

# GONE GIRL

## ABOUT THE PRODUCTION

*"It's a very difficult era in which to be a person, just a real, actual person, instead of a collection of personality traits selected from an endless Automat of characters.*

*And if all of us are play-acting, there can be no such thing as a soul mate. .."*

*— Gillian Flynn, *Gone Girl**

From the tour de force thriller that became a bestselling must-read comes David Fincher's screen version of *Gone Girl*, a wild ride through our modern media culture and down into the deep, dark fault lines of an American marriage – in all its unreliable promises, inescapable deceptions and pitch-black comedy.

The couple at the center of the story – former New York writer Nick Dunne and his formerly “cool girl” wife Amy, now trying to make ends meet in the mid-recession Midwest – have all the sinuous outer contours of contemporary marital bliss. But on the occasion of their 5<sup>th</sup> wedding anniversary, Amy goes missing -- and those contours crack into a maze of fissures. Nick becomes the prime suspect, shrouded in a fog of suspicious behavior. Amy becomes the vaunted object of a media frenzy as the search for her, dead or alive, plays out before the eyes of a world thirsting for revelations.

Just as Nick and Amy personified the quintessential romantic match, Amy's disappearance has all the markings of an emblematic domestic American crime. But her vanishing becomes a kind of hall of mirrors in which tantalizing and savage secrets lead to tantalizing and savage secrets. The events that unfold are thick with shocks and complications, but the questions that remain are what cut, with razor-sharp precision, to the bone: *Who is Nick? Who is Amy? Who are any of us in marriages -- and a society -- built on a precarious base of projected images and disguises?*

Twentieth Century Fox and Regency Entertainment Present a David Fincher film starring Ben Affleck, *Gone Girl*, with Rosamund Pike, Neil Patrick Harris and Tyler Perry. The screenplay is by Gillian Flynn based upon her novel. The producers are Arnon Milchan, Joshua Donen, Reese Witherspoon and Cean Chaffin and the executive producers are Leslie Dixon and Bruna Papandrea. The music is by Trent Reznor and Atticus Ross. Fincher's fellow filmmakers include cinematographer Jeff Cronenworth, editor Kirk Baxter, production designer Donald Graham Burt, costume designer Trish Summerville, sound designer Ren Klyce and casting director Laray Mayfield.

## **fully Gone: Adapting The Phenomenon to the Screen**

Upon its 2012 publication, Gillian Flynn's novel *Gone Girl* became that rare entity: a massively popular, nail-biting summer bestseller that was also the talk of the literary world.

The book was lauded not only for relentless suspense, but also for its narrative ingenuity and willingness to plumb the murkiest depths of human behavior, grappling with the jagged lines between marriage and possession, public and private life, the lure of artifice and the glare of truth. Even in the crime fiction genre it stood out for its fusing of two stunningly unreliable, dueling narrators – the two halves of a torn marriage – who manipulate each other, tangling the reader in their webs of deceit.

The novel was a visceral, cinematic experience but filled with pitfalls for a screen adaptation. So strong were the voices in the book it seemed unlikely anyone could ever adapt it as well as its author. Fortunately, Flynn was up for taking on the daunting task and produced a screenplay that boiled the essence of her deftly plotted but deeply interior novel down into a skin-tight structure.

Then a synergy occurred between Flynn and David Fincher. The pairing of Flynn's merciless insights with Fincher's atmospheric storytelling made a potent mix with the drippingly dark humor of the story – and its skew on marriage, celebrity and the way we mold and remold our life stories.

"It was as if David interpreted what Gillian wrote and then that interpretation was put back through Gillian again on the page," says Ben Affleck. "And during that process there was even more wit added, there was more sardonic stuff, and there were so many salient observations. It really fits into David's work and has that distinctive combination of being at once funny and enlivening."

Though she was already enmeshed in the fabric of the story, Flynn had her work cut out for her. "The novel has a rather complicated and intertwining plot—and it's not easy to streamline because the pieces are so linked together—so my biggest concern was respecting the plot while making sure the film didn't become all engine," she explain of the adaptation. "I wanted to make sure to find room for the nuances, the relationships and the characters—the dark humor and odd moments—because that's where the creepy, toxic heart of the story lives."

She'd always seen Fincher as a potential accomplice. "Even as I was writing the novel, there were certain scenes I pictured him filming—I could see them through his lens," Flynn comments. "I knew he'd bring a great sense of place and I knew he'd capture the suspense and claustrophobia of the story. Everyone knows Fincher can do dread. But what I have always loved about his films is his dark bursts of humor. *Gone Girl*, for all its nastiness, has moments of humor, too, and I knew he'd bring those to the screen. I felt, too, that he wouldn't turn *Gone Girl* into a rigid whodunnit, but would find room to explore what the story is really about, which is this marriage."

“I loved working with Gillian,” says Fincher. “She is so hardworking, so diligent. She’s not one of these people that deflects or defends or obfuscates for any reason. She’ll slaughter her darlings. I have so much respect not only for her work ethic but also for the way she writes... as a popcorn eating, leaning-forward-in-the-2<sup>nd</sup>-row audience member. “

Fincher used the story’s nascent humor as a kind of dark marinade to soak into the visuals and performances. “People laugh in movies when they see something that is true,” says Fincher. “That’s what brings them out of their shells in the dark. If you then get the right people to carry the drama -- and you encourage them to find what’s human about it all – that’s how you breathe life into it.”

For now though, Fincher believes the less said about the film’s plot perhaps the better. “I think this movie is best enjoyed walking in cold,” he says. “People love watching a movie where they don’t know where it’s going to go next. They go to the movies to be surprised.”

### **Husband Exposed: Ben Affleck on Nick Dunne**

Nick Dunne arrives home on his fifth wedding anniversary to find the front door ajar, furniture strewn in the living room and not a single trace of his beautiful, semi-famous wife. Thus begins his instant public transformation from fortunate husband to man flailing in the media spotlight. Tagged as the proverbial suspect No. 1, the former town golden boy erupts in a series of lies, deceits and inappropriateness that does him no favors. His media persona is not pretty: he has disappointments; he has resentments; he has the kinds of secrets that feed imaginations. But is Nick a killer?

Taking the alternately guarded and exposed role is Ben Affleck. Says Fincher of casting him: “Putting a cast together is like putting a basketball team together and Nick was the point guard. He has to feed the narrative. It’s a ‘he said, she said’ in the book; but it’s ‘he experiences, she experiences’ in the movie. It’s more subjective. You’re not gifted with all these inner monologues in the movie. So you need an actor who is very deft to play this role. It’s 3-D chess, not Chinese checkers.”

Fincher also felt Affleck would have an affinity for a man who is sucked, rightly or wrongly, into the maelstrom of public fury. “Obviously Ben had the chops. But there was also something in him... something in the smile. Nick has to stand in front of Amy’s poster and be goaded into a reaction. I needed to find somebody who could do that with guile and charm,” explains the director. “I think most actors probably spend a lot of their lives trying to avoid the kinds of horrible public situations Nick is in. But Ben is extremely bright and funny and got the complex humor of how Nick learns to manage his public image as the movie goes on, ultimately becoming a master. He understood the subtleties and could relate to the absurdity of the situation.”

Affleck recalls having an early conversation with Fincher that set the ground rules. “He said, this can’t be a vain performance, you have to fully commit to showing the soft belly of this guy,” he remembers. “You have to be willing to be really embarrassing, not ‘pretend embarrassing’ or ‘movie embarrassing,’ but to actually show those parts of yourself where you think ‘Why did I say that? Why did I do that?’ I knew it was a risk but I wouldn’t have done it if I didn’t deeply trust the director. I knew he was right about the way to do this, that it was really smart. But later, when I was feeling humiliated as Nick, I had to remember this is what he told me right in the beginning!”

Working with Fincher’s distinctive process was exhilarating for Affleck. “In most movies you spend 2/3 of the time sitting in your trailer and 1/3 shooting, but the ratio is reversed with David or even more so, where you spend maybe only 10% of the time not working,” he explains. “The whole structure he creates on set is about the characters, the story and there are no other distractions. I’ve learned a lot from working with David. He has a real efficiency and a driving sense of what he wants. He’s also steeped in the technology that underpins the film industry – and to have the mind of an engineer and the taste of an artist is a very rare combination.”

Collaborating with Rosamund Pike in the role of Amy brought Affleck into an intense *pas de deux* unlike anything he’s done before. “There’s a kind of inscrutable, enigmatic quality to Rosamund that made her really right for this role,” Affleck observes. “A big part of this movie, at least from my point of view, is the constant calibration of where each of the characters stands as they keep shifting and evolving – so that sense of mystery in Amy was very important to the whole enterprise.”

The entire cast, each of whom puts Nick under a different microscope – investigating Nick, defending Nick, suspecting Nick -- impressed Affleck. He says: “There are a lot of interesting choices. Tyler Perry has never done this sort of character, Carrie Coon is so unexpected as Go, and Neil is a brilliant choice because he’s so fearless and you have no idea what’s really going on inside him. This casting is the sign of a director whose interest is in always surprising the audience.”

### **On Being Gone – Rosamund Pike on Amazing Amy**

Amy Dunne is gone. But at the same time that she disappears into thin air, she becomes an omnipresent media sensation, the paragon of all the beautiful, fragile things that are too easily lost in the world. That is how she is now known throughout America. Yet that is not her only identity.

Indeed, Amy never developed a single persona. She grew up in the long shadow of her psychologist parents’ popular children’s books about her alter-ego: the impossibly perfect “Amazing

Amy.” Later, she morphed into the woman she believed her Nick most desired: the perfect “cool girl,” as sexed-up and playfully easy-going as she is on top of things. Then, after moving to Nick’s recession-ravaged hometown in Missouri, leveraging her trust fund in the process, Amy took on new facets.

*So just who is Amy Dunne?* That is the bottomless abyss into which actress Rosamund Pike descended. A London native, Pike came to the fore as a Bond Girl in *Die Another Day*, and went on to roles in *Pride and Prejudice*, *An Education*, *Jack Reacher* and *World’s End*. But Amy would take Pike into fresh challenges as a character with unending layers that peel away to leave no solid center.

Pike recalls being drawn instantly towards the book’s inky, x-ray view of the underside of marital bliss. “I was quite intrigued by this idea of marriage as con game – the idea that we’re all selling a version of ourselves,” she muses. “And Amy is such a remarkable creation. It fascinated me that she is always performing, perhaps in part because it points back to the life of an actor. The challenge of being Amy is that nothing that happens with her is quite what it seems on the surface.”

That was both the challenge and the allure. She continues: “In playing Amy, I get to explore so many different aspects of the feminine brain. There are scenes where Amy is playing two different things to two different people in the same room – and the audience has to see both.”

Pike notes that Amy’s contradictions leapt were electrifying to explore. “She can be easy-going, sexy and relaxed but then there are all these other currents running underneath. It’s all very true to our lives right now, isn’t it? We all are editing a version of ourselves it often seems. Amy is the kind of girl who is not just Nick’s ‘dream girl.’ She would attempt to be the ‘dream girl’ for any man she was with – she will get in their head and be that girl, play that role for all it’s worth.”

In the beginning, Pike believes Amy hoped to construct the perfect relationship. “Those early glory days were really fun for her,” says the actress, “but they weren’t sustainable. “When things started to go wrong – when Nick’s mother got cancer, when Amy’s parents started having financial troubles – the marriage changed. I think Amy felt she showed her real self and Nick didn’t like it.”

