

WANDERLUST

Production Information

PAUL RUDD (*Role Models, I Love You, Man*) and JENNIFER ANISTON (*Horrible Bosses, The Break-Up*) star in *Wanderlust*, the raucous new comedy from director DAVID WAIN (*Role Models, Wet Hot American Summer*) and producer JUDD APATOW (*Bridesmaids, Knocked Up*) about a harried couple who leave the pressures of the big city and join a freewheeling community where the only rule is to be yourself.

George (Rudd) and Linda (Aniston) are overextended, overstressed Manhattanites who are barely hanging on by a thread. After George is downsized from his financial firm and Linda's depressing documentary is cancelled, they can no longer afford their overpriced "micro-loft" (read: studio apartment) in the West Village.

They find themselves with just one option: to pack up their lives and head south to move in with George's McMansion-living jerk of a brother, Rick (KEN MARINO of *Role Models, The Ten*), and his constantly tipsy wife, Marisa (MICHAELA WATKINS of television's *New Girl, Saturday Night Live*), in Atlanta. It'll just be a few months until they get back on their feet...

On the way there, George and Linda stumble upon Elysium, an idyllic community populated by colorful characters—including ALAN ALDA (*The Aviator*) as the troupe's drop-out founder, Carvin; JUSTIN THEROUX (*Zoolander*) as Elysium's alpha male, Seth; MALIN AKERMAN (*The Proposal*) as the sexually adventurous Eva; JOE LO TRUGLIO (*Role Models*) as nudist Wayne; KERRI KENNEY-SILVER (*Role Models*) as the boundaryless Kathy; KATHRYN HAHN (*Anchorman: The Legend of Ron Burgundy*) as former porn star and current jam maker Karen; LAUREN AMBROSE (TV's *Six Feet Under*) as Earth mother Almond; and JORDAN PEELE (*Little Fockers*) as Almond's life partner, Rodney—who embrace a refreshingly different way of looking at things. After

spending one adventurous night among these characters, George and Linda decide to give a new lifestyle a go and begin to question how they should live the rest of their lives.

Money? It can't buy happiness. Careers? Who needs them? Clothes? Only if you want them. Is Elysium the fresh start that George and Linda need? Or will the change of perspective cause more problems than it solves?

Directed by David Wain from a screenplay by Ken Marino & David Wain, *Wanderlust*'s creative team is led by producers Apatow, Marino, Rudd and Wain. Key crew for the comedy includes director of photography MICHAEL BONVILLAIN (*Zombieland, Cloverfield*), production designer AARON OSBORNE (*Kiss Kiss Bang Bang, I Am Sam*), costume designer DEBRA MCGUIRE (*Superbad, Knocked Up*), composer CRAIG WEDREN (*Role Models, The School of Rock*) and editors DAVID MORITZ (*Get Him to the Greek, It's Complicated*) and ROBERT NASSAU (*The Definition of Insanity, TV's Children's Hospital*).

The film is executive produced by RICHARD VANE (*Forgetting Sarah Marshall*).

ABOUT THE PRODUCTION

Nude Awakening:

Wanderlust Begins

David Wain and Ken Marino have collaborated consistently for the past 23 years. From television projects to feature films, the writing partners have created some of the most memorable (and bizarre) characters of the past two decades. The latest entry into their world of signature humor, *Wanderlust*, was born out of a six-day marathon writing session behind closed doors.

According to Wain: "Several years ago, we decided, 'Let's just go into a room and not leave until we've written the first draft of a screenplay,' and we gave ourselves seven days, from 8 a.m. to 8 p.m. We did that, and out of it came *The Ten*, which was released in 2007. When we tried it again, the result was a very early version of *Wanderlust*."

Marino adds his thoughts about the process. He says: “We thought it would be interesting to create a comedy where a couple has temptations in a world where you could argue that it’s okay to break all of the rules of civilized society. We figured this notion would make for an interesting comedy that hasn’t necessarily been done before.”

Wain acknowledges that he’s long been fascinated by the reality of human nature versus how we like to imagine ourselves...and our attempt to escape our inherent jealousy and selfishness. “The core of this movie explores the idea of a commune functioning in today’s world,” he states. “It’s about people trying to rise above human nature, but who ultimately can’t.”

Though George is hesitant to indulge in too many of the commune’s temptations of drugs, free love and no boundaries, his wife grows to love it. As Linda becomes fully immersed, George realizes how much she means to him and that he doesn’t want to share her within the communal setting. “We wrote this so that viewers get that there are two sides,” says Wain. “Linda goes off the deep end, but it’s at her husband’s urging. Little does either of them know at the beginning just how deep of an impact Elysium will have on their future together.”

When considering the comedy’s cast, the filmmakers requested the talents of many actors with whom they had previously worked. Paul Rudd, who co-wrote the screenplay for *Role Models* along with Wain and Marino, was a natural choice for the lead role. “George is basically a combination of Ken, Paul and myself,” notes Wain. “Plus Paul has had leading roles in the last three films I’ve made, so obviously, he came to mind. But we didn’t know if he wanted to do it.”

It was a welcome opportunity for Rudd to perform and help produce Wain and Marino’s latest comedy. He says, “I remember David and Ken worked on *Wanderlust* for a while. It went through a couple of drafts, but when they finally got it to the place they wanted, I read it, thought it was hilarious and wanted to do it. It all came together fairly quickly.”

After Rudd came on board, the filmmakers took the project to actress Jennifer Aniston, who offers that she instantly realized a kinship with Linda. “I felt parallel to her and what she was going through,” Aniston offers. “It was like coming out of your shell and letting your guard down.”

Wain admits to being a big fan of Aniston's since the time that the performer was on the iconic television series *Friends*. "There aren't many actresses in the world with whom we can identify so fully and are so funny and engaging," the director notes. "She dove head first into our ensemble cast and is just terrific."

Rudd and Aniston have a working relationship that dates back 13 years to the groundbreaking independent film in which they co-starred, *The Object of My Affection*. "Working with Jen is great," says Rudd. "She's a talented actress, very funny, and just plain cool. We've also been friends for many years. Because of that I hope people inherently feel as if there's some history with the characters, because there is with us in real life. I think it comes across."

Aniston shares in the sentiment. She commends: "I just love Paul dearly. We've known each other for such a long time, and I have to say he's a darn good actor."

With Rudd and Aniston in place, Wain and Marino approached Judd Apatow to join them in production duties. The filmmaker has worked with Rudd on several comedies including *The 40-Year-Old Virgin* and *Knocked Up* to *Forgetting Sarah Marshall*, as well as Apatow's upcoming *This Is 40*. "Judd was the natural person to seek out for this project," says Wain. "I've known him loosely over the years because we've worked with a lot of the same people, particularly Paul. Our sensibilities overlap, and he brings an unmatched depth of experience in laying bare the emotional spine of a comedic story. I'd always hoped to work with him at some point, and this project seemed like the perfect fit."

Apatow explains his interest in *Wanderlust*: "I read the script at my house one night, and I was laughing my ass off. It's so rare that anyone hands you a script that's very close to being produced, one that is so good and riotously funny. I thought, 'Oh, good! Less work for me.'" Joking aside, he appreciates Marino and Wain's message amid the humor. He adds: "The commune is meant to be this ridiculous place, but it also represents something that everybody strives for: to let go and to see what's actually important in life."

The producer enjoyed watching Aniston tackle this type of role with Rudd. He says: "Jennifer was excited about doing something more extreme in comedy, and she's certainly got her opportunity here. She's one of the most gifted comedy actresses of all

time, and it was fun to combine her with Paul because they're such good friends. When people have that chemistry to start, then it's a lot more enjoyable to put them through this nightmare situation together."

Rudd appreciated the complementary styles of his fellow comic producers. He shares: "It's interesting to work in both the Wain camp and the Apatow camp. Judd stresses improvisation and getting all of these alternate versions of a take, while David often remains true to the script. I was a kind of liaison between the two. We all worked together to figure out each other's methods."

Wain feels that this teamwork helped to create a comedy that doesn't take itself too seriously. "Some people may take issue with the sexual politics or the credibility of George and Linda's desire to move into the commune," the director says, "but I hope the majority just go along with the story as it is intended. We've got funny characters in funny situations, but ultimately it's a story with heart and soul...oh yeah, and genitalia."

