



FOX SEARCHLIGHT PICTURES

Presents

A SCOTT FREE Production

THE EAST

BRIT MARLING
ALEXANDER SKARSGÅRD
ELLEN PAGE
TOBY KEBBELL
SHILOH FERNANDEZ
JULIA ORMOND
and
PATRICIA CLARKSON

DIRECTED BY ZAL BATMANGLIJ
WRITTEN BY ZAL BATMANGLIJ
..... & BRIT MARLING
PRODUCED BY RIDLEY SCOTT
..... MICHAEL COSTIGAN
..... JOCELYN HAYES-SIMPSON
..... BRIT MARLING
EXECUTIVE PRODUCER..... TONY SCOTT
DIRECTOR OF PHOTOGRAPHY..... ROMAN VASYANOV
PRODUCTION DESIGNER..... ALEX DiGERLANDO
FILM EDITORS ANDREW WEISBLUM, A.C.E.
..... BILL PANKOW, A.C.E.
CO-PRODUCER JONATHAN McCOY
COSTUME DESIGNER..... JENNY GERING
THEMES BY HARRY GREGSON-WILLIAMS
MUSIC BY HALLI CAUTHERY
CASTING BY RONNA KRESS, CSA

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THE EAST

THE EAST, a suspenseful and provocative espionage thriller from acclaimed writer-director Zal Batmanglij and writer-actress Brit Marling, stars Marling as former FBI agent Sarah Moss. Moss is starting a new career at Hiller Brood, an elite private intelligence firm that ruthlessly protects the interests of its A-list corporate clientele. Handpicked for a plum assignment by the company's head honcho, Sharon (Patricia Clarkson), Sarah goes deep undercover to infiltrate The East, an elusive anarchist collective seeking revenge against major corporations guilty of covering up criminal activity.

Determined, highly-trained and resourceful, Sarah soon ingratiate herself with the group, overcoming their initial suspicions and joining them on their next action or "jam." But living closely with the intensely committed members of The East, Sarah finds herself torn between her two worlds as she starts to connect with anarchist Benji (Alexander Skarsgård) and the rest of the collective, and awakens to the moral contradictions of her personal life.

THE EAST stars Brit Marling (ANOTHER EARTH, SOUND OF MY VOICE), Alexander Skarsgård ("True Blood"), Ellen Page (JUNO, INCEPTION), Toby Kebbell (WRATH OF TITANS, WAR HORSE), Shiloh Fernandez (RED RIDING HOOD, DEADGIRL), Julia Ormond ("Mad Men," THE CURIOUS CASE OF BENJAMIN BUTTON) and Patricia Clarkson (FRIENDS WITH BENEFITS, THE STATION AGENT).

The film is directed by Zal Batmanglij (SOUND OF MY VOICE) and written by Batmanglij and Marling. Producers are Ridley Scott (PROMETHEUS, AMERICAN GANGSTER), Michael Costigan (PROMETHEUS, BROKEBACK MOUNTAIN), Jocelyn Hayes-Simpson (LOLA VERSUS, I'M NOT THERE) and Brit Marling with Tony Scott (UNSTOPPABLE, MAN ON FIRE) as executive producer. The creative team includes director of photography Roman Vasyanov (END OF WATCH), production designer Alex DiGerlando (BEASTS OF THE SOUTHERN WILD), film editors Andrew Weisblum, A.C.E. (MOONRISE KINGDOM, BLACK SWAN) and Bill Pankow, A.C.E. (THE BLACK DAHLIA), co-producer Jonathan McCoy, costume designer Jenny Gering (LIMITLESS), themes by Harry Gregson-Williams (ARGO) and music by Halli Cauthery (UNSTOPPABLE).

ABOUT THE PRODUCTION

In 2009 aspiring filmmakers Brit Marling and Zal Batmanglij, who met as students at Georgetown University, had settled in Los Angeles, when they decided to set off on a singular adventure. The pair, who would go on to create the Sundance Film Festival sensation **SOUND OF MY VOICE**, wanted to build their next project around alternative lifestyles.

“We had read about ‘Buy Nothing Day’ and tried it – there was something liberating about not buying anything for a day. So we thought we might try a buy nothing summer. We’d heard about the freegan movement – people desiring to live simpler, more community based lives. We wanted to know what that was like first hand,” says Marling

They took this idea as a call to action and Batmanglij and Marling hit the road with backpacks and bedrolls to spend a summer living off the grid. Like Sarah, the protagonist of their new film, **THE EAST**, they hopped trains, crashed in tent cities and abandoned buildings with groups of other young nomads, and became acquainted with a growing subculture that had rejected conventionality.

“We discovered anarchist and freegan collectives all over the country and lived with some of them for a while,” Marling says. “We got to know people who had interesting ideas about how you might live your life – learn to grow your own food, to fix your own car, to defend yourself, to live in small communities, share things with each other, teach each other how to become radically autonomous beings again. We weren’t thinking at the time that a movie would come out of the experience. We were just living our lives and the story gradually began to take shape.”

For several months they lived and travelled with strangers who shared their own disaffection with contemporary consumer culture. “The people we met were really awesome, warm and welcoming, but tough,” says Batmanglij. “We got three vegan meals a day by dumpster diving. At first I did think, am I really going to eat like this? But I got into it as time went on.”

“Going weeks without spending a dollar is an amazing feeling,” the director says. “Everyone should try it. We didn’t see movies. We weren’t listening to recorded music. Everything was happening organically from the group. The spin-the-bottle game in the film came from an experience we had. Thursday nights that was what we did as a way of entertaining ourselves.”

There were aspects of the transient life that took some getting used to, admits Marling. “I was a bit repelled at first about things like getting into a dumpster to look for food. But like Sarah, we learned there are packages of bread that have been thrown away because they’re past

their sell-by date, but nothing is wrong with them. Much of our culture's 'waste' is actually bounty. We slept 20 people to a room in sleeping bags on the floor. There were no showers, but after a while you learn your hair begins to clean itself."

"We had amazing experiences," she continues. "One night, we all got on bikes and went downtown to play a citywide game of capture the flag -- jumping over parked cars, running through restaurants, scaling parking garages. Then everybody stripped naked and got into a fountain in the pouring rain. It was a different way of seeing the world -- everything is public space waiting to be reclaimed, reimagined."

She remembers waking up on a city rooftop early one morning surrounded by other travelers in their sleeping bags. "Across the way in a sky scraper was a guy in a suit at his desk on a conference call. I was rolling up my sleeping bag on the rooftop adjacent and I caught his eye. We just stared at each other. There was only 6 feet between the buildings, but the gap between the way we were living our lives was so wide. Sarah, our main character, is living in both worlds and trying to straddle the gap."

At the end of the summer, Marling and Batmanglij returned to their lives in Los Angeles, gradually decompressing from weeks lived on the road. "That was one of the best summers of my life," says Batmanglij. "When we got back, it was as if we had come out of the dream we'd been living. But we found that what had been normal life for us before now seemed bizarre. To have your life turned upside down like that is transformative."

Marling and Batmanglij began to fashion their experiences into the screenplay that would become **THE EAST**, the story of Sarah Moss, a corporate spy who infiltrates an anarchist group in order to destroy it, but finds herself questioning the forces that put her there in the first place. And as they wrote, they noticed the real world was beginning to reflect the ideas they were weaving into their story.

"When we finished the first draft, a lot of things were happening in the country," says Batmanglij. "When the Gulf oil spill happened, we had already incorporated an oil spill into our story. Then the economy tanked and the country went into a recession. The ill will toward corporations and the financial industry was growing. The Arab Spring phenomenon began. People started to say the script was so timely. Then, as we started pre-production, the Occupy movement erupted."

Batmanglij and Marling had put their fingers on a growing wave of cultural discontent. "**THE EAST** came into being through our personal frustration with rampant consumerism and all the contradictions of living in modern civilization," says Batmanglij. "But there were a lot of other people out there who followed the rules, went to college, studied econ, thought they would

get jobs in finance. Everything that they believed was so solid had evaporated. We, like a lot of young people, thought, this is what modern life adds up to? **THE EAST** asks what the alternatives are.”

In early 2011 Marling and Batmanglij hit the independent film jackpot when their first feature, *SOUND OF MY VOICE*, debuted at the Sundance Film Festival, creating an immediate sensation. The film and its makers captured the imagination of Hollywood insiders, including Michael Costigan of Scott Free Productions. Costigan, whose resume ranges from big budget mega-adventures like *PROMETHEUS* to acclaimed art house fare, including *CYRUS*, *STOKER* and *BROKEBACK MOUNTAIN*, was impressed with the up-and-coming auteurs and went out of his way to meet them.

“Zal has such confidence as a director,” Costigan says “From the first frame of *SOUND OF MY VOICE*, the way he told the story, his great eye for casting, the way it was edited and lit, I knew I was watching something extraordinary and very original. I asked him what he and Brit were working on next. They gave me the script for **THE EAST** and I read it that night.”

Marling and Batmanglij had transformed their summer adventure into a riveting espionage thriller, with the kind of gritty detail and authenticity that only first-hand experience could supply, yet infused with the same lyrical vision that informed their first film.

“It was so original, a spy movie that was both about important ideas and also was very entertaining,” says the producer. “I loved the authenticity that was rooted inside of it; it was clear they had done deep research. All of this made it feel very contemporary and daring. What would a spy be investigating today? What does it mean to be an anarchist right now? We decided not to sit around and talk about it forever in development—it was a movie that had to be made right away.”

Batmanglij admits he had some doubt about making this film in Hollywood. “I had paranoid, activist thoughts about it being bought and shelved,” he says. “But Michael Costigan was a huge champion for us. He loves movies so deeply. When he read **THE EAST**, he got it in ways that we didn’t even get it. He helped us articulate what we were trying to say.”

