

# EXTREMELY LOUD & INCREDIBLY CLOSE

Adapted from the acclaimed bestseller by Jonathan Safran Foer, “Extremely Loud & Incredibly Close” is a story that unfolds from inside the young mind of Oskar Schell, an inventive eleven year-old New Yorker whose discovery of a key in his deceased father’s belongings sets him off on an urgent search across the city for the lock it will open. A year after his father died in the World Trade Center on what Oskar calls “The Worst Day,” he is determined to keep his vital connection to the man who playfully cajoled him into confronting his wildest fears. Now, as Oskar crosses the five New York boroughs in quest of the missing lock – encountering an eclectic assortment of people who are each survivors in their own way – he begins to uncover unseen links to the father he misses, to the mother who seems so far away from him and to the whole noisy, dangerous, discombobulating world around him.

Three-time Academy Award® nominee Stephen Daldry (“Billy Elliot,” “The Reader,” “The Hours”) directed “Extremely Loud & Incredibly Close” from a screenplay by Academy Award® winner Eric Roth (“Forrest Gump,” “The Insider”), based on Jonathan Safran Foer’s novel.

The film stars Academy Award® winners Tom Hanks (“Forrest Gump,” “Philadelphia”) and Sandra Bullock (“The Blind Side”) along with newcomer Thomas Horn in the role of Oskar, and was produced by Scott Rudin (“No Country for Old Men,” “The Social Network,” “True Grit”). Celia Costas, Mark Roybal and Nora Skinner served as executive producers, with Eli Bush and Tarik Karam as co-producers.

The film also stars Academy Award® nominees Max von Sydow (“Shutter Island,” “The Diving Bell and the Butterfly,” “Pelle the Conqueror”) and Viola Davis (“Doubt,” “The Help”), John Goodman, Jeffrey Wright and Zoe Caldwell.

The behind-the-scenes creative team includes Oscar®-winning director of photography Chris Menges (“The Mission,” “The Killing Fields”), production designer K.K. Barrett, Academy Award®-winning editor Claire Simpson (“Platoon”), and Oscar®-winning costume designer Ann Roth (“The English Patient”). The music is by four-time Academy Award®-nominated composer Alexandre Desplat (“The King’s Speech”).

Warner Bros. Pictures presents a Scott Rudin Production of a Stephen Daldry film, “Extremely Loud & Incredibly Close.” The movie will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

The film has been rated PG-13 by the MPAA for emotional thematic material, some disturbing images and language.

### ***ABOUT THE PRODUCTION***

In 2005 the novelist Jonathan Safran Foer, already renowned for his blend of incisive comedy and tragedy in his debut novel “Everything Is Illuminated,” published his follow-up “Extremely Loud & Incredibly Close.” His second novel was, on the one hand, the playful story of an unusually precocious and sensitive boy who invents fantastical devices, dreams about astrophysics, collects a vast assortment of random facts – and is compelled into a quixotic odyssey through the fabric of New York. At the same time, the novel was the first major literary exploration into the grief of 9/11 families, and a study of how a child’s imagination helps him navigate overwhelming fear and unfathomable loss in the wake of events that no logic could possibly reconcile.

When director Stephen Daldry – a three-time Oscar® nominee for “The Reader,” “The Hours” and “Billy Elliot” – read the book, he was struck most of all by Oskar’s subjective point of view. An unusual child with arrestingly high intelligence yet eccentric and obsessive behaviors that might put him on the autistic spectrum, Oskar describes the world around him with his own particular mix of naiveté and insight, nervousness and boldness, incomprehension and a need to understand. Most of all, Daldry was intrigued by how this POV, just like a child’s imagination, combined random thoughts, flashes of

memory, lists of ideas and impromptu fantasies with pure emotion – all at a moment when life has irrevocably changed for Oskar’s family and the world around him.

“I found it truly compelling that Jonathan Safran Foer told this story not only from the perspective of a boy enduring unimaginable heartbreak, but a boy who has his own singular view of everything,” says Daldry. “It’s a perspective that is engaging, inventive and emotionally rich.”

Daldry was also compelled to learn more about the very specific trauma experienced by the 3,000 children who lost parents on 9/11, and their struggle for resilience. He sought the counsel of a number of experts, as well as the organization Tuesday’s Children, a non-profit founded by families and friends of 9/11 victims to address the unique and ongoing challenges of those whose loved ones died in the terrorist attacks. He learned that for many kids like Oskar, the suddenness, enormity and public nature of the event left a sense of helplessness over their already profound grief.

“I started talking to a lot of different specialists, including therapists who work with children who have lost parents,” says Daldry. “I wanted to better understand the process kids like Oskar went through in the days, months and years after 9/11 – how they began to heal, or sometimes not. That process of learning went hand in hand with the development of the script. At the same time, we also consulted with experts on the autistic spectrum and Asperger’s Syndrome, which Oskar is tested for, inconclusively.”

Oskar’s very personal experience of September 11<sup>th</sup>, and what came after, was brought to the fore in a screenplay adaptation by Eric Roth, who wanted to be true to the distinctive immediacy of Foer’s novel. “It’s a very emotional book and I hope it is a very emotional movie,” says Roth. “There’s also a real kinetic energy to the book – and the challenge was to translate that into visual imagery.”

The book wove many themes – of individual and national trauma, of childhood’s strangeness, of the nature of tragedy and the endurance of love through family hardship – into its tapestry. Each of those themes was key to the storytelling, but Roth found his way in through one particular element: the relationship between Oskar and his father, Thomas, who is seen in the film entirely through Oskar’s subjective memories, which are in turn fueled by a confusing mixture of love, loss and lingering questions.

Oskar deeply misses his father’s so-called “reconnaissance expeditions,” clever puzzles that Thomas created for Oskar to solve, not only as inspired father-son games but also to help him engage with the world despite his social awkwardness. So when he

finds the mysterious key in the bottom of a vase hidden in the dark recesses of his father's closet, Oskar propels himself into a new mission to ferret out the key's meaning.

His only clue to the key's potential origins is the name "Black," written on the envelope in which he found it, so Oskar dutifully makes an ambitious plan to visit all 472 people named Black in the New York City phone books, even though, according to the math, it will take him three years to do so. He meticulously charts his course, turning a map of the city into a perfectly plotted grid, sets his ground rules and starts out on foot because there could still be a risk of attack on a bus or subway.

Like many kids with gifted intelligence, high sensory sensitivity and impaired social skills, Oskar thrives on schedules, rules and facts yet his search takes him far from the predictable and the comfortable. But no matter what obstacles stand in his way, Oskar is determined to complete his task.

"Oskar is a kid who is different, but in a wonderful way," notes Roth. "He might have a form of Asperger's but he also has a great imagination and a real sense of curiosity along with his many fears. For a long time, he was kept afloat very much by his father who enjoyed so many similar things. So now, when Oskar finds his father's key a year after his death, he believes it has to unlock something – a piece of advice, an object, some wisdom that his father left for him. And it leads him on an adventure that is his way of coming to terms with grief and all sorts of other things."

As Roth began compacting Foer's wide-ranging plot and finding the cinematic structure, he found Foer to be a supportive resource. "Jonathan is a wonderful novelist but my ability is to be a good dramatist and bring the work alive on the screen. He really trusted me in that process and we developed a very close and collaborative relationship."

Adds Stephen Daldry: "Jonathan really understands the difference between a book and a script, and was very helpful. He never once uttered the phrase, 'Well, in the book...' He was always open to interpretation and reinvention."

When the screenplay was completed, it quickly began to attract talent. "I think Oskar's story touched everyone when they read the script, and therefore we were able to assemble a truly wonderful group of actors," says Daldry of an ensemble that not only includes Oscar® winners Tom Hanks and Sandra Bullock, and Oscar® nominee Max von Sydow, but also introduces Thomas Horn as Oskar. The supporting cast is equally accomplished, including Zoe Caldwell, Academy Award® nominee Viola Davis, Jeffrey Wright and John Goodman.

