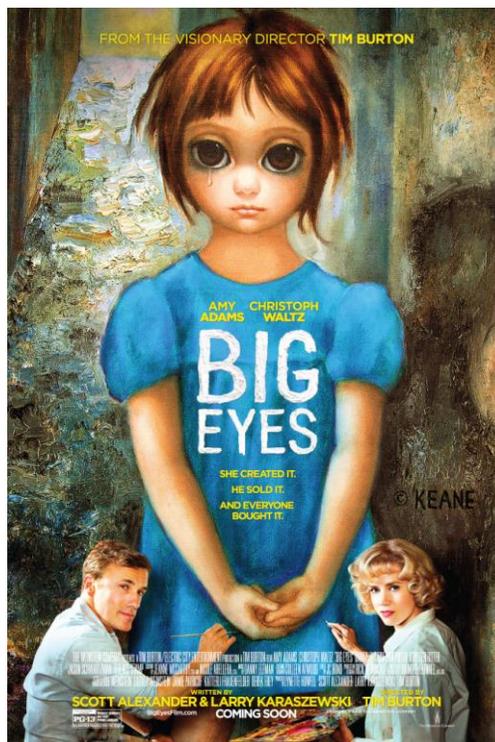




THE WEINSTEIN COMPANY

BIG EYES

Production Notes



Publicity materials are available at:
twcpublicity.com

Running Time: 105 mins
MPAA Rating: PG-13

SYNOPSIS

From the whimsical mind of director Tim Burton, BIG EYES tells the outrageous true story of one of the most epic art frauds in history. In the late 1950s and early 1960s, painter Walter Keane had reached success beyond belief, revolutionizing the commercialization of popular art with his enigmatic paintings of waifs with big eyes. The bizarre and shocking truth would eventually be discovered though: Walter's works were actually not created by him at all, but by his wife Margaret. The Keanes, it seemed, had been living a colossal lie that had fooled the entire world. A tale too incredible to be fiction, BIG EYES centers on Margaret's awakening as an artist, the phenomenal success of her paintings, and her tumultuous relationship with her husband, who was catapulted to international fame while taking credit for her work.

BIG EYES is directed by Academy Award® nominee Tim Burton (DARK SHADOWS, ALICE IN WONDERLAND), and written by Golden Globe winners Scott Alexander and Larry Karaszewski (THE PEOPLE VS. LARRY FLYNT, ED WOOD), who also produce along with Lynette Howell of Electric City Entertainment. Danny Huston (X-MEN ORIGINS: WOLVERINE, CHILDREN OF MEN), Krysten Ritter (DON'T TRUST THE B---- IN APT. 23, BREAKING BAD), Jason Schwartzman (SAVING MR. BANKS, MOONRISE KINGDOM), Terence Stamp (UNFINISHED SONG, THE LIMEY) and Jon Polito (THE MAN WHO WASN'T THERE, MILLER'S CROSSING) also star. Katterli Frauenfelder and Derek Frey are executive producers. Triple Academy Award® nominee Bruno Delbonnel (AMELIE) is cinematographer, Academy Award® winner Rick Heinrichs (SLEEPY HOLLOW) is production designer, and three-time Oscar winner Colleen Atwood (ALICE IN WONDERLAND, MEMOIRS OF A GEISHA, CHICAGO) is costume designer.

ABOUT THE PRODUCTION

In 2003, writing partners Scott Alexander and Larry Karaszewski learned the stranger than fiction story of Margaret and Walter Keane, the top selling painters of the 1960s. Intrigued, they began to research a story that would take ten years to finally go into production.

"It's a great piece of history that nobody knows," says Alexander. "If it weren't true, I wouldn't believe it."

"There were a lot of reasons why we wanted to make this movie," says Karaszewski. "We thought Margaret was a great female character that embodied the beginning of the Women's Movement. It starts with her as a 1950's housewife who does everything for her husband. Through the course of the story, she learns to stand up for herself." Alexander and Karaszewski have a tremendous track record with biopics, having written films about comedian Andy Kaufman (MAN ON THE MOON) and publisher Larry Flynt (THE PEOPLE VS. LARRY FLYNT) and producing one about actor Bob Crane (AUTO FOCUS). "Scott and I are very attracted to these sorts of biographies of people who you initially didn't think were important and who were marginalized." He notes that ED WOOD, their first film with Tim Burton, "was about someone who people thought was the worst filmmaker of all time. And there are some people who think the Keanes are the worst painters of all time. We thought by making this film we could tell a very great personal story, as well as discuss issues of the art world and the Women's Movement."

The writers were spellbound by the Keane's story. "Walter really invented the mass marketing of art," says Karaszewski. "He wasn't accepted in galleries and by art critics so he built his own galleries, put out his own coffee table books. He figured out how to make the paintings so cheap that the average man could buy them and he totally revolutionized the art world. Certainly, people who came along later, like Peter Max or Thomas Kinkade, borrowed from his playbook, and even Andy Warhol acknowledges stealing a little bit from Walter Keane's philosophy. But what's amazing is the secret behind it all: the paintings were his wife's and he manipulated her into letting him put his name on them and taking all the credit. We were totally fascinated and thought this was a great American story that hadn't been told."

The writers spent weeks at libraries and pouring through San Francisco newspaper stories in microfiche archives, trying to piece together the sensational tale of the Keanes. "It was hard to get a straight story," says Alexander, and they set out to meet with Margaret. "We needed to be able to earn her trust and show that we had integrity."

Keane agreed to a meeting and the writers flew up to her in San Francisco. "We had a really nice lunch," says Alexander. "We asked the questions that the newspaper stories didn't answer, which were: How did this happen? When was the first time Walter said he was the painter? What did he tell you? Why did you agree? And, as this went on for year after year after year, why did you continue to let him do this? Psychologically it didn't make a lot of sense. We started to understand though that she came out of a 1950's housewife mentality where the man was in charge of the household and laid down the rules and, in fairness to Walter, he promised a lot of things that came true. He said they'd become famous, make a lot of money and live in a big house. Years later, Margaret still says that without Walter nobody ever would have discovered her art. She still gives him a lot of credit."

Margaret Keane agreed to sell Alexander and Karaszewski the rights to her life as well as her art. "It took us one more year to work it out so Margaret would be comfortable," Alexander says. "We didn't want to do anything that was going to make her feel bad about the film. We had to earn her trust at all times."

Today, Margaret is 86 years-old and lives an hour out of San Francisco. Walter died in 2000, several years before the screenplay began to take shape. Margaret says, "Scott and Larry were so enthusiastic and they really wanted to do it the same way that I did, so I really felt secure with them. I had already gotten four other offers and turned them down, which is very difficult to do, but I couldn't trust what they would do so I said no."

"They made it come alive," Margaret says of Alexander and Karaszewski's script. "They found humor and tragedy in it. It's just marvelous. I feel like I'm being showered with blessings, having a movie. It's such an honor, and really sort of a humbling thing because I don't think I deserve this. I just paint and all of a sudden this is happening. It's like a dream. It's surreal."

Margret and Tim Burton knew one another before a screenplay was even in the works. "Tim commissioned me to do portraits and then he bought several of my paintings. I couldn't help but like him. I can't imagine anyone better than Tim Burton directing this film."

Keane makes a cameo appearance in the film in a scene filmed in San Francisco at the Palace of the Arts. "I was supposed to be a little old lady sitting on a bench, enjoying the day. It was so touching. Tim came over and handed me a little Bible and I thought to myself, 'How kind he is – he knows how much I like the Bible so he gave me one to read while I was sitting there.' It was a day I will always remember."

While developing BIG EYES, the plan had been that Alexander and Karaszewski would also direct. In 2007, with a draft in hand, they set out to make the movie. "It seemed to have a black cloud floating over it," says Alexander. "It almost got made several times, and it kept falling apart," says Karaszewski. "But the smartest thing that Scott and I ever did was never sell it. In all those various versions, we maintained control. And it finally worked out."

Having worked with Alexander and Karaszewski on ED WOOD and being a fan of Margaret's art, Tim Burton came on board as producer early on. "Tim loves Margaret's art," says Alexander. "He identified with the idea of outsider art, and why does art have to be legitimized by what critics say. And that's really what the movie's about. The idea of outsider art, of primitivism art is what we did with Tim on ED WOOD and he really identifies with that, so it was always very close to him."

Executive producer Derek Frey is a long-time collaborator of Burton's and runs the filmmaker's company. Frey says one of the reasons the Keane art resonated in America is that "It came at a time when art was at the forefront of society and maybe Keane art was a nice, comfortable introduction for mainstream society to enter into that world. You can't have a kinder or more approachable subject than a child or a pet." Tim Burton grew up during the heyday of the Keanes and was familiar with the work. "Margaret was certainly someone that Tim was familiar with for a long time," says Frey, "and he had such an interest in her art, he hired her to create a number of pieces for him, long before there was even talk of this project."

In addition to being the filmmaker behind a slate of spectacular motion pictures, Tim Burton is also a noted visual artist. His own work and the unique look of his signature style were influenced by the paintings of Margaret Keane. "A lot of people have drawn parallels between her art and his," says Frey, who edited the comprehensive and award-winning publication, "The Art of Tim Burton," and worked closely with MOMA curators to create the recent Tim Burton exhibit that toured internationally. "A lot of his characters have large disc eyes and that's more than a coincidence. I think growing up it's something that he gravitated towards. He found a connection to characters that have that certain look and the Keane art was definitely the first time that was ever seen in mass culture, so I think it must have had an impact on him."

