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TOUCHY FEELY

A film by Lynn Shelton
90 minutes

Starring: Rosemarie DeWitt and Josh Pais, Allison Janney, Ron Livingston, Scoot McNairy, Ellen Page, Tomo Nakayama

Official Selection:
2013 Sundance Film Festival

FINAL PRESS NOTES

Distributor Contact:

Matt Cowal
Arianne Ayers
Magnolia Pictures
(212) 924-6701 phone
publicity@magpictures.com

Press Contact NY/Nat'l:

Gerilyn Shur
Brigade Marketing
548 W. 28th St., Suite 670
New York, NY 10011
(646) 400-5950 phone
gerilyn@brigademarketing.com

Press Contact LA/Nat'l:

Michael Lawson
Michael Aaron Lawson, Inc.
(213) 280-2274 phone
mlawson2@mac.com

SYNOPSIS

TOUCHY FEELY is a closely observed examination of a family whose delicate psychic balance suddenly unravels. Abby (Rosemarie DeWitt), is a sought after massage therapist and a free spirit, while her brother Paul (Josh Pais) thrives on routine and convention, running a flagging dental practice and co-dependently enlisting the assistance of his emotionally stunted daughter Jenny (Ellen Page). Suddenly, transformation touches everyone. Abby develops an uncontrollable aversion to bodily contact, which not only makes her occupation impossible but severely hinders the passionate love life between her and her boyfriend (Scoot McNairy.) Meanwhile, rumors of Paul's "healing touch" begin to miraculously invigorate his practice as well as his life outside the office. As Abby navigates her way through a soul-searching identity crisis, her formerly skeptical brother discovers a whole new side of himself. **TOUCHY FEELY** is about the experience of living in one's own skin, both literally and figuratively. The film, written and directed by Shelton, and co-starring Allison Janney, Ron Livingston, and newcomer Tomo Nakayama (of the indie rock band Grand Hallway), is filmed on location in Shelton's hometown and urban muse of Seattle.

ABOUT THE FILM

About *Touchy Feely*

Over the past few years Lynn Shelton has established herself as a distinct helmer of offbeat indie dramedies, with her two latest features (*Humpday* and *Your Sister's Sister*) offering an artfully measured ratio of two parts quirky comedy to one part soul-searching drama. Both of those films were pared-down affairs built around three primary characters. For her latest feature, *Touchy Feely*, Shelton decided it was time to explore something new. "My previous three films had three main characters and one key location," Shelton explains. "I wanted to break out of that formula and do something more expansive. I was drawn to the idea of an ensemble cast, something along the lines of *Short Cuts* or *Hannah And Her Sisters*." In addition to the idea of working with a larger cast, Shelton was also intrigued by the prospect of making a more aesthetically oriented film, something she hadn't done in quite some time. "Before directing narrative features, I was an editor of other people's films, but I also made very expressive, personal art films. My initial impulse as a narrative filmmaker (*We Go Way Back*, 2006) was to tell a story that had room for an experimental, experiential, approach to storytelling. My second, third and fourth features were very observational-and very dialogue-driven; there was little opportunity to include visual poetry, or sound and music-driven cinematic language, as I had with my first feature. I think cinema is probably the best medium we have to represent interior human experience. That combination of sound and picture is so powerful! You can create something visceral and very sensual. I was yearning to go back to that kind of territory, -- a more interior, emotional kind of film." However, this new stylized approach didn't hinder Shelton from including the kind of comedy that has become a key component of what she does. "I think the comedic aspects are a good complement to this kind of filmmaking. They enable people to open up more to the emotional experience."

Shelton had an idea of the direction she wanted her next film to move in, and had a general starting point, but she was still searching for inspiration when two fortuitous meetings occurred. "I've had an idea for a while about what if you were a dermatologist or doctor or massage therapist, someone who has to deal with the bodies of strangers on an intimate level, and then you suddenly reach a threshold where you just can't do it anymore? Bodies are so intense. They're weird and crazy; nobody has a perfect body. When I met Rosemarie [DeWitt], this character started coming up again for me. I had worked with her on my last film and now, with her in mind, the character started to flesh itself out, to become more real to me." DeWitt, who was one of the leads in *Your Sister's Sister*, noticed a difference from the start with her involvement in *Touchy Feely*. "With *Your Sister's Sister*, I got a call from Lynn on a Saturday and we were shooting on Tuesday. We didn't have any time to spend together beforehand, talking about the character. The whole shoot was maybe twelve days. With this film, she had mentioned the idea to me maybe a year earlier, and we'd talked about it a bit. *Touchy Feely* is a very internal story, it gets inside the characters' heads, it's not super-conversational, so the trick here was to convey the story Lynn wanted to tell. It was trying to open yourself up to the unknown."

