



THE WEINSTEIN COMPANY

# ABOUT RAY

## PRODUCTION NOTES



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Running Time: TBD  
MPAA Rating: TBD

## SHORT SYNOPSIS

ABOUT RAY tells the stirring and touching story of three generations of a family living under one roof in New York as they must deal with the life-changing transformation by one that ultimately affects them all. Ray (Elle Fanning) is a teenager who knows he's a boy, even though he was assigned female at birth. Ray has already been living as a boy for years, but is now ready to start hormone replacement therapy. His single mother, Maggie (Naomi Watts), must track down Ray's biological father (Tate Donovan) to get his legal consent to allow Ray's transition. Dolly (Susan Sarandon), Ray's lesbian grandmother is having a hard time accepting that she now has a grandson. They must each confront their own identities and learn to embrace change and their strength as a family in order to ultimately find acceptance and understanding.

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## LONG SYNOPSIS

At 16 years-old, Ray (Elle Fanning) already is already living as a boy at school and at home, where he lives with his single mother, Maggie (Naomi Watts), his grandmother Dolly (Susan Sarandon) and Dolly's longtime partner, Frances (Linda Emond). Dreading the prospect of another unhappy two years at his current school, Ray badly wants to begin hormone therapy so he can transfer to a new school and get a fresh start where people will only know him as a boy. Maggie is supportive and ready to do whatever Ray needs, as she has done his entire life. And while Dolly may be a liberal, larger-than-life bohemian, she is having a hard time accepting that she has a grandson.

Because of Ray's age, he cannot begin the physical transition process without the written consent of both biological parents. That means Maggie must track down her long-estranged ex-boyfriend, Craig (Tate Donovan), a necessary step that knocks her completely off-balance. Adding to the turmoil, Dolly and Frances reveal that they feel it's time for Maggie and Ray to live on their own. Feeling his future slipping away, Ray decides it's time to make something happen and takes matters into his own hands.

## ABOUT THE PRODUCTION

Not long after the premiere of her third feature, *Angels Crest*, at the 2011 Tribeca Film Festival, Gaby Dellal began mulling an idea for a new film. First in New York and later at home in London, she came across a variety of people who were raising children in the context of the “modern family,” in which a parent, grandparent or child might be gay or transgender. Their stories about their experiences with their adolescent children got her thinking: what is it like to raise a teenager in a culture that is in the midst of a wave of change in attitudes about sex and gender, decades after the sexual revolution of the late 1960s and early 1970s?

Her questions ultimately led her to devise a story about three generations – lesbian grandmother, straight daughter, and teenager who was assigned female at birth but identifies as male – living under the same roof in New York City. “I was interested in three generations cohabitating in the same house with one of them knowing he’s a boy,” says Dellal. “I knew I wanted the grandmother to be in a happy long-term relationship, after having spent years in the closet because in her youth coming out wasn’t an option. In contrast, her teenage grandchild is already out as a transgender boy and wants to begin to physically transition. The grandmother can’t quite get her head around that idea, and in the middle you have a straight woman who is struggling to raise her transgender child as a single mother.”

She saw the potential for humor as well as drama in a story about a family confounded by a situation they never expected to confront. Gender reassignment would be a catalyst for the story, but not its sole focus. Explains Dellal: “I wanted to make an entertaining, accessible film about family dynamics and the trials and tribulations of raising a kid within a close family unit.”

She took her idea to producer Dorothy Berwin, who had produced Dellal’s BAFTA award-winning film *On a Clear Day*. Berwin had been out of the film business for a few years and wasn’t particularly looking to get back in. Dellal’s pitch changed her mind. “I loved the story immediately; it was so heartwarming, funny and intelligent. I said, ‘Okay I’m doing this,’” Berwin recalls. “Gaby’s concept felt very ‘now’ in dealing with a serious social issue, but it did so in a sophisticated, thoughtful way that I thought could be very accessible.”

Dellal and Berwin next set about commissioning a screenplay, seeking out different writers in New York and London. They wanted someone who could find the right tonal balance between comedy and drama, and they found what they were looking for in the work of Nikole Beckwith, a Brooklyn-based playwright who had been a member of The Public Theater’s Emerging Writers Group. Beckwith’s plays are fast-paced, dialogue-driven comedies about sad subjects: the death of a family member, abandonment, loss. “As far as theater, I write farces about your darkest fears. It’s how I process,” she laughs. “I like to take difficult feelings and difficult experiences and turn them into something positive that people can hopefully laugh at and laugh with. Everybody wants to recognize themselves in comedy. It’s a beautiful invitation into any story.”

Dellal and Beckwith began their discussions about the script and its central themes in the fall of 2012. As straight women writing about a family with a transgender child, they knew they had to

do their research, consult and vet in order to tell a story that was authentic to the experiences of trans teens and their families. Their resources included individuals, organizations, documentary materials and, of course, the video blogs and other web materials created by and for the transgender community.

The fundamental goal was to write a story about what families look like now. That family includes Dolly and her longtime partner, Frances; Dolly's daughter, Maggie; and Maggie's trans child, who has shortened his given name of Ramona to Ray. "Every aspect of the family – having two moms, Maggie's single motherhood, Ray's struggle – that's our world today," Beckwith affirms. "I have LGBTQ friends and family, and I tried to do my best to also represent moments in their lives that I was privy to or a part of. The idea was to de-mystify a topic that's usually pushed toward a niche section of film by saying, here's one average American family. At its core, this story is about family, about identity, about love and acceptance. It's about all the questions that are central to any family, any group of people."