Hanks, who plays Oskar's father, was drawn to the way the script gets inside Oskar's mind at a time when the power of logical facts to keep him grounded seems to have evaporated. "In the blink of an eye, the course of Oskar's whole world changes, and he loses his only anchor," Hanks says. "His father used to tell him that there are always clues and treasures to be found in the world. So when he finds his father's key, it's very interesting that Oskar devises his own elaborate hunt for what the key might mean, convinced it will somehow explain the unexplained to him. It becomes a very personal, intimate story of a kid trying to make sense in his own way of a nonsensical world."

He adds: "It was easiest thing in the world for me to want to do this – as soon as I read it, there was not even any question."

Taking the role of Oskar's grief-stricken mother, whose apparent absence in Oskar's life is not quite what it seems, is Bullock. "What I find so moving about Oskar is that he feels there has to be an answer, but there is not always a clear 'why' or a 'because' to a situation," she says. "And sometimes the answer you get is not the one you expect, which is something Oskar has to discover for himself."

She continues: "I think Eric Roth did an amazing job of telling this challenging story entirely through a child's point of view."

### ***THE CAST & CHARACTERS***

At the center of Oskar Schell's search for a lock that will accept his father's key is the man who always compelled Oskar to puzzle out his problems and face his prodigious qualms: his father, Thomas. As a screen character, Thomas Schell was a challenge because he is seen entirely through Oskar's eyes, to the extent that much about his history and inner life remain mysterious -- except for the parts that have made an impression on Oskar and especially Oskar's memories of their very best times together, which remain indelibly immediate to him.

To embody the essence of a father as captured in time by his young son, Stephen Daldry thought early on of Tom Hanks. "We thought that in terms of Oskar's memories of Thomas as the perfect dad...well, who else could that be but Tom Hanks?" recalls Daldry. "Tom took that responsibility to heart and created a real bond with Thomas Horn that was evident to everybody on the set. They were absolutely charming together, which was great for me as a filmmaker, because they created this dynamic

relationship and all I had to do was shoot it. It was an act of real dedication by an extraordinary actor and collaborator.”

Hanks says he gave a lot of consideration to the kind of father Thomas was to Oskar prior to his death. He also kept in mind that Thomas was himself a child of immigrants who took up the trade of jewelry as his only clear opportunity to support his family, even though he dreamed of being a scientist. “I think Thomas was someone who felt the real task in his life was to make sure that his very bright son became a well-rounded, content human being who might make the world a better place,” Hanks says. “Since Thomas himself grew up without a father, fathering Oskar was the most important thing to him. I think he loved inventing wild stories for Oskar, like the one he makes up about New York’s lost Sixth Borough, but he also very clearly designed these stories to get Oskar out in the world and help him feel safe there.”

In part, Hanks drew on his own experiences as a father. “The emotional part of it for me was going back and remembering what it’s like to have an 11-year-old kid who is bubbling over with life,” he says.

While Hanks believes Thomas was well aware that Oskar often showed signs of behavior akin to Asperger’s Syndrome, he also says Thomas readily accepted and even related to many of his son’s oddities and phobias, which made the two of them even closer. “I think Thomas wasn’t bothered at all by his son’s behaviors,” he says. “Instead, he looked for ways to build bridges over Oskar’s turbulence, over his constant questions, his flights of fancy and his fears. Yet because of that, when he’s gone, it magnifies the incredible loss for Oskar even more.”

Unlike Oskar’s father, his mother, Linda, has always found it tough to reach her son, and that only seems to increase by a factor of 10 when her husband is no longer there to bridge the gap. Yet, much as she seems lost in her own private realm of grief, Linda is connecting to Oskar in ways of which he is not even aware.

Daldry felt there was an organic empathy in Sandra Bullock that would allow the role to work. “Sandra is a first-rate actress who really took her role to heart,” he says. “She looked after Thomas very well and formed a strong relationship with him that translated to the screen. She was able to bring a gravitas that was entirely appropriate but also a real charm.”

For Bullock, the intriguing part was playing a mother who has to work at bonding with her son and forging her own route back into his world after his father’s death. “I think when Thomas was alive, Linda was always okay with just stepping back and letting

Oskar and his father be a great team together,” she observes. “But now that Oskar has lost his playmate and the one person who grounded him and who he felt was his intellectual equal, she isn’t sure she can be any of those things to her son. And she’s in the process of grieving too, so she doesn’t have much energy to fight for that connection she so desperately wants with him. She has to struggle to find the solution.”

Given the subjective, first-person viewpoint of the film, Bullock also had to play her character the way Oskar perceives her – which was especially difficult because Oskar does not see the full picture of his mother. “I had to come to grips with the idea that the audience is seeing Linda on the screen entirely through Oskar’s point of view – and his view of her is not always very favorable,” she explains. “In some scenes, she can seem to be the opposite of nurturing, yet later, it becomes clear what is really going on with her. Still, I had to be okay with her looking at times like she wasn’t being a good mother to a child who is really in need. Part of it is that what Oskar sees is her grief, which is ugly and imperfect, but also very real. But what Oskar doesn’t know is that she is also very worried about him and that causes her to really try to think like he does.”

To explore Linda Schell’s experience more deeply, Bullock listened to recordings of phone calls and voice-mail messages left by those trapped in the World Trade Center for their families. “That was very hard for me,” she says. “But what floored me was to hear people giving comfort to those they were leaving behind. You really understand that the pain of hearing that is something that could never go away.”

The most daunting role to cast was Oskar himself, who like many bright children is full of contradictions. He is at once a naïve, hurt, hypersensitive child overwhelmed by sensory stimuli and afraid of loud noises, ringing telephones, bridges, elevators, public transportation and tall buildings. Yet at the same time, Oskar is a bold explorer, ready to crisscross New York neighborhoods and knock on the doors of strangers, looking for one lone lock in a city of millions.

The filmmakers set out in search for a kid with an authentically uncommon intelligence, yet one who also had natural acting ability, and ultimately discovered Thomas Horn, a 13 year-old “Kids Jeopardy!” contestant who speaks four languages. “Thomas is a super smart, funny, engaged child with the dedication and tenacity of someone much, much older,” comments Daldry. “He loved learning the methodology of acting. And he really responded to the math of figuring out, ‘Oh, I see, if I do this, that happens.’ It didn’t take long before everyone in the crew began to feel that we weren’t

dealing with a child actor. He was just our leading man and he proved to be extraordinary.”

Horn admits he did not know what to expect at first. “When I found out I got the role it was earth-shaking, because I’d never done anything like this before,” he relates. “But it was also something new and different and exciting.”

He was immediately able to relate to Oskar’s way of trying to make the world manageable through facts and figures. “I think Oskar is a very logical person who likes to think things through, only now he’s in inner conflict because things around him aren’t making sense,” Horn says. “That’s why he hopes finding the lock will make sense of his father’s key.”

Despite having never set foot on a movie set before, Horn says he never felt intimidated. “I had the greatest director to work with in Stephen Daldry. I mean, he’s the first director I’ve ever worked with, but I can’t imagine a better one,” he says. “He always told me if I was doing something right, and he always told me very gently how I might improve. He encouraged me and I never felt bad about myself because he helped make me feel confident.”

Hanks especially enjoyed the chance to work so closely with Horn in his first film role, establishing a father-son rapport that is akin to a best friend relationship. “Thomas showed great instincts and was very focused,” Hanks comments. “In fact, he always managed to find the odd, different little things that can spark a scene, which are things that a seasoned actor does to bring something new and exciting to it.”

Horn’s scenes with Bullock were more challenging because they were often emotionally charged. “Some of the scenes we had together were hard for me because Oskar gets very upset – but it really moved me when I acted with Sandy,” Horn shares. “It felt almost like a real situation because she was really reacting to me, influencing how I felt.”

Bullock was taken by the psychological complexity Horn brought to such tricky interactions. “Thomas really dove into playing Oskar and he was fearless about it,” Bullock says. “He came prepared, he was steadfast, and his professionalism was impressive. And he is so smart. He was wonderful to work with and I admire him a great deal.”

