

# the**INTERNSHIP**

Billy (Vince Vaughn) and Nick (Owen Wilson) are salesmen whose careers have been torpedoed by the digital world. Trying to prove they are not obsolete, they defy the odds by talking their way into a coveted internship at Google, along with a battalion of brilliant college students. But, gaining entrance to this utopia is only half the battle. Now they must compete with a group of the nation's most elite, tech-savvy geniuses to prove that necessity really is the mother of re-invention.

The two friends had spent their lives perfecting the art of closing the deal, only to find themselves laid off. A product of a generation that believed if you work hard and play by the rules, then you should expect the promise of the American Dream, Billy and Nick are past their sell-by date. Or so it seems.

Deflated but not deterred, they discover that in this new era, the secret to success is in the *search*. A search engine, that is, called Google – a place where dreams become reality.

To gain access to this world, Billy and Nick draw upon their crackerjack salesmanship to reinvent themselves as interns (or, in Google-speak, Nooglers). Surrounded by whiz kids half their age, these two masters of persuasion must find a way to bridge the generational divide or risk losing the opportunity to go from Noogler to Googler (or full-time Google employee). Billy, Nick, and their young teammates discover that victory is found in the life lesson, sometimes winning is not about finishing first, and that they always possessed Googliness – the desire to keep *searching* ...

## **GOOGLERS, NOOGLERS, AND GOOGLINESS**

THE INTERNSHIP is the battle cry of the underdog; it's for everyone who has ever been knocked down but not knocked out, told they could not do something but proved they could, and dared to dream against all odds. Billy and Nick struggle to find meaningful employment in a tech-fueled era of smartphones, tablets, social media and

web 2.0. Much to their dismay, it hits them like a freight train that while they were turning sales into an art form, the world changed, and now they are deemed relics of a bygone era.

In this new world order, if you want a place at the table, then you have to work harder, reinvent yourself, and develop new skills at the speed of fiber optics transmissions. Ignoring the naysayers and following their gut, Billy and Nick set their sights on Google. “It's a chance for Billy and Nick, who wake up and say, ‘We did everything the way we were supposed to, but got the short end of the stick,’” explains writer, producer and star Vince Vaughn. “And now they’re going to take a chance, follow a dream and be a part of something that is exciting and fun, and not just a means to paying the bills.”

“I think the comedy in this movie comes out of relatable situations,” Vaughn adds. “There's authenticity to Billy and Nick’s journey, in that they initially go through some tough things, which is happening to a lot of people.”

Director and producer Shawn Levy echoes Vaughn’s observations on the relatability of the film’s premise. “I think this movie is astonishingly relevant,” states Levy. “There is a generation that feels left out in this economy. What are you supposed to do? How can you reinvent yourself in order to write a next chapter?”

“So that's real; that’s happening; that's now,” continues Levy. “But at the same time you have a quarter of all college graduates unable to get jobs. You have people from Yale, Harvard, Stanford, all the best schools, fighting over a handful of internships. And those are jobs where you're not even going to get paid.”

While exploring those challenges, *THE INTERNSHIP* is first and foremost an uplifting story with humor and idealism. “The optimism that comes from the film’s message is that maybe there's something each generation can learn from the other. It's a huge part of why the film is not just funny, but also timely, aspirational and hopeful,” says Vaughn.

Vaughn’s Billy McMahon is high-energy, razor-sharp, and verbally-dexterous. When he loses the only vocation he has ever known, Billy fears he is destined to be a has-been for the rest of his life. As he searches the on-line job listings, he inadvertently discovers the solution to his career conundrum – Google. “Billy gets an idea, that

Google's a place where there are a lot of possibilities; it feels like a phenomenal place to work, where there are nap pods, Ping-Pong, volleyball courts and lots of places to eat – for free,” states Vaughn.

With nothing to lose and everything to gain, Billy “takes a swing for something that's far reaching or far out, but also seems like an exciting place to work,” says Vaughn. “Billy and Nick wonder, why not take a chance at the best place to work that is filled with the most opportunities?”

Billy and Nick choose wisely. In January 2013, *Fortune* magazine declared Google the best place to work, for the third time since 2007. Google has maintained a longstanding reputation as a cool, fun and magical place to work. Its employees love the company’s culture, mission statement and perks. “For Billy and Nick, going to Google is like entering into the chocolate factory or traveling to Oz,” Vaughn says.

THE INTERNSHIP lifts the curtain on Google’s innovative wizardry, offering a rare glimpse into its dynamic, trailblazing and high-tech culture. “When I visited Google, that's when the project got exciting,” recalls Levy. “It’s a tech company but every day they commit themselves to trying to make the world a better place. There is a genuine altruism to its culture that is inspiring, and I wanted to depict that.”

“Also, it's a unique workplace,” Levy continues. “There aren't offices. There are nap pods, massage rooms, and meetings whose participants are biking around town. It's so committedly unconventional that it is like the Emerald City. A big part of the movie was pulling back the curtain and giving audiences a V.I.P. pass to this unconventional work place.”

Once bitten by this enticing climate, one cannot help but want to become a Googler. “When we were shooting at Google, I think most of us were ready to quit our movie business jobs to go work there, and by the way, a movie business job is pretty awesome,” notes Levy. “But at Google, everything they do is based on the desire to foster creativity and collaboration, which are the values we should all be living our lives with.”

Under Google’s guidance, Levy and Vaughn captured the essence of the company’s unique entrepreneurial spirit. “I thought interns, as a rule, get coffee or run

errands,” describes Vaughn. “But at Google, interns were actually put to work right away.”

From the beginning, Google embraced the production. “I visited Google the first time with [co-star] Owen Wilson,” recalls Vaughn, who credits executive producer Sandra J. Smith, whose contacts at Google helped pave the way for the production. “Google liked the concept of the movie.”

Google’s involvement in the film was critical to Shawn Levy. “I was clear from the beginning that I only wanted to do the movie if it was in partnership with Google,” he states.

“I visited Google a number of times,” Levy continues. “They informed the script by teaching us about Google’s culture and workplace, and by providing full access to their campus. Google helped maintain the accuracy and realism of the production design and tech language.”

“We would send photographs of Google [the film’s principal location in] Georgia, where we replicated the building interiors,” adds Levy. “So, every single thing that’s written on every single blackboard [in the film] is legitimate and approved by Google. They knew the movie is a summer comedy that’s audacious, fun and occasionally irreverent. Google wanted it to be aspirational and to have a good heart. And that’s the only kind of movie I know how to make. So, we went in with a lot of mutual trust and it’s been a great partnership.”