BIG EYES was a perfect vehicle for Burton. "People tend to associate Tim's world and his work with darker subjects," says Frey, noting that before the art exhibit, he was seen predominantly as a director, but now he is recognized as a visual artist as well. "BIG EYES

explores the turmoil and a darker side of the art world and I think it's something that even a handful of years ago might not have been right for Tim. But I feel like it's a nice, mature next step in his career. It makes sense. He found it a challenge, and a welcome one. Coming off of some larger films in recent years, I think this is something that he was looking toward to bring him back to earth and back to his roots and beginnings. It isn't visual effects-driven, but rather story and character-driven and I think that was something he welcomed. He hasn't made a film of this budget or scale since "Pee Wee's Big Adventure" and it excited him to be able to tackle a project like this at this point in his career. It was refreshing for him."

"Tim always felt the role of Walter was one that would be particularly challenging," says Frey, "because he's not the most likeable character. It needed to be right." Burton and Christoph Waltz, the actor recently lauded with Oscars for tour-de-force performances in Quentin Tarantino's last two pictures, met during awards season in early 2013, and it was kismet. "Tim passed the script along to him and, immediately after reading it, Christoph called and said, "I love it, I get it, I'll be in it – but only if you direct it." Pretty much on the spot, Tim said, "okay." It was quite interesting how quickly this came together after many years of trying to get it off the ground. It really was with that connection with Christoph that Tim felt the pieces were coming together, and once he came into play, it didn't take more than a few days and then we had Amy on board. It just seemed so perfect. I've never seen a film come together so quickly once that first role was put into place. Tim was excited by that and we couldn't have dreamed of having such a duo as these two people together on one film. They're so perfect for these roles."

Alexander and Karaszewski agreed that Burton should take the helm. Karaszewski says, "Tim wanted to make a smaller, more personal film and he's actually a big fan of Margaret's work. So there was this weird thing that after falling apart a bunch of times, all of a sudden it all seemed like the stars were aligning." Alexander says the decision was easy. "Tim loved it and was the only person we would trust with it. We'd had 10 years of us trying to direct the movie, but if there was one person we felt comfortable we could hand it off to, who we knew would just nail it, it was Tim." Burton and Waltz met in February 2013 and, five months later in July, BIG EYES went to camera. While five months may seem fast, Alexander quips, "Yeah, fast after 10 years!"

Producer Lynette Howell says, "I was just fascinated by these two characters and that this relationship existed and by how Margaret could have let this deception go on for so long. But then, I understood the kind of woman that she was and the kind of man Walter was, and the relationship between them was what led me to telling the story. But ultimately, it was based on a fantastic screenplay by Scott and Larry."

A passion project for Howell, she worked closely with the writers for five years. "It went through many stops and starts and ups and downs, as lots of independent movies do," she says. "And there's always that surprise when suddenly a director like Tim Burton says I actually want to direct that movie. And six months later, you're on set, wondering how did this happen? To work with a legend has been great for everybody, and as a producer, it's terrific. In addition to being so excited that this movie is finally getting made and that the screenplay I've cared about for so long is finally coming to life, it's that fact that it's being brought to life by somebody that is truly gifted in this arena. It's really wonderful to watch your crew so inspired by your director."

Four-time Academy Award-nominee Amy Adams had read the BIG EYES screenplay early on, but she wasn't prepared to do it at first. "I thought it was very interesting, but I was at a time where I wanted to play really confident characters and wasn't sure how I would find my way into Margaret." However, when she next saw the script, things had changed. "I'd become

a mother and had a totally different perspective on the character and I understood -- it wasn't lack of confidence. I was attracted to the story from the beginning, but at the end it was Margaret that I really got pulled into. Margaret is complicated, like most human beings. She's definitely a little shy, and she's very humble. That's one of the qualities about her that I think allowed her to be manipulated."

Adams did a lot of research to prepare for the role. "When you have a story that has two very different sides and people who write about it that have different perspectives, it's really hard to put your finger on what the true story is. I read what Walter said about Margaret, then I read what other people said about her, and there's not a lot in her own words." So Adams travelled to San Francisco and spent a day with Margaret Keane at the artist's gallery. "That was most beneficial, to see this woman and understand that yes, there is this humility, but there's this strength and this sense of humor. I didn't want to pry, but I wanted to get an understanding of who she was and how this could have happened. What I came to was her gentle nature."

The actress and the artist spent half a day together. "It makes me nervous when people look at me," Margaret Keane says, "but she wanted to watch me paint, and she made it painless and was so down to earth. It was wonderful." Keane was delighted with the casting of Adams, who sports a vintage blonde bob in the picture. "When I first saw her with the wig on it was a shock. It was like seeing myself 50 years ago! She was absolutely perfect."

While Walter Keane was a fixture on the talk show circuit of the era, Margaret was much more in the shadows. "There's only a little bit of footage of her," says Adams, "so I didn't have a lot to pull on who Margaret was." So Adams based her performance on the elderly woman she actually met, and, she notes, "In the end, you can really only go with the text because everything else, all of our memories, even of ourselves, are skewed. So going with the text, trying to help tell the story but at the same time being mindful of who she was as a person and what's important to her now. I talked to her about why she would be willing to tell this story. She is a Jehovah's Witness and that is why she wants to show that these things can happen in our life but we can find redemption at the end of it and strength within ourselves, so I felt like that gave me permission to tell her story, with my artistic interpretation, while understanding her a little better."

"I always wanted to work with Tim," says Christoph Waltz, "and we kind of ran into each other, and he said 'yeah, there's this thing,' and I didn't want to tell him that *I don't care what it is, I'll do it!* - because you don't do that. This story really is about a relationship, a straightforward, almost conventional story, yet with very unconventional ingredients and a very unconventional filmmaker so that juxtaposition I found very attractive."

While Amy Adams did extensive research, met Margaret Keane and wanted to get to know the real life person she was portraying, Waltz had a different approach and relied strictly on the script. He says, "I stayed away from everything that might resemble real life in reference to Margaret and Walter and this whole thing because what am I supposed to do with it? I'm not making a documentary, I'm playing a part and I think drama has a different purpose in our lives and our society."

Alexander considers Walter Keane a genius. "He was the guy who said, why can't you sell art in a supermarket, or a hardware store or a gas station. The art was mysterious to people and a big part of the mystery was that Walter was being presented as the painter. Here was a masculine guy painting crying children, and a great cockamamie story about the orphans after World War II, the skinny fingers and big eyes and sad faces, but something seemed off. Once you know the real story, which is that Margaret was sad and she was painting sad children, suddenly, it legitimizes the art. The art became so popular there was a whole movement of rip-

off art. If you were a kid in the 60's, you would see this art everywhere. He recalls his own introduction to the art as "Those kind of spooky paintings I'd see at my aunt's house."

While Keane was the top-selling artist, his work was not accepted by the conventional art world and considered "kitsch." The literal, sentimental portraits of stylized children were a far cry from the abstract expressionism that ruled the art world in the late 1950s. Karaszewski says, "Tim doesn't make fun of these kinds of things. He understands that there's a lot of heart in these paintings. As an artist himself, he understands what goes into this and why it's important. It's similar to Ed Wood, a character that most people just laughed at. We wanted to concentrate on his passion and figure out a way for people to understand that it's not a joke. That's sort of what this movie is too: Margaret Keane is not a joke and it's a very important story to tell."

Producer Howell wasn't familiar with the Keane art before reading the script. "When I first started to look at it, I was really fascinated by it. I think her earlier work is very sad and has a lot of soul and a haunting quality. It's interesting to see how her work changed over the years, based on her mood, and her later work is much more colorful and brighter and has a lot more joy in it. I don't think her work is simple. There is a complexity to it and I really love some of it. One of the biggest questions this movie raises is what is art. It's so subjective, who's to say that something is a masterpiece, who judges that? I think everybody's individual opinion is of value and that's what I think this movie is about. What is good art, what is bad art and who are any of us to judge – if it touches you then surely it's art."

"Art tends to be pretentious and serious," says Alexander, "and we love the idea that in our story people can argue about art and yell at each other. The head critic of the New York Times (Canaday, played by Terence Stamp) hated the Keanes so much and it made him crazy that they were making all this money and on TV and he just wanted to stop them because it was terrible."

Amy Adams says, "Margaret became identified with the big eyes and she was able to express her pain and sadness and her questions. I think that's why people respond, because there is such an openness and a questioning and a vulnerability and this amazing quality that children have and she's really able to capture that." Walter appropriated Margaret's waif paintings and declared them his own, and they came to be known as the "Keane" paintings. As Margaret developed as an artist, she continued to paint "Keanes" attributed to Walter, but she also created elongated psychological paintings of women, often self-portraits, which she signed MDH Keane and publicly claimed as her own.

Waltz says, "In the late 50's and early 60's, something changed and mass production of art became the standard." He adds, "There's a funny little scene, more like a line, where one of the girls says, 'oh you're like Warhol' and Keane says 'no, he stole my act. I had a factory before he knew what a soup can was.' It was still pretty honest that he was after commerce, he used the commodity, art, for his commercial enterprise."

"Amy is so wonderful to work with," says Waltz, "and Tim was interested in making this movie and that's how we work, and that's why this triangle, if you want to call it, is so wonderfully-balanced and energized and more or less ego-free."

Of her co-star, Adams says, "Christoph is fantastic. He's an amazing man and an amazing actor. It's so hard to cast someone that can be menacing and charming at the same time, within 10 seconds of dialogue, and so you can be threatened and charmed at the same time and you're not sure what just happened."

"Christoph is such a treat," says Alexander. "He's very musical in his talking. Walter is the devil, but he's very charming. Christoph needed to be magnetic and you have to love him initially, and then you have to go, wait, there's something kind of off here and Christoph brings

all those qualities. He isn't afraid of going for that darkness. Walter loved to pontificate," says Alexander. "Walter loved the soap box and would do loony speeches about himself and art and he would talk about himself in the third person."