Beckwith wrote her first draft in the spring of 2013, and she and Dellal would confer via Skype for subsequent drafts, with Berwin weighing in. "We worked very closely together. I've never worked so intensively on a script, and it the most fun I've ever had on a project," the producer remarks. "The key was to find that balance between comedy, wit and drama. When you can go from one to the other, it makes it very accessible."

Producers Peter Saraf and Marc Turtletaub and their team at Big Beach were struck by the unique qualities of the screenplay, and took the project on. "We all loved the story, and loved what it had to say about a family in a particular set of circumstances," says Saraf. "There are these wonderful characters and with a great dynamic between them. Add to that the fact that it's a dramatic film that has room for humor, and you have the ingredients for a great movie."

He notes that by launching the narrative well after Ray has come out, the film gives the audience an emotional entry point to the story. "When the movie starts, a decision has already been made; a process has already occurred," Saraf comments. "We're entering the story at the moment in which one step needs to be taken. In the process of taking that step, the whole family is forced to confront their own issues, not just Ray. It allows the audience to come in and ask the question, what would I do? And that applies not only to a family with a transgender child, but to any family that has to deal with any kind of big issue: what would I do in this situation?"

The casting process moved with unusual speed, to Dellal's delight. "I've never really had a script where everybody's really enjoyed it and wanted to get on board so rapidly. But that's how it was with this one." Naomi Watts was the first actor to join the ensemble cast as Maggie, followed by Susan Sarandon as Dolly, Maggie's mother and Ray's grandmother; Elle Fanning as Ray; Linda Emond as Frances, Dolly's longtime partner; Tate Donovan as Craig, Maggie's estranged former boyfriend and Ray's father; and Sam Trammell as Craig's brother, Matthew.

Fanning found the script's approach as welcome as it was unexpected. "I was so happy that it's not a 'problem film' about being transgender. It's really about a family," she comments. "There's a funny, sweet scene after Ray gets in a fight. Ray lives in a house full of women and they've never had to deal with boy-type problems, so they have to learn how to adapt."

As a 16 year-old, Ray can't begin hormone therapy without the written consent of both parents. Fanning is the same age as her character, and could empathize with Ray. "It's already very difficult being a teenager, navigating through being young and finding out what you believe in and who you are. For Ray, there's an added layer because Ray was assigned female at birth, but knows he's a boy. And he's kind of fed up with everyone and feels it's time that something changed so that he can move along with this process."

Fanning took her responsibility to the character very seriously and did her research. "When you're doing a role like this you want to get it right, because it's a whole community," she acknowledges. "Gaby and I sat down and consulted with a lot of trans kids. We asked them, 'What was it like the first time you came out as being transgender? Do your parents accept it?' And they were so open with us. Adults will say to teenagers, 'You're so young. You're just a teenager. You don't know what you want. How can you make that decision?' But these kids know who they are."

Ray has no doubts about how he feels and what he wants. His mother, Maggie, however, is by no means as certain. As Watts puts it, "Maggie has focused all her energy on raising her child and has hidden from her own life in the process. She's smart and strong, but there's a sense that the challenge that lies before her is bigger than any she's faced before. She's made her decision and is on the warpath to help her child achieve the peace and happiness he rightfully deserves." Maggie also struggles to keep her mother from undercutting her parental authority. Ray is a bit in awe of his grandmother, Dolly, who has managed the careers of numerous jazz musicians and welcomed more than a few legends into her home. As played by Sarandon, the chic and sophisticated Dolly is very much the alpha member of the family. As the actress puts it, "Dolly heads the household in a very outspoken, sometimes indelicate way. She is creative, questioning, loving and narcissistic."

Ray doesn't expect his grandmother's opposition to his transition, figuring she'd be a natural ally as a politically liberal gay woman. But as Sarandon notes, "Being gay doesn't guarantee that you are on board with transitioning to another gender. Being gay is about sexual orientation and being transgender is about identity. I think Dolly speaks for all those who fear the hormone treatments and medical aspects of young people transitioning."

Dolly's partner, Frances, has no reservations about Ray's decision but chooses to remove herself from the discussion. To Emond, this speaks to Frances' role in the family. "With any family, people find their position that is helpful to make that dynamic work and go forward," she reflects. "It's clear there's a lot of love in that house and a lot of support for each other in that house. I think because Frances is just one step outside the biological line, it allows her to

have some objectivity. I feel like she's a bit of a rudder in the family. She'll stay the course, and nudge people if and when necessary."

Ray's determination to secure hormone treatments sets in motion a long-avoided reckoning between Maggie, her former boyfriend, Craig, and Craig's brother, Matthew. Donovan first heard about the movie over dinner at Dellal's home in London; the two have known each since college. They talked about it again a few months later when Dellal came to New York, but Donovan wasn't aware there might be a part for him. Then he got a call to read for a part in a new film directed by...Gaby Dellal.

After a long estrangement, Craig's first encounter with Maggie doesn't exactly go well. "Craig is completely blind-sided when Maggie shows up. He's sort of forgotten about that family, and is living in a comfortable suburban bubble. And from his point of view, that bubble is rudely burst," Donovan comments. "Some people might consider Craig a 'bad dad.' But I empathized with him completely. He went through a real trauma in his relationship with Maggie and wasn't treated well."

Donovan researched transgender youths and hunted down interviews with kids and their parents. A radio documentary about transgender teens and their families was particularly enlightening. "One parent was saying, 'I was against the whole idea. I mean, who wants to sign off on having their child, at a very young age, changing their gender? But if your kid is suicidal, and deeply, deeply unhappy with the way they were born, then what are you going to do? You've got to save your child.' That's the thought process that Craig experiences. He goes from thinking Ray is too young to be making decisions about himself to accepting it. And Elle's performance really helped me make that transition. She just connected to that feeling of 'I'm doing to die if this doesn't happen.' It was really powerful."

