arcade venture Gameworks among Sega, Dreamworks and MCA.

In 1998 Pollock together with Director/Producer Ivan Reitman set up The Montecito Picture Company, which has produced ROAD TRIP (2000), OLD SCHOOL (2003), DISTURBIA (2007), the Academy Award Best Picture Nominee UP IN THE AIR (2009), CHLOE (2010) and NO STRINGS ATTACHED (2011).

In 2006, Mr. Pollock, together with Director/Producer Ivan Reitman, created Cold Spring Pictures with Merrill Lynch and other financial partners, which co-finances pictures produced by The Montecito Picture Company.

Pollock was born April 10th, 1943, in Los Angeles, California. He graduated with a B.A. from Stanford University in 1964, and received a J.D. from Columbia University in 1967.

He is a member of the California Bar Association, the former Chairman of the Board of Trustees of the American Film Institute, a trustee of the American Museum of the Moving Image, Adjunct Professor of Film, University of California at Santa Barbara and a former trustee of the Los Angeles Music Center. Mr. Pollock has three children: Alexandra, Allegra and Luke.

**JOE MEDJUCK (Produced by)** was born in Fredericton, New Brunswick, in 1943. He received his B.A. from McGill University and his Masters and PhD from the University of Toronto where he taught for 12 years and founded the Cinema Studies Program before moving to Los Angeles in 1980. While teaching at the University of Toronto, Medjuck also worked as a journalist/editor for the film magazine Take One, the Canadian Forum, The London Times Literary Supplement and The Canadian Broadcasting Corporation. He is one of the founders of The Criterion Collection.

His producing credits include the films STRIPES, HEAVY METAL, GHOSTBUSTERS, LEGAL EAGLES, TWINS, GHOSTBUSTERS 2, BEETHOVEN, KINDERGARTEN COP, BEETHOVEN 2ND, DAVE, JUNIOR, COMMANDMENTS, FATHER’S DAY, PRIVATE PARTS, SPACE JAMS, SIX DAYS SEVEN NIGHTS, ROAD TRIP, EVOLUTION, KILLING ME SOFTLY, OLD SCHOOL, EUROTRIP, TRAILER PARK BOYS: THE MOVIE, DISTURBIA, UP IN THE AIR, CHLOE, and NO STRINGS ATTACHED*.* In television his producing credits include the cartoon shows “The Real Ghostbusters,” “Beethoven,” and “Mummies Alive” as well as the Emmy nominated HBO film “The Late Shift.”

Medjuck lives in Montecito, California.

**TOM THAYER (Produced by)** was the last President of Universal Television for 6 years, through the Seagram acquisition in '97. Prior to that, he was appointed the founding President of MCA Television Entertainment, which was MCA / Universal's premiere venture into cable programming that resulted in "Dream On" for HBO and some 40 pictures for cable television. Since the sale of MCA, Thayer has run his own production company, Traveler's Rest Films. Thayer's productions include "The Great Gatsby" with Mira Sorvino, Toby Stephens and Paul Rudd, The John McCain biography, "Faith of My Fathers", and the HBO adaptation of Dee Brown's classic, "Bury My Heart At Wounded Knee". "Bury My Heart At Wounded Knee" was the most Emmy nominated picture in the history of HBO, and was tied for the most Emmy nominated picture in the history of television. It won six Emmy Awards, including Best Picture for 2007, the Critics’ Choice Award, the PGA and DGA Awards, and the Humanitas. The following year Thayer produced a four-hour adaptation of Michael Crichton's best-seller, The Andromeda Strain, with Co-Producer Ridley Scott. "The Andromeda Strain" aired on A&E in May, 2008, was the second highest rated telecast in the network's history and was nominated for seven Emmy Awards. Thayer's television series, “Ghosthunters,” which is produced with Craig Piligian and Pilgrim Films, is going into its ninth season on the SciFi Network. In January, 2012, Thayer and Dick Wolf started a venture to develop non-scripted television programming. They are currently prepping five series.

**ALAN BARNETTE (Produced by)** began his career at Universal Studios in the mid-eighties. Over the last twenty-five years he has produced over 20 movies of the week, six series and four feature films.

Barnette has produced several award-winning movies of the week such as HBO’s “Somebody Has to Shoot the Picture,” nominated for Best Movie or Mini Series. Director Frank Pierson won Best Director and Arliss Howard Best Supporting Actor.

*“*Broken Cord” (ABC) directed by Ken Olin, received the Humanitus nomination.

Among his other nominated movies of the week for Best Movie or Mini Series is “White Lie“ (USA) directed by Bill Condon. Sen. John McCain’s biography “Faith of My Fathers” (A&E) received 6 Emmy Nominations.

Series include, “The Equalizer” (CBS), with multiple nominations, “Extreme” (ABC), “Sliders” (FOX) and the relaunch of the acclaimed Alfred Hitchcock series “Alfred Hitchcock Presents” (NBC).

He also produced the feature film, OFF LIMITS for Twentieth Century Fox starring Willem Dafoe and Gregory Hines.

Barnette produced several projects with Simon Fuller of 19 Entertainment, among them, the series “S Club 7” for BBC/ABC Family and the feature film SEEING DOUBLEfor Columbia Pictures.

Barnette is currently developing an NFL pilot for FX and the NBC drama pilot, “Miami It’s Murder.”

**ALI BELL (Executive Producer)** is the President of Development/Production for Ivan Reitman’s production banner, The Montecito Picture Company.  While at The Montecito Picture Company Bell has served as Co-Producer on NO STRINGS ATTACHED and Associate Producer on POST GRAD, CHLOE, and UP IN THE AIR.

Prior to joining The Montecito Picture Company, Bell was Director of Development for David Heyman’s production banner Heyday Films, under which he produced television and film in London and the United States. Heyday Films is most well known for producing the HARRY POTTER franchise.

Prior to joining Heyday Films, Bell was an executive at Nickelodeon Movies. Ali contributed to the development and production of the company’s slate of projects, including SPONGEBOB SQUAREPANTS: THE MOVIE, NACHO LIBRE, and LEMONY SNICKETT’S: A SERIES OF UNFORTUNATE EVENTS.

Before becoming a member of the creative team, Ali worked as the head of West Coast Marketing for Nickelodeon Movies overseeing everything from the inception to execution of On-Air Campaigns, Print-Campaigns, On-Line, Publicity, Consumer Product Tie-ins, and Brand Strategy. She ran the Oscar campaign for JIMMY NEUTRON: BOY GENIUS, which was nominated during the year of Academy’s inaugural Best Animated Feature Category.