Playing Amy took Pike through physical and emotional extremes. “The challenge was peeling back one layer after another of the onion that is this marriage,” she comments. But she says along with the challenges came rich rewards, especially working with Fincher. “David is so detailed in the most psychologically observant ways . . . and because he wants to explore everything, he leaves you feeling that no stone was left unturned,” she says.

Fincher has reciprocal respect for Pike. “Amy is a very, very tricky part,” he says. “The audience should have no idea what she’s going to do next. I’d seen Rosamund’s work and I was struck by the fact that I couldn’t get a read on her. There was something about the way she catches the light

in a different way... you don't really have a grasp of who she is. The most important aspect of Amy for me was that I needed the feeling of an only child. I needed an orchid. I needed a hothouse flower. Rosamund had that thing and she's also impeccably craft oriented, luminously beautiful and incredibly watchable. I know there were people saying, this is a risk. But when I sat with her I saw that this was somebody who was going to give you everything."

### **The Rich Ex: Neil Patrick Harris On Desi**

Among the possible suspects in Amy's disappearance are former boyfriends, including Desi Collings, Amy's long-suffering ex from prep school who, though breathtakingly wealthy, has continued to write her lovelorn letters. Taking the role is stage, screen and television star Neil Patrick Harris.

Like so many, Harris was stunned by the novel. "It was one of my favorite books of all time," he says. "I loved that Gillian was able to write so perceptively from the point of view of both sexes. It was also among the most unsettling books I've read. I felt it really broke down the myths of what relationships are and this whole fairy tale ideal that partners can always share everything."

Desi, Harris notes, has his own fairytale ideas of who Amy is and how they might end up together. "He's somewhat delusional," observes Harris. "But your first lover never really leaves you and Amy was certainly that for Desi. So he's blinded by this undying idea that they're meant to be."

Harris notes that Desi is not alone in his reaction to Amy, though he has his own reasons. "Amy seems to have a strong power over everyone in her life but especially men who desire her," he says. "She kind of sucks you into her vacuum. I think Desi is a little socially off, so he likes the idea of that. He's rich but he's the recipient of family money that was never earned so he doesn't have a strong sense of himself. I see him as weirdly fragile in his own right. There's something heightened about him, but I felt I really needed to understand why he behaves the way he does."

His probing into the character paid off on the set where he found himself reacting instinctively to Rosamund Pike's portrait of the many-sided Amy. "There are so many different angles to Amy -- and she excelled at every single one of them. She's so gorgeous, yet so sharp, and yet there's also something about her that feels like she's guarding something within," he observes. "It was all so perfect for Amy. We had some scenes together that were in...let us say very close quarters, and throughout it all she was very professional, always seeking out truths and not just playing for results."

Working with Fincher for the first time was also a revelation. "I've been a big fan of what he has created on screen but watching him create in person made me even more so," he says. "He has

such deep passion for the entirety of the filmmaking process -- from light refractions and dolly moves to pacing and the written word. He is a true director in the most dynamic sense.”

Harris especially enjoyed Fincher’s way of peering into the infinitesimal details of performance. “It felt like we were all in a kind of meditation together,” he says, “and you knew by the time David was happy, a scene had been distilled to its essence. I think he’s a visual poet, nay, a sculptor. He takes a moment and chips away until he gets at something true.”

### **The Defender: Tyler Perry on Tanner Bolt**

As Nick comes under suspicion, he hires the most renowned expert in his type of situation – the so-called “patron saint of wife-killers”: defense lawyer Tanner Bolt. Taking a surprise turn as Bolt is actor, filmmaker and media mogul Tyler Perry in his first major dramatic feature role.

Perry was instantly drawn to the challenge of doing something completely unexpected. “Having the opportunity to do something new and different always is interesting to me,” he says. “And once I realized the weight of this project it was something I absolutely wanted to be involved with. I live in this fricking bubble – and I had heard of David Fincher, but I did not put immediately put together that a lot of my favorite movies were directed by this same guy – and that speaks to the brilliance of someone who brings to each project its own style and its own life. I’m so glad I didn’t put it all together before I said yes, because I would have been far more intimidated.”

Once he accepted the part, Perry says it was easy to immerse himself in Bolt and his fascination with the machinations of the media in today’s world of celebrity court cases. “Gillian made it so clear who he was – he’s they guy you want on your side if you are guilty and he’s *also* the guy you want on your side if you are innocent. And it really doesn’t matter to him which it is. He’s going to do his job,” says Perry. “Not only is he a very skilled lawyer, but he is a master manipulator of the media and savvy PR man. His specialty is spinning the story, wagging the dog, because he knows that 99% of what people think about anyone in the public spotlight comes down to image perception.”

As for how Tanner views Nick, Perry says: “He doesn’t what to think at first, but he begins to wonder if this guy is just a shmuck who is getting bamboozled.”

Perry’s rapport with Fincher was instantaneous and he says he learned a lot from him as a filmmaker as well. “He and I had a great chemistry together – and once I began to understand his eye and what he’s seeing, he became a case study for me,” he observes. “He does not see like the average human being, I’m telling you right now. He can look at a blank wall and you will see nothing but a blank wall while he’s seeing 20,000 different qualities. How can you not be inspired by that? He’s

very patient but he's seeing everything all at once – in clear focus – and once you understand that you're ready for the ride with him as an actor."

### **The Twin: Carrie Coon On Margo**

The person who lures Nick Dunne back to Missouri as the prodigal son is the one person who believes she knows him as well as anyone can: his twin sister, "Go." Bereft of their former ambitions, now the pair runs a local bar together. But when Amy goes missing, Go becomes Nick's singular confidante, the one who still believes in his innocence . . . or does she?

Making her feature film debut in the vivid role is Carrie Coon, known for her work on stage in "Who's Afraid of Virginia Woolf" and HBO's "The Leftovers." A native Chicagoan, Coon had been aware of Flynn as a rising Midwestern writer. "My husband actually handed *Gone Girl* to me because there are references to 'Virginia Woolf' in there, and I really connected to the book."

She continues: "The passages about what we do to each other in relationships are what make the book far more than a thriller. I think we all get damaged by our relationships, no matter how subtly. So you're having fun with this twisted plot and then suddenly, Gillian hits you in the face with something deeply true about human behavior. And David the perfect person to take audiences on this ride Gillian created. They are both lovely people who have a deep, dark core."

Coon sees Go as a kind of anchor for the audience – one of the few characters devoid of pretense. Having grown up the only girl among three brothers, Coon related to Go's way of "being one of the guys." "The way my family expresses love is through sarcasm so I get that kind of interaction and it's a big part of how Go and Nick relate," she explains. "I love that she's someone who cracks jokes with the boys, who is very direct. In a way, she's the real 'cool girl.'"

At the same time, Go is struggling as much as her twin. "Like Nick, she hasn't really fulfilled on her promise. She's come home and kind of given up, which is very true to our economic times. She and Nick are also survivors of a tough childhood together, so it makes sense that, even now, they feel closer to each other than anyone else."

As for how Go reacts to the accusations against Nick, Coon admits she is unmoored: "Her faith can only go so far before it starts to get outweighed by facts – but it's deeply troubling to her that she begins to wonder about Nick. She can't even ask him out loud because it's such a betrayal to even *think* about it. I tried to imagine if one of my siblings was in that situation and all these damning, rational facts were coming in, and I could see how much it would be fighting against your own nature."

Throughout it all, Coon was thrilled be working with Affleck. "He doesn't have sisters so it was a lot of fun to answer his questions about how siblings act and let him punch me in the arm," she

laughs. “There’s also something about the way David demands so much from the actors, where you feel like you’re all in this together. It was inspiring.”

### **The Small Town Detective: Kim Dickens On Boney**

When Nick reports his wife missing, he begins a thorny, unwanted relationship with Detective Rhonda Boney, the primary investigator on the case -- and Nick’s only conceivable lifeline. Among the image-obsessed characters in *Gone Girl*, Boney is the one drawn to cold, hard truth. Taking the role is Kim Dickens, best known for *The Blind Side*, “Deadwood”, “Friday Night Lights” and “Sons of Anarchy.”

Dickens says she felt an instant kinship with the character. “I felt I could climb right into her,” she says. “She’s a real salt-of-the-earth woman – pragmatic, humble but actually *quite* good at her job.”

She notes that Boney chooses to sidle up to Nick because that’s the most promising strategy, guilty or not. “The percentages are very high when a wife goes missing that the spouse is involved,” Dickens points out. “But Boney knows that even if Nick did it, she still has to get him to think she’s on his side so he’ll open up to her. She knew him as a child, but now she has to try to figure who he has become as a man – and it’s not all that clear right off the bat. Things feel a little hinky. But she still gives Nick a little benefit of the doubt because that’s what her instincts about human behavior tell her.”

The hinkiness only deepens as the investigation entwines with the media onslaught that pegs Nick as a wife-killer. “It’s all very weird for this small Midwestern town but I think Boney sees herself as a fair, no-nonsense detective who isn’t going to be drawn into a witch-hunt,” says Dickens. “She sees the media coverage as just one more obstacle she has to deal with in this case.”

Having the chance to interrogate Ben Affleck was both a deep thrill and a challenge. “I didn’t know what to expect,” Dickens admits. “I was going toe-to-toe with this huge movie star—and had to stand up to his character. But Ben was so fun and smart and once we got to know each other it was like we were in the trenches together. I think he’s so perfect for this role: he has that mix of being super manly yet with a bit of a boy about him. And Ben is also great at playing the put-upon guy.”

Dickens also enjoyed playing opposite Patrick Fugit as her less intuitive partner Gilpin. “Patrick and I had an ease and chemistry from the first time we read together,” she says. “That was great because Boney and Gilpin are the kind of comrades who have a real short-hand –and a way of ribbing each other. There’s not a power struggle between them, which is a nice change.”

Fincher was impressed by Dickens’ organic take on the role. “I wanted Boney to be a kind of Midwestern Sherlock Holmes, and that’s what Kim brings to her. She doesn’t miss much,” he says.

### **The Other Woman: Emily Ratajkowski On Andie**

Playing the role of Nick Dunne’s all-too-involved student Andie is Emily Ratajkowski, a popular fashion model known for her starring role in Robin Thicke’s controversial “Blurred Lines” music video, who makes her major feature film debut in *Gone Girl*. Ratajkowski had read the book a year before she was cast. “It was one of those ‘I just can’t put this book down’ kind of things,” she recalls. “I was so intrigued by all things it had to say and even then, I felt like I really understood Andie.”

Once she took the role, Andie became even more clear to her. “I felt she was a truly nice young lady, a bit liberated for the town perhaps, but someone who tries to do her best by Nick when he is first accused,” she says. “I think she saw Nick as this smart, sophisticated guy, a New York writer who could open up a world she hungers for. He symbolized the future she wants. I think a big part of her just wanted to have a taste of this kind of grown-up experience.”

Ratajkowski admits it all seemed surreal that this was her first major feature. “Working with Ben Affleck and David Fincher was quite a way to start off in movies,” she laughs.

### **Facades And Interiors: The *Gone Girl* Landscape**

The physical world of *Gone Girl* mirrors the internal states of its characters – or perhaps vice versa – with its portrait of a recession-era America full of comforting facades that, upon closer inspection, are fraying at the seams. The result is a kind of *noir Americana*, a darkly hypnotic angle on displaced American dreams. Fincher crafted this world of both strangeness and intimacy with a team he has relied on repeatedly including cinematographer Jeff Cronenworth, production designer Donald Graham Burt, costume designer Trish Summerville and editor Kirk Baxter.

