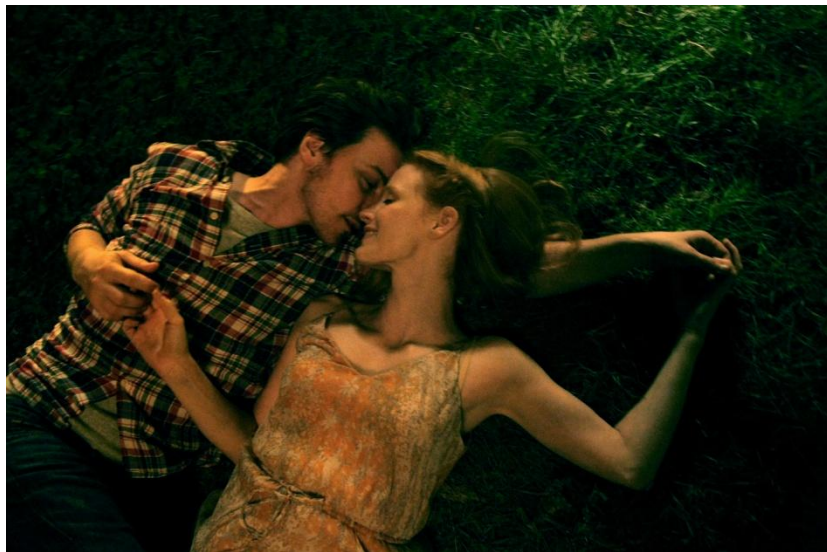




THE WEINSTEIN COMPANY

THE DISAPPEARANCE OF ELEANOR RIGBY: HIM/HER

Production Notes



Publicity materials are available at:
twepublicity.com

Running Time: 196 mins
MPAA Rating: R

SYNOPSIS

With his unique vision, writer/director Ned Benson ambitiously captures a complete picture of a relationship in the beautifully relatable portrait of love, empathy and truth that is **THE DISAPPEARANCE OF ELEANOR RIGBY: HIM/HER**. Once happily married, Conor (McAvoy) and Eleanor (Chastain) suddenly find themselves as strangers longing to understand each other in the wake of tragedy. The film explores the couple's story as they try to reclaim the life and love they once knew and pick up the pieces of a past that may be too far gone. This dual version, which premiered at the 2013 Toronto International Film Festival, showcases two films side by side – titled **HIM** and **HER** – that examine each side's perspective and take a further look into the subjectivity of relationships.

A hopeful look at the endurance of love through its highs and lows, **THE DISAPPEARANCE OF ELEANOR RIGBY** elicits riveting performances from an acclaimed cast led by Academy Award® nominee Jessica Chastain and James McAvoy, and a richly talented supporting cast that includes Nina Arianda, two-time Academy Award® nominee Viola Davis, Bill Hader, Ciarán Hinds, Isabelle Huppert, Academy Award® winner William Hurt, Jess Weixler, Nikki M. James, and Jeremy Shamos.

Q&A WITH DIRECTOR/WRITER NED BENSON & PRODUCING PARTNER CASSANDRA KULUKUNDIS

What inspired you to make THE DISAPPEARANCE OF ELEANOR RIGBY?

Benson: I wanted to explore love in relationships and was really interested in the idea of subjectivity in terms of how two people can experience the same thing in different ways. And on a broader scale, I wanted to play with the idea of subjectivity in terms of how we all experience the same story, how we each experience the same moments or periods of time and ultimately, how different that is. I thought what better way to write a love story than from both sides of the relationship—it just seemed more honest than just capturing one perspective.

When you guys first showed the film at the Toronto Film Festival, it existed as two separate versions called HIM and HER. Can you describe the process of putting them together into the most recent combined version?

Benson: Whether these films could be combined was a hanging question, so we took the opportunity to try it and were all more than pleasantly surprised with the result, especially after submitting it to Cannes and getting in, which is just crazy to me. I worked with the same creative team I edited HIM and HER with, and we basically dropped into an editing bunker to find this movie. The biggest challenges we faced were that this third film had to be its own entity with its own rhythm, themes, and ideas, which meant that scenes that functioned or played in the other two films didn't necessarily work or play in this one. We had to focus the film on the couple, Eleanor and Conor, and the mystery of what happened to them, rather than each of their disparate perspectives and the themes that came with those. This film becomes a visual dialog between them, rather than just their subjective experience. It becomes more omnipotent. I got to use footage shot during production that we didn't use in the others. It was an incredible editorial experience, which in this wonderful way taught me a lot about filmmaking.

Tell us about the experience of making what is your first full-length feature film?

Benson: This has been the most creatively overwhelming experience I've had in my life, in the best possible way. From the earliest of days, it was such an amazing collaboration with a wonderful group of people working to make this film come together. I've tried many times to make other films that just didn't come together—and for some reason, what in all logic seemed to be the most difficult to get made, was actually the first one to happen. You only get to make your first film once—and this has all been pretty incredible.

Kulukundis: Working with Ned on this project has been such a great experience. Not only because he is one of the most talented writers and can edit things in 10 seconds when need be, but he's creative and understanding of the process of putting a film together. There'd be moments where I'd say something like—"Hey, I know you love that song, but we can't afford the rights to it." And he'd just look at me un-phased and be confident that we'd find another one that would work even better. And that's the attitude you need to come to the table with when you're making an independent film. This entire filmmaking process, we've approached it as partners who are 100% invested in everything.

Jessica Chastain was on board early on—how did she become involved to begin with?

Benson: I met Jes about 11 years ago now. I had a short film playing in a film festival, and there were something like 12 people in the audience. Afterwards this girl comes running up to me in the lobby and asks me if I directed the film she just saw. I said yes. And she said: I want to work with you. And I thought to myself: Why? The girl happened to be Jessica, who had just graduated from Juilliard and moved to LA to be an actor. She was my first fan and has believed in me for a long time, which I am extremely grateful for, because without that I'm not sure I'd have made this project. We became very close and I developed what became the two-film project with and for her...and here we are. Life is funny.

Furthermore, tell us how the rest of the incredible cast became part of the film.

Benson: Once we had Jessica involved, I knew I wanted James McAvoy to play the role of Conor. Because of his scheduling, we actually didn't have James locked in until a few months before we started shooting. Having Jessica and James was sort of an amazing coup for me. The first to get involved after Jessica was William Hurt. He signed on a year before we started filming and was a big proponent of the script. And from there this amazing thing happened where everyone who we reached out to as my first choice began saying yes. It felt like all of a sudden the film came together and I'm directing this incredible cast of Jessica, James, William, Viola Davis, Isabelle Huppert, Ciarán Hinds, Bill Hader, Jess Weixler, and Nina Arianda.

Kulukundis: I actually come from a long line of casting, so that was helpful for us. Behind the scenes as the script got to a really good place, I was calling and getting people to read it. The strength of the script made it its own calling card and got us all of the right people. Like Ned said, it took almost two years to get James attached because of his schedule. But as soon as he did we jumped in and went right into production. Ciarán happened to be on the East Coast working so I popped the script over to him—we'd worked together on *There Will Be Blood*. I approached Viola's team very early on and they couldn't have been more supportive and we got her to sign on. And of course Jessica was there from the development and has been a part of our team. And like that, everything came together piecemeal.

After many years developing the script, what was it like to finally get behind the lens?

Benson: I'd envisioned this film for so long. I created this whole workbook of ideas of what I wanted it to feel and look like down to the moods I wanted to set in every scene. I'd pretty much shaped the entire world of the film out of my imagination. And so to actually begin directing and working with our production designer and location manager to refine these spaces or sit down with the DP to go through our ideas and actually develop the look was an incredible experience. Having what I'd ideated for years become a reality made me appreciate that I get to do what I love for a living.

How did the film's title come about?

Benson: I had been looking at the song before I began writing the script. And listening to it, there was a mood, a feeling to that song and to the characters—especially with the line “All the lonely people, where do they all come from.” From there I began thinking of this collective of people who experience their own loneliness and I wrote that line in a notebook. It became something that helped me create the proper emotional space for me to write. Then I thought why not name the character after that and create this moment behind her name. Cassandra knows from working together that I love this idea of the disconnect between the baby boomer generation and my generation. And so I wanted to

use the Beatles as just this abstract reference in the film where Eleanor's parents name their daughter after this infamous song and it sort of bridges the two generations.

Kulukundis: And if you take what happens in the film, Eleanor just disappears. She's disappeared from Conor's life, from the person he knew and he's trying to find her. So it kind of captured that feeling.

In your own words, what is THE DISAPPEARANCE OF ELEANOR RIGBY about?

Benson: It's a film about love and how life is a subjective experience. We all sort of live this one story, but everyone else who is a part of our lives has their own subtly or vastly different perspective of it. What I wanted to explore most was a love story about two people, Conor and Eleanor, who are really trying to figure out how to understand each other after going through something difficult. So it's essentially a story about the endurance of love, empathy, understanding and perspective.

As Conor and Eleanor, James and Jessica had a real on-screen chemistry. Tell us about that.

Kulukundis: The key to their chemistry was the collaboration they had behind the scenes. In a lot of ways they had a different approach to their work, but they just really connected in what they wanted to bring to the film. And because of that they made a great team.

Benson: Their different methods actually played into the differences in terms of the characters, in how Conor and Eleanor dealt with things in their own way. I'm really proud of the performances they gave. As actors they did such beautiful work.

What was it like working with Jessica Chastain on the film?

Benson: It was fantastic. She's the type of actor that when you have a tough emotional scene, you have complete trust in her because she's going to get there. She's one of the hardest-working actors I know. She just has this emotional depth that is so incredible to watch when you're shooting her, or when you're working on a scene with her because she can do it over, and over, and over again. And to have a film as emotional as this and have somebody who can get where she got in every take, and give you options—it's a pretty amazing thing.