Karaszewski says, "Walter is a larger than life character and is so full of it but Christoph anchors it in reality, but he's also not afraid to have a little fun."

Howell says, "Walter is a complex character, because he's not a straight-ahead villain, and Christoph really brings a lot of depth to him. He brings a charm to him which is very important because you have to understand why Margaret fell for Walter in the first place."

"Walter is one of those great bad guys," says Karaszewski, "he doesn't understand why he's a bad guy, which I think is the key to it. He can't understand why she's complaining. They're making so much money, they're a success, people are loving her paintings, she can paint all day long in their beautiful house, why does it matter that people know the truth?"

"Walter took a painting and found a way to enable everybody to hang that painting in their home," says Howell. "And he did that by mass producing posters and cards and mugs and anything you could think of. That's pretty genius."

Alexander says, "There are not a lot of great parts for women in Hollywood movies and this was a great story. Margaret's journey is so interesting and a lot of actresses chased this part over the years, and it's amazing to think that somehow, the planets lined up and wow, we got the perfect one. Watching Amy was like a master class in acting where she'd find the moments in between moments. It was really magical."

"It's very easy to write off Margaret as just a woman who lets a man walk over her," says Howell, "and of course that's not true in real life and certainly not true in the way that Amy portrayed her. There is a quiet strength in her, which I think is true of the real Margaret, and I think that Amy has really played that with such delicacy."

When Walter first claims Margaret's paintings as her own, she is shocked. But she's so enamored with Walter, she allows herself to be swept along by Walter's charm. But as the paintings become more and more popular, Walter's ego grows out of control. And the bigger the lie becomes, the greater their risk of being found out. Walter grows fearful, and while he schmoozes with celebrities, Margaret is miserable: she's become a virtual painting factory, trapped in her home.

At first, says Adams, "It's kind of a whirlwind. I think she has a romantic idea of them painting on the weekends and it being an artistic, loving relationship, and she understands that he's a fantastic promotions man and salesman, so it's a great yin and yang partnership, in her mind. When she finds out that he is claiming her work as his, she's confused, and then feels kind of stuck. She's pulled because of being a single mom in the 60's and being unsure if she's going to be able to support her daughter on her own. And he sort of convinces her that he is a better face for the work and that her nature would not represent the art as well. He does a number on her."

FACT AND FICTION

Having written a slate of biopics, Alexander discusses the writers' responsibility to fact. "The obligation is really tricky, because our primary goal is to write a good script that's going to be a good movie. We do lots of research. It might take an entire year to write a first draft of a biopic, and half of that time is researching and interviewing people. We try to get it right. However, you have to fit it into two hours. We stay away from combining too many characters or changing dates too much. It becomes very different when the real person is alive and you're

working with them. We wanted to work with Margaret and it became a little bit of a dance because she had certain requirements and things that were important to her. When she read the script, she was touched and said, 'That's my life.'

"This is a genre that we really, really love," says Karaszewski. "We like to stay as close to the truth as possible. We're attracted to these offbeat stories because truth is way stranger than fiction, and it allows us to tell a lot of really interesting, weird things that we wouldn't get to tell if it was purely a work of fiction. These stories are almost an alternative history."

THE DIRECTOR

"Tim is perfect for this," says Alexander, "because as anyone would say, he understands outsiders. But that's sort of the glib answer. The idea of artists and the struggle to put across your own feelings through your art is really important to him. He's fabulous with actors and has a great sense of tone. He's not trying to jazz things up, he's just trying to tell the story and get the best performances. This is not a big budget movie, and we're all doing it because we love it. We didn't have millions to recreate San Francisco in the early 60s, so Tim had to be very judicious with his choices, and it's really beautiful."

Karaszewski concurs. "He's really good when just two actors are in a room talking and he gets to the truth of the scene. I think that's why Scott and I really love him to direct our stuff. He's not afraid to make something funny in the middle of a serious scene. The mixture of tones is something we're really attracted to."

Howell says, "It's inspiring to see Tim walk into a location and know exactly what he wants to do with it. This is a departure for him because a lot of his movies are bigger in budget or scope or more visual-effects driven. This is the smallest movie Tim has done in a long time but it's different in the sense that it's very much character-driven. He knows exactly what he's doing and he's adapted the way he needed to."

Adams says: "There are not enough superlatives in the English language to explain my experience of working with Tim. I've always wanted to work with him, since PEE WEE'S BIG ADVENTURE. Even before I wanted to be an actress I was attracted to his work. On BIG EYES, we were working very low-budget and fast. He was so steady. We had lots of fun. He was very encouraging and very communicative and patient."

Danny Huston, who plays newspaper columnist Dick Nolan, says: "To be working with somebody like Tim is a dream come true for me. He's such a visionary and has a way of telling stories that reminds me of a fairy tale. He's able to encompass subjects no matter what they are and turn them into something unique and special. Tim has a gentle spirit about him. He says thank you after you've done your day's work. He's attentive, and mentions your previous day's work, and gives you a certain amount of confidence and free reign, but he is also extremely attentive and notices what you are doing and harnesses it. He is probably the most polite and wonderful director I've ever worked with in that regard. BIG EYES is a fascinating film for him to be making at this point in his career. It doesn't feel like anything he's ever done before, but if you scratch the veneer, if you scratch those little shiny eyes, there's a similarity thematically."

Self-confessed "Burton geek" Krysten Ritter, who plays Dee-Ann, says: "I'm just googly-eyed. It's so incredible. He's so warm and encouraging. When you idolize somebody and you meet them and they turn out to be just great, it's the best. He's one of the most talented, interesting and original people ever."

THE HUNGRY I

“Margaret and Walter live in the hippest place in the world, but there is nothing hip about them,” says Alexander. “Walter is a business man and Margaret is a prim housewife and they’re hanging out with beatniks. The *hungry i* was probably the hippest place on the West Coast: it was jazz and comedy and folk songs and new thinking.” Club owner Enrico Banducci, played by Jon Pulito, is noted as the first impresario to showcase comedians against the backdrop of a brick wall. The *hungry i* promoted some of the top acts of the day, including Jonathon Winters, the Kingston Trio, and Cal Tjader, whose Latin jazz is featured in one of The *hungry i* scenes.

“The *hungry i* is really cool,” says Karaszewski. “It was sort of the prototype that nightclubs became. I like to joke that Banducci invented the brick wall, and it sounds silly, but before that, when you went to a club, it was fancier. But Banducci just took over a basement and had performers stand in front of the brick wall that is now ubiquitous and in every comedy club in the world.”

Polito was especially excited about the role because it’s one of the first times he’s played a character based on a real person. “Enrico Banducci is historic in what he did with his club,” he says. “He helped the career of the Keanes, putting up their art and then sort of pulling a coup which made them famous – not necessarily because they were on the walls but because of all the fuss that happened around them being on the walls.”

THE COLUMNIST

Another fixture at The *hungry i* is gossip columnist Dick Nolan, played by Huston, who meets Walter Keane after seeing him get into a fight with Banducci. Huston says: “Dick approaches Walter and says, ‘I think we can make this work for each other. I’ll have a story and you’ll have a little notoriety.’ Walter gains fame and Dick gets a story.”

Thus the career of the Keanes is launched at The *hungry i*. Walter convinces Banducci to rent him wall space for his paintings, but a fistfight breaks out between them when they disagree on how close the paintings should be to the bathroom. Walter realizes that if he’s in the papers, people will buy the paintings and he no longer needs galleries or critics. “He was a very modern fellow, using the culture of celebrity to push his art,” says Karaszewski. To heighten his own notoriety, when a celebrity visited San Francisco, Walter would show up at their hotel and give them a free painting.

Alexander describes Nolan as an old school Walter Winchell gossip columnist. “Our take was that Walter would buy Dick a few drinks, and Dick would keep putting Walter in the paper. Dick was a bit of a mysterious figure, but he was sort of in the middle of that world that if you buy him a drink, he’ll type you up.”

“Walter knew how to manipulate things and he was constantly in Dick Nolan’s column. It helped build the empire,” says Karaszewski.

Nolan was a columnist at the San Francisco Examiner. “He’s probably not all that interested in the art, but possibly more interested in characters around the art,” says Nolan. “He has a little power, which Walter is able to abuse and use to their advantage. As they become friends, Dick starts to suspect that there may be more to it, but he also sees that as an opportunity to write yet another story. And that’s really all he’s interested in.

“There is a sort of hyper-real quality about the film and when I say Tim Burton makes wonderful fairy tales, there’s something about the film that is not completely realistic,” says

Huston. “To inhabit that world, you have to know what Tim Burton films are.” To prepare for his role, Huston looked at his favorite Burton films again. “I tried to figure out how I could be real and slightly hyper-real, without being too arch or falling into caricature. I didn’t want them to fall into caricatures. I wanted to stay real and that’s not difficult to do when you’re in the company of Christoph Waltz and Amy Adams. I just had to go along with whatever they were doing and that’s the way I found my grounding.”

THE BOHEMIAN

Krysten Ritter, who plays Margaret’s bohemian friend Dee-Ann, admits that working on the film was a dream come true. She describes the character she plays as “a beatnik, new on the scene in San Francisco. She changes her name to sound cool. She’s a little more unconventional than the other gals. She’s sort of the voice of reason because she’s skeptical and suspicious and she knows something really wrong is happening with her friend. She doesn’t get why she’s letting herself be treated like a doormat, but she does know that Walter is up to something. Dee-Ann is an interesting character in that she’s more of a modern woman and a hipster.”

While most of the characters in *BIG EYES* are based on real people, Dee-Ann is a composite. Alexander notes: “We made up a composite friend character for Margaret: Dee-Ann, played marvelously by Krysten. She represents the new, 60s woman and she’s not afraid to speak her mind.” Karaszewski says, “Dee-Ann is that voice that’s trying to steer Margaret in the right direction.” Howell says, “She’s the voice of women’s lib. She’s a free spirit, and she pushes Margaret, but Margaret has to shut her down because she’s completely under the thumb of her husband.”