An Intentional Community:

Casting the Commune

With Rudd and Aniston committed to the project, it was time to find the players to serve as the supporting cast of *Wanderlust*. Apatow sums the approach to casting: "This film is a combination of some new friends and a lot of people that David and Ken have worked with before. There's nothing more fun than knowing you have seven or eight fantastic parts that you can get your favorite people to perform. It's exciting to be a part of a movie with all of these amazing actors."

To portray Elysium's founding father, Carvin, Wain and Marino approached legendary performer Alan Alda. Recalls Wain: "Alan was our shoot-the-moon choice. We would say things like 'Obviously, he won't do it, but let's put him on the list.'"

Though initially unavailable, Alda ended up meeting with Wain to discuss the role. Remembers the filmmaker: "We were both at coincidentally in Chautauqua, New York one weekend, so we had a chance to sit and talk for over an hour, after which he agreed to do the film. It was a big 'pinch me' moment."

His production partner was just as surprised. “The fact that Alan Alda agreed to do this movie blew David and me away,” shares Marino. “He’s an icon. Then you meet him, and he’s a hundred times better than that. He is the most gracious, kind, loving, talented man I’ve ever met.”

Though he appreciates the accolades, Alda says he made sure to do his research before setting foot on set. “I looked up communes and found out that they actually still exist, except now they call them ‘intentional communities,’” the actor shares. “But some are polyamorous, meaning they’re amorous all over the place. I thought these places were just a thing of the ’60s and ’70s, but apparently they are still common.”

Carvin, referred to as “The Lion” by the rest of Elysium, is wheelchair-bound, is a bit touched by senility and has a memory that ends in the 1970s. Alda extrapolates upon his character: “Carvin started this commune with nine friends, and he doesn’t know what happened to them. Still, he can’t get them out of his head and what they all meant to each other. He likes to recite each of their names, first and last, whenever he gets the chance.”

Aniston reveals that she was thrilled to share the screen once again with the performer, with whom both she and Rudd had screen time in *The Object of My Affection*. “Alan is phenomenal. I’m just so deeply in love with that man,” the actress says. “He’s so smart and so wise, and I’ve learned so much from just sitting with him.”

With the exception of George and Elysium’s charismatic leader and lothario, Seth, Wain and Marino admit that they didn’t write the script with specific actors in mind. Justin Theroux previously worked with Rudd, Wain and Marino on *The Ten*, and they were quite eager to ask the multitalented performer to come back to their team.

Of their decision, Wain laughs: “The first day we wrote ‘commune,’ there was a ‘Justin Theroux-with-long-hair-type guy’ in that draft. We weren’t even planning on casting him, but it was one of those things where we kept looking for that guy. Then we thought, ‘Let’s just cast Justin Theroux!’”

Theroux shares his interest in tackling the role: “In this incubation they’ve created, David and Ken have a very strange, wonderful sense of humor that has been allowed to marinate. These guys have a completely unique voice in comedy, and I love watching the way they work.”

Swedish-native Malin Akerman was cast to portray Eva, the enchanting beauty in Elysium who proves to be most distracting to George when he and Linda agree to open their relationship. The Swedish native previously worked with Marino and Wain on Cartoon Network's Adult Swim series *Childrens Hospital*. According to Wain: "Malin was a natural choice for Eva. She knocked it out of the park."

Akerman felt comfortable with her team and easily slipped into character. She shares: "It has been such a pleasure working with everyone. To be surrounded by these amazing actors, whom I cherish, well, I couldn't have asked for a better situation."

As Wain and Marino are known for a specific type of comedy, they wanted to ensure that *Wanderlust* stayed very much an ensemble cast, one featuring many of the performers with whom they've previously worked. Shares Wain: "There's this core group of actors who we like to work with, so when it came time for casting, we looked to the people we knew best." He adds: "In my opinion, they also happen to be the funniest people in the world."

Kerri Kenney-Silver, who plays Kathy, the seemingly omnipresent hippy with the ability to show up at the least opportune time, felt right at home on set. "David, Ken, Joe and I have a comedy group called The State, on which we've worked together since we were 18," she explains. (The State's mid-'90s MTV series was a big inspiration for many current comedy stars.) "So it's been 23 years, and we've had these characters under our belts for a long time."

Joe Lo Truglio recounts that he wasn't remotely fazed when asked to portray a character who remains naked throughout most of the film. Recalls the actor: "I had read an early draft and loved the character of Wayne. At the time, I had no idea I would be playing him, but I found Wayne to be both a funny and sad character. His very first scene made me laugh."

In order to allow Lo Truglio to retain a modicum of modesty, the makeup team fit the performer with a prosthetic penis to cover up his actual business. He offers: "It's a monster in terms of size, and I'm not kidding. It took a lot of work to put it on, too." Always willing to take one for the team, Lo Truglio laughs, "But I have to say that for being nude for six weeks in the woods, I came away with only a small case of poison ivy on the ankle."

Kathryn Hahn, who plays Karen, an adult-film star turned moon goddess, describes her character as a “damaged soul.” The comedienne shares: “She’s just in a lot of pain. Her husband ran out on her after he convinced her to tie her tubes, and he left her with a son, Grisham [IAN PATRICK]. Karen is always ranting about something and threatening to go back to her life as a porn actress. She has issues.”

Karen’s younger sister is Almond, a pregnant free spirit who is much more suited to the commune lifestyle than her wild-card sibling. Almond is portrayed by Lauren Ambrose, best known for her role in the critically acclaimed television drama *Six Feet Under*. Explains Hahn: “Karen, who’s harboring a lot of anger and hostility, is also dealing with a ton of sibling rivalry.”

Ambrose, who previously worked with Wain and Marino on the film *Diggers*, relates that this experience was an educational one: “It was a very different way of working for me, just rolling with it. It was also a great pleasure to be in a comedy world with these folks and in the beautiful red-clay countryside of Georgia.”

Wain offers that Ambrose’s addition to the team was as much for her dramatic choices as it was for her more humorous ones. He says: “Lauren is more known for her dramatic roles, but we love to try to find actors who aren’t known for being in silly comedies and put them in our movies.”

Rounding out the cast is Jordan Peele, who plays Rodney, the father of Almond’s baby. He embodies the spirit of Elysium and believes what’s mine is yours and what’s yours is mine. Wain says Peele was chosen for his impeccable comedic timing: “Jordan is a consummate improviser and comedian, and he brought a whole level of gravitas to this role, which wasn’t easy, since he had some of the weirder material to execute.”

Discussing his character, Peele laughs: “Rodney likes his weed, and he likes his ‘breastesses.’ The first time I speak in the film, something about breasts came out and David and Ken committed to that throughout.” Peele deadpans: “That just goes to show you how much they were willing to rewrite this entire script around my personality.”

Making a cameo in *Wanderlust* is beloved television and film actress LINDA LAVIN, who plays George and Linda’s Manhattan real-estate agent, Shari.

Off the Cuff:
Improv and Nudity Begin

Principal photography began in the rural North Georgia Mountains, where cast and crew filmed for six weeks at a 200-acre compound near the town of Clarkesville. The remoteness of the locale drew cast and crew closer together. “There were no other cast members except for this tight ensemble...and that’s it,” notes Wain. “It was a real bonding experience.”

Apatow is known for the careful way in which he orchestrates improv in his movies. He appreciates that his fellow filmmakers work just as arduously. He says, “David is hilarious, as is Ken, and they work well together—watching the scene and deciding ways that they can build on what they have in the moment. In addition to a great script, they created space for the actors to do something else, and that made them think of a lot of new jokes.”

Rudd observes that the sequestration and familiarity among the actors only added to the tones of the film. “Because we shot the majority of *Wanderlust* on a farm, we actually were living communally,” he says. “We became a closer-knit cast. We would eat dinner together and hang out after shooting and on the weekends.”

Aniston notes that she hasn’t had this level of professional camaraderie since her days as Rachel Green on *Friends*. “There was this ensemble of people that I felt so connected to,” she notes. “We shot for three months, but I wanted this to go on for 10 years. We had an incredible amount of fun, and it just kept getting better.”