In the aftermath of “The Worst Day,” one of Oskar’s few sources of comfort is his paternal grandmother, who lives across the street, only a window’s view away. The two



of them share a close-knit relationship fueled by late-night walkie-talkie communications. It is she, not his mother, whom Oskar turns to when things start to get overwhelming.

Playing Oskar's grandmother is veteran stage actress Zoe Caldwell, a four-time Tony Award winner. To deepen her performance, Caldwell turned to the character's extensive back-story in the novel, the details of which are only alluded to in the film.

"Oskar's Grandmother was German, living in Dresden at the time of the bombings there," Caldwell explains. "She was married, but her husband made her promise never to bring a child into that world. She broke their agreement and gave birth to Thomas, who grew up to be a remarkable man and who, in turn, became the father of this very remarkable little boy."

Having been a great admirer of her work on stage, Daldry had hoped to work with Caldwell for a long time. "Zoe is a giant of the American theatre whom I've loved for years," he says. "She relished the part and had a lot of fun with it, forming a fantastic relationship with Thomas."

Though Oskar often confides in his grandmother, he cannot risk telling her about his mission to find the lock that matches his father's key. But one night when he seeks her counsel, he instead meets up with the enigmatic, silent man known only as "The Renter," who is a boarder in her apartment. Venerated actor Max von Sydow plays the mysterious old man who can communicate only via scrawls on a notepad yet becomes Oskar's only confidante on his quest.

Von Sydow – whose prodigious film career began in the 1950s with Ingmar Bergman's "The Seventh Seal," and continued through ten more films with Bergman and six decades of memorable and award-winning roles – had a strong emotional reaction to the story of "Extremely Loud & Incredibly Close."

"I was extremely moved by the script, which doesn't happen often," von Sydow states. "And I liked the idea of playing this enigmatic figure, this apparent stranger who tries to help Oskar in his search. It really is an interesting friendship that develops between them."

The character remains mute throughout the movie, so the actor strove to express his moments of anguish, curiosity and delight entirely through his face and body. Says Daldry of the unusual, wordless performance: "Max turned in a performance unlike any other he's done — and I think it's the kind of performance he's always wanted to do. I honestly believe he's created one of the most extraordinary characters of his career; he's profoundly nuanced, complicated, funny and sensitive...without uttering a sound."

As Oskar progresses along his mission, he also encounters hundreds of diverse strangers throughout the city who share only one thing in common: the name Black. The first people Oskar meets, who will prove vital to his search in unforeseeable ways, are Abby and William Black, a divorcing couple played by Viola Davis and Jeffrey Wright.

Wright says that the screenplay had an immediate impact on him. “I finished reading the script backstage one night when I was working on a play,” he recalls. “The director came to my dressing room, saw me in a state and asked if I was alright. I told him I was just trying to put the pieces of my mind and my heart back together after reading this.”

He was also drawn to working with Daldry, an experience that lived up to his expectations. “Stephen is from a theatre background, as am I,” Wright notes. “He allows you to craft and mine the character, go deep into the scene, and then really refine it in a way that’s rare in film.”

The director was equally eager to work with Wright. “We always wanted Jeffrey as William Black,” Daldry says. “He is so intelligent and compassionate and brings such range to the role. He nailed it for us in a way that was even beyond expectation.”

In Viola Davis, Daldry saw an actress with the ability to make just a few key scenes resonate. “Viola is one of my favorite actresses in the world,” he notes. “She is among the most respected talents today and we were so lucky to have her.”

Davis approached Abby as a woman going through marital discord, who finds unexpected solace in her strange initial encounter with Oskar. “I think the fact that Oskar finds beauty in Abby restores her self-esteem at a time when she really needs that,” she explains. “In a way, Abby and Oskar are both alone with their grief, yet when they meet they start to feel for each other and want to hold each other up.”

Rounding out the main cast is John Goodman in the part of Stan the Doorman, who guards the lobby of Oskar’s apartment building and enjoys a running banter with the boy as he comes and goes. “Stan is a little bit like Oskar’s foil,” Goodman comments. “They have a wise-guy thing going on between them, but I think Stan is really very fond of him. And he knows Oskar is twelve times smarter than he is.”

Stan also unwittingly provides Oskar with the first of many tools he requires to embark on his search: the phonebooks of all five New York boroughs. “Stan is a small but critical role,” Daldry says, “but John reassured me that he wanted to be a part of the story, and I think he adds a wonderful comedic dimension, and shows us yet another side of Oskar – a side that only Stan ever sees.”

## **SETTING THE SCENE**

As “Extremely Loud & Incredibly Close” brings Oskar Schell into contact with myriad people all over Manhattan, Brooklyn, The Bronx, Queens and Staten Island, the city of New York itself plays a major visual role – in a different way from most films set in the city.

“The New York of this film is a child’s New York,” notes Stephen Daldry. “We tried to highlight the nooks and crannies of the city that a child would go through rather than the main thoroughfares. We really tried to look at Oskar’s version of the city. It’s not about the obvious places that people associate with New York, but more of what a child might see, and what a child reacts to.”

To emphasize Oskar’s viewpoint in every aspect of the film’s imagery and sound, Daldry collaborated with a core artistic team including director of photography Chris Menges, editor Claire Simpson, production designer K.K. Barrett and costume designer Ann Roth. Later he continued the process with composer Alexandre Desplat who entwined the lyrical and whimsical elements of Oskar’s story into the score.

Filming began not on the streets, but on the soundstages of JC Studios in the Midwood neighborhood of Brooklyn. Here, in a studio that traces its roots in the city back to 1907, the film’s design crew built the Schell’s Manhattan apartment. The production then circled out from there into streets, parks, office buildings, bridges, tunnels, alleyways and residences throughout the city.

“We looked for locations that would show how Oskar sees New York,” says K.K. Barrett. “We also had to find and, in many instances, dress houses for the dozens of characters he visits. Oskar’s exchanges with these characters are usually very brief, so where they live is often the biggest clue to who these people are. Their homes had to visually reflect the lives of the inhabitants in a subtle but distinct way.”

Barrett continues: “Over all, we wanted to show a New York that is still a melting pot with many different populations in different geographical areas all intertwined; a city of diversity, with contrasting economic levels, ethnicities and activities all around.”

Since he is not a native New Yorker, Barrett used his own first impressions of each of the five boroughs as a guidepost. “In a way, I thought that being a foreigner to New York gave me a leg up in putting myself in Oskar’s shoes,” he explains. “Even

though Oskar lives there, the outer parts of the city beyond his own neighborhood are unfamiliar to him. So, I wanted to approach it the same way he does – to go out and discover places I'd never been."

The production covered a lot of ground, from Far Rockaway up to Harlem and numerous points in-between. The crew filmed Oskar's tentative walk across the Manhattan Bridge in spring wind and light rain. His solitary progress continued through Chinatown and Manhattan's Lower East Side, then moved to the famed Barney Greengrass Deli on the Upper West Side. When Oskar finally confronts his fear of public transportation, gas mask and all, the scene was shot on a closed track at Grand Central Station.

Legendary costume designer Ann Roth, who previously worked with Daldry on "The Reader" and "The Hours," further brought out the diversity of the city in her designs. The film is her most contemporary yet in collaboration with Daldry, set just a decade ago. She relates, "I did a lot of my initial research from photographs of the many people coming up Sixth Avenue and Chambers Street on 9/11. The movie takes place from 2001 to 2003, and we tried to capture the subtle differences in fashion to distinguish one year from the other."

The most intriguing part of the job for Roth was costuming Oskar. "He's a kid whose mother buys his clothes," she explains. "He is slightly eccentric and has specific clothes he likes, so, for example, he only wears his black shoes and the corduroy trousers he wears may be getting a little short. But, if his mother buys another pair of shoes or pants, well, Oskar prefers to wear what he's comfortable in. I didn't want the pants to be funny-short, just enough to show they're old ones that he still wears because those are the ones he likes. That's who Oskar is. He's not an Abercrombie & Fitch kind of kid."