THE GALLERY OWNER

Art dealer Ruben, played by Jason Schwartzman, turns down Keane’s paintings and shocks Walter because he genuinely believes that Margaret has a real talent. “Jason plays Ruben with such poise and dignity,” comments Howell. “It’s easy to take some of these characters to caricature land, and he didn’t. He played him as a very real man. He was excellent.”

Alexander says: “Ruben represents the new way of thinking, which was very contemptuous of the old. He thinks so little of Walter and his carload of crying children.” Karaszewski adds: “When the Keanes tried to be part of the modern art world and Ruben’s gallery, they were sort of laughed at.” He notes the scene in Woody Allen’s *SLEEPER*, when many years in the future, the Keane paintings are the only art that has endured. “The joke is that this thing that no one takes seriously is actually the thing that survives.”

THE JANES

One of the hardest things for Margaret is lying to her daughter about her painting. The role of Margaret’s daughter Jane, the little girl featured in many of Keane’s early paintings, is played by two young actresses who are both making their feature film debuts. Ten-year old Delaney Raye plays Young Jane, while 16 year-old Madeleine Arthur plays Older Jane. While both girls adored working opposite Amy Adams, their on-screen mother was equally appreciative. “Delaney is amazing,” says Adams. “She’s very precocious and not phased by

being on set. She's great energy for Jane, because the way Margaret is requires that Jane be more grown up. Delaney has that quality; you just kind of believe that she can wander the streets of San Francisco and get herself home." The first scene Madeleine Arthur filmed was Margaret and Jane driving after having fled Walter. "We hadn't shot the earlier scene," Adams says, "and suddenly we have to be completely distressed, crying and hysterical, and it was our first scene together. That's hard for me – that's hard for any actress to take it out of context and be on a green screen rig and just play it for truth – but she was fantastic. She is very poised, and this was her first film. She had this wonderful composure and quality about her. She was really able to capture the emotions of this relationship, which are so heightened and messed up."

Howell says, "I think Tim Burton has a really great eye for children. He spotted Delaney off a tape and just knew she was perfect for the role. She's sort of this presence throughout the movie and she's always there with these great big eyes." About Madeleine Arthur, Howell says, "It's crazy how much she looks like Delaney. The two of them next to each other look like the same person, which again is down to Tim's eye."

THE CRITIC

Throughout the 1960s, one of the most influential voices in the American art world was that of John Canaday, art critic for the New York Times. Academy Award-nominated actor Terence Stamp portrays Canaday, one of the Keanes' greatest detractors. "Terence Stamp brings a gravitas to the character," says Howell. "He only filmed for a couple of days, but he brings a weight to the role. To this day, the New York Times review is the one that you want and that's the review that Walter never got."

Production designer Rick Heinrichs recalls reading Canaday's books on modern art while studying at art school. "To actually see Terence Stamp as that character, making his pronouncements about Walter's work, which was actually Margaret's, was such a jolt and felt so appropriate and incredibly wonderful for our film," he says. "It was great to be able to make connections to elements of my own past as well from all the historical research we pulled together."

THE LOOK

"Tim obviously is an artistic director but he does rely a lot on his team and he is very devoted to the people he works with," says Frey. Frequent collaborators Rick Heinrichs and Colleen Atwood each have won Academy Awards for their crafts on Burton films. "The circle of people that he works with continually, film after film, have an unwritten language that they understand," Frey adds. "On a film like this, without quite as many resources as usual, the people one works with become even more important. You really need to have that unwritten language understood to carry everything out within the limits put on a project like this. Having Rick, Bruno and Colleen on board was really important and key to keeping intact a certain look and feel that people expect from a Tim Burton film. No matter what the subject matter, audiences expect a certain level of costumes, production design and cinematography. It's very clear that those elements are on show in this film."

Heinrichs won the Academy Award for his production design on Burton's SLEEPY HOLLOW, and he also worked with the director ON FRANKENWEENIE, DARK SHADOWS, PLANET

OF THE APES, TIM BURTON'S NIGHTMARE BEFORE CHRISTMAS, BATMAN RETURNS, EDWARD SCISSORHANDS, BEETLEJUICE and PEE WEE'S BIG ADVENTURE.

Three-time Oscar-nominated cinematographer Bruno Delbonnel also previously worked with Burton on DARK SHADOWS. "His lighting is exquisite, his framing is beautiful and his composition is great," says Howell. "He's another stellar artist we're very lucky to have on this movie."

Heinrichs says: "We were very interested in capturing the environment and feel of the 50s and the early 60s, which has a very pungent, almost tactile sensibility. We were interested in playing with how the camera reveals the character. I think it says a lot, in a fairly subtle way, about Walter in particular. Walter is somebody with something to hide and I think that Tim and Bruno played a lot with hiding and revealing and how to visually support the narrative. They played with the idea of Walter's need to hide. One of the things that's great about working with Bruno is his eye for transparencies and elements that you can see through, but not quite see through. He is a great craftsman with imagery and light, and it's just fun to watch him play with period elements that can reinforce this idea of hiding and revealing what we're trying to put forward."

For production designer Heinrichs, BIG EYES was especially interesting for several reasons. "It's about the scene of art and it's about the act of creation. There are a number of different artistic styles and elements that we put forward. The 50s was a time of abstract expressionism and the kind of art that Walter and Margaret put forward was very out of fashion, literal and figurative. It was interesting to deal with characters who are the outcasts and who are making outcast art. What they're championing is popular culture: in certain ways, it's not real art in the way that other artists are considered. The whole conflict between what's considered cool art and what isn't was an adventure."

THE PAINTINGS

"It's the first time I've worked on a film that had such a precise and well-documented history," says Heinrichs. Obviously a large number of paintings were required for the film. Heinrichs and his team did an immense amount of research, especially studying the arc of Margaret's career. They needed to nail down the points at which she was discovering her early inspiration for the big-eyed waifs and to capture how her work developed along with Walter's duplicity. To produce the on-screen paintings, many were reprinted on canvas, but for images that appear close up, actual paint was applied for texture and brushstrokes. "It's a really unique situation to have the blessing of an artist to recreate their work and something we don't often get to do," says Heinrichs.

The producers worked with Margaret Keane and her gallery to get copies of her art and permission to reprint. As films are not always shot in chronological sequence, some paintings in the film required as many as 10 versions to depict the work in its various stages of completion. "I don't think anyone was psychologically prepared for what a gigantic job that was," says Karaszewski.

"There was always a painting somewhere," says Howell, "and that was really, really fun. They were everywhere."

"We had to track over 200 paintings through the course of our story and say this appears here, these appeared in this show, that show got sold out so we can no longer use these paintings," says Heinrichs. The film depicts several gallery shows, and Margaret ends up frantically painting in factory mode in several different studios. There's the early waif look and

the later MDH Keane look, and all these elements appear in their proper order in the final film. “We had to pick it all apart and figure out what ought to go where. It was like a brain puzzle.” There were also countless drawings, as Margaret Keane used developmental sketches for her paintings.

“We had our own Margaret Keane,” says Adams, referring to Lisa Godwin, the on-set artist who created and recreated so many of the Keane paintings in the film. Margaret’s daughter, Jane, was a frequent model and the artist’s paintings were influenced by her daughter’s looks. While captivating, Delaney Raye, the actress cast as young Jane, does not look exactly like the real Jane did, so the art department needed to transpose Margaret’s style using Delaney’s features – literally creating original Keanes. The production was lucky to find Godwin who, Heinrich says, “has an amazing ability to assimilate and take herself into Margaret’s being. It took a while, but eventually she was able to knock out fabulous Keane sketches.” To dress Margaret’s studio at the Woodside house alone required some 65 paintings and twice as many drawings. In all, the film required some 300 paintings, hundreds of sketches, and there were only two months to prepare before filming began.

The “Walter-style” paintings, which he produces early in the film, were created specially for the production and are not depictions of any specific artist’s work. Heinrich notes: “It wasn’t difficult to come up with the concept of what an art student in Paris would paint. What was difficult about it was that it couldn’t look bad. It needed to have something to it because you have to believe that Margaret saw something in Walter and believed that he was the artist, so while his work may be somewhat hackneyed, it wasn’t badly done.”

THE COSTUMES

One of the most celebrated costume designers of our time, Colleen Atwood has won three Academy Awards (ALICE IN WONDERLAND, CHICAGO, MEMOIRS OF A GEISHA) and been honored with another seven nominations. She has worked extensively with Tim Burton and BIG EYES marks their tenth collaboration. Atwood says: “Tim is an amazing artist in his own right and it’s a respectful collaboration that works with images and conversations. We just get on with it and don’t beat it to death.”

While BIG EYES had a much smaller budget than many of their previous films, Atwood notes that it was not a small film – there were a number of scenes involving many people and the wardrobe department fitted some 2,000 people with period costumes. “BIG EYES is not a movie with ‘the’ dress; it’s more one where you capture a mood of a period and characters, rather than a big statement kind of movie,” the designer says. “It was about these people and that time and place, and fitting it into their world without duplicating images of the Keanes themselves.” Atwood says that while they lived in the Bay area at the fringe of bohemia, the Keanes were “kind of straight and narrow in their own personal style. My research was based on reality stuff and magazines from San Francisco at the time, rather than the fashion angle.”

“Colleen’s kind of a marvel,” says Amy Adams. Before filming began, Atwood visited Adams at her home, armed with several dresses. “The next time she came, she had five more dresses that fit me perfectly. It’s all about the details. She constructed some pieces that were just absolutely lovely. She tells the story with the clothing, with the colors.”