Before joining Nickelodeon, Ali worked for Paramount Pictures as Marketing Coordinator for their 2000 Academy Campaign that included Curtis Hanson’s WONDER BOYS. Her first job out of school was as Paramount’s A.C. Lyles Intern which gave her the opportunity to work as a Producer’s assistant at ENTERTAINMENT TONIGHT, a post-production PA on the feature film BLESS THE CHILD and as an assistant for the Paramount Marketing Department.

For the past few years Ali has served on the Dean’s Advisory Board of the Florida State University Film School and has served as a Mentor/Advisor for the Nantucket Film Festival’s Screenwriter Colony, and a judge for the Austin Film Festival. In 2008 Ali was spotlighted by Hollywood Reporter as one of their seven film executives in Their Next Generation Issue.

Ali Bell graduated from Florida State University in 1999 with a BFA from the Film School.

**RICHARD MIDDLETON (Executive Producer)** served as executive producer for THE ARTIST which won the 2012 Academy Award for Best Picture.  In all, the movie was nominated for 10 Oscars, winning five awards.

Middleton began working in the film business in 1993 as an assistant coordinator on the independent film SLEEP WITH ME. Not content with starting above the bottom, Middleton reversed course and worked as a production assistant (and driver) on such notable films as PULP FICTION and THE CROSSING GUARD.  The goal of working as many production positions as possible was actively in play.

Middleton segued into creative development in 1995, working with Trimark Pictures, as well as serving as director of development for producer Joel Castleberg. In January of 1996, Middleton was hired as a creative executive at Arnold Kopelson Productions where he developed such projects as DEVIL’S ADVOCATE, U.S. MARSHALS, and A PERFECT MURDER.

Middleton left Arnold Kopelson Productions in August of 1996, and In May 1997 packaged his first feature project, THE CURVE.  The film, written and directed by Dan Rosen, and starring Dana Delaney, Matthew Lillard and Keri Russell, premiered at the 1998 Sundance Film Festival.

Since 2001, Middleton has focused his efforts on producing and production managing, completing 24 feature films, with a number of those films selected for the prestigious Sundance and Cannes Film Festivals, including MAY, THE LAST WORD, and I LOVE YOU PHILLIP MORRIS.

Middleton is a graduate of the University of Wisconsin at Madison.

**JEFF CRONENWETH, ASC (Director of Photography)** solidified his reputation as one of the most innovative directors working today with his 2012 Oscar-nominated work on THE GIRL WITH THE DRAGON TATTOO, directed by David Fincher. The Sony Pictures adaptation of Stieg Larsson’s bestselling novel stars Rooney Mara and Daniel Craig. Cronenweth was also nominated for an American Society of Cinematographers (ASC) Best Cinematography award for THE GIRL WITH THE DRAGON TATTOO this year.

In 2011, he earned Best Cinematography nominations from the Academy Awards and the ASC for his work on THE SOCIAL NETWORK. His “haunting visuals” (Peter Travers, Rolling Stone) for director David Fincher and scribe Aaron Sorkin’s biographical picture about the founders of Facebook reflected the film’s darkly ambiguous moral center.

Cronenweth’s wide-ranging feature resume includes the Fincher film FIGHT CLUB, which Cronenweth’s peers in the American Society of Cinematographers recently voted one of the Top Ten Best Shot Films of 1998-2008. Other highlights include ONE HOUR PHOTOT with helmer Mark Romanek and K-19: WIDOWMAKER with director Kathryn Bigelow.

When he's not shooting features, Cronenweth adds to his extensive body of commercial work, lensing for directors including Spike Jonze, Michael Haussman, Michel Gondry, Francis Lawrence and David LaChapelle. Cronenweth’s commercial campaign for Mountain Dew won the 2001 CLIO Award for Best Cinematography.

A native Los Angeleno, Cronenweth studied filmmaking at the University of Southern California and began his professional career apprenticing to some of the film industry’s greatest cinematographers, including Sven Nykvist, ASC, John Toll, ASC, Conrad Hall, ASC and his father, the late Jordan Cronenweth, ASC.

Cronenweth is represented by Dattner Dispoto and Associates.

**JUDY BECKER (Production Designer)** has worked with some of today's most acclaimed directors, including Todd Haynes (I’M NOT THERE); Ang Lee (BROKEBACK MOUNTAIN); and Lynne Ramsay (WE NEED TO TALK ABOUT KEVIN). She is a frequent collaborator of David O. Russell, including THE FIGHTER and the upcoming THE SILVER LININGS PLAYBOOK. For THE FIGHTER, amongst numerous accolades, she received an Art Directors Guild Nomination for Excellence in Production Design for a contemporary film. Becker has served as production designer on many other notable films, including Zach Braff's GARDEN STATE, Steve McQueen’s SHAME, and Jonathan Dayton and Valerie Faris’ RUBY SPARKS.

Becker comes from a background in fine arts and photography, and spent several years working as an underground comics artist.

She lives in New York City.

**PAMELA MARTIN, A.C.E. (Film Editor)** is a feature film and commercial editor who has many credits to her name.  She recently worked on RUBY SPARKS for Fox Searchlight, which came out in July.  She was nominated for an Academy Award and also an A.C.E. Eddie Award for THE FIGHTER. She was also nominated for an Eddie Award for LITTLE MISS SUNSHINE.  Her other feature credits includeYOUTH IN REVOLT, SAVED!, HOW TO KILL YOUR NEIGHBOR’S DOG, SLUMS OF BEVERLY HILLS, THE HOUSE OF YES, THE SUBSTANCE OF FIRE, ED’S NEXT MOVE, SPANKING THE MONKEY and WHAT HAPPENED WAS… (Associate Editor). Martin served as dialogue editor on EAT DRINK MAN WOMAN, THE WEDDING BANQUET, and PUSHING HANDS. Her commercial credits include spots for Volkswagen, Holiday Inn, and Hewlett Packard. Pamela served on the feature film jury at the 2007 Sundance Film Festival.

**JULIE WEISS (Costume Designer)** has twice been honored with an Academy Award® nomination for Best Costume Design, for her work on Terry Gilliam’s sci-fi thriller 12 MONKEYS and Julie Taymor’s biographical drama FRIDA, for which Weiss  was also  nominated  for a BAFTA Award and Costume Designers Guild (CDG) Award. Additionally, she won CDG Awards for her work on the Oscar®-winning Best Picture AMERICAN BEAUTY and, more recently, the ice skating comedy hit BLADES OF GLORY.