When he sets out on his regular searches, Oskar always dons his father's key securely around his neck. He also wears a backpack stuffed with the items he perceives might be imperative to his search and general survival: an Israeli gas mask, a tambourine, duct tape, binoculars, his expedition journal, his grandfather's camera, a safety dog whistle, *A Brief History of Time* by Stephen Hawking, his cell phone, Fig Newtons and his father's circled message to "notstop looking."

Oskar's mother, on the other hand, keeps things very simple. "We wanted Sandy's character to look like a working mom who could just fade into the crowd. Shopping isn't a priority for her, not a highlight of her day, or her week, or her month,"

Roth says. “Skirts, blouses, even her hair, are sort of a non-event, which is hard to do with Sandy because she’s a very striking woman. But Oskar’s mom is the kind of woman who, if you asked, ‘Who made that? Is that a so-and-so blouse?’ she wouldn’t have a clue. She’s got other things to think about.”

For Max von Sydow’s character, The Renter, Roth created a Tyrolean Loden cape -- a coat of thick, heavy, water resistant wool, like those first produced by Austrian peasants -- to wear on his excursions with Oskar.

Roth’s work was greatly appreciated by Zoe Caldwell, who says that she found her character the instant she saw herself in costume. “In the script, she was described as a ‘rumpled woman, out of place and out of time,’” Caldwell recalls. “And that’s who I became when I changed into the clothes Ann Roth had for me. I took one look in the mirror and thought, ‘that’s terrific, that’s Grandma.’”

“I’ve been lucky enough to work with Ann Roth on three movies now,” summarizes Daldry. “The important thing to know about Ann is that she doesn’t just design costumes; she gauges the development of not only the characters but of the whole film. She is a crucial member of the team and a force to be reckoned with, insomuch as her approach and understanding is not just about what the characters are wearing but the way a director looks at a movie.”

As the shoot progressed along Oskar’s trail through the five boroughs, Daldry was fully prepared for the difficulties of filming in America’s most densely populated city. Yet, he found the people of New York to be among the great pleasures of the film’s experience.

“A lot of the people we met on the streets knew the book,” Daldry says, “and we used many of them in the movie. It’s not only the architecture of the city that gives New York so much character; it’s the people who live there, and that is reflected throughout the movie. And the city is also incredibly generous, which became a part of the film, just as it is a part of Oskar’s story.”

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## **ABOUT THE CAST**

**TOM HANKS** (Thomas Schell) is an award-winning actor, producer and director. One of only two actors in history to win back-to-back Best Actor Academy Awards<sup>®</sup>, he won his first Oscar<sup>®</sup> in 1994 for his moving portrayal of AIDS-stricken lawyer Andrew Beckett in Jonathan Demme's "Philadelphia." The following year, he took home his second Oscar<sup>®</sup> for his unforgettable performance in the title role of Robert Zemeckis' "Forrest Gump." He also won Golden Globe Awards for both films, as well as a Screen Actors Guild (SAG) Award<sup>®</sup> for the latter.

Hanks has also been honored with Academy Award<sup>®</sup> nominations for his performances in Penny Marshall's "Big," Steven Spielberg's "Saving Private Ryan," and Robert Zemeckis' "Cast Away," also winning Golden Globes for "Big" and "Cast Away." In 2002, Hanks received the American Film Institute's Lifetime Achievement Award.

He is currently at work starring in the epic "Cloud Atlas," being directed by the Wachowskis and Tom Tykwer. His other feature film credits include the animated adventure "The Polar Express," which he also executive produced and which reunited him with director Robert Zemeckis; the Coen brothers' "The Ladykillers"; Steven Spielberg's "The Terminal" and "Catch Me If You Can"; Sam Mendes' "Road to Perdition"; Frank Darabont's "The Green Mile"; Nora Ephron's "You've Got Mail" and "Sleepless in Seattle"; Penny Marshall's "A League of Their Own"; Ron Howard's "Apollo 13," "The Da Vinci Code," "Angels & Demons" and "Splash"; and the computer-animated blockbusters "Cars," "Toy Story," "Toy Story 2" and "Toy Story 3."

Hanks' work on the big screen has translated to success on the small screen. Following "Apollo 13," he executive produced and hosted the acclaimed HBO miniseries "From the Earth to the Moon," also directing one segment, and writing several others. His work on the miniseries brought him Emmy, Golden Globe and Producers Guild Awards, as well as an Emmy nomination for Best Director.

His collaboration with Steven Spielberg on "Saving Private Ryan" led to them executive producing the HBO miniseries "Band of Brothers," based on the book by Stephen Ambrose. Hanks also directed a segment and wrote another segment of the fact-based miniseries, which won Emmy and Golden Globe Awards for Best Miniseries. In addition, Hanks earned an Emmy Award for Best Director and an Emmy nomination for Best Writing, and received another Producers Guild Award for his work on the project.

In 2008, Hanks executive produced the critically acclaimed HBO miniseries “John Adams,” starring Paul Giamatti, Laura Linney and Tom Wilkinson. It won 13 Emmy Awards, including the Emmy for Outstanding Miniseries, as well as a Golden Globe for Best Miniseries, and a PGA Award. More recently, Hanks and Spielberg re-teamed for the award-winning HBO miniseries “The Pacific,” for which Hanks once again served as executive producer. The ten-part program won eight Emmy Awards, including Outstanding Miniseries, and brought Hanks his fourth PGA Award.

In 1996, Hanks made his successful feature film writing and directing debut with “That Thing You Do,” in which he also starred. Hanks more recently wrote, produced, directed and starred in “Larry Crowne,” with Julia Roberts. Under his own Playtone banner, Hanks, together with his wife, Rita Wilson, and partner, Gary Goetzman, produced 2002’s smash hit romantic comedy “My Big Fat Greek Wedding.” Other producing credits include “Where the Wild Things Are,” “The Polar Express,” “The Ant Bully,” “Charlie Wilson’s War,” “Mamma Mia!,” “The Great Buck Howard,” “Starter for 10” and the HBO series “Big Love.”

**SANDRA BULLOCK** (Linda Schell) won the 2010 Academy Award® for Best Actress for her role in 2009’s “The Blind Side.” Bullock also won the Critics’ Choice Award, the Golden Globe and the Screen Actors Guild (SAG) Award® for Best Actress for her portrayal of Leigh Anne Tuohy, in the film, which grossed more than \$309 million worldwide.

That same year, Bullock starred in the wildly successful “The Proposal,” opposite Ryan Reynolds, which earned over \$317 million worldwide at the box office, and garnered Bullock a Golden Globe nomination for Best Actress in a Motion Picture – Musical or Comedy. Bullock will next be seen starring with George Clooney in “Gravity,” directed by Alfonso Cuarón.

Following acclaimed roles in several motion pictures, Bullock’s breakthrough came in the 1994 runaway hit “Speed.” Her next two features, “While You Were Sleeping,” which earned her first Golden Globe nomination, and “The Net,” were both critical and popular successes. Under her Fortis Films production company banner, she also produced and starred in “Hope Floats,” which marked her feature film producing debut; “Practical Magic”; “Gun Shy”; “Two Weeks Notice,” opposite Hugh Grant; “Miss Congeniality,” for which she received her second Golden Globe nomination, and its sequel, “Miss Congeniality 2: Armed and Fabulous.”

She earned praise for her performances in such dramas as the Truman Capote biopic “Infamous,” in which she portrayed author Harper Lee, and the 2004 Oscar®-winning Best Picture, “Crash,” directed by Paul Haggis, for which she shared in a Screen Actors Guild (SAG) Award® for Outstanding Performance by a Motion Picture Cast. Bullock’s other film credits include starring roles in “All About Steve,” “Premonition,” “The Lake House,” “Speed 2: Cruise Control,” “A Time to Kill,” “In Love and War,” “Two if by Sea,” “The Vanishing,” “Demolition Man,” “Wrestling Ernest Hemingway,” “The Thing Called Love,” “Forces of Nature,” “28 Days,” the animated “The Prince of Egypt,” “Divine Secrets of The Ya Ya Sisterhood,” and the psychological thriller “Murder By Numbers,” which she also executive produced.