Atwood made 90 percent of the principal costumes for all the leading actors, while many of the vintage costumes for crowd and background performers were rented. She says, “Amy was becoming her version of Margaret Keane, and there was a kind of sweetness to Margaret’s personal style that was simple, real and understated, so we went with that. We

created Margaret's costumes for Amy with a feeling of a controlled palette. We wanted them to look comfortable and real."

Krysten Ritter says that at her first fitting with Atwood, "I was like a kid in a candy store. She put a dress on me and then she sat back, looked, and then she cut and changed the look. With one look she knew which neckline would work on me, and she redesigned an entire dress while it was on me. I was like, whatever you want to do, I'll be your Barbie doll. It was so exciting and fun to look different. Working in the period, the clothes inform your posture and they helped me be prim and proper."

Lynette Howell says, "Working with Colleen has been a real treat. She really got the period down but her looks are also so unique. She really knows how to dress everybody to the best of their ability. But I also felt like I hadn't seen any of the stuff before. Her work is very original and every time I'd step on set and see what the actors were wearing I was blown away. It was very specific and allowed the actors to feel like they were these characters."

THE LOCATIONS

In the summer of 2013, *BIG EYES* filmed on location in Vancouver, Canada, as well as San Francisco and Hawaii, where the film is set.

Vancouver locations included historic Stanley Park and the Gastown district. The *hungry i* was recreated at the Penthouse Nightclub. The courtroom scenes were filmed at the Art Gallery of Vancouver. The Keanes' magnificently "modern" Woodside home was created in a house in the Southlands neighborhood.

"The locations were key," says Derek Frey. *BIG EYES* is set in San Francisco and Hawaii in the late 1950s and early 1960s. "They're very specific exteriors. There's something about the city of San Francisco that you can't recreate and there's something about the look of Hawaii and the light that you just can't duplicate – no matter how hard you try. We had to be focused on what was shot in those cities. Luckily, the weather cooperated. We had locations in San Francisco that – relatively speaking – look as they did 50 years ago." San Francisco locations included the majestic Palace of the Arts and the North Beach neighborhood.

In Hawaii, locations included the Honolulu Federal Court House and the landmark Royal Hawaiian Hotel in Waikiki. While the landscape surrounding the hotel has changed over the past decades, Frey says. "Once you entered the property of the Royal Hawaiian, you really got the feel of yesterday. We were able to pick specific angles that sell it on film, so you really believe you're at this location 50 years ago."

ABOUT THE CAST

AMY ADAMS (Margaret Keane), a five time Academy Award nominated actress and Golden Globe winner, has built an impressive body of work, challenging herself with each new role.

Adams will soon be seen starring in Tim Burton's *Big Eyes* opposite Christoph Waltz. In the biographical drama, Adams will play Margaret Keane, and Waltz will play her husband, Walter Keane. The film tells the real-life story of the iconic couple who found immense success marketing paintings of large eyed children back in the 1950s and '60s, with Walter taking the credit for his shy wife's creations. The Weinstein Company will release the film on December 25, 2014.

Adams was recently seen in David O. Russell's *American Hustle* opposite Christian Bale, Bradley Cooper and Jeremy Renner. The film was released on December 18, 2014 by Columbia Pictures. Adams won a Golden Globe for "Best actress in a motion picture, musical or comedy", a Critics' Choice Award for "Best Actress in a Comedy" and a SAG Award for "Outstanding Performance by a Cast in a Motion Picture" for her performance in the film. Adams' role also garnered her fifth Academy Award nomination and BAFTA nomination. Adams was also recently seen in Spike Jonze's *HER* opposite Joaquin Phoenix which was released by Warner Bros. on December 18, 2014.

Adams is currently in production on *Batman Vs. Superman*, the sequel to the highly successful *Man of Steel* which was released in 2013. Adams will reprise her role of "Lois Lane" opposite Henry Cavill as "Superman" and Ben Affleck as "Batman." The film is scheduled to be released in 2016.

Adams is also set to start production on Denis Villeneuve's alien thriller *Story of Your Life*. The sci-fi, based off of a short story, takes place after alien crafts land around the world and an expert linguist is recruited by the military to determine whether they come in peace or are a threat

Adams starred in Paul Thomas Anderson's *The Master*, opposite Joaquin Phoenix and Philip Seymour Hoffman. The 1950s-set drama centers on the relationship between a charismatic intellectual known as *The Master* whose faith-based organization begins to catch on in America, and a young drifter who becomes his right-hand man. Adams plays "Peggy Dodd," the wife of Philip Seymour Hoffman. Adams' role garnered her a Golden Globe and BAFTA nomination in addition to her fourth Academy Award nomination.

In summer of 2012, Adams played the "Baker's Wife" in *Into the Woods* as part of Shakespeare in the Park at the Delacorte.

Adams has teamed with Maven Pictures' Trudie Styler and Celine Rattray to produce *Object of Beauty*, which she is also set to star in. The film is based on the novel by Steve Martin and follows a clever young art entrepreneur who climbs from gallery assistant to gallery owner.

Adams starred in David O. Russell's *The Fighter*, opposite Mark Wahlberg and Christian Bale. Adams plays "Charlene," a tough, gritty bartender from Massachusetts who begins dating boxer "Irish" Micky Ward (Wahlberg). The film revolves around Ward and trainer-brother Dicky Eklund (Bale), chronicling their early days in Massachusetts, through Eklund's battle with drugs and Ward's eventual world championship in London. Adams' role garnered her a Golden Globe, SAG and BAFTA nominations as well as her third Oscar nomination in five years. Adams also starred in Nora Ephron's *Julie and Julia*, reuniting with costar Meryl Streep, having previously

starred opposite Streep and Philip Seymour Hoffman in John Patrick Shanley's Oscar nominated film, *Doubt* which earned Adams her second Academy Award nomination.

Adams starred in Kevin Lima's *Enchanted* opposite Patrick Dempsey and Susan Sarandon. *Enchanted* is a romantic fable that mixes live action with CG animation for Disney. The film was released on November 21st 2007, grossed over 300 million dollars worldwide and earned her a Golden Globe nomination for Best Actress.

Adams' role in Phil Morrison's *Junebug* in 2005 earned her, her first Academy Award® and SAG nominations. She won an Independent Spirit Award, Broadcast Film Critics Association Award, National Society of Film Critics Award, a San Francisco Film Critics Society Award, as well as the Breakthrough Gotham Award for her role. Adams also won the Special Jury Prize for Acting at the 2005 Sundance Film Festival for her role as the pregnant, childlike "Ashley," who is awe-struck by the arrival of her glamorous sister-in-law.

Adams' other film credits include Robert Lorenz's *Trouble with the Curve* opposite Clint Eastwood; Walter Salle's adaptation of Jack Kerouac's seminal beat generation novel, *On The Road*; Disney's *The Muppets* opposite Jason Segal; Shawn Levy's *Night At The Museum 2: Battle at The Smithsonian* opposite Ben Stiller; Christine Jeffs and Karen Moncrieff's critically acclaimed film *Sunshine Cleaning* opposite Emily Blunt and Alan Arkin; Mike Nichols' *Charlie Wilson's War* opposite Tom Hanks, Julia Roberts and Phillip Seymour Hoffman; Bharat Nalluri's *Miss Pettigrew Lives for a Day* opposite Frances McDormand, and Steven Spielberg's *Catch Me If You Can* with Leonardo DiCaprio.

CHRISTOPH WALTZ (Walter Keane) won his second Academy Award for his performance in Quentin Tarantino's DJANGO UNCHAINED. His role also garnered him the Golden Globe and BAFTA awards for *Best Supporting Actor*. In 2009, he received the Academy, SAG, BAFTA, Golden Globe and Cannes Film Festival awards for his portrayal of Nazi Colonel Hans Landa in Tarantino's INGLOURIOUS BASTERDS.

On November 26, 2014, Waltz will appear in Sean Anders' highly anticipated comedy, HORRIBLE BOSSES 2, alongside Jason Bateman, Charlie Day, Jason Sudeikis, Jennifer Aniston and Chris Pine. Later this year, on December 25, 2014, Waltz will star as Walter Keane opposite Amy Adams in Tim Burton's drama BIG EYES.

Waltz recently completed production on Justin Chadwick's TULIP FEVER and on David Yates' TARZAN, starring as Captain Rom alongside Samuel L. Jackson and Alexander Skarsgård.

Last year, Waltz starred in Terry Gilliam's THE ZERO THEOREM with Matt Damon and Tilda Swinton, and also lent his voice to Fox's animated feature, EPIC.

In 2011, Waltz starred in CARNAGE, an adaptation of Yasmina Reza's Tony-winning play, *God of Carnage*. Roman Polanski directed the film and Waltz starred opposite Kate Winslet, Jodie Foster and John C. Reilly. The same year, he also starred in THE THREE MUSKETEERS for director Paul W.S. Anderson and Summit Entertainment. Waltz played 'Cardinal Richelieu' alongside an international cast that included Milla Jovovich, Orlando Bloom, Matthew Macfadyen, Mads Mikkelsen and Juno Temple.

In April 2011, Waltz was seen co-starring in WATER FOR ELEPHANTS, the Richard LaGravenese-scripted adaptation of the novel by Sara Gruen. Waltz played the circus owner and ringmaster in the film, opposite Reese Witherspoon and Robert Pattinson. Prior to that, Waltz played the villain Chudnofsky in Michel Gondry's THE GREEN HORNET, alongside Seth Rogan and Cameron Diaz.

Off the screen, Waltz spent part of 2013 directing his first opera, Richard Strauss' DER ROSENKAVARLIER. His production premiered in December 2013 at the Vlaamse Opera in

December in Antwerp with musical direction by Dmitri Jurowski and Philipp Pointner. The comic opera follows the romantic desperation of two couples in 18th century Vienna.