During the project’s early stages, Vaughn approached his “Wedding Crashers” co-star and friend, Owen Wilson, to play Nick – the yin to Billy’s yang. Nick is a master of the art of gentle persuasion, whereas Billy is a maestro of rapid-fire, slick pitches. Together, they make an unbeatable team.

“The first person I went to was Owen,” Vaughn says. “I thought it would be fun to collaborate again.”

Wilson’s nuanced sense of humor coupled with his all-around likability made him the ideal choice to play Nick. “Owen’s very funny and makes me laugh, and he’s a terrific actor,” says Vaughn. “He’s genuine and has a real vulnerability and honesty.”

Wilson couldn’t resist the opportunity to reunite with Vaughn on another big comedic vehicle, and he appreciated the film’s premise of two salesmen reinventing

themselves at an internet and technology behemoth. “We were always looking for something that would be fun to work on, and then Vince had this idea for THE INTERNSHIP,” says Wilson, who also appreciated the story’s fish-out-of-water elements. “Nick and Billy couldn’t be more out of place at Google,” says Wilson. “They are trying to navigate their way through it and get a job.”

Vaughn and Wilson drew from their personal experiences of being behind the technological times. “This was not a difficult role to prepare for. I don’t know that much about computers, only in the past few years, I discovered how to work the internet,” says Wilson. “And Vince had to be one of the last people in the world to get a cell phone, so he might be even further behind than me. We’re both trying to catch up with the digital world.”

Confronted with that world’s lightning-fast pace, Billy and Nick must somehow excel at Google. “When Billy has the idea that we should go work at Google, Nick says, ‘How are we going to compete with these 20-year-old computer whizzes?’” says Wilson. “Billy replies, ‘There is more to it than that. Even at Google, you have got to be able to sell things and connect with people and that is our strong suit, and entrée into this world.’”

However, their lack of technical knowledge and experience becomes a bone of contention between them and the other interns assigned to their team. “Their teammates studied at prestigious colleges, and Billy and Nick are from the University of Phoenix Online. And so, there is a disconnect between them and these kids,” explains Wilson.

“There is a culture clash that happens,” confirms Vaughn. “You got salty salesmen who might have a high emotional IQ, and who have been through a lot, but are clueless when it comes to engineering and computer coding. Then you have a bunch of kids who’ve grown up in a digital age, but who have yet to develop their ‘old-school’ social skills.”

Billy and Nick assume that with their silver tongued talents, they can dazzle their way from the internship into permanent positions at Google. Their strategy backfires, making them laughing stocks of the program. “Billy and Nick realize that their ability to bull\*\*\*\* has been called into question because now, with the Google search engine,

anyone can look up anything with the click of a mouse, so these guys cannot color things the way that they would have been able to in the past,” explains Vaughn.

Billy, Nick and their intern teammates come to realize that their perceived differences are assets necessary to reach their goals. “Ultimately, we complement each other each,” says Vaughn. “The kids are immersed in this technology, which has led them to these coveted internships but has also stunted them from connecting to people in a human way. And connecting *that* way is what Billy and Nick do best.”

Instead of using their masterful salesmanship for personal gain, Billy and Nick use it as a way to unify the team, and more importantly, as a means to thrive at Google. “What our characters bring is that ability, as salesmen, to connect with people,” says Wilson. “And, do it in a genuine way.”

As underdogs in the competition, the team faces an uphill climb, but nothing that a little guts, grit and *Googliness* can’t handle. “*Googliness* is a willingness to take chances, roll the dice, think outside the box, and be open to inspiration,” says Wilson. “It’s a quality that everyone aspires to.”

“*Googliness* is a real word used by Googlers to define an essential trait of working there and of the kind of people that work there,” elaborates Levy. “It means ethical goodness, innovative thinking, diligence and pluck.”

For Billy, Nick and their fellow interns, what began as a collision between two different worlds, ends with unity and cooperation in pursuit of a dream come true, and in their transition from being Nooglers to Googlers, they discover their *Googliness*.

To bring this comical comeback story to life, Vaughn knew from the start that Shawn Levy was the ideal choice to direct. “Shawn has a connection to hope, a human optimism that is an important element of the film,” Vaughn notes. “He’s really elevated the movie and has been a great partner.”

Levy couldn’t resist the opportunity to participate in the Vaughn-Wilson on-screen reunion. “When I saw ‘Wedding Crashers,’ I witnessed this banter and chemistry that came from two guys who are very different in their rhythms,” recalls Levy. “There’s the laconic, cool of Owen and the machine gun patter of Vince; the alchemy of when they come together is truly special.”

Magic also happened in the casting of the other key roles. The filmmakers selected actors who would reflect the generational divide, embody the Google personae, and possess a comedic constitution that complements Vaughn's and Wilson's improvisational dexterity. "THE INTERNSHIP is also about these two generations melding and the culture of Google. We wanted a supporting cast that adds strength to the duo at the center," says Vaughn.

### **The Googlers**

*A moniker reserved for the seasoned, permanent employees at Google.*

Rose Byrne plays Dana Sims, a career-focused, high-achieving Google executive. "Dana is a professional woman who has sacrificed a lot of her life for work, as opposed to relationships or family," says Byrne. "Representing the voice of women, many of whom deal with the issues of balancing work and a personal life, was interesting to me."

When Nick, arrives on Google's campus, Dana becomes the object of his affections. Nick, the consummate charmer, is hard pressed to sweep Dana off of her feet. "Nick is very forward and flirty with Dana but she's got his number," explains Byrne. "She does not want him to win the internship."

A Googler of a different stripe is Lyle Spaulding, the overworked, hipster team leader and champion of this band of longshots, comprised of Billy, Nick, and Nooglers Neyha, Stewart, and Yo-Yo. "Lyle is a Google employee who is charged with the task of bringing that ragtag bunch together as a group of intern all-stars," says Josh Brener, who plays Lyle. "He is working on a dozen projects at any given moment, because he cannot say no to anyone."

With Lyle's help, Billy and Nick expand their knowledge and skills. "Nick, Billy and Lyle have something of a symbiotic relationship," explains Brener. Billy and Nick reciprocate by encouraging Lyle to stay true to himself. "They help Lyle come into his own and be confident and comfortable in his own skin, to not feel like he has to try so hard to fit in and be liked," explains Brener. "He learns he can stand up for himself and be his own man."