Cronenworth has certainly gone down dark roads before with Fincher. Through a series of films including *Fight Club*, *The Social Network* and *The Girl With The Dragon Tattoo* the pair have forged a distinctive visual style that conjures potent atmospheres out of restraint. Driven by subtleties and details, their work on *Gone Girl* takes their aesthetic for the first time into the suburban Midwest. This film’s regionalism echoes the work of influential American street photographer Joel Sternfeld -- who found both human beauty and ironic humor in modern, manmade landscapes.

The material itself helped to focus the approach. “Once I read Gillian’s script and started getting into David’s head and started to live vicariously through these characters and the mental chess games they play with each other and the emotional roller coaster they are on, the question became

how can the visuals support this deep, dark journey?” explains Cronenworth. “We felt an obligation to visually immerse the audience in the fullest possible way into Gillian’s world.”

As for how camera and lighting become complicit in creating doubt and suspicion in a film where faux facades proliferate, Cronenworth says: “You look for ways to take a traditional, mundane small town and a couple’s impersonal home and subtly transform them into something mysterious.”

Filming took place in Cape Girardeau, a quaint Missouri River town a little over 100 miles outside St. Louis, which stands in for Nick’s downturned hometown of Carthage. Donald Burt notes that the location offered a lot of advantages. “Everything about Cape Girardeau was right – from its mix of different levels of economics and period architectures from the 60s, 70s and 80s to its sprawling malls to having the river right there as an anchor,” says the designer. “The people there were also so kind and so helpful. It shone a light on their remarkable generosity.”

Cronenworth was equally intrigued by the contours of Cape Girardeau in creating Carthage. “Carthage is much like many one-time prosperous towns across America where a highway came in and a few big box stores went up and suddenly the economic opportunities have moved down the road,” he describes. “I saw Carthage as a kind of a dusty old wedding gown that’s been kept in the closet. It still has a natural beauty and allure to it – but it hasn’t really been taken out and used for years.”

Practical locations were commandeered to hone in on this portrait. Burt explains, “With David it’s always about restraint but also finding things that are just a little bit off center. The idea is both ‘let’s keep it simple’ and yet ‘let’s keep it complex.’ We also make a concerted effort to constantly question ourselves; David often asks ‘do you think the characters would be in this place?’ And we explore things in that way, always through the characters.”

Adds Cronenworth: “I think David and Don and I all feel that the less we make obvious fingerprints, the more people are immersed in the atmosphere.”

Perhaps the most essential location was the Dunnes’ home, a rented McMansion in an affluent subdivision. Though shiny and new, shadows prevail within. “The Dunne’s house was all about taking a normal, ordinary domestic situation and turning it into an isolated fortress with the blinds drawn down,” Cronenworth explains. “From small details comes that sense of disenchantment.”

Burt and his team took a lot of care finding just the right house. “The house wasn’t too grand, yet it was large enough that two people could feel there was both closeness and at the same time a kind of separateness -- the unspoken ‘don’t enter my space, I won’t enter yours.’ We wanted it to feel vacuous yet have layers,” the designer says. “It evoked the feeling of a McMansion without being disturbingly vulgar. We liked that it had classical elements, so that some of the wood in the Carthage

house echoes their more historical townhome in New York but in a skewed way. It's as if the house yearns to be traditional... but the hardware and the light fixtures and the vinyl windows give it away."

The production lucked out in finding Desi's lavish lakehouse nearby. "We found this spectacular home by a Frank Lloyd Wright student and it was just perfect. It felt remote but it spoke to money and yet it had a certain kind of prison quality," Burt says.

One of the film's literally darkest scenes takes place in an abandoned Missouri mall that has become a kind of mecca of the disenfranchised. Those sequences were shot in Los Angeles, using an abandoned Montgomery Ward store for the exteriors and the vast Hawthorne Mall for the interiors. "We dressed it with all this broken drywall and old dilapidated planters that you find in malls. We actually did a lot research on abandoned malls, because there are a lot across America," says Burt. "There's an apocalyptic feel – like there's another, darker world underneath what you see in Carthage."

For Cronenworth, it was a favorite location because of its challenges. "The scale was daunting in that you can see down 3 floors and 300 feet in each direction – and we wanted it all lit mostly with flashlights and bonfires," he says. "It was one of the film's most interesting photographic challenges. We wanted the scene to embrace that kind of catacombs feeling."

Both men have found their work with Fincher deepening. Says Cronenworth: "I would say the main thing that has changed over the years is our ability to sleep a little more comfortably at night. We're more decisive and efficient, which makes things just a little easier. But one thing that has stayed the same is that I go away every day on his films feeling like I've learned something."

Burt has a similar take on their long-lived collaboration. "I'd like to think there's a shorthand when you work with somebody enough – but I truly try to approach each project as a completely fresh experience, and this one was," he says. "What strikes me most about David's films is that there are so many elements that only hit you peripherally on first viewing, then later really sink in. It's so often *not* the element that's right in front of your face that is key and that is his unique artistry."

### **The Sound of Gone: Trent Reznor on the Music**

For the music that provides a surging undertow to *Gone Girl*, David Fincher returned again to work with Trent Reznor and Atticus Ross, who in addition to collaborating on Nine Inch Nails' albums, together composed the scores for *The Social Network* and *The Girl With The Dragon Tattoo*. They have become valued partners in producing scores as atmospheric and assaultive as Fincher's direction.

Reznor notes that the way they work with Fincher is something more instinctive and unstructured than conventional composition – and that these altered means lead to a different kind of

result. “We’ve learned working with David over the last couple of films to deploy a strategy that, really by chance, became the right way to do things,” Reznor explains. “It all starts with spending as much time as we can trying to extract from David the role he envisions the music playing in the film.”

On *Gone Girl* that meant starting with the film’s time and place amidst economic and social transitions. “We talked about the promise of the Midwest and what’s happened to that part of the American Dream, with all these foreclosed mega-mansions and downtowns that are being abandoned. We talked about the idea that this is a story about people presenting themselves to the world as they wish they could really be, at the same time that things around them are curdling,” Reznor says. “From that came the discussion of what palette of sounds, what instrumentation, what colors on the easel could create that. We wanted the sound to be distressed – where everything feels a little beaten up.”

Atypically, Reznor and Ross compose conceptually long before they ever see reels of the film, continuously honing the score as the final film comes together. It’s a time-consuming, creatively daunting process, but one that can lead down unexpected alleys. “We work almost subconsciously based often just on textures and swatches,” Reznor delineates. “After a few weeks of working this way, we’ll turn in some music to see if what we are doing is resonating with what is in David’s head. It probably takes about 30 times as long to work in this way but it’s what feels right.”

The kick-off point for the music was the kind of softly benign strains you might hear whilst on a spa massage table. “We thought, what if we start with something almost grotesquely sweet and then reveal what’s under that surface,” Reznor says. “We incorporated spa-like moments, but then explored how to make them turn unpleasant, to peel off the layers so you feel the unraveling.”

Reznor continues: “In terms of the palette of sounds what’s unique on this one is that we used a more organic, less synthetic soundscape. We didn’t want it to feel too slick so we used a lot of interesting homemade equipment. There are moments where the rhythm is just me tapping on a wooden box so it feels repetitive but drifts around a bit like a human heartbeat.”

As for why he and Ross keep coming back to work with Fincher, Reznor says: “We’ve had such magical, inspirational and artistically rewarding experiences with him that it spoils you,” he says. “You realize how rare it is for really great films to pop up.”

Ultimately, over time, the music became a uniting thread weaving through all the other elements. “There was a moment when we turned in a batch of material and we got that sense of excitement from David and Kirk that we’d zeroed in on something that helped inspire them to tie the whole movie together. It’s like that moment when you’re recording and it coalesces into a true album and no longer just a collection of songs.”

Reznor concludes: “I could start to picture the goose bumps on the arms of the audience as they’re being assaulted by this story.”

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## CAST

**BEN AFFLECK (Nick Dunne)** is a two-time Academy Award® winner who has been recognized for his work as a director, actor, writer and producer.

Affleck most recently directed, produced and starred in the award-winning hit *Argo*, a fact-based drama about the then-classified mission to rescue six Americans trapped in Iran during the hostage crisis. The most acclaimed film of 2012, *Argo* swept the year's top honors, including the Oscar®, Golden Globe and BAFTA Award for Best Picture. Affleck also won Golden Globe, BAFTA, and Critics' Choice Awards for Best Director, and was nominated for a BAFTA Award for Best Actor. In addition, he won a Directors Guild of America Award; a Producers Guild of America Award, shared with George Clooney and Grant Heslov; and a Screen Actors Guild (SAG) Award® as a member of the film's ensemble, which won for Outstanding Motion Picture Cast. The cast also garnered Best Ensemble Awards from the National Board of Review, Hollywood Film Awards, and the Palm Springs International Film Festival. Among its many other honors, the film won Oscars® for Best Screenplay and Best Editing, earned four more Oscar® nominations, and was named one of the top 10 outstanding films of the year by the American Film Institute (AFI), as well as numerous critics.

Affleck made his directorial debut in 2007 with the feature *Gone Baby Gone*, for which he earned several critics groups' awards, including the Best Directorial Debut Award from the National Board of Review. Additionally, he won the Breakthrough Director of the Year Award at the 2007 Hollywood Film Festival. Affleck also co-wrote the screenplay for the film, adapted from the Dennis Lehane novel.

In 2010, Affleck directed and starred in *The Town*, in addition to co-writing the screenplay. The film was named among the top 10 films of the year by the AFI, and the cast won the National Board of Review Award for Best Ensemble. Affleck received a Writers Guild of America Award nomination for "The Town," which also brought Oscar®, Golden Globe and SAG Award® nominations to co-star Jeremy Renner.

His upcoming film projects also include Warner Bros' *Batman vs Superman* and *Live by Night*, based on the Dennis Lehane novel, and a biopic about notorious mobster Whitey Bulger, in which he and Matt Damon will star.

Affleck first came to prominence in 1997 with the acclaimed drama *Good Will Hunting*, which he starred in and co-wrote with Damon. The two won an Academy Award® for Best Original Screenplay, as well as a Golden Globe Award and Humanitas Prize. The following year, Affleck starred in John Madden's Oscar®-winning *Shakespeare in Love*, sharing in a SAG Award® for Outstanding Motion Picture Cast.

In 2006, Affleck earned widespread praise for his portrayal of ill-fated actor George Reeves in the noir drama *Hollywoodland*. The film premiered at the Venice Film Festival, where he won the

coveted Volpi Award for Best Actor. He also received Golden Globe and Critics' Choice Award nominations for Best Actor, as well as the Best Actor Award at the Hollywood Film Festival.

Affleck starred in Terrence Malick's *To the Wonder*. He has also starred in such diverse films as *The Company Men*, *State of Play*, *He's Just Not That Into You*, *Jersey Girl*, *Daredevil*, *The Sum of All Fears*, *Changing Lanes*, *Pearl Harbor*, *Boiler Room*, *Forces of Nature* and *Armageddon*.