Kulukundis: Jessica's role comes out of her. You don't see gears turning or feel she's working. It's coming from the inside out. And what I love about this film is that there's such levity there for her too in flashbacks running around in love and being playful with James. She just embodied this happy youthfulness that she has, but hasn't really gotten to show on film yet.

What was it like working with James McAvoy on the film?

Benson: He's a dream. He's hilarious and silly and charming, but he's also a searcher. He works really hard and wants to find the scene and will constantly push through each take to sort of ask a lot of questions. He really wanted to get to the epicenter of what the scene was about. For me he was the guy that could make me feel relaxed at all times because he was so relaxed.

Kulukundis: James commits and nothing else exists. He is Conor and there's nothing else that is going to get in his way. It was such an honor and blessing to have him. He was 100% available. And the best part is that the moment you'd call cut, he'd be back to his own accent and personality. The

moment Ned yelled action, James and his accent both disappear.

You have an extraordinary supporting cast. Tell us about working with them.

Benson: I may have been a little spoiled to work with this incredible cast. In terms of William, Viola and Isabelle—they're like three teachers. I learned so much from each of them. They're each so accomplished. These are people I look up to and I really wanted to create an atmosphere for them that would allow them to do their best. William and Isabelle actually both spend a lot of time in France, so they had a really nice relationship on set. They even improvised this one scene in French that actually helped it come alive. And what can I say about Viola Davis—she's amazing.

Kulukundis: Viola, I want to say this in the best way, is like a machine. She is just so powerful. Every take, everything is different. She was actually on set very briefly, but she just delivered. And because it was Viola, it felt like her scenes were its own beautiful movie. We both would love to work with her again.

Benson: And the other supporting roles, these actors are so incredibly talented. We had quite a few Tony winners and nominees. It was a really strong theater group. Nikki James won a TONY® for *The Book of Mormon*, Nina Arianda won a TONY® for *Venus in Fur*, and both Katherine Waterston and Jess Weixler have done a lot of theatre in New York. Ciarán Hinds is also an amazing stage actor, and the friend I never had. He's such a lovely man and beautiful actor. He's so subtle in everything that he does.

Kulukundis: It was great seeing Bill Hader take on a different type of role. He did a step here. I mean, it's Bill Hader so there's still that charming goofballness, but there are moments that really allowed him to shine in his role as a great friend genuinely trying to help.

Benson: It was a dream cast. And they all were just so different, but so wonderful, each of them, and each of their processes. That was amazing in itself, to see all of these actors working in different ways and how they came together and collaborated.

At the heart of the film is a couple trying to reclaim the relationship and love they once had. Talk about how they seemed to come at it from different angles.

Benson: I think if I were to sum up the dynamic it would be that Eleanor is trying to let go and Conor is trying to chase her. And in a weird way, you see that at the end; Conor has realized that to understand what Eleanor needs, he has to let go. Similarly, for Eleanor, you see that in the process of letting go she's been brought back to the moment where she's ready to come back to him. So in terms of an active verb, I'd say Conor is running after her and Eleanor is running away from him. But at the end of the day they're both moving towards finding their own way to move forward into their future together.

There is a line that Eleanor says, "It's like we're a million miles away in the same room." Can you elaborate on what she's feeling?

Benson: As a couple they're under an enormous weight of this personal tragedy and even though it's not directly unfolding on screen, you can feel that they are dealing with it in different ways. They just don't know how to communicate anymore. And because of all of that, they seem to be speaking different languages which then causes them to feel like strangers to each other. I'd say they're looking

at each other like who is this person and why are you behaving this way over the exact same thing that happened to me?

Kulukundis: I think in general they feel like they're completely alone, even when there are surrounded by people. When they are with each other there should be a shared understanding, but because they are dealing with things so differently it is as if the other person doesn't really see you. And they don't exist to you either, because you're not emoting in the same place. That's how you can become strangers with someone you love.

Benson: Eventually these two people get to a place where they understand why they each dealt with everything in a separate way. The truth is we all deal with things differently—that's part of who we are and it's something we have to accept in order to love each other.

Though we learn a tragedy has taken place in their lives, it is never shown on screen. Tell us about making that decision.

Benson: That was a really important decision because this was a film about this couple's love—and less about the tragedy. I was interested in exploring their behavior around that tragedy and its effect on the relationship itself. Eleanor says this line, "I wasn't ready for what this feels like" at the end. It's sort of the ultimate description of their experience. They both weren't prepared to confront that feeling and what it did to them. And so I think the relationship and what life can do to us was significantly more important in telling their story than the actual tragedy.

Kulukundis: Just about every relationship begins bright and happy until eventually something happens. The buzz wears off of the relationship and then it feels like there's a metaphoric death. And you have to decide is there enough foundation there to come together and continue on as a couple, or does it affect the relationship so much that you have to free it forever.

There is a moment in the film where Eleanor is speaking to her father and he is desperately trying to connect with her. He says "Tragedy is a foreign country—we don't know how to talk to the natives." Tell us about what he means.

Kulukundis: Well often, when there is a tragedy, there's nothing you can say that ever makes anyone feel better. Because no matter what, everything IS wrong in that scenario and although you want to help them, you can't. To have that powerlessness as a parent has to be the most frustrating thing. And it's a fundamental struggle between all of these people in that they want to help, but they're not necessarily fully equipped to.

Benson: I think every character is struggling against the fact that there's nothing that changes the circumstance. It's a feeling that these two people have to go through and there are no right words that can make this better or solve it.

What is the relationship like between Conor and his father?

Benson: I think the relationship between Conor and his father is a man looking at his son and seeing himself. And it's a son trying to pave his own way. Conor's reluctance in taking his father's hand, who has sort of reached out to help him, is Conor trying his hardest to be an individual and not exist in the shadow of his father. Emotionally, I think they are very similar and I think they're both terrified of that and trying to reconcile it.

What is the relationship between Eleanor and her parents like?

Benson: Eleanor has a difficult relationship with her mother, who I think is still coming to terms with the life that she gave up in order to be a mom. And in that light, she almost resents and hates seeing her daughter go through something so difficult, because she too is feeling her pain. There's a scene where Eleanor's mother says to her, "I never wanted to be a mother." And that can be interpreted in so many different ways, but I wrote it as if she's almost dreading the fact that her daughter is suffering this much, because she doesn't want her daughter to hurt in this way. She's in a weird way, trying to push her daughter from becoming what she became, which is sort of this woman who struggles with herself and gave up things. I think she's pushing Eleanor to run off and escape. With Eleanor's father, there's a communication barrier where they aren't able to articulate their love to each other, but there's an understanding deep underneath. And because he's a psychiatrist and teacher, he has this pedantic side to him that's trying to help her but she's not open to it. So the only thing he can do is tell a story about how he felt when he lost her in the ocean, and what that was like for him. It's his way of letting her understand that he knows what she's feeling.

Also struggling to reach the couple are their friends, particularly Conor's best friend, Stewart. Tell us about that dynamic.

Benson: At one point Stewart looks at Conor and says, "I don't know how to be your friend anymore." And that kind of said it all. He's essentially telling Conor that he doesn't know what to say because he's afraid of setting him off, of not being delicate enough or dwelling on it too much. He's trying to allow Conor to be the person he is, but he's watching his friend struggle and it's having an effect on their friendship. He's trying to be the best possible friend for him, but also wants Conor to be a friend to him. For them, it came down to not the words that were said, but the shared moments where they could look at each other and understand.

Viola Davis' character becomes a friend to Eleanor. And in the film, her character is the only one who has no knowledge of the tragedy the couple is reeling from or what is happening between Conor and Eleanor. Tell us about her character.

Benson: She's the only person in the film who has no idea what Eleanor's been through. And Eleanor wants it that way because everybody in her life knows exactly what happened and treats her accordingly. I think Viola's character recognizes something, maybe a similarity within herself, whether it's the sadness, loneliness or struggle, which she projects onto Eleanor. Whatever it is, there is recognition between these two people and they have a shared feeling between them, which becomes a bond.

There is a scene close to the end where Conor and Eleanor truly connect and have an understanding of each other. Can you discuss that scene?

Benson: In this scene Eleanor's returned to their apartment. She and Conor both break down together. It's the first time you see Conor and Eleanor actually understand each other and speak the same language since they've been apart.

Kulukundis: What I liked too about this scene was that leading up to it you see another scene where Eleanor goes to Conor in what is an attempt to start connecting. And as they're driving in the rain and in the car, they are both trying so hard to recapture something but they can't. They're not ready

to move on. And I think that's what's so great about the last scene—they need to have the breakdown before they can actually rebuild.

What was the rehearsal process for the film?

Benson: We didn't have a lot of time, about a week or week and a half. And because of their schedules, not all of the actors were able to come in that early. But we had about a week with Jessica, James, William, Jess, and Ciaran. It was a great experience working through the script and hearing the dialogue coming from these actors. We worked on their characters and talked a lot about their world to help discover who these people were. It was amazing for me, especially working with William Hurt who is a meticulous actor. I learned so much from him in those days leading up to the shoot just in terms of talking with him.

Was there any room for improvisation from the actors?

Benson: Yes. We mostly stuck to the script, but I wanted to give them the freedom to try something. I usually gave the first take to the actors, and if we had to make adjustments, we'd move elsewhere. Ciaran and Isabelle especially would tailor it more to who they were as an Irish man and a French woman so that some of the script felt more organic coming out of their mouths. But we'd do the same for all of the actors. We wanted everything to feel natural and real to them. I think we all just sort of used the blueprint of the story and went from there.

Tell us about the experience of shooting in New York.

Benson: It was a dream because Cassandra and I are both from New York. The extras are almost built-in. There are so many shots that we filmed where people are just riding bikes, walking by not interested in the camera. You really feel the city and we created what is our version of New York.

Kulukundis: Most of it was shot in the East Village which is in a transitory stage right now. And that was great because it kind of reflects where Conor and Eleanor are in their relationship. You'll see a lot of construction and it's like a little metaphor for the characters trying to transition themselves through something. Shooting in New York really gave the film the right energy.