Throughout the development of the project, Dellal had also been in touch with numerous trans teens and their families. As they prepared for production, the filmmakers consulted with GLAAD and The Center in New York City. To prepare the film's team, an advisor from GLAAD spoke to the cast and crew about the experience of being trans, what it means to be transgender, and how it is distinguished from sexual orientation. Explains Saraf, "We tried to get input from as many different people as possible as to what we were getting right, what felt authentic, what we might change and what didn't feel real to the experience of trans kids. You don't want to simplify or whitewash it, but you want to make sure you're being as realistic and authentic as possible."

*About Ray* filmed for 25 days from November-December 2014, in New York City and Westchester County.

The film's primary location is a multi-story 19<sup>th</sup> century house on Stuyvesant Street in New York's East Village. A steep staircase is the only means of access to the various floors. Curiously, there are two kitchens, one of them on the top floor – this became Maggie's kitchen. Dolly and Frances occupy the first two floors, while Maggie and Ray live on the top floors, which were

made to look more dilapidated than the lower floor. Says Dellal, “I was very keen to have a situation where the house is very narrow and cramped. This house felt not too big, not too grand and there was a certain amount of dishevelment, which was good. The central staircase is a nice metaphor for Maggie’s life. She climbs these endless stairs to the top of the house where she hides.”

The production crew emptied out the home and brought in the furniture, artwork and other pieces of décor. The state of the rooms depended on which characters occupied the space. Explains production designer Stephanie Carroll, “Dolly and Frances’ space is all freshly painted; it’s minimally furnished because Dolly is a very tasteful person, and the art reflects her life in the jazz world and her interests. As you climb the stairs, the house gets a little more decrepit. Gaby and I wanted it to look run down – Maggie never planned on living here her whole life, so she hadn’t put a lot of time into it.”

Costume designer Arjun Bhasin was able to envision the characters’ wardrobes just from reading the screenplay. “The characters were so fully fleshed out, so real, that it didn’t call for much design beyond what was on the page,” he recalls. “Maggie’s wardrobe is indicative of her state of mind, so she’s always kind of messy and thrown together. Dolly is very much the grande dame so she’s got very chic, almost vintage look.

Throughout the film, Ray skateboards around the city, and Fanning’s wardrobe reflects not only Ray’s male identity but his allegiance to skater culture. Says Bhasin: “Ray wants to be a boy and be just like everybody else. He wears oversize men’s trousers, oversized baggy shirts, sweaters, flannel shirts, and the same yellow boots every day. It’s a very contemporary, street, East Village schoolboy look.”

On set, collaboration was welcome, says Emond. “We all were given great freedom to pipe in, as is the case in any good creative environment, so that you make the piece better and truer and move it forward. One rainy night, all five of us women, including Gaby, were in the car at a gas station in Pleasantville, New York, after shooting too many hours. We needed to film the scene, but there were certain things that we all had questions about. For maybe five or ten minutes you’re in grumpy-land and suddenly you come through the other side and the scene is a lot better. And everything is better. It was just a great experience.”

A lot has changed in the world since Dellal had her first thoughts about a film about a family with a transgender teenager. In fact, quite a bit has changed since the film wrapped in December: the U.S. military announced that it will consider allowing transgender people to serve openly; *The New York Times* launched a dedicated op-ed section covering transgender issues; Caitlyn Jenner captured the world’s attention and won admirers with her transition to female; a transgender man became the leading contender to be the cover subject of *Men’s Health* magazine’s annual Ultimate Guy contest; and “Transparent” won the Golden Globe® for Best TV Series. As Saraf notes, “What was unimaginable in terms of the global conversation happening around transgender issues, even eight or nine months ago, is now very much in

discussion. It's fascinating and wonderful, and it allows this movie to enter into a very dynamic conversation, which is exciting."

His thoughts are echoed by Sarandon, who has a long history as an activist, and was an early ally of the gay community as it confronted AIDS in the 1980s. She expects that people may recognize their own thoughts and feelings when Dolly expresses dismay and bafflement over Ray's choice to transition. "When Dolly speaks her objections, she gives voice to those watching who have those reservations. But when Dolly comes around to the realization that the person she loves is not changing, only the 'details,' that's important. We are more than gender, age or color."

Dellal hopes audiences will recognize something of their own lives in the story of this modern family. "Every family faces challenges in raising children. This family unit is working to understand gender identity, but for other families it can be something totally different. I'd love people to feel that the emotion and intimacy of this family is relevant to their own set of circumstances. I hope people leave the cinema feeling grateful for their family."



## ABOUT THE CAST

### **Naomi Watts (Maggie)**

Naomi Watts has been honored with two Academy Award® nominations, for her work in Juan Antonio Bayona's *The Impossible*, and Alejandro Gonzales Inarritu's *21 Grams*. Among the many nominations she garnered for those performances, the most notable include SAG®, BAFTA®, and Golden Globe® nominations. Most recently, she received a SAG Award nomination for Best Supporting Actress for her performance in *St. Vincent*, which she starred alongside Bill Murray.

Most recently, Watts starred in Noah Baumbach's *While We're Young* as well as *Insurgent*. Last year she was seen in Alejandro González Iñárritu's Academy Award winning *Birdman*.

Watts will soon be seen in Jean-Marc Vallée's *Demolition* and in Gus Van Sant's *Sea Of Trees*. She recently completed filming the psychological thriller *Shut In*, and is shooting the next installment of the *Divergent* franchise, *Allegiant: Part 1* this year.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's *Flirting*. She produced and starred in the short film *Ellie Parker*, which screened in competition at the 2001 Sundance Film Festival.