On set, familiarity bred improvisation to the point where the cast created an “alt” version of the script. Wain explains: “Improvising on set has its pros and cons. On one hand, there’s great value to crafting the words. That is the way traditional film and theater have been done for years. But then there’s a level of reality, spontaneity and creativity that only comes on the day of filming. So, ultimately, we did a mix.”

Theroux commends Wain for creating a space that allowed for this freedom of creative expression. He says: “We always shot the scripted version, which is probably the funniest, but David knew that there were certain funny things that you can only

discover once you start to shoot. Certain lines would just pop out of the hopper, and some were unbelievably funny.”

The improvisation came naturally for Kenney-Silver, who has worked with many of the cast members and filmmakers before. “This comes from 23 years of being in each other’s faces,” she states. “But then David and Ken have this innate ability to bring in other talented people who are able to hop right on board this crazy train, like Alan Alda. He just fit right in.”

Alda admits to being a big fan of this style of filmmaking. “I love improv. I improvised early on at Compass and Second City,” he says. “When you’re improvising, you have to pay attention to one another. That often leads to more intimate performances. Sometimes after I see a movie I think, ‘How did they get those magnificent performances?’” And then I find the movie had been largely improvised.”

Some cast members became much more familiar than others, as nudity was quite prevalent on set. It is a commune, after all. As Clarkesville is coincidentally home to a large nudist colony from which the filmmakers drew the comedy’s extras, the omnipresent nakedness took some getting used to for cast and crew.

“When nude people are on set, you kind of can’t stop looking at them,” says Theroux. “I don’t think they cared. They were after all, nudists, so I think their mind-set was ‘Just deal with it. Yeah, my junk’s out, so handle it.’”

Rudd also found the constant nudity to be a bit distracting. He notes, “It was weird to work with real naked people around. I felt bad for them because most people weren’t naked, and more importantly, it was freezing. But when you throw a bunch of nudists into a scene, there’s a paradigm shift. Everyone was professional and no one wanted to stare, but I think we all kind of caught each other at different points staring at them. Not in a pervy way, more like a it’s-super-weird-that-all-those-people-are-naked kind of way.”

No one related more to the nudity issues better than Lo Truglio, who spent most of his six weeks in the buff...save for a prosthetic member and a never-ending collection of shoes. “The first time I came out wearing ‘the thing,’ there was a big laugh from everyone,” he recalls. “From then on, everyone just got used to seeing it.”

Of his naked co-star, Rudd says: “With Joe, it’s so weird how quickly I adapted. All of us did. When I initially saw him wearing the prosthesis, I laughed. The next thing you know, it just didn’t faze me anymore.”

Aniston adds: “Joe is just so funny that I could barely get out of a scene without bursting into laughter.”

Bird’s Nest and Wayne’s World:

Green Design

Finding a location that would inspire the right communal vibe proved to be a daunting task for the production team. In addition, the filmmakers wanted a shooting locale that was within 30 miles of Atlanta. What they ended up with was the perfect setting. The only hitch? It was located 83 miles from the city.

Recalls the director: “When we got to this particular house, I was blown away. Every other place we had seen would have been an 80 percent compromise to what we saw in our mind’s eye. We got here, and it was like it was built for our story...including the ponds on the property. In fact, the location inspired several new scenes and jokes.”

The place upon which locations manager ROBIN CITRIN had stumbled was an 1850s 10-bedroom house with high ceilings, which made the place instantly filmable. “If we re-created it on a stage,” Citrin offers, “we would have added a lot of the same attributes that the house had on its own.”

Although the house offered a set of logistical challenges, production designer Aaron Osborne explains that the place was the ideal setting for a modern-day commune. “Everything about it called out to us, so we worked with the producers for many days to make it happen,” he says. “We ended up there and worked it out, and I think some of the crew members actually slept in trees. It *was* Elysium.”

Osborne and his crew did their research by staying at and interacting within an actual 30-year-old commune in the North Georgia Mountains. “We had a great experience at this place called Earthsong,” he tells. “We did sweat lodges and swam in the lake and had an incredible time.” In addition, he used artisans from Earthsong to

create many of the props and artwork seen on the set. “From the tie-dyed shirts to the cow pen, they were all created by someone down the street.”

The production designer’s team imagined each character’s room by devising each of their hidden backstories. For example, he shares that Carvin’s room is the most eclectic. “We started at 1968 and went nuts from there, filling up the room with everything we could find, including *Life* magazines from 1969 and on. We hit every thrift store in Georgia. If you opened a box in that room, you would find Grateful Dead ticket stubs from 1968.”

For the bed-and-breakfast room in which George and Linda spend their first magical night at Elysium, Osborne designed a space that projected elegance. This ambiance was juxtaposed against the communal “open space” they share with the other residents. The designer laughs: “Of course, George and Linda get sucker punched and find themselves living in a room with no set dressing topped off by a high arch.”

Another stand-out site at the commune was “Wayne’s World,” as the art department described Lo Truglio’s hangout. “For Wayne’s story, we figured he first drove up to this place in his old 1948 Apache pickup truck, parked it and never left,” Osborne says. “From there, he just started building around it, and then integrated it into a barn. There’s also a horse corral tied to it, and his grape-stomping rig tied to that. The vineyards we planted in front of the house all became part of ‘Wayne’s World.’”

Meanwhile, Seth’s large “Bird Nest” is woven just like an actual bird nest, an idea brought about by costume designer Debra McGuire. Osborne explains: “Debra told us she had seen these giant bird nests during the time she had spent in Big Sur. At first we brushed off the idea, but it turned out that there was this fantastic artist out there who has been building these things throughout the country. We commissioned him, brought him in and tied it all together. It was perfect.”

It’s not often said that a film crew follows the Boy Scout motto and leaves a location in better condition than when it arrived, but that was truly the case with the *Wanderlust* shoot. It was paramount to Wain and the producers that the entire film was shot entirely “green.” This eco-friendly notion all began with electronic communication (such as Osborne showing Wain designs on an iPad) rather than leaving paper trails.

Moreover, almost everything on set was recyclable. In fact, when the materials were no longer needed on set, many items were sent over to area communes such as Earthsong. “We used recycled elements in and on the sets, and then recycled them again once we finished filming,” Osborne explains. “At the property, we would take trees that had fallen and turn those into a post, so we were getting lumber off of the location as well.”

The crew created actual gardens and vineyards for the shoot. Instead of putting up silk plants, often done to match frames, the team planted flora. In fact, all of the flowerbeds stayed at the location after photography was finished. The green theme was also extended to crew snack time. Craft service would bring the cast and crew water drawn from a well that had been placed in cups designed by the locals.

Though quite different from the commune style, George and Linda’s micro-loft, created on a soundstage in Atlanta, was Osborne’s favorite set. Interestingly enough, the loft’s real-life counterpart in Manhattan could currently sell for \$2.5 million. He says, “It is the smallest set I’ve ever designed, yet it had to hold a lot of people for filming. Everything was designed to break away and roll away. It was a little tricky, but we wanted to give the audience a sense that the characters gave everything up to be in this teeny, tiny space. It had to look good enough yet small enough so they would say, ‘Why are we here?’”

Spending time with George’s brother, Rick, and his family drives George and Linda back to Elysium. Rick is a well-off businessman who made his fortune selling portable toilets and lives in a showy McMansion-style house that is distasteful to the young couple. It was location manager Citrin’s job to scour the endless Atlanta suburbs to find a house that made the right statement. “It had to say opulence, arrogance, excess,” he says. “We needed a house that matched Rick’s dick-of-a-personality.”

Ultimately, he found that perfect house. “It has that look about it, a bit different than the other houses on the block,” Citrin explains. “Even the landscaping is a little peculiar. We re-dressed the inside, but it had this big openness about it. We put in a lot of media and a lot of flat-screen televisions to accentuate Rick’s over-the-top, successful big-brother attitude.”