DeWitt would prove to be one half of the primary equation. At a Tribeca Film Festival screening of Nicole Holofcener's *Please Give*, Shelton met Josh Pais, a standout character actor recognizable for his work in that film, as well as *Adventureland* and *Arbitrage*, among many other movies. "I had been a big admirer of Josh's for a while, ever since seeing him in *Year of the Dog*. When I first met him, I was this geeked out superfan. He was very gracious, and then, when he found out I directed *Humpday*, he kind of flipped out on me! He loved that film. So we decided we had to work together. We talked on and off for a while, and we sort of had an idea about a character who goes through a transformation, and I decided to combine it with the massage therapist idea I had for Rosemarie. So I called the two of them up when I had an opening in my schedule - I would've shot something else if they hadn't been available, I couldn't have recast them - but they were both available, and everything came together around those two central storylines." For Pais, the discussions with Shelton about a character who goes through a transformation were key in upping his excitement for the project. "I had seen this postcard in some bookshop of a guy who was this odd, bearded guy, looked like he was trying to create some new age-y thing," Pais explains. "I thought, what a great character that would be, to have fun with the cult side of the new age movement. Lynn had the idea of, what if he's a dentist who comes up with a way to heal people, and that's how his following emerges? In the movie, by no means is my character aware of anything new age at all, it's completely foreign to him until he's exposed to it, but he does have a following all of a sudden, when he becomes able to heal people."

Bodies, Healing and Finding Catharsis

The story of *Touchy Feely* originated with two healers who find themselves embarking on journeys of self-exploration they didn't know were possible. Abby (Rosemarie DeWitt) is a massage therapist living in Shelton's hometown of Seattle. She's dating a younger guy, Jesse (Scoot McNairy), and seems to have things pretty much together - until Jesse asks Abby to move in with him, to which she agrees, but not without reservations. Soon after, Abby finds herself undergoing a professional and personal crisis as she develops an aversion to physical contact, becoming unable to do her job while growing increasingly confused about her feelings toward Jesse. Meanwhile, Abby's brother Paul (Josh Pais), a buttoned-up dentist with social anxiety, finds himself revered as a healer after he becomes able to somehow cure his patients of various ailments. His newfound popularity is something he finds both terrifying and, ultimately, exciting. The link between Abby and Paul is Jenny (Ellen Page), Paul's daughter (and Abby's niece). Jenny works as Paul's assistant at the dental office, but we sense that Jenny - consciously or not - longs for bigger and more exciting things for herself. She's also developed a massive crush on Jesse, as much of a mistake as that may be. As the narratives of these four characters interact, it becomes clear that *Touchy Feely* is a film about intimacy and healing, and how it's impossible to truly heal others until we get in touch with our own intimate desires and issues, however painful that process may be.