Among her many awards and recognitions, Watts received the Montecito Award from the Santa Barbara Film Festival in 2006 for her role in *King Kong*; was honored by the Palm Springs Film Festival in 2003 for *21 Grams*; and in 2002, was named the Female Star of Tomorrow at ShoWest and received the Breakthrough Acting Award at the Hollywood Film Festival, both for her work in *Mulholland Drive*. She was also honored for her entire body of work at the 2011 Deauville Film Festival.

### **Susan Sarandon (Dolly)**

The extremely versatile Susan Sarandon brings her own brand of sex appeal and intelligence to every role – from her fearless portrayal in *Bull Durham* to her Oscar®-nominated performances in *Thelma and Louise*, *Lorenzo's Oil*, *The Client*, and *Atlantic City* to her Academy Award® and SAG® Award-winning role in *Dead Man Walking* as Sister Helen, a nun consoling a death-row inmate.

Film credits include *Wall Street 2: Money Never Sleeps*; *The Lovely Bones*; *Enchanted*; *Speed Racer*; *Elizabethtown*; *Shall We Dance?*; *The Banger Sisters*; *Mr. Woodcock*; *In the Valley of Elah*; *Alfie*; *Moonlight Mile*; *Igby Goes Down*; *Romance and Cigarettes*; *Twilight*; *Step Mom*; *The Hunger*; *Jeff Who Lives at Home*; *That's My Boy*; *Cloud Atlas*; *Robot & Frank*; *Arbitrage*; *Snitch*; *The Company You Keep*; *Tammy*; *The Last of Robin Hood*; and *The Calling*.

Sarandon made her acting debut in the movie *Joe*, which she followed with a continuing role in the TV drama "A World Apart." Early film credits include *The Great Waldo Pepper*, *Lovin' Molly*, Billy Wilder's *The Front Page*, the 1975 cult classic *The Rocky Horror Picture Show* and Louis Malle's controversial *Pretty Baby*.

The hard-working actress has made a career of choosing diverse and challenging projects both in film and television. In 2008, she received an Emmy® Nomination for Outstanding Lead Actress in a Miniseries for her role in the HBO film *Bernard and Doris*, as well as a Golden Globe® and SAG® nomination. She received an Emmy and SAG nomination for her work in Barry Levinson's *You Don't Know Jack* with Al Pacino for HBO.

She was recently seen in the Lifetime miniseries, *The Secret Life of Marilyn Monroe*. Upcoming projects include the animated comedy *Hell & Back*, *The Meddler* and the Epix series *Graves*, with Nick Nolte.

### **Elle Fanning (Ray)**

Seventeen-year-old Elle Fanning starred in four movies in 2014, including Robert Stromberg's blockbuster fantasy *Maleficent*, Jake Paltrow's sci-fi thriller *Young Ones*, Jeff Preiss' *Low Down*, and the animated film *The Boxtrolls*.

Fanning began her acting career at the age of two, playing the younger version of her sister Dakota, in Jessie Nelson's *I Am Sam*. Her first lead role was as the title character of Daniel Barnz's independent feature *Phoebe in Wonderland*.

Fanning's other films include Alejandro González Iñárritu's Academy Award-nominated *Babel*, Tod Williams' *The Door in the Floor*; Terry George's *Reservation Road*; Sofia Coppola's *Somewhere*; Cameron Crowe's *We Bought a Zoo*; J. J. Abrams' *Super 8*; Francis Ford Coppola's *Twixt*; and David Fincher's multi-Oscar-winning *The Curious Case of Benjamin Button*. She received British Independent Film Award and Critics' Choice Movie Award nominations for her performance in Sally Potter's *Ginger & Rosa*.

She most recently completed production on Nicolas Winding Refn's *The Neon Demon*. She will next be seen Jay Roach's *Trumbo*, to be released this November.

This fall Fanning begins production on Mike Mills' film *20<sup>th</sup> Century Women*, followed by Ben Affleck's *Live By Night*.

When she is not working, Fanning attends a regular high school in Los Angeles. She also takes regular ballet lessons and loves to sing.

### **Linda Emond (Frances)**

Linda Emond's film roles include work with directors Terrence Malick, Spike Lee, Jason Bateman, Nora Ephron, Julie Taymor, Kimberly Peirce, Niki Caro, Bob Balaban, Michael Caton-Jones, Ed Harris, Craig Lucas, Noah Buschel, Peter Berg, and Walter Salles.

Upcoming films include *Jenny's Wedding*, *Weightless*, *The Family Fang*, *About Ray*, and *Indignation*. Other films include *Oldboy*, *Julie & Julia*, *The Missing Person*, *Stop-Loss*, *Trade*, *Across the Universe*, *North Country*, *Dark Water*, *The Dying Gaul*, and *City by the Sea*.

Television film work includes “Georgia O’Keefe,” Hallmark Hall of Fame’s “A Dog Named Christmas” and “American Experience: John & Abigail Adams.” Episodic work includes “The Good Wife” (recurring), “Elementary” (recurring), “The Sopranos”, “Gossip Girl”, and multiple episodes on all four Law & Order series (recurring).

For her work on stage, Emond has been nominated for three Tony Awards<sup>®</sup> and received an Obie Award, the Lucille Lortel Award, an Outer Critics Circle Award, a Backstage West Garland Award, two Chicago Jeff Awards, and nominations for the Drama Desk, Drama League, LA Drama Critics and LA Ovation Awards.

She recently concluded a run on Broadway in her Tony-nominated performance as Fräulein Schneider in “Cabaret,” directed by Sam Mendes and Rob Marshall. Also on Broadway, she appeared in *Life x 3*, “1776” and in “Death of a Salesman,” directed by Mike Nichols.