In 2000, Affleck partnered with Matt Damon, Chris Moore and Sean Bailey to form LivePlanet, Inc. Their first endeavor, "Project Greenlight," premiered in 2001 on HBO and drew critical, audience and industry attention for its behind-the-scenes look at the challenges faced by a first-time filmmaker. The second season of "Project Greenlight" aired on HBO in 2003, with a third season on Bravo in 2005. All three seasons were nominated for Emmy Awards. The fourth season of "Project Greenlight," is now underway.

In addition to his successful film career, Affleck is also a passionate advocate and philanthropist. In March 2010, he founded the Eastern Congo Initiative (ECI), the first U.S.-based advocacy and grant-making initiative wholly focused on the mission of helping the people of eastern Congo support local community-based approaches that create a sustainable and successful society in the long-troubled region. Affleck is also a longtime political activist, as well as a strong supporter of many charitable organizations, including Feeding America, Paralyzed Veterans of America, A-T Children's Project and the Jimmy Fund.

**ROSAMUND PIKE (Amy Dunne)** is regarded as a contemporary and multifaceted actress and has earned international acclaim for both her stage and film roles.

In addition to *Gone Girl*, Pike has several other films also upcoming, including Andy Hamilton and Guy Jenkin's part improvised BBC comedy *What We Did on Our Holiday* alongside Billy Connolly and David Tennant. The BBC comedy will be released on September 26<sup>th</sup>, 2014 in the UK. Pike also stars alongside Simon Pegg, Stellan Skarsgard and Toni Collette in Peter Chelsom's *Hector and the Search for Happiness* which was released on August 15<sup>th</sup>, 2014 in the UK and is set to be released on September 19<sup>th</sup>, 2014 in the US.

Pike was most recently seen in *A Long Way Down*, reuniting with the team behind *An Education*, for a small cameo alongside Pierce Brosnan. Prior to that, she starred in Edgar Wright's *The World's End* opposite Simon Pegg, which follows the story of old friends who reunite for an epic pub crawl, only to encounter all is not as it was in their home town. In 2012 she was seen in Christopher McQuarrie's crime drama *Jack Reacher* opposite Tom Cruise. Pike played Helen Rodin, a local defense attorney working with a retired policeman to defend a man arrested for murdering five victims.

This film marked a break from the intense action required for 2012's *Wrath Of The Titans*, directed by Jonathan Liebesman. Pike starred as Andromeda opposite Sam Worthington, Bill Nighy, Ralph Riennes and Liam Neeson. In 2010, Pike played Lisa Hopkins in the dramatic film *Made in Dagenham* WITH Sally Hawkins, Miranda Richardson and Bob Hoskins, based on the 1968 strike at the

Ford Dagenham car plant. She was later nominated for a 2011 London Critics' Circle Award for "British Actress in a Supporting Role" for her role in the film. Pike in the same year starred in *Barney's Version* opposite Paul Giamatti. The film, which premiered at the Venice Film Festival, and went on to receive rave reviews at the Toronto International Film Festival, is a love story poignantly captures the life of the politically incorrect, irascible and fearlessly blunt Barney Panofsky (Giamatti) and the women he has loved in his life. Pike's work in the film earned her a 2011 London Critics' Circle Award for "British Actress of the Year" and a Genie Award nomination for best actress.

Pike received critical acclaim for her work as Helen in Lone Scherfig's Academy Award® Nominated Film *An Education*, opposite Peter Sarsgaard and Carey Mulligan. Received well at the Sundance Film Festival in 2009, *An Education* continued to garner critical acclaim with Academy Award, Golden Globe, BAFTA, Film Critics nominations, and a win for Best Foreign Film at the Independent Spirit Awards. Pike's past film credits include *Johnny English Reborn*, *The Big Year*, *Women in Love*, *The Libertine*, *Pride and Prejudice*, *Fracture*, *Fugitive Pieces*, *Surrogates*, *Burning Palms*, and *Die Another Day*.

Aside from her cinematic roles, Pike has continued to return to her roots in theater on the London stage. She has starred in "Gaslight," Patrick Hamilton's Victorian thriller, at the Old Vic Theater, The Donmar Warehouse Production of "Madame de Sade" in The West End, opposite Judi Dench, and The Royal Court Theatre production of "Hitchcock Blonde," directed by Terry Johnson. With its enormous success, the play was moved to the Lyric Theater in London's West End. Most recently, Pike began 2010 by playing the title role in "Hedda Gabler", a performance for which she received rave reviews.

On television, Pike has been working on the upcoming re-invention of classic kids series "Thunderbirds Are Go!" She will voice International Rescue agent Lady Penelope opposite original cast member David Graham for the new ITV series.

**NEIL PATRICK HARRIS (Desi)** recently concluded his run as the womanizing Barney Stinson in the hit CBS comedy series, "How I Met Your Mother," a role which has garnered him multiple Emmy and Golden Globe Award nominations, as well as two People's Choice Awards for Favorite TV Comedy Actor, and a Critics' Choice Award for Supporting Actor in a Comedy Series. Harris is a five-time Emmy Award winner for his guest-starring role on "Glee," and his role as host of the 63<sup>rd</sup>, 65<sup>th</sup>, 66<sup>th</sup> and 67<sup>th</sup> Annual Tony Awards. He also served as host and producer of the 61<sup>st</sup> and 65<sup>th</sup> Primetime Emmy Awards, as well as the 67<sup>th</sup> Annual Tony Awards. Named one of the "2008 Entertainers of the Year" by *Entertainment Weekly*, Neil was included on *Time Magazine's* 2010 Time 100 List, an annual list of the world's leading thinkers, leaders, artists, and heroes.

Harris recently lengthened his list of credits with his first literary project. Titled *Neil Patrick Harris: Choose Your Own Autobiography*, Neil's book is a work of imaginative nonfiction that delivers an interactive, nonlinear reading experience that breaks the boundaries of conventional memoir. The

autobiography will be released on October 14, 2014 and is published by Crown Publishing Group at Random House, Inc.

Harris gained notoriety on the small screen as the much-adored title character in "Doogie Howser, M.D.," a role which also garnered him a Golden Globe nomination. Created by Steven Bochco and David E. Kelley, the television comedy-drama ran for four seasons and told the story of a brilliant, young doctor who faced the problems of being a normal teenager. Among Harris' additional television credits include the NBC comedy series, "Stark Raving Mad," opposite Tony Shalhoub; the CBS mini-series "Joan of Arc," with Leelee Sobieski & Peter O'Toole; Showtime's "The Man in the Attic"; the classic TNT telefilm, "Cold Sassy Tree," opposite Faye Dunaway; *My Antonia*, with Jason Robards and Eva Marie Saint; "The Wedding Dress" with Tyne Daly; and CBS's top-rated telefilm of 2005, "The Christmas Blessing." Neil has also made notable guest appearances on such shows as "Glee," "Sesame Street," "Numb3rs," "Law & Order: Criminal Intent," "Touched by an Angel," "Ed," and "Will & Grace," among many others.

Harris' made his feature film debut opposite Whoopi Goldberg in the coming-of-age drama, *Clara's Heart*, for which he received his first Golden Globe nomination. He recently reprised his role as Patrick Winslow in Sony Pictures' *The Smurfs 2*, the live-action/animation sequel to the original worldwide hit film, *The Smurfs*, which is based on the famous comic book series created by Peyo and the animated television series it spawned. Harris' other film credits include notable roles in *A Very Harold & Kumar 3D Christmas*, *Beastly*, *The Best and the Brightest*, *Harold & Kumar Escape from Guantanamo Bay*, *Harold & Kumar Go to White Castle*, *Undercover Brother*, *The Next Best Thing*, *The Proposition*, and *Starship Troopers*.

As a result of the 2007-08 Writer's Guild of America strike, Neil starred as the aspiring supervillain and lovelorn title character in Joss Whedon's Emmy Award-winning, web-based musical miniseries, *Dr. Horrible's Sing-Along Blog*. The web series debuted atop iTunes television charts and produced a subsequently successful soundtrack. Furthering his appeal with the online community, Neil was also one of the leading cast members of the all-star internet hit, *Prop 8: The Musical*, co-starring Jack Black, John C. Reilly and Allison Janney. Most recently, Neil starred in and executive produced the comedic web series, *Neil's Puppet Dreams*. Created by The Jim Henson Company under its Henson Alternative banner, the seven-episode series, which aired on The Nerdist Channel, follows Harris' adventures into his dream world, which is filled with puppet characters.

A veteran of the theatre, Harris originated the role of Hedwig, the transgendered rock goddess, in the Tony Award-winning Broadway production of John Cameron Mitchell and Stephen Trask's landmark 1998 rock musical "Hedwig and the Angry Inch." Neil's role as Hedwig earned him the Tony Award for Best Performance by an Actor in a Leading Role in a Musical in addition to Drama League, Drama Desk, Broadway.com Audience Choice awards and Outer Critics Circle and Astaire award nominations. Previously, Harris tackled the leading role of Bobby in the New York Philharmonic's concert production of Stephen Sondheim's "Company" at Lincoln Center. The all-star production, co-

starring Patti LuPone, Stephen Colbert, Jon Cryer, Christina Hendricks, and Martha Plimpton, was also filmed for a subsequent theatrical release in movie theaters. Harris has starred in three Broadway productions, including the dual roles of The Balladeer/Lee Harvey Oswald in Sondheim's Tony Award-winning musical, "Assassins." Neil reprised his role as The Balladeer/Lee Harvey Oswald in the one night only Benefit Concert Reading of Assassins at The Roundabout Theater in December 2012. Neil made his Broadway debut as Anne Heche's unexpected suitor in the Pulitzer Prize-winning production of "Proof," and he later starred as the exuberant emcee in *Cabaret* at Studio 54. His additional theatrical credits include the Hollywood Bowl's production of "Amadeus," with the Los Angeles Philharmonic Orchestra, the Geffen Playhouse production of Arthur Miller's "All My Sons, tick, tick...BOOM!" at London's Menier Chocolate Factory, "The Paris Letter" at the Kirk Douglas Theatre, the concert production of "Sweeney Todd," with the San Francisco Symphony Orchestra, "Romeo & Juliet" at the Old Globe Theater, and the Los Angeles production of "Rent," which garnered him a Drama Desk Award.

Utilizing his theatrical expertise behind the curtain and furthering his association with the Pulitzer Prize-winning production, Harris made his musical directorial debut with the Hollywood Bowl's staging of Jonathan Larson's "Rent," starring Nicole Scherzinger, Vanessa Hudgens, and Wayne Brady. In July 2007, Harris made his theatrical directing debut with the original comedic script, "I Am Grock," at the El Portal Theatre in North Hollywood. He later mixed his love of magic and theatre in directing "The Expert at the Card Table" at the 2008 Edinburgh Fringe Festival, a production that Harris subsequently directed at the Broad Stage Theater in Los Angeles. Neil most recently directed the highly-acclaimed intimate illusion show, "Nothing to Hide," featuring two award-winning magicians, Derek DelGaudio and Helder Guimarães, at the Geffen Playhouse. Following its unprecedented success in Los Angeles, "Nothing to Hide" opened at the Signature Theatre Company's The Pershing Square Signature Center in New York City in October 2013 under Neil's direction.