For Shelton, the film's exploration of identity was crucial. "I'm constantly pulled to the theme of bucking expectations, especially around identity. We think we know who we are, and then evidence to the contrary presents itself and we have to deal with that. I think Paul is terrified by the idea that there may be more to him than he thought, while Abby goes into a temporary depression when the foundation for her self-worth, her abilities as a healer, is taken away from her. For Paul, I think he figures he's in his mid-40s and this is who he is, who he'll always be. He's not going to seek anything new out. So this opportunity to open a door and wonder, is there more, is sort of shocking to him. Paul and Abby seem like they're going in opposite directions, and they are, but what ties them together is looking beneath the surface. Abby has just been bouncing along with this idea that she's free-spirited and a healer, enlightened, she thinks she knows who she is, and then she's forced by this mysterious thing to have to dive a little deeper. To look under the surface and find herself again, or ground herself in a new way." Pais understood that much of the drama in Paul was portraying a man whose entire sense of self has just been pulled out from under him. "I think for a lot of people change is disorienting, but I think it's especially disorienting for Paul, who's locked into this mode of being invisible, and then all of a sudden people are looking at him like he has special powers. He doesn't go into an ego place with it – he can't process it. It's about him letting go of certainty – life starts to become spontaneous and he doesn't have the tools to ride spontaneity. Part of his journey is to let life unfold and go on the journey, as opposed to locking everything down and being dead." DeWitt felt that her character was also conflicted with regard to her own sense of self. "I'm not sure how much of Abby's new-age attitude was her authentically finding it or rebelling against who her parents were and who her brother is. I think everybody wants to find out what they're about and why they're here, but what drove her into those realms was running away from something else. A lot of people are trying to figure it all out for themselves, but I don't think she has all the answers yet. The movie is part of her journey, and after the film she'll start the next part of her journey, but with her feet planted more firmly on the ground."

Much of the film's drama comes from how the dynamic between Paul and Abby – one being conservative, the other a free spirit – plays out in relation to the behavior of Jenny. Shelton immediately understood that Jenny would function as a sort of narrative connector for the other characters. "I knew that the brother-sister relationship would be at the center, and that they were different personalities. I liked the idea of Paul's daughter – Abby's niece – as a kind of glue. If two adult siblings don't really get along, why would they hang out with each other? So Jenny is someone that they're both deeply connected to. There's actually a kind of tug-of-war going on. Abby doesn't want to see Jenny get stuck due to the influence Paul has over Jenny's life, she doesn't want to see her go down the wrong path. And I then started imagining Jenny having a really codependent relationship with Paul, really taking it upon herself to take care of him – but Jenny has really put off her own life as a result. And then thrown into the mix of Jenny's interior life is being totally crushed out on her aunt's boyfriend. It's such a ridiculous person to be so hung up on, and it's indicative of her generally being stuck." Pais credits the many credible varieties of his and Page's onscreen dynamic – sometimes seeming like father/daughter, but sometimes more like bickering siblings – to Shelton's directing methods. "Ellen and I just clicked. We got it. It was just one of those things where actors

really get each other. There was a total trust and surrender to each other's work. There's a realm where something magical happens in acting, where all the stars align and it transcends something methodical, and it's a surrender to what's happening in the moment. Lynn, more than any director I've ever worked with, nurtures that magic. She allows you to do your absolute best work."

The other key supporting character is Jesse, who is both Abby's (younger) boyfriend and the object of Jenny's longing. For DeWitt, Jesse's suggestion that Abby move in with him seemed like the catalyst for Abby's breakdown. "I think the seriousness of Abby's relationship with Jesse kind of snuck up on her. Abby's divorced, so I think she got burned before, and despite her new age-y faux-openness, she actually shut something down there. Someone asking her to engage and take things to the next level leads to her dark night of the soul. I think the whole beauty of finding someone younger than her, more directionless than her, is that she didn't think that he was a serious person, that it could develop into something serious – but it does."

Of all the moments in Abby and Paul's journeys toward self-discovery, one of the true standouts is a sequence in the third act where MDMA is taken by both characters, leading not to hilarity or a nadir, but rather, clear-eyed insights. The sequence is an even-handed representation of recreational drug usage in a time when such actions are normally played for laughs or pity in cinema. For Shelton, the sequence was not so much about drug use as it was about self-exploration. "I felt like the narrative needed cathartic moments. What's important is that neither Abby nor Paul are drug users – both of them are saying, "okay, I need to break out; I'm ready to try something new." The intention of it is the first step toward opening their minds to the world. There's a lot of different ways to have those moments of transcendence (meditation, listening to music...) the drug is just a physiological trigger. But the important thing is that it's part of a therapeutic, almost spiritual, journey, a part of healing. It's like a hall pass for each of them to, as Allison Janney's character says, "let go of their fear and embrace the world." For Paul, I think about those people you knew in high school or college who were wound up so tight they could barely speak to another human being. And then you'd see them at a party, and they would take one sip of alcohol and transform! It was just a permission slip to break out, to not have to be the way they thought they had to be." For Pais, the sequence was about a very physical kind of acting. "The MDMA sequence was what we shot first, which was really interesting. There was a moment where Paul's walking down this long hallway, and I found the character in that walk. It was like he was walking into the unknown. I just felt so tight in my body, and then experimented with watching how other people live completely differently and have fun and dance and move. It's him trying to experience what life is all about. That's what I was playing with. Seeing how alive, within this tight body structure, how alive I could become. The most uptight guy taking ecstasy – who wouldn't want to see that?"