Bullock made her debut as a writer/director with the short film “Making Sandwiches,” in which she also starred with Matthew McConaughey, and which debuted at the 1997 Sundance Film Festival. She recently concluded her stint as the executive producer of the highly successful “The George Lopez Show” which aired on ABC for six seasons.

In addition to her Oscar®, Golden Globe and SAG® Awards, Bullock has received numerous awards and nominations for her work, including two Blockbuster Entertainment Awards, four MTV Movie Awards, an American Comedy Award, eight Teen Choice Awards, and four People’s Choice Awards for Favorite Female Movie Star. Additionally, in 2001 and in 1996, Bullock was voted NATO/ShoWest “Female Star of the Year.”

**THOMAS HORN** (Oskar Schell) is a first-time film actor, whose only previous acting experience was as the old grasshopper in his elementary school’s stage production of “James and the Giant Peach.” The newcomer was first spotted during his winning appearance on Kids Week on “Jeopardy!”

Horn was born in 1997 in San Francisco, California. His parents are physicians and he has one younger brother. He spends most of his free time reading and learning languages—he is fluent in Croatian and has studied Spanish and Mandarin—and enjoys skiing, karate, tennis, cross-country running, playing piano and traveling. When he was in the sixth grade, he entered the National Geographic Geography Bee, taking third place in the state. He competed again the following two years, earning fourth and second place awards, respectively. He is currently in his freshman year of high school.



**MAX VON SYDOW** (The Renter) is a legendary actor who has received innumerable honors from the international film community. He has appeared in films for more than 60 years, and is known for his extraordinary collaboration with the great Swedish filmmaker, the late Ingmar Bergman. Among the eleven Bergman films in which von Sydow starred are the classics “The Seventh Seal,” “The Magician,” “The Virgin Spring,” “Through a Glass Darkly,” “Hour of the Wolf” and “Shame.” He also appeared in several other Swedish films, including “The Emigrants” and “The New Land.”

In 2007, von Sydow received worldwide acclaim for his performance as a grieving father in Julian Schnabel’s film “The Diving Bell and the Butterfly.” He also appeared in such hits as “Pelle the Conqueror,” for which he received an Academy Award® nomination for Best Actor; “Hawaii”; William Friedkin’s “The Exorcist”; John Huston’s “The Kremlin Letter”; Sydney Pollack’s “Three Days of the Condor”; Dave Thomas’ and Rick Moranis’ “Strange Brew”; Woody Allen’s “Hannah and Her Sisters”; David Lynch’s “Dune”; “Death Watch”; and “Voyage of the Damned.” In 1993, he played the devil in Fraser Heston’s film based on Stephen King’s “Needful Things,” which made him the only actor in the world to have played Lucifer, an Exorcist and Jesus Christ. He also starred in Scott Hicks’ “Snow Falling on Cedars”; Steven Spielberg’s “Minority Report”; Paul Marcus’s “Heidi”; Eric Emmanuel Schmitt’s “Oscar and the Pink Lady”; Martin Scorsese’s “Shutter Island”; and Ridley Scott’s “Robin Hood.”

Von Sydow made his film debut in the Swedish film “Only a Mother” in 1949, and appeared for the first time in a Hollywood film playing Christ in George Stevens’ epic “The Greatest Story Ever Told.” In 1988, von Sydow directed the film “Katinka,” based on Herman Bang’s novel, “Along the Highway.”

Born in Lund, Sweden, he attended the Acting Academy at the Royal Dramatic Theater in Stockholm from 1948 through 1951, and in 1957 appeared on stage in Henrik Ibsen’s “Peer Gynt.” Among his other stage appearances—82 all together—are Swedish productions of Luigi Pirandello’s “Henry IV,” Tennessee Williams’ “Cat On A Hot Tin Roof,” Jean Anouilh’s “Waltz of the Toreadors,” Moliere’s “The Misanthrope,” Jean-Paul Sartre’s “The Condemned of Altona” and Ibsen’s “The Wild Duck.”

He appeared on Broadway in “Night of the Tribades” and “Duet for One,” and at London’s Old Vic in Shakespeare’s “The Tempest,” in the role of Prospero, which he had previously played in Sweden.

In 2003, he became a French citizen. In 2005, he received the honor of being Commandeur des Arts et des Lettres and in 2011 the Chevalier de la Legion d'Honneur. He lives in Paris with his wife, Catherine, a film documentary director.

**VIOLA DAVIS** (Abby Black) is a critically acclaimed, award-winning actress who garnered Academy Award, Golden Globe and Screen Actors Guild Award nominations for Best Supporting Actress for her performance in John Patrick Shanley's "Doubt," based on his play and starring Meryl Streep, Philip Seymour Hoffman and Amy Adams. She was also recognized by The National Board of Review with their Breakthrough Award, and was honored by the Santa Barbara Film Festival as a Virtuoso.

Davis was most recently seen in Tate Taylor's adaptation of Kathryn Stockett's best-selling novel *The Help*. Davis plays the role of Aibileen in the film, which tells the story of three extraordinary women in the Deep South during the early 1960s. Emma Stone and Bryce Dallas Howard also starred. Davis will next be seen alongside Maggie Gyllenhaal, Holly Hunter and Rosie Perez in the feature film "Won't Back Down," from director Daniel Barnz.

Her other feature film credits include "It's Kind of a Funny Story," with Emma Roberts, Lauren Graham and Zach Galifianakis; "Eat Pray Love," with Julia Roberts; "Knight and Day," with Tom Cruise and Cameron Diaz; "Law Abiding Citizen," with Jamie Foxx and Gerard Butler; George C. Wolfe's "Nights in Rodanthe," based on the Nicholas Sparks novel and starring Diane Lane and Richard Gere; "Madea Goes to Jail"; "State of Play"; "Disturbia"; the independent film "The Architect"; Jim Sheridan's "Get Rich or Die Tryin'," opposite 50 Cent; Stephen Gaghan's "Syriana," starring George Clooney and produced by Steven Soderbergh; "Far from Heaven," with Dennis Quaid and Julianne Moore; and the Soderbergh-directed films "Solaris," "Traffic" and "Out of Sight."

On the small screen, Davis was recently seen in a six-episode arc in Showtime's hit series "United States of Tara." Prior to that, she appeared opposite Benjamin Bratt, Eric McCormack and Rick Schroeder in the miniseries "The Andromeda Strain." Her extensive television credits also include a recurring role on "Law & Order: SVU;" a recurring role in the CBS franchise "Jesse Stone," opposite Tom Selleck; a starring role as Diane Barrino in Lifetime's "Life is Not a Fairytale: The Fantasia Barrino Story"; a starring role in ABC's "Traveler," as Agent Jan Marlow; CBS' "Century City"; "Lefty"; the Steven Bochco series "City of Angels"; Oprah Winfrey's "Amy and Isabelle"; and Hallmark Hall of Fame's "Grace and Glorie."

Davis is also a veteran of the stage. In 2010, she returned to Broadway in the highly anticipated revival of August Wilson's "Fences," alongside Denzel Washington. The 1987 Pulitzer Prize and Tony Award-winning play earned her a Tony Award, as well as Drama Critics' Circle Award, Outer Critics Circle Award and Drama Desk Award. "Fences" was also honored with the Tony Award for Best Play Revival and was the most profitable theatre production of the year. In 2004, Davis lit up the stage in the Roundabout Theatre Company's production of Lynn Nottage's play "Intimate Apparel," directed by Tony Award-winning director Daniel Sullivan. Her performance earned her the highest honors for an off-Broadway play, including Best Actress Awards from Drama Desk and the Drama League, as well as an Obie and the Audelco Award and a nomination for the Lucille Lortel Award. She reprised her role at the Mark Taper Forum in Los Angeles, where she was recognized with the Ovation, Los Angeles Drama Critics and the Garland Awards. In 2001, Davis was awarded a Tony for Best Performance by a Featured Actress in a Play for her portrayal of Tonya in "King Hedley II." She also received a Drama Desk Award in recognition of her work.