### **Tate Donovan (Craig)**

Tate Donovan can soon be seen in Kenneth Lonergan’s, *Manchester by the Sea* and in Liza Johnson’s *Elvis & Nixon*. Other film work includes key roles in *Argo*, *Neal Cassady* and *Good Night and Good Luck*. This fall, Tate will appear in The Weinstein Company’s *About Ray*.

In television, Donovan can soon be seen guest starring in Showtime’s “Masters of Sex.” He also starred opposite Kiefer Sutherland in Fox’s “24: Live Another Day.” Donovan’s other series work includes regular roles in “Damages” from creators Daniel Zelman, Glenn Kessler, and Todd A. Kessler; and in “The O.C.” for writer-creator Josh Schwartz.

His theater work includes star turns in “Good People,” “Lobby Hero” for playwright-director Kenneth Lonergan, William Inge’s “Picnic,” and “Amy’s View” for director Richard Eyre.

### **Sam Trammell (Matthew)**

With a versatility that takes him from stage to films and television, Sam Trammell has built a career of diverse and challenging roles and continually evolves with each new project.

Trammell is probably most recognized for his role on the big screen in the hit drama *The Fault in Our Stars*. He also captivated fans HBO’s for his work as Sam Merlotte in HBO’s acclaimed hit series, “True Blood.”

Trammell made his big screen debut in 2000 in a supporting role as a male hustler in the Sundance-screened *Beat*. His other film credits include *Followers*; *Fear of Fiction*; *Autumn in New York*; *Undermind*; *Crazy Kind of Love*; *White Rabbit*; the thriller *Guns, Girls and Gambling*; and Fox’s *AVPT: Aliens Vs. Predator-Requiem*, the sequel to the sci-fit hit, *Alien Vs. Predator*, just to name a few.

On television, Trammell starred in “Maximum Bob” and later, on John Wells’ “Trinity” for NBC, as well as the Showtime original series “Going to California.” He most recently starred as the

lead of the Amazon pilot "Cocked."

He recently completed the film *I Am Wrath*, opposite John Travolta.

A West Virginia native, Trammell attended Brown University where he gravitated to acting in his senior year.

## ABOUT THE FILMMAKERS

### **Gaby Dellal (Co-Writer/Director/Producer)**

British born Gaby Dellal's 2005 feature film *On a Clear Day* opened Sundance and was bought by Focus Features. It stars Peter Mullan and Brenda Blethyn and received Scottish BAFTA for best film/director, and Locarno Film Festival's Piazza Grande, along with several other awards. This was followed up by the feature film *Angels Crest* with Jeremy Piven and Elizabeth McGovern. Dellal made her feature directing debut with *The Ride* (2003).

Previously, her short *Football* was at Sundance starring Helena Bonham Carter. Her other short films attracted actresses like Joely Richardson, Rachel Weisz and Leslie Manville, amongst others. She gave 13-year-old Max Minghella his debut film role in her short *Toyboys*.

2012 saw her much acclaimed 3-part TV drama for ITV called "Leaving" starring Helen McCrory.

She was associate director of Ibsens' "Ghosts" at the Almeida Theatre London. This transferred to the West End, with Lesley Manville and is coming to BAM in 2015.

### **Nikole Beckwith (Co-Writer)**

Nikole Beckwith is from Newburyport, Massachusetts. Her plays have been developed and performed around the world with the likes of The Public Theater, Playwrights Horizons, Clubbed Thumb, Colt Couer, The National Theatre of London and The Royal Court among others. Her debut feature *Stockholm, Pennsylvania* (2012 Nicholl Fellowship, 2012 Black List, 2013 Sundance Screenwriters Lab) premiered at the 2015 Sundance Film Festival in the US Dramatic Competition; it premiered on Lifetime in May, and received three Critics Choice nominations, including Best Movie. She is currently one of the inaugural San Francisco Film Society Female Film Fellows and is in development on her first original series. Also a pen and ink artist, Beckwith's comics have been featured on NPR, WNYC, the Huffington Post, The Hairpin and her own [nikolebeckwith.com](http://nikolebeckwith.com). She lives in Brooklyn.

### **Dorothy Berwin (Producer)**

Dorothy Berwin is an award-winning independent film producer and a champion of talent in the theater and visual arts. Born in London and based in New York, she began her career as an entertainment lawyer before becoming a director of Zenith, one of the UK's leading TV and film production companies, where she worked with the directors Todd Haynes, Hal Hartley and Robert Altman.

She founded InFilm Productions in 1995. She executive produced the 2015 film *Carol*, directed by Todd Haynes and starring Cate Blanchett and Rooney Mara. She is most recently an executive producer of the new documentary by Laura Poitras, *The Art of Dissent*, for the New York Times and the New Museum.

Other films include Gaby Dellal's *On a Clear Day*, which opened the Sundance Film Festival. *On a Clear Day* went on to win the Scottish BAFTA Award for Best Film and received nominations

for Scottish BAFTA Best Director and BIFA Best New Director awards. Berwin also produced *The Safety of Objects*, directed by Rose Troche and starring Glenn Close, Patricia Clarkson, Dermot Mulroney and Kristen Stewart in her first film role.

Berwin is co-founder and trustee of Berwin Lee London New York Playwrights, Inc., a non-profit organization fostering the art of playwriting on both sides of the Atlantic. She joined the Lincoln Center Theater Board in 2011 and the North American Acquisitions Committee of Tate in 2013. She is also an ambassador at large for the Lesbian, Gay, Bisexual & Transgender Community Center in New York.

### **Marc Turtletaub (Producer)**

Marc Turtletaub has been a producer for fourteen years, through two production companies. In 2004, he co-founded Big Beach with Peter Saraf and has served as a producer on all of the company's films, including the Academy Award-winning *Little Miss Sunshine*, directed by Jonathan Dayton and Valerie Faris.