Waltz's work in European television, film and theatrical productions spans three decades. His motion picture credits include GUN-SHY, the Berlin Film Festival entry LAPISLAZULI, DORIAN, SHE, FALLING ROCKS, ORDINARY DECENT CRIMINAL, OUR GOD'S BROTHER, THE BEAST, BERLIN BLUES and ANGST. On television, he appeared in the Adolf Grimme Award-winning films "Der Tanz mit dem Teufel - Die Entführung des Richard Oetker" and "Dienstreise - Was für eine Nacht Dienstreise." For his work in "Du Bist Nicht Allein" – "Die Roy Black Story," Waltz garnered Bavarian and German TV awards and the RTL Golden Lion.

DANNY HUSTON (Dick Nolan): Award-winning actor and director, Danny Huston is known for his versatility and dramatic screen presence. True to Huston form, Danny has a storied career both in front of and behind the camera.

This summer, Huston returned in the role of 'Ben Diamond,' on his first television series helmed by Mitch Glazer, MAGIC CITY. The Starz original series averages three million viewers per week and returned for a second season on June 14, 2013. He was honored for his role with a "Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television" nomination at the Golden Globe Awards in 2013.

Huston's film THE CONGRESS opened the 45th Director's Fortnight sidebar at the Cannes Film Festival on May 16, 2013. Ari Folman's THE CONGRESS is a half live action/half animation science fiction film inspired by Stanislaw Lem's novel "The Futurological Congress." In July 2012, Huston wrapped production on LIBERTADOR, for director Alberto Arvel Mendoza in Madrid.

Huston also starred as 'Whitfield Cook' in Fox Searchlight's HITCHCOCK, alongside Anthony Hopkins, Helen Mirren, Jessica Biel and Scarlett Johansson. Also in 2012, Huston starred in Jonathan Liebesman's WRATH OF THE TITANS, reprising his role as 'Poseidon' opposite Ralph Fiennes and Liam Neeson. Huston also appeared in Simon West's STOLEN, with Nicolas Cage, Malin Akerman and Josh Lucas. 2012 also showcased Huston in two Bernard Rose projects: TWO JACKS opposite Sienna Miller and his nephew, Jack Huston, and BOXING DAY. Both films are based on works of Tolstoy.

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

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

Other films include Robert Redford's *THE CONSPIRATOR*, with James McAvoy, Robin Wright and Kevin Kline, *A MONSTER IN PARIS* animation directed by Bibi Bergeron, and *PLAYOFF* directed by Eran Riklis based on the life of Ralph Klein, infamous Israeli basketball coach, which garnished him the 2011 *Best Male Lead Performance Award* at the Montreal Film Festival. Huston has also appeared in Martin Campbell's thriller *EDGE OF DARKNESS* opposite Mel Gibson, Ridley Scott's *ROBIN HOOD* starring Russell Crowe and Cate Blanchett, and the fantasy-action Sngmoo Lee's *THE WARRIOR'S WAY* with Kate Bosworth and Geoffrey Rush. In Barry Levinson's HBO critically acclaimed award-winning *YOU DON'T KNOW JACK*, Huston portrayed 'Geoffrey Feiger,' Kevorkian's lawyer, opposite Al Pacino.

Huston currently resides in Los Angeles.

KRYSTEN RITTER (Dee-Ann) is a multi-faceted actress with a classic beauty and magnetic presence, Krysten Ritter has crossed mediums with an impressive body of work in film, television, theatre, writing, producing, music, and fashion design.

Ritter was recently seen in "Listen Up Phillip" which received fantastic reviews out of last year's Sundance Film Festival and was bought by Tribeca Films. The film was released October 17, 2014.

In addition to her current acting work, Ritter recently sold the rights to "Back on the Farm" to NBC, which she conceptualized and wrote alongside Maggie Bandur, to be produced by Krysten's production company Silent Machine Entertainment and Universal Television. Ritter has a first-look production deal with Universal TV, where she is developing and producing television properties under Silent Machine. Her other television credits include ABC's "Don't Trust the B---- in Apartment 23," AMC's award winning series "Breaking Bad" opposite Bryan Cranston and Aaron Paul, Starz's dark-comedy "Gravity", the CW's "Gossip Girl" opposite Blake Lively and Leighton Meester, "Gilmore Girls" and "Veronica Mars".

She was also seen in Rob Thomas' "Veronica Mars" which was released by Warner Bros on March 14, 2014. In the film based on the television series, she reprised her role as Gia Goodman, a frenemy of Veronica's from high school.

Additionally, Ritter will appear in Scott Armstrong's "Search Party" about a pair of friends embark on a mission to reunite their pal with the woman he was going to marry. She will also star in the Jake Hoffman's helming his first feature "Asthma" a film about the consequences of the live fast, die young mentality in NYC's indie rock scene. Release dates are forthcoming.

Ritter also starred in the indie-drama "Refuge," based on the stage play of the same title and written and directed by Jessica Goldberg. The actress portrays a young woman working to take care of her younger siblings after her parents have abandoned them. The film also stars Brian Geraghty, Madeleine Martin and Logan Huffman.

Other film credits include Jessica Goldberg's "Refuge" (2012), Amy Heckerling's "Vamps" (2012), "Killing Bono" (2011), the DreamWorks comedy "She's Out of My League" (2010); the Disney/Jerry Bruckheimer film "Confessions of a Shopaholic" (2009) opposite Isla Fisher; "What Happens in Vegas" (2008) with Ashton Kutcher, and "27 Dresses" (2008) alongside Katherine Heigl. Additionally, she starred alongside Kate Bosworth and Rachel Bilson in the indie-comedy "Life Happens," which she co-wrote and co-produced with director Kat Coiro.

Her theater credits include Neil LaBute's "Heart of the Matter" at the Lucille Lortel Theatre opposite Cheyenne Jackson, Emmanuelle Chriqui and Tammy Blanchard, Zach Braff's play, "All New People" where she starred opposite Justin Bartha at the Second Stage Theater, "All This Intimacy" which also played at the Second Stage Theatre and the 2006 "24 Hour Plays" at the Signature Theatre.

Beyond her acting career, Krysten Ritter has an eye for fashion and has co-designed a dress with Corey Lynn Calter. She has also designed a small capsule line of shoes for Alice and Olivia in which the collaboration reflects Ritter's girly but edgy personal style. Additionally, she was a guest curator of an earring for JewelMint which benefitted Autism Speaks. Ritter was the lead of the fall 2009 and 2010 Banana Republic ad campaigns and is also a member of a rock band called Ex Vivian which have contributed tracks to a number of her projects.

Ritter began her career as a model with Elite Model Management and currently splits her time between New York and Los Angeles.

JASON SCHWARTZMAN (Ruben) made his motion picture acting debut for Wes Anderson, starring opposite Bill Murray as Max Fischer in the acclaimed comedy, "Rushmore." His performance earned him a nomination for Most Promising Actor from the Chicago Film Critics Association, among other honors.

Since that auspicious debut, he has continued to collaborate with Anderson on "The Darjeeling Limited" (which the pair wrote with Roman Coppola); the short film "Hotel Chevalier"; his animated feature, "Fantastic Mr. Fox" (for which he contributed his vocal talents); "Moonrise Kingdom" (part of Anderson's stellar ensemble cast of Murray, Tilda Swinton, Edward Norton and Frances McDormand), which set a new record at the specialty box office over Memorial Day weekend for best limited indie debut of all time, and, "The Grand Budapest Hotel," whose eclectic cast brings back thespians Murray, Norton and Swinton, along with Willem Dafoe, Soiersae Ronin, Ralph Finnes, Jude Law, Jeff Goldblum, Owen Wilson and Adrian Brody. "The Grand Budapest Hotel" has grossed over \$172 million worldwide to date.

Last December, Schwartzman portrayed the Disney song writing legend, Richard M. Sherman, in Disney Pictures' "Saving Mr. Banks" opposite Tom Hanks, Emma Thompson, Colin Farrell and B.J. Novak. The film portrays the making of the Disney classic, "Mary Poppins," and has grossed over \$112 million worldwide.

Schwartzman can currently be seen in Tribeca Film's dark comedy "Listen Up Philip," co-starring Elisabeth Moss and Krysten Ritter and directed by Alex Ross Perry. Premiering at the 2014 Sundance Film Festival, the film received glowing reviews. This Christmas, Schwartzman co-stars Amy Adams and Christoph Waltz in the anticipated Tim Burton biographical drama "Big Eyes." The film follows famed American artists Margaret Keane, whose work was fraudulently claimed by her then-husband, Walter Keane in the 1950s and 1960s.

His other movie credits include Judd Apatow's "Funny People" opposite Adam Sandler, Seth Rogen and Jonah Hill; Edgar Wright's "Scott Pilgrim vs. the World"; Sofia Coppola's "Marie Antoinette" alongside Kirsten Dunst; David O. Russell's "I Heart Huckabees"; Jonas Åkerlund's "Spun"; Andrew Niccol's "S1mOne" with Al Pacino; Anand Tucker's "Shopgirl," adapted by Steve Martin from his own book (for which Schwartzman received a Satellite Award nomination); and Roman Coppola's "C.Q." He most recently reteamed with Coppola in the upcoming "A Glimpse Inside the Mind of Charles Swan III," and co-stars with Jennifer Aniston in Peter Bogdanovich's "She's Funny That Way."

The Los Angeles native also starred for three seasons as Jonathan Ames on HBO's acclaimed, Brooklyn-based series, "Bored to Death," which also starred Ted Danson and Zach Galifianakis.