Costigan invited fellow producer Jocelyn Hayes-Simpson, whose impressive indie credits include *INFAMOUS* and *I’M NOT THERE*, to join the production team and she enthusiastically came aboard. “The script has everything I am interested in,” she says. “It wasn’t preaching any particular point of view at me. The politics behind the material is explored in an even-handed way.”

“I also loved seeing a female protagonist who is a spy,” she adds. “And Zal is a magnetic personality. His vision for the film was so compelling. I couldn’t not be a part of it.”

Batmanglij describes the form of **THE EAST** as a braid, with a trio of distinct threads. “We’ve woven together three different genres,” he explains. “It’s an espionage thriller with parts of a love story. Then there’s the coming-of-age story, as Sarah awakens to the possibilities of life and trying to decide what is right and what is wrong. We’re constantly negotiating all these different threads, braiding them together, so at the end it comes to a tight knot.”

The blending of genres creates a powerful contrast that intensifies the impact of the film, according to Marling. “We’ve chosen to tell a love story within an espionage story. The movie is entertaining to watch, compelling and full of twists and turns, but it’s also set against a backdrop that is provocative and resonant for the time we’re living in. It certainly asks a lot of very good questions.”

Batmanglij says he expects that in the future more people will be using tactics similar to those of the activists in **THE EAST** to get their message out. “When the Pentagon papers came to light, it took the *New York Times* months to release them. All WikiLeaks has to do is put a video on YouTube and it goes viral, reaching millions. The modern whistle blower just videotapes something and puts it online.”

The filmmakers say that *The East* isn’t an “issues” movie or a “political” movie. “It is first and foremost an espionage thriller and journey story that pushes its characters into difficult dramatic territory” says Batmanglij. “Yes,” agrees Marling, “how far would you go to avenge your sister’s death at the hands of a corporation? If your Father was responsible for harming people he had never met, would you be able to hold him accountable? If you are obsessed with the letter of the law, how far could you go to protect the man you love if his lifeblood is anarchy?”

“I think Zal and Brit have found a way to tell really important stories through genre films, and when you combine those two things, it’s very powerful,” says Costigan.

And that is what Sarah struggles with. “What does she believe in?” asks Batmanglij. “What is she willing to do about that? Are the anarchists doing evil things or are they modern day Robin Hoods? Is she helping terrorists commit crimes or bringing down freedom fighters seeking justice?”

THEY ARE THE EAST

Although **THE EAST** was only his second film as a director, Zal Batmanglij found himself leading a cast of esteemed actors including Oscar® nominees Ellen Page and Patricia Clarkson, Emmy® winner Julia Ormond and “True Blood” star Alexander Skarsgård. All of them signed on, according to Michael Costigan, for the opportunity to participate in a movie based on ideas they believed in.

“We gambled on the chance that other people would feel the way we did about this movie,” he says. “Everybody knew from the get-go that we didn’t have much money or many days to make it. You could see a deep level of commitment at the first table read. I think everybody was amazed, looking around the table, seeing and feeling the impact of all this incredible talent coming together, even in an anonymous hotel conference room in northern Louisiana.”

The leading role of Sarah was conceived and written with Marling in mind. “Brit was always the anchor,” says Batmanglij. “She’s an amazing person to work with and she sets a tone that all the other actors pick up on.”

Costigan believes the film’s leading lady is star material. “When you see Brit onscreen, you see an actress with a rare mix of intelligence, a grounded realism, and a luminous screen presence,” says Costigan. “From the first moment I saw her in **SOUND OF MY VOICE**, I thought she was very compelling, an actress and presence who kept you riveted to the screen.”

At the beginning of the film, Sarah represents the status quo, according to Batmanglij. “She’s career obsessed and that gives her life its meaning.” A conventional young professional, Sarah makes herself over as a freegan traveler to infiltrate a group of anarchists who are ‘jamming’ against corporations they deem irresponsible. “And they’ve been tremendously successful,” says Marling. “How did they pull this off? It is pretty sophisticated. Sarah goes in to answer that question.”

Infiltrating *The East* is her maiden undercover assignment for her employer Hiller Brood and Sarah will do whatever it takes to prove her worth and impress her boss, Sharon. “Sarah is a bit like a thoroughbred racehorse,” says Marling. “She’s incredibly well-trained and ready to run the race of life. She’s in the starting gate and when it lifts, she’s off and running. But she has blinders on that keep her from realizing that she’s running in a circle, until she encounters this group of people who force her to see the world and herself in a new way.”

Sarah’s point of view begins to change as she becomes more and more emotionally invested in her targets. “In the beginning, she’s infiltrating a group of terrorists who are doing

illegal things,” according to Marling. “They need to be brought to justice. But when she spends time with them, Sarah, being a brave, intense person herself, begins to forget who she is and to identify with their desire for radical accountability. Living in deep cover, it’s hard to hold on to who you really are, much less what you believe in.”

Her growing relationship with Benji, the group’s unofficial leader, begins to cloud her judgment. “Early on, she asks him if he thinks she’s not tough enough for the truth,” says Marling. “He says I think you’re not soft enough for it. After a lifetime of being told she needs to be tough, suddenly someone says, if you want to get to the truth, you actually need empathy. Right there, she begins to fall in love with him, but she fights it, because it gets in the way of her work, which is gathering information that could eventually put him in prison for years.”

The East is a collective of committed activists from all walks of life, each with their own personal reason for being there and each fulfilling a specific need in the group. “Of course, the actors always bring another layer to their characters,” says Batmanglij. “For example, it’s hard for me to think of Benji without Alexander Skarsgård. He arrived with the attitude that he was wide open for exploration. For actors to come in saying, we’re ready to get our hands dirty, is a great thing for a director.”

Skarsgård, best known to American audiences as Erick Northman, a centuries-old vampire on the HBO hit series “True Blood,” is a respected actor in both his native Sweden and the United States, responded strongly to the script and the filmmakers. “It’s a very well written script with rich, real characters,” says Skarsgård. “I was especially intrigued by Benji, by his background and how he got to where he is. When I met with Zal and Brit, the only question I had was whether or not I wanted to spend three months in the woods with these people. I definitely did. They’re really special, both of them, super intelligent and extremely warm.”

Benji is a child of privilege who has grown into a man of inflexible principles. First among them is an eye for an eye. “He is more militant than some of the other members of The East,” the actor says. “He is willing to go a little farther to achieve his goals. There is no leader in an anarchist collective, but Benji is the driving force behind some of these ‘jams,’ as they call their missions. To him, this is a revolution. The fact that he believes so firmly in something is alluring.

“The film has a point of view, but it’s not preachy,” Skarsgård continues. “There’s a lot of action in it, which makes it fun to watch, and it raises interesting questions, as well. Who are these people? Is what they’re doing right or wrong? The question is, morally, where do you draw the line?”

The chemistry between Marling and Skarsgård is palpable – the characters must maintain their respective strategic advantages while keeping their volatile attraction under control. “Sarah is drawn to and repelled by this person,” Marling says. “We had an amazing time working together, because he’s so open. We challenged each other to try to find something that felt true.”

While writing the script with Batmanglij, Marling says one thing she didn’t take into account was that Sarah is in virtually every scene of the film. At the end of long days spent under grueling physical and emotional conditions, she had to slip back into writer and producer’s mode. “There was not a single day that I wasn’t shooting,” she admits. “At night, Zal and I were discussing what scenes were coming up next and then rewriting until three in the morning. It was an intense time. We both gave a pound of flesh to the movie in a profound and amazing way.”

Ellen Page plays a fervent true believer of the group named Izzy. An Academy Award® nominee for her star-making turn in the 2007 comedy JUNO, Page says she was drawn to the ideas that inspired Marling and Batmanglij to write the script.

“This script was like nothing I’d read before,” says Page. “I was so moved by Izzy. As people and as artists, Brit and Zal have so much trust, honesty and enthusiasm. They care so deeply and that creates a special energy on set. I was grateful to be there every day.”

Izzy’s passion for justice and her anger at the unfairness she sees all around are a driving force for The East. “She’s trying to help people get justice and to help the Earth,” Page says. “Every living thing gives us life, so how can we not want to respect that and protect it? The ethics of all of it become very muddled”

Marling was touched by Page’s absolute commitment to her role. “Not to give too much away, but Ellen shot her most difficult scene on the first day,” she says. “She did it with a bravery that was astounding. The whole cast was determined to do everything as bravely as Ellen did that day.”

Page is eager to see how audiences react to the goals and tactics of the group. “Their actions pose a lot of ethical questions,” she notes. “Ultimately, they care deeply and want to end the inequality that allows some people to live comfortably at the expense of others. I think that’s a really difficult truth for people to deal with.”

The group members, as diverse as they are, share a common bond: disillusionment with the lives they came from. Other than that, they represent many different worlds. “Some are trust-fund kids,” explains Marling. “Eve is hearing impaired. Thumbs is an ex-soldier, Tess is a hacker, and Luca has been living on the streets. Doc is a former med-school student. But they all have a reason they have left the ‘normal’ world.”

Some, like Doc, played by Toby Kebbell, keep one foot in their past, allowing them to easily insinuate the group into the circles of power they left behind. A promising doctor, who joined The East after a widely used antibiotic he prescribed for himself and his sister caused disastrous side effects, Doc went to an elite boarding school, then Harvard and Stanford, explains Batmanglij. “He is from a wealthy family, but chooses to live with the group. He still uses his real identity as a sort of Bruce Wayne cover that allows him to go out into the world.”

Kebbell is a past nominee for the BAFTA Rising Star Award who starred in WRATH OF THE TITANS and ROCKNROLLA. “Toby Kebbell is a fantastic actor,” says Batmanglij. “He came so prepared. He took it to a whole new level. Toby even spent time studying medicine and helped come up with realistic props for Doc to use.”

Kebbell gives the director kudos for being willing to listen to the ideas he brought to the table. “In fact, he loved hearing about them,” says the actor. “I did a lot of research, reading Gray’s Anatomy and basic medical texts like St. John’s Ambulance. There were moments where I needed to look like I had actual medical knowledge and my research really helped me out. I didn’t have to pretend. It was just what I knew to be true.”