Weiss recently completed two films, the thriller GET LOW and the period romantic drama SHANGHAI. Her other recent credits include the historical ensemble dramas BOBBY and HOLLYWOODLAND, and the comedy remake FUN WITH DICK AND JANE. Her wide-ranging film credits also include Ron Howard’s MISSING; Gore Verbinski’s THE RING; Scott Hicks’ HEARTS IN ATLANTIS; THE GIFT and A SIMPLE PLAN, both for director Sam Raimi; Gilliam’s FEAR AND LOATHING IN LAS VEGAS; the Andrew Bergman-directed films IT COULD HAPPEN TO YOU, HONEYMOON IN VEGAS, and THE FRESHMAN; Steven Zaillian’s SEARCHING FOR BOBBY FISCHER; Herbert Ross’s STEEL MAGNOLIAS; Robert Towne’s TEQUILA SUNRISE; and TESTAMENT to name only a portion.

Weiss’s costume designs have also gained recognition in other media. A two-time Emmy winner, she received her most recent of seven Emmy nominations, as well as a CDG Award nomination, for the HBO movie “Mrs. Harris,” starring Annette Bening. She won Emmy Awards for her work on the miniseries “A Woman of Independent Means,” starring Sally Field, and the telefilm “The Dollmaker,” starring Jane Fonda. Weiss also received Emmy nominations for the concert film “Liza Minnelli Live from Radio City Music Hall”; the miniseries “Evergreen”; the telefilm “Little Gloria…Happy at Last”; and the television presentation of the play “The Elephant Man.”

 Among  Broadway  credits , Weiss received  a  Tony Award nomination for her costume designs in the original production of *The Elephant Man*. She has designed numerous productions at the Mark Taper Forum in Los Angeles.

Weiss has served on the faculty of Stanford University and as a visiting professor at UCLA.

Over the last 30 years, four-time Oscar nominee **DANNY ELFMAN (Music by)** has established himself as one of the most versatile and accomplished film composers in the industry. He has collaborated with such directors as Tim Burton, Gus Van Sant, Sam Raimi, Paul Haggis, Ang Lee, Rob Marshall, Guillermo del Toro, Brian De Palma, and Peter Jackson. Beginning with his first score on Tim Burton’s PEE-WEE’S BIG ADVENTURE, Elfman has scored a broad range of films, including: MILK (Oscar nominated), GOOD WILL HUNTING (Oscar nominated), BIG FISH (Oscar nominated), MEN IN BLACK (Oscar nominated), EDWARD SCISSORHANDS, WANTED, CHARLIE AND THE CHOCOLATE FACTORY, MISSION: IMPOSSIBLE, PLANET OF THE APES, A SIMPLE PLAN, TO DIE FOR, SPIDER-MAN 1, SPIDER-MAN 2, BATMAN, DOLORES CLAIBORNE, SOMMERSBY, CHICAGO, DICK TRACY, THE NIGHTMARE BEFORE CHRISTMAS, and ALICE IN WONDERLAND. Most recently he provided the music for Gus Van Sant’s RESTLESS, Shawn Levy’s REEL STEEL, and David O’ Russell’s SILVER LININGS PLAYBOOK,  as well as MEN IN BLACK 3 and Tim Burton’s DARK SHADOWS and his black and white stop-motion animated feature FRANKENWEENIE.  Up next for Elfman is Sam Raimi’s OZ: THE GREAT AND POWERFUL, Chris Wedge’s animated film EPIC, and Gus Van Sant’s PROMISED LAND.

A native of Los Angeles, Elfman grew up loving film music. He travelled the world as a young man, absorbing its musical diversity. He helped found the band Oingo Boingo, and came to the attention of a young Tim Burton, who asked him to write the score for PEE-WEE’S BIG ADVENTURE. (25 years later, the two have forged one of the most fruitful composer-director collaborations in film history.) In addition to his film work, Elfman wrote the iconic theme music for “The Simpsons” and “Desperate Housewives.” He also composed a ballet, Rabbit and Rogue, choreographed by Twyla Tharp, a symphony entitled Serenada Schizophrana for Carnegie Hall, an overture called The Overeager Overture for the Hollywood Bowl, and, most recently, Iris—a permanent Cirque du Soleil show at Hollywood’s Kodak Theatre. “Having a particular style is not bad,” says Elfman, “but I prefer to push myself in the direction of being a composer who you never know what he’s doing next.”

Growing up in Los Angeles, California and having a father in the film industry helped encourage **HOWARD BERGER (Special Makeup Effects by)** towards a life of a special makeup effects artist. He started becoming serious about this career when he met his idol, the legendary Stan Winston, when he was 13 years old. Winston took him under his wing and encouraged him to be an up-and-coming artisan. Stressing the importance of education, he promised to hire Berger after high school with the understanding he maintain high grades and prove his attention to detail. Winston lived up to his promise and hired Berger at 18 years old to work on PREDATOR, PUMPKINHEAD and ALIENS. **In 1988 KNB EFX Group, Inc. was co-founded by Berger and Gregory Nicotero, and over the past 24 years, they have become one of the most prolific Special Make-up Effects studios in Hollywood. Specializing in character prosthetics, animatronics, creatures and replica animals, Berger has over 800 feature film and television credits including INGLOURIOUS BASTERDS, THE CHRONICLES OF NARNIA: PRINCE CASPIAN, THE CHRONICLES OF NARNIA: VOYAGE OF THE DAWN TREADER, KILL BILL: VOL. 1, KILL BILL: VOL. 2, SPLICE, THE BOOK OF ELI, HOSTEL, THE GREEN MILE, THE PACIFIC, DOLPHIN TALE, FRIGHT NIGHT, SAVAGES to name a few. In 2006 Berger won the Academy Award for Best Make-up for THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE as well as winning a British Academy Award for Best Achievement in Make-up for the film. He also won an Emmy Award with his team from KNB for Best Prosthetic Makeup for the AMC hit television series “The Walking Dead.”**

**This year he completed work on Disney’s OZ THE GREAT AND POWERFUL starring James Franco, Michelle Williams and Mila Kunis. He is also currently running the makeup and special makeup effects department for Peter Berg’s film LONE SURVIVOR, starring Mark Walhberg and Taylor Kitsch.**

**Howard lives in Sherman Oaks, California with his artist wife, Mirjam, and their three children, Kelsey, Travis and Jake.**

**GREGORY NICOTERO (Special Makeup Effects by)** is co-owner of the KNB EFX GROUP as well as Co-Executive Producer, Director and Special Effects Make-Up designer on AMC’s hit TV show “The Walking Dead.” He began his career in Pittsburgh 25 years ago alongside director George Romero and effects master Tom Savini and has gone on to collaborate with directors such as Frank Darabont, Robert Rodriguez, Sam Raimi and Quentin Tarantino.