Making *Touchy Feely*

While the production schedule of *Touchy Feely* afforded Shelton more than three days between offering her lead actress the part and rolling the cameras, it was certainly not without its own hectic escapades. Indeed, Rosemarie DeWitt's rising popularity in Hollywood threw the production for a bit of a loop. "I started putting the film together in my mind in the spring of 2011," Shelton explained. "I then put it to the side because another project had come along, a script that we all of a sudden started working on full-time, but that project got pushed because of one of the actors' schedules, and at that point I just had to make something. I got the news that the other project had been pushed and I got on the phone with Josh and Rosemarie, got them to commit, and then I called up my producer Steven and I asked him if he'd like to produce a half-written movie! I told him the cast and the idea, and he said sure. So we started to work on it, and it was pretty exciting. We were going to shoot it in May or June, and then all of a sudden, halfway through prep, Rosemarie was offered *Promised Land*. So she's been offered a part opposite Matt Damon and John Krasinski, directed by Gus Van Sant, and they wanted to shoot exactly when we were shooting. What were we going to say – no? We said of course, you have to do this. So we tried to figure out what to do, and Steven called me and said okay, I think we can make this work, but the only way to do it is if we start shooting three weeks earlier. I said of course! It ended up making everything super stressful, we had three weeks less prep, and we lost Mark Webber, who was going to play Jesse - we had to replace him with Scoot - but it all came together pretty well in the end."

Stressful as the prep for the shoot may have been, from the actors' recollections it sounds – unsurprisingly – that the positive energy so many of Shelton's characters (attempt to) channel was reflected in the vibe on-set. For DeWitt, a big part of the desire to work with Shelton a second time came from her personal feelings toward the filmmaker, as well as their similar artistic sensibilities. "I love Lynn so much as a person, I love to be around her. I think she's so original. The moments she notices – like with this movie – they're so subtle! This is not a big issue movie; it's about little moments in peoples' lives that actually have a big impact. So I am drawn to her brain. There's so many different ways to tell stories, and you can do them with a big dramatic flourish, but I think we both really like those quiet truthful moments. A lot of directors don't have the patience to find those moments, but Lynn really lets them live."

As the film was something of a step in a new direction for Shelton, she decided to edit the feature as well – the first time she's done that since her second feature, *My Effortless Brilliance*. "Editing was the last thing I wanted to give up, because for me editing is the place where the artistic vision really comes in. It's the most important phase for me. So to allow myself to open up to a collaborative environment there in the past was a big thing, and it was great, but I really had the urge to be in the driver's seat this time. As I was working on *Your Sister's Sister* I was having a disconnection from that experience. Like with *We Go Way Back*, a lot of that was me piecing together the film in the editing room. I like the directness of being able to just do something without having to pitch the idea to someone else."

ABOUT THE CAST

ROSEMARIE DEWITT (Abby) Following years of increasingly larger roles on the stage and on the small screen, it was an unusual family connection that provided Rosemarie her first major break into feature films. As the great granddaughter of the film's subject, boxer James J. Braddock, DeWitt landed a role in Ron Howard's Depression-era bio, *Cinderella Man*. After standing out as the romantically-inclined hostage negotiator Emily Lehman on the Fox series, "Standoff," and as Don Draper's sometimes lover Midge on AMC's "Mad Men," Rosemarie starred as the title character, whose troubled sibling (Anne Hathaway) comes home for her wedding, in Jonathan Demme's *Rachel Getting Married*, for which she was nominated for an Independent Spirit Award, and won Best Supporting Actress from the Toronto, Vancouver and Washington DC Film Critics. She also played Charmaine for two seasons on Showtime's "The United States of Tara." Rosemarie was recently seen in Kenneth Lonergan's *Margaret*, which opened last year, and next summer in Disney's *The Odd Life of Timothy Green*, alongside Jennifer Garner and Joel Edgerton. Rosemarie was also seen in Lynn Shelton's *Your Sister's Sister*.