The multi-talented Harris rounds out his accomplishments on stage and screen with an equal measure of success in the world of voice-overs. He recently lent his vocal talents once again to the role of Steve the Monkey in *Cloudy with a Chance of Meatballs 2*, the sequel to Sony Pictures Animation's *Cloudy with a Chance of Meatballs*, based on the beloved children's book by Judi and Ron Barrett. In addition, Harris will next be the voice of 'Cliff' in the upcoming Pixar animated feature *The Good Dinosaur*, a story that imagines a world where dinosaurs live alongside humans. Among his numerous voiceover credits for film, television, and video games include The Cartoon Network's "Adventure Time," Dreamworks Animation's "The Penguins of Madagascar," Activision's *Spider-Man: Shattered Dimensions*, Warner Bros.' *Cats & Dogs: The Revenge of Kitty Galore*, Warner Bros. Animation's "Batman: Under the Red Hood," CBS' "Yes, Virginia," The Cartoon Network's "Robot Chicken" and "Batman: The Brave and the Bold," Fox's "Family Guy," D3's *Eat Lead: The Return of Matt Hazard*, Warner Bros. Animation's "Justice League: The New Frontier," MTV's "Spider-Man," The Cartoon Network's "Justice League," Fox's "Capitol Critters," and soon Deep Silver's "Saints Row 4."

Harris' voice work also includes creating characters for numerous books on tape, including *Ribsy*, *Henry and Ribsy*, and *Henry Huggins* by Beverly Cleary, *Slake's Limbo* by Felice Holman, *Lump of Coal* by Lemony Snicket, and *A Very Marley Christmas* by John Grogan.

**TYLER PERRY'S (Tanner Bolt)** inspirational journey from the hard streets of New Orleans to the heights of Hollywood's A-list is the stuff of American legend. Born into poverty and raised in a household scarred by abuse, Tyler fought from a young age to find the strength, faith and perseverance that would later form the foundations of his much-acclaimed plays, films, books and shows.

It was a simple piece of advice from Oprah Winfrey that set Tyler's career in motion. Encouraged to keep a diary of his daily thoughts and experiences, he began writing a series of soul-searching letters to himself. The letters, full of pain and in time, forgiveness, became a healing catharsis. His writing inspired a musical, "I Know I've Been Changed," and in 1992, Tyler gathered his life's savings in hopes of staging it for sold out crowds. He spent all the money but the people never came, and Tyler once again came face to face with the poverty that had plagued his youth. He spent months sleeping in seedy motels and his car but his faith - in God and, in turn, himself - only got stronger. He forged a powerful relationship with the church, and kept writing. In 1998 his perseverance paid off and a promoter booked "I Know I've Been Changed" for a limited run at a local church-turned-theatre. This time, the community came out in droves, and soon the musical moved to Atlanta's prestigious Fox Theatre. Tyler Perry never looked back.

And so began an incredible run of 13 plays in as many years, including "Woman Thou Art Loosed!," a celebrated collaboration with the prominent Dallas pastor T.D. Jakes. In the year 2000, "I Can Do Bad All By Myself" marked the first appearance of the now-legendary Madea. The God-fearing, gun-toting, pot-smoking, loud-mouthed grandmother, Madea, was played by Perry himself. Madea was such a resounding success, she soon spawned a series of plays – "Madea's Family Reunion" (2002), "Madea's Class Reunion" (2003), "Madea Goes To Jail" (2005) - and set the stage for Tyler's jump to the big screen.

In early 2005, Tyler's first feature film, *Diary of a Mad Black Woman*, debuted at number one nationwide. His ensuing films, *Madea's Family Reunion*, *Daddy's Little Girls*, *Why Did I Get Married?*, *Meet The Browns*, *The Family That Preys*, *I Can Do Bad All by Myself*, *Why Did I Get Married Too?*, *For Colored Girls*, *Madea's Big, Happy Family*, *Good Deeds* and *Madea's Witness Protection* have all been met with massive commercial success, delighting audiences across America and around the world. He also starred in the Rob Cohen directed *Alex Cross* and helped release Academy Award-nominated *Precious*, a movie based on the novel *Push* by Sapphire, in conjunction with his 34th Street Films banner, Oprah Winfrey's Harpo Films and Lionsgate.

2006 saw the publication of Tyler's first book, *Don't Make A Black Woman Take Off Her Earrings: Madea's Uninhibited Commentaries On Life And Love*, which shot to the top of the New York

Times nonfiction bestseller list and remained there for eight weeks. It went on to claim Quill Book Awards for both "Humor" and "Book of the Year" (an unheard-of feat for a first-time author), and spread Tyler Perry's unique brand of inspirational entertainment to a devoted new audience.

It is a brand that quickly became an empire. In 2007, Tyler expanded his reach to television with the TBS series "House of Payne," the highest-rated first-run syndicated cable show of all time, which went into syndication after only a year. His follow up effort, *Meet the Browns*, was the second highest debut ever on cable after "House of Payne." In late 2012, Perry teamed up with Oprah Winfrey in an exclusive deal to bring scripted programming to her cable network, OWN. The hour-long drama "The Haves and The Have Nots" and the half hour sitcom "Love Thy Neighbor," which made its debut on the network in spring of 2013, have posted the network's highest ratings to date.

In the fall of 2008, Perry opened his 200,000 square foot Studio in Atlanta, situated on the former Delta Airlines campus of more than 30 acres. The Studio consists of five sound stages, a post production facility, a pond, a back lot, a 400-seat theater, a private screening room, and designated areas for entertaining and hosting events.

Not one to rest on success, Tyler Perry and his 350 Atlanta-based employees have been hard at work. His latest films include *Temptation: Confessions of a Marriage Counselor*, released in March 2013 and his 34th Street Films banner, *We The Peebles*, released in May 2013. In late 2013, Tyler starred in *A Madea's Christmas*, adapted from his stage play by the same name. He was most recently seen in in the 34<sup>th</sup> Street Film's production that he also directed, *Single Mom's Club*. A new show for OWN entitled "If Loving You Is Wrong," based on the film, will premiere later in the year.

But listen to Tyler Perry and you'll hear a man who hasn't forgotten about the people that have helped him reach the top of a mountain he could once only dream of climbing. He has been intimately involved and donated generously to civil rights causes through work with the NAACP and NAN. He also strongly supports charities that focus on helping the homeless, such as Feeding America, Covenant House, Hosea Feed the Hungry, Project Adventure, and Perry Place - a 20-home community that Tyler built for survivors of Hurricane Katrina in New Orleans. In January 2010, Perry pledged \$1,000,000 via The Tyler Perry Foundation to help rebuild the lives of those affected by the earthquakes in Haiti.

**CARRIE COON (Margot Dunne)** is one of Hollywood's most sought after and engaging talents. Since beginning her career in acting, she has already fostered an impressive body of work in film, television, and theatre, including a Tony Nomination for her performance as Honey in "Who's Afraid Of Virginia Woolf?" on Broadway.

Coon currently stars in the HBO series "The Leftovers." Based on the bestselling novel by Tom Perrotta, "The Leftovers" tells the tale of how when 2% of the world's population abruptly disappears without explanation, the world struggles to understand just what they're supposed to do about it. This

is a story of the people who didn't make the cut. Carrie stars in the role of Nora Durst. The series will be back for a second season next year.

Coon's television credits include: "Intelligence," "Ironside," "Law And Order: SVU" and "The Playboy Club."

Her many additional theatre credits include: "The Diary Of Anne Frank," "Our Town," "Three Sisters," "The March," "The Girl In The Yellow Dress," "The Real Thing," "Magnolia," "Bronte" and "Anna Christie."

**KIM DICKENS (Detective Boney)** has proven herself to be a versatile actress portraying a vast array of complex and powerful characters throughout her career in television and film. Dickens was born in Huntsville, Alabama and attended Vanderbilt University in Nashville, Tennessee, where she majored in communication. Soon after graduation, she moved to New York City to continue her studies at the Lee Strasberg Theatre and Film Institute. She later graduated from the American Academy of Dramatic Art's two-year performing arts conservatory in New York City.

From 2010 to 2013, Dickens co-starred in HBO's award winning drama "Treme." Created by David Simon, the series focused on life after Hurricane Katrina as the residents of New Orleans tried to rebuild their lives, their homes and their unique culture in the aftermath of one of the worst natural disasters in the USA. Dickens portrayed a struggling chef, Janette Desautel, who tries to keep her restaurant open while waiting to pay for her losses. Recently, Dickens along with the cast of "Treme" was nominated for a 2014 Primetime Emmy Award in the "Outstanding Miniseries" category.

In 2009, she appeared in John Lee Hancock's Oscar®-nominated *The Blind Side*. Dickens portrayed Aaron's insightful high school teacher who fights to allow Michael into the school.

From 2008 to 2009, Dickens co-starred in NBC's smash hit "Friday Night Lights", which depicted the trials and tribulations of a small town Texas football team, their friend, family and coaching staff. Dickens played hair stylist Shelby Saracen the title character, Matt Saracen's (Zach Gilford) mother. From 2006 to 2009, Dickens had a guest arc in ABC's Emmy and Golden Globe Award winning series "Lost."

In 2005, Dickens co-starred in the Golden Globe Award Nominated satirical comedy *Thank You for Smoking*. Dickens played Nick Naylor's (Aaron Eckhart), who lobbies for the Academy of Tobacco Studios, disgruntled ex-wife.

From 2004 to 2006, Dickens was seen in HBO's Golden Globe Award Winning drama series "Deadwood." Starring Timothy Olyphant, the show was set in the late 1800s, revolving around the characters of Deadwood, South Dakota, which was fraught with corruption and crime. Dickens played the depressed and self-loathing Joanie Stubbs who, aside from being a madam, was Cy Tolliver's (Powers Boothe) former lover.

In 2001, Dickens starred opposite Gabriel Mann in Allison Anders' *The Things Behind the Sun*. Dickens' role garnered her recognition with a 2002 Independent Spirit Award nomination. Dickens

played a local rock singer in Florida whose band became increasingly popular, largely because of a controversial song.

**PATRICK FUGIT (Detective Jim Gilpin)** was born in Salt Lake City, Utah. His mother, Jan, a dance teacher, raised Patrick and his younger siblings dancing and performing from a very young age. Patrick credits Jan with developing his early interest in the dramatic arts. From junior high and into high school, Patrick also began studying the craft of acting in Theatre school during his summer vacations. He made his stage debut in a school production while in the seventh grade. Inspired by his love of performing, Patrick eventually decided to become a professional actor, and went on to land several guest roles in locally shot television episodes throughout his teens.

Patrick made his Hollywood movie debut in the 2000 coming-of-age tale, *Almost Famous*, when he was 16. Discovered in an international casting search, Patrick became widely known for playing William Miller, a young rock-fan-turned-reporter based on the early career of its director Cameron Crowe, the youngest journalist for Rolling Stone Magazine. Already a classic, *Almost Famous* is touted as one of the 10 best movies of the decade from 2000-2010.

Fugit later played a sweetly geeky, aspiring comic book artist in the 2002 drama *White Oleander*, and a naive drug addict in the indie dark comedy *Spun*. His next film, *Saved!* was a satirical look at the religious right in high school. In 2005 he starred in *The Amateurs*, an independent comedy about a sleepy town that comes together to film a porno, and in 2007 he starred in *Wristcutters, A Love Story*. In 2009, Fugit portrayed the role of Evra the Snake Boy in the fantasy-thriller *Cirque du Freak: The Vampire's Assistant*.