Nicotero has been responsible for designing make-up effects sequences from initial creature design to on-set operation/2nd unit direction on over 700 film and television projects.

His company, The KNB EFX Group (KNB) has supplied Special Make-Up and creature effects on such films as DANCES WITH WOLVES, THE GREEN MILE, SIN CITY, TRANSFORMERS, THE MIST, MINORITY REPORT, THE GREY, and PULP FICTION. Prosthetics and character make-up can be seen in everything from KILL BILL: VOL. 1, KILL BILL: VOL. 2, SPLICE, DRAG ME TO HELL, THE HILLS HAVE EYES to BOOGIE NIGHTS, GRINDHOUSE, AUSTIN POWERS: GOLDMEMBER, and ARMY OF DARKNES. Nicotero supervised make-up effects on location for films from INGLORIOUS BASTARDS to the Steven Spielberg/Tom Hanks HBO series THE PACIFIC and PREDATORS*.* He won a British Academy Award for Best Make-Up for THE CHRONICLES OF NARNIA: THE LION, THE WITCH, AND THE WARDROBE*.*

This fall, his work will be featured in THE MAN WITH THE IRON FISTS starring RZA, Lucy Liu and Russell Crowe, and the much anticipated DJANGO UNCHAINEDwith long-time friend and collaborator Quentin Tarantino. Next spring, Sam Raimi’s OZ: THE GREAT AND POWERFULwill showcase the company’s modern day take on munchkins, tinkers and the Wicked Witch. Nicotero is currently wrapping work on season three of “The Walking Dead” while preparing to commence work on SIN CITY 2with Robert Rodriguez andAlex Aja’s HORNS.

In 2010, Nicotero wrote and directed his first short film entitled THE UNITED MONSTER TALENT AGENCY based on a fictitious 1950′s company that managed “real” monsters for Hollywood’s classic era of creature features. The film was accepted into over 60 festivals around the world and won Best Short at many of these festivals.

This year, Nicotero received his fourth Emmy (3rd consecutive) having won 2 years back to back as Outstanding Prosthetic Make-Up for a Series for “The Walking Dead.”

The web series "Torn Apart" based on the “The Walking Dead” franchise, which was co-written and directed by Nicotero, won the 2011 Writer's Guild Award for outstanding achievement in writing for new media. He is a returning director on “The Walking Dead,” contributing episodes in both season two and season three.

Nicotero was also nominated for two Emmy awards for Visual Effects, for his design work on “The Walking Dead” and his contribution to the visual effects for Gus Fring’s show-stopping demise in “Breaking Bad.”

Nicotero lives in Los Angeles with his assistant director wife Shari and their two children Deven (10) and Alyssa (7) who know zombies aren’t real cause “Dad makes them.”

|  |  |  |  |
| --- | --- | --- | --- |
|  |  | |  |
| Unit Production Manager | RICHARD MIDDLETON | |  |
| First Assistant Director | PETER KOHN | |
| Second Assistant Director | BRANDON LAMBDIN | |
|  |  | |  |
|  |  | |  |
| Co-Producer | JOHN SCHNEIDER | |  |
|  |  | |  |
| Associate Producers | PETER KOHN  JEFFREY HARLACKER | |  |
|  | | | |  |
| Made in Association with DUNE ENTERTAINMENT | | | |
| and | | | |
| INGENIOUS MEDIA | | | |
|  |  |  | |