Shiloh Fernandez, who plays Luca, the street kid who brings Sarah into the group, was initially attracted to what he saw as a unique new approach to filmmaking. “It’s a modern thriller with a lot of heart,” he says. “The East is giving these big companies a taste of their own medicine, so to speak, and promoting their jams on the Internet, so that more people are aware of the truth of what’s going on. For the YouTube-Occupy generation, it’s pretty relevant to see people rising up and deciding to fight for what they believe in this way.”

The filmmakers’ devotion to authenticity extended to hiring people who were living the lifestyle and Hernandez valued being able to spend time with them to help understand Luca. “They call themselves freegans because they don’t pay for anything,” he says. “They live in this tent community. Everybody pitches in to help the collective. The fact that they live this way helps bring a real truth to the movie. It is possible to live a fulfilling life without all kinds of things. I believe that what we usually look at as benefits can also hold us down.”

As strongly attracted as Sarah becomes to her undercover life, she is just as connected to her life outside the collective, especially to her boss, Sharon, played by the accomplished Patricia Clarkson. “Sharon represents all of Sarah’s aspirations,” says producer Jocelyn Hayes-Simpson. “She’s successful on her own terms. She’s the boss, and she still has a family and a life outside work. She’s powerful and smart and in charge. Who wouldn’t want to play the woman every girl wants to be and be slightly evil too? Patricia had a lot of fun doing that.”

It was very important that Sharon be seductive and appealing, rather than just another corporate drone. “The character needed to be as charismatic as Benji, because her role pulls Sarah in the opposite direction,” Batmanglij says. “Patty is very convincing. She was seducing people left, right and center on the set!”

Clarkson was delighted to take on the role of Sharon, who she describes as “glamorous, intelligent and formidable.” “She is CEO of Hiller Brood, a powerhouse with a lot of people answering to her. She helps corporations avert public disasters and she’s very good at her job.”

“I think Sharon sees a lot of herself in Sarah,” Clarkson adds. “She puts a lot of faith in her. And Sarah delivers, but perhaps not in exactly the way Sharon expects. There are so many surprising elements in the film, but the heart of it is the transformation of this young girl, which is always a great story.”

Sharon is also a role model and something of a mother figure for Sarah. “Her love and approval mean everything,” says Marling, who created a backstory for her character that involved losing her mother at an early age. “It becomes really complicated when Sarah starts to fall in love with Benji and his way of seeing the world, because it’s in direct conflict with what her ‘mother’ expects from her. They have a pretty intense confrontation. Patty was brilliant. She’s an actor who is so in the moment that if your attention wanders, her presence will suck you back in.”

Discovering great young writers like Marling and Batmanglij was an exciting experience for Clarkson. “They’re both so enchanting and so talented,” she says. “And it was lovely to act with someone as present as Brit. Their writing is fluid and potent and topical. It’s almost a new genre of film, a hybrid, which is part of why it’s so great. It’s suspenseful, it’s emotional, it’s romantic, it’s mysterious. I think audiences will be swept away by it.”

Also playing a small but pivotal role in **THE EAST** is Julia Ormond. She plays Paige Williams, vice president of product development at McCabe/Gray, an international pharmaceuticals company that is the target of one of the group’s culture jams. “Julia came to our set just for two days and she came so well prepared. She just picked up her shovel and started digging with the rest of us.”

According to Ormond, the prolific British actress whose recent credits include **THE CURIOUS CASE OF BENJAMIN BUTTON** and a recurring role on “Mad Men, “the film has a real modern, anarchic energy. It’s a particularly resonant tale for people who are disturbed by corporate irresponsibility. All the characters are interestingly distinct from one another. It pulls you in as you discover each person’s story.”

Ormond particularly responded to the character of Sarah, the kind of feisty, smart girl she says she sees too little of in films. “I’m very impressed that Brit is writing,” says Ormond. “She

has said she started because she didn't like the roles she was being offered an actress, so she creates the kinds of characters she wants to play. She and Zal have written female characters that are fuller, more diverse and more real than what you usually see. They're tougher, but that doesn't mean they're not sexy or vulnerable or passionate."

For Batmanglij, the actors' performances are wonderfully satisfying elements of **THE EAST**. "The actors were so excited to come to work every day that Shreveport was like summer camp," he says. "The line between work and play blurred, but everyone took this project deeply seriously. On the weekends we would all sit around and practice the more complicated group scenes."

"Anarchist groups are about lack of hierarchy and a film set has a lot of hierarchy, but we were able to fuse those things," he continues. "Everyone did their jobs, but there was a sense that we had become a tribe."

THE BROTHERS EAST

THE EAST was shot on location in Shreveport, Louisiana, over six weeks. With the bulk of the action taking place in the collective's home base, the filmmakers were on the hunt for a dilapidated mansion that could be customized for the shoot by production designer Alex DiGerlando and director of photography Roman Vasyanov.

Batmanglij says, he, Vasyanov and DiGerlando were so close, the production team began to call them "the Brothers East." "We were inseparable. What we wanted to undertake was very ambitious, especially with the short prep we had. This is a movie that could have had a much bigger budget because it has a lot of action elements, but we wanted to make it in a very authentic way, with as small budget as possible. Alex and Roman were key to that."

DiGerlando, who also created the bleak landscape that dominates the apocalyptic fable **BEASTS OF THE SOUTHERN WILD**, used organic elements to highlight the contrast between the collective's simple, natural world and the clinical, corporate environment of Hiller Brood. The designer was able to accomplish a great deal despite the production's tiny budget, says Jocelyn Hayes-Simpson. "Alex is a bit of a genius. It all came from his imagination and hard work. He had a vision for how we could pull off these sets and a great team surrounding him. It helped that he and Zal were on the same page from the day they met."

DiGerlando pulled images from his own copious design files, "The world of the anarchists is a designer's dream," he notes. "There's so much texture and mystery and beauty woven into the place where these people live. We wanted to make the movie as authentic as

possible, so we talked to people who hop trains and dumpster dive and live in squats. We used a lot of their ideas to tweak and refine what we did.”

Contrasting with the resourceful practicality of the anarchists’ freegan lifestyle, the filmmakers tried to infuse the setting with a fairy-tale ambiance to reinforce themes they saw in the story. “It reminded Alex a lot of *Beauty and the Beast*,” says Batmanglij. “Beauty comes to a crumbling mansion and falls in love with a beast: Benji.”

In fact, the designer explored a number of fairy-tale motifs as he developed the look of the film. “Benji is the master of this mansion. He’s brokenhearted and he’s sequestered himself away, but Sarah breaks through into his space,” says DiGerlando. There’s a ‘*Through the Looking Glass*’ element about going from the hyper-sophisticated Virginia world of condominiums and office parks into a magical forest fortress. I saw elements of ‘*Peter Pan and the Lost Boys*’ in the collective. And there’s Sarah, who doesn’t have parents in this story. Every fairy-tale heroine is an orphan. It’s an interesting filter through which to look at the movie.”

After an extensive location search, the designer selected the Ogilvy Weiner Mansion in Shreveport as the East’s ramshackle headquarters. Built in 1896 by a prosperous grocer named Ogilvy, it was the family’s opulent home for several decades. In the 1950s, it was converted into an upscale nightclub called the Florentine, attracting a high-profile clientele that included John Wayne, Elvis Presley, Ethel Merman and Betty Davis. By the ’80s, it had fallen into disrepair and become an alternative lifestyle nightclub—and then a place for squatters. Most recently it was acquired by a couple who intend to turn it into a bed-and-breakfast. The filmmakers were fortunate enough to find it before they began renovations. “I couldn’t go into a historical landmark and rip out the walls to show the lathing. With this house, that was already done. We were able to paint whatever we wanted, knock down walls, add walls, cut holes in the floor for trap doors,” says DiGerlando.

The mansion had no working electricity, so Batmanglij, Vasyanov and DiGerlando wandered the halls with flashlights, brainstorming ways to make it an otherworldly hideout. “We spent forever deciding what color the walls were going to be,” Batmanglij says. “There was a tree that had fallen into the kitchen and we liked that idea, but we decided it wasn’t the right tree. The next day we came in and Alex had replaced it with the perfect tree. It was that level of obsession with detail.”

“Without electricity, we had to use a lot of candles and lanterns all over,” says DiGerlando. “Roman really helped make this not feel like a haunted house from a horror movie. He chose candles and lanterns with different color temperatures. Some were kerosene and some fluorescent that gave off a very green light that is more modern and plastic. And some lanterns

have a more antique look that goes into gray. Everything in this movie seems to straddle the time periods.”

The finished space transported the actors to a world perched precariously between nature and civilization. “Alex’s team made every room into a work of art,” says Marling. “We loved the idea of an anarchist collective living in a house built by a steel or a lumber fortune and letting it decay around them. The wallpaper is faded and peeling. Trees grow in open windows and vines come through broken parts of the roof. The forest is reclaiming it. The space transports you.”

Whenever possible, the director and cinematographer chose to use natural light. “Roman could light a whole scene with a candle and it would look amazing,” says Hayes-Simpson. “He grew up using digital technology, so rather than learning on film and having to adapt, he really knows how to use the medium to the best effect. There wasn’t anything we threw at Roman that he couldn’t do and make everything look beautiful. There was a giant thunderstorm one night and we lost all power. Roman ended up shooting with a generator and lanterns.”

Eventually, though, the conditions took a toll on the cast and crew. “The characters are squatting in an abandoned mansion,” says Marling. “It’s a very intense lifestyle and we all lived that during the making of the film. There was no heat or air conditioning. If it was cold out, it was cold in the house. We sometimes slept 30 people to a room, huddled together for warmth.”