In the musical world, he was lead drummer for the Los Angeles-based band Phantom Planet, whose second studio album, "The Guest," written in part by Schwartzman, was released by Epic Records in February 2002 (after which the band embarked on a 14-month tour with Incubus). By 2006, he had launched a new endeavor as a one-man group, under the name

Coconut Records, which released its debut album, "Nighttiming," in 2007, with contributions from Incubus and Kirsten Dunst. Schwartzman wrote all of the songs and performs the majority of the instruments. The tune "West Coast" was heard in an episode of the television series "The O.C." as well as in Matt Reeves' hit horror film, "Cloverfield." Coconut Records' second album, "Davy," was released in January 2009.

TERENCE STAMP (John Canaday) was recently saluted by the International Press Academy as this year's Mary Pickford Award Honoree for Outstanding Contribution to the Entertainment Industry. With a career spanning six decades, Terence Stamp has mesmerized generations with his thespian magic and all around artistic sensibility.

Stamp's long and illustrious career began in 1962, with his tour de force performance in the critically acclaimed adaptation of Herman Melville's "Billy Budd" directed by Peter Ustinov. Stamp's film debut achieved critical and industry recognition honoring him with multiple nominations, including an Academy Award for Best Supporting Actor, a BAFTA for Best Newcomer, and winning the Golden Globe for New Star of the Year. In 1965, he received the Cannes Film Festival Best Actor Award for his eerie turn as Frederick Clegg, the obsessive psychopath in William Wyler's suspense thriller "The Collector."

At the height of his stardom, Stamp found himself at a career crossroad navigating the changing tides of a new cinematic era. Undeterred, he redefined his craft from young leading man to character actor and returned to the big screen opposite Marlon Brando and Christopher Reeve as the arch-villain General Zod in "Superman" and "Superman II," proving that he was not only a versatile actor, but also a formidable spirit.

Playing against type, Stamp fearlessly embodied the middle-aged drag queen Ralph, (a.k.a. Bernadette), in the award-winning Australian comedy "Priscilla, Queen of the Desert," for which he garnered numerous nominations including an Australian Film Institute Award for Best Actor, a BAFTA Award for Best Actor, Chlotrudis Award for Best Supporting Actor, a Golden Globe for Best Actor, and won Best Actor honors at the Seattle International Film Festival.

In his most memorable role to date, again, Stamp deftly displayed his acting bravura as aging ex-con Wilson, in Steven Soderbergh's critically praised crime picture "The Limey." Ingeniously devised, the film juxtaposed Stamp's earlier performance in the "Poor Cow" with that of Wilson, to reveal the character's background. Stamp earned multiple accolades for his performance, winning a Satellite Award for Best Actor, and nominations for an Independent Spirit Award for Best Male Lead, as well as the Best British Actor at the London Film Critics' Circle (ALFS) Awards.

Appearing in over 60 films, Stamp has starred alongside and collaborated with some of cinema's most revered and prolific actors and filmmakers, including Laurence Olivier in "Term of Trial;" Julie Christie in the John Schlesinger directed "Far from the Madding Crowd;" Federico Fellini's "Toby Dammit;" "Beltenebros," for which he was awarded the Silver Bear for Best Actor at the 42nd Berlin International Film Festival; Willie Parker in "The Hit," receiving the Mystfest Award for Best Actor; Robert Redford in "Legal Eagles;" Oliver Stone's "Wall Street;" Matt Damon in "Adjustment Bureau;" "Wanted," opposite Angelina Jolie; "Get Smart," opposite Steve Carell; "Yes Man," opposite Jim Carrey; and Bryan Singer's "Valkyrie," opposite Tom Cruise. He currently stars in "Unfinished Song," opposite Vanessa Redgrave and Gemma Arterton, a role that earned a Best Actor nomination this year from the British Independent Film Awards.

Stamp further enhanced his diverse repertoire giving voice to the character Jor-El in the television series "Smallville," and narration to the 9/11 film "Inside the Twin Towers," as well as "The Truth the Cup Contains," a vignette from ESPN's 2010 World Cup series entitled "Voices of

South Africa,” which was honored with a Sports Emmy Award and the National Edward R. Murrow Award for writing – making it the first piece for a Sports broadcast ever to receive this prestigious award.

In addition to his esteemed acting prowess, Stamp is an accomplished writer and author. He has published three volumes of his memoirs including “Stamp Album” (written in tribute to his late mother), a novel entitled “The Night,” and most recently a fourth volume of his memoirs entitled, “Rare Stamps: Reflections on Living, Breathing and Acting.”

JON POLITO (Enrico Banducci): A veteran of over 150 films, Jon Polito is most recognized from his film work with the Coen Brothers, as well as his many television appearances as a series regular and guest star. Notable motion picture performances are in *Millers Crossing*, *Barton Fink*, *The Big Lebowski*, *The Man Who Wasn't There*, *The Crow*, and *The Tailor of Panama*, *The Big Nothing*, *The Freshman* with Marlon Brando, as well as *American Gangster*.

On television, he starred as a series regular on the critically-acclaimed *Homicide*, *Life on the Street*, Michael Mann's *Crime Story* and SciFi's *The Chronicle*, and recently recurred on *Raising The Bar* on TNT. Notable TV guest starring roles include the befuddled landlord Sylvio on *Seinfeld*, and his only role as a woman, Rhonda on *The Chris Isaak Show*.

Polito starred on Broadway with Faye Dunaway in *Curse of an Aching Heart*, and in the 1985 Tony award-winning revival of *Death Of a Salesman*, with Hoffman and John Malkovich, which he also filmed for CBS. He is the recipient of the *Best Actor OBIE Award* for his work in five very different performances during the 1979/1980 New York Theatre season. In 2005 he received the *LA Film Festival Award* for excellence in acting, as well as the *Maverick Spirit Award* for outstanding achievement in Film and Television at the Cinequest Film Festival.

ABOUT THE CREATIVE TEAM

TIM BURTON (Director, Producer) is widely regarded as one of cinema's most imaginative and visual filmmakers. He has achieved both critical and financial success in the live-action and animation genres. Besides Burton's dedication to filmmaking, he has an enthusiasm for drawing and painting. His most recent directorial work, *Big Eyes*, will be released later this year. It's a confluence of his two passions—film and art.

Perhaps his greatest industry achievement is helping to reinvigorate the stop-motion industry, starting with his 1993 creation and cult classic *The Nightmare Before Christmas*; and followed by the 2005 *Corpse Bride* and 2012 *Frankenweenie*, both Academy Award and BAFTA nominated films. He has also produced *James and the Giant Peach* and *9*.

Other film milestones include *Alice in Wonderland*, which won two Academy Awards, and earned more than a billion dollars at the worldwide box office. Burton has won a National Board of Review award for his directing work on 2007's *Sweeney Todd: The Demon Barber of Fleet Street*, which also won the Golden Globe for Best Film—Musical or Comedy.

He earlier received a BAFTA nomination for Best Director for the 2003 fantasy drama *Big Fish*. His most critically acclaimed film, the 1994 *Ed Wood*, won two Oscars, a Golden Globe, and two BAFTA nominations.

He has a dedicated following, notably for classic and unique features such as his 1985 directorial debut and unexpected comedic hit, *Pee-wee's Big Adventure*; the 1988 wildly inventive *Beetlejuice*; the action blockbuster *Batman*; and its 1992 follow-up *Batman Returns*.

Arguably his most beloved film is the 1990 romantic fantasy *Edward Scissorhands*—directed, co-written and produced by Burton. The film also marked the start of his successful cinematic partnership with Johnny Depp, who delivered a poignant performance in the title role.

Other films of his include *Dark Shadows*, *Charlie and the Chocolate Factory*; *Sleepy Hollow*; *Planet of the Apes*; and *Mars Attacks!*

He has produced several other films including *Abraham Lincoln: Vampire Hunter*, *Cabin Boy*, *Batman Forever*, and directed two music videos for The Killers.

In 2009, his enthusiasm for art culminated in *The Art of Tim Burton*, a 430-page book comprising more than 40 years of his personal and project artwork. In November of that year, the Museum of Modern Art opened an extensive exhibit of his work in New York, which went on to tour in Melbourne, Toronto, Los Angeles, Paris, and Seoul. A new version of his exhibit, *The World of Tim Burton*, opened in Prague in 2014 and future stops are planned in Tokyo and Osaka. In 1997, he published the beloved illustrated series of poetry called *The Melancholy Death of Oyster Boy & Other Stories*.

Burton grew up in Burbank, California and attended California Institute of the Arts, where he studied animation, before moving on to the animation department at Disney. While there, he directed the 1982 stop-motion animated short film *Vincent*, narrated by Vincent Price. He also directed the 1983 Kung fu-inspired short film adaptation of *Hansel and Gretel*, and the 1984 live-action short film *Frankenweenie*.

SCOTT ALEXANDER and LARRY KARASZEWSKI (Writers, Producers) met as freshman roommates at USC's School of Cinema. On a whim, they wrote a screenplay during their senior year, which sold a week after graduation.

They are best known for writing very unusual biopics with larger-than-life characters. They first worked with Tim Burton on the highly-acclaimed "ED WOOD," for which they were nominated for Best Screenplay by the Writers Guild. They followed this with "THE PEOPLE VS.

LARRY FLYNT," for which they won the Golden Globe for Best Screenplay, as well as a special Writers Guild award for civil rights and liberties. They also wrote the extremely postmodern "MAN ON THE MOON," the life story of Andy Kaufman. All these bio scripts have been published in book form. The "BIG EYES" script is being published by Vintage Books.

Otherwise, Alexander and Karaszewski are quite eclectic. They wrote the hit Stephen King adaptation "1408." They produced the Bob Crane biopic "AUTO FOCUS," and they wrote and directed the comedy "SCREWED." They have also written numerous family films, including "PROBLEM CHILD," "PROBLEM CHILD 2," "AGENT CODY BANKS," and next summer's "GOOSEBUMPS." They have written the upcoming 10-hour miniseries "AMERICAN CRIME STORY: THE PEOPLE V. O.J. SIMPSON," which begins shooting next year for FX. Currently, they are writing a biopic of tech maverick John McAfee.