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CAST** | | |  | |  | | | | |
| Alfred Hitchcock | | | ANTHONY HOPKINS | |  | | | | |
| Alma Reville | | | HELEN MIRREN | |  | | | | |
| Janet Leigh | | | SCARLETT JOHANSSON | |  | | | | |
| Whitfield Cook | | | DANNY HUSTON | |  | | | | |
| Peggy | | | TONI COLLETTE | |  | | | | |
| Lew Wasserman | | | MICHAEL STUHLBARG | |  | | | | |
| Ed Gein | | | MICHAEL WINCOTT | |  | | | | |
| Vera Miles | | | JESSICA BIEL | |  | | | | |
| Anthony Perkins | | | JAMES D'ARCY | |  | | | | |
| Barney Balaban | | | RICHARD PORTNOW | |  | | | | |
| Geoffrey Shurlock | | | KURTWOOD SMITH | |  | | | | |
| Joseph Stefano | | | RALPH MACCHIO | |  | | | | |
| Hilton Green | | | KAI LENNOX | |  | | | | |
| Rita Riggs | | | TARA SUMMERS | |  | | | | |
| Saul Bass | | | WALLACE LANGHAM | |  | | | | |
| Bernard Herrmann | | | PAUL SCHACKMAN | |  | | | | |
| PR Flack | | | CURRIE GRAHAM | |  | | | | |
| George Tomasini | | | SPENCER GARRETT | |  | | | | |
| Jack Russell | | | TERRY RHOADS | |  | | | | |
| NY Theater Manager | | | TOM VIRTUE | |  | | | | |
| Pretty Secretary | | | KARINA DEYKO | |  | | | | |
| Crew Member | | | STEVEN LEE ALLEN | |  | | | | |
| Martin Balsam | | | RICHARD CHASSLER | |  | | | | |
| Henry Gein | | | FRANK COLLISON | |  | | | | |
| Margo (Perkins' Double) | | | MELINDA CHILTON | |  | | | | |
| Hedda Hopper Type | | | MARY ANNE MCGARRY | |  | | | | |
| Reporter #1 | | | JON ABRAHAMS | |  | | | | |
| Reporter #2 | | | GIL MCKINNEY | |  | | | | |
| Blonde Fan | | | EMMA JULIA JACOBS | |  | | | | |
| Nunzio | | | SPENCER LEIGH | |  | | | | |
| Waiter | | | Sean Macpherson | |  | | | | |
| David Kirkpatrick | | | Gerald Casale | |  | | | | |
| Woman Waiting in Line | | | TARA ARROYAVE | |  | | | | |
| Lillian (Studio Head’s Wife) | | | JUDITH HOAG | |  | | | | |
| John Gavin | | | JOSH YEO | |  | | | | |
| Dead Woman in Tub | | | DANIELLE BURGIO | |  | | | | |
| First Guard | | | JOHN LACY | |  | | | | |
| Party Guests | | | HOWARD GIBSON  JOSETTE PREVOST | | LORIE STEWART  JAEHNE MOEBIUS | | | | |
| Female Prop Assistant | | | ANA MATALLANA | |  | | | | |
| Male Prop Master | | | LINDSEY GINTER | |  | | | | |
| Beach Walkers | | | Paul Henderson  Kay Henderson | |  | | | | |
| Film Crew | Lisa MARIE Boiko  Richard Burns  Meredith Claire  Alexia Dubasso  Jonn Faircrest  Gina Fricchione  James R. Gavio  James Henderson  Bruce Holman  Dion W. H. Holt  JEREMIAH Hundley | | SEBASTIAN VALE  Michael Kurtz  Joseph Martino  Jeffrey S. Miles  Jon Renfield  Linda Sans  James Tappan  Jon Thibault  Jason Wingo  Cynthia Youngblood | | | | |
| Geoffrey and Stanley | | | RAPUNZEL  CINDERELLA | |  | | | | |
|  | | |  | |  | | | | |
| Stunt Coordinators | | | ERIC NORRIS  EDDIE BRAUN | |  | | | | |
| Stunts | | | ROBERT MARTINEZ | |  | | | | |
|  | | |  | |  | | | | |
| Special Consultant | | | SEAN MACAULAY | |  | | | | |
|  | | |  | |  | | | | |
| Music Supervisor | | | DAVID NORLAND | |  | | | | |
|  | | |  | |  | | | | |
| Art Director | | | ALEXANDER WEI | |  | | | | |
| Assistant Art Director | | | BRITTANY PERHAM-MACWHORTER | | | | |  | |
| Art Department Coordinator | | | SUSANNAH CARRADINE | |  | | | | |
| Art Department Production Assistant | | | ALEXANDER LINDE | |  | | | | |
| Set Designers | | | THOMAS J. MACHAN  ANDREW BIRDZELL | |  | | | | |
| Graphic Designer | | | KEVIN KALABA | |  | | | | |
| Illustrator | | | JOANNA BUSH | |  | | | | |
| Storyboard Artist | | | VINCENT LUCIDO | |  | | | | |
|  | | |  | |  | | | | |
| Set Decorator | | | ROBERT GOULD | |  | | | | |
| Leadman | | | CHERYL STRANG | |  | | | | |
| Buyers | | | ARIN LADISH  KAITLYNN WOOD | |  | | | | |
| On-Set Dresser | | | CHRIS T. PATTERSON | |  | | | | |
| Set Dresser | | | DAN DUPONT | |  | | | | |
| Gang Boss | | | BRENT ANDERSON | |  | | | | |
| Swings | | | JASON OLSON  MARK “RUDY” ROHDE  JOHN MARKOVICH | |  | | | | |
| Set Decoration Assistant | | | HALEY DORNAN | |  | | | | |
|  | | |  | |  | | | | |
| Second Second Assistant Director | | | LAUREN PASTERNACK | |  | | | | |
| Key Set Production Assistant | | | MICHELLE SCHRAUWERS | |  | | | | |
| Basecamp Production Assistant | | | OLIVIA “MOUSE” MCCALLUM | | |  | | | |
| Set Production Assistants | | | JASON KUMALO  RYAN ROBERT HOWARD  HEATHER KEHAYAS | | | | EMMA JACOBS  CARA KOVACH | | |
|  | | |  | | | |  | | |
| “A” Camera Operator / Steadicam | | | PETER ROSENFELD | | | |  | | |
| “A” Camera First Assistant | | | HARRY ZIMMERMAN | | | |  | | |
| “A” Camera Second Assistant | | | PAUL TOOMEY | | | |  | | |
| “B” Camera Operator | | | DAN MCDONOUGH | | | |  | | |
| “B” Camera First Assistant | | | PAUL SANTONI | | | |  | | |
| “B” Camera Second Assistant | | | LIAM SINNOTT | | | |  | | |
| Digital Imaging Technician | | | BRANDON LIPPARD | | | |  | | |
| Technocrane Technicians | | | BRYAN FLETCHALL  CARLOS GONZALEZ | | | |  | | |
| Libra Head Technician | | | JAY SHEVECK | | | |  | | |
| Camera Department Assistant | | | KAUSHIK SAMPATH | | | |  | | |
| Still Photographer | | | SUZANNE TENNER | | | |  | | |
|  | | |  | | | |  | | |
| Production Sound Mixer | | | EDWARD TISE | | | |  | | |
| Boom Person | | | JASON JOHNSTON | | | |  | | |
| Sound Utility | | | PEGGY NAMES | | | |  | | |
| Video Assist Operator | | | CHRIS “FISH” SHADLEY | | | |  | | |
|  | | |  | | | |  | | |
| Additional Editor | | | ANDREW DICKLER | | | |  | | |
|  | | |  | | | |  | | |
| Post Production Supervisor | | | JASON MILLER | | | |  | | |
|  | | |  | | | |  | | |
| 1st Assistant Editor | | | STACI PONTIUS | | | |  | | |
|  | | |  | | | |  | | |
| VFX Editor | | | Ken Terry | | | |  | | |
| Apprentice Editor | | | Joshua Kirchmer | | | |  | | |
|  | | |  | | | |  | | |
| Supervising Sound Editors | | | Mildred Iatrou Morgan  Ai-Ling Lee | | | |  | | |
| Re-Recording Mixers | | | Ron Bartlett  D. M. Hemphill | | | |
|  | | |  | | | |  | | |
| Additional Mixing | | | ai-ling lee | | | |  | | |