ELLEN PAGE (Jenny) Academy Award® nominee Ellen Page 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 recently wrapped production on the seventh installation of the X-Men franchise, *X-Men: Days of Future Past*, where she will reprise her role as Kitty Pryde. The film is co-written, produced and directed by Bryan Singer. The cast features characters from the original trilogy of X-Men films and the prequel *X-Men: First Class* including Sir Patrick Stewart, Sir Ian McKellen, Halle Berry, Hugh Jackman, Jennifer Lawrence, and Michael Fassbender.

Next up, Page will be seen in the Lynn Shelton directed film *Touchy Feely*, a closely observed examination of a family whose delicate psychic balance suddenly unravels. The Magnolia Pictures film premiered at the 2013 Sundance Film Festival and was nominated for a Grand Jury Prize. Also featuring Allison Janney, Scoot McNairy and Rosemarie Dewitt the film is set for a theatrical release date of September 6, 2013.

Additionally, Page will star in the interactive drama action-adventure video game *Beyond Two Souls*, opposite William Dafoe. Created by David Cage, CEO of the French developer Quantic Dream will be available for the PlayStation console and is set to release on October 8, 2013 in North America.

Ellen Page will make her directorial debut with a comedic high school drama titled *Miss Stevens*. Anna Faris is attached to star as the title character, a teacher whose life is in disarray who ends up chaperoning a group of high schoolers on a weekend trip to a state drama competition. While on the trip, she rediscovers her own self-worth via the humanity of her students. The script was written by Julia Hart. The film is currently in pre-production.

Page was most recently seen in the Fox Searchlight thriller *The East*, a story centered on a contract worker who is tasked with infiltrating an anarchist group, only to find herself falling for its leader. Page will appear opposite Brit Marling, Alexander Skarsgård and Patricia Clarkson.

Last summer, Page was also featured in the 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.

Ellen's other credits include the title role of Bruce McDonald's, *The Tracey Fragments* (2007) 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* (2006), 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*; and 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*.

ALLISON JANNEY (Bronwyn) The incredibly versatile Allison Janney has taken her place among a select group of actors who combine a leading lady's profile with a character actor's art of performance. Most recently she has been tapped to co-star, along with Anna Faris, in the new CBS/Chuck Lorre sitcom, "Mom." She'll also appear in a multi-episode arc on the new Showtime drama "Masters of Sex" this fall. Her feature, "The Way, Way Back" with Steve Carell and Toni Collette, will be released by Fox Searchlight July 5th. In addition, Janney has been busy with a number of other films including Lynn Shelton's "Touchy Feely," the Untitled Christian Camargo project with William Hurt and Jean Reno, the Untitled Marc Lawrence/Castle Rock project with Hugh Grant, "Trust Me" for director/actor Clark Gregg, and Jason Bateman's comedy "Bad Words." She is lending her voice to the Dreamworks' animated film "Mr. Peabody & Sherman" and previously appeared in "The Oranges" with Catherine Keener, "Liberal Arts" with Josh Radnor and "Struck By Lightning" with Chris Colfer.

Additionally she co-starred in the much anticipated feature film "The Help" based on the bestselling novel of the same name. For their extraordinary performances, the cast won Ensemble awards from the Screen Actors Guild, National Board of Review and the Broadcast Film Critics. Additionally the film was nominated for an Academy Award for Best Picture.

Janney has delighted audiences with outstanding performances in the Oscar-winning ensemble hit "Juno" and in the movie version of the Tony Award winning play "Hairspray." For her role in Todd Solondz's film "Life During Wartime" she was nominated for Best Supporting Actress by the Spirit Awards. She also appeared in Sam Mendes' "Away We Go," the comedy "Strangers with Candy," and was heard as the voice of 'Gladys' in Dreamworks' animated film "Over the Hedge" as well as "Peach" in "Finding Nemo."