Alexander, a native of Los Angeles, started his Hollywood career toiling on low-budget horror films as a music editor. As a director, his work has appeared on MTV and Nickelodeon. He also wrote for HBO's "Tales From the Crypt" and the television series "Monsters," which he directed. He is married with three children.

Karaszewski, born and raised in South Bend, Indiana, worked as a film critic for an NBC affiliate's nightly news program, as well as writing and directing "Beyond Our Control," a weekly half-hour satirical television show. The Midwest-based series won the Grand Prix Award for television at the Chicago International Film Festival. Larry's humorous commentaries on cult films can be seen at TrailersFromHell.com.

LYNETTE HOWELL (Producer): In January 2012, Lynette Howell ventured with longtime producing partner, Jamie Patricof, in launching ELECTRIC CITY ENTERTAINMENT, a filmmaker driven production company based in Los Angeles.

Electric City's most recent film, Derek Cianfrance's THE PLACE BEYOND THE PINES, starred Ryan Gosling, Bradley Cooper and Eva Mendes, first premiered at the 2012 Toronto Film Festival and was released by Focus Features earlier this year. This is the second Cianfrance film Howell has produced, the first being BLUE VALENTINE starring Ryan Gosling and Michelle Williams in performances that garnered Golden Globe nominations for both actors and an Oscar nomination for Michelle Williams. The film premiered at the 2010 Sundance, Cannes and Toronto Film Festivals and was released by The Weinstein Company.

Howell's other recent films include: Matt Ross's directorial debut 28 HOTEL ROOMS starring Chris Messina and Marin Ireland, which had its world premiere at the 2012 Sundance Film Festival and was released by Oscilloscope; TERRI written by Patrick deWitt and directed by Azazel Jacobs, starring Jacob Wysocki and John C. Reilly, which was released by ATO Pictures and premiered in competition at the 2011 Sundance Film Festival. Also in competition that year was ON THE ICE, written and directed by Sundance Lab alum Andrew Okpeaha MacLean. The film also competed at the Berlin International Film Festival, where it won the Crystal Bear Award and Best First Feature.

Howell's previous films include: HALF NELSON, directed by Ryan Fleck and starring Ryan Gosling in a performance which garnered him a Best Actor Oscar nomination; STEPHANIE DALEY, starring Oscar winners Tilda Swinton and Timothy Hutton and Amber Tamblyn, written and directed by Hilary Brougher; Mark Heller's THE PASSAGE, which premiered at the 2007 Toronto International Film Festival; PHOEBE IN WONDERLAND, written and directed by Daniel Barnz and starring Elle Fanning; THE GREATEST, starring Pierce Brosnan, Oscar winner Susan Sarandon and Oscar nominee Carey Mulligan; AN INVISIBLE SIGN OF MY OWN starring Jessica Alba and Chris Messina; SHARK NIGHT 3D, which was released by Relativity Media Labor Day Weekend 2011; and THE SPACE BETWEEN written and directed by Travis Fine, starring Melissa Leo, Anthony

Keyvan and Anna Sophia Robb, which was released on the USA Network on the 10th anniversary of 9/11.

Originally from Liverpool, England, Howell began her career in London theatre and then went on to become the Theatrical Executive for Broadway and West End production company East of Doheny based in Los Angeles.

Lynette Howell is an Advisor to the Sundance Creative Producing Initiative and Film Independents Producers Lab. In 2007 Lynette was named in Variety's "Ten Producers to Watch" list.

DEREK FREY (Executive Producer) has a long and successful working relationship with director Tim Burton, running Tim Burton Productions since 2001. Most recently Derek co-produced *Frankenweenie*, which received an Academy Award nomination for Best Animated Picture in 2012. That same year he produced the music video *Here With Me* for The Killers. Up next he'll executive produce *Miss Peregrine's Home for Peculiar Children* starring Eva Green and Asa Butterfield.

Derek has worked on numerous feature films, including as Associate Producer on *Alice in Wonderland*, *Dark Shadows*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Abraham Lincoln: Vampire Hunter*, *Corpse Bride*, and *Charlie and the Chocolate Factory*. His credits also include producer on the documentary *A Conversation with Danny Elfman and Tim Burton*; writer of the *Frankenweenie*-based short film *Captain Sparky vs. the Flying Saucers*; and editor of the comprehensive and award-winning publication *The Art of Tim Burton*. Derek worked closely with curators from the Museum of Modern Art for the creation of the Tim Burton touring exhibit, which has made record-breaking stops in New York City, Toronto, Melbourne, Paris, Los Angeles, Seoul, Prague and Tokyo.

Derek has directed his own films and music videos, including *The Ballad of Sandeep*, which has appeared in over 35 film festivals, winning 16 awards, including Best Director at the Independent Film Quarterly Festival and Best Featurette at the Las Vegas International Cinefest. In 2013 he directed the comedic short *Sky Blue Collar*, which was awarded Best Director of a Short Film at the 2013 Chicago Comedy Film Festival and Best Picture at the International Film Festival of Comedy, Romance, Musical. He recently completed work on *Motel Providence*, filmed in Media, Pennsylvania and is currently in post-production on the featurette horror *Green Lake*, shot on the Big Island of Hawaii.

BRUNO DELBONNEL (Director of Photography) was born in Nancy, France and graduated from Paris' École Supérieure d'Études Cinématographiques. One of France's foremost cinematographers, Delbonnel has been nominated in the US for four Academy Awards®—for two films directed by Jean-Pierre Jeunet, *Amélie* and *A Very Long Engagement*, for *Harry Potter and the Half-Blood Prince*, and for Joel and Ethan Coen's *Inside Llewyn Davis*. *Amélie* and *Inside Llewyn Davis* were also nominated for a BAFTA Award, and *A Very Long Engagement* won a Cesar Award for Best Cinematography.

Delbonnel's other French films include *Tout le monde n'a pas eu la chance d'avoir des parents communistes*, *C'est jamais loin*, *Maria, Nonna, la vierge et moi*, *The Cat's Meow*, *Ni Pour, Ni Contre*, and the 'Tuileries' section of *Paris, je t'aime* directed by the Coen Brothers.

RICK HEINRICHS (Production Designer) is an Oscar® and BAFTA winning Production Designer (*Sleepy Hollow*). Heinrichs has been a frequent collaborator with that film's director Tim Burton. Other credits with him include *Dark Shadows*, *Planet of the Apes*, and *Frankenweenie*. Heinrichs was nominated for an Academy Award, BAFTA and Art Directors Guild

award for *Pirates of the Caribbean: Dead Man's Chest*, directed by Gore Verbinski, and received another Academy Award nomination and won the Art Directors Guild award for the Brad Silberling directed *Lemony Snicket: A Series of Unfortunate Events*. Other Production Design credits include the Coen brothers' *Fargo* and *The Big Lebowski*, as well as the Ang Lee directed *The Hulk*, Verbinski's *POTC: At World's End* and two films with Joe Johnston, *Captain America: The First Avenger* and *The Wolfman*.

Heinrichs began collaborating with Burton on the animated short *Vincent* and live-action *Frankenweenie* when the two were in their early studio days at Walt Disney Pictures. Heinrichs started his art department career working with Burton as Art Director (Visual Effects) on the director's first feature film *Pee Wee's Big Adventure* and *Beetlejuice* and as Set Designer on *Edward Scissorhands* and Terry Gilliam's *The Fisher King*. He continued as Art Director on films such as Burton's *Batman Returns*, Michael Hoffman's *Soapdish*, and as Supervising Art Director on *Tall Tale*, directed by Jeremiah Chechik.

COLLEEN ATWOOD (Costume Designer) began her career in New York City in 1980 with a job as Production Assistant to Patrizia von Brandenstein on "Ragtime." A few years later Colleen had her first feature as Costume Designer for Michael Apted and her career has soared to enviable heights.

Atwood has designed films for some of the great directors of our time including, but not limited to: Jonathan Demme, Tim Burton, Gillian Armstrong and Rob Marshall. She has been nominated for 10 Academy Awards: "Little Women," "Beloved," "Sleepy Hollow," "Lemony Snickett," "Chicago," "Memoirs of a Geisha" "Sweeny Todd," "Nine," "Tim Burton's Alice in Wonderland," and "Snow White and the Huntsman." She won Academy Awards for "Chicago," "Memoirs of a Geisha" and "Tim Burton's Alice in Wonderland." She also won an Emmy Award for the special "Tony Bennett an American Classic."

CREDITS

THE WEINSTEIN COMPANY

Presents

A

TIM BURTON FILM

AMY ADAMS

CHRISTOPH WALTZ

BIG EYES

DANNY HUSTON

JON PULITO

KRYSTEN RITTER

JASON SCHWARTZMAN

TERENCE STAMP

Casting by

JEANNE MCCARTHY, c.s.a.

and

NICOLE ABELLERA, c.s.a.

Music by

DANNY ELFMAN

Costume Designer

COLLEEN ATWOOD

Edited by

JC BOND

Production Designer

RICK HEINRICHS

Director of Photography

BRUNO DELBONNEL, a.f.c., a.s.c.

Executive Producers
BOB WEINSTEIN
HARVEY WEINSTEIN
JAMIE PATRICOF
KATTERLI FRAUENFELDER
DEREK FREY

Produced by
LYNETTE HOWELL
SCOTT ALEXANDER
LARRY KARASZEWSKI
TIM BURTON

Written by
SCOTT ALEXANDER & LARRY KARASZEWSKI

Directed by
TIM BURTON