|  | | |  | | | |  | | |
| Music Editor | | | PHILIP TALLMAN | | | |  | | |
|  | | |  | | | |  | | |
| Gaffers | | | HAROLD SKINNER  ED MALONEY | | | |  | | |
| Best Boy Electrics | | | H. CLIVE RICHARDS  VINCENT YOUNG | | | |  | | |
| Set Lighting Technicians | | | LAWRENCE RAKE  JAMES R. GREEN | | | | ERIK GONZALEZ  IVAN C. ALLEN | | |
| Rigging Gaffer | | | PAUL POSTAL | | | |  | | |
| Rigging Best Boy | | | ERIC SANDLIN | | | |  | | |
| Rigging Electricians | | | KYLE COVENTRY  DAVID GOTTLIEB  STEFAN WILKING | | | |  | | |
|  | | |  | | | |  | | |
| Key Grip | | | GREG MUSTIN | | | |  | | |
| Best Boy Grip | | | TREVOR MUSTIN | | | |  | | |
| “A” Dolly Grip | | | JOHN MANG | | | |  | | |
| “B” Dolly Grip | | | JOSHUA “CRAZY-TRAIN” ELDER | | | |  | | |
| Company Grips | | | KIRT HARDING  LEONARD LAROSA  ALLEN DAVINA | | | |  | | |
| Key Rigging Grip | | | DAMON T. DOHERTY | | | |  | | |
| Best Boy Rigging Grip | | | JOSH SEIFERT | | | |  | | |
| Rigging Grip | | | LARS IAN WOLFE | | | |  | | |
|  | | |  | | | |  | | |
| Assistant Costume Designer | | | KEN VAN DUYNE | | | |  | | |
| Costume Supervisor | | | CAROL KUNZ | | | |  | | |
| Key Costumer | | | MICHAEL CROW | | | |  | | |
| Costumers | | | FELICIA MOLINARI  NIGEL BOYD | | | | LINDA REDMON  PAUL BLACK | | |
| Costume Assistant | | | GRAYSON KELLY | | | |  | | |
| Tailor/Seamstress | | | OLGA Y. ISHKHANOVA | | | |  | | |
|  | | |  | | | |  | | |
| Special Makeup Effects by | | | KNB EFX GROUP, INC. | | | |  | | |
| Prosthetic Makeup Department Head | | | HOWARD BERGER | | | |  | | |
| Key Prosthetic Makeup Artist | | | PETER MONTAGNA | | | |  | | |
| Art Department | | | RICHARD ALONZO  JAREMY AIELLO  JOHN WHEATON | | | |  | | |
| Mold Department | | | JIM LEONARD  BRIAN HILLARD  MICHAEL ROSS | | | |  | | |
| Prosthetic Manufacturing Department | | | DEREK KROUT  STEVE KATZ  MIKE LACHIMIA | | | |  | | |
| Paint Department | | | RICH MAYBERRY | | | |  | | |
| Hair Department | | | MARK BOLEY | | | |  | | |
| Contact Lens Technician | | | CHRISTINA GONZALES | | | |  | | |
| KNB EFX Office Coordinator | | | VERONICA OWENS | | | |  | | |
|  | | |  | | | |  | | |
| Department Head Makeup | | | JULIE HEWETT | | | |  | | |
| Key Makeup Artist | | | MAHA | | | |  | | |
| Makeup Artists | | | MARSHA SHEARILL  MARTINA KOHL | | | | KELCEY FRY  ELEANOR SABADUGUIA | | |
|  | | |  | | | |  | | |
| Department Head Hair | | | MARTIN SAMUEL | | | |  | | |
| Key Hair Stylist | | | COLLEEN LABAFF | | | |  | | |
| Hair Stylists | | | DAVID FIELDS  KIMBERLEY SPITERI  ROBERT C. WILSON | | | |  | | |
| Additional Hairstylists | | | KAREN ZANKI LAUREN UPSHAW STEVE SOUSSANA CYNTHIA P. ROMO LUCIA MACE ARRIK ANDERSON CANDY L. WALKEN MARIA VALDIVIA | | | | TERRI OWEN GABOR HEILIGENBERG JOCELYN CARPENTER HITOMI GOLBA URSULA HAWKS NICOLE DEFRANCESCO SUZANNA KONTONICKAS BARBARA DALLY | | |
| Barber | | | BARRY ROSENBERG | | | |  | | |
| Wig Maker | | | ALEX ROUSE | | | |  | | |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Visual Effects by FURIOUS FX** | | | | | |
| **Executive Visual Effects Supervisor** | David Lingenfelser |  | **Executive Producer** | Scott Dougherty |
| **CG Supervisor** | Mark Shoaf |  | **Visual Effects Producer** | Erika Abrams |
| **Compositors** | Sean O’Connor | Brian Carney |  |  |
| **Rotoscope Artists** | Erin M. Cullen | Kristine Lankenau |  |  |
| **Computer Services Manager** | Christopher Serenil |  | **Production Assistant** | Tony Sgueglia |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Visual Effects by PRANA ANIMATION STUDIOS, INC.** | | | | | | | | |
|  | |  | **Los Angeles / Mumbai** | | |  |  | |
| **Senior VFX Supervisor** | Jeffrey A. Okun | | |  | **VFX Producer** | | | Amir Shahinsha | |
| **VFX Supervisor** | Sasi Kumar B | | |  | **VFX Production Manager** | | | Bhavini A Shah | |
| **VFX Coordinator** | Sharon Stetze | | |  |  | | |  | |
| **Compositors** | Ken Locsmandi | | | Amit Kumar | Andrew Lewitin | | | Ankit Mishra | |
| Ankur Goyal | Arun Saigal | | | Biki Prasad | Devin Nasby | | | Erik Courtney | |
| G. Ajay | Go Aoyama | | | Irshad Patel | Kinjal Vora | | | Manasi Joshi | |
| Manoj Nagar | Mike Warren | | | Owen Holdren | Rachel Moorer | | | Rajneesh B | |
| Ravi Shekhar | Robin Gala | | | S Kumar Lingam | Samapika Karmakar | | | Sujit Tone | |
| **Match Move** | Abhitendra Patel | | | Sukumar Kannan Ketty | Varun Walia | | |  | |
| **Matte Painting** | Narendra Soni | | |  | **Technical Support** | | | Ankur Goyal | |
| **IT Support** | Samir Pednekar | | | Shrusti Kotwal | Arshad Khan Pathan | | | Kunal Desai | |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Location Manager | CALEB DUFFY | | | |  | |
| Key Assistant Location Manager | CLAY VALENTI | | | |  | |
| Assistant Location Manager | ZACHARY KAHN | | | |  | |
| Location Assistants | MARK A. HEINEN  BRIAN K. LEE | | | |  | |
|  |  | | | |  | |
| Property Master | DWAYNE DAVID GRADY | | | |  | |
| 1st Assistant Property Master | MELISSA A. FEINBERG | | | |  | |
| 2nd Assistant Property Master | ANN URICH | | | |  | |
| Graphic Artist/Designer | CRISTINA COLISSIMO | | | |  | |
|  |  | | | |  | |
| Special Effects Coordinator | DAVID WAINE | | | |  | |
| Special Effects Supervisor | JOSH HAKIAN | | | |  | |
| SPFX Tech | CHRIS CLINE | | | |  | |
|  |  | | | |  | |
| Construction Coordinator | DAN E. TURK | | | |  | |
| General Foreman | BRYAN TURK | | | |  | |
| Mill Foreman | RAY MAXWELL | | | |  | |
| Location Foreman | SETH RIGAMAT | | | |  | |
| Propmaker Gang Bosses | ERIC TURK  JIM KRASE | | | |  | |
| Labor Foreman | NEIL “JOKES” ROEMER | | | |  | |
| Labor Gang Boss | MATTHEW HANEY | | | |  | |
| Lead Scenic | ANNE HYVARINEN | | | |  | |
| Paint Foreman | JON “PEABO” DE PABON | | | |  | |
| Paint Gang Bosses | F. ANDREW SCOTT  SARAH REGAN | | | |  | |
| Set Standby Painter | CHARLES KERN | | | |  | |
|  |  | | | |  | |