Janney received another Spirit Award nomination for her work in the independent feature "Our Very Own," and starred opposite Meryl Streep in "The Hours," which received a SAG Award nomination for Outstanding Ensemble Cast in a Motion Picture. Other feature credits include the Academy Award winning film "American Beauty" (for which she won a SAG Award for Outstanding Ensemble Cast in a Motion Picture) as well as "Nurse Betty," "How to Deal," "Drop Dead Gorgeous," "10 Things I Hate About You," "Primary Colors," "The Ice Storm," "Six Days Seven Nights," "The Object of My Affection," and "Big Night."

Throughout her career Janney has made a handful of memorable guest-star appearances on television, but she is renowned for her starring role in the acclaimed NBC series "The West Wing," where she won a remarkable four Emmy Awards and four SAG Awards for her portrayal of White House Press Secretary CJ Cregg.

While a freshman studying acting at Kenyon College in Ohio, Janney auditioned for Paul Newman and got the part. Soon after, Newman and his wife Joanne Woodward suggested she study at the Neighborhood Playhouse in New York. She followed their advice and went on to make her Broadway debut in Noel Coward's "Present Laughter" for which she earned the Outer Critics Circle Award and Clarence Derwent Award. She also appeared in Arthur Miller's "A View from the Bridge," receiving her first Tony Award nomination and winning the Outer Critics Circle Award. Janney was last seen on Broadway in the musical "9 to 5," for which she earned a Tony nomination and won the Drama Desk Award.

JOSH PAIS (Paul) Josh Pais has acted in over 85 feature films and TV shows. He can next be seen starring opposite Rosemarie DeWitt, Ellen Page, Allison Janney and Scoot McNairy in Lynn Shelton's *Touchy Feely*, which premiered at 2013's Sundance Film Festival. He's also playing a major Hollywood player in Showtime's new series, *Ray Donovan*, starring Liev Schreiber and Jon Voigt, and recently shot a guest star role on CBS' *Untitled Rottenberg/Zuritsky Pilot* opposite Debra Messing and directed by Shelton.

Upcoming films include *Are We Officially Dating?* with Zac Efron and Aram Rappaport's *Syrup*. Recent releases include *Arbitrage* with Richard Gere, *Price Check* with Parker Posey, Tim Blake Nelson's *Leaves of Grass* with Edward Norton, *Please Give* with Catherine Keener, Greg Mottola's *Adventureland*, and Charlie Kaufman's *Synechdoche New York*.

Past movies include: *Gentleman Broncos*, *Assassination of a High School President*, *Year Of The Dog*, *Teeth*, *Find Me Guilty*, *Little Manhattan*, *Phone Booth*, *Swimming*, *Scream 3*, *Music of The Heart*, *A Civil Action*, *Rounders*, *Safe Men*, and Pais started his career playing Raphael in the original live action *Teenage Mutant Ninja Turtles*.

On TV Josh has guest-starred on numerous shows including: *Psych*, *Two Broke Girls*, *How to Make It In America*, *Law and Order* (all of them...), *Damages*, *Rescue Me*, *The Sopranos*, *The Bronx is Burning*, and *Sex and The City*. Josh was also a series regular on Comedy Central's *Michael and Michael Have Issues* and NBC's *Outlaw*.

Josh Pais is the creator and sole master teacher of The Committed Impulse Actor Training, <http://committedimpulse.com/>, and has had the honor to share the work with thousands of actors and entrepreneurs around the world.

SCOOT MCNAIRY (Jesse) Scoot McNairy is an award winning actor and producer. Most recently he starred in Ben Affleck's "Argo", which won the Oscar for Best Picture of 2013 and won McNairy a SAG award which he shared with the cast that includes Ben Affleck, Bryan Cranston, and John Goodman. He recently finished filming "The Rover" opposite Guy Pearce and Robert Pattinson in Australia and the highly anticipated AMC pilot "Halt and Catch Fire" opposite Lee Pace.

McNairy recently wrapped starring roles in "Frank" opposite Michael Fassbender and Maggie Gyllenhaal, and the action film "Non-Stop" opposite Liam Neeson and Julianne Moore. Other upcoming projects include the highly anticipated, Steve McQueen directed "Twelve Years a Slave," which reunites him with Brad Pitt and Michael Fassbender; and "Touchy Feely" opposite Ellen Page and Allison Janney, which premiered at the 2013 Sundance Film Festival.