In 2011, Patrick was seen in HBO's "Cinema Verite" alongside James Gandolfini, Diane Lane and Tim Robbins. This movie told the behind-the-scene story of the groundbreaking 1973 PBS Documentary series "An American Family." That year, he also reunited with director Cameron Crowe for *We Bought A Zoo*, in which he co-starred with Matt Damon, Scarlett Johansson and Thomas Haden Church. Patrick then appeared opposite Tim Robbins, Mark Ruffalo, and Gwyneth Paltrow in the film *Thanks For Sharing*. The film, a dark comedy about sex addiction, debuted at the 2012 Toronto Film Festival.

He recently completed the lead role in the independent romantic comedy *The List* opposite Jennifer Morrison. He is currently shooting another independent film, *Queen of Earth* opposite Elisabeth Moss and Michelle Dockery. Next, he will play a lead role in the second season of Direct TV's "Full Circle."

Model/actress **EMILY RATAJKOWSKI (Andie)** is quickly establishing herself as one of the most talked-about new faces in fashion and entertainment. *Gone Girl* marks her first major movie role.

Ratajkowski is currently filming *We Are Your Friends*, as the female lead opposite Zac Efron. She will also be seen in upcoming Warner Bros film *Entourage* and the Peter Berg-directed film *Call of Duty*.

She was revealed as one of the prestigious 2014 Sports Illustrated Swimsuit Issue "Rookies," gracing the pages of the 50<sup>th</sup> anniversary issue. She was the face of REVOLVE's Spring 2014 fashion campaign and is currently the face of upscale Italian lingerie line, Yamamay.

Ratajkowski is also establishing herself as one of the fashion elite's favorite cover girls. Most recently, she graced the June 2014 cover of GQ, shot by Michael Thompson and the cover of Carine Roitfeld's CR Fashion Book, shot by Bruce Weber. She works frequently with other top photographers including Steve Shaw and Tony Duran.

Ratajkowski shot to international fame in the summer of 2013, as the bombshell beauty at the center of Robin Thicke, TI and Pharrell's "Blurred Lines" music video, which garnered nearly 174 million views on YouTube.

Since being signed by Ford Models at age 14, Ratajkowski has worked continuously for clients such as Forever 21, Nordstrom, and various swim and lingerie clients. She became recognized as a fashion model after shooting several campaigns and editorials with photographer Tony Duran. She has appeared in dozens of national and international magazines. She was featured in a Carl's Jr's "Memphis BBQ" commercial in August 2012.

Ratajkowski attended UCLA for one year, majoring in Fine Art, until she decided to pursue her career in modeling full time. She was born in London and raised in Encinitas, California. Her parents are both artists; her father a painter and her mother an English professor and writer. Their careers lead RATAJKOWSKI to live and travel throughout Europe at a young age, spending much of her time in Ireland and Spain. She splits her time between Los Angeles and New York City.

**MISSI PYLE (Ellen Abbot)** costars with Viggo Mortensen in the upcoming *Captain Fantastic*.

Born in Texas and raised in Tennessee, she attended the North Carolina School of the Arts. Upon graduation, she moved to New York, where she performed opposite John Malkovich in Steppenwolf Theater Company's "The Libertine". She soon made her film debut opposite Helen Hunt in *As Good As It Gets*, and moved to land major roles in television and feature films.

Pyle's film credits include 2012's Academy Award® winner for Best Picture, *The Artist*; *Spring Breakdown* with Amy Poehler and Rachel Dratch, *Charlie and the Chocolate Factory*; *Dodgeball: A True Underdog Story*; *BigFish*; *Bringing Down the House*; and *Anchorman: The Legend of Ron Burgundy*. Pyle gained attention for her hilarious portrayal of the alien "Laliari" in *Galaxy Quest* with Tim Allen, Sigourney Weaver and Tony Shalhoub.

Among her television credits are a recurring role on "Inside Amy Schumer," "The Sarah Silverman Program," "The Mindy Project," "Two and a Half Men," "Friends" and "Boston Legal." She is a series regular on "Jennifer Falls" with Jaime Pressley and Jessica Walter.

Pyle also is a musical artist. She released her debut album, "It's Okay to be Happy" produced by Chris Goss with her band Smith & Pyle. Her solo show, "Sexy as Hell," had sold-out performances at Joe's Pub in New York, as well as several venues in Los Angeles. She is currently working on another album with Chris Goss and her new band The Nice Ladies.

She resides in Los Angeles with her dog Ellie.

**CASEY WILSON (Noelle)** stars as "Annie" in the upcoming NBC sitcom "Marry Me." Previously Wilson was a series regular on ABC's "Happy Endings" and was twice nominated for a Critics' Choice Award for her performance on the show. Variety has called her one of the "Top 10 Comics to Watch."

Wilson was a featured player on "Saturday Night Live" for two seasons and has guest starred on HBO's Bored to Death and How I Met Your Mother on CBS. Wilson also stars in the Hulu original series The Hotwives of Orlando about six "hot housewives" in Central Florida's sexiest city, premiering in July 2014. Her film credits include Christopher Guest's *For Your Consideration*, Nora Ephron's *Julie and Julia* and Kyle Alvarez's indie feature *C.O.G.* which is based on a short story by David Sedaris.

Wilson hails from Alexandria, VA, and is a graduate of NYU's Tisch School of the Arts, the Stella Adler Studio of Acting. After graduation she co-wrote and performed (along with best gal pal June Raphael) the two-woman sketch comedy show, "Rode Hard and Put Away Wet" at the Upright Citizens Brigade Theatre in New York and Los Angeles. The show ran for eleven months, was an official selection of HBO's U.S. Comedy Arts Festival in Aspen, and was listed as a Critic's Pick in TimeOut NY.

Wilson and Raphael's comedy partnership branched out into the film world. They co-wrote *Bride Wars* starring Anne Hathaway and Kate Hudson. They played the leads in *Assbackwards*, an indie female road trip comedy which they also wrote together. The film was directed by Chris Nelson and premiered at the 2013 Sundance Film Festival.

**DAVID CLENNON (Rand Elliot)** can claim to have acted in three films directed by Hal Ashby and four by Costa-Gavras. However, he is probably best known for two roles: Palmer the stoned mechanic in John Carpenter's, *The Thing*, and Miles Drentell in *Once and Again*, and, ten years earlier, in *thirtysomething* (different series, same character).

More recently, he played a tough Justice Department attorney in Steve Gaghan's blockbuster *Syriana*. He enjoyed butting heads with Harrison Ford in *The Untitled Crowley Project*, and he was especially pleased to work with Brendan Fraser. Fraser starred with Michael Caine in one of Clennon's favorite films, *The Quiet American*.

**BOYD HOLBROOK (Jeff)** is quickly amassing an impressive resume of diverse roles, starring among some of the most well-respected actors in Hollywood.

Holbrook recently premiered 2 films at the 2014 Sundance Film Festival. He stars in director Sara Colangelo's *Little Accidents*, opposite Elizabeth Banks and Chloe Sevigny, as a young coal miner

who survives a tragic accident that killed all 12 other miners. The indie will open January 16<sup>th</sup>. He also costars in *Skeleton Twins*, opposite Kristen Wiig and Bill Hader, which was purchased by Roadside Attractions, and will open in September 2014.

Additionally in 2014, Holbrook has Universal Pictures' *A Walk Among The Tombstones*, from director Scott Frank. In the film, he stars opposite Liam Neeson as "Peter Christo," a troubled youth that turns to drugs in the face of a downward spiral depression. July 2014 will also see the release of *Very Good Girls*, also starring Elizabeth Olsen, Dakota Fanning and Peter Saarsgard, which premiered at the 2013 Sundance Film Festival.

Following this, Holbrook will be seen in a number of projects for release in 2015. He stars opposite Liam Neeson again in the Warner Bros crime thriller, *run all night*, set for a February 6th release. He will also be seen, opposite Natalie Portman and Ewan McGregor in Relativity Media's *Jane Got A Gun*, from director Gavin O'Connor. The film, which will be released on February 20th, follows a woman who enlists the aid of her ex-lover to save her outlaw husband from a gang out to kill him. Holbrook is set to star opposite Terrence Howard and Thomas Hayden Church in the indie drama, *Cardboard Boxer*, and has completed work on Terrence Malick's *Untitled Project*, opposite Ryan Gosling, Christian Bale, Michael Fassbender, Rooney Mara and Natalie Portman.

In television, Holbrook will lead the cast of Netflix's "Narcos" series, about the hunt for Pablo Escobar, premiering in 2015.

Holbrook has also completed production on his writing/directorial debut, *Peacock Killer*, a short film based on a short story of the same title by Sam Shepard.

Holbrook was last seen with Christian Bale and Zoe Saldana in director/writer Scott Cooper's *Out Of The Furnace* for Relativity, and Summit Pictures' *The Host*, from director Andrew Niccol. Other past film credits include Vera Farmiga's *Higher Ground*, and Gus Van Sant's MILK.

In television, Holbrook was last seen in HBO in Steven Soderbergh's Liberace biopic, "Behind The Candelabra," opposite Michael Douglas and Matt Damon. He played Liberace's (Douglas) new love interest when his longtime lover, Scott Thorson (Damon), falls out of favor. Past television credits have included Kevin Reynolds' "Hatfields & McCoys" for the History Channel, and Showtime's "The Big C."

In other artistic endeavors, Holbrook is an avid sculptor. His work has been exhibited at various locations, including the Rare Gallery in New York.

**LOLA KIRKE (Greta)** is a vivacious and engaging young actress who has an exciting year ahead of her. This December, Kirke will star in the Amazon Studios series *Mozart in the Jungle*, from creators Roman Coppola, Jason Schwartzman and Alex Timbers. The series is inspired by oboist Blair Tindall's 2005 memoir titled *Mozart in the Jungle: Sex, Drugs and Classical Music*, which explores behind the scenes of the classical music world in New York City. Kirke stars as the lead character, 'Hailey,' a young oboist with aspirations of joining the symphony. The pilot was released in February 2014 and picked up to series in March 2014. Season 1 will launch on Amazon in December 2014.

Also upcoming, Kirke will star opposite Greta Gerwig in Noah Baumbach's much-anticipated *Untitled Public School Project*, as well as in *Fallen*, the film adaptation of Lauren Kates' *New York Times* best-selling fantasy and romance novel for director Scott Hicks. Other film credits include *Reaching for the Moon* and *Another Happy Day*.

Born in London and raised in New York City, Kirke graduated from Bard College where she produced, directed and acted in several films. Kirke currently resides in New York City.

**LISA BANES (Marybeth Elliot)** was born in Cleveland, Ohio. Just five years later, Lisa secured her SAG card for waving from the back seat of an Oldsmobile along with big brother, Evan, in car commercials produced by her father, Ken. (Florence Henderson was driving.)

The Banes family, including her mother, Mary Lou, a model and homemaker, decamped to Colorado when Lisa was 10, beginning her life-long love affair with the Broncos and a state she considers her spiritual home.

Ever precocious – and resourceful – Lisa at age 15 lied about her age to work in a summer stock theater that served alcohol. She's been playing slightly older ever since. She started her college years in St. Louis at Webster College, but life took a dramatic turn, literally, when a visiting teacher from Juilliard discovered Lisa while directing her in a production of "The Crucible." Encouraged by the teacher, Lisa auditioned at Juilliard, and soon was packing her bags for New York City. After graduating, she joined The Acting Company, a theater group formed by John Houseman and Margot Harley, and spent a year touring the U.S. And Australia.