Turtletaub's other credits with Big Beach include the documentary *Lucky*, directed by Jeffrey Blitz; Phillip Seymour Hoffman's directorial debut, *Jack Goes Boating*; Sam Mendes' *Away We Go*; Christine Jeffs' *Sunshine Cleaning*; John Crowley's *Is Anybody There?*; Ramin Bahrani's *Chop Shop*; and Liev Schreiber's *Everything Is Illuminated*. Big Beach's most recent releases are, Jesse Peretz's *Our Idiot Brother*, Collin Trevorrow's *Safety Not Guaranteed*, and Jordan Vogt-Roberts' *The Kings of Summer*. Prior to founding Big Beach, Turtletaub created Deep River Productions in 2000 with David Friendly.

### **Peter Saraf (Producer)**

Peter Saraf's producing credits include *The Kings of Summer*; *Safety Not Guaranteed*; *Our Idiot Brother*; *Jack Goes Boating*; *Sunshine Cleaning*; *Away We Go*; *Is Anybody There?*; *Little Miss Sunshine*; *Everything is Illuminated*; *The Truth About Charlie*; *Adaptation*; *Ulee's Gold*; and the feature documentaries *Mandela* and *The Agronomist*.

He has been nominated for Academy and Golden Globe Awards and has won multiple awards including the Spirit, Gotham, and PGA Awards. He is the co-founder of Big Beach, a New York-based independent film production and financing company. Saraf is Chair of the Producers Guild of America East.

### **David Johnson (Director of Photography)**

David Johnson started his career in cinematography in 1974 at Panavision London. He worked on notable movies such as *Chariots of Fire* and Ridley Scott's *Alien* and worked with Ray Harryhausen on the original *Clash of the Titans*. His 1994 debut as director of photography was *Othello*, starring Laurence Fishburne and Kenneth Brannagh. Since then he has photographed numerous movies in an abundance of different styles, from blockbusters like *Alien vs. Predator* to more artful films such as *Hilary and Jackie*. Johnson began collaborating with Gaby Dellal in 1998 when she began her directing career. *About Ray* is his first U.S. feature production.

### **Joe Landauer (Editor)**

Joe Landauer most recently edited Max Landis's *Me Him Her*; Colin Trevorrow's *Safety Not Guaranteed*; which was nominated for the Grand Jury Prize at the 2012 Sundance Film Festival; Max Winkler's *Ceremony*, which premiered at the 2010 Toronto International Film Festival; and Jennifer Westfeldt's *Friends With Kids*.

Born in Oakland, CA, Landauer moved to New York in 1996. He started his career working as an assistant editor on features such as James Mangold's *Cop Land*, Jim Sheridan's *The Boxer*, and M. Night Shyamalan's *Signs* as well as the Visual Effects Editor on Jonathan Demme's *The Manchurian Candidate*.

Landauer's other credits as film editor include Laurie Collyer's *Sherrybaby*, Mary Stuart Masterson's *The Cake Eaters* and Mitchell Lichtenstein's *Teeth*. Mr. Landauer teamed up again with Mitchell Lichtenstein for his film *Happy Tears* and was Co-Editor with Carol Littleton on Jonathan Demme's Bob Marley documentary, *Marley*.

### **Stephanie Carroll (Production Designer)**

Stephanie Carroll, Production Designer, has designed over 15 films. Her most recent include Mira Nair's *Queen of Katwe* (Disney), which was filmed in Uganda and Meg Ryan's directorial debut *Ithaca* (Playtone).

Her design career began with Nair's *Monsoon Wedding*, which won the Silver Lion Award at the Venice Film Festival, and the Emmy award winning "Hysterical Blindness", which was produced for HBO Films. Aside from her long collaboration with Nair, her other films include *The Namesake* and *Amelia*.

Carroll has designed for directors such as Michael Radford, Adam Brooks and Tom Dicillo, who is an Indie Award winning director for *Living in Oblivion*. She has also collaborated repeatedly with acclaimed DP's such as Fred Elmes, Stuart Dryburgh, Declan Quinn, as well as Andrew Dunn and Sean Bobbitt.

She began her career as a set decorator for Ang Lee on *The Ice Storm* and *Ride With The Devil*, Garry Marshall on *Runaway Bride*, Milcho Manchevski on *Dust*, and Abel Ferrara on "The Bad Lieutenant."

Based in New York City, she has filmed in India, South Africa, Macedonia, England and Uganda.

### **Arjun Bhasin (Costume Designer)**

Arjun Bhasin was born in India and studied film at New York University's Tisch school of Arts.

Shuttling effortlessly between Hollywood and Bollywood, crisscrossing sensibilities and ideologies, Arjun brings a unique vision to his films.

Among his film credits are collaborations with director Ang Lee on *Life of Pi*, Mira Nair on *Monsoon Wedding*, *The Namesake*, and *The Reluctant Fundamentalist*, John Carney on *Begin Again* and Ira Sachs on *Love Is Strange*.

### **Michael Brook (Music)**

Michael Brook is an award-winning film composer, musician, record producer and inventor. He has scored the soundtracks to over 40 films including Davis Guggenheim's *An Inconvenient Truth*, David O. Russell's *The Fighter*, and Sean Penn's *Into the Wild*, which earned Brook a Golden Globe nomination for best film score. He is recognized for a unique compositional style that incorporates elements of Americana, electronic, ambient, world music and symphonic music. His soundtracks typically feature unusual combinations of instruments, sounds and moods that create a powerful emotional impact. His music career began as a recording artist, guitar player, producer and collaborator, working with artists such as Brian Eno, David Sylvian, Nusrat Fateh Ali Khan, Youssour N'Dour, The Pogues, and Jane Siberry for ground-breaking labels such as 4AD and Real World Records. As his music began to be licensed in films such as *Heat* and *Any Given Sunday*, he pursued a life-long interest in composing for film and moved to Los Angeles from London in 1999. His newest film, John Crowley's *Brooklyn* debuted earlier this year at Sundance and will be released in late 2015.