McNairy was nominated for Best Actor at the 2010 British Independent Film Awards for his work in the critically acclaimed film "Monsters" from director Gareth Edwards. Other prestigious nominees included Colin Firth and Jim Broadbent. His film "In Search of a Midnight Kiss", which he both starred in and produced, won the John Cassavetes award at the 2009 Independent Spirit Awards. McNairy also starred in Andrew Dominik's "Killing Them Softly" opposite Brad Pitt, Ben Mendelsohn, and James Gandolfini, which was in competition at the 2012 Cannes Film Festival; and he had a supporting role in "Promised Land" from director Gus Van Sant and also starring Matt Damon and John Krasinski.

Along with his longtime friend and manager John Pierce, McNairy formed The Group Films. Currently The Group Films is in production on the film "Frank and Cindy", the theatrical adaption of the award-winning documentary of the same name, starring Rene Russo and Oliver Platt. Filming of "Frank and Cindy" is slated for July, 2013. McNairy is also producing the sequel to his hit film "Monsters".

RON LIVINGSTON (Adrian) 2013 is proving to be a busy year thus far for Ron Livingston. First up, Lynn Shelton's "Touchy Feely" in which he co-stars with his wife Rosemarie DeWitt, Allison Janney and Ellen Page will premiere in competition at the Sundance Film Festival. Additionally, Ron has recently been cast in "Parkland" alongside a stellar cast, which includes Paul Giamatti, Billy Bob Thornton and Marcia Gay Harden. The film goes into production this month in Austin. Last year, Livingston co-starred in several film and television projects. The Walt Disney pictures "The Odd Life of Timothy Green," which starred Jennifer Garner and Joel Edgerton, and "Ten Year" with Channing Tatum, Rosario Dawson and Anthony Mackie. For HBO, Livingston also co-starred in the multiple award-winning "Game Change" along with Ed Harris, Julianne Moore, Woody Harrelson and Sarah Paulson. This is based on the best-selling book by the same name authored by John Heilemann and Mark Halperin. Jay Roach directed with Playtone producing.

This summer, Livingston stars in New Line's supernatural thriller, "The Conjuring" along with Patrick Wilson, Vera Farmiga and Lili Taylor. Based on the real life story of the Perron family and their horrifying experiences while living in a haunted Rhode Island farmhouse in the 1970's. James Wan directs the film. Recent feature credits include "Queens of Country," in which Ron co-stars with Lizzie Caplan, the film was written and directed by Ryan Page and Christopher Pomeroy. Additional projects include the Paramount Pictures film "Dinner for Schmucks" with Steve Carell and Paul Rudd, directed by Jay Roach, "Time Traveler's Wife" with Eric Bana and Rachel McAdams, and the ABC series "Defying Gravity," a one-hour drama about a team of astronauts on a six-year billion-mile mission in outer space. Livingston played "Maddux Donner," the flight engineer responsible for the spaceship. In 2007, Livingston appeared Off Broadway in the Neil LaBute play *In a Dark, Dark House*; in addition he starred with Michael Sheen and Melissa George in the "Music Within," winner of the audience award at the Palm Springs and AFI Dallas film festivals, and also starred in "Holly," a riveting film about child trafficking shot on location in Cambodia and screened at several festivals that year. As Captain Lewis Nixon in the 2001 HBO film "Band of Brothers," Livingston was nominated for a Golden Globe in the Best Supporting Actor category. The critically acclaimed series won the Emmy and Golden Globe for best mini-series that year. That fall, Livingston took a memorable turn as Jack Berger on the ever popular HBO series "Sex and the City" opposite Sarah Jessica Parker. Previous films include "The Cooler," starring William H. Macy, Maria Bello, and Alec Baldwin, which premiered at the Sundance Film Festival.

