

The Secret Life Of Walter **MITTY**

Preliminary Production Notes

Walter Mitty: *n.* An ordinary person given to adventurous daydreams far grander than real life

No one really knows the power of the private dreams inside our heads . . . until they inspire our reality. That's what happens in Ben Stiller's contemporary rethink of one of the most influential fantasy stories of all time – indeed the quintessential tale about the irresistible allure of fantasizing: James Thurber's *THE SECRET LIFE OF WALTER MITTY*. Stiller has taken that two-and-a-half page 1939 classic and opened it up into a 21st Century comic epic about a man who finds that his real life is about to blow his wildly over-active imagination out of the water.

This Walter Mitty (Stiller) is a modern day-dreamer, an ordinary magazine photo editor who takes a regular mental vacation from his ho-hum existence by disappearing into a world of fantasies electrified by dashing heroism, passionate romance and constant triumphs over danger. But when Mitty and the co-worker he secretly adores (Kristen Wiig) stand in actual peril of losing their jobs, Walter must do the unimaginable: take real action – sparking a global journey more extraordinary than anything he could have ever dreamed up.

For Stiller, *THE SECRET LIFE OF WALTER MITTY* offered a rare chance to look at a touchstone American tale afresh, from new times. Way back in high school, he first encountered Thurber's story – a story that almost as soon as it had been published in *The New Yorker* began making an impact that belied its ultra-brief length. It inspired a beloved 1940s screen comedy, numerous theatre works, and sealed the phrase “he's a Walter Mitty” into the popular lexicon, referring to anyone who throws more energy into diverting daydreams than into real life.

Now, Stiller saw a chance to take Thurber's endlessly escapist character into the full-scale complexity of our social networking, down-sizing, re-tooling times – and to push his story further, comedically, dramatically and cinematically, bringing the full visual spectacle of modern filmmaking to the mix.

“What I love about this story is that it can't be categorized,” Stiller says. “It has comedy, it has drama, it's an adventure story, it's real and it's fantastically hyper-real. Yet at the heart of it all is a character who I think everyone can connect to – someone who appears to be just going through the motions of modern life but is living a whole different life inside his head. To me, he embodies all those things we imagine about ourselves and the world but that we never say.”

A Very Modern Mitty

The exuberant hilarity and bittersweet poignancy of people chasing crazy dreams has always underscored Ben Stiller's comedic storytelling approach. As an actor, he has become one of the world's biggest comic stars with a chain of Everyman characters facing outrageous circumstances – whether a man trying to impress his terrifying in-laws in the *Meet The Parents* series, a lonely museum night watchman who can't believe his eyes in the *Night At The Museum* romps, or a guy who gets a second chance with his high school dream date in the boundary-pushing comedy *There's Something About Mary*.

As a director, he has garnered critical acclaim for his own brand of sharp yet sweet comedy, including his affectionate send-up of the fashion world in *Zoolander* and his triumphant satire of action movie madness and camaraderie in *Tropic Thunder*. But *THE SECRET LIFE OF WALTER MITTY* took Stiller to places he has never been before, both in front of and behind the camera. It is at once his most visually adventurous epic and his most stirring human tale.

The film lovingly winks back at the great American humorist Thurber's timeless fable about a mild-mannered man's need to turn his failures into something far more astonishing in his head. But Stiller's Mitty is very much a man of our times. Like so many of us, he feels hemmed in by an increasingly depersonalized, electronic world that is rapidly changing everything – one that is making his very way of life obsolete. His only out is a madcap barrage of reveries that keep him a constant hero battling for a better, fairer world. It's his own private realm he shares with no one . . . that is, until his search for a famous photographer's (Sean Penn) missing negative gives him an unexpected chance to connect with another.

It was the tug-of-war between Mitty's shaky, uncertain reality and the beautiful impulses behind his eye-popping dreams that first drew Stiller to Steven Conrad's adaptation of *THE SECRET LIFE OF WALTER MITTY*. He'd seen other attempts at re-visiting the story, but none had hit home.

“Steve's script wasn't trying to revisit the 1940s Danny Kaye classic, which was so wonderfully unique to its time. He found a different way of telling the story, one that was smart and compelling but that created a modern context for this character that audiences can relate to,” says Stiller. “I loved that the script honored the idea of an ordinary guy as hero in a way that's lyrical, soulful and funny. Steve said to me, ‘inside the breast of every American man beats the heart of a hero’ -- and I wanted the film to have that kind of respect for all the things ordinary people go through and how challenging life is for all of us whether you're a guy that nobody pays attention to or you're the President of the United States. Walter's journey celebrates the potential that everybody has.”

A MITTY IN THE FAMILY

The meshing of material, director and actor was especially vital to the film's producers: John Goldwyn and Samuel Goldwyn Jr., respectively the grandson and son of Samuel Goldwyn, who produced the 1947 version of *THE SECRET LIFE OF WALTER MITTY* directed by Norman Z. McLeod; and Stuart Cornfeld, who has collaborated with Stiller on many of his films including *Zoolander* and *Tropic Thunder*.