Behind Billy and Nick – and all Nooglers and Googlers – stands an all-knowing oracle called Headphones, played by Josh Gad. “Headphones is like a mentor who prefers to remain silent, and hides behind his headphones, but when he does speak, there's a lot of value to his words,” says Gad. “We find out he is the guy behind the curtain, so to speak.”

The character of Headphones was inspired by Levy's real life encounter with some of Google's Engineering gods. “When ‘The Eng’, as they're called, move through Google, it's like Moses parting the Red Sea,” says Levy. “But they're in Birkenstocks, high black socks and headphones. They're coding away and just killing it on their keyboards.”

### **The Nooglers**

*A name given to Google's interns combining the words “new” and “Google.”*

Everyone loves a juicy antagonist, and THE INTERNSHIP's Graham, is as opportunistic, if not downright mean, as they get. “He is the kid in class who is the know-it-all,” says Wilson. “Graham lords it over everybody, so Billy and Nick and their teammates really want to beat Graham. But it is hard because he always is beating us.”

Graham fans the flames of dissension amongst the ranks towards Billy and Nick. “Graham is the evil intern who is trying to sabotage their plans,” says Max Minghella, who portrays Graham. “He wants to win and he loves to win.”

Levy required an actor with sinister gravitas that could fully capture Graham's loathsomeness. “There's a high bar when it comes to casting the antagonist in a Vince Vaughn/Owen Wilson comedy,” explains the director. “Bradley Cooper did it in ‘The Wedding Crashers,’ and I needed someone who would be equally vile, funny and memorable.”

“Max Minghella sent in an audition tape, in which he was perfectly loathsome, but charming and funny,” Levy continues. “He made me believe he was Graham, who had come from privilege, had gone to the right schools, had everything go his way, would be condescending towards Nick and Billy – and get really irked by them as they failed to fail.”



With numerous dramatic roles in his portfolio, Minghella longed to be in a comedy. “It is a dream to be a part of this film,” says Minghella. “I have always wanted to do a comedy and when I read for Graham, I thought, I know, this person. I am the right person to do this. There’s a lot of me in this part.”

Holding her own against Graham, as well as her own teammates, Neyha Patel, played by Tiya Sircar, is a closeted nice girl with a deceptive naughty streak. “Tiya tends to say things that make people raise their eyebrows,” explains Sircar. “She has a very colorful imagination.”

“Neyha gives people the impression that she is a sex freak,” adds Sircar. “She says some pretty crazy things, but it’s all talk. Neyha is actually a good, studious girl.”

Like her counterparts, Neyha, is displeased when the team is saddled with the technologically inept salesmen. “The younger members of the team feel like they are working with two dead weights,” she points out.

Another teammate of Nick and Billy’s is Yo-Yo Santos, played by Tobit Raphael in his film debut. Yo-Yo is an anxiety-riddled perfectionist and a dutiful son. “He has a very oppressive Asian mother who wants him to succeed and wants him to have that perfect job,” says Raphael. “And he takes out a lot of it on himself.”

Through Yo-Yo’s relationship with Billy and Nick, he conquers his inner demons to emerge as a confident young man. “Billy and Nick get Yo-Yo to believe in himself,” says Raphael. “They really bring that fire out in him.”

The team is rounded out by the jaded and acerbic Stewart, who is too cool for school. “Stewart is the cynical one,” says Dylan O’Brien, who takes on the role. “He doesn’t want anything to do with the life around him.”

As it turns out, Stewart is not impervious to the positive influences of Billy and Nick, and he, too, surrenders to their transformational vibe. “At the beginning, he is very much only involved in his technology,” says O’Brien. “Bill and Nick teach Stewart to live amongst the world and everyone around him.”

## **ABOUT THE PRODUCTION**

It required a certain amount of *Googliness* on the part of Levy and production designer Tom Meyer to reimagine a world where innovation intersects with fun and

purpose. “We scouted Google a number of times. It's quirky, idyllic, strange, and very specific,” says Levy. “But, it was clear to us that there's no way the production could shoot at Google for an entire month and a half, because they're an ongoing business. So we needed to find a way to replicate Google in Atlanta, which I initially thought would be impossible.”

“Then Tom Meyer stumbled on Georgia Tech, which has an architecturally progressive, whimsical style,” Levy continues. “It gave us a beautiful shell, with an aesthetic that was similar enough to Google that our furniture and design elements from Google – including [signature Google accoutrements] like the slide, Space Ship One, and assorted and plentiful pillows and cushions, completed the transformation.”

“I think the result is pretty seamless. You can't tell what we shot at Google and what we shot at Georgia Tech.”

But infrastructure alone does not a Google campus make. “When you go to Google, the most important thing that you take away from it is its non-traditional aspect and out of the box thinking,” says Meyer. “Google reps said to me when I was trying to recreate it, ‘Do it, but keep the spirit of what Google is about.’”

“For each one of the sets we did a photo-real illustration, or a model, or both, then sent it off to Google, and had conversations back and forth,” adds Meyer. “I tried to capture that feeling that you take away when you're an employee or visitor there. There's a huge sense of playfulness. And the idea of a healthy body and mind is central to Google.”

Meyer says it was imperative that the transformation of Georgia Tech to “Google” yield an authentically immersive experience that reflected Google's mystique. “What we tried to do is take the raw space of the building, which is a beautiful blank slate and then give it that Google ID – the color, furniture and objects, like the two thousand pound spaceship replica that hangs from the five story atrium ceiling, and a two hundred and seventy degree circle slide, two and a half stories tall,” says Meyer. “Those are the things that give Google its unique and playful feel.”

“This isn't Owen and Vince being interns at Corporate Office Number 5. This is Google; this is Oz,” adds Meyer. “So, the film starts off in the first act at a normal, almost retro-office environment, which we call Kansas [as in the “Wizard of Oz” setting],

our black and white atmosphere. And then, when you go to Google, you hit those primary colors, the clean glass, white walls, and wacky, crazy objects, which provided a real sense of a pop and wonder.”

Ultimately, THE INTERNSHIP’s *Googliness* is that it’s not just about life at Google. “It’s about every one of us who’d like to believe that another shot is possible, that another kind of chapter in the story of you is possible,” says Levy. “I don’t know anyone who doesn’t relate to that; whether you’re 16, 22, or 40, we all want to believe that we can change our lives – that it’s never too late. And so, the movie is really about possibility.”

In other words, we must dare to search.