| Greens Foreman | CYNTHIA MARTINEZ | | | |  | |
| Greens | WILLIAM E. CRISWELL  BARRY R. TUGENDHAFT | | | | MARC FIGUEROA  JERRY DONEGAN | |
| Construction Office Manager | JENNIFER TURK | | | |  | |
|  |  | | | |  | |
| Production Supervisor | BEVERLEY WARD | | | |  | |
| Production Coordinator | DAVE FRAUNCES | | | |  | |
| Production Secretary | NICHOLAS DUNLEVY | | | |  | |
| Office Production Assistants | LAURIE STEWART  LYNDSAY R. SMITH | | | |  | |
|  |  | | | |  | |
| Assistant to Anthony Hopkins | ANA MATALLANA | | | |  | |
| Assistant to Helen Mirren | LORI BERLANGA | | | |  | |
|  |  | | | |  | |
| Assistants to Sacha Gervasi | SEAN BARNEY  Michael Candelori | | | |  | |
| Assistant to Ivan Reitman | ERIC REICH | | | |  | |
| Assistants to Tom Pollock | KRYSTEE MORGAN  Rachael Godfrey | | | |  | |
| Assistant to Ali Bell | SCOTT GARRISON | | | |  | |
|  |  | | | |  | |
| Production Accountant | ILANA MCALLISTER | | | |  | |
| 1st Assistant Accountant | CHRISOULA VLASSOPOULOS | | | |  | |
| Payroll Accountant | JED STRAHM | | | |  | |
| Clerk | KEITH GAUDIN | | | |  | |
| Post Accountant | Natalie Truly | | | |  | |
| Assistant Post Accountant | Courtney McCrory | | | |  | |
|  |  | | | |  | |
| Casting Associate | JOHN MCALARY | | | |  | |
| Extras Casting | DIXIE WEBSTER-DAVIS | | | |  | |
| Script Supervisor | JANE GOLDSMITH | | | |  | |
| Unit Publicist | ANDY LIPSCHULTZ | | | |  | |
|  |  | | | |  | |
| Transportation Coordinator | BILL KANE | | | |  | |
| Transportation Captain | KIP FAZZONE | | | |  | |
| Transportation Co-Captain | GEORGE A. MIKI | | | |  | |
|  |  | | | |  | |
| Lead Animal Wrangler | SARAH CLIFFORD | | | |  | |
| Animal Wrangler | BRIAN TURI | | | |  | |
| Crow Wranglers | JOE SUFFREDINI  MARK SCHWAIGER | | | |  | |
| Animals Provided by | ANIMAL SAVVY | | | |  | |
|  |  | | | |  | |
| Completion Guaranty Provided by | INTERNATIONAL FILM GUARANTORS | | |  | | |
|  |  |  | | | | |
| Cranes and Dollies by | CHAPMAN/LEONARD STUDIO EQUIPMENT, INC. | | | | |  |
| Filmed with Remote Cranes & Heads from | PANAVISION REMOTE SYSTEMS | | | | | |
| Shot in Part at | RED Studios Hollywood | | | | | |
|  |  | | | | | |
| Caterer | LIMELIGHT CATERING  STEVE MICHELSON | | | |  | |
| Chef | MIGUEL PANIAGUA | | | |  | |
| Assistant Chef | ALFONSO CEJA | | | |  | |
| Catering Assistants | ROBERTO ALVAREZ  MEDWIN FIGUEROA | | | |  | |
| Key Craft Service | SAM SULYAN | | | |  | |
| Craft Services Assistant | ANUSH SULYAN | | | |  | |
|  |  | | | |  | |
| Dialogue Supervisor | Susan Dawes | | | |  | |
| Sound Effects Editor | Chuck Michael | | | |  | |
| Foley Supervisor | John M. Murray | | | |  | |
| Foley Editor | MATTHEW HARRISON | | | |  | |
| ADR Editor | Laura Graham | | | |  | |
| First Assistant Sound Editor | Galen Goodpaster | | | |  | |
| Sound Editorial Engineering | Erin Rettig | | | |  | |
| Post Production Engineering | Geoff Ethridge | | | |  | |
|  |  | | | |  | |
| Foley by | One Step Up, Inc. | | | |  | |
| Foley Artists | Dan O’Connell  John Cucci | | | |  | |
| Foley Mixer | RICHARD DUARTE | | | |  | |
|  |  | | | |  | |
| Post Production Facilities Provided by | Twentieth Century Fox Studios | | | |  | |
| Recordist | Tim Gomillion |  | | | | |
| Re-Recording Engineer | Bill Stein |  | | | | |
| ADR Mixers | Charleen Richards-Steeves  David Betancourt  Michael Miller | | | |  | |
| ADR Recordists | David Lucarelli  Christine Sirois  Jesse Johnstone  Kyle Krajewski | | | |  | |
| ADR Engineer | Derek Casari | | | |  | |
|  |  | | | |  | |
| ADR Casting | Johnny Gidcomb | | | |  | |
| Additional Voices | Danielle Hartnett  Susan Leslie  Vicki Davis  Wendy e. Cutler  Courtney Peldon | | | | Richard Cansino  David BerÓn  Stephen Apostolina  Lex Lang  ASHLEY PELDON | |
|  |  | | | |  | |
| Lab Color Timer | George Chavez | | | |  | |
| Main and End Titles | PICTURE MILL | | | |  | |
| End Crawl | SCARLET LETTERS | | | |  | |
| Preview Engineer | LEE TUCKER | | | |  | |
|  |  | |  | | | |
| Mobile Dailies Provided by | OUTPOST***®*** – A LIGHT IRON SERVICE | | | |  | |
| OUTPOST Engineers | AARON KROGER  NICK LAREAU | | | |  | |
|  |  | | | |  | |
| Digital Intermediate by | LIGHT IRON | | | |  | |
| Digital Intermediate Colorist | IAN VERTOVEC | | | |  | |
| Digital Intermediate Producer | KATIE FELLION | | | |  | |
| Digital Conform Editors | MONIQUE EISSING  MATT BLACKSHEAR | | | |  | |
| Digital Intermediate Assists | PAUL REHDER  RYAN McKEAGUE | | | | KEENAN MOCK  PAUL SAGE | |
| Digital Intermediate Management | Michael Cioni  Des Carey | | | |  | |
|  |  | | | |  | |
| Score Orchestrated by | Steve Bartek  Edgardo Simone | | | |  | |
| Orchestra Leader | Everton Nelson | | | |  | |
| Orchestra Contractor | Isobel Griffiths | | | |  | |
| Assistant Orchestra Contractor | Lucy Whalley | | | |  | |
| Music Preparation | David Hage / Dakota Music | | | |  | |
| Conductor | Rick Wentworth | | | |  | |
| Score Recorded by | Nick Wollage | | | |  | |
| Score Mixed by | Dennis Sands | | | |  | |
| Additional Arrangements | TJ Lindgren | | | |  | |
| Midi Supervision and Preparation | Marc Mann | | | |  | |
| Digital Recordists | Noah Snyder  Adam Olmsted | | | |  | |
| Score Recorded at | Air Studios, London, England | | | |  | |
| Assistant Engineers | Chris Barrett  Fiona Cruickshank | | | |  | |
| Score Mixed at | Todd AO Studios/Lantana | | | |  | |
| Mix Assistant | Greg Hayes | | | |  | |
| Music Production Coordinator | Melisa McGregor | | | |  | |
| Technical Assistant | Greg Maloney | | | |  | |
| Assistant to Danny Elfman | Melissa Karaban | | | |  | |
| Assistant to David Norland | Nick DePinna | | | |  | |
| Score Music Editor | Shie Rozow | | | |  | |
| Soloists |  | | | |  | |
| Solo Violin | Everton Nelson | | | |  | |
| Solo Viola | Vicci Wardman | | | |  | |
| Solo Cello | Anthony Pleeth | | | |  | |
| Solo Clarinet | Nicholas Bucknall | | | |  | |
| Harps | Skaila Kanga  Hugh Webb | | | |  | |