Dressing Hippies...
and an Unexpected Cast Member

McGuire was the perfect choice for costume designer, not only because she was a self-proclaimed New York hippy for a decade, but because she worked with Aniston on *Friends* for 10 seasons. “I had all of these communal experiences in my youth, so these worlds were very familiar, and it was exciting for me to be able to re-create them,” she says. “Obviously, when George and Linda go from New York to Atlanta to Elysium, there’s a physical as well as emotional evolution that takes place.”

As the characters begin their journey in New York, McGuire clad them in a sophisticated Manhattan style. She notes: “Linda wears Yves Saint Laurent and everything current. They’re very much into whether or not they can afford the great shoes and accessories that are characteristic of New Yorkers. I played all of that up.”

After the couple moves to Atlanta, their look changes again. “I did a film in Atlanta last year in the McMansion suburbs, so I got a big dose of what that world is like and how people dress,” the designer explains. “It’s almost like a uniform, especially for the guys, with the khaki pants, polo shirts, sports jackets and Top-Siders.”

McGuire describes the Elysium style as “contemporary hippy,” a look with which she can relate. “I was that hippy, so I love that role,” she says. “I used the materials in a way that are a little more sophisticated. For example, Almond wears a few dresses that are made by an artist that I met when I was doing a film in Michigan. There’s one dress in particular that’s a patchwork, but done in a very sophisticated way. It uses a lot of knitwear combined with beautiful silk fabrics that are hand-dyed.”

The designer shares that Linda’s character undergoes the most dramatic transformation in the comedy: “Linda starts out as the New York sophisticate, yet when she arrives at the commune, she is blown away by all of the freedom of expression.”

The audience may correctly assume that the women in the commune have contributed to each other’s wardrobe. McGuire shares: “When Linda is having an acid trip, she wears a black tank top and cut-off shorts. Later on, she ends up wearing this fabulous sweater of many colors, which we assume was handed to her by somebody in

the commune. This becomes the key piece that takes her into this other world. The other characters hand her items that become her essence.”

McGuire describes Linda’s palette as that of earth tones, taking in the immediate environment’s “beautiful greens and browns and essences of the Earth.” She explains that in contrast to Linda, the character of George does not change too dramatically, and “stays George throughout.”

For Seth, McGuire created the antithesis of Theroux’s personae. “Once Justin put on the wig, he became this completely other person,” she shares. “From the start, it was obvious to me that Seth had to be shirtless most of the time, and he had to have the perfect jewelry. Even though he’s not supposed to have any possessions, he’s got to be the hot guy on the commune, the one every girl lusts after.”

Carvin represents a man who experiences no evolution and is stuck in the ’70s. The costumer used a number of Pendleton pieces for Alda that are actually contemporary. To counteract that effect, she intensely aged these clothes down.

Ironically, the most challenging character to clothe was Wayne, the nudist. Costume-wise, two things stand out about this character: his leather pouch and his multitude of shoes. “We wanted to make sure that his pouch was comfortable for him to wear, so we used soft leather and a cotton rope with that Pendleton-blanket look,” McGuire says. “As for the shoes, that was something that developed. Joe was the one who said, ‘Maybe I’d have all of these shoes.’ I thought it would be interesting if the only thing he wears is shoes, and we gave Wayne about 30 different pairs.”

In addition, an actor who remains nude throughout shooting requires a certain amount of special attention. Laughs the costumer: “My assistant, DONNA CHANCE, deserves a medal of honor because the nudist ended up being the most hands-on person. He has to feel comfortable, so Donna had to take care of him...like taping things onto his privates on a daily basis. We were fortunate that Joe felt really comfortable with her.”

It was up to special effects makeup artist TOBY SELLS, best known for his work on *Zombieland* and *The Walking Dead*, to oversee all things involving Lo Truglio’s foam-latex prosthesis. “It was fabricated by MATHEW MUNGLE at WM Creations in Los Angeles,” Sells says. “It was then shipped to me, and I did the on-set application.”

Sells says that when he first received the device, it wasn't quite right. "Unfortunately, it wasn't custom made, and it didn't fit Joe's lower abdomen. The only thing we could do at that point was add more hair," he explains. "So I added the hair, and it wasn't enough, so I kept adding more hair until it got to the level of 'whoa!' Dave and Ken got a look at it and told me, 'It's really hairy, but it's also funny.' We got to see Joe flopping around set with this big '70s porn bush."

According to the makeup artist, the application was fairly simple and took about 30 minutes to apply. He recalls introducing the actor to the newest member of the company: "Joe and I had gotten along great on the phone, so when he got to Atlanta, we met for lunch. I figured maybe I should bring along the penis. It seemed to be the professional thing to do. So we had lunch together, and the three of us got along great."

For Lo Truglio, the most difficult aspect of wearing the prosthesis was when he had to use the bathroom. "We would have to unglue one of the pieces," the makeup artist concludes. "We would then return to the trailer to do a little re-gluing. Otherwise, it was actually one of the easier on-set makeup touches I've done in quite a while."

Universal Pictures presents, in association with Relativity Media, an Apatow production—in association with A Hot Dog— Paul Rudd, Jennifer Aniston in *Wanderlust*, starring Justin Theroux, Malin Akerman, Kathryn Hahn, Lauren Ambrose and Alan Alda. The film's music is by Craig Wedren, and the music supervisor is Jonathan Karp. *Wanderlust's* costume designer is Debra McGuire, and the editors are David Moritz and Robert Nassau. The production designer is Aaron Osborne, and the director of photography is Michael Bonvillain. The film's executive producer is Richard Vane. *Wanderlust* is produced by Judd Apatow, Ken Marino, Paul Rudd, David Wain. The comedy is written by Ken Marino & David Wain, and it is directed by David Wain. 2012 Universal Studios. www.facebook.com/wanderlustmovie

ABOUT THE CAST

PAUL RUDD (George/Produced by) recently completed production on *This Is 40*, in which he stars opposite Leslie Mann. The film is an original comedy written, directed and produced by Judd Apatow that expands upon the story of Pete (Rudd) and Debbie (Mann), from *Knocked Up*, as we see firsthand how they are dealing with their current state of life. *Knocked Up* grossed more than \$300 million worldwide and won the People's Choice Award for Favorite Comedy Movie. It was also nominated for a Critics' Choice Movie Award for Best Comedy Movie and was named one of AFI's top-ten Movies of the Year. Universal Pictures will release *This Is 40* on December 21, 2012.

Rudd was last seen in Jesse Peretz's *Our Idiot Brother*, opposite Elizabeth Banks, Zooey Deschanel, Emily Mortimer and Rashida Jones. This film marks Rudd's second collaboration with Peretz having previously worked with him on *The Château*. *Our Idiot Brother* premiered at the 2011 Sundance Film Festival and was released by The Weinstein Company.

Rudd also starred in James Brooks' *How Do You Know*, opposite Reese Witherspoon and Jack Nicholson, and Jay Roach's *Dinner for Schmucks*, opposite Steve Carell. Prior to that, he starred in John Hamburg's *I Love You, Man*, which grossed more than \$90 million worldwide. He also starred in and co-wrote David Wain's box-office hit *Role Models*, opposite Seann William Scott. The film was nominated for Best Comedy Movie by the Broadcast Film Critics Association and the St. Louis Film Critics.

Rudd's other film credits include *Monsters vs Aliens*; *Forgetting Sarah Marshall*; *The 40-Year-Old Virgin*; *Anchorman: The Legend of Ron Burgundy*; *The Ten*, on which he also served as a producer; *Night at the Museum*; *Diggers*; *Reno 911!: Miami*; *The Cider House Rules*; *The Object of My Affection*; *Wet Hot American Summer*; *Clueless*; and *Romeo + Juliet*, among others.

On stage, Rudd starred opposite Julia Roberts and Bradley Cooper in Richard Greenberg's *Three Days of Rain*. He also starred in Neil LaBute's *Bash: Latterday Plays*, both in New York and Los Angeles, as well as LaBute's *The Shape of Things*, in London and New York. He made his West End debut in the London production of Robin Phillips' *Long Day's Journey Into Night*, opposite Jessica Lange. His other stage credits

include Nicholas Hytner's *Twelfth Night*, at Lincoln Center Theater, with a special performance that aired on PBS' *Great Performances*, and in Alfred Uhry's Tony Award-winning play *The Last Night of Ballyhoo*.