But the hardships created an intense bond between everyone working on the set. “On the second day of shooting, we had to do the group bathing scene,” Marling remembers. “It’s like ‘Hi, nice to meet you all, so I guess we are all going to get naked and wash each other now?!’ That’s a hardcore icebreaker. And not unlike our experiences on the road, everyone starts out nervous, but the insecurities disappear, and a strange powerful intimacy forms. Not out of seeing each other naked, because that wears off after take 3, but out of creating a space free of judgment where one can be imperfect and loved. Basically the exact opposite of what the billboards lining Sunset Ave make you feel.”

The director tried to create an atmosphere off set that would feed into the group’s onscreen camaraderie as well. “Some nights, Alex and I would cook dinner for the actors who were rehearsing and then we’d all eat together,” he says. “It was just a really nice feeling. Hopefully that comes off in the finished film—that sense of electricity that I felt when we were shooting.”

On the last day of shooting in the East house, the company filmed a dance party scene with a group of musicians from New Orleans. “We were all dancing,” says Marling. “It was total unbridled fun. At one point, Ellen was on the piano and she stage-dived off into everybody’s open

arms. It was a nice way to end shooting there before we were thrust into Hiller Brood's marble lobbies and business suits.”

While Marling and Batmanglij worked closely during the creation of the script, on set the dynamic changed. “I’m in awe of what he does as a director,” she says. “A director has to be an expert at everything: production design, sound, music, performance, and he has to hold everything in his mind at once. This shoot was sprawling and Zal remained the calm center of the storm, righting the ship when things seemed to be falling apart. It is a gift to get to work with a director I trust so deeply.”

Their bond made it possible to make a complicated, sometimes epically scaled movie in a limited time frame with a small budget. “They know each other inside and out,” says Hayes-Simpson. “They have a very specific point of view of the world and the kinds of stories they want to tell. Because they’ve had about two cents to make their movies in the past, they have become the most innovative creative team I’ve ever met. They didn’t come up through the studio system, so they just had to find ways to get their movies made. They are in the vanguard of a whole new generation of filmmakers that are really inventive with their resources.”

Costigan agrees, saying he has rarely seen this kind of scope in an independent film. “We were able to subvert all kinds of expectations,” he says. “The hardest things to pull off, like the jams and the train sequences, became the most exciting. This wasn’t a movie where people looked at their watches at the end of the day and just went home. People were really living it.”

ABOUT THE CAST

Upcoming, **BRIT MARLING (Sarah/ Written by/ Produced by)** will be appearing in Robert Redford's *THE COMPANY YOU KEEP*, co-starring alongside Redford, Shia LaBeouf, and Stanley Tucci. The story centers on a former Weather Underground activist who goes on the run from a journalist who has discovered his identity. Sony Pictures Classics will release the film April 5, 2013.

Marling recently wrapped production on A.J. Edwards' *THE GREEN BLADE RISES*, opposite Diane Kruger, Wes Bentley and Jason Clarke. The film centers on Abraham Lincoln's childhood, and tells of the hardships that shaped him, the tragedy that marked him forever and the two women who guided him to immortality. Marling portrays 'Nancy Lincoln,' Abe's mother. Prior to lensing "The Green Blade Rises," Marling was seen in Nicholas Jarecki's financial thriller "Arbitrage," co-starring opposite Richard Gere, Susan Sarandon and Laetitia Casta. The film followed a desperate hedge fund magnate (Gere), trying to complete the sale of his financial empire before it's revealed that he is guilty of fraud.

In 2011, Marling made an indelible mark at the 2011 Sundance Film Festival as the first female multi-hyphenate to have two films premiere side by side. Marling's first feature length narrative film, *ANOTHER EARTH*, premiered at Sundance in the U.S. Dramatic Competition category. Directed by Mike Cahill, Marling stars, co-wrote and co-produced the film. *ANOTHER EARTH* tells the story of an ambitious young student Rhoda Williams' (Marling). On the night of the world's discovery of a new planet, her life crosses paths with an accomplished composer, John Burroughs' (William Mapother) in a tragic accident. Stripped of their former lives and hopes, the two begin an unlikely love affair and contemplate possibilities for a new existence together. But as cosmic events unfold, the secret that brought them together threatens to tear them apart. Her second feature length film, *SOUND OF MY VOICE*, premiered at Sundance in the Next category. Directed by Zal Batmanglij, Marling stars, co-wrote and co-produced the film. *SOUND OF MY VOICE*, follows a young couple who infiltrate a cult lead by 'Maggie,' (Marling). The couple soon finds themselves falling under Maggie's' spell, testing their relationship and their sense of reality. Fox Searchlight acquired both films following the festival premieres, and released them in 2011 and 2012, respectively. Brit was nominated for Independent Spirit Awards for both films in the categories of Best First Feature (alongside Cahill, Hunter Gray and Nicholas Shumacher) and Best First Screenplay (alongside Cahill) for *ANOTHER EARTH*, and for Best Supporting Female and Best First Feature (alongside Batmanglij, Hans C. Ritter and Shelley Surpin) for *SOUND OF MY VOICE*.

Marling's foray into filmmaking started during her college years at Georgetown University, as she began writing and starring in projects that her friends were working on. This introduction led Marling to take a leave of absence from school, moving to Havana, Cuba to co-direct the documentary *Boxers and Ballerinas*, which followed young artists and athletes living in the communist country. Marling graduated valedictorian from Georgetown, having studied Economics and Studio Art. Her work experience included a stint as an investment-banking analyst at Goldman Sachs.

Realizing that acting and filmmaking was what she found most fulfilling, Marling followed her passion and moved to Los Angeles, where she currently resides.

ALEXANDER SKARSGÅRD (Benji) is quickly becoming one of the most sought-after actors in Hollywood. He began his acting career at the age of eight and worked steadily in films and on Swedish television. Skarsgård went on to study theatre at the Leeds Metropolitan University in the UK and at Marymount Manhattan College in New York. He returned to Sweden immediately following and appeared in a number of productions making him a star in his native country. A visit to Los Angeles landed him on a part in the hit comedy *ZOOLANDER* where he starred alongside Ben Stiller and Will Ferrell.

Skarsgård returned home to Sweden to continue honing his acting skills with roles in film and theatrical productions including *Who's Afraid of Virginia Woolf?* and *Bloody Wedding*. He also co-wrote and co-directed an award winning short, *ATT DÖDA ETT BARN (TO KILL A CHILD)*, which was shown at the Tribeca and Cannes Film Festivals.

His first big break in the United States was with the HBO miniseries "Generation Kill." His portrayal of Marine Sgt. Brad "Iceman" Colbert astonished critics and audiences alike. Immediately following, Skarsgård was cast in the role of Eric Northman, a 1,000-year-old Viking vampire, on HBO's hit series "True Blood", where he currently stars alongside Anna Paquin and Stephen Moyer. The show rode to success on quality scripts, great acting and the public's obsession with the vampire genre. "True Blood" is currently airing their fifth season.

Next up will be *WHAT MAISIE KNEW* directed by the team of David Seegal and Scott McGeehee starring opposite Julianne Moore and Steve Coogan; *DISCOUNT* directed by Henry Alex Rubin starring opposite Paula Patton, Jason Bateman and Andrea Riseborough; and *HIDDEN* for Warner Brothers directed by Matt & Ross Duffer starring opposite Andrea Riseborough and Emily Alyn Lind. Recent film credits also include Universal's *BATTLESHIP* directed by Peter Berg with Liam Neeson, the award winning *MELANCHOLIA* directed by Lars Von Trier starring opposite Kirsten Dunst and Rod Lurie's remake of *STRAW DOGS*. Other

films include Gela Babluani's 13 with Sam Riley, Mickey Rourke and 50 Cent; the independent film METROPIA which premiered at the Tribeca Film Festival; and the animated film THE MOOMINS with his father, actor Stellan Skarsgård.

Academy Award® nominee **ELLEN PAGE (Izzy)** has established herself as one of the most talented actresses in Hollywood today. She continues to build on her impressive body of work with a diverse line-up of roles with some of the most acclaimed directors of all time.

Page will next be seen starring alongside Scoot McNairy and Rosemarie DeWitt in TOUCHY FEELY, a story about a massage therapist who is unable to do her job when stricken with a mysterious and sudden aversion to bodily contact. Most recently, Page starred in Sony Pictures Classics' romantic comedy, TO ROME WITH LOVE. Written and directed by Woody Allen, the film also stars Alec Baldwin, Penélope Cruz and Jesse Eisenberg.

In 2010, Page starred in a host of roles: Christopher Nolan's award-winning psychological thriller INCEPTION, opposite Leonardo DiCaprio, Joseph Gordon-Levitt and Marion Cotillard; the independent film PEACOCK, written and directed by David Lander and also starring Susan Sarandon and Cillian Murphy; and the dark comedy SUPER, opposite Rainn Wilson and Liv Tyler.

Other recent credits include Fox Searchlight's WHIP IT (2009), which was Drew Barrymore's directorial debut. Page led an all-star cast including Kristin Wiig, Marcia Gay Harden, Alia Shawkat, Juliette Lewis and Jimmy Fallon.

With her breakout role in Jason Reitman's hit comedy JUNO, Ellen received Academy Award®, BAFTA, Golden Globe® and SAG Best Actress nominations, and won the Independent Spirit Award for her performance. Written by Diablo Cody, the film is about an offbeat teenager (Page) who finds herself unexpectedly pregnant and makes a surprising and mature decision regarding her unborn child. Cody won the Oscar® for Best Screenplay for the film.

Her other credits include the title role of Bruce McDonald's, THE TRACEY FRAGMENTS where she portrayed a 15 year old bullied high school girl; AN AMERICAN CRIME, also starring Catherine Keener; and the third installation of the X-Men franchise, X-MEN: THE LAST STAND, which grossed more than \$230 million dollars worldwide. She has also starred in the Canadian ensemble piece THE STONE ANGEL, featuring Ellen Burstyn and directed by Kari Skogland; Alison Murray's, MOUTH TO MOUTH; Daniel MacIvor's ensemble piece, WILBY WONDERFUL; and SMART PEOPLE, opposite Dennis Quaid, Sarah Jessica Parker and Thomas Haden Church.