## CREDITS

**The Weinstein Company Presents**

**Big Beach Presents**

**A Big Beach Production**

**An InFilm Production**

**Naomi Watts**

**Elle Fanning**

**and**

**Susan Sarandon**

## ABOUT RAY

Directed by	Gaby Dellal
Written by	Nikole Beckwith and Gaby Dellal
Produced by	Dorothy Berwin, p.g.a. Gaby Dellal, p.g.a.
Produced by	Marc Turtletaub, p.g.a. & Peter Saraf, p.g.a.
Executive Producers	Naomi Watts Peter Pastorelli
Executive Producers	Leah Holzer Daniele Melia
Executive Producers	Bob Weinstein Harvey Weinstein
Director of Photography	David Johnson, BSC
Production Designer	Stephanie Carroll
Editor	Joe Landauer
Costume Designer	Arjun Bhasin
Music by	Michael Brook
Music Supervisor	Joe Rudge
Casting by	Douglas Aibel and Stephanie Holbrook Tate Donovan

Line Producer  
Linda Emond  
Sam Trammell  
Jordan Carlos  
Maria Dizzia  
Marshall Johnson

Production Supervisor  
Kurt Enger

First Assistant Director  
Inna Braude  
Second Assistant Director  
Anne Marie Dentici

Co-Producers  
Caroline Orr  
Simon White

CAST (IN ORDER OF APPEARANCE)

Ray	Elle Fanning
Frances	Linda Emond
Dolly	Susan Sarandon
Maggie	Naomi Watts
Dr. Brillstein	Andrew Polk
John the Doorman	Marcos A Gonzalez
Mr. B	Ira Jackson
Taylor	Antonio Ortiz
Jesse	Marquis Rodriguez
Spoon	Tessa Albertson
Jake	Jordan Carlos
DSS Worker	Gameela Wright
Boy in Alley	Lucca De Oliveira
Girl in Alley	Francesca Keller
Man on Fire Escape	Jinn S. Kim
Jenni Schwartz	Elle Winter
Sinda	Maria Dizzia
Craig	Tate Donovan
Matthew	Sam Trammell
Real Estate Agent	Susan Blackwell
Cole	Max Simkins
Mia	Matta Marie Conforti
School Administrator	Eva Kaminsky

Stunt Coordinator  
Manny Siverio

Stunt Skateboarder  
Leo Gutman  
Ray / Dolly Stunt Double  
Abby Nelson

Maggie Stunt Double	Stephanie Finochio
Art Director	Meredith Lippincott
Art Department Coordinator	Melissa B Miller
Clearances	Marianne Barthelemy
Art Production Assistant	Richard Lieberman
Art Department Assistant	Samudrika Arora
A Camera / Steadicam Operator	David Isern
B Camera Operator	Michael Fuchs
iPhone Camera Operator	Alan Gastelum
1st Assistant Camera	Stephen McBride
2nd Assistant Camera	Jamison Henson
B Camera / 1st Assistant Camera	Jennie Jeddry
B Camera / 2nd Assistant Camera	Bobby Arnold
Additional B Camera / Assistant Cameras	Carolyn Pender Corey Gegner
DIT	Guillermo Tunon
Loader	Katheryn Kennedy
Still Photographers	Sarah Shatz Walter Thomson
Gaffer	Nina Kuhn
Best Boy Electric	Meg Schrock
Electrician	Lydia Sudall
Additional Electric	Blaine Chou
Key Grip	Glen Engels
Best Boy Grip	Pat Barker
Dolly Grip	Charlie Johnston
Additional Grips	Rob Sudano Glen Engels III
Property Master	Matthew Marks
Assistant Property Master	Britni West
Prop Truck Driver	Alicia McDaniel

Set Decorator	Philippa Culpepper
Leadman	Lizzie Eggert-Atzberger
On-Set Dresser	Dylan Pettengill
Set Dressing Foreman	Bo Wangkeo
Set Dresser	Charlie Poekel
Set Decoration Production Assistant	Alexandra Ross

Sound Mixer	Jerry Stein
Boom Operator	Daniel Brooks
Additional Boom Operator	Nico Mazet

Script Supervisor	Leslie Zak
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Assistant Costume Designer	Amy Ritchings
Wardrobe Supervisor	Tamara Cepeda
Key Costumer	Antonio Abrego
Costumer	Claire Aquila
Additional Costumer	Mia Q. Maddox
Costume Production Assistant	Emmanuelle Martin

Make-up Department Head & Artist to Ms. Watts	Maya Hardinge
Make-up Artist to Ms. Fanning	Erin Ayanian Monroe
Make-up Artist to Ms. Sarandon	Susan LeHane
Key Make-up Artist	Kathleen Brown

Hair Department Head & Stylist to Ms. Watts	Michelle Johnson
Hair Stylist to Ms. Fanning	Shandra Page-Edwards
Hair Stylist to Ms. Sarandon	Annemarie Bradley
Key Hair Stylist	Max Leary

Location Manager	Drew Schofer
Assistant Location Manager	Rob Cristiano
Location Assistant	Patrick Mayhew
Unit Production Assistant	Toby Dalton