I heard there was a serendipitous event that occurred when you were filming the scene in Tompkins Square Park. Tell us about that.

Benson: We had the scene at the park and usually there aren't fireflies in the middle of the East Village in New York City, but on that one night we were shooting, the fireflies hatched and there were thousands of them. It was such a crazy night because it only happens once a year. We weren't aiming to hit that night, it just happened which is pretty close to impossible. Filming that scene and having these fireflies actually come up from the ground in Tompkins Square Park was beyond belief because the fireflies were actually one of the first ideas, one of the first images I had writing the script. So having these fireflies really appear was pretty magical.

Tell us about the song choices for the film.

Benson: Well, music is such a huge element to my life in general. I wrote the script listening to music, the title was inspired by the Beatles' song, I gave playlists to the actors that I thought were relevant to their characters, and we even shot certain scenes based on the rhythm and mood of certain songs.

In terms of choosing music for the film, I wanted music that reflected the characters and the story rather than just my personal tastes. We have a lot of source cues that play diegetically in the scenes that reflect who these people are and their tastes, but I think the most exciting thing for me was working on the score with the composer Son Lux aka Ryan Lott. Ryan and his collaborators made instruments for the film, and he had the beautiful idea after watching an early cut to use objects that exist within the space of the scenes and create instruments based on them so they feel germane to the story. So, for example, from the early scene of Eleanor and Conor at a dinner table on one of the first nights of their relationship, Ryan had the idea to make an instrument out of wine glasses which were on the table in front of them when they are in that happy moment. That instrument becomes one of the recurring motifs in the score and the songs that Ryan wrote for the film. He wrote a bunch of sketches and then I'd give notes, and he reworked them into the emotional texture of the scenes. That was a very cool process and he and Faux Fix and his collaborators did such a beautiful job. Most importantly, I wanted the music to reflect and feel ingrained in the world of the story rather than placed on it.

Talk about the design of the film and how it helped create the particular mood and emotions you were trying to convey.

Benson: I wanted to create two completely separate visual spaces or looks for Conor and Eleanor. They each have their own color palette and their own visual rhythm for similar specific reasons that were germane to the characters and their personalities. Conor has a cooler more fluid feel, while Eleanor has a warmer looser feel except when they meet in the same scene, all of which I worked on with Chris Blauvelt, the DP, Kelly McGehee, the production designer, and Stacey Battat, the costume designer. In the two separate perspective films I wanted them to remain in their own respective spaces as those films were more subjective to Eleanor or Conor. In this third film, I start them in their disparate color and visual spaces, and ultimately want them to find synthesis and understanding in a blending of those visual ideas. Every creative choice in terms of design reflects the characters, their emotional spaces, and the story.

What would you like audiences to take away from the film?

Benson: I want them to have their own subjective experience with it and see what they want to see in it. I think that's the beauty of movies: that we each have a personal experience with them and they reflect or articulate certain things that we recognize in ourselves. This is a story about two people who love each other, but they don't know how to do it right. They have shared a lot of life together and every emotion that there is to share. Ultimately, I think Eleanor and Conor can represent any couple, straight, gay, together, broken up, because to me the beauty of any relationship is that you find your own private language together based on the life you share with each other and the experiences you go through, good or bad. And only the two people in the relationship can really understand the relationship and speak that language. When you go through something like Conor and Eleanor have, everyone can say what they want to say and try to empathize, but nobody can really understand what they went through, except the two of them cause they lived it together. Sometimes it takes a long time to realize that after things become difficult. We are all very different people, with different ways of coping, with different ways of seeing life, but we want to love, and how do we do that right? I hope audiences will recognize or perhaps see themselves and their own relationships in these characters and this story.

ABOUT THE FILMMAKER AND CAST

NED BENSON (Writer/Director)

Ned Benson grew up in New York City. He graduated from Columbia University in 2001 with a degree in English. *THE DISAPPEARANCE OF ELEANOR RIGBY* is his first feature film project as a director.

He has several films in development including an adaptation of Steve Martin's book *AN OBJECT OF BEAUTY* for Maven Pictures and Amy Adams. He is adapting Danny Wallace's novel *CHARLOTTE STREET* for Working Title Films. He wrote the original screenplay *DAVID FINGERHUT'S GREATEST HITS* for producer Michael London's Groundswell Films and Far Hills Pictures. Aside from *THE DISAPPEARANCE OF ELEANOR RIGBY*, Benson and his producing partner Cassandra Kulukundis, through their company Standard Deviations, are developing a new original script for Ned to direct, as well as an original script entitled *TOO* along with another project entitled *IN DEFIANCE OF GRAVITY*, which with *THE DISAPPEARANCE OF ELEANOR RIGBY* was included in the annual Black List. He has also directed four short films, *FOUR LEAN HOUNDS*, *THE WESTERNER*, *YES*, and *CITATION*. Benson also adds playwright to his list of credits, his play *REMISSION* was admitted in The Labrynth Theater Company's Summer Intensive with actress Melissa Leo in the lead role. He is represented by UTA's David Kramer and Jenny Maryasis, manager Stephanie Davis, and lawyer Alan Grodin.

JESSICA CHASTAIN (Eleanor Rigby)

Academy Award® nominated actress Jessica Chastain has emerged as one of Hollywood's most sought after actresses of her generation.

Following her whirlwind year in 2011, in which she received several nominations and accolades for her work from the LA Film Critics, British Academy of Film and TV, Broadcast Film Critics, HFPA, Screen Actors Guild and the Academy, Chastain's success has proven to be limitless with her equally impressive career in 2012, where she was featured by TIME Magazine as one of the "100 Most Influential People in the World".

Her prolific performance in Kathryn Bigelow's *ZERO DARK THIRTY* garnered several awards, including the Broadcast Film Critics Association Award for Best Actress, the Golden Globe Award for Best Actress in a Motion Picture Drama, and her second consecutive Academy Award nomination for Best Actress. In the film, Chastain stars as Maya, whose character was inspired by a real CIA analyst who was instrumental in the hunt for Osama bin Laden. *ZERO DARK THIRTY* earned several nominations, including Best Film (among many others) for the NYT Critic Awards and Independent Spirit awards.

Chastain also starred in the horror film *MAMA*, directed by Andres Muschietti for Guillermo Del Toro's production company Toma 78. Additionally, she also starred in The Weinstein Co's 2012 film, *LAWLESS*, opposite Shia LaBeouf and Tom Hardy as Maggie Beauford. Chastain also lent her voice to DreamWorks Animation's *MADAGASCAR 3: EUROPE'S MOST WANTED* as the character of Gia the Jaguar. Chastain's talent goes beyond onscreen, as she also made her Broadway debut in the classic, *THE HEIRESS*.

Chastain is currently in production on two films: A24's *A MOST VIOLENT YEAR* opposite Oscar Isaac, set in 1981 New York City, a year that saw one of the all-time highest rates of violent crime for

the city, set for release in Fall 2014 and Legendary Pictures' CRIMSON PEAK, directed by Guillermo Del Toro starring alongside Tom Hiddleston and Charlie Hunnam, set for release in 2015.

Due for release in the coming year, Chastain will star in Christopher Nolan's INTERSTELLAR due out in 2014.

In 2011, she starred opposite Brad Pitt and Sean Penn in the Academy Award nominated drama TREE OF LIFE, written and directed by Terrence Malick for River Road Productions. The film won the Palm d'Or at the 2011 Cannes Film Festival and the Chicago Film Critics award for Best Picture.

Also in 2011, she could be seen in Ami Mann's feature film, TEXAS KILLING FIELDS opposite Sam Worthington and Chloe Grace Moretz, Miramax's THE DEBT alongside Helen Mirren and Sam Worthington, as Virgilia in the on screen adaptation of Shakespeare's tragedy CORIOLANUS opposite Ralph Fiennes and Gerard Butler, and in Jeff Nichol's TAKE SHELTER opposite Michael Shannon, which won a plethora of awards during the 2011 film festival circuit and received an Independent Spirit Award nomination.

Chastain is best known for her role as Celia Foote, an insecure Southern lady constantly trying to fit in with the high society women who reject her, in Dreamworks' Academy Award nominated adaptation of the best-selling Kathryn Stockett novel THE HELP, which won numerous awards in 2011 including Chastain's Oscar nomination for Best Supporting Actress, Golden Globe nomination, Screen Actors Guild nomination and Critics' Choice nomination.

Born and raised in Northern California, Chastain attended the Juilliard School in New York City. While there, she starred in 'Romeo and Juliet' and went on to receive glowing reviews for her performances in 'The Cherry Orchard' opposite Michelle Williams at Williamstown, and Richard Nelson's 'Rodney's Wife' opposite David Strathairn, off-Broadway at Playwright's Horizons.

Jessica returned to the stage in the Los Angeles Wadsworth Theatre production of "Salome", where Academy Award Winners Estelle Parsons (director) and Al Pacino handpicked Jessica to play the title role of 'Salome' opposite Al. Continuing the collaboration, producer Barry Navidi commenced the film version of 'Salome' entitled WILD SALOME directed by Al Pacino, where they filmed behind the scenes and portions of the play's production.

This led to her landing the dynamic title role of JOLENE in the Dan Ireland directed production opposite Rupert Friend, Frances Fisher and Dermot Mulroney. Chastain won the Best Actress Award at the 2008 Seattle Film Festival for this role. She stayed on stage in 2009, playing the role of Desmonda in the classic play OTHELLO opposite Phillip Seymour Hoffman. Directed by Peter Sellars, the project ran beginning in Vienna, then Germany and finished in New York.

JAMES MCAVOY (Conor Ludlow)

Golden Globe nominated actor James McAvoy won over American audiences with his critically acclaimed breakthrough performances in THE LAST KING OF SCOTLAND and ATONEMENT. Having been referred to as "The best young British actor of our times" by Empire Magazine, James continues to test himself with a wide variety of work on stage, television and film and is regarded as one of the industry's most exciting acting talents.