As the lead in Lionsgate's 2005 independent feature, *HARD CANDY*, directed by David Slade, Page garnered much praise for her tour de force performance as a fourteen year old girl who meets a thirty year old photographer on the Internet and then looks to expose him as pedophile. Also starring Patrick Wilson and Sandra Oh, the indie film premiered at the 2005 Sundance Film Festival.

A native of Halifax, Nova Scotia, Page has long been a fixture in Canadian television and cinema. She began her career at the age of ten on the award-winning television movie, "Pit Pony," for which she received a Gemini nomination for Best Performance in a Children's Program and a Young Artist Awards nomination for Best Performance in a TV Drama Series. Later, Page appeared as Joanie' in *MARION BRIDGE*, where she won an ACTRA Maritimes Award for Outstanding Female Performance. The film also won the award for Best Canadian First Feature at the Toronto International Film Festival. She won a Gemini Award for her role of Lilith' in the first season of "ReGenesis," a one-hour drama for TMN/Movie Central, and for the cable feature, "Mrs. Ashboro's Cat," for Best Performance in a Children's or Youth Program or Series. In addition, Page appeared in the cult hit TV series "Trailer Park Boys."

BAFTA-nominated **TOBY KEBBELL (Doc)** made his breakthrough when Shane Meadows cast him in the role of 'Anthony' in the film *DEAD MAN'S SHOES* (2004). He was nominated for Most Promising Newcomer at the British Independent Film Awards and was widely commented for his sensitive, moving portrayal of a young man with learning difficulties. Kebbell then appeared in Oliver Stone's *ALEXANDER* (2004) as well as *MATCHPOINT* (2005), a film for which Kebbell was cast without an audition after Woody Allen was blown away by his performance in *DEAD MAN'S SHOES*.

His most critically acclaimed role came in 2007 when he played 'Rob Gretton,' the real-life manager of Joy Division, in Anton Corbijn's award-winning biopic *CONTROL* (2007) directed by Ian Curtis. He won the Best Supporting Actor Award at the British Independent Film Awards, beating off challenges by Cate Blanchett, Colin Firth and co-star Samantha Morton. He was also nominated for the London Critic's Circle Best Supporting Actor Award alongside Albert Finney and Tom Wilkinson.

In December 2007, Kebbell took the lead in a gripping episode of Jimmy McGovern's BBC series "The Street," which subsequently won the BAFTA for Best Drama series on television. His other work for the BBC includes a modern retelling of *Macbeth*, which also starred James McAvoy. Kebbell's spell on stage includes a performance at the Almeida in David

Hare's reworking of Maxim Gorky's *Enemies* and at the Playhouse in R.C. Sherriff's classic, *Journey's End* (2007).

In September 2008, Kebbell was on the big screen again in *ROCK N' ROLLA* (2008), Guy Ritchie's latest offering, alongside Tom Wilkinson, Gerard Butler and Thandie Newton. His performance was a true-to-life imitation of a drug addict's life and this role saw him win a best actor award in Britain's top selling daily newspaper.

He ended 2008 by appearing alongside Michelle Pfeiffer in Stephen Frear's latest offering *CHERI* (2009) and also completed filming in Morocco and London with Jake Gyllenhaal and the Oscar winning Ben Kingsley for the Disney epic adventure *PRINCE OF PERSIA: SANDS OF TIME* (2010).

With terrific turns in a number of very different roles, and several awards and nominations already under his belt, Toby has earned himself a place as one of Britain's foremost young actors. This was recognized with his BAFTA nomination in January 2009 in the 'Rising Star' category.

In 2009, Kebbell completed filming the much-anticipated Robert Redford film, *THE CONSPIRATOR* (2011) where he plays 'John Wilkes Boothe,' the man accused of President Lincoln's assassination, which also stars James McAvoy and Robin Wright Penn.

2010 was a big year for Kebbell as not only did he star in *THE PRINCE OF PERSIA*, one of two Disney summer blockbusters, but he also played a major role as 'Drake Stone' in *THE SORCERER'S APPRENTICE* starring Nicholas Cage.

In 2011, Kebbell starred in *THE VETERAN*, as the protagonist 'Miller,' a young soldier returning home from Afghanistan, who is offered a job in clandestine surveillance of suspected terrorists. Co-written by Matthew Hope and former SAS counter-terrorism specialist Robert Henry Craft, *THE VETERAN* is a poignant addition to his already impressive career.

Most recently, he filmed *WAR HORSE*, produced and directed by three time Oscar winner Steven Spielberg. Set during World War I, *WAR HORSE* tells the heartfelt story of a young man who enlists to find and rescue his horse. Kebbell also joined co-stars Liam Neeson and Gemma Arterton in *CLASH OF THE TITANS 2*, which released in 2012.

SHILOH FERNANDEZ (Luca) grew up in the small Northern California town of Ukiah. At the age of nineteen, he moved to Los Angeles to pursue acting.

Fernandez will next star in *EVIL DEAD* alongside Jane Levy for Tristar which will be released on April 12, 2013. He will also star in *SYRUP* alongside Amber Heard and Kellan Lutz. He was last seen in the independent film *SKATELAND* for writer/director Anthony Burns

opposite Ashley Greene, which premiered in dramatic competition at the 2010 Sundance Film Festival and at the 2010 SXSW Film Festival. Fernandez plays Ritchie Wheeler, the manager of a Texas roller-skating rink. After the rink closes down, Ritchie must deal with unemployment, his parents' divorce, and falling in love.

Fernandez was also seen in RED RIDING HOOD, directed by Catherine Hardwicke opposite Amanda Seyfried and Gary Oldman.

His performance in the long-form feature "Crossroads: A Story of Forgiveness" garnered strong critical praise. The Hollywood Reporter noted that Shiloh played his character "beautifully" while Variety lauded, "Fernandez, who bears a strong resemblance, acting chops and all, to Joaquin Phoenix, is a crucial part of the story's success. Without his believability, the pic wouldn't work."

Fernandez next appeared in the Independent feature INTERSTATE, playing a Montreal DJ who, while following his girlfriend to Los Angeles, falls into a deadly relationship with a couple of female hitchhikers. Shortly after, he began production on GARDEN'S OF THE NIGHT alongside John Malkovich, Jeremy Sisto and Harold Perrineau. The film deals with the weighty subject of child abduction.

Fernandez then shot a recurring role on the hit CBS one hour drama "Jericho", playing 'Sean Hawthorne,' a teenager with a mean streak. This led to roles in the independent film DEAD GIRL opposite Noah Segan, and FROM WITHIN alongside Thomas Dekker and Rumer Willis. Shiloh then played the role of 'Pete Doust' in the feature film RED opposite Brian Cox, which premiered at the Sundance Film Festival. The film tells the story of a man seeking justice from three teenagers who kill his dog for no apparent reason.

Fernandez was recently seen in CADILLAC RECORDS for Sony / BMG, a period piece dealing with the rise and fall of the influential R&B label Chess Records. He played the role of 'Phil Chess' opposite Adrian Brody, Beyonce Knowles, Jeffrey Wright and Gabrielle Union.

Fernandez's additional television work includes "The United States of Tara" for Showtime. The pilot, starring Toni Collette, was produced by Steven Spielberg and Diablo Cody, who also penned the script. Shiloh played 'Benjamin Lambert,' the nightmare of a boyfriend that Collette's daughter dates.

He also appeared on the popular CW series "Gossip Girl." In a flashback episode detailing the origin of 'Lily Van Der Woodsen,' played by Kelly Rutherford, Shiloh played the male lead 'Owen,' a street-smart pool boy from the San Fernando Valley that gets involved with the young and privileged 'Lily,' played by Brittany Snow.

British actress **JULIA ORMOND (Paige Williams)** starred in the epic LEGENDS OF THE FALL alongside actors Brad Pitt, Anthony Hopkins and Aidan Quinn and played the lead role with Harrison Ford in the film SABRINA, directed by Sydney Pollack. In 2008, she starred with Brad Pitt in the fantasy- drama THE CURIOUS CASE OF BENJAMIN BUTTON and also worked with Benicio del Toro in Steven Soderbergh's biopic CHE. Other credits include Jennifer Lynch's SURVIELLANCE, and upcoming CHAINED.

Ormond executive produced "Calling the Ghost," a story of rape, war and women, which was used as a lobbying tool for the arrest of the indicted war criminals in former Yugoslavia. A screening at the Council of Foreign Relations spurred legislation that later enabled the arrest of Milosevich. She participated on CALL AND RESPONSE, a documentary on the state of slavery today which was one of the first documentaries to use cell phone technology to immediately donate to a cause. She is also an Associate Producer to Libby Spear's PLAYGROUND which focuses on the environment, which enables child trafficking within the US.

Ormond has participated in the following film festival juries; the Cannes International Film Festival, the Karlovy Vary International Film Festival, the Flanders International Film Festival, the Tribeca Film Festival, the Morelia International Film Festival, the Telluride Film Festival, and the Sundance Film Festival 2012.

Ormond is the Founder and President of the Alliance to Stop Slavery and End Trafficking (ASSET), which works with corporations, NGOs, government officials, and individuals to create/advance and support systemic changes needed to eradicate slavery at source. ASSET was the chief organizational sponsor of the CA Transparency in Supply Chains Law (TISC) of 2010; a consumer rights disclosure bill requiring major manufacturers and retailers to make public their policy on trafficking and slavery all the way down the supply chains of their products. TISC CA went into effect in Jan 2012 and ASSET is currently working on passage at the Federal level and supporting the work of the UK version. Ormond is a former United Nations Goodwill Ambassador against Trafficking and Slavery, and the founding co-chair of Film Aid International.

As an advocate, Ormond has travelled the world witnessing, assessing solutions and challenges, and has appeared as council to the United States House of Representatives, Committee on International Relations, Subcommittee on Africa, Global Human Rights and International Operations.