Location PA	Scott Riehs
Locations Scouts	Maya Reid Gine Lui
Parking Coordinator	Jose Tejada
2nd 2nd Assistant Director	Alejandro Ramia
Key Production Assistant	Pete Holevas
1st Team Production Assistant	Jenny McQuaile
Walkies / 1st Team Helper	Sofia Blanco
Production Assistant	
Background Production Assistant	Steve Coleman
Paperwork Production Assistant	Rachel Thompson
Set Production Assistant	Coren Helene-Gitomer
Production Coordinator	Stephanie Blackwood
Production Secretary	Jesse Bernhardt
Eco Supervisor	Emellie O'Brien
Charge Scenic	Janet Kalas
Camera Scenic	Alan Lawson
Assistant to the Producers	Zach Vargas-Sullivan
Big Beach Office Manager	Joshua Cohen
Assistant to Ms. Dellal	Emily Widmore
Assistant to Ms. Berwin	Sonu Adams
Production Accountant	Theresa L. Marsh
Production Accountant	Mike Phillips
First Assistant Accountant	Katherine DeJesus
Payroll Clerk	Allison Scott
Office Production Assistants	Jessica Fox Nick Rattigan
Office Production Intern	Michael Parets

Additional Office Production Assistant	Eric Arntzen
Set Interns	Dash Fellner Devin Lowe
Catering Head Chef	Tribe Road Catering Andrew Gilbert
Assistant Chefs	Felix Rivera Brian Whitfield
Key Craft Services	Danielle Wilson
Craft Service Assistants	Gabrielle Basulto Keanna Mueller
Dialect Coach to Ms Watts	William Conacher
Skateboarding Instructors to Ms Fanning	Larry Nuñez Steve Badillo
Tutor to Ms. Fanning	Heather Insley
Transportation Captain	Brian Leiberz
Transportation Co-Captain	Lou Rodriguez
Electric Truck Driver	Joseph Alnatas
Honeywagon Driver	Leonard Ifield
Camera Truck Driver	Peter Kedrovic
Three Room / Fueler Driver	Michael Menditto
Fifteen Pass Drivers	Nicholas Pascalli Donald Sweeney Michael Sostack
Cast Driver to Ms. Watts	Jared Kaufman
Cast Driver to Ms. Fanning	Chris Javier Martin
Cast Driver to Ms. Sarandon	George Basiev
Extras Casting	Central Casting
Extras Casting Coordinator	Brad Kenny
Extras Casting Director	Jeff Lindgern Jeni Thornell
Extras Casting Assistant	Nicole Hearon

Associate Editor                      Conor Guy

Additional Editing                      Andy Keir

Post Production Supervisor           Karen Thorson

Publicity                                PMK – BNC | Film  
Publicists                                Marian Koltai-Levine  
  George Nicholis

Digital Intermediate Provided by    Company 3 New York  
Colorist                                 Andrew Geary  
Additional Colorist                    Sofie Borup  
Feature Finishing Producer          David Derwin  
Digital Conform                        Samantha Uber  
Color Assistants                        Dustin Wadsworth  
  Ewelina Nietupska  
Dailies Colorist                        Kevin Krout  
Head of Production                    Nick Monton  
Account Executive                      David Feldman  
CO3 Executive Producer                Stefan Sonnenfeld

Titles by                                 Teddy Blanks  
Featuring Art by                        Squeak Carnwath

Sound Services Provided By          Parabolic NY  
Supervising Sound Editor            Lewis Goldstein  
Assistant Sound Editor                Alfred DeGrand  
Re-Recording Mixer                    Lewis Goldstein  
Supervising ADR Editor                Cate Montana  
Dialogue Editor                        Max Greene  
Sound Effects Editor                    Alex Soto  
Foley Editor                            Wen Hsuan Tseng  
Foley Artist                            Shaun Brennan  
ADR Voice Casting                      Dann Fink & Bruce Winant

Music Editor                            Nancy Allen

Additional Music Editing      John Carbonara  
Music Mixer                      Martin Czembor  
Assistant to Mr. Brook        Craig Conard  
Special Thanks                 Sue Jacobs  
   Jackie Mulhearn  
   Supervision

Music Production              Craig Conard  
Violin                              Julie Rogers  
Piano                                Bryan Pezzone

Additional Music by            Bill Laswell

“Mr Quiche”

Performed by Wildcat! Wildcat!  
Courtesy of Downtown Records LLC

“On The Roof”

Written by Stephen Warbeck  
Performed by Elle Fanning

“Fit In”

Written and Performed by KT Tunstall  
Produced and engineered by Brian Bender

Additional ADR Services      Lotus Post

“Tiny Elevator”

Written and Performed by Michael Gallant  
Courtesy of Gallant Music LLC

“I Wanna Be (Your Everything)”

Written by Winfred Lovett  
Performed by Elle Fanning  
Courtesy of Westwood Music Group

“Violent Shiver”

Written and Performed by Benjamin Booker  
(Benjamin Booker Music Publishing (SESAC))  
Courtesy of ATO Records  
By arrangement with Hidden Track Music



L.A. Studios  
Monk Music Studios

Production Legal	Sloss Eckhouse LawCo LLP Bethany M. Haynes Alexis Tucker
Additional Tutor	Gail Osterman
Script Clearance Research	Indieclear, Carol Compton
Dailies and Digital Intermediate	Deluxe Entertainment Services Group
Lighting Equipment Provided by	Cinelease, Inc.
Camera Equipment Provided by	Abelcine Tech
Payroll Services Provided by	Entertainment Partners
Insurance Provided by	Momentous Insurance Brokerage, Inc.
Dollies by	Tracking Shot
Trucks Provided by	Haddad's, Inc. Lightnin Production Rentals, Inc.
International Sales by	IM Global

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Judith Owen

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Wunderlich

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Paul Bley

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Hillrock Estate Distillery

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Nancy Cooper

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