Billy and Nick remind us that the best is yet to come, and that old dogs are capable of learning new tricks. With guts, grit and Googliness, everyone has a chance. So, dream big, dream again, dream some more. Because the world loves second acts.

### **GOOGLE FUN FACTS**

- The company was founded by Larry Page and Sergey Brin while they were PhD students at Stanford University.
- Sergey Brin has two cameos in the film.
- Google has been estimated to run over one million servers in data around the world, and process over one billion search requests and about twenty-four petabytes of user-generated data every day.
- In 2012, browsing data collection site, Alexa, listed Google as the Internet’s second most visited website.
- The name, Google originated from a misspelling of the word googol, the number one followed by one hundred zeros, which was chosen to symbolize the search engines ability to provide vast amounts of information.
- In May 2011, the number of visitors to the search engine surpassed one billion.
- In Fortune Magazine’s annual best companies to work for list, Google, ranked first in 2007, 2008 and 2012.
- In 2006, Google hired only 5,000 new employees (Nooglers) out of an applicant pool of about 1,000,000.

- Google’s corporate philosophy embodies employee friendly principles such as “You can make money without doing evil,” “You can be serious without a suit,” and “Work should be challenging and the challenge should be fun.”
- Google’s headquarters are referred to as “the Googleplex.”
- Free food is available to employees 24/7 at the company’s 25 cafes.
- If you find your waistline expanding due to the Google 15, then there is free training at the on-site gym.
- Massages are gratis.
- Google provides \$5,000 towards the purchase of a hybrid car.
- The Googleplex contains an indoor two story slide, an outdoor beach volleyball court, a bowling alley, bocce courts, a swimming pool, rock climbing, game rooms, scooters, colorful bicycles, and eye-catching office décor.
- In the New York office, there is eyebrow shaping for a nominal fee.

### **ABOUT THE CAST**

**VINCE VAUGHN** (Billy McMahon / Writer / Producer) has, in the last decade, established himself as one of Hollywood’s most versatile comedic performers showcasing his unique blend of quick wit and personable charm in a diverse array of projects from big-budget blockbusters to offbeat independent fare. Vaughn made his cinematic debut in the 1993 underdog film “Rudy,” where he also became friends with fellow actor, Jon Favreau and forged a symbiotic creative partnership that led to his break-out role in Favreau’s 1996 film-turned-cult-classic “Swingers.” Over the next sixteen years, a dynamic collaboration ensued between these two comical virtuosos that would have them reunite for several projects beginning with the mob farce “Made,” followed by “The Break-up” with Jennifer Aniston playing opposite of Vaughn, “Four Christmases” co-starring Reese Witherspoon, and “Couples Retreat.”

Since emerging on the scene, Vaughn solidified himself as a bona fide talent earning him accolades and industry recognition with prominent roles in high-profile megahits that began with Steven Spielberg’s “The Lost World: Jurassic Park.” In 2003, Vaughn’s popularity skyrocketed with the release of “Old School” starring alongside Will Ferrell and Luke Wilson. Following this pivotal performance, Vaughn proved to be

a comedic tour de force with a succession of hit comedies including the seventies television show remake, “Starsky & Hutch,” “Dodgeball: A True Underdog Story,” both with Ben Stiller; reuniting with Will Ferrell in “Anchorman: The Legend of Ron Burgundy;” “Be Cool,” opposite John Travolta and Uma Thurman; “Mr. and Mrs. Smith,” with Brad Pitt and Angelina Jolie; and “Fred Claus”, alongside Paul Giamatti, Kathy Bates and Rachel Weisz.

In 2005, Vaughn’s soaring comic trajectory culminated with the highest-grossing comedy of the year, “Wedding Crashers.” Again, Vaughn teamed with Owen Wilson, this time, to form a womanizing duo deceptively enchanting the lovelorn with their hedonistic debauchery. The film, also, starred Rachel McAdams, Christopher Walken and Isla Fisher.

Throughout Vaughn’s stellar career, he continues to impress with his versatility as a gifted performer equally adept at both comedy and drama as well as other genres appearing in “A Cool, Dry Place,” “Return to Paradise,” “Thumbsucker,” Dwight Yoakam’s directorial debut “South of Heaven, West of Hell,” Sean Penn’s critically acclaimed film adaptation of “Into the Wild,” “Psycho” directed by Gus Van Sant co-starring Julianne Moore, Viggo Mortensen and William H. Macy, “The Cell” opposite Jennifer Lopez and “Domestic Disturbance” with John Travolta.

Vaughn’s most recent projects include “The Dilemma” directed by Ron Howard, co-starring Kevin James, Channing Tatum and Queen Latifah; the Stephen Frears dramedy, “Lay the Favorite,” with Bruce Willis, Catherine Zeta-Jones and Rebecca Hall; the sci-fi comedy, “The Watch,” alongside Ben Stiller and Jonah Hill; the romantic comedy, “A Case of You,” starring Peter Dinklage, Evan Rachel Wood and Sam Rockwell; as well as the soon to be released comedy, “The Delivery Man,” with Chris Pratt and Cobie Smulders.

Not one to rest on his laurels, Vaughn formed Wild West Picture Show Productions producing the films “The Break-up,” “Four Christmases,” “Couples Retreat,” “The Dilemma,” and the documentary, “Wild West Comedy Show.”

In September 2012, TBS ordered a ten episode second season of the Wild West Picture Show-produced half-hour comedy, “Sullivan & Son,” executive produced by Vaughn and starring Steve Byrne.

Vaughn's production acquired the rights to the Ridley Pearson novel, "The Risk Agent," to develop as a starring vehicle for Vaughn, who will produce with his partners Victoria Vaughn and Sandra J. Smith.

**OWEN WILSON** (Nick Campbell) is an über-talented, multi-hyphenate known for his impeccable comedic timing, masterful dialogue and understated characterizations, and an audience favorite since his breakout performance as Dignan in the Wes Anderson helmed comedy, "Bottle Rocket." With the success of this offbeat comedy, Wilson and his friend, Wes Anderson formed a prolific association collaborating on such critically acclaimed projects as "Rushmore" and "The Royal Tenenbaums," both co-written by Wilson and the latter brought them Academy Award and BAFTA nominations for Best Original Screenplay.

Over the course of Wilson's prodigious career, this creative duo would showcase their unique, visionary artistry in several lauded feature films including "The Life Aquatic with Steve Zissou," receiving a Broadcast Film Critics Association Award for Best Cast; "The Darjeeling Limited," co-starring Adrien Brody and Jason Schwartzman; and the stop-motion animated film "Fantastic Mr. Fox," starring George Clooney and Meryl Streep.