A graduate of The Juilliard School, Davis also holds an Honorary Doctorate of Fine Arts Degree from her alma mater, Rhode Island College.

**JOHN GOODMAN** (Stan the Doorman) is one of the entertainment industry's most respected actors. He earned a Golden Globe nomination in 1992 for his chilling performance in the Coen brothers' heralded "Barton Fink," after delivering a breakthrough motion picture performance in the Coen brothers' earlier "Raising Arizona." He has since teamed with them in "The Big Lebowski" and "O Brother, Where Art Thou?"

Goodman can currently be seen starring in writer/director Michel Hazanavicius's homage to Hollywood's silent film era, "The Artist," and in Kevin Smith's indie political horror/thriller "Red State." On television, he can be seen in the critically acclaimed series "Damages" and "Treme," and recently appeared alongside Al Pacino in the award-winning Jack Kevorkian biopic "You Don't Know Jack," earning an Emmy Award nomination for Outstanding Supporting Actor in a Miniseries or Movie. He previously won the Emmy for Outstanding Guest Actor in a Drama Series for his turn in Aaron Sorkin's "Studio 60 on the Sunset Strip."

In addition to his work in front of the camera, he has lent his voice to numerous animated characters, with voiceover credits including "Monsters, Inc.," "Cars," "The Emperor's New Groove" and its small screen continuation, "The Emperor's New School,"

“Tales of the Rat Fink,” “The Jungle Book 2,” “Bee Movie” and, most recently, “The Princess and the Frog.” He also voiced one of the main characters in NBC’s animated primetime series “Father of the Pride.”

Goodman’s many additional film credits include “Evan Almighty,” “Death Sentence,” “Drunk Boat,” “Confessions of a Shopaholic,” “In the Electric Mist,” “Gigantic,” “Speed Racer,” “Marilyn Hotchkiss’ Ballroom Dancing and Charm School,” “Beyond the Sea,” “Masked and Anonymous,” “Storytelling,” “One Night at McCool’s,” “Coyote Ugly,” “What Planet Are You From?,” “Bringing Out the Dead,” “The Runner,” “Blues Brothers 2000,” “Fallen,” “The Borrowers,” “Mother Night,” “Pie in the Sky,” “The Flintstones,” “Born Yesterday,” “Matinee,” “The Babe,” “King Ralph,” “Arachnophobia,” “Stella,” “Always,” “Sea of Love,” “Everybody’s All-American,” “Punchline,” “The Wrong Guys,” “The Big Easy,” “Burglar,” “True Stories,” “Sweet Dreams,” “Maria’s Lovers,” “C.H.U.D.,” “Revenge of the Nerds” and “Eddie Macon’s Run.”

A St. Louis native, Goodman studied at Southwest Missouri State, graduating in 1975 with a B.F.A. degree in Theatre. His stage credits include regional theatre productions of “Henry IV, Parts I and II,” “Antony and Cleopatra” and “As You Like It.” He performed in a touring production of “The Robber Bridegroom” and starred in the Broadway productions of “Waiting for Godot” in 2009; “The Resistible Rise of Arturo Ui” in 2002; “Big River” in 1985, for which he earned a Drama Desk Award nomination; and “Loose Ends” in 1979. In 2001, he starred with Meryl Streep and Kevin Kline in the Shakespeare in the Park production of “The Seagull.”

**JEFFREY WRIGHT** (William Black) is a critically acclaimed actor who continually pushes the boundaries of his craft with inspiring and celebrated performances in an illustrious career that has spanned the worlds of theatre, film and television. He can currently be seen in “The Ides of March,” directed by and co-starring George Clooney. He is currently in production on “Broken City,” in which he stars with Mark Wahlberg and Russell Crowe under the direction of Allen Hughes.

Wright, a gifted theater actor, was most recently on stage as the lead in John Guare’s “A Free Man of Color” at Lincoln Center, directed by George C. Wolfe, a frequent collaborator. In 2001 and 2002 respectively, he earned an Obie Award and a Tony nomination for his work in the play “Topdog/Underdog.” Wright garnered a Tony Award in 1994 for his role in Tony Kushner’s Pulitzer Prize-winning epic “Angels in America,” also directed by Wolfe. Wright reprised his “Angels in America” role in HBO’s

2003 miniseries adaptation of the play, earning both a Golden Globe and an Emmy Award for his groundbreaking performance.

On film, Wright has played a stunning array of icons and iconoclasts. His brilliant portrayal of the renowned and controversial graffiti artist Jean Michel Basquiat in the 1996 film “Basquiat” received widespread praise from critics and earned him an Independent Spirit Award nomination. Wright also took on roles in the 2006 and 2008 James Bond films, “Casino Royale” and “Quantum of Solace,” and, also in 2008, starred as Muddy Waters in “Cadillac Records” and as Colin Powell in Oliver Stone’s “W.” In 2005, he co-starred in the award-winning film “Syriana.” His other credits include Jonathan Demme’s remake of “The Manchurian Candidate”; Jim Jarmusch’s “Broken Flowers,” which earned him another Independent Spirit Award nomination; Ang Lee’s “Ride with the Devil”; and “Shaft.” For his portrayal of Reverend Martin Luther King, Jr. in HBO’s “Boycott,” he received a 2001 AFI award.

In addition to his acting career, Wright is founder and Vice Chairman of Taia Lion Resources and co-founder and Chairman of Taia Peace Foundation. These two organizations work jointly toward natural resource-driven economic development in Sierra Leone, where Wright has been active since his first trip to the country, in 2001. In 2011, Wright was named by the Government of Sierra Leone as the Peace by Piece Ambassador for the country’s 50th Anniversary Independence Celebration. He also serves on the boards of directors of the Tribeca Film Institute and Resolve, and is a member of the board of governors of Saint Albans School for Boys.

Born in Washington, D.C., Wright graduated from Amherst College, receiving a B.A. in political science in 1987 and earning a doctorate of humane letters from his alma mater in 2004.

**ZOE CALDWELL** (Oskar’s Grandmother) is one of the theatre’s most respected actresses. She has earned four Tony Awards for her work on Broadway, three of them for Best Actress in a Play—in “Master Class,” “Medea” and “The Prime of Miss Jean Brodie”—and one for Best Featured Actress in a Play for “Slapstick Tragedy.” Her performances have also garnered her three Drama Desk Awards, including Outstanding Actress for “Master Class” and “Medea,” and Outstanding Performance for “Colette.” She also earned a Theatre World Award for “Slapstick Tragedy.” She also directed the plays “An Almost Perfect Person” and “Park Your Car in Harvard Yard.”

Caldwell was born in 1933 in Melbourne, Australia, where she began her professional career playing the Lost Boy Slightly Soiled in “Peter Pan.” She has spent the last half century learning more about her craft in many of the world’s greatest theatre companies, and has written a book, *I Will Be Cleopatra: An Actress’s Journey*, published by W.W. Norton.

In 1970, Caldwell was awarded the Order of the British Empire (OBE), and in 2003, she doffed her bonnet to the Chancellor of Melbourne University and was made an honorary Doctor of Laws.

### **ABOUT THE FILMMAKERS**

**STEPHEN DALDRY** (Director) is an award-winning director of both stage and screen. His first feature film, “Billy Elliot,” won more than 40 awards worldwide and received three Oscar® nominations, including Best Director. His second feature, “The Hours,” also won innumerable international awards, including Best Picture at the Golden Globes, and received nine Oscar® and 11 BAFTA nominations. His most recent feature, “The Reader,” earned five Oscar® nominations, including Best Director and Best Picture.