In 1989 she received the London Drama Critics' Award for Best Newcomer in Christopher Hampton's *Faith, Hope and Charity*. In 1999, Sho West awarded her with the Female Star of Tomorrow. "Calling the Ghosts" won an Emmy, a Cable Ace, a Robert F

Kennedy Journalism award. In 2010, Ormond won a Supporting Actress Emmy Award for her role in the HBO movie "Temple Grandin." In 2012, Ormond was nominated for a second Emmy for "Mad Men." For her advocacy work she is the recipient of The World Economic Forum's Crystal Award and Women for Women International's Peace Award.

As an Academy Award nominee and Emmy Award-winning actress, **PATRICIA CLARKSON (Sharon)** takes on roles as varied as the platform in which she plays them. It is that multi-faceted approach that has made her one of today's most respected actresses.

Clarkson's continuous innovative work in independent film earned her the Independent Award for Acting Excellence at the 2009 ShoWest Awards. In 2003, her role in *PIECES OF APRIL* earned her nominations for the Academy Award, the Golden Globe, the Screen Actors Guild Award, the Critic's Choice Award and Independent Spirit Awards. The National Board of Review and the National Society of Film Critics named her Best Supporting Actress of the Year for her work in *PIECES OF APRIL* and *THE STATION AGENT*.

Most recently, Clarkson was seen in comedy *FRIENDS WITH BENEFITS* in which she co-stars with Justin Timberlake and Mila Kunis and the Lone Scherfig directed drama, *ONE DAY* with Anne Hathaway and Jim Sturgess. In 2010, she was seen in the box office hit *EASY A*, after receiving rave reviews in for her starring role in the award winning romantic drama, *CAIRO TIME*. Other film credits include: Martin Scorsese's thriller *SHUTTER ISLAND*; Woody Allen's *WHATEVER WORKS* and *VICKY CHRISTINA BARCELONA*; *BLIND DATE* with Stanley Tucci; *ELEGY*; *NO RESERVATIONS*; *ALL THE KINGS MEN*; *LARS AND THE REAL GIRL*; *GOOD NIGHT, AND GOOD LUCK*" with George Clooney and David Strathairn, for which she and the cast received both Screen Actors Guild and Gotham Award nominations for Best Ensemble; *FAR FROM HEAVEN* which won her a New York Film Critics Circle Award for Supporting Actress; *ALL THE REAL GIRLS* which won her a Special Jury Prize at the Sundance Film Festival; *THE SAFETY OF OBJECTS* which earned her an Acting Prize at the Deauville Film Festival; *THE PLEDGE*; *THE GREEN MILE* for which she and a cast that includes Tom Hanks and James Cromwell received a Screen Actors Guild Best Ensemble Award nomination; *SIMPLY IRRESISTIBLE*; *HIGH ART* for which she received an Independent Spirit Award nomination for Supporting Actress; *JUMANJI*; *ROCKET GIBRALTAR* and *THE UNTOUCHABLES*.

On television, Clarkson guest starred in the critically acclaimed HBO series "Six Feet Under," for which she won an Emmy in 2002 and again in 2006.

In October 2011, Clarkson was seen in Lifetime's "Five," an anthology of five short films exploring the impact of breast cancer on people's lives directed by Jennifer Aniston, Alicia Keys, Demi Moore, Patty Jenkins and Penelope Spheeris.

ABOUT THE FILMAKERS

Filmmaker **ZAL BATMANGLIJ (Directed by/ Written by)** made his feature directorial debut with the Sundance hit, *SOUND OF MY VOICE*, released by Fox Searchlight in 2012. The film earned Batmanglij a Gotham Award nomination for Breakthrough Director, and *VARIETY* named him one of their "Top 10 Directors to Watch" in 2012. The film was also nominated for Indie Spirit Awards for Best First Feature, and Best Supporting Female for co-writer and producer Brit Marling. *THE EAST* marks Batmanglij's second feature film collaboration with Marling.

Batmanglij grew up in Washington DC and studied anthropology at Georgetown University. He was a directing fellow at the American Film Institute. He currently resides in Los Angeles.

Renowned director **RIDLEY SCOTT (Produced by)** has been honored with Academy Award nominations for 'Best Director' for his work on *BLACK HAWK DOWN*, *GLADIATOR*, and *THELMA & LOUISE*. All three films also earned him DGA Award nominations. Scott most recently directed the acclaimed smash hit *PROMETHEUS* starring Michael Fassbender, Noomi Rapace and Charlize Theron. Currently, he is in production on *THE COUNSELOR*, written by Cormac McCarthy and starring Michael Fassbender, Brad Pitt, and Javier Bardem.

Scott has garnered multiple nominations over his illustrious career. In addition to his Academy Award and DGA nominations, he also earned a Golden Globe nomination for 'Best Director' for *AMERICAN GANGSTER*, starring Denzel Washington and Russell Crowe. As he also served as a producer on the true-life drama, Scott received a BAFTA nomination for 'Best Film.' Scott also received Golden Globe and BAFTA nominations for 'Best Director' for his epic *GLADIATOR*. The film won the Academy Award®, Golden Globe®, and BAFTA awards for 'Best Picture.'

In 1977, Scott made his feature film directorial debut with *THE DUELLISTS*, for which he won the Best First Film Award at the Cannes Film Festival. He followed with the blockbuster science-fiction thriller *ALIEN*, which catapulted Sigourney Weaver to stardom and launched a successful franchise. In 1982, Scott directed the landmark film *BLADE RUNNER*, starring Harrison Ford. Considered a science-fiction classic, the futuristic thriller was added to the U.S. Library of Congress' National Film Registry in 1993, and a director's cut of *BLADE RUNNER* was released to renewed acclaim in 1993 and again in 2007.

Scott's additional film directing credits include LEGEND, starring Tom Cruise; SOMEONE TO WATCH OVER ME; BLACK RAIN, starring Michael Douglas and Andy Garcia; 1492: CONQUEST OF PARADISE; WHITE SQUALL, starring Jeff Bridges; G.I. JANE, starring Demi Moore and Viggo Mortensen; HANNIBAL, starring Anthony Hopkins and Julianne Moore; BODY OF LIES, starring Russell Crowe and Leonardo DiCaprio; A GOOD YEAR, starring Russell Crowe and Albert Finney; the epic KINGDOM OF HEAVEN, with Orlando Bloom and Jeremy Irons; and MATCHSTICK MEN, starring Nicolas Cage and Sam Rockwell and the hit version of the timeless tale of ROBIN HOOD marking his fifth collaboration with star Russell Crowe, also starring Cate Blanchett.

Scott and his brother Tony Scott formed commercial and advertising production company RSA in 1967. RSA has an established reputation for creating innovative and ground-breaking commercials for some of the world's most recognized corporate brands. In 1995, Ridley and Tony formed the film and television production company Scott Free. With offices in Los Angeles and London, the Scotts have produced such films as IN HER SHOES, THE A-TEAM, CYRUS, and the Academy Award®-nominated THE ASSASSINATION OF JESSE JAMES BY THE COWARD JOHN FORD. They also executive produced the Emmy®, Peabody, and Golden Globe winning hit television show "The Good Wife" for CBS, as well as the hit long-running series, "Numb3rs," which ran for six seasons also on CBS. In addition, Scott and his brother also served as executive producers on the company's long-form projects including the Starz miniseries "The Pillars of The Earth"; the A&E miniseries "The Andromeda Strain," based on the book by Michael Crichton; the TNT miniseries "The Company"; and the award-winning HBO movies "RKO 281," "The Gathering Storm," and "Into the Storm."

In 2003, Scott was awarded a knighthood from the Order of the British Empire in recognition of his contributions to the arts.

MICHAEL COSTIGAN (Produced by) is President of Scott Free, Ridley and Tony Scott's production company. Scott Free most recently released the acclaimed features, THE A-TEAM starring Bradley Cooper, WELCOME TO THE RILEY'S starring Kristin Stewart, CRACKS starring Eva Green, and CYRUS starring Jonah Hill and Michael C. Reilly. Costigan also served as Executive Producer on AMERICAN GANGSTER, BODY OF LIES, THE TAKING OF PELHAM 1 2 3, AMERICAN GANGSTER, BODY OF LIES, and ROBIN HOOD. Two Scott Free productions were released in 2012: Joe Carnahan's epic, THE GREY, as well as Ridley Scott's PROMETHEUS, starring Michael Fassbender and Charlize Theron.

Costigan made the transition to producing movies with BROKEBACK MOUNTAIN in 2004. Directed by Ang Lee and adapted from the Annie Proulx short story by Larry McMurtry and Diana Ossana, the film was nominated for ‘Best Picture,’ and won Academy Awards for ‘Best Director’ and ‘Best Screenplay.’ Costigan began his career at Sony Pictures, where he was a production executive for nine years. As Executive Vice President of Production, he oversaw the acquisition, development and production of films including Milos Forman's Academy Award®-nominated THE PEOPLE VS. LARRY FLYNT; James Mangold's GIRL, INTERRUPTED; McG's first installment of CHARLIE'S ANGELS; Guy Ritchie's SNATCH; Gus Van Sant's acclaimed TO DIE FOR; Andrew Niccol's debut film GATTACA; and Wes Anderson's debut feature BOTTLE ROCKET.

JOCELYN HAYES-SIMPSON (Produced By) is a producer and an executive in film and television. She most recently produced Daryl Wein and Zoe Lister-Jones' LOLA VERSUS with Fox Searchlight. Her other producing credits include INFAMOUS, directed by Doug McGrath, and Michael Mayer's A HOME AT THE END OF THE WORLD. She was also the associate producer on Robert Altman's THE COMPANY.

For television, Simpson produced “An American Crime,” which aired on Showtime and earned a WGA nomination for Tommy O’Haver, as well as Golden Globe and Emmy® nominations for Catherine Keener. She also developed and was an Executive Producer on the Showtime series “This American Life,” which won the Emmy for Best Documentary Series.