On television, Rudd guest starred on NBC's *Friends* for the final two seasons as Phoebe's (Lisa Kudrow) husband, Mike Hannigan, and starred as Nick Carraway in A&E's production of *The Great Gatsby*.

JENNIFER ANISTON (Linda) was born in Sherman Oaks, California. Her family moved to New York City when her father was cast in a role on the daytime drama *Love of Life*. As an 11-year-old student at the Rudolf Steiner School in New York City, she joined the drama club and her experience there encouraged her to pursue acting as a career. She studied further at New York's High School of Performing Arts. She graduated in 1987 and landed roles in the off-Broadway production *For Dear Life*, at New York's Public Theater, and *Dancing on Checkers' Grave*.

Aniston's television career began after being cast as a series regular on *Molloy* and *The Edge*. She had guest-starring roles on *Quantum Leap* and *Burke's Law*, and a starring role on *Ferris Bueller*, the television series. She was then cast in perhaps her most well-known role as Rachel Green in the classic television comedy, *Friends*. For her role as Rachel, she received five Emmy nominations, two Screen Actors Guild Award nominations and two Golden Globe nominations. She won an Emmy (2002) and a Golden Globe (2003) for Lead Actress in a Comedy. The generosity of her fans lead to her winning five People's Choice Awards.

While on hiatus from *Friends*, Aniston pursued a budding film career. She had roles in *'Til There Was You*, *Picture Perfect*, *Dream for an Insomniac*, *She's the One*, *Rock Star* and *The Object of My Affection*—the first of her roles opposite Paul Rudd—and *Bruce Almighty*, with Jim Carrey. One of her most critically acclaimed roles was in 2002's *The Good Girl*, opposite Jake Gyllenhaal. Aniston received an Independent Spirit Award nomination for her performance.

With the emotional end of *Friends* and her time as Rachel Green, Aniston devoted herself full-time to her movie career. She had starring roles in *Rumor Has It...*, with Kevin Costner and Shirley MacLaine; *Derailed*, with Clive Owen; and the box-office hit

The Break-Up, with Vince Vaughn. For her role as a depressed housekeeper in director Nicole Holofcener's independent film *Friends With Money*, which also starred Frances McDormand and Catherine Keener, Aniston received some of the best reviews of her career.

Proving her ability to navigate the world of both independent and studio-financed films, Aniston also co-starred in the emotionally moving box-office hit *Marley & Me*, with Owen Wilson, and *He's Just Not That Into You*. She also starred alongside leading men Gerard Butler, in *The Bounty Hunter*, and Aaron Eckhart, in *Love Happens*. Adam Sandler played her leading man in the comedy hit *Just Go With It*. After co-starring in *The Switch*, her first film with Jason Bateman, Aniston and Bateman co-starred in the box-office hit *Horrible Bosses*, which also starred Jason Sudeikis and Colin Farrell, and in which Aniston played a sexually insatiable dentist.

In addition to acting, Aniston has pursued her interest in directing. Her directorial debut was the short *Room 10*, which was part of an award-winning short film series. She most recently directed one of an anthology of five short films called *Five*, which explores the impact of breast cancer on people's lives.

JUSTIN THEROUX (Seth) is an accomplished film, television and stage actor who gained industry notice with his unforgettable performance as director Adam Keshner, opposite Naomi Watts and Laura Harring, in David Lynch's *Mulholland Dr.*

Theroux is also a talented film writer. He co-wrote the upcoming Adam Shankman-directed *Rock of Ages*, starring Tom Cruise, Alec Baldwin and Catherine Zeta-Jones, which Warner Bros. will release in June 2012. In 2010, he penned *Iron Man 2*, for Paramount Pictures and Marvel Studios. The film was directed by Jon Favreau and stars Robert Downey Jr., Gwyneth Paltrow, Mickey Rourke and Scarlett Johansson. Prior to *Iron Man 2*, Theroux teamed with Ben Stiller to pen and executive produce DreamWorks' *Tropic Thunder*, starring Stiller, Robert Downey Jr., Jack Black, Nick Nolte and Matthew McConaughey.

Theroux's acting credits include David Lynch's *Inland Empire*; Zoe Cassavetes' *Broken English*; Michael Mann's *Miami Vice*; Ben Stiller's smash-hit comedy *Zoolander*; David Gordon Green's *Your Highness*; Mary Harron's *American*

Psycho and *I Shot Andy Warhol*; David Wain's *The Ten*; *The Baxter*; *Strangers With Candy*; *Charlie's Angels: Full Throttle*; *Duplex*; Greg Berlanti's *The Broken Hearts Club: A Romantic Comedy*; and *Romy and Michele's High School Reunion*.

Theroux made his directorial debut with *Dedication*, which premiered at the 2006 Sundance Film Festival and was released by The Weinstein Company. Theroux developed the script with writer David Bromberg. The romantic comedy stars Billy Crudup, Mandy Moore, Tom Wilkinson and Bob Balaban.

Theroux was seen on the small screen as John Hancock in HBO's award-winning miniseries *John Adams*, alongside Paul Giamatti, Laura Linney and Tom Wilkinson. He had a guest-starring arc, opposite Amy Poehler, on *Parks and Recreation* and was a recurring character on HBO's acclaimed series *Six Feet Under*. He has also had guest spots on *Alias*, *Sex and the City*, *Spin City* and *Ally McBeal*.

Theroux began his acting career in New York theater, starring opposite Philip Seymour Hoffman in *Shopping and Fucking*, followed by *Three Sisters*, with Calista Flockhart, Billy Crudup, Jeanne Tripplehorn and Lili Taylor. He last starred in Frank McGuinness' *Observe the Sons of Ulster Marching Towards the Somme*, an examination of the individual and collective desire to honor one's beliefs and country. For his performance, Theroux was honored with a Lucille Lortel Award as well as a Boston Theater Critics Association Award for Best Male Actor.

MALIN AKERMAN (Eva), who was named one of *Variety*'s "10 Actors to Watch" in 2007, has since been tearing up Hollywood with her beauty, charisma and moxie. The Swedish-Canadian actress, best known for her sharp comedic timing and cover-girl good looks, has also wowed audiences with her touching dramatic performances.

Akerman recently starred alongside Ryan Phillippe and Taylor Kitsch in Steven Silver's *The Bang Bang Club*, a drama based on the true-life experiences of four combat photographers capturing the final days of South African apartheid.

Akerman also appeared in *The Romantics*, directed by Galt Niederhoffer, and the 2010 Sundance Film Festival Audience Award winner *Happythankyoumoreplease*. In *The Romantics*, Akerman shares the screen with co-stars Katie Holmes, Anna Paquin,

Josh Duhamel, Adam Brody and Elijah Wood. She joined Kate Mara, Zoe Kazan and Josh Radnor in Radnor's directorial-debut *Happythankyoumoreplease*. As Annie, a woman struggling with alopecia, Akerman gives "one of the most genuine and heartfelt performances from this year" (Erik Davis, Fandango).

She can also be seen in Sebastian Gutierrez's fun and sexy *Elektra Luxx*, which premiered in March 2010 at the SXSW Festival, and Aaron Harvey's *Catch .44*, alongside Bruce Willis and Forest Whitaker.

In October 2009, Akerman starred in the Peter Billingsley-directed hit comedy *Couples Retreat*, opposite Vince Vaughn, Kristen Bell, Jason Bateman and Jon Favreau. In March of the same year, she co-starred as the "strong, yet vulnerable" (Bob Bloom, *Journal and Courier*) Laurie Jupiter/Silk Spectre II in Zack Snyder's blockbuster *Watchmen*, which opened at No. 1 with more than \$50 million in box-office sales. For her role in the film, she was nominated for a Teen Choice Award.

In 2008, Akerman starred in the hit romantic comedy *27 Dresses*, with Katherine Heigl, James Marsden and Edward Burns, under the direction of Anne Fletcher. Akerman joined Sandra Bullock and Ryan Reynolds, and reunited with Fletcher, on the romantic comedy *The Proposal*, which also topped the box office after its debut and grossed more than \$100 million to date.