Lisa's first major New York role landed her a Theater World award for her performance playing opposite Malcom McDowell in a Roundabout Theater production of "Look Back in Anger." She was honored with an Obie Award for her role in "My Sister in this House" with Elizabeth McGovern, and a Drama Desk nomination for her performance in Wendy Wasserstein's "Isn't It Romantic." During this period, Lisa also appeared with Diane Weist, Sam Waterson and Jeff Daniels in "The Three Sisters," and in Neil Simon's Broadway production of "Rumors."

Subsequent Broadway productions include Tom Stoppard's "Arcadia" at Lincoln Center and Noel Cowards' "Present Laughter" opposite Victor Garber.

Lisa's first movie role was in *The Hotel New Hampshire*, in which the great English director Tony Richardson cast her as the wife of screen husband Beau Bridges and mother of children played by Rob Lowe, Jodie Foster, Paul McCrane, Seth Greene and Jennifer Dundas. In one scene, Lisa, unbeknownst to director Richardson, appeared as a male reporter in a scene shot after her screen character had met an untimely demise. Mr. Richardson, once he became aware of the deception, kept the scene in the picture, and it remains one of Lisa's favorite moments on film.

She also played Tom Cruise's rich, older girlfriend in *Cocktail*. Her other movies include *Marie: A True Story*, *Young Guns*, *Dragonfly*, *Without Limits* and *The Jackal*, among others.

Lisa's television performances are as varied as they are numerous. She was a series regular in "The Trials of Rosie O'Neil," "Son of the Beach" and "Girls Club," and has had recurring roles on series including "China Beach," "Six Feet Under" and "Royal Pains." She has also guested on "Frasier," "Roseanne," "L.A. Law," "Boston Legal," "Desperate Housewives," "Law and Order" and many others.

## **FILMMAKERS**

**DAVID FINCHER (Director)** directs movies, television, commercials, and music videos. He hopes that people like them, but if they don't, it is not for lack of effort.

**GILLIAN FLYNN** (Screenwriter and Novelist) is the author of the runaway hit *Gone Girl*, an international sensation that has spent more than one hundred weeks on the *New York Times* bestseller lists. Her work has been published in forty-one languages. She also wrote the screenplay for *Gone Girl*. Flynn's previous novels, *Dark Places* and Dagger Award winner *Sharp Objects*, were also *New York Times* bestsellers. A former writer and critic for *Entertainment Weekly*, she lives in Chicago with her husband and children.

**ARNON MILCHAN** (Producer) is widely renowned as one of the most prolific and successful independent film producers of the past 25 years, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father's modest business into one of his country's largest agro-chemical companies. This early achievement was a harbinger of Milchan's now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him – film, television and theater. Early projects include Roman Polanski's theater production of "Amadeus," "Dizengoff 99," *La Menace*, *The Medusa Touch* and the mini-series "Masada." By the end of the 1980s, Milchan had produced such films as Martin Scorsese's *The King of Comedy*, Sergio Leone's *Once Upon a Time in America* and Terry Gilliam's *Brazil*.

After the huge successes of *Pretty Woman* and *The War of the Roses*, Milchan founded New Regency Productions and went on to produce a string of successful films including *J.F.K.*, *Sommersby*, *A Time to Kill*," "Free Willy, *The Client*, *Tin Cup*, *Under Siege*, *L.A. Confidential*, *The Devil's Advocate*, *The Negotiator*, *City of Angels*, *Entrapment*, *Fight Club*, *Big Momma's House*, *Don't Say a Word*, *Daredevil*, *Man on Fire*, *Guess Who*, *Mr. and Mrs. Smith*, *Big Momma's House 2*, *Alvin and the Chipmunks*, *The Fountain*, *Mirrors*, *Jumper*, *What Happens in Vegas*, *Alvin and the Chipmunks: The Squeakquel*, *Love and Other Drugs*, *Big Momma's House 3*, *Alvin and the Chipmunks: Chipwrecked*, *In Time*, the critically acclaimed *12 Years a Slave* and the epic *Noah* directed by Darren Aronofsky, starring Russell Crowe.

Upcoming films include *True Story*, starring Jonah Hill and James Franco, *Birdman* directed by Alejandro Inarritu, starring Michael Keaton, Emma Stone, Andrea Riseborough and Ed Norton, and *Pyongyang* directed by Gore Verbinski.

Along the way, Milchan brought on board two powerful investors and partners who share his vision: Nine Network and Twentieth Century Fox. Fox distributes Regency movies in all media worldwide, except in international pay and free television where Milchan has taken advantage of the

growing television and new media marketplace. Milchan also successfully diversified his company's activities within the sphere of entertainment, most specifically in the realm of television through Regency Television ("Malcolm in the Middle," "The Bernie Mac Show" and "Windfall") and sports where the company was at one time the largest shareholder of PUMA, the worldwide athletic apparel and shoe conglomerate based in Germany, which was later sold after a successful re-branding of the brand in 2003. In addition, Regency has acquired the worldwide television rights to Women's Tennis Association Tournaments from 1999 through 2012 and has licensed these rights to Pan European Broadcaster Eurosport S.A. Regency owns a large stake in the Israeli Network, a television station brought to the United States via a satellite distribution agreement with Echostar and Regency also acquired a large stake in Channel 10, one of only two commercial broadcast stations in Israel.

**JOSHUA DONEN (Producer)** started as a secretary at the William Morris Agency. From there he worked as a studio executive at ABC Motion Pictures, then at Universal. From there he went to RASTAR acting as co-chairman. Later he worked at CAA. Now he is a producer and manager.

Academy Award® winner **REESE WITHERSPOON (Producer)** has created the kind of unforgettable characters that connect with critics and audiences alike, making her one of Hollywood's most sought after actresses. In 2012, Witherspoon partnered with producer Bruna Papandrea to launch Pacific Standard Films. The new production banner hit the ground running, setting up adaptations of best sellers *Wild* and *Gone Girl*, as well as a range of comedies and dramas.

Witherspoon most recently wrapped production on the *Untitled Witherspoon/Vergara Project* starring alongside Sofia Vergara. Produced by Pacific Standard Films for Warner Bros. and directed by Anne Fletcher, the comedy follows the story of a police officer, played by Witherspoon, who goes on a run in Texas with a prisoner (Vergara). The film is slated for release on May 8, 2015.

Witherspoon will next be seen in *The Good Lie* directed by Academy Award® nominated director Philippe Falardeau. She stars in the role of 'Carrie Davis,' an American woman assigned to help four young Sudanese refugees, known as Lost Boys of Sudan, after winning a lottery for relocation to the United States. The film is slated for release on October 3, 2014.

Following *The Good Lie*, Witherspoon can be seen in the upcoming film adaptation of Cheryl Strayed's eponymous memoir *Wild*, which is also being produced under the Pacific Standard banner. Directed by Jean-Marc Vallée (*Dallas Buyer's Club*), Witherspoon portrays Cheryl Strayed on her 1000 mile hike along the Pacific Crest Trail to help cope with her mother's death, a failed relationship, and a drug addiction. The film will have a limited release on December 5, 2014.

Witherspoon will also star in the crime-thriller *Inherent Vice* alongside Josh Brolin, Owen Wilson, Joaquin Phoenix and Maya Rudolph. This will be the first adaptation of Thomas Pynchon's detective novel and is set for release on December 12, 2014.

Witherspoon was last seen in Atom Egoyan's drama, *Devil's Knot*, opposite Colin Firth, based on the notorious West Memphis Three case. She plays 'Pam Hobbs,' the mother of one of three young murder victims. The film debuted at the 2013 Toronto International Film Festival. Prior to that, Witherspoon starred in Jeff Nichols's coming-of-age drama *Mud* alongside Matthew McConaughey. The film premiered to rave reviews in competition at the 2012 Cannes Film Festival and its domestic debut at the 2013 Sundance Film Festival.

Previously, Witherspoon was seen in 20<sup>th</sup> Century Fox's romantic comedy *This Means War*. Directed by McG, she stars alongside Tom Hardy and Chris Pine, who play two CIA agents and best friends that discover that they are dating the same woman. Witherspoon was also seen in the period love story *Water For Elephants* with Robert Pattinson and Christoph Waltz.

In 2009, Witherspoon was heard as the voice of Susan Murphy in the 2009 animated film *Monsters Vs. Aliens*, and also starred opposite Vince Vaughn in the hit comedy *Four Christmases*. In 2010, she received her star on the Hollywood Walk of Fame.

Witherspoon strongly supports the passage of the International Violence Against Women's act, which creates a comprehensive approach to combat violence. Witherspoon has been active on behalf of the Rape Treatment Center at the Santa Monica-UCLA Medical Center and Save the Children. She currently serves on the board of the Children's Defense Fund, with whom she has been involved for many years, raising money and awareness for their many programs. Since 2010, Witherspoon has been actively involved in Stand Up to Cancer and recently hosted their annual benefit.

In 2006, her extraordinary performance as June Carter Cash in the 20<sup>th</sup> Century Fox bio-pic *Walk The Line*, earned her the Academy Award for Best Performance by an Actress in a Leading Role, as well as the BAFTA, Golden Globe Award, Screen Actors Guild Award, New York Film Critics Award, Broadcast Film Critics Award, People's Choice Award and 11 other awards.

She is also known for her indelible performance as "Tracy Flick" in Alexander Payne's *Election*, and the loveable "Elle Woods" in the break out hits *Legally Blonde* and *Legally Blonde 2*.

Other notable films include *Sweet Home Alabama*, which had the largest opening at the time for a female-driven romantic comedy, Mira Nair's *Vanity Fair*, Gary Ross' *Pleasantville*, and the teen cult classic, *Cruel Intentions*.

**CEÁN CHAFFIN, p.g.a (Producer)** started her career in film working on and eventually producing commercials and music videos. She has been working with director David Fincher since 1992 and has produced eight of his movies.

**LESLIE DIXON (Executive Producer)** is an American screenwriter and producer. She has written notable screenplays that include: *Outrageous Fortune*, *Overboard*, *Mrs. Doubtfire*, *The Thomas Crown Affair*, *Pay It Forward* and *Hairspray*.

**BRUNA PAPANDREA (Executive Producer)** is a partner with Reese Witherspoon in the production banner Pacific Standard. Since its inception in March 2012, they have set up adaptations of the bestselling novel *Gone Girl* and the critically-acclaimed memoir *Wild* as well as a range of comedies and dramas.

Pacific Standard has acquired and developed a large slate of properties that include *Untitled Witherspoon/Vergara Project*, a comedy starring Witherspoon and Sofia Vergara set for release by New Line Cinema in 2015; the soon to be published *Pennyroyal's Princess Boot Camp*, which they are developing with Lionsgate; *Who Invited Her* at DreamWorks; *The Engagements* at Fox 2000; and *Happily Ever After* at Disney.

*Wild*, directed by Jean-Marc Vallee and starring Reese Witherspoon, premiered at the 2014 Telluride Film Festival to rave reviews and has since received critical acclaim at 2014 Toronto International Film Festival. The film is set for limited release on December 5, 2014.

Under her Make Movies banner, Papandrea recently produced the box office hit *Warm Bodies* for Summit Entertainment. The film was based on the novel by Isaac Marion and was adapted and directed by Jonathan Levine. It starred Nicholas Hoult and Teresa Palmer.

Make Movies is currently developing a film based on *Love the One You're With*, the bestselling novel by Emily Giffin. Papandrea is also working on an adaptation of the novel *The Statistical Probability of Love at First Sight*, from author Jennifer E. Smith, adapted and to be directed by Oscar winning screenwriter Dustin Lance Black and set to star Nicholas Hoult.