As an executive, Simpson was most recently the Senior Vice President at Michael London's Groundswell Productions. Before that, she ran the Los Angeles office and was a producer at Christine Vachon's Killer Films. She began her career in film developing adaptations of children's books for Jane Startz Productions.

A graduate from Vassar College, Hayes-Simpson lives in Los Angeles with her husband and two children.

ROMAN VASYANOV (Director of Photography) was born in Moscow 1980. His father was a photographer for Soviet propaganda magazine USSR, and he got his first still camera at the age of 12. Now, at 31, he has shot more than 300 commercials and five features. He won the Russian Academy Award for his work on the musical HIPSTERS. He shot his first American film THE MOTEL LIFE, directed by Alan and Gabe Polsky starring Dakota Fanning, Emile Hirsch and Stephen Dorff and followed that up with David Ayer's END OF WATCH, which he was recently nominated for a 2013 Independent Spirit Award for Cinematography. He recently

wrapped Fredrik Bond's THE NECESSARY DEATH OF CHARLIE COUNTRYMAN starring Shia LaBeouf and Evan Rachel Wood.

ALEX DIGERLANDO'S (Production Designer) first film as production designer was on Paul Schneider's PRETTY BIRD. DiGerlando collaborated with director Todd Solondz on DARK HORSE, which was recently released. DiGerlando spent several months in the heart of the Louisiana Bayou with director Benh Zeitlin creating the forgotten community in BEASTS OF A SOUTHERN WILD for Fox Searchlight. The film premiered at Sundance and screened at Cannes International Film Festival in 2012. Audiences and critics alike were blown away with this poignant and extraordinary film. Alex is currently working on HBO's "True Detective."

ANDREW WEISBLUM, A.C.E. (Edited by) is an Academy Award nominated editor who was worked with directors such as Darren Aronofsky, Wes Anderson, Jason Reitman, Nora Ephron, and John Waters.

His film credits include titles such as BLACK SWAN, YOUNG ADULT, FANTASTIC MR. FOX, THE WRESTLER, THE DARJEELING LIMITED, BROKEN ENGLISH, BEWITCHED, CONEY ISLAND BABY, and UNDERMIND.

Most recently, Weisblum cut Wes Anderson's MOONRISE KINGDOM, and he is currently working in post on Darren Aronofsky's Biblical epic NOAH.

BILL PANKOW, A.C.E. (Edited by) is an Eddie nominated editor who has worked with notable directors such as Joel Schumacher, Jean-François Richet, Abel Ferrara and Brian De Palma. His film credits include titles such as GREETINGS FROM TIM BUCKLEY, TRESPASS, LETTERS TO JULIET, MESRINE: PUBLIC ENEMY #1, FEEL THE NOISE, ASSAULT ON PRECINCT 13, MR. 3000, "Undeclared," PAID IN FULL, DRUMLINE, 'R XMAS, ONCE IN THE LIFE, THE TIC CODE, MAXIMUM RISK, THE FUNERAL, LET IT BE ME and MONEY TRAIN. His three decade spanning partnership with Brian De Palma have included the films, REDACTED, THE BLACK DAHLIA, FEMME FATALE, SNAKE EYES, CARLITO'S WAY, THE BONFIRE OF THE VANITIES, CASUALTIES OF WAR, THE UNTOUCHABLES and BODYDOUBLE.

JONATHAN MCCOY (Co-Producer) began his career in advertising where he produced television and radio commercials for Fisher-Price Power Wheels®. After confronting the moral dilemma of hawking gas-guzzling toys to children, he made the switch to independent

film in 1999. McCoy's recent projects include co-producing A VERY HAROLD AND KUMAR 3D CHRISTMAS (New Line) and LOOK OF LOVE (Mockingbird Pictures – to be released in spring 2013).

JENNY GERING (Costume Designer) is a costume designer who resides in Manhattan. A fifteen year veteran of her craft, she has provided her skill and talent to a wide range of independent and studio films, including VIOLET AND DAISY starring James Gandolfini and Saoirse Ronan.

Gering also served as the costume designer on LIMITLESS, starring Bradley Cooper and Robert DeNiro and A LITTLE HELP, starring Jenna Fischer. Other credits include, SOLITARY MAN starring Michael Douglas and Susan Sarandon, THE LUCKY ONES starring Tim Robbins and Rachel McAdams, I HATE VALENTINES DAY, and ALMOST PERFECT.

Her most recent projects have included LOLA VERSUS starring Greta Gerwig and THE EAST, an official selection of the 2013 Sundance Film Festival starring Ellen Page and Alexander Skarsgård.

HARRY GREGSON-WILLIAMS (Themes by) is one of Hollywood's most sought after composers, whose scores span the spectrum of high-profile projects from action to drama to animation – each infused with the emotional punch and atmospheric intensity that mark his distinctive musical style. He worked on all four installments of the blockbuster SHREK franchise; garnered a BAFTA nomination for the score for the first SHREK; and received Golden Globe and Grammy® Award nominations for his score for Andrew Adamson's THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE.

His work was most recently heard in TOTAL RECALL starring Colin Farrell, Kate Beckinsale and Jessica Biel and directed by Len Wiseman, the animated film ARTHUR CHRISTMAS, the action thriller COWBOYS & ALIENS directed by Jon Favreau and the documentary LIFE IN A DAY. He also wrote the theme for PROMETHEUS directed by Ridley Scott and music for the upcoming drama MISTER PIP starring Hugh Laurie and directed by Andrew Adamson. Gregson-Williams also scored the critically acclaimed THE TOWN, marking his second collaboration with director Ben Affleck. Gregson-Williams first worked with Affleck as the composer on the Oscar®-nominated GONE BABY GONE. He has also worked multiple times with other directors including Joel Schumacher on the films TWELVE, THE NUMBER 23, VERONICA GUERIN and PHONE BOOTH; and Tony Scott on UNSTOPPABLE, THE

TAKING OF PELHAM 1 2 3, DÉJÀ VU, DOMINO, MAN ON FIRE, SPY GAME and ENEMY OF THE STATE.

His long list of film credits also includes Mike Newell's PRINCE OF PERSIA: THE SANDS OF TIME; X-MEN ORIGINS: WOLVERINE; Adamson's THE CHRONICLES OF NARNIA: PRINCE CASPIAN; SERAPHIM FALLS; Ridley Scott's KINGDOM OF HEAVEN; Beban Kidron's BRIDGET JONES: THE EDGE OF REASON; Aardman's animated smash CHICKEN RUN; RETURN TO SENDER and SMILLA'S SENSE OF SNOW, both for director Bille August; Antoine Fuqua's THE REPLACEMENT KILLERS; and ANTZ.

Born in England to a musical family, Gregson-Williams earned a music scholarship to St. John's College, Cambridge at the age of seven. By age 13, his singing had been featured on more than a dozen recordings, and from there he moved to Stowe School as their top music scholar and subsequently gained a coveted spot at London's Guildhall School of Music & Drama. Gregson-Williams then turned his attention to teaching, initially in England but later in Alexandria, Egypt. He started his film career as assistant to composer Richard Harvey and later as orchestrator and arranger for Stanley Myers, and then went on to compose his first scores for director Nicolas Roeg. His subsequent collaboration and friendship with composer Hans Zimmer resulted in Gregson-Williams providing music for such films as THE ROCK, ARMAGEDDON and THE PRINCE OF EGYPT and helped launch his career in Hollywood.

Since 2006, **HALLI CAUTHERY (Music by)** has been working as a full-time composing assistant to Harry Gregson-Williams in his studio in Venice, CA.

Cauthery trained as a classical violinist in the UK. He studied at the world-famous Yehudi Menuhin School and later at Cambridge University where he gained a Master's Degree in Musicology. He subsequently pursued a freelance playing career alongside composing for the concert hall, having works performed at several prestigious venues such as London's Wigmore Hall and Purcell Room.

CAST

Sarah BRIT MARLING

Benji ALEXANDER SKARSGÅRD

Izzy ELLEN PAGE

Doc TOBY KEBBELL

Luca SHILOH FERNANDEZ

Thumbs ALDIS HODGE

Tess DANIELLE MACDONALD

Eve HILLARY BAACK

Sharon PATRICIA CLARKSON

Tim JASON RITTER

Paige Williams JULIA ORMOND

Porty McCabe BILLY MAGNUSSEN

Robert McCabe WILBUR T. FITZGERALD

Rory Houston JOHN NEISLER

Richard Cannon JAMEY SHERIDAN

Diane Wisecarver PAMELA ROYLANCE

Johnny Perkins RYAN GREGO

Johnny's Mom AVA BOGLE

Johnny's Brother NICK FUHRMANN

Fake Mom PATRICIA FRENCH

Hiller Brood Security RON FLAGGE

Sharon's Assistant HAN SOTO

Trevor "The Fed" BILLY SLAUGHTER

Backroom Speaker BENJAMIN PASSMORE

Boxcar Singer SEDEF SEREN

Railroad Bull #1 RICHARD ZERINGUE

Railroad Bull #2 BRIAN OERLY

Railroad Bull #3 RANDY FIFE

Filipino Maid ORPHA CABIGTING

John James JOHN JAMES TOURVILLE

Lani LANI BEMAK

Angie ANGHARAD ROBINSON

Voice of Jim MICHAEL NOURYEH

Stunt Coordinators BILL SCHARPF
THOMAS KEVIN BEARD

Stunts ELENA SANCHEZ
TRACY E. THOMAS
MET SALIH
REGIS A. HARRINGTON
ASHLEY HUDSON

JEFF GALPIN
DANNY COSMO
MATT THOMPSON
SHAUNA GALLIGAN

Unit Production Manager JONATHAN
MCCOY

First Assistant Director JOHN MCKEOWN

Second Assistant Director KYLE LEMIRE

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Production Supervisor SHARON C. DIETZ

Art Director NIKKI BLACK

Set Decorator CYNTHIA SLAGTER

Leadman CRAIG SERODY

Art Department Coordinator CHAD SMITH

Art Department Assistant MAGGIE ALLEN

Storyboard Artist JESSE MICHAEL OWEN

“A” Camera Operator /
Steadicam Operator MARK KARAVITE, SOC

“A” Camera First Assistant DAVID MORENZ

“A” Camera Second Assistant TIFFANI L. STEPHENSON

“B” Camera First Assistant BRYAN DELORENZO

“B” Camera Second Assistant RYOSUKE KAWANAKA

Data Imaging Technician SCOTT STEVENS

Video Assist Operator KEVIN B. STEVENSON

Still Photographer MYLES ARONOWITZ

Production Sound Mixer SCOTT D. SMITH, C.A.S.