In 2007, Akerman could be seen alongside Ben Stiller in the slapstick comedy *The Heartbreak Kid*, directed by the Farrelly brothers. She is often remembered for her delightful portrayal of wacky nutjob Lila in this cult classic. Akerman's other credits include *Harold & Kumar Go to White Castle*, *The Brothers Solomon* and *The Utopian Society*.

Despite her wide-ranging experience with feature films, Akerman is also no stranger to the small screen. Her breakthrough came in 2005 on the HBO series *The Comeback*, which starred Lisa Kudrow as a washed-up sitcom actress. Akerman gained the attention of both critics and audiences for her role as Juna Millken, a popular model/musician who befriends Kudrow's character as she tries to resuscitate her career. Akerman most recently co-starred in the second season of Adult Swim's *Childrens Hospital*—a hilarious medical-drama parody. She also had a memorable recurring role

on the third season of HBO's hit series *Entourage*. She was most recently seen in a special episode of *How I Met Your Mother*.

Born in Stockholm, Sweden, Akerman moved to Toronto, Canada, at the age of two. By age five, she had already begun to model and act in television commercials, and at 17, she won the Ford Supermodel of Canada Search. After attending college as a psychology major, Akerman relocated to California to focus on acting. It was there where Akerman met her drummer husband, Roberto, while performing as the lead singer of the alternative rock band The Petalstones.

A natural talent with an engaging presence and undeniable energy, **KATHRYN HAHN** (Karen) has made her mark through a variety of entertaining and memorable roles.

Most recently, Hahn appeared in Jesse Peretz's *Our Idiot Brother*. The film revolves around Ned (Paul Rudd), who is an idealist and just a little bit behind the curve when it comes to getting his life together. His three sisters (Elizabeth Banks, Zooey Deschanel and Emily Mortimer) each take a turn at housing Ned. As it turns out, their brother's unflinching commitment to honesty creates more than a few messes in their comfortable routines. Hahn portrays Janet, Ned's ex-girlfriend who, out of spite, is keeping him from reuniting with his beloved dog, Willie Nelson.

Hahn made her Broadway debut in the Tony Award-winning play *Boeing-Boeing*, alongside Bradley Whitford, Gina Gershon, Mary McCormack, Christine Baranski and Mark Rylance. *Boeing-Boeing* won the 2008 Tony for Best Revival of a Play.

Hahn's feature film credits include her stand-out roles in *Step Brothers*, playing John C. Reilly's outrageous and funny love interest, Alice, and *Revolutionary Road*, playing Kate Winslet and Leonardo DiCaprio's neighbor, Milly Campbell. Her additional film credits include *How Do You Know*, *The Goods: Live Hard, Sell Hard*, *The Last Mimzy*, *The Holiday*, *Around the Bend*, *Anchorman: The Legend of Ron Burgundy*, *Win a Date With Tad Hamilton!*, *How to Lose a Guy in 10 Days* and *Flushed*.

Hahn's television credits include her recurring role as Lily Lebowsky on the NBC hit show *Crossing Jordan*; NBC's *Four Kings*; and, most recently, a guest-starring arc on the HBO hit series, *Hung*.

No stranger to the stage, her theater credits also include *Dead End*, at the Ahmanson Theatre and the Huntington Theatre Company; *Ten Unknowns*, at the Huntington Theatre Company; *A Midsummer Night's Dream*, *Chaucer in Rome* and *Camino Real*, at the Williamstown Theatre Festival's Main Stage; *Hedda Gabler*, at Williamstown's Bay Street Theater; and *Othello* and *The Birds*, at the Yale School of Drama.

Hahn received her bachelor's degree from Northwestern University and her masters of fine arts degree from the Yale School of Drama. She currently resides in Los Angeles with her husband and two children.

With extensive experience in theater, television and film, **LAUREN AMBROSE** (Almond) is one of the most versatile and poised actors of her generation.

Ambrose recently had a recurring role on the critically acclaimed Starz series *Torchwood: Miracle Day* as the ambitious and ruthless public relations practitioner, Jilly Kitzinger. *Torchwood: Miracle Day*, a spinoff of the U.K. hit television show *Doctor Who*, premiered on Starz on Friday, July 8, 2011, and is an adaptation of the BBC Worldwide Productions franchise for American audiences.

Ambrose's recent film credits include the independent film *Think of Me*, which premiered at the Toronto International Film Festival and is awaiting further distribution. Directed by Bryan Wizemann, the film stars Ambrose as a struggling single mother living in Las Vegas who must decide how to give her child the best life possible, even if it means giving her up. The heartfelt portrayal garnered Ambrose a Film Independent Spirit Award nomination for Best Female Lead.

Ambrose will next be seen co-starring in Mike Birbiglia's directorial debut, *Sleepwalk With Me*. Written by Birbiglia and based on his one-man show of the same name, the independent film was produced by Ira Glass and Alissa Shipp and made its debut at the 2012 Sundance Film Festival.

In 2009, Ambrose lent her voice to the title role of KW in the Warner Bros. live-action adaptation of "Where the Wild Things Are," opposite Catherine Keener, Mark Ruffalo, Paul Dano, Forest Whitaker and James Gandolfini. Directed by Spike Jonze and based on the classic children's book by Maurice Sendak, *Where the Wild Things Are*

follows the imaginary adventures of a little boy named Max who is punished for “making mischief” by being sent to his room without supper.

Earlier that year, Ambrose starred as Queen Marie in the Broadway revival of Eugène Ionesco’s 1962 tragicomedy *Exit the King*, opposite Susan Sarandon and Geoffrey Rush. Directed by Neil Armfield, this adaptation follows King Berenger (Rush), who has been informed he has only 90 minutes to live. His partner wife (Sarandon) advises him of his sentence while his trophy wife (Ambrose) attempts to distract his attention from this unfortunate reality. Ambrose is introduced as “the second wife to the king but first in his heart.”

Ambrose’s other film credits include *The Other Woman*, directed by Don Roos and starring Natalie Portman; *Cold Souls*, opposite Paul Giamatti, Emily Watson and David Strathairn; *A Dog Year*, opposite Jeff Bridges; *Starting Out in the Evening*, opposite Frank Langella and Lili Taylor; *Diggers*, opposite Paul Rudd; and *Can’t Hardly Wait*. Ambrose won the Outfest Grand Jury Award for Outstanding Actress in a Feature Film for her lead performances in *Swimming*, a coming-of-age story, and the black comedy *Psycho Beach Party*, adapted from Charles Busch’s play.

Ambrose is best known for her critically acclaimed work as Claire Fisher on the HBO series *Six Feet Under*. In the five seasons the show was on the air, Ambrose received Emmy nominations for Outstanding Supporting Actress in a Drama Series, in 2002 and 2003. She was also seen on television, opposite Parker Posey, in FOX’s *The Return of Jezebel James*.

In April 2006, Ambrose made her Broadway debut, appearing in the Tony award-winning production of Clifford Odets’ *Awake and Sing!*, opposite Mark Ruffalo and Ben Gazzara and directed by Bartlett Sher. In 2004, Ambrose made her stage debut at the National Theatre in London in a production of Sam Shepard’s Pulitzer Prize-winning play, *Buried Child*, directed by Matthew Warchus.

Ambrose currently resides in New York City.

KEN MARINO (Rick/Written by/Produced by) has been a constant presence in film and television since his acclaimed comedy group The State first appeared on MTV. In recent years, he's added to his numerous acting credits by expanding into writing and producing features and television pilots. Marino co-wrote, with David Wain, and played a key role in the hit comedy *Role Models*. In 2010, Marino was seen in the Starz series *Party Down*.

Marino wrote, produced and starred, opposite Paul Rudd, in the indie release *Diggers*. He also co-wrote, starred in, produced and wrote soundtrack lyrics for the indie comedy *The Ten*, which opened after a successful premiere at the Sundance Film Festival.

Marino's additional film credits include *Wet Hot American Summer* and *Love for Rent*, and he was featured in *Reno 911!: Miami*, *Joe Somebody* and *Tortilla Soup*.