McAvoy recently reprised his role as Professor Charles Xavier in Fox's highly anticipated X-MEN: DAYS OF FUTURE PAST, which earned over \$111 million in the domestic box office in its opening

weekend and is the highest grossing film of the franchise thus far. He was also recently seen as corrupt cop Bruce Robertson in the UK highly acclaimed sensation *FILTH*, for which he received a BIFA Best Actor award, London Critics Circle Best British Actor award and an Empire Award for Best Actor. The film, which McAvoy also served as producer on, was released in the US in the spring of 2014 by Magnolia Pictures. He will next be seen in *THE DISAPPEARANCE OF ELEANOR RIGBY* opposite Jessica Chastain in September. McAvoy most recently completed production on Paul McGuigan's *FRANKENSTEIN* with Daniel Radcliffe.

While McAvoy began his career in the theater, he came to popular attention on the small screen with the role of Josh in the 2002 Channel Four adaptation of Zadie Smith's popular novel "White Teeth." In the fall of 2003, McAvoy played Dan Foster in the BAFTA-winning BBC political drama series "State of Play." The series ran in the UK and on BBC America; it became one of the most successful UK exports of the last decade. He also left a lasting mark on high-profile TV projects such as the World War I drama "Regeneration" and HBO's "Band of Brothers."

McAvoy's popularity grew when he appeared in the BAFTA-winning Channel 4 series "Shameless" as car thief, Steve. He earned a nomination from the British Comedy Awards for Best Comedy Newcomer in 2004 for his performance.

In 2005, McAvoy starred in the title role of in Damion O'Donnell's *INSIDE I'M DANCING* (US Title: *RORY O'SHEA WAS HERE*). McAvoy earned a Best British Actor nomination from the London Film Critics Circle for his performance. That summer, McAvoy traveled to Uganda to take on the lead role of Dr. Nicholas Garrigan in *THE LAST KING OF SCOTLAND*, directed by Oscar and BAFTA winner Kevin Macdonald. McAvoy earned nominations from BAFTA, BIFA, London Film Critics and European Film Academy for his performance. In December of 2005, McAvoy was seen in *THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE*. He earned a nomination for British Actor in a Supporting Role from the London Film Critics Circle for his performance.

In 2007, McAvoy starred in the Golden Globe award winning drama *ATONEMENT*. Directed by Joe Wright and co-starring Keria Knightly and Saoirse Ronan, McAvoy received a Golden Globe and BAFTA nomination for Best Actor and was awarded a Best Actor award from the London Film Critics Circle, the Virtuoso Award from the Santa Barbara Film Festival and a UK Regional Critics Award for Best Actor.

McAvoy's other film credits include *BECOMING JANE* (2007), *PENELOPE* (2008), *WANTED* (2008), *X-MEN: FIRST CLASS* (2011), *THE CONSPIRATOR* (2011), *GNOMEO AND JULIET* (2011), *ARTHUR CHRISTMAS* (2011), *WELCOME TO THE PUNCH* (2012) and *TRANCE* (2013).

McAvoy has also played a large role in the London theater scene. In 2009, McAvoy took to the stage at the Apollo Theater in London's West End playing the two roles of Walker and his father Ned in Richard Greenberg's *Three Days of Rain*. His performance earned him an Olivier Award nomination for Best Actor. He was also seen in *Breathing Corpses* at the Royal Court (2005), *Privates on Parade* at the Donmar Warehouse (2001) and *Out in the Open* at Hampstead Theatre (2001). In 2013, McAvoy starred in *Macbeth* at Trafalgar Studios. His performance has earned him an Olivier award nomination for Best Actor and the show was nominated for Best Revival.

McAvoy was born in the Scotstoun area of Glasgow, Scotland in 1979 and is a graduate of the prestigious Royal Scottish Academy of Music and Drama.

NINA ARIANDA (Alexis)

Nina Arianda made her break-out debut in the 2010 off-Broadway production of *Venus in Fur* just months after graduating from NYU's Tisch graduate acting program. Her performance garnered the attention of the entire New York theater community. Following her off-Broadway acclaim, Nina procured roles in Woody Allen's Oscar-winning film MIDNIGHT IN PARIS, Tom McCarthy's WIN WIN, and Vera Farmiga's HIGHER GROUND. *Venus in Fur* transferred to Broadway in 2011 where Nina's performance went on to become the most critically acclaimed of the 2011-2012 season resulting in her winning the 2012 Tony Award for Best Actress in a Play. This recognition followed her 2011 nod for her Broadway debut performance as "Billie Dawn" in *Born Yesterday*.

In 2011, Nina appeared in Universal's TOWER HEIST starring Ben Stiller and Eddie Murphy and made her network television debut on the Emmy-winning series "The Good Wife." In addition to the Tony Award, Nina has been honored with numerous accolades for her work in the theater including recognition from The Drama League, an Outer Critics Circle Award, the Actors' Equity Association Clarence Derwent Award, the Theater World Award and the Clive Barnes Award. Nina was named 2011 Stage Star of the Year by New York Magazine, and topped Forbes Magazine's 2011 Top 30 Under 30 in entertainment list. She was also honored by Marie Claire Magazine with their 2012 Women on Top Award for top performer.

Following *Venus in Fur*'s Broadway run, Nina can be seen in the upcoming films LUCKY THEM starring Toni Collette, Thomas Haden Church and Oliver Platt and ROB THE MOB where she stars alongside Michael Pitt, Andy Garcia and Ray Romano.

Nina most recently wrapped filming THE HUMBLING directed by Barry Levinson and starring Al Pacino.

VIOLA DAVIS (Professor Friedman)

Viola Davis is a critically revered award-winning actress of film, television and theater known for her intriguingly diverse roles.

In one of the highest-profile pilots this season, Davis is set as the lead of ABC drama "How to Get Away with Murder," from ABC Studios and Shondaland. "How to Get Away with Murder" is a sexy, suspense-driven legal thriller that centers on ambitious law students and their brilliant and mysterious criminal defense professor (Davis) who become entangled in a murder plot that could rock their entire university and change the course of their lives.

Also this fall, Davis reteamed with Tate Taylor (THE HELP) on the James Brown biopic GET ON UP. Universal Pictures will release the film on October 17, 2014. Chadwick Boseman has been tapped to play the 'Godfather of Soul' as the picture chronicles James Brown's rise from extreme poverty to become one of the most influential musicians in history. Davis stars as James' mother, 'Susie Brown.'

In 2012, Davis received an Oscar nomination for "Best Actress" for her portrayal of the heart-broken but stoic 'Aibileen Clark' in THE HELP. Emma Stone, Bryce Dallas Howard and Octavia Spencer also star. The film adaptation of Kathryn Stockett's best-selling novel, directed by Tate Taylor, was set in Jackson, Mississippi, during the turbulent 1960s, and was also nominated for an Academy Award for "Best Picture." Davis won the Screen Actors Guild and Critics' Choice "Best Actress" Awards for her portrayal of 'Aibileen,' and was also nominated for a Golden Globe and British

Academy Film Award. The film won a Screen Actors Guild Award for “Outstanding Performance by a Cast in a Motion Picture” and a Critics’ Choice Award for “Best Acting Ensemble.”

In 2008, Davis starred in the critically revered film DOUBT based on John Patrick Shanley’s Tony Award winning play, where she portrayed ‘Mrs. Miller,’ the mother of a young boy who piques the fascination of a Catholic priest. Davis shared the screen alongside Meryl Streep, Amy Adams and Phillip Seymour Hoffman. Davis was nominated for a Golden Globe Award, Screen Actors Guild Award and an Academy Award for “Best Supporting Actress.” The National Board of Review recognized Davis with the Breakthrough Award and she was also honored by the Santa Barbara Film Festival as a Virtuoso.

As her credits attest, Davis is in constant demand for a wide variety of roles. Next year, she’ll be seen in director Michael Mann’s CYBER a contemporary thriller set in the world of computer hacking which also stars Chris Hemsworth and Holt McCallany. Legendary Pictures will release the film on January 16, 2015.

In LILA & EVE, which filmed this year, Davis stars opposite Jennifer Lopez in the story of two mothers whose children are killed in a drive-by. Davis also took the reins as a producer on this film, along with her husband, Julian Tennon, for their company, JuVee Productions.

Formed in 2012, Davis and her husband founded a multi-ethnic production company, JuVee Productions, committed to excellence in film, television, and theatre. As their first project, they have optioned the rights to Ann Weisgarber’s 2008 book The Personal History of Rachel DuPree. DuPree, a fictional early 20th-century Chicagoan, leaves home to become a rancher’s wife in South Dakota’s Badlands. The neighboring white settlers rely on each other during 1917’s crippling summer drought, but the pregnant DuPree is isolated by both race and geography. The story focuses on her struggle to survive and provide for her family, but also examines the harsh racial struggles facing the rarely-explored lives of black pioneers.

In 2013, film audiences saw Davis in four vastly different projects. In the film adaptation of the popular science fiction novel ENDER’S GAME Davis portrayed military psychologist ‘Major Gwen Anderson,’ opposite Asa Butterfield, Hailee Steinfeld, Abigail Breslin and Harrison Ford. Summit Entertainment released this film on November 1, 2013. In the nightmarish PRISONERS a dark thriller about two families shattered by the kidnapping of their daughters on Thanksgiving Day, she starred alongside Jake Gyllenhaal, Hugh Jackman, Maria Bello, Terence Howard and Paul Dano.

Alcon Entertainment and Warner Brothers released this film on September 20, 2013. In BEAUTIFUL CREATURES, released on Valentine’s Day, Davis joined Emma Thompson and Jeremy Irons in telling the tale of two teens confronting a multi-generational curse. Warner Brothers and Alcon produced the film.

On September 28, 2012, Davis starred alongside Maggie Gyllenhaal and Holly Hunter in “Won’t Back Down,” a film that focused on two women who struggle to make a difference at a local school. She also co-starred with Tom Hanks and Sandra Bullock in “Extremely Loud & Incredibly Close,” a post 9/11 story directed by Stephen Daldry and nominated for “Best Picture” at the 2012 *Academy Awards*. Warner Brothers and Paramount Pictures released the film on January 20, 2012.