With his calm, contemplative and charming on-screen persona, Wilson emerged as one of Hollywood's most sought after character actors with many memorable big screen performances including "The Cable Guy," directed by Ben Stiller and starring Jim Carrey; "The Minus Man," alongside Sheryl Crow and Dwight Yoakam; "Meet the Parents," co-starring Robert De Niro and Ben Stiller; "Shanghai Noon" and "Shanghai Knights," opposite Jackie Chan; "Behind Enemy Lines," with Gene Hackman; "Zoolander," alongside Ben Stiller; as well as the critical and box office juggernaut, "Wedding Crashers," with Vince Vaughn.

In the summer of 2011, Wilson delivered one of his best performances in the Woody Allen's Academy Award-winning comedy "Midnight in Paris." For his portrayal of Gil Pender, the Hollywood screenwriter who dreams of writing the world's next greatest novel, Wilson received praise from critics and audiences earning a Golden Globe nomination for Best Actor in a Musical or Comedy.

Wilson's extraordinary list of film credits also includes "Anaconda"; "Armageddon"; "Permanent Midnight"; "The Haunting"; "Breakfast of Champions"; "I Spy"; "Meet the Fockers"; "Around the World in 80 Days"; "Starsky & Hutch"; "The Big Bounce"; "The Wendell Baker Story"; "Night at the Museum"; "You, Me and Dupree"; "Cars"; "Drillbit Taylor"; "Marley & Me"; "Night at the Museum: Battle of the Smithsonian"; "How Do You Know"; "Little Fockers"; "Marmaduke"; "Hall Pass"; "Cars 2" and "The Big Year."

His current slate of projects include "You are Here," opposite Zach Galifianakis; "Freezing People Is Easy," alongside Paul Rudd and Christopher Walken; "Squirrel to the Nuts," directed by Peter Bogdanovich, with Olivia Wilde; and "The Coup," co-starring Pierce Brosnan and Michelle Monaghan.

In 2014, Wilson will reunite for the seventh time, with longtime collaborator Wes Anderson in "The Grand Budapest Hotel," starring Ralph Fiennes, Jude Law and Bill Murray. This same year, Wilson will lend his voice talents to the Thanksgiving holiday inspired animated feature, "Turkeys," co-starring Woody Harrelson; and reteam with Ben Stiller in "Zoolander 2," the long awaited sequel to their smash hit of the same name.

Wilson was an associate producer on the Academy Award-winning film "As Good as It Gets."

**ROSE BYRNE** (Dana Sims) is a celebrated actress, amassing critical accolades and fans for her arresting performances on television, film and theater. A native of Australia, her captivating talent rose to international prominence with her riveting portrayal of the morally conflicted, Ellen Parsons, opposite Glenn Close, in the acclaimed American television series, "Damages" earning Byrne, two Golden Globe nominations and two Emmy Award nominations.

Before taking the global cinema by storm, Byrne established an impressive body of work in her home country. She began acting at eight years of age and by the time she turned thirteen, she was cast in her first film, "Dallas Doll." Several years later, Byrne received her first starring role opposite Heath Ledger in the critically lauded indie film, "Two Hands." Byrne solidified her reputation as a bona fide dramatic actress with her gripping portrayal of an abandoned blind girl in "The Goddess of 1967," winning the

Copa Volpi for Best Actress at the 2000 Venice International Film Festival.

“In a galaxy far, far away,” Byrne seized her first Hollywood breakthrough playing Dorme, Queen Padme’s chambermaid in “Star Wars: Episode II Attack of the Clones.” Soon after, Byrne catapulted from supporting roles to leading lady with a stellar turn alongside Brad Pitt in the Trojan epic, “Troy.” She would follow this international success with solid performances in a succession of films including, “Wicker Park,” opposite Josh Hartnett; “The Tenants,” co-starring Dylan McDermott and Snoop Dogg; “Marie Antoinette,” directed by Sofia Coppola; “The Dead Girl,” alongside Toni Collette, Brittany Murphy, and Marcia Gay Harden; “Sunshine,” directed by Danny Boyle and co-starring Cillian Murphy and Chris Evans; “28 Weeks Later,” opposite Jeremy Renner; “Just Buried,” with Jay Baruchel; “The Tender Hook,” co-starring Tyler Coppin; “Adam,” alongside Hugh Dancy; and “Knowing,” opposite Nicolas Cage.

Byrne appeared in critically acclaimed, romantic comedy smash hit, “Bridesmaids,” as part of a stellar ensemble cast featuring Kristen Wiig, Maya Rudolph, Melissa McCarthy, Chris O’Dowd and Jon Hamm. Byrne’s other feature film endeavors include “I Love You Too,” with Peter Dinklage; “Get Him to the Greek,” alongside Jonah Hill and Russell Brand; “Insidious,” opposite Patrick Wilson; “X-Men: First Class,” co-starring James McAvoy, Michael Fassbender and Jennifer Lawrence; “The Place Beyond the Pines,” with Ryan Gosling, Bradley Cooper and Eva Mendes; “I Give It a Year,” alongside Anna Faris and Jason Flemyng; “The Turning,” opposite Hugo Weaving; and “Insidious Chapter 2,” reteaming with Patrick Wilson.

On the small screen, Byrne gave an impressive turn as a young kitchen maid opposite Peter O’Toole in the BBC-produced mini-series, “Casanova.”

In addition to Byrne’s exquisite cinematic and television achievements, her versatile talent shines on the theatrical stage with impeccably nuanced performances in several plays such as “La Dispute” and Anton Chekhov’s classic, “Three Sisters.”

**MAX MINGHELLA** (Graham) is a gifted actor whose talents have been seen in many films. In 2005, he made his feature film debut in the “Bee Season” starring Richard Gere and Juliette Binoche. That same year, he played George Clooney’s son in the award-winning geopolitical thriller, “Syriana.” The following year, he landed his first



starring role in the Terry Zwigoff directed, “Art School Confidential.”

Minghella’s most notable characters include Ben Harpen, the campaign aide opposite Ryan Gosling in the political drama, “The Ides of March,” and Divya Narendra, co-founder of HarvardConnection with the Winklevoss twins in the David Fincher helmed, “The Social Network.”

His additional film credits include “Elvis and Anabelle,” “How to Lose Friends & Alienate People,” “Brief Interviews with Hideous Men,” “Agora,” “10 years,” “The Darkest Hour,” and “Hippie Hippie Shake.”