Daldry’s extensive theatre credits include “Billy Elliot the Musical,” “A Number, Far Away,” “Via Dolorosa,” “Rat in the Skull,” “Body Talk,” “The Kitchen,” “The Editing Process,” “Search and Destroy,” “An Inspector Calls,” “Machinal,” “Damned for Despair,” “The Fleisser Plays” and “Figaro Gets Divorced.” Among his theater credits are many productions at the Sheffield Crucible Theatre, where he started his career under the late Clare Venables. He has staged productions in the U.S. and UK on Broadway, at the National Theatre, the Albery Theatre, the New York Theatre Workshop, the Duchess Theatre, Manchester Library Theatre, Liverpool Playhouse, Stratford East, Oxford Stage, Brighton and Edinburgh Fringe Festival. Daldry was artistic director of the Royal Court Theatre from 1992 to 1998, the Gate Theatre from 1989 to 1992, and the Metro Theatre Company from 1984 to 1986. He has won many awards for his theatrical work both in America and Britain.

Daldry’s small screen credits include producing two “Omnibus” programs for BBC2.

**SCOTT RUDIN** (Producer) – Films include: “The Girl with the Dragon Tattoo”; “Moneyball”; “Moonrise Kingdom”; “The Social Network”; “True Grit”; “Greenberg”; “It’s Complicated”; “Fantastic Mr. Fox”; “Julie & Julia”; “Doubt”; “No Country for Old Men”; “There Will Be Blood”; “Reprise”; “The Queen”; “Margot at the Wedding”; “Notes on a Scandal”; “Venus”; “Closer”; “Team America: World Police”; “I Heart Huckabees”; “School of Rock”; “The Hours”; “Iris”; “The Royal Tenenbaums”; “Zoolander”; “Sleepy Hollow”; “Wonder Boys”; “Bringing Out the Dead”; “South Park: Bigger, Longer & Uncut”; “The Truman Show”; “In & Out”; “Ransom”; “The First Wives Club”; “Clueless”; “Nobody’s Fool”; “The Firm”; “Searching for Bobby Fischer”; “Sister Act”; and “The Addams Family.”

Theatre includes: “Passion”; “Hamlet”; “Seven Guitars”; “A Funny Thing Happened On The Way to The Forum”; “Skylight”; “The Chairs”; “The Blue Room”; “Closer”; “Amy’s View”; “Copenhagen”; “The Designated Mourner”; “The Goat, or Who is Sylvia?”; “Caroline, or Change”; “The Normal Heart”; “Who’s Afraid of Virginia Woolf?”; “Doubt”; “Faith Healer”; “The History Boys”; “Shining City”; “Stuff Happens”; “The Vertical Hour”; “The Year of Magical Thinking”; “Gypsy”; “God of Carnage”; “Fences”; “The House of Blue Leaves”; “Jerusalem”; “The Motherf\*\*ker with the Hat”; and “The Book of Mormon.”

**ERIC ROTH** (Screenwriter) won an Academy Award<sup>®</sup> and a Writers Guild of America Award (WGA) for his his screenplay for the Oscar<sup>®</sup>-winning Best Picture “Forrest Gump,” directed by Robert Zemeckis and starring Tom Hanks. He also earned Golden Globe and BAFTA Award nominations for his work on that film. Roth received his second Oscar<sup>®</sup>, Golden Globe and WGA Award nominations for the screenplay for the Best Picture-nominated film “The Insider,” directed by Michael Mann and starring Russell Crowe, Al Pacino and Christopher Plummer, and for which Roth won the WGA’s honorary Paul Selvin Award and a Humanitas Prize. He garnered both Oscar<sup>®</sup> and Golden Globe nominations for the screenplay of Steven Spielberg’s drama “Munich,” and more recently for David Fincher’s “The Curious Case of Benjamin Button,” starring Brad Pitt and Cate Blanchett. Based on the F. Scott Fitzgerald short story, the screenplay also brought Roth another Golden Globe and BAFTA nod.

Roth attended the University of California, Santa Barbara, from which he has won a Distinguished Alumni Award; Columbia University; and the University of California, Los Angeles, where he won the prestigious Samuel Goldwyn Writing Award in

1970, and in 2008 was honored with the Distinguished Achievement In Screenwriting Award from the UCLA School Of Theater, Film and Television.

Roth's early work included such movies as "The Drowning Pool," with Paul Newman, "Wolfen," with Albert Finney, and "The Onion Field." His first produced screenplay was Robert Mulligan's "The Nickel Ride," which premiered at the 1974 Cannes Film Festival. His subsequent credits have included "Suspect," directed by Peter Yates and starring Cher, Dennis Quaid and Liam Neeson; Mike Figgis' "Mr. Jones," starring Richard Gere; "The Horse Whisperer," directed by and starring Robert Redford; Michael Mann's "Ali," starring Will Smith in the title role; and "The Good Shepherd," directed by Robert De Niro, who also starred with Matt Damon and Angelina Jolie. One of Roth's proudest accomplishments was having written for the legendary film director Akira Kurosawa, for one of Kurosawa's last films, his 1991 "Rhapsody in August."

Roth is currently working on an original space movie and serving as co-executive producer on David Milch's upcoming HBO drama "Luck," with Dustin Hoffman and Nick Nolte.

**CELIA COSTAS** (Executive Producer) is an executive producer and producer in both film and television. Her feature credits include Oliver Stone's "Wall Street: Money Never Sleeps"; Ang Lee's "Taking Woodstock"; John Patrick Shanley's "Doubt"; Mike Nichols' "Charlie Wilson's War" and "Closer"; Ben Stiller's "Zoolander"; Betty Thomas's "28 Days" and "Private Parts"; and "Meet Joe Black" from director Martin Brest.

She has produced several films for TV's HBO, including Nichols' "Angels in America" and Joe Sargent's "Warm Springs" and "A Lesson Before Dying," all three of which won the Emmy Award for either Outstanding Miniseries or Outstanding Made for Television Movie in their respective years. She is currently a co-executive producer on "The Corrections" for HBO, based on the novel by Jonathan Franzen.

Her credits as a unit production manager include such films as "The Pelican Brief," from director Alan J. Pakula; James Foley's "Glengarry Glen Ross"; "To Wong Foo, Thanks for Everything, Julie Newmar," from Beeban Kidron; and "Night Falls on Manhattan," from Sidney Lumet. As a locations manager, her credits include the original "Wall Street," also with director Oliver Stone; Alan Alda's "Sweet Liberty"; Francis Ford Coppola's "The Cotton Club"; and Pakula's "Orphans," "Sophie's Choice" and "Roll Over."



**MARK ROYBAL** (Executive Producer) is the President of Production at Indian Paintbrush, overseeing all creative aspects of film development, production, and acquisitions.

Indian Paintbrush is currently in post production on Wes Anderson's "Moonrise Kingdom"; an untitled Drake Doremus project; an untitled David Chase project; Park Chan-Wook's "Stoker"; and Danny Boyle's "Trance."

In current release is Drake Doremus's love story "Like Crazy," which won the Grand Jury Prize for Drama and a Special Jury Prize for Best Acting for Felicity Jones at the 2011 Sundance Film Festival. Awaiting release are Lorene Scafaria's "Seeking A Friend for the End of the World," starring Steve Carell and Keira Knightley; and Jay and Mark Duplass' "Jeff Who Lives At Home," starring Jason Segel and Ed Helms.

Prior to joining Indian Paintbrush in 2010, Roybal was the President of Scott Rudin Productions, where he worked with the Academy Award®-winning producer from 1996 to 2010. He was an executive producer on Joel and Ethan Coen's "No Country for Old Men." The film won four Academy Awards® in 2008: Best Picture, Best Director, Best Adapted Screenplay and Best Supporting Actor for Javier Bardem. Roybal also produced Kim Peirce's "Stop-Loss," and John Patrick Shanley's "Doubt."

Originally from San Francisco, Roybal currently resides in Los Angeles with his family.

**NORA SKINNER** (Executive Producer) has worked on such films as John Patrick Shanley's "Doubt" and Stephen Daldry's "The Reader," serving as an associate producer on both movies. She was formerly Senior Vice President, Development, for Scott Rudin Productions, and previously a Director at Jane Rosenthal and Robert De Niro's Tribeca Theatrical Productions.