On television, Marino stars in Adult Swim's *Childrens Hospital* and had recurring roles on *Reaper*, *Veronica Mars*, *Charmed*, *Dawson's Creek* and *Reno: 911!*, and he guest starred on *Happy Endings*, *Whitney*, *Grey's Anatomy*, *The Sarah Silverman Program.*, *CSI: Miami*, *NYPD Blue*, *Monk* and *In the Motherhood*. He was a series regular on *Men Behaving Badly*, *Leap of Faith* and *First Years*.

ALAN ALDA (Carvin) has earned international recognition as an actor, writer and director. In addition to *The Aviator*, for which he was nominated for an Academy Award[®], Alda's film credits include *Crimes and Misdemeanors*; *Everyone Says I Love You*; *Flirting With Disaster*, with Ben Stiller and Téa Leoni; *Manhattan Murder Mystery*; *And the Band Played On*; *Same Time, Next Year*; *California Suite*; *The Seduction of Joe Tynan*, which he wrote; and *The Four Seasons*, *Sweet Liberty*, *A New Life* and *Betsy's Wedding*, all of which he wrote and directed. He recently appeared in the comedy *Tower Heist*, opposite Eddie Murphy and his *Flirting With Disaster* co-stars Ben Stiller and Téa Leoni. He also wrote the stage play *Radiance: The Passion of Marie Curie*.

Alda has the distinction of being nominated for an Oscar[®], a Tony and an Emmy, as well as publishing a best-selling book, all in the same year (2005). His Emmy nomination was for his role on *The West Wing*, and his Tony nomination in the same year was for his role in the Broadway revival of David Mamet's *Glengarry Glen Ross*. In

addition to receiving an Academy Award® nomination for his appearance in Martin Scorsese's *The Aviator* that year, he was nominated for a BAFTA.

Alda played Captain Benjamin Franklin Pierce on the classic television series *M*A*S*H*, and he wrote and directed many of its episodes. His 33 Emmy Award nominations include those for his performances in *30 Rock* (2009), *The West Wing* (2006, for which he won his sixth Emmy) and *ER* (1999). He reprised his *30 Rock* role in 2010.

In 1994, Alda was inducted into the Television Academy Hall of Fame. He hosted PBS' award-winning series *Scientific American Frontiers* for 11 years, in which he interviewed leading scientists from around the world. In January 2010, he hosted the PBS series *The Human Spark*, in which he interviewed dozens of scientists and searched for answers to the question "What is it that makes us human?"

His other television performances include Truman Capote's *The Glass House* and *Kill Me If You Can*, for which he received an Emmy nomination for his portrayal of Caryl W. Chessman, an inmate who spent 12 years on death row.

On Broadway, Alda appeared as the physicist Richard Feynman in the play *QED*. He starred in the first American production of the international hit play *Art*. In addition to his nomination for *Glengarry*, he was nominated for a Tony Award for his performances in Neil Simon's *Jake's Women* and the musical *The Apple Tree*. His other appearances on Broadway include *The Owl and the Pussycat*, *Purlie Victorious* and *Fair Game for Lovers*, for which he received a Theatre World Award.

Alda was presented with the National Science Board's Public Service Award in 2006 for his efforts in helping to broaden the public's understanding of science. Since 2008, he has worked with physicist Brian Greene in presenting the annual World Science Festival in New York City, which was attended by 183,000 people last year.

His first memoir, "Never Have Your Dog Stuffed: And Other Things I've Learned," became a *New York Times* best seller, as did his second, "Things I Overheard While Talking to Myself."

ABOUT THE FILMMAKERS

DAVID WAIN (Written by/Directed by/Produced by) directed and co-wrote the hit comedy *Role Models*, starring Paul Rudd, Seann William Scott, Jane Lynch, Christopher Mintz-Plasse and Elizabeth Banks; *The Ten*; and perennial cult summer-camp classic *Wet Hot American Summer*.

On television, Wain serves as executive producer, writer, director and occasional guest star of *Childrens Hospital*, Adult Swim's hit series starring Rob Corddry, Megan Mullally, Henry Winkler and Malin Akerman, now shooting its fourth season.

He also co-created and co-starred in MTV's *The State* and Comedy Central's *Stella*.

Wain has acted in, written and/or directed dozens of other movies and television shows, including *Party Down*, *The Daily Show With Jon Stewart*, *I Love You, Man* and the upcoming *Thanks for Sharing* and *Sleepwalk With Me*, which premiered at the 2012 Sundance Film Festival. He voices The Warden on the animated television series *Superjail!*, now in production on its third season on Adult Swim.

In his free time, Wain creates, writes, directs and stars in *Wainy Days*, an ongoing web series chronicling his (slightly) fictionalized romantic adventures, on mydamnchannel.com.

Wain grew up in Shaker Heights, Ohio, graduated from New York University's film school and currently lives in Manhattan with his wife, actress Zandy Hartig, and their two sons.

JUDD APATOW (Produced by) is considered one of the most sought-after comedy minds in the business and has been closely associated with many of the biggest comedy films in recent years. Apatow recently produced the most successful R-rated female comedy of all time, *Bridesmaids*, which received Oscar[®] nominations for Best Supporting Actress (Melissa McCarthy) and Best Original Screenplay (Annie Mumolo & Kristen Wiig), as well as two Golden Globe Award nominations and two Screen Actors Guild Award nominations. *Bridesmaids* also won the Critics' Choice Award for Best

Comedy Movie, People’s Choice Award for Favorite Comedy Movie and was named one of AFI’s Movies of the Year.

Apatow is currently in postproduction on *The Five-Year Engagement*, the new comedy from director Nicholas Stoller (which Universal Pictures will release on April 27, 2012), and is in production on *Girls*, an HBO television series from director Lena Dunham.

He recently wrote, produced and directed *This Is 40*, an original comedy that expands upon the story of Pete (Paul Rudd) and Debbie (Leslie Mann) from the blockbuster hit *Knocked Up*. Universal will release the film on December 21, 2012.

Born in Syosset, New York, Apatow aspired to become a professional comedian at an early age. Following an appearance on HBO’s *Young Comedians Special*, he eventually stopped performing in favor of writing. He wrote for the Grammy Awards, as well as cable specials for Roseanne and Jim Carrey, before going on to co-create and executive produce *The Ben Stiller Show*, which brought him an Emmy Award for Outstanding Individual Achievement in Writing in a Variety or Music Program. Fresh from his Emmy win, Apatow joined *The Larry Sanders Show* in 1993 as a writer and consulting producer, and he later served as a co-executive producer and director of an episode during the show’s final season.

Apatow served as an executive producer of the critically praised, award-winning series *Freaks and Geeks*, which debuted in the 1999–2000 season. He also wrote and directed several episodes of the series. His other television credits include consulting producer of the animated series *The Critic* and executive producer and creator of the series *Undeclared*.

Apatow made his feature directorial debut in 2005 with the comedy hit *The 40-Year-Old Virgin*, which he also co-wrote with the film’s star, Steve Carell, for Universal. The film opened at No. 1 and grossed more than \$175 million globally. The comedy garnered numerous awards and nominations, including being named one of AFI’s Movies of the Year, and it took home Best Comedy Movie at the 11th annual Critics’ Choice Awards. *The 40-Year-Old Virgin* also earned Apatow a nomination for Best Original Screenplay from the Writers Guild of America and received four MTV Movie Award nominations, including a win for Carell for Best Comedic Performance.

In 2007, Apatow released Universal's *Knocked Up*, his directorial follow-up to *The 40-Year-Old Virgin*, which he also wrote and produced. *Knocked Up* grossed more than \$200 million internationally, and it was named one of AFI's Movies of the Year and nominated for Best Original Screenplay by the Writers Guild of America. Immediately following, Apatow produced the hit comedy *Superbad*, starring Jonah Hill and Michael Cera, for Sony Pictures.

Three major successes followed in 2008, beginning with Universal's *Forgetting Sarah Marshall*, which Apatow produced with Shauna Robertson. Directed by Nicholas Stoller and written by Jason Segel, the romantic-disaster comedy starred Segel, Jonah Hill, Mila Kunis and Russell Brand. Apatow followed by producing Sony's action-comedy *Pineapple Express*, a film written by Seth Rogen and Evan Goldberg from a story by Apatow. The film, starring Rogen, James Franco and Danny McBride, opened at No. 1 at the box office. Other Apatow projects released in 2008 include the comedy smash *You Don't Mess With the Zohan*, which Apatow co-wrote with Adam Sandler and Robert Smigel.