Most recently, Minghella appeared in “Horns” opposite Daniel Radcliffe and “Not Safe for Work” directed by Joe Johnston.

He is the son of Academy Award-winning director, Anthony Minghella and a graduate of Columbia University.

**JOSH BRENER** (Lyle Spaulding) is best known for his starring role as Zack Miller in the TBS comedy series “Glory Daze.” Following his primetime debut, Brener has made guest appearances on “House of Lies” and “The Big Bang Theory.” His next television project is the IFC semi-autobiographical comedy series, “Maron.”

Born and raised in Houston, Brener began acting and performing at age twelve. He attended Harvard College, studying acting at the American Repertory Theatre and performing annually with the Hasty Pudding Theatricals, where he served as a head writer and president of the company.

After graduating, Brener moved to Los Angeles to study improv and sketch comedy with both the Upright Citizens Brigade and The Groundlings.

He made his Los Angeles stage debut with the Echo Theatre Company, of which he is now a member.

**JOSH GAD** (Headphones) is a multi-talented film, television and stage actor perhaps, best known for his Tony Award nominated performance as Elder Arnold Cunningham in the Broadway musical “The Book of Mormon.”

From a young age, Gad knew he wanted to act. After graduating from Carnegie Mellon University’s College of Fine Arts, he found success in several Off-Broadway

plays, eventually appearing on Broadway in the role of William Barféé in “The 25th Annual Putnam County Spelling Bee.”

His reputation as a formidable stage actor led Gad to a rapid transition into television and feature films. He made his small screen debut as news director, Ryan Church, on the FOX sitcom, “Back to You.” Following this success, Gad capitalized on this breakthrough, going on to appear in several television programs including notable guest starring roles on “The Daily Show,” “Bored to Death,” “Modern Family,” “Californication,” “Numb3rs,” and “Party Down.”

His other television credits include “Woke Up Dead,” “Gigi-Almost American,” “Waiting to Die,” “No Heroics,” and most recently, NBC’s “1600 Penn” which he is also co-creator and executive producer.

An equally adept film actor, Gad made his feature film appearance in “21” starring Jim Sturgess, Kate Bosworth and Kevin Spacey. He then co-starred with Rainn Wilson in “The Rocker.” In 2010, Gad played the unlucky in love, computer genius, Josh Randall, opposite Jake Gyllenhaal and Anne Hathaway in the critically acclaimed drama, “Love and Other Drugs.” His first starring role was in “She Wants Me” with Hilary Duff and Charlie Sheen. Other films include “Thanks for Sharing” and the upcoming Steve Jobs biopic, “Jobs,” with Gad in the role of Steve Wozniak alongside Ashton Kutcher, Dermot Mulroney, Matthew Modine and James Woods.

In addition to his live action endeavors, Gad’s voiceover prowess has been heard in numerous animated films and television shows such as “The Cleveland Show,” “Marmaduke,” “Good Vibes,” “Ice Age: Continental Drift,” and the upcoming Hans Christian Andersen adaptation, “Frozen” co-starring Kristen Bell and Idina Menzel as well as “Me and My Shadow” with Kate Hudson.

For his next project, Gad will co-write the script for the “Twins” sequel, “Triplets” with Arnold Schwarzenegger and Danny DeVito reprising the roles alongside Eddie Murphy.

He has been a member of the Groundlings and founded his own improvisational comedy troupe, The Lost Nomads.

**DYLAN O’BRIEN** (Stewart) made his acting debut in the role of Stiles Stilinski

in the hit MTV series “Teen Wolf.” With dreams of becoming a professional actor, he postponed college to take a shot at making his dream come true. After only four auditions, he was cast in “Teen Wolf.”

On film, O’Brien’s credits include the comedy “High Road” and the Jon Kasdan directed “The First Time.”

In 2006, he became a YouTube sensation acting, directing and producing his own independent videos.

When not appearing on film or television, O’Brien can be found playing drums in the band Slow Kids at Play.

**TOBIT RAPHAEL** (Yo-Yo Santos) is making his acting debut in **THE INTERNSHIP**. He is a graduate of the UCLA School of Theater, Film and Television.

**TIYA SIRCAR** (Neyha Patel) knew she was destined to be a performer. At the age of three, she actively pursued various art forms including dance (ballet, jazz, modern, classical, and East Indian folk dance), acting, and musical theater. After successful appearances in numerous school and community productions, Sircar took a courageous leap and moved to Los Angeles to fulfill her destiny.

Once she decided to follow her passion, Sircar has never looked back. She has amassed a catalogue of guest starring roles in numerous television programs including “Touch,” “NCIS,” “Privileged,” “Numb3rs,” “Greek,” “Terminator: The Sarah Connor Chronicles,” “Hannah Montana,” and “House M.D.” Her most recognizable television portrayals have been recurring parts on the CW’s fan-favorite supernatural series, “The Vampire Diaries” and the Disney Channel’s sitcom, “The Suite Life on Deck.”

Sircar landed her breakthrough role in New Line Cinema’s “17 Again” as Samantha, a high school senior with a crush on the lead character played by Zac Efron. Sircar has gone on to have supporting parts in several films including “Hotel for Dogs,” “The Domino Effect,” “The Lost Medallion: The Adventures of Billy Stone,” and “Breaking the Girls.”

In 2008, she played a Mac Genius as part of Apple’s national ad campaign. The following year, she voiced an animated character for the Disney show “Phineas & Ferb.”

She is a native of Texas and the daughter of college professors.

### **ABOUT THE FILMMAKERS**

**SHAWN LEVY** (Director / Producer) is one of the most commercially successful film directors of the past decade. To date, his films have grossed over \$1.6 billion worldwide. His youthfully enthusiastic approach to filmmaking is evident in the storylines and characters he creates – reflecting his joyful intensity for each project at hand.

In addition to his directing slate, Levy is developing several films to produce through his production company, 21 Laps Entertainment, which is housed at 20<sup>th</sup> Century Fox. Most recently, Levy produced the comedy “The Watch,” starring Ben Stiller, Vince Vaughn and Jonah Hill.

In 2011 Levy helmed, for DreamWorks, “Real Steel,” starring Hugh Jackman. In 2010, Levy released “Date Night,” which he directed and produced. The film boasted a stellar cast that included Steve Carell, Tina Fey, James Franco, Mark Wahlberg, Kristin Wiig, Mark Ruffalo and Leighton Meester. “Date Night” resonated soundly with audiences, grossing over \$150 million worldwide. Levy’s 21 Laps also produced the hit comedy “What Happens in Vegas,” starring Cameron Diaz and Ashton Kutcher, which went on to earn over \$200 million worldwide.