Skinner studied at Boston College, earning a BA in English, and Rutgers University, earning a Masters and PhD (ABD) in English.

**JONATHAN SAFRAN FOER** (Author) had his first novel, *Everything is Illuminated*, published in 2002, when he was just 25. An extract of the work appeared in *The New Yorker's* annual Debut Fiction issue and the book quickly became an international bestseller. The paperback edition followed in 2003 and is now in its 32<sup>nd</sup>

printing. A movie based on the book was released in 2005, starring Elijah Wood and directed by Liev Schreiber.

Foer's next novel, *Extremely Loud & Incredibly Close*, on which the film is based, was published in 2005 and went straight onto national and international bestseller lists. In 2007, the author was selected by *Granta* for their acclaimed Best of Young American Novelists II issue, and in 2010 he was included on *The New Yorker's* "20 under 40" list of the best young writers in the U.S.

Throughout his career, Foer has also had stories published in *The New Yorker*, *The Paris Review* and *Conjunctions*. He is the editor of an anthology inspired by the bird boxes of Joseph Cornell, *A Convergence of Birds*, which won the V&A Illustration Award in 2007. Foer's libretto, "Seven Attempted Escapes from Silence," was performed by the Berlin State Opera House in September 2005. He also collaborated on a book called *Joe* with Hiroshi Sugimoto and Richard Serra.

Foer's latest work is the nonfiction *Eating Animals*. Published in 2009, it was an instant *New York Times* and international bestseller in both hardback and paperback. His next book will be *The New American Haggadah*, due in February 2012, and he is currently at work on a novel.

**CHRIS MENGES** (Director of Photography) won Academy Awards® for Achievement in Cinematography for "The Killing Fields" and "The Mission," both directed by Roland Joffe. He also won a BAFTA Award for "The Killing Fields." Menges previously worked with Stephen Daldry on "The Reader," for which he received an Oscar® nomination as well as an American Society of Cinematographers (ASC) Award nomination. He was recently honored with the ASC International Award.

He also received an Academy Award® nomination for Neil Jordan's "Michael Collins," and collaborated again with Jordan on "The Good Thief" and "Angel," for which he won an Evening Standard Award. He also won an Evening Standard Award for Bill Forsythe's "Local Hero."

Menges was nominated for a European Film Academy Award for Best European Cinematographer for photographing Stephen Frears' "Dirty, Pretty Things," and an Independent Spirit Award and the British Society of Cinematographer's Golden Frog for Tommy Lee Jones' "The Three Burials of Melquiades Estrada."

He recently reunited with Ken Loach on "Route Irish," having also shot Loach's "Tickets" and "Kes," which marked Menges' feature film debut.

Among Menges other films are William Monahan's "London Boulevard," Udayan Prasad's "Yellow Handkerchief," Kimberly Peirce's "Stop-Loss," Richard Eyre's "Notes on a Scandal," Niki Caro's "North Country," Gregory Jacobs' "Criminal," Sean Penn's "The Pledge," Jim Sheridan's "The Boxer," Andrei Konchalovsky's "Shy People" and Roger Donaldson's "Marie."

**K.K. BARRETT** (Production Designer) earned a BAFTA Award nomination for his work on Sofia Coppola's biographical drama "Marie Antoinette." He also collaborated with Coppola on the Oscar<sup>®</sup>-winning "Lost in Translation," which garnered him his first nomination for the Excellence in Production Design Award from the Art Directors Guild. He worked as well with director David O. Russell on the comedy "I Heart Huckabees," and with Michel Gondry on his film "Human Nature."

Barrett has collaborated three times with director Spike Jonze, on the critically acclaimed features "Being John Malkovich," "Adaptation" and "Where the Wild Things Are," the latter earning Barrett his second Art Directors Guild nod. He has designed for Jonze's many music videos as well.

Barrett has twice been honored with the MTV Video Music Award for Best Art Direction: for Beck's "New Pollution" in 1996 and for The Smashing Pumpkins' "Tonight, Tonight" in 1997. Barrett co-directed, with Lance Bangs, a concert film for the musical group Yeah Yeah Yeahs entitled "IsIs."

His most recent work is an Opera he co-created and designed with Karen O, called "Stop the Virgens" which made its world debut in New York in Fall 2011.

**CLAIRE SIMPSON** (Editor) is an award-winning editor who won an Academy Award<sup>®</sup> a BAFTA Award and an Eddie for her work on Oliver Stone's war drama "Platoon." She also won a BAFTA and was nominated for an Oscar<sup>®</sup> and Eddie for "The Constant Gardener," directed by Fernando Meirelles.

Simpson's impressive list of credits also includes such films as Rob Marshall's "Nine"; Stephen Daldry's "The Reader"; Kimberly Peirce's "Stop-Loss"; Neil LaBute's "Possession"; Robert Towne's "Without Limits" and "Tequila Sunrise"; Arne Glimcher's "The Mambo Kings"; Oliver Stone's "Wall Street" and "Salvador"; and Ridley Scott's "Someone to Watch Over Me."

**ANN ROTH** (Costume Designer) is an award-winning costume designer of both stage and screen. She has received four Academy Award® nominations, winning for her work on “The English Patient,” and three BAFTA nods, with a win for “The Day of the Locust.”

Roth has served as costume designer on more than 100 motion pictures, including “The World of Henry Orient,” “Midnight Cowboy,” “Klute,” “The Goodbye Girl,” “Hair,” “Places in the Heart,” “Sweet Dreams,” “Working Girl,” “The Birdcage,” “The Unbearable Lightness of Being,” “Primary Colors,” “The Hours,” “Angels in America,” “Cold Mountain,” “The Village,” “Closer,” “The Good Shepherd,” “Mamma Mia!,” “The Reader” and “Julie & Julia.”

For her work on the small screen, Roth has garnered three Emmy Award nominations, including one for her designs for the critically acclaimed HBO miniseries “Mildred Pierce.”

She has received four Drama Desk nominations and five Tony Award nominations, and was most recently nominated for both awards for her work on the Broadway smash hit “The Book of Mormon.” Her extensive theatre credits include productions on Broadway, Lincoln Center, The Kennedy Center, the San Francisco Opera, the American Conservatory Theatre, the Manhattan Theatre Club and Circle in the Square.

**ALEXANDRE DESPLAT** (Composer), a four-time Academy Award® nominee, most recently created the scores for George Clooney’s “The Ides of March,” Roman Polanski’s “Carnage,” and the blockbusters “Harry Potter and the Deathly Hallows - Parts 1 and 2,” the final two films in the record-breaking franchise.

Desplat received his latest Oscar® nod for his score for the Best Picture winner “The King’s Speech,” for which he also won a BAFTA Award and earned a Golden Globe nomination. He previously garnered Oscar® and BAFTA Award nominations for his score for the animated “Fantastic Mr. Fox”; Oscar®, Golden Globe and BAFTA Award nominations for David Fincher’s “The Curious Case of Benjamin Button”; and Oscar® and BAFTA Award nominations for Stephen Frears’ “The Queen.”

In addition, Desplat won a Golden Globe Award for John Curran’s “The Painted Veil,” and also received Golden Globe nominations for his scores for Stephen Gaghan’s “Syriana” and Peter Webber’s “Girl with a Pearl Earring.” In his native France, Desplat won a César Award for his score for “The Beat That My Heart Skipped,” which also

earned him a Silver Bear from the 2005 Berlin Film Festival. He has also received four more César Award nominations, the latest coming for his work on the Oscar<sup>®</sup>-nominated 2009 French film “A Prophet.”

His recent film work includes Terrence Malick’s “The Tree of Life”; Stephen Frears’ “Tamara Drewe”; Roman Polanski’s “The Ghost Writer”; the Chris Weitz-directed films “A Better Life,” “The Twilight Saga: New Moon” and “The Golden Compass”; Nora Ephron’s “Julie & Julia”; “Coco Before Chanel”; and Ang Lee’s “Lust, Caution.”

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