Theater audiences saw Davis star alongside Denzel Washington in the Broadway revival of August Wilson’s “Fences” in 2010. Her portrayal of ‘Rose Maxson’ brought her a *Tony Award*, as well as the *Drama Critics’ Circle Award*, *Outer Critics Circle Award* and *Drama Desk Award*. “Fences” was also

honored with the *Tony Award* for “Best Play Revival” and was the most profitable theater production of the year.

On June 25, 2010, Davis appeared in the 20th Century Fox action-comedy “Knight and Day” opposite Tom Cruise and Cameron Diaz, for director James Mangold. Following “Knight and Day,” on August 13, Davis was seen opposite Julia Roberts in the Sony Pictures film “Eat, Pray, Love” in which she plays Roberts’ best friend in the role of ‘Delia.’ On October 8, Davis starred alongside Emma Roberts, Lauren Graham and Zach Galifianakis in the Focus Features’ drama, “It’s Kind of a Funny Story.”

That same year, Davis had a six-episode arc in the Showtime’s hit series “United States of Tara,” written by Academy-Award winner Diablo Cody. Davis portrayed ‘Lynda P. Frazier,’ a wildly eccentric artist and friend to ‘Tara’ (Toni Collette).

Her film credits also include the 2008 drama “Nights in Rodanthe,” directed by George C. Wolfe and starring Diane Lane, Richard Gere and James Franco. The film was released by Warner Brothers.

Davis won the *Independent Spirit Award* for “Best Supporting Female” in 2003 for her performance in “Antwone Fisher.” Additional film appearances include “Madea Goes to Jail,” “State of Play,” “Law Abiding Citizen,” “Disturbia,” “The Architect,” “Get Rich or Die Tryin’” and “Far From Heaven.” She worked with director Steven Soderbergh on “Solaris,” “Traffic” and “Out of Sight,” and in “Syriana,” which Soderbergh produced for director Stephen Gaghan.

Davis’ television credits include a co-starring role in the A&E mini-series “The Andromeda Strain,” a recurring role on “Law & Order: SVU;” a recurring role in the CBS mini-series franchise “Jesse Stone” opposite Tom Selleck; a starring role as ‘Diane Barrino’ in “Life is Not a Fairytale: The Fantasia Barrino Story” for Lifetime; a starring role in ABC’s “Traveler;” CBS’ “Century City,” “Lefty,” and the Steven Bochco series, “City of Angels.” In addition, she had roles in Oprah Winfrey’s “Amy and Isabelle,” and the Hallmark Hall of Fame’s “Grace and Glorie.”

In 2004, Davis starred in the stage in the Roundabout Theatre Company’s production of Lynn Nottage’s play, “Intimate Apparel,” directed by Daniel Sullivan. She garnered the highest honors for an off-Broadway play, including “Best Actress” awards from the *Drama Desk*, the *Drama League*, the *Obie* and the *Audelco Award*. Davis was nominated for the *Lucille Lortel Award* as well. She reprised her role at the Mark Taper Forum in Los Angeles where she was recognized with the *Ovation*, *Los Angeles Drama Critics* and the *Garland Awards*.

In 2001, Davis was awarded a *Tony* for “Best Performance by a Featured Actress in a Play” for her portrayal of ‘Tonya’ in “King Hedley II.” She commanded the attention of critics and audiences alike for her portrayal of “Tonya,” a 35-year old woman who is forced to fight for the right to abort an unwanted pregnancy. Davis also received a *Drama Desk Award* in recognition of her work.

A graduate of The Julliard School, Davis received an Honorary Doctorate during its 109th Commencement Ceremony and she also holds an Honorary Doctorate of Fine Arts degree from her alma mater, Rhode Island College. She resides in Los Angeles with her husband and daughter.

BILL HADER (Stuart)

Actor, writer, comedian, and producer Bill Hader has become one of the most sought after comedy minds in Hollywood. In 2013, Hader finished production of his eighth and final season as a regular

cast member on NBC's venerable comedy institution "Saturday Night Live." Originally from Tulsa, Oklahoma, Hader made an early splash on "SNL" in 2005 with his uncanny impressions including, most notably, Al Pacino and Vincent Price. Heralded by *New York Magazine* as, "SNL's new secret weapon, Hader boasted impersonations and sarcasm delivered with eviscerating deftness." In 2012, Hader received an Emmy nomination for Outstanding Supporting Actor in a Comedy Series for his work on the show. In 2013 he was again nominated for an Emmy in the same category.

Hader had a full slate of film work in the summer of 2007 that began with a role in Judd Apatow's box-office hit and critically-acclaimed *Knocked Up* which grossed over \$219 million worldwide. Hader immediately followed this up with a performance in another Apatow release as a wayward policeman opposite Seth Rogen in *Superbad* for Columbia Pictures which grossed over \$169 million worldwide.

Hader found great success in 2008 with his role as Jason Segel's compassionate and hilarious step-brother in the box-office surprise hit *Forgetting Sarah Marshall*. Hader also made a memorable cameo role in the summer action/comedy *Pineapple Express*. Later that year, Hader appeared in the summer blockbuster comedy *Tropic Thunder* as the insecure studio executive Rob Slolom who has to contend with the antics of Tom Cruise's crazed studio head character, Les Grossman. Nominated "Best Comedy" for the BFCA Critics' Choice Awards, the film was directed and written by Ben Stiller, who also starred in the film. *Tropic Thunder* opened #1 at the box office for two weeks in a row and earned over \$188 million worldwide. Hader was joined by Jack Black, Robert Downey Jr., Jay Baruchel, Brandon T. Jackson and Matthew McConaughey to earn "Best Ensemble Cast" by the 2008 Boston Society of Film Critics Awards.

In 2009, Hader reunited with Ben Stiller for the worldwide hit, *Night at the Museum: Battle of the Smithsonian*. The film generated over \$413 million worldwide. He also appeared in Miramax's *Adventureland*, reuniting Hader with his *Superbad* director, Greg Mottola and SNL cast mate, Kristin Wiig. Hader also won an Emmy Award in 2009 for his work as a producer on Comedy Central's *South Park*.

Hader released *Paul* in 2011, another Mottola-directed film in which he appeared alongside a star-studded cast of Jane Lynch, Simon Pegg, Sigourney Weaver, Jason Bateman, Kristen Wiig, and Seth Rogen, who voices the title character, an alien named "Paul."

In 2012, Hader co-starred Will Smith and Tommy Lee Jones in Sony Pictures' *Men in Black 3*, which has grossed over \$624 million worldwide.

Hader has also voiced several animated characters such as "Flint Lockwood" in *Cloudy with a Chance of Meatballs*, which earned "Best Animated Feature" nominations for the Golden Globes, the Annie Awards, the Broadcast Film Critics Association and Satellite Awards. In 2013, Hader returned as Lockwood for *Cloudy with a Chance of Meatballs 2* which has grossed over \$274 million worldwide. Other voiceover films include: *Turbo*, *Ice Age: Dawn of the Dinosaurs*, *Doogal*, and *Hoodwinked Too! Hood VS. Evil*. Other film credits for Hader include *You, Me, and Dupree* and *Hot Rod*.

In 2013, Hader was seen in the CBS Films comedy *The To Do List*, written and directed by his wife, Maggie Carey, and co-starring Andy Samberg, Rachel Bilson, and Aubrey Plaza. Hader was also seen opposite Larry David, Jon Hamm, Danny McBride, Eva Mendes, Kate Hudson and Michael Keaton in *Clear History* on HBO.

Hader recently co-starred Kristen Wiig and Ty Burrell in *The Skeleton Twins* which was purchased by Lionsgate at The Sundance Film Festival and will open September 19th. Currently, Hader is in production in Universal Pictures' upcoming comedy, *Trainwreck*, which co-stars Amy Schumer and is being produced and directed by Judd Apatow.

Up next, Hader will lend his voice to Pixar's *The Good Dinosaur* and *Inside Out*.

A Second City Los Angeles alum, Hader currently lives in Los Angeles with his wife, filmmaker Maggie Carey and their two daughters.

CIARÁN HINDS (Spencer Ludlow)

Ciarán began his career at The Glasgow Citizens Theatre and was a member of the company for many years. In Ireland he has worked at the Lyric Theatre Belfast, the Druid Theatre in Galway and at the Project. Most recently he appeared at the Donmar and in New York, in Connor McPherson's THE NIGHT ALIVE, previously to this he appeared on Broadway as Big Daddy in CAT ON A HOT TIN ROOF and at the Abbey Theatre in Dublin, in a co-production with the Royal National Theatre of JUNO & THE PAYCOCK by Sean O'Casey, directed by Howard Davies.

For the Gate Theatre he appeared in Conor McPherson's THE BIRDS, The Field Day Company's version of ANTIGONE, THE SCHOOL FOR WIVES and Brian Friel's THE YALTA GAME.

He toured internationally with Peter Brook's Company in THE MAHABHARATA and has played leading roles at the Royal Shakespeare Company, the Royal Court, the Donmar Warehouse and the National Theatre, where he last appeared in BURNT BY THE SUN and played *Larry* in Patrick Marber's CLOSER, which transferred to Broadway. He also performed on Broadway in Conor McPherson's THE SEA FAREER.

On television he recently appeared as *Mance Rayder* in GAME OF THRONES and as *Bud Hammond* in POLITICAL ANIMALS. Previous to this he appeared as *DCI Langton* in Linda La Plante's ABOVE SUSPICION and as *Julius Caesar* in the BBC/HBO co-production of ROME. This follows extensive television credits including leading roles in THE MAYOR OF CASTERBRIDGE, JANE EYRE, SEAFORTH, IVANHOE, SHERLOCK HOLMES, PRIME SUSPECT 3 and the award-winning film of Jane Austen's PERSUASION, in which he played *Captain Wentworth*.