Boom Person JASON JOHNSTON
 Cable Person RYAN PUTZ
 Post Production Supervisor J.M. LOGAN
 1st Assistant Editor MICHAEL NOURYEH
 Post Production Assistant AARON RUBY
 Supervising Sound Editor ANDREW DECRISTOFARO,
 MPSE
 Re-Recording Mixers JOE BARNETT
 MARSHALL GARLINGTON
 Gaffer RICHARD THOMAS
 Best Boy Electric KARINA TEISMANN
 Set Lighting Technicians RONALD DRAGOSH MATTHEW LECRONE
 JOSEPH F. GUERINO JAMIE MORENO
 CHARLES "CJ" LAURENTS
 Key Grip MIKE LEWIS
 Best Boy Grip TEDDY W. SAPP
 Dolly Grip BRENT E. MULLINS
 Company Grips JONATHAN ADAMS RICHIE HOLLIS
 ANDREW J. CLARK TODD NEAL THOMPSON
 DAVID EASLEY
 Assistant Costume Designer COURTNEY MCCLAIN
 Costume Supervisor SHAREEN CHEHADE
 Key Set Costumer RACHEL "BUNNY"
 WALKER
 Set Costumer MYESHEA BAKER
 Ager / Dyer STEPHEN PARDEE
 Costume Buyer KATIE IRISH

Seamstress JANE L. RYDER

Costume Production Assistants ASHLEY M. CLARK
TABITHA DABNEY
EMILY HEYMAN

R. TODD JONES
MIRANDA WITHERSPOON

Make-Up Department Head KALAADEVI

Key Make-Up Artist NICK LONDON

Assistant Make-Up Artist LATOYA ANDERSON

Prosthetics Make-Up Artist LAUREN THOMAS

Hair Department Head GIANNA SPARACINO

Key Hair Stylist DONITA SATHER

Assistant Hair Stylist CRYSTAL R. WOODFORD

Locations Manager STUART A. NEUMANN

Key Assistant Locations Manager COLBY ISOM

Assistant Locations Managers PHILLIP JORDAN BROOKS
LEE O. SAVAGE, JR.

Locations Assistant ROBERT L. PITTARD

Property Master DAVID J. CHAMERSKI

Assistant Property Master AARON C. HOLDEN, JR.

Special Effects Coordinator JACK LYNCH

Special Effects Technicians JASON BABIN
RUSTY WILSON

Special Effects Assistant JENNIFER BENTON

Assistant Set Decorator ELIZABETH HUMPHREY

On Set Dresser CORY PARKER

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Construction Coordinator	KEN BROWN	
Construction Foreman	CHARLES D. WILSON	
Propmakers	ADAM ROBBINS DAVID SESSUM, III	
Lead Scenic	GENNY BAMBURG	
Scenic Foreman	TRINITY BAMBURG	
Painter	CINDY SEAY	
On Set Painter	TRACYE A. PLUNKETT	
Laborer	DAVID "SCOTT" FRYE	
Lead Greensman	MIKE HERRIAGE	
Greensman	TANYA MCMULLEN	
Production Coordinator	KATHY CHAMBLESS OLIVER	
Assistant Production Coordinator	DRUSCILLA SMITH	
Assistant to Mr. Batmanglij	GORDON BELL	
Assistant to Ms. Hayes-Simpson	ALLISON KORREY	
Assistant to Mr. Costigan	JORDAN DINENBERG	
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First Assistant Accountant	SHAUNA L. KROEN	
Second Assistant Accountant	ROBIN BRACKEEN	
Payroll Accountant	MICHELLE MADOLE	

Post Accountant NATALIE TRULY

Assistant Post Accountant COURTNEY MCCRORY

2nd 2nd Assistant Director JAMES NIMMERS

Production Secretary PAUL CUMBIE

Office Production Assistants CAITLIN COSTELLO
TONY YUSE

Set Production Assistants CHRISTOPHER DICKERSON DEVAN LINFORTH
M. MAIREAD GAFFNEY LISA MALL

Louisiana Casting ELIZABETH COULON, CSA

Extras Casting TARA DUNCIL
JAMIE BAREMORE KIIHNL

Script Supervisor JENNIFER CARRIERE

Catering GALA CATERING

Key Craft Services LIZ LANDERS

Medics GREG WASHINGTON
REGINALD A. SMALLS

Animal Coordinator SID YOST

Animal Wrangler RAHONDA MOORE

Dance Choreographer RYAN HEFFINGTON

Krav Maga Fight Choreographer ROY ELGHANAYAN

Marine Coordinator CAPT. GEORGE BROOKS

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Transportation Captain SKIP BARBAY

Transportation Co-Captain DONALD BRADLEY

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TIM KIMMEL

Supervising Sound Effects Editor MICHAEL PAYNE, MPSE

Effects Editor KERRY CARMEAN-WILLIAMS

Dialogue Editors LAURA HARRIS ATKINSON
GLYNNA GRIMALA

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Foley Mixer DARRIN MANN

Foley Artists CATHERINE HARPER
CHRISTOPHER MORIANA

ADR Mixers RON BEDROSIAN
GREG STEELE

ADR Recordists CHRIS BARRICK
GREG ZIMMERMAN

1st Assistant Sound Editors MARK COFFEY
GAYLE WESLEY

Mix Tech/Assistant Re-Recording Mixer CERI THOMAS

Stage Recordist ZACK HOWARD

Post Production Sound Services Provided by CSS STUDIOS

Sound Editorial Services Provided by SOUNDELUX

Sound Mixing Services Provided by TODD-AO WEST

Music Editor TED CAPLAN

Preview Engineer LEE TUCKER

Lab Color Timer GEORGE CHAVEZ

Voice Casting JOHNNY GIDCOMB

Additional Voices GREG BAGLIA
DANIEL BOOKO
LANEE LANDRY
JEAN GILPIN
DANIELLE HARTNETT

MARGARET LAWHON
SUSAN LESLIE
BYRON THAMES
DAVE WALSH

Main Titles ASH BOLLAND

End Titles 11:11 MEDIAWORKS

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Digital Intermediate Producer EILEEN GODOY

Digital Intermediate Editor DEVON MILLER

Digital Opticals PATRICK CLANCEY

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 Production Coordinator KYLE DAVID CROSBY
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 Steadicam Operator NICK GARDNER
 “A” Camera 1st Assistant Camera ERIN HENNING
 “A” Camera 2nd Assistant Camera DAMON MELEDONES
 Key Costumer MICHAEL SIMON
 Gaffer MIKE KEELTY
 Best Boy Electric LOUISE MARIE HERNON
 Key Grip BRIAN T. LEACH
 Best Boy Grip JOHN KIMMER
 Assistant Hair Stylist EILEEN BARRETT
 Locations Manager PEGGY PRIDEMORE
 Assistant Locations Manager MATTHEW DILLON
 NOONAN
 Locations Assistants LUCAS CRAIG
 NANCY COMMERE
 Prop Master REBECCA SHPAK
 Production Sound Mixer DENNIS TOWNS
 Boom Operator STEVE LAFAYETTE
 Set Production Assistants TIM BARKER
 SEAN BREDBENNER
 MATTHEW S. CROSBY
 IAN FLANDERS
 FRED GUNDRY
 CHRISTOPHER JUDD
 BRYAN LORENZ

NEW ORLEANS UNIT

First Assistant Director SHERMAN SHELTON, JR.

Second Assistant Director KEVIN LUM

“B” Camera 2nd Assistant Camera CHARLIE NAUMAN

Locations Manager YVETTE LAPLACE

Boom Operator MICHAELA GIROUARD

Visual Effects by 11:11 MEDIAWORKS

Visual Effects Supervisor ROGER NALL

Visual Effects Artists STEVEN LAWRENCE
RICHARD KRATT

Score Orchestrated by HALLI CAUTHERY

Score Conducted by PETER PEJTSIK

Orchestra Contractor SANDOR M. JOZSA

Orchestra Manager GERGELY KISS

Recording Engineer TAMAS KURINA

Music Preparation GERGELY DOROZSMAI

Score Mixed by AL CLAY

Score Mix Assistant BRENDYN ADAMS

Score Recorded at TOM-TOM STUDIOS, BUDAPEST

Score Mixed at WESTSIDE PACIFIC MUSIC

Score Performed by THE HUNGARIAN STUDIO ORCHESTRA

SONGS

FOUR SONGS FROM THE FOUNTAIN OF
YOUTH, OP. 44

Written by Johannes Brahms

Courtesy of 5 Alarm Music

DOC'S SONG

Written and Produced by Rostam Batmanglij

SPIEGEL IM SPIEGEL

Written by Arvo Pärt

ABOUT TODAY

Written by Mathew Donald Berninger

and Aaron Brooking Dessner

Performed by The National

Courtesy of Brassland

By Arrangement with Syncalicious Music

BAD DR. BLUES

Written by Sedef Seren

DIVERTIMENTO NO. 1

Written by Wolfgang Amadeus Mozart

Arranged by Sydney Dale

Courtesy of Opus 1 Music

BUFFALO GALS

Traditional

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