**SONGS**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **FUNERAL MARCH OF A MARIONETTE**  Written by Charles Gounod | | | | **YOU’RE THE ONLY ONE FOR ME**  Written by Alan Ett and William Ashford  Performed by and Courtesy of The Music Collective | | |
| **PRELUDES, OP. 28: NO. 1 IN C MAJOR, AGITATO**  Written by Frédéric Chopin  Performed by Bianca Sitzius, Piano  Courtesy of Countdown Media | | | | **AIN’T THAT A KICK IN THE HEAD**  Written by Sammy Cahn and James Van Heusen  Performed by Dean Martin  Courtesy of Capitol Records  Under license from EMI Film & Television Music | | |
| **TWO HEARTS ENTWINE**  Written by Jimmy Hastings  Courtesy of Opus 1 Music | | | | **PETITE FOUR FOUR**  Written by Peter Robert Vince  Courtesy of APM Music | | |
| **TWEEDLE DEE**  Written by Scott Winfield  Performed by Georgia Gibbs  Courtesy of The Island Def Jam Music Group  Under license from Universal Music Enterprises | | | | **SYMPHONY NO. 3 in E FLAT MAJOR “EROICA” OP. 55: SCHERZO ALLEGRO VIVACE**  Written by Ludwig Van Beethoven  Arranged by Jim Long  Courtesy of Crucial Music Corporation & Point Classics | | |
| **KISS OF FIRE**  Written by Lester Allen and Robert Hill  Performed by Georgia Gibbs  Courtesy of The Island Def Jam Music Group  Under license from Universal Music Enterprises | | | | **THE MURDER**  Written by Bernard Herrmann  Performed by The Royal Scottish National Orchestra  Conducted by Joel McNeely  Courtesy of Varese Sarabande Records, Inc.  Under license from Varese Sarabande Records, Inc. | | |
| **THE BATHROOM**  Written by Bernard Herrmann  Performed by The Royal Scottish National Orchestra  Conducted by Joel McNeely  Courtesy of Varese Sarabande Records, Inc.  Under license from Varese Sarabande Records, Inc. | | | |  | | |
| **Soundtrack Available on** SonyClassical_color FoxMusic_COLORLOGO | | | | | | |
| **Made in Association with BIG SCREEN PRODUCTIONS** | | | | | | |
| **SPECIAL THANKS**  **Jessica “Alma” de Rothschild**  **Footage from “THE SECRET HEART” Licensed by Warner Bros. Entertainment Inc.**  **“NORTH BY NORTHWEST” Poster Licensed by Warner Bros. Entertainment Inc.**  **Publicity Stills and Headshots Licensed by Warner Bros. Entertainment Inc.**  **Publicity Stills and Headshots courtesy of MPTV.**  **LIFE Magazine December 2, 1957, Copyright 1957 Picture Collection Inc.**  **Reprinted with permission. All rights reserved.** | | | | | | |
| **Prints by DELUXE** | | **Filmed with**  **RED EPIC CAMERAS**  821211718@16122009-30CC | | | | **Release Prints by** |
| **DOLBY STEREO (logo)**  **In Selected Theatres** |  | | **SDDS (logo)** | | **American Humane Association monitored the animal action.**  **No animals were harmed®**  **(AHAD 03446)** | |
| **Approved No. 47934** | | | |  | | |
| **© 2012 Twentieth Century Fox Film Corporation, Cold Spring Pictures LLC and**  **Dune Entertainment III LLC in all territories except Brazil, Italy, Japan, Korea and Spain.**  **© 2012 TCF Hungary Film Rights Exploitation Limited Liability Company, Twentieth Century Fox Film Corporation, Cold Spring Pictures LLC and Dune Entertainment III LLC in Brazil, Italy, Japan,**  **Korea and Spain.** | | | | | | |
| **This motion picture is based on true events. Dialogue and certain events contained in the film were created for purpose of dramatization.** | | | | | | |
| **Ownership of this motion picture is protected by copyright and other applicable laws, and any unauthorized duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability.**  ©2012 TWENTIETH CENTURY FOX FILM CORPORATION. ALL RIGHTS RESERVED. PROPERTY OF FOX. PERMISSION IS GRANTED TO NEWSPAPERS AND PERIODICALS TO REPRODUCE THIS TEXT IN ARTICLES PUBLICIZING THE DISTRIBUTION OF THE MOTION PICTURE. ALL OTHER USE IS STRICTLY PROHIBITED, INCLUDING SALE, DUPLICATION, OR OTHER TRANSFER OF THIS MATERIAL. THIS PRESS KIT, IN WHOLE OR IN PART, MUST NOT BE LEASED, SOLD, OR GIVEN AWAY. | | | | | | |