Extensive Film credits include Peter Greenaway's THE COOK, THE THIEF, HIS WIFE AND HER LOVER, DECEMBER BRIDE, CIRCLE OF FRIENDS, TITANIC TOWN, SOME MOTHER'S SON, OSCAR AND LUCINDA, THE LOST SON, THE WEIGHT OF WATER and MARY REILLY, THE ROAD TO PERDITION for Sam Mendes, THE SUM OF ALL FEARS, JONJO MICKYBO, CALENDAR GIRLS, LARA CROFT: THE CRADLE OF LIFE, THE STATEMENT, VERONICA GUERIN and THE PHANTOM OF THE OPERA both for Joel Schumacher, MIAMI VICE for Michael Mann and MUNICH for Steven Spielberg. AMAZING GRACE for Michael Apted, NATIVITY for Catherine Hardwicke, HALLAM FOE, A TIGER'S TAIL, EXCALIBUR for John Boorman, MARGOT AT THE WEDDING for Noah Baumbach, THERE WILL BE BLOOD for Paul Thomas Anderson, STOP LOSS for Kimberly Pearce, IN BRUGES for Martin McDonagh, THE TALE OF DESPERAUX, MISS PETTIGREW LIVES FOR A DAY, CASH, RACE TO WITCH MOUNTAIN, Conor McPherson's THE ECLIPSE *for which he won BEST ACTOR at the Tribeca Film Festival*, LIFE DURING WARTIME, THE DEBT, HARRY POTTER AND THE DEATHLY HALLOWS, JOHN CARTER OF MARS, SALVATION BOULEVARD, THE RITE, TINKER TAILOR SOLDIER SPY, GHOST RIDER: SPIRIT OF

VENGEANCE, THE WOMAN IN BLACK, CLOSED CIRCUIT, THE DISAPPEARANCE OF ELEANOR RIGBY, THE SEA, FROZEN, LAST DAYS IN THE DESERT, AGENT 47 and DRIFTLESS AREA.

ISABELLE HUPPERT (Mary Rigby)

One of the top actresses of her generation, Isabelle Huppert's film credits include Claude Goretta's THE LACEMAKER, Jean-Luc Godard's EVERY MAN FOR HIMSELF, Maurice Pialat's LOULOU, Michael Cimino's HEAVEN'S GATE, Claude Chabrol's VIOLETTE, Patricia Mazuy's THE KING'S DAUGHTERS, Michael Haneke's THE PIANO TEACHER, Francois Ozon's 8 WOMEN, David O. Russell's I HEART HUCKABEES, and Michael Haneke's AMOUR.

WILLIAM HURT (Julian Rigby)

Academy Award winner William Hurt trained at Tufts University and The Juilliard School of Music and Drama. He has been nominated for four Academy Awards and received an Emmy nomination for Lead Actor in a Movie or Mini-Series for HBO's "Too Big to Fail." In 2009, Hurt also received Emmy and Golden Globe nominations for his recurring role on FX's award winning series, "Damages."

Hurt is currently filming Sean McNamara and Focus Features' "The Moon and The Sun," the adaptation of the award-winning novel chronicling King Louis XIV's quest for immortality. He stars opposite Pierce Brosnan in the project.

Hurt has been seen in HBO's "Too Big to Fail" as US Treasury Secretary Henry Paulson. The film premiered May 2011 and chronicled the financial meltdown of 2008 and includes Paul Giamatti, Cynthia Nixon, Topher Grace and Tony Shalhoub. Hurt also received acclaim for his portrayal of Captain Ahab alongside Ethan Hawke and Gillian Anderson in the Starz mini-series "Moby Dick." He also starred in Julie Gavras' "Late Bloomers" alongside Isabella Rossellini.

In 2010, Hurt appeared in Ridley Scott's "Robin Hood" with Russell Crowe and Cate Blanchett. In addition, Hurt was seen in "The Yellow Handkerchief" opposite Maria Bello, which screened at the Sundance Film Festival in 2009.

In 2008, Hurt appeared in Marvel Studio's "The Incredible Hulk" opposite Edward Norton, and portrayed the President in the dramatic thriller "Vantage Point" opposite Dennis Quaid and Forest Whitaker.

In 2007, Hurt appeared in "Into the Wild," directed by Sean Penn. The cast, which included Emile Hirsch and Marcia Gay Harden, was nominated for Best Ensemble by the Screen Actors Guild. That same year, Hurt appeared in MGM's "Mr. Brooks," a psychological thriller opposite Kevin Costner and directed by Bruce Evans.

In 2006, Hurt was seen in "The Good Shepherd" written by Eric Roth and directed by Robert DeNiro. The film starred Matt Damon, Robert DeNiro and Angelina Jolie, and spans the history of over 40 years in the CIA, told through the eyes of Edward Wilson, one of its founding officers.

In 2005, Hurt appeared in "A History of Violence" directed by David Cronenberg. Hurt received an Oscar nomination and Best Supporting Actor accolades for the role from the Los Angeles Film Critics Circle and the New York Film Critics Circle. The film screened at the both the Cannes International Film Festival and the Toronto International Film Festival.

In 1980, Hurt appeared in his first film, "Altered States." He received a Best Actor Oscar nomination for "Broadcast News" and "Children of a Lesser God." For "Kiss of the Spider Woman" he was honored with an Academy Award as well as Best Actor Awards from the British Academy and the Cannes Festival. Among his other film credits are "The King," "Beautiful Ohio," "Noise," "The Village," "Blue Butterfly," "Tuck Everlasting," "Changing Lanes," "Rare Birds," "Sunshine," "Body Heat," "The Big Chill," "Eyewitness," "Gorky Park," "Alice," "I Love You to Death," "The Accidental Tourist," "The Doctor," "The Plague," "The Simian Line," "Trial by Jury," "Second Best," "Smoke," "Confidences a un Inconnu," "Jane Eyre," "Michael," "Dark City," "Neverwas," "The Big Brass Ring" and "One True Thing."

On the small screen, Hurt appeared in a guest role on the hit FX series "Damages," for which he was nominated for an Emmy and a Golden Globe. His other television credits include the TNT special event series "Nightmares and Dreamscapes," based on the stories of Stephen King, History and Lifetime's "Bonnie and Clyde," the Hallmark Channel's miniseries "Frankenstein" opposite Donald Sutherland, CBS's "The Flamingo Rising," the title role in the CBS mini-series "Master Spy: The Robert Hanssen Story," The Sci-Fi Channel's "Dune" and "Varian's War" for Showtime.

Hurt spent the early years of his career on the stage between drama school, summer stock, regional repertory and Off Broadway, appearing in more than fifty productions including Henry V, 5th of July, Hamlet, Richard II, Hurlyburly (for which he was nominated for a Tony Award), My Life (winning an Obie Award for Best Actor), A Midsummer's Night's Dream and Good.

For radio, Hurt read Paul Theroux's The Great Railway Bazaar, for the BBC Radio Four and Shipping News by E. Annie Proulx. He has recorded The Polar Express, The Boy Who Drew Cats and narrated the documentaries, "Searching for America: The Odyssey of John Dos Passos," "Einstein - How I See the World" and the English narration of Elie Wiesel's "To Speak the Unspeakable," a documentary directed and produced by Pierre Marmiesse.

In 1988, Hurt was awarded the first Spencer Tracy Award from UCLA.

JESS WEIXLER (Katy Rigby)

Jess Weixler is rapidly emerging as one of Hollywood's most engaging and sought after talents.

Weixler will next be seen starring alongside James McAvoy, Jessica Chastain and Viola Davis in The Weinstein Company's THE DISAPPEARANCE OF ELEANOR RIGBY: THEM. This drama is told from the differing perspectives of a couple whom during the course of their lives, encounter a life changing event that threatens the stability of their marriage. The film premiered at the 2013 Toronto International Film Festival, and was recently presented at the 2014 Cannes Film Festival. It is set to release on September 26, 2014.

THE FACE OF LOVE also premiered at the Toronto Film Festival this year, in which Weixler stars with Robin Williams, Annette Bening and Ed Harris. The film follows a widow who finds romance again with an art teacher and bears a striking resemblance to her late husband.

Weixler can also next be seen in the comedy TROUBLE DOLLS, a story of two codependent best friends living in the East Village and follows their decision to take a spontaneous trip to Los Angeles, where their relationship is tested. Weixler stars as "Nicole" opposite Will Forte and Megan Mullally. Weixler took on the role of co-writer and co-director with co-star Jennifer Prediger. It is set to release on June 15, 2014.

In the television space, Weixler appeared in the recurring role of Robyn in the CBS drama series *THE GOOD WIFE*. Previously, she starred opposite Jason Ritter in Jason Katims' NBC pilot *COUNTY*. Her other television credits include appearances on *LAW & ORDER*, *MEDIUM* and *EVERWOOD*.

Some of her other film credits include: *FREE SAMPLES* with Jesse Eisenberg (Tribeca 2012), *LUMPY* with Justin Long and Tyler Labine, and *SOMEBODY UP THERE LIKES ME* with Nick Offerman and Keith Paulson (SXSW 2012 Narrative Competition). Additionally, she was featured in Joe Sawner's *ALEXANDER THE LAST*, *PETER AND VANDY* (Sundance 2009), and *THE BIG BAD SWIM*.

In 2007, for her work in the provocative feature *TEETH*, Weixler was awarded the Special Jury Prize for Acting at Sundance Film Festival, as well as the Rising Star Award at the Hampton's International Film Festival. At Julliard, Weixler created an impressive list of classical and contemporary roles including starring in Studio Dante's production of *SAFE* and the Rattlestick Playwrights Theatre production of *STAY*.

NIKKI M. JAMES (Sia)

Tony Award winning actress Nikki M. James currently stars as Éponine in Broadway's production of *Les Misérables*. Most famously, Nikki originated the role of Nabalungi in the Broadway hit musical, *Book of Mormon*, in which she won the Tony for Best Featured Actress in a Musical. Nikki has performed several sold out one woman cabaret shows at popular New York City venues such as 54 Below and Joe's Pub.