Levy both produced and directed the blockbuster “Night at the Museum” franchise (“Night at the Museum,” “Night at the Museum: Battle of the Smithsonian”), starring Ben Stiller, Robin Williams, Owen Wilson, Ricky Gervais, Hank Azaria, Amy Adams, Christopher Guest, Jonah Hill, Dick Van Dyke and Mickey Rooney. To date, the global success of this franchise has netted more than a billion dollars in worldwide box office.

Previously, Levy directed the hit 2006 comedy “The Pink Panther,” starring Steve Martin, Kevin Kline, Beyoncé Knowles, and Jean Reno. Levy also directed the smash hit “Cheaper By The Dozen,” starring Steve Martin, Bonnie Hunt, Ashton Kutcher and Hilary Duff which went on to gross more than \$200 million worldwide.

Levy graduated at the age of 20 from the drama department of Yale University. He later studied film in the Masters Film Production Program at USC, where he produced

and directed the short film “Broken Record.” This film won the Gold Plaque at the Chicago Film Festival, in addition to being selected to screen at the Director’s Guild of America.

**JARED STERN** (Screenwriter) has spent the past decade writing for film and television. He began his career at Walt Disney Animation Studios, where he contributed to “The Princess and the Frog,” “Bolt,” and the box office record breaking and Academy Award® nominated “Wreck-It Ralph.” He was a writer on “Mr. Popper’s Penguins,” starring Jim Carrey, as well as “The Watch” with Ben Stiller, Vince Vaughn and Jonah Hill.

A graduate of Brown University, Stern lives in Los Angeles with his Boston Terrier, Sir Roger.

**ARNON MILCHAN** (Executive 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,” and “In Time.”

Upcoming is “Runner, Runner,” a thriller starring Ben Affleck and Justin Timberlake; “Noah,” an epic directed by Darren Aronofsky, starring Russell Crowe; and “True Story,” starring Jonah Hill and James Franco.

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.

**DAN LEVINE** (Executive Producer) is the President of 21 Laps Entertainment, Shawn Levy’s production company based at 20<sup>th</sup> Century Fox.

Prior to joining 21 Laps, Levine was the Executive VP of Production at Paramount Pictures and oversaw such productions as “Cloverfield,” “G.I. Joe,” “Friday the 13<sup>th</sup>,” “Shooter” and “Stardust.” Before Paramount, Levine was a Senior VP of Production at Dimension Films, where he was the executive on “The Amityville Horror.” Prior to that, Levine was based at Jersey Films, where he was an executive producer on “Along Came Polly” at Universal and “Freedom Writers” at Paramount. While at Jersey

Films, Levine was the production executive on Broken Lizard's "Super Troopers" and was co-producer on "Camp."

Before Jersey Films, Levine was a VP of development at New Regency, where he was the executive on such films as "L.A. Confidential," "Fight Club," "A Time To Kill" and "City of Angels."

**JOSH McLAGLEN** (Executive Producer) has worked as an assistant director on dozens of blockbuster films alongside some of Hollywood's top directors. He has been 1<sup>st</sup> AD on "Tango and Cash," "Alien 3," James Cameron's "Titanic," "The X-Files," "Cast Away," "The Polar Express," and "Beowulf," the latter three for director Robert Zemeckis, and again for Cameron on "Avatar."

In 2002, McLaglen began wearing a producer's hat, working his way from associate producer ("The Polar Express") to co-producer ("Beowulf," "Avatar") to executive producer. In 2006, he began working with director Shawn Levy, as both 1<sup>st</sup> AD and co-producer on "Night at the Museum," becoming executive producer for that film's sequel, "Night at the Museum: Battle of the Smithsonian," as well as for "Date Night" and "Real Steel." Upcoming is "X-Men: Days of Future Past," directed by Bryan Singer.

**MARY McLAGLEN** (Executive Producer), a third generation veteran of the movie business, is the granddaughter of Oscar-winning character actor Victor McLaglen ("The Informer," "The Quiet Man") and the daughter of director Andrew McLaglen ("McLintock!," "Shenandoah," "The Rare Breed"). Her brother Josh McLaglen ("Titanic," "What Lies Beneath," "Constantine") is one of the industry's highly-esteemed assistant directors and executive producers.

Mary McLaglen began her career as a production assistant on her father's sets, moving up the ladder to the rank of production coordinator and unit production manager before producing her first film, "Cold Feet," in 1988.

Since then, McLaglen has served as executive producer on "Real Steel," "The Guilt Trip," "Dodgeball: A True Underdog Story," "Pay It Forward" and "Envy," and as

a co-producer on “One Fine Day,” “Sgt. Bilko,” “Moonlight and Valentino,” “The Client” and “Sommersby.”

She was producer or executive producer on seven pictures starring Sandra Bullock: “All About Steve,” “The Lake House,” “Miss Congeniality 2: Armed and Fabulous,” “Two Weeks Notice,” “Divine Secrets of the Ya-Ya Sisterhood,” “Practical Magic” and “Hope Floats.”

**SANDRA J. SMITH** (Executive Producer), a producer at Vince Vaughn’s Wild West Picture Show, was a key figure in bringing together Google and the THE INTERNSHIP production.

**SCOTT STUBER** (Executive Producer) is the founder and CEO of Bluegrass Films, which has been based at Universal Pictures since 2006.

Recent Bluegrass Films releases include “Identity Thief,” starring Jason Bateman and Melissa McCarthy; “Ted,” which was written and directed by Seth MacFarlane and starred Mark Wahlberg, Mila Kunis and MacFarlane; “Safe House,” which starred Denzel Washington and Ryan Reynolds and was directed by Daniel Espinosa; “Love and Other Drugs,” which was directed by Edward Zwick and starred Jake Gyllenhaal and Anne Hathaway; and “Couples Retreat,” which starred Vince Vaughn, Jon Favreau and Jason Bateman.

Stuber is in postproduction on the epic period film “47 Ronin,” written by Chris Morgan (“Fast Five”), starring Keanu Reeves and directed by Carl Rinsch.

Stuber, under his Bluegrass Television label, has also ventured onto the small screen with the NBC comedy “Whitney,” created by and starring comedian Whitney Cummings, now in its second season.