In 2009, Apatow wrote, directed and produced Universal's *Funny People*, which starred Adam Sandler, Seth Rogen and Leslie Mann. In 2010, he produced Universal's hit comedy *Get Him to the Greek*, which starred Russell Brand and Jonah Hill.

Other film credits for Apatow include producing *The Cable Guy*, *Anchorman: The Legend of Ron Burgundy* and *Year One*; executive producing *Kicking & Screaming*; co-writing *Fun With Dick and Jane*; and producing and co-writing *Walk Hard: The Dewey Cox Story*, which was nominated for two Golden Globes—for Best Original Song—Motion Picture and Best Performance by an Actor in a Motion Picture—Musical or Comedy (for John C. Reilly).

RICHARD VANE (Executive Producer) served as an executive producer on such films as *Get Him to the Greek*, *Forgetting Sarah Marshall*, *Drillbit Taylor*, *How to Lose a Guy in 10 Days*, *Last Holiday*, *Without a Paddle*, *Rat Race*, *Beautiful*, *Jingle All the Way*, *The Phantom*, *Home Alone 2: Lost in New York* and *Abandon*. Vane also executive produced Nicholas Stoller's upcoming film *The Five-Year Engagement*.

His credits as a producer include *Baby's Day Out*, *Dennis the Menace*, *Dutch*,

Arachnophobia, *Tap* and *Harry and the Hendersons*. He co-produced *Snow Falling on Cedars*, *Always* and *The Boy Who Could Fly*.

Born in New York City, Vane graduated from Trinity College in Connecticut. His first jobs in the entertainment business were as a location assistant on the classic television series *Cannon* and as the location manager on *E.T.: The Extra-Terrestrial*.

MICHAEL BONVILLAIN's (Director of Photography) feature credits include *Zombieland*, starring Woody Harrelson and Emma Stone; *Cloverfield*; and the upcoming *Hansel and Gretel: Witch Hunters*, starring Gemma Arterton and Jeremy Renner. His television credits include *Lost*, *Fringe* and *Alias*, for which he won an Emmy Award for Outstanding Cinematography for a Single Camera Series.

AARON OSBORNE's (Production Designer) feature credits include *Unaccompanied Minors*, directed by Paul Feig; *Dance Flick*, produced by the Wayans brothers; the action film *The Losers*; *Kiss Kiss Bang Bang*, starring Robert Downey Jr., Val Kilmer and Michelle Monaghan; *Employee of the Month*, starring Matt Dillon, Steve Zahn and Christina Applegate; and *I Am Sam*, starring Sean Penn, Michelle Pfeiffer and Dakota Fanning.

Osborne's television credits include *Community*, *The Gates*, *FlashForward*, *E-Ring*, *Watching Ellie* and *Without a Trace*, for which he won an Emmy Award for Outstanding Art Direction for a Single Camera Series.

DAVID MORITZ (Editor) has just completed work on the Tyler Perry-produced *We the Peeples*. His other recent credits include the pilot episode of the Showtime series *Shameless* as well as additional editing credits on *Get Him to the Greek* and *Bridesmaids*.

Moritz's impressive list of film credits includes *It's Complicated*, for which he received a 2010 American Cinema Editors Eddie Award nomination; *P.S. I Love You* and *Freedom Writers*, directed by Richard LaGravenese; *Secondhand Lions*, starring Michael Caine and Robert Duvall; *Elizabethtown* and *Jerry Maguire*, directed by Cameron Crowe; and *The Life Aquatic With Steve Zissou*, *Rushmore* and *Bottle Rocket*, directed by Wes Anderson.

Moritz will next reteam with Richard LaGravenese on the big-screen adaptation of “Beautiful Creatures.”

ROBERT NASSAU (Editor) worked as supervising editor on Adult Swim’s *Childrens Hospital*. His additional television credits include series on HBO, Comedy Central, IFC, MTV, CBS and others.

DEBRA MCGUIRE (Costume Designer) is best known for her 10-year run on the hit show *Friends* and for designing Judd Apatow’s many film and television projects, including NBC’s *Freaks and Geeks* and FOX’s *Undeclared* and the films *The 40-Year-Old Virgin*, *Knocked Up*, *Superbad*, *Walk Hard: The Dewey Cox Story* and *Year One*. Her recent film credits include *Bad Teacher*, starring Cameron Diaz, Justin Timberlake and Jason Segel; *Scream 4*, starring Courteney Cox, David Arquette and Neve Campbell; *The Big Bang*, starring Antonio Banderas; and *Life As We Know It*, starring Katherine Heigl and Josh Duhamel.

McGuire’s television credits include TV Land’s *The Exes*; the pilot episode of FOX’s *New Girl*; The CW’s *90210*; NBC’s *Heroes*; and several short comedy pieces for *Funny or Die Presents...*, including those directed by David Mamet and starring Kristen Bell, Ed O’Neill and Danny DeVito.

McGuire is also passionate about the theater: She began designing for a dance theater company nearly 25 years ago. In 2010, she was nominated by the NAACP for Best Costume Design for *Atlanta*, at the Geffen Playhouse.

Primarily a fine artist, McGuire began her career as a painter, working and teaching in her Emeryville, California studio. She became an instructor at colleges and universities in Northern California, as well as a jewelry and accessories designer, a fashion-designer consultant, a couturier and a costume designer.

JONATHAN KARP (Music Supervisor) has been working in film music for 16 years. After years of working as a music editor, he decided that combining the field of music supervision with that of music editing would allow for an even more immersive and creative experience on every project.

Karp first worked with Judd Apatow in 1999 on the television series *Freaks and Geeks*. They followed up that critically acclaimed show with Apatow's film directing debut, *The 40-Year-Old Virgin*. Other Apatow productions on which Karp has worked include *Knocked Up*, *Superbad*, *Pineapple Express*, *Forgetting Sarah Marshall*, *Funny People*, *Get Him to the Greek*, *Bridesmaids* and the upcoming *The Five-Year Engagement* and *This Is 40*.

Some of the many films with which he's been involved include *The Assassination of Jesse James by the Coward Robert Ford*, *Yes Man*, *The Break-Up*, *The Life Aquatic With Steve Zissou*, *I Heart Huckabees*, *Starsky & Hutch*, *Punch-Drunk Love*, *Old School*, *Magnolia* and *Zoolander*.

Karp's soundtrack album production credits include *Infant Sorrow—Get Him to the Greek*, *Funny People*, *Superbad*, *Forgetting Sarah Marshall*, *Pineapple Express* and *Yes Man*. He co-produced the *I Heart Huckabees* soundtrack with composer Jon Brion and also co-produced the soundtrack to *Starsky & Hutch*.

In addition to his work as a music supervisor and a music editor, Karp has also produced many songs that were featured in his films. He also restored and mixed the final recordings of Marc Bolan for "T-Rex: The Final Recordings," which was released in the U.K. and Europe.

CRAIG WEDREN (Music by) has composed scores and written songs for a wide array of feature films including *Role Models*, *The School of Rock*, *Wet Hot American Summer*, *Laurel Canyon*, *Roger Dodger* and the upcoming *Thanks for Sharing* (directed by Oscar[®] nominee Stuart Blumberg). He has also written and performed music for the television shows *Hung*, *United States of Tara*, *Reno 911!: Miami*, *Stella*, *The State* and the new ABC comedy *Don't Trust the B---- in Apartment 23*.

While continuing to grow as a composer, Wedren has developed a successful career as a recording artist and performer. He began his ascent as the singer and primary songwriter for the legendary '90s avant-punk group Shudder To Think which, following a series of groundbreaking albums, began writing music for indie films such as Lisa Cholodenko's *High Art* and Todd Haynes' *Velvet Goldmine*. In 2005, following the band's split, Wedren released his first solo album, "Lapland," on Conor Oberst's Team

Love Records label. Last September, Wedren released “WAND,” his most ambitious album to date, accompanied by a series of narrative 360-degree videos whose innovative, interactive technology continues Wedren’s extraordinary forays into music and film.

—*wanderlust*—