She can soon be seen in the films, *Lucky Stiff* and *The Disappearance of Eleanor Rigby*.

No stranger to Broadway, she has starred in the productions of *All Shook Up* and *The Adventures of Tom Sawyer*. Other theater productions include; *Romeo and Juliet*, *Caesar and Cleopatra* alongside Christopher Plummer, *The Wiz*, *Bernarda Alba*, *House of Flowers* and *Walmartopia*. Nikki's theater workshops include; *Lizzie in Baby* (Papermill/NJPAC) and *Beehive* on Broadway.

Nikki has appeared in a variety of TV shows such as *30 Rock*, *Law & Order: Criminal Intent*, *Third Watch* and *The Jury*.

She resides in New York City and holds a BFA in Drama from NYU.

JEREMY SHAMOS (Evangelist)

Since receiving a Tony nomination for his starring role in the Broadway production of the Pulitzer Prize winning play *Clybourne Park* in 2012, Jeremy Shamos has appeared on Broadway with Al Pacino in *Glengarry Glen Ross* at the Gerald Schoenfeld Theatre, with Judith Light in Richard Greenberg's Tony nominated *Assembled Parties*, and Off-Broadway in *Dinner With Friends* for which he won the 2014 Lucille Lortel Award. In these 2 years he has also filmed roles in Woody Allen's upcoming film *Magic in the Moonlight*, and Alejandro Gonzales's upcoming film *Birdman*, as well as guest appearances on TV's *The Good Wife* and *Unforgettable*, both for CBS, and Phillip Seymour Hoffman's pilot for Showtime, *Happyness*.

Prior Broadway includes *Elling*, *Reckless* and *The Rivals*. Off-Broadway: *Clybourne Park* (Drama League and Lortel Award nominations.); *Animals Out of Paper* (Second Stage, Drama Desk nominee); *Engaged* (Theatre for a New Audience, Obie Award); *We Live Here* and *Corpus*

Christi (MTC); The New York Idea (Atlantic); 100 Saints You Should Know and Miss Witherspoon (Playwrights); Gutenberg! The Musical (Actors' Playhouse/59E59); Observe the Sons of Ulster...(LincolnCenter); Shakespeare (Abridged) (Century Center); Race and The Alchemist (CSC); Stranger (Vineyard); Hamlet, Cymbeline and Paris Commune (Public).

Film: The Disappearance of Eleanor Rigby, Taking Woodstock, Dedication, The Rebound, Trust the Man. TV: "The Michael Showalter" (pilot); "Fringe," "L&O Criminal Intent; Damages. MFA NYU Graduate School of Acting.

CREDITS

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VIOLA DAVIS

BILL HADER

CIARAN HINDS

ISABELLE HUPPERT

WILLIAM HURT

JESS WEIXLER

Casting Director

MONIKA MIKKELSEN

Music By

SON LUX

Costume Designer
STACEY BATTAT

Production Designer
KELLY MCGEHEE

Director of Photography
CHRISTOPHER BLAUVELT

Edited By
KRISTINA BODEN

Executive Producers
KIRK D'AMICO
BRAD COOLIDGE
MELLISSA COOLIDGE
JIM CASEY
KIM WALTRIP
PETER PASTORELLI

Produced By
CASSANDRA KULUKUNDIS
NED BENSON
JESSICA CHASTAIN
TODD J. LABAROWSKI
EMANUEL MICHAEL

Written and Directed By
NED BENSON

Unit Production Manager Jason Sokoloff

First Assistant Director Shahrzad "Sheri" Davani

Second Assistant Director Scott Friedman

Additional Editor
Abbi Jutkowitz

Post Production Supervisor
Jennifer Lane

Cast

Conor Ludlow	James McAvoy
Eleanor Rigby	Jessica Chastain
Alexis	Nina Arianda
Professor Friedman	Viola Davis
Stuart	Bill Hader
Spencer Ludlow	Ciarán Hinds
Mary Rigby	Isabelle Huppert
Julian Rigby	William Hurt
Katy Rigby	Jess Weixler
Sia	Nikki M. James
Evangelist	Jeremy Shamos
Philip	Wyatt Ralff
Casimir Waiter	Brendan Donaldson
Guy Walking on Bridge	Daron P. Stewart
Elderly Woman	June Miller
Elderly Man	Lawrence Cioppa
Nurse	Julee Cerda
Coffee Truck Barista	Sasha Eden
Bar Fight Guy	Johnathan Fernandez
Bar Fight Girl	Justine Salata
Ukrainian Cabbie	Musto Pelinkovicci
Paramedics	Rafael Feldman
	Michael King
Rental Car Attendant	Jimmy Palumbo
Gary the Dentist	Will Beinbrink
Guy from Club	Ryan Eggold
Phoebe	Marta Milans
Stunt Coordinator	Manny Siverio
Marine Stunt Coordinator	Chris Barnes

Stunts

Stephen Izzi	Laurie Singer
Roy Farfel	Bruce Barnes
Jason Norman Northgard	Terence Lorino

2nd 2nd Assistant Director Zach Warsavage

Script Supervisor Ashley Hudson

Extras Casting Director Meredith Marciano

Music Supervisor Jason Jordan

Music Clearance by Andrew S. Hurwitz, Esq

Camera / Steadicam Operator Raymond Collins
'A' Camera 1st AC Matt Klammer
'A' Camera 2nd AC Andrew Hamilton
'B' Camera 1st AC Jason Cleary
'B' Camera 2nd AC Michael Lobb
Additional 'A' Camera 1st AC Corey Gegner
Additional 'A' Camera 2nd AC Troy Sola
Digital Image Tech Doug Horton
Loader Anthony DeRose

Stills Photographer Sarah Shatz

Special Effects Foreman Andrew Mortelliti
Special Effects Assistants Jon Dowdy
Joseph Mortelliti

Sound Mixers Jerry Stein
Justin Gray

Boom Operator Max Stein
Additional Boom Operator Shawn Allen

Gaffer Sean Taylor
Shawn Greene

Additional Gaffer Meg Schrock
Best Boy Electric Gennaro Morrone
Electrics Shawn Greene
Suzanne Andrews
Robert Ansbro
Greg Baney
Russell Bouchelle
Josh Fisher
Brian Kelly

	Warren King
	Robert C. Linke
	Eric Lutz
	Kyle Lutz
	Matthew Mendelson
	Ryan Minelli
	Tod Olivieri
	Andrew Sadtler
	Dabb Schreibe
	Lara Sfire
	Satish Shahi
	Yoshi Sonoda
	Wyche Stubblefield
	Joy Weber
	Deborah Zometa
Shop Electrician	David Stahberg
Balloon Op	Gary Haspel
Key Grip	Rob Harlow
Best Boy Grip	Abe Altbuch
Grips	Niko Barber
	Gregory Booth
	Corey Braccone
	Dylan Crawshay-Williams
	Gregory Giamportane
	Gavin A Holmes Jr
	Justin Hutchinson
	Robert B. Stein
	Michael Sterlacci
	Michael Sutter
	Rod Tedeschi Jr
	Maximo L Verdes II
	Christopher Vidaic
	Christopher Walsh
	Cory Williams
	Eric Williams
Dolly Grips	Daniel Denitto
	Joe Doughan
Additional Grips	Wyatt Harte
	Edward Jones
	Chad Plunkett
	Christopher Rash

Hair Department Head	Colleen Callaghan
Key Hair Stylist	Valerie Gladstone
Hair Stylists	Gary Martori Jacqueline Pietro
Make-Up Dept. Head	Maya Hardinge
Key Make-Up Artist	Rondi Scott
Additional Make-Up Artists	Emily Ansel Julia Davis Cynthia O'Rourke
Wardrobe Supervisor	Jodi Baldwin
Key Costumer	Rebecca Edmonston
Costumer	Pattie Barbosa
Additional Costumer	Kristin Farley
Stitcher	Ingrid Maurer
Shopper	Christina Hribar
Additional Shopper	Shana Goldberger
Costume PAs	Katelyn Mueller Courtney Mueller
Costume Interns	Roejendra Adams Luther Cherry Jenna Enns Tambout Naguer
Art Department Coordinator	Stephanie Abbaspour
Assistant Art Director	Lauren Fitzsimmons
Property Master	Danny Fisher
Assistant Property Master	Candice Cardasis
Props Assistants	Liza Grant Joseph E. Petruccio April Potts
Graphic Artist	Danah Kim
Art Department Production Assistants	Leigh Rydberg Sam Jacobs
Art Department Interns	Kim Rumbolo Amanda Scharf
Set Decorator	Sheila Bock
Additional Set Decorators	Marina Parker Linda Ekstrand

Leadman	Malcolm Sonsire
Set Dressing Foreman	Nick Gatto
	Morgan Sabia
On Set Dressers	Maria Sylvania
	William Boukhaled
	James McDonnell
Additional On Set Dressers	Douglas Cantela
	Taylor Poschmann
	Alan Roitman
Set Decorator Driver	Marcus Slabine
Set Dressers	Evan Brenner
	Carly Cappello
	Anthony C. DeCarlo
	John DiClementi
	Lorraine Fraguada
	Christina Gould
	Elizabeth Grant
	Jeni Harden
	Patrick Head
	Wilsford D. Heron
	Brittany Jones
	Blaine LeBlanc
	Nicole Mantagnino
	Phil Ostoyich
	Gary M. Parker
	Alex Rodabaugh
	William T. Ryan
	Jeffrey P. Short
	Adam Smith
	Nicholas Tzorizis
Set Decorator PAs	Kendall Fleisher
	Kate Lord
PA Drivers	David Brewster
	Jerome Hawkins
	Ben Schaeffer
	Nicolas Stergiou
Set Medics	Deborah Blake
	Stephen P. Cannon
	Kathy Cossu
	Bryan Oxford