He has also appeared in: "Adaptation" for director Spike Jonze with Nicolas Cage, Meryl Streep, and Chris Cooper; "Swingers," with Jon Favreau and Vince Vaughn; "Pretty Persuasion" for Samuel Goldwyn with Evan Rachel Wood and James Woods; "Winter Solstice" with Anthony LaPaglia and Allison Janney; and "Little Black Book." Livingston may be best known as the star of the cult hit "Office Space." Directed by Mike Judge and starring opposite Jennifer Aniston, the film has gone on to become one of the industry's best-selling film/DVD rentals of all time. In the film, he played a disgruntled young office worker caught up in the corporate rat race.

Raised in Iowa, Livingston graduated from Marion High School and attended Yale University. He currently resides in Los Angeles.

TOMO NAKAYAMA (Henry) Tomo Nakayama is a musician and songwriter from Seattle, Washington. Whether performing as frontman in his art-rock ensemble Grand Hallway, playing multiple instruments in local rock groups (Gold Leaves, Sera Cahoone, The Maldives), or collaborating with orchestras (composer Jherek Bischoff, Portland Cello Project, Seattle Rock Orchestra), Nakayama has been an active and versatile member of the Northwest music scene for the better part of a decade. His intricate chamber-folk compositions have been featured on NPR and KEXP, and he has performed in venues throughout the US and Japan and in festivals such as SXSW, CMJ, and Sasquatch. Nakayama made his acting debut in director Lynn Shelton's ("Your Sister's Sister," "Humpday") upcoming feature film, "Touchy Feely," starring Ellen Page, Rosemarie DeWitt, and Scoot McNairy. He also performs an original song in the film, entitled "Horses."

ABOUT THE FILMMAKER

LYNN SHELTON (Writer / Director) Born and raised in Seattle, Lynn Shelton studied photography and acting before transitioning into film editing and experimental / documentary filmmaking. Shelton's first narrative feature as a writer/director, *WE GO WAY BACK*, won the Grand Jury Prize for Best Narrative Feature at Slamdance 2006. Her second feature, *MY EFFORTLESS BRILLIANCE*, premiered at SXSW 2008 and earned her the Independent Spirit "Someone to Watch" Award. *HUMPDAY*, her third feature, premiered at Sundance 2009, where it picked up a special jury prize and was bought by Magnolia Pictures. *HUMPDAY* was also shown at Director's Fortnight in Cannes and picked up prizes at the Edinburgh, Deauville and Gijon film festivals. The film was released theatrically in July 2009 and received the John Cassavetes Award at the 2010 Independent Spirit Awards. *YOUR SISTER'S SISTER*, starring Emily Blunt, Rosemarie DeWitt and Mark Duplass, premiered at the Toronto Film Festival in 2011 and was released theatrically by IFC Films in 2012. The film received the 2012 Gotham Award for Best Ensemble. Shelton has also been a guest director on the acclaimed AMC television series "Mad Men", directing the episode "Hands & Knees," which aired in September 2010.

CREDITS

Directed by	Lynn Shelton
Written by	Lynn Shelton
Producer	Steven Schardt
Executive Producers	Nancy Black Dashiell Gantner Vallejo Gantner
Executive Producers	Trey Beck Dave Nakayama
Co-Producers	Mel Eslyn Lacey Leavitt
Director of Photography	Benjamin Kasulke
Production Design by	John Lavin
Costume Design by	Carrie Stacey
Sound Design by	Vinny Smith Kelsey Wood
Original Score by	Vinny Smith
Unit Production Manager	Jennifer Roth
1st Assistant Director	Jay Smith
2nd Assistant Director	Jessica Hong
Abby	Rosemarie DeWitt
Massage Client #1	Amber Wolfe Wollam
Paul	Josh Pais
Jenny	Ellen Page
Jesse	Scot McNairy
Mrs. Elvsted	Ethel R Deans

Susan
Bronwyn
Henry
Massage Client #2
Mrs. Olsen
Adrian
Ellen
Massage Client #3
Bike Shop Co-worker
Mr. Frobisher
Grateful Man
Hopeful Woman
Scared Woman
Mr. Pfizer
Young tough with a cigarette

Shannon Kipp
Allison Janney
Tomo Nakayama
Khanh Doan
Ruth McRee
Ron Livingston
Alycia Delmore
Alexandra Gobeille
Daniel Malony
Hans Altwies
Sean Nelson
Amy Thone
Kate Bayley
Donald B Deans
Sean Donavan