Stuber’s first production was summer 2006’s romantic comedy “The Break-Up,” which starred Vince Vaughn and Jennifer Aniston. That summer also saw the release of the hit “You, Me and Dupree,” which starred Owen Wilson and Kate Hudson. These were followed by Peter Berg’s critically acclaimed film “The Kingdom”; the Martin Lawrence comedy “Welcome Home Roscoe Jenkins”; and the David Wain hit “Role Models,” which starred Paul Rudd and Seann William Scott.



During Stuber’s eight years at Universal—five of which he spent running worldwide production with Mary Parent—he was responsible for many of the studio’s critically acclaimed and commercially successful films, including “King Kong,” “Jarhead,” “A Beautiful Mind,” “Seabiscuit,” “Cinderella Man,” “Munich,” “Meet the Parents,” “Meet the Fockers,” “The Bourne Identity,” “The Bourne Supremacy,” “About a Boy,” “The 40-Year-Old Virgin,” “8 Mile,” “Spy Game,” “The Family Man,” “The Nutty Professor,” “Nutty Professor II: The Klumps,” “The Mummy” franchise, the “American Pie” franchise, “The Fast and the Furious” franchise, “Friday Night Lights,” “Bring It On” and many others. More than 20 of the films Stuber supervised have grossed more than \$100 million domestically.

**JONATHAN BROWN** (Director of Photography) is the accomplished offspring of heralded Steadicam inventor and operator, Garrett Brown. His mastery of visual composition spans across commercials, film and television.

Most recently, Brown’s lens and lighting magic appeared in “The Big Wedding,” starring Robert De Niro and Diane Keaton.

Some of his previous film credits include “The Four Feathers,” “Big Fat Liar,” “Just Married,” “Cheaper by the Dozen,” “The Pink Panther,” “The Family Stone,” “School for Scoundrels,” “Mama’s Boy,” and “Monte Carlo.”

**TOM MEYER** (Production Design) began his career as an Art Director showcasing his talents on films such as “Crazy / Beautiful,” “The Way of the Gun,” “The Crow: Salvation,” “The Last Best Sunday,” and “No Vacancy.” From this auspicious start, he successfully ascended to one of the industry’s top-notch production designers.

With his imaginative and ingenious visual artistry, Meyer’s has created and captured the essence of a film’s story and setting from the pugilist robot, action film, “Real Steel” to a 1970’s Huntington, West Virginia community in “We Are Marshall.”

Meyer’s other credits as production designer include “Jonah Hex,” “Orphan,” “Pu-239,” “A Lot Like Love,” “Catch That Kid,” “Blue Crush,” and “Welcome to Collinwood.”

**DEAN ZIMMERMAN** (Editor) is part of an editing dynasty. His father is Academy Award nominated editor, Don Zimmerman, A.C.E. Under the tutelage of the “Big D” (the moniker for the paterfamilias), Zimmerman, along with his two brothers, one being an identical twin, learned the mastery of film editing.

After fifteen years working at his father’s side, Zimmerman made his solo editing debut with the Shawn Levy helmed “Date Night” starring Steve Carell and Tina Fey.

His other editing credits include “Gulliver’s Travels” with Jack Black, Emily Blunt and Jason Segel; “Real Steel” starring Hugh Jackman; “Mirror Mirror” starring Julia Roberts, Lily Collins and Armie Hammer; and “The Watch” with Ben Stiller, Vince Vaughn and Jonah Hill.

**CHRISTOPHE BECK** (Music) most recently composed the scores for “Pitch Perfect,” “The Guilt Trip,” “The Watch,” “This Means War,” “Tower Heist,” and the audience and critical hit “The Muppets.” His other recent credits include “Crazy, Stupid Love” and “The Hangover Part II” (his fourth collaboration with director Todd Phillips; the others were “The Hangover,” “Due Date” and “School for Scoundrels”).

Beck composed scores for the critically acclaimed comedy “Cedar Rapids,” the musical feature “Burlesque,” the actioner “Red,” Neil LaBute’s “Death at a Funeral,” the sleeper comedy hit “Hot Tub Time Machine,” Chris Columbus’ fantasy adventure “Percy Jackson & The Olympians: The Lightning Thief,” and the award-winning documentary “Waiting for Superman.”

In addition, Beck has teamed with filmmaker Shawn Levy on a number of films, including “Date Night,” the remakes of “The Pink Panther” and “Cheaper by the Dozen,” “Just Married,” “Big Fat Liar,” and “What Happens in Vegas,” which Levy produced.

Beck’s wide range of film credits also includes “All About Steve,” “Fred Claus,” “Year of the Dog,” “We Are Marshall,” “The Sentinel,” “Phoebe in Wonderland,” “Under the Tuscan Sun,” “Saved!” and “Bring It On.”

Beck won an Emmy for Outstanding Music Composition for his work on the hit series “Buffy the Vampire Slayer.” He began his scoring career on the Canadian television series “White Fang.”

**LEESA EVANS** (Costume Designer) is a highly touted, aficionado of style. From her costume designs on the silver screen to her celebrity fashion styles, she is a prolific craftswoman whose aesthetic expertise never fails to capture the moment.

For her work on the critically acclaimed, “Bridesmaids,” Evans was nominated for a Costume Designer Guild Award for Excellence in Contemporary Film.

Evan’s other film costume credits include “The Five-Year Engagement,” “This is 40,” “Get Him to the Greek,” “Forgetting Sarah Marshall,” “I Love You, Man,” “American Pie,” “Into the Blue,” “Scooby-Doo,” and “Josie and the Pussycats.”

A versatile costumer, her wardrobe creations have appeared in more than 500 television commercials including Coca Cola, AT&T, Verizon, HP, Samsung, GM, Ford, Mastercard, Porsche, and Kelloggs.

Her celebrity design innovations have been seen in Vanity Fair, Rolling Stone, People, Nylon and In-Style as well as red carpet events from the Academy Awards to the Grammys.

The daughter of a couture designer, Evans grew up surrounded by the influences of the fashion industry. She spent her formative years at fashion shows, amongst noteworthy designers, gaining an appreciation for the intricacies of the fashion world. She went on to spend the first part of her career working alongside her mother, gathering extensive experience not only in design, but also in manufacturing and retail. It was not until she apprenticed with a costume designer that she found her true calling. Since that time, she has dedicated herself to the craft of costume and styling for film, commercial advertising, and celebrities.

Her distinguished craftsmanship can be seen in the upcoming film, “August: Osage County” directed by John Wells starring Benedict Cumberbatch and Ewan McGregor.

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