Production Coordinator	Susan T. Parsons
Production Secretary	Aaron Jensen
Office Production Assistants	Joey Bergren Josh Nadelman
Office Interns	Caitlin Gold Chantay Jordan Dennis Kinnard William C. Lapp Heather Luscombe Caryn Novak Josephine Rodriguez Megan Rumph
Production Accountant	Eli Gurevich
1 st Assistant Accountant	Debby Freeman
Payroll Accountant	Janice Brabaw
Accounting Assistant	Shawn Wilson
Accounting Intern	Maria Vlahos
Script Clearance	IndieClear
Location Manager	Kurt Enger
Assistant Location Manager	Lindsay Allen
Location Assistant	Dave Dorn
Location Scouts	Jesse Davidson Jean Pesce John P. Varady Wing Yeong
Location Production Assistant	Patrick Mayhew
Location Interns	Tricia Holmes Lily Niu
Parking Coordinator	Cisco Marcial
Parking PAs	Miguel Alcaide Jonathan Candelier Shakur Clinkscales Jorge Fuentes Serafin Gonzalez Waldo Gonzalez Billy Hernandez Richard Rentas John Larios Manuel Melendez

Jose Mendoza
Christian Veliz

Transportation Captain Dougie Salomone
Transportation Co-Captain Richard Maher
Drivers David Chacon
Ryan Cooke
Timothy M. Garrett
Michael A. Genco
Robert D. Masucci
Benjamin McMahon
Paul Mitchell
Owen A. O'Connell
Robert Papini Jr
John Prezioso
Robert Pryszynt
Stephen R. Reeves
Jesse Schuck
John Sica
Louis J. Stitzer
Paul Thompson
Dermot Treanor

Catering David Dreishpoon's Gourmet Catering
Chef Richard Shrimp
Catering Assistant Carlos Illarazza
Additional Catering Gourmet To U
Anthony Torre
Additional Chef Gregory M. Cuozzo
Additional Catering Assistants Richard Day
Joel I. Almanzar
Paul Pina

Craft Service EatCatering
Danielle Wilson
Craft Services Assistants Caylena Andres
Logan Bonilla
Sean Carroll
Zack Mandell
Kenneth Ortiz
Rebeca Osorio
Darina Parver

	Ian Samplin
	Lauren Vanderschur
Construction Coordinator	Richard Hebrank
Carpenters	Ken Barber
	Joseph Kattou
Key Construction Grip	Lee Shevett
Construction Grips	Michael Dietz
	Peter Dunderick
	John Galuppo
Charge Scenic	Alicia Leatherbury
Scenic Artists	Amanda Hagy
	Charles Kulsziski
	Mario Mercado
	Evelyn Sakash
	John Stachowicz
	Cathy Wassylenko
Key Set Production Assistant	Darryl Prevost
Set Production Assistants	Marymichael D’Onofrio
	Adam King
	Brandon Regina
	Michael Brooks
	Robert Haddad
	Luis Mercado
	Stephan Prevost
Additional Set Production Assistants	Cory Barth
	Eric Chiriboga
	Thomas DeLuca
	Josh Mankoff
	Eamon O’Rourke
Cast Drivers	Anky Cyriaque
	Elise Siegel
Set Interns	Matthew Berns
	Terry Loles
Assistant Editor	Carrie Puchkoff
Music Editor	Annette Kudrak
Supervising Sound Editors	Robert Hein
	Dave Paterson

Dialogue / ADR Editors	Sylvia Menno Tony Martinez
ADR Supervisor	Brian Bowles MPSE
Effects Editor	Damian Volpe
Foley Editors	Ryan Collison Rachel Chancey David Wahnnon
Foley Artist	Jay Peck
Foley Mixer	Gavin Hecker Stepping Stone Foley Studio
Re-Recording Mixers	Roberto Fernandez Dave Paterson Robert Hein
Re-Recording Engineers	Josh Berger Harry Higgins
Post Production Sound Services Provided by	Harbor Picture Company
ADR Recordists	Thomas Ryan Peter Gleaves Vendome Uhl
ADR Assistants	Wen Hsuan Tseng Mike Tehrani Charles Dachary
ADR Facilities	Parabolic Goldcrest Post London Studio Line Paris
Dailies by	Mega Playground
Dailies Colorist	Ben Perez
Dailies Producer	Cristina Esterás-Ortiz
Visual Effects by	The Artery VFX
Visual Effects Supervisor	Vico Sharabani
Visual Effects Executive Producer	Yfat Neev
Assistant Producer	Lynzi Grant
Lead Flame Artist	Theo Maniatis
Compositors	Tal Shuv Jake Nelson Ariana Kolitsopoulos Luciano DiGeronimo J. Bush

Nuke Artist Adam Deutsch
Production Coordinator Chanel Braden

Digital Intermediate by Mega Playground and Post Factory^{NY}
Digital Lab Services by Technicolor PostWorks New York
Digital Intermediate Colorist Ben Perez
Digital Intermediate Producers Cristina Esterás-Ortiz
Jeff Huston
Digital Imaging/Color Science Terry Brown

Titles by Chris Mackenzie, DELUXE NY
Production Council Maria C. Miles
Production Physician Louis A. Katz, M. D.

Production Financing Provided By National Bank of California
Adrian Ward, Senior Vice President
Completion Guaranty Provided By Film Finances

Additional Music Supervisor Isac Walter

Wine Glasses Jonny Rodgers
Guitars Rafiq Bhatia
Judson Crane
Jonny Rodgers
Synthesizers Ryan Lott
Vocals Faux Fix
Son Lux
Violins Hajnal Pivnick
Bass Christopher Wray
Instrument Design Son Lux
Instrument Programmers Josh Fehrmann
Keir Schmidt
Score Producer Son Lux
Score Mixer Son Lux
Recording Engineer Eric Tate
Firehouse 12
Recording Engineer Joseph Branciforte
Branciforte Audio

SONG CREDITS

"Don't Wake The Dead" "Variations for Orchestra on a Theme by

Written and Performed by Guards
Courtesy of Velvet Vision

Haydn Op. 56a: con moto”
Written by Johannes Brahms
and Arranged by Jim Long
Courtesy of Crucial Music Corporation
and Point Classics

"Valentine's Day"
Written and Performed by
Max Kagan and Scott Weinshank
Courtesy of Future 86

“Concerto for Piano and Orchestra No. 23 in
A Major KV 488: Adagio”
Written by Wolfgang Amadeus Mozart
and Arranged by Jim Long
Courtesy of Crucial Music Corporation
and Point Classics

"The Process"
Written and Performed by Flying Points
Courtesy of Mark Maker’s Music

"How To Talk To Girls"
Written and Performed by James Webber
Courtesy of Shannon McCarthy

"Nam"
Written and Performed by
Max Kagan and Scott Weinshank
Courtesy of Future 86

“Concerto for King Ferdinand IV of Neapel No.
44 Hob. VII:4 in F Major (Livenkonzert No 4):
Andante”
Written by Joseph Haydn
and Arranged by Jim Long
Courtesy of Crucial Music Corporation
and Point Classics

"Sailing"
Written by Dave Hodge and Leah Siegel
Performed by Leisure Cruise
Courtesy of Finger Music

"A Great Design"
Written by Chris Stewart
Performed by Black Marble
Courtesy of Hardly Art
By arrangement with Sub Pop Licensing

"Not Supposed To"
Written and Performed by Guards
Courtesy of Black Bell Records

“Concerto for Violin and Orchestra No. 4 in D
Major KV 218: Andante cantabile”
Written by Wolfgang Amadeus Mozart
and Arranged by Jim Long
Courtesy of Crucial Music Corporation
and Point Classics

"The Blame"
Written and Performed by Flying Points
Courtesy of Mark Maker’s Music

"The Lucky One"
Written by Tomas Costanza, Jacquelyn
Willard, Ashley Levy, Niki Schiveley, Mike
London
Performed by Jacquelyn Willard

Courtesy of Killingsworth Recording Company

"Dance Across The Sky"
Written by Garen Gueyikian and Kyle Kelso
Performed by Kill The Alarm
Courtesy of Big Brownstone Productions

"So in Love"
Written by Andrew McCluskey and
Paul David Humphreys
Performed by
Orchestral Manoeuvres in the Dark
Courtesy of Virgin Records Ltd. under
license from Universal Music Enterprises

"Blue Ball Blues"
Written and Performed by
Max Kagan and Scott Weinshank
Courtesy of Future 86

"Me Without You"
Written by Lacey Caroline Steinel and Kyle
Kelso
Performed by Lacey Caroline
Courtesy of Big Brownstone Productions

"Dancing with the Lights Out"
Written and Performed by Roxxpın
Courtesy of Roxxpın

"Move On"
Written and Performed by Pink Skull
Courtesy of Infinite Ju Ju

"Wild Is The Wind"
Written by Dimitri Tiomkin and Ned
Washington
Performed by Cat Power
Courtesy of Matador Records

"Whiskey In My Blood"
Written and Performed by
Max Kagan and Scott Weinshank
Courtesy of Future 86

"Concerto for Violin and Orchestra No. 3
in G Major KV 216: Adagio"
Written by Wolfgang Amadeus Mozart
and Arranged by Jim Long
Courtesy of Crucial Music Corporation
and Point Classics

"Went To War"
Written and Performed by
Amason
Courtesy of INGRD

"No Resisto Mas"
Written by Alex Torres and Elda Arias
Performed by Alex Torres & His Latin
Orchestra
Courtesy of Crucial Music Corporation

"Giant Hear It"(Jungle Remix)
Written by Ellinor Olovsson
and Tommy Tysper
Performed by Elliphant
Courtesy of Record Company TEN

"Seattle Bandstand"
Written and Performed by
Max Kagan and Scott Weinshank
Courtesy of Future 86

"No Fate Awaits Me"
Written and Performed by
Son Lux with Faux Fix

"Race to Erase"
Written by Son Lux
Performed by Son Lux (featuring Faux Fix)

SPECIAL THANKS

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PostWorks New York

MPAA Number #49090



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