Prior to forming Make Movies, Papandrea was president of Michael London's Groundswell Productions for five years.

Her other producing credits include Andrew Jarecki's *All Good Things*, Noam Murro's *Smart People*, Todd Louiso's *The Marc Pease Experience*, and Jonathan Teplitzky's *Better Than Sex*.

Papandrea also executive produced the highly acclaimed *Milk* from Gus Van Sant, and Rawson Marshall Thurber's *The Mysteries of Pittsburgh*.

Born and raised in Australia, Papandrea began her career as a film and commercial producer. From 2000 to 2004, she served as an in-house producer for Anthony Minghella and Sydney Pollack's Mirage Enterprises in London. At Mirage, she oversaw production on Phillip Noyce's *The Quiet American*, starring Michael Caine and Brendan Fraser. She also acquired several high-profile properties including the acclaimed novel *The Ninth Life of Louis Drax*. Papandrea developed feature films such as *Triage*, based on the novel by Scott Anderson, directed by Danis Tanovic and starring Colin Farrell and Paz Vega; as well as *The No. 1 Ladies' Detective Agency*, which was the last project directed by Anthony Minghella.

Cinematographer **JEFF CRONENWETH, ASC (Director of Photography)** earned Best Cinematography nominations from the Academy of Motion Picture Arts and Sciences and the

American Society of Cinematographers for his two previous collaborations with Fincher: *The Girl with the Dragon Tattoo* and *The Social Network*.

Named one of the 10 best shot films of 1998 – 2008 by his peers at the American Society of Cinematographers, Cronenweth lensed his first feature, *Fight Club*, in 1999. He also lensed Mark Romanek's *One Hour Photo*, *K-19: The Widowmaker* directed by Kathryn Bigelow and, in 2012, *Hitchcock* starring Anthony Hopkins and Helen Mirren.

In addition to his feature career, Cronenweth is known for his stylish and CLIO Award-winning music videos and commercials. For directors such as Spike Jonze, Stephane Sednaoui and Phil Joanou, he lensed Nine Inch Nails and Janet Jackson videos as well as Jeep, Adidas, Gatorade, Gap, MasterCard, Verizon and Tommy Hilfiger ads. He continues to photograph commercials and music videos between feature projects and shot the high-fashion spots for Lady GaGa's fragrance, "Fame."

A native Los Angeleno, Cronenweth studied filmmaking at the University of Southern California and began his professional career apprenticing to some of the film industry's greatest cinematographers, including; Sven Nykvist, ASC, John Toll, ASC, Conrad Hall, ASC and his father, the late Jordan Cronenweth, ASC.

**KIRK BAXTER, A.C.E. (Editor)**, a two-time Academy Award® winner, was born and raised in Sydney, Australia. At the age of 17, he started his career in the film industry as an assistant editor on TV commercials. By age 23, he was editing commercials in London, New York and Los Angeles, where he currently lives with his wife and daughter. In 2006, he was invited to collaborate on his first feature film, *Zodiac*, with editor Angus Wall for director David Fincher. Baxter and Wall went on to co-edit *The Curious Case of Benjamin Button*, for which they were nominated for an Academy Award®, Eddie, and BAFTA.

They would go on to receive Oscars®, Eddies and BAFTAs for their work editing *The Social Network*. Baxter won a second Oscar® for his work with Wall on *The Girl With The Dragon Tattoo*. He also recently collaborated on two episodes of "House of Cards."

**DONALD GRAHAM BURT** (Production Designer) marks his fifth collaboration with director David Fincher with *Gone Girl*. He won the Academy Award®, BAFTA, and Art Directors Guild Award for his work designing *The Curious Case of Benjamin Button*. He also designed *Zodiac*, *The Social Network* and *The Girl with The Dragon Tattoo*.

He has collaborated with Wayne Wang on several films, starting with *The Joy Luck Club*, which marked Burt's feature film debut as a production designer. He also worked on Wang's *Because of Winn-Dixie*, *The Center of the World*, and *Anywhere But Here*. He served as production designer on Davis Guggenheim's documentary *It Might Get Loud*.

Burt designed the sets for two John N. Smith films, *A Cool Dry Place* and *Dangerous Minds*, and Peter Kosminsky's *White Oleander*. His other credits include Mike Newell's critically acclaimed

thriller *Donnie Brasco*, starring Al Pacino and Johnny Depp. He most recently shot two episodes of "House of Cards."

**TRISH SUMMERVILLE (Costume Design)** is currently working on the highly anticipated HBO pilot "Westworld" for writer, director and producer Jonah Nolan.

Last year, Trish received widespread critical acclaim for her design work in the blockbuster film *The Hunger Games: Catching Fire*, for which she won the Costume Designer Guild award for Excellence in Costume Design - Fantasy Film as well as the Saturn Award for Best Costume and Costume Designer of the Year at the Style Awards. In association with this project, Trish launched a clothing line through Net-a-Porter. The collection, called Capitol Couture, featured 16 pieces inspired by her work in *Catching Fire*, and it sold out immediately.

Previously, Trish designed the costumes for David Fincher's 2012 film *The Girl With The Dragon Tattoo* for which she won the Costume Designer Guild Award for Contemporary Film. Trish designed a limited edition capsule collection for H&M with pieces inspired by *The Girl With The Dragon Tattoo*, and the collection sold out in record time. Trish also designed the costumes for David Fincher's Nike Commercial "Fate" for which she won a Costume Design Award for Best Commercial.

Trish's additional credits include the Showtime pilot "Ray Donovan" and the ABC series "Wasteland." Trish also works extensively in commercials and music videos and has worked on campaigns for Apple, Chevy, Diet Coke, Gap, Heineken, Nike, Tanqueray, Volkswagen as well as music videos for Pink and Ricky Martin, for which she has won 3 music video awards for her work. When not working in film, Trish consults for red carpet appearances and tours for musicians.

While perhaps best known as the founder and sole member of the groundbreaking industrial music project Nine Inch Nails, **TRENT REZNOR (Composer)** is a multi-talented creative force whose drive and passion has extended to film, videogames, and digital music services.

Reznor's musical roots stem from his childhood in Western Pennsylvania, first taking up the piano at age 5 and quickly adding instruments like tenor sax, tuba, and guitar to his range. After a year studying music and computers at Allegheny College, he dropped out and moved to Cleveland for a job at a recording studio as an assistant engineer/janitor, where he began recording his own music during unused studio time.

In 1988, Reznor formed Nine Inch Nails, using much of that early studio work as the foundation of his debut album, 1989's *Pretty Hate Machine*, for which he played all the instruments himself. Shortly after, he signed with Interscope Records and released the Broken EP in 1992, which earned NIN's first Grammy Award for Best Heavy Metal Performance. In 1994, NIN released the breakthrough album *The Downward Spiral*, which debuted No. 2 on the Billboard 200 on the strength of such radio hits as "Closer" and "Hurt." The next two albums, *The Fragile*, and *With Teeth*, both reached No. 1 on the chart.

Since then, Reznor and NIN released another 10 albums and EPs. Overall, he's garnered two GRAMMY awards from 13 nominations, appeared on Time magazine's most influential people list in 1997, and was named "the most vital artist in music" by Spin magazine. In addition to his continued work in Nine Inch Nails, Reznor has recorded music as a member of the group How To Destroy Angels.

Over the years, NIN developed a reputation as one of the best live acts in rock. From the inaugural Lollapalooza tour in 1991, to the legendary mud-covered appearance at Woodstock 1994, to the acclaimed Tension 2013 Tour, Reznor has entertained millions with his energy, talent, and eye for spectacle. This same desire to express his music through new formats has also resulted in some of the most creative music videos ever produced. The controversial music video for "Closer" (directed by Mark Romanek) is considered among the best music videos of all time, winning numerous awards and is one of the few music videos included in the permanent collection of the Museum of Modern Art in New York City.

Throughout his career, Reznor has experimented with different expressions of music, leading to producing and composing scores for both videogames and film. His videogame credits include the scores for Quake and Call of Duty: Black Ops II. His film score production credits include *Natural Born Killers* (Oliver Stone, 1994) and *Lost Highway* (David Lynch, 1997). In 2010, Reznor composed his first film score for David Fincher's *The Social Network* which won an Academy Award® for best score and a Golden Globe for best original score. Additionally, he received a Critics' Choice Movie Award and a Los Angeles Film Critics Association Award for best score. The following year Reznor scored his second film, Fincher's English adaptation of *The Girl With The Dragon Tattoo*, earning a second Golden Globe nomination for best original score.

The peak of Reznor's career came at a time of great disruption for the music industry, with the Internet changing the way music was sold, discovered, and acquired. From the beginning of this transition, Reznor began experimenting with new forms of music distribution and promotion, and few artists have embraced and adapted to this new environment the way he has.

Reznor broke new ground by posting the source tracks for "The Hand That Feeds" as a free download for fans to edit/remix/sample as they pleased, and created an online community for fans to share their work. He released the album *The Slip* as a free digital download, which in less than a year exceeded 1.8 million downloads. And in support of the 2007's concept album *Year Zero*, Reznor developed a groundbreaking alternate reality game (with 42 Entertainment) that spanned no less than 29 websites, hidden messages within NIN merchandise, recordings and barcodes, hotlines, flier and poster campaigns, and even resistance cell "meetings" organized via calls made to pre-paid cell phones distributed to participants. Within two months, the ARG amassed 2.5 million cumulative site visits, 7.5 million cumulative page views, and 2 million phone calls.

He was an early adopter and supporter of the direct-to-fan artist services platform Topspin, and has been one of the most vocal advocates of artists taking control of their careers using the online and digital tools at their disposal.

Most recently, Reznor has taken on the role of product visionary and artist advocate behind the Beats Music service, where he serves as Chief Creative Officer. Working alongside founder Jimmy Iovine and CEO Ian Rogers, Reznor's vision of a music service that could deliver contextually relevant playlists made by real music experts has become a reality. And he leads the charge to ensure artists will see value in Beats Music by not only paying them fairly, but also by providing ways to both communicate with fans and analyze data through the service.

**ATTICUS ROSS** (Composer) most recently collaborated on the score for David Fincher's *The Girl With The Dragon Tattoo*, earning a second Golden Globe nomination for best original score. He previously scored *The Social Network* with Trent Reznor, and he won the Academy Award® and Golden Globe for his work on the film.

Ross began writing music for picture in 2004 after he was approached by The Hughes Brothers to score their television series "Touching Evil." He has gone on to do two further projects with them; their vignette in the indie film *New York, I Love You* and *The Book of Eli*. The score for *The Book of Eli* won at the BMI film awards and has earned a nomination as Discovery of the Year for the 2010 World Soundtrack Awards.

In addition to the music for *The Social Network* and *The Girl with the Dragon Tattoo*, Ross has a history of collaboration with Reznor. He has served as co-producer on the last five Nine Inch Nails albums, *With Teeth*, *Year Zero*, *Ghosts*, *The Slip* and *Hesitation Marks*. They have worked together on various other projects, including Jane's Addiction, Saul Williams and Zach de la Rocha. In July 2010, they released a debut EP of their new band, *How to Destroy Angels*, which features Reznor's wife, Mariquien. Apart from work with Reznor, he has produced or remixed many other artists, including Grace Jones, Korn, Telepathe, Coheed, and Perry Farrell.