For the Goldwyns, *THE SECRET LIFE OF WALTER MITTY* has always been a part of their family history. "My grandfather was, in every sense a true pioneer of the motion picture industry, part of a group of people who wanted to tell stories in a different way, to show us a view of life in a way that no painting, no novel, no play could ever do. And since *WALTER MITTY* was a very big success for him, we wanted to be part of something that could live up to that," John Goldwyn explains. "In 1947, they engineered a movie story that really lifted off from the original source material into something very different and we wanted to follow in those footsteps."

Adds Samuel Goldwyn, Jr: "We saw a chance to do something new and creative with a story that continues to reverberate in the world, and that was worth fighting for. I've always believed that great movies begin with great writing – and Thurber's story is so rich you could take his character and ideas in many different directions. The 1947 film spoke to that time, and we were determined to find a script and an approach that would speak equally to ours."

It would take many years and a quixotic quest to wrangle the rights and develop the film through myriad incarnations. Things began to change, however, when John Goldwyn met with screenwriter Steven Conrad, known for such deftly crafted scripts as Will Smith's *The Pursuit Of Happyness* and Gore Verbinski's *The Weather Man*.

Goldwyn recalls: "Steve said, 'I want to make a movie about a man who to the world is completely undistinguished, yet who constantly dreams of a better life – and who learns that the only way that he will ever become the man that he knows he can be, is to get out of his head and step into life. He realizes a life discovered is better than a life imagined.' And I said, 'You have the job. This is exactly what we needed to hear.'"

When Conrad's first draft came in, Goldwyn sensed right away that it was not going to be your everyday high-concept comedy. "It was very unique. It is not like anything we'd ever had before. It bore no similarity, really, to the first movie other than the idea that it was about a daydreamer. It was so original, there was really nothing compare it to. And everybody was very excited about that."

That excitement gave way to a long and winding road to finding the right director. Somewhere in that journey, Ben Stiller came in, originally to talk about taking the role of Mitty. Yet it was clear from the get-go that he had a passion for the material that went straight to its very heart.

“Ben had prepared a set of notes that I read before I came into the meeting,” Goldwyn remembers. “And the notes were, without a doubt, the best précis I’d ever seen of what a movie could be. In my life. The specificity, the eloquence, the care with which they were written, the clarity of the thinking about what the script could become - it was an astonishing document. I saw in his notes a movie that would be very, very distinctive.”

Goldwyn – who was President of Paramount Pictures during production of *Zoolander*, where he first forged a relationship with Stiller -- went to bat for him as director, despite the logistical concerns around one man taking on the two enormous jobs of directing and starring in a film of grand ambitions. The one thing no one could deny was Stiller’s obvious and intense passion for the project.

“Ben had a real vision for this movie,” says Stuart Cornfeld. “It’s a story where I think he knew he could have a lot of fun but he also saw a real beauty and a power to it. He wanted the audience to go on a journey with Walter Mitty as he begins to engage with life and realize it is amazing, worthwhile and magical in its own way.”

Stiller was gratified to have the Goldwyns on his side. “They have such a connection with the history of the project, such amazing taste and also a lot of experience with the entire process,” he comments. “This movie didn’t fit into any single genre and we knew it was going to take a lot of faith for the studio to take that chance. I give the Goldwyns full credit for gaining that trust because they really believed in it. They’ve been great partners, gave me a lot of support and they were instrumental in making it all happen.”

Of Cornfeld, Stiller says: “Stuart and I have been working together for many years and we’ve been through the fire together. We’ve done a lot of movies together, so there’s real shorthand there and we just trust each other creatively. I’ve never really met anybody who’s better at working on a script than Stuart – he is always asking questions and pushing it to be better, better and better. And when you’re doing a movie like this, and you are sort of going out there a little bit, that kind of relationship is really invaluable.”

Cornfeld was especially excited to see Stiller have the chance to simultaneously stretch himself as an actor and as a director taking on a world of unbridled visual imagination. “Ben brought a very sophisticated eye to this,” Cornfeld concludes. “In the look of the film and his performance, he has created something strikingly vibrant – an experience that is full of fantasy but is a celebration of real life.”

Larger Than LIFE

Screenwriter Steven Conrad was exhilarated by the challenge of taking on James Thurber's literary hallmark from the POV of a very different generation. He says he wanted "to re-conceptualize the classic idea of Walter Mitty as a guy with all the kaleidoscopic colors of modern life."

That's what led him to place Walter Mitty at the crossroads of life and *LIFE* – *LIFE Magazine* that is. Conrad reimagined Mitty as a "Negative Assets Manager" at a modern incarnation of the magazine, a devoted worker who wishes he could live out all the astonishingly brave and bold moments he has seen parade past him in his from the confines of his office. He also envisioned Mitty as a man at the brink -- a man who is being left behind as *LIFE*, once the ultimate visual chronicle of American culture, is being shifted from a magazine that inspired and informed into yet another corporate dot com.

The real *LIFE Magazine* went through several incarnations since its founding in 1883, reaching its heyday when it was turned into the nation's preeminent photojournalism weekly by Henry Luce, and finally folding into life.com in 2009. Conrad's *LIFE* is fictionalized but very much based upon the breathtaking photographic legacy of the real thing.

"I liked the idea of Walter working at *LIFE Magazine* in the photo-negative room, because it makes him a sort of human repository for the most significant photographs that have been taken in the last 70 years," explains Conrad. "He's surrounded by images of the most essential moments of our times. In a sense, he has seen everything that's out there, yet nobody really sees him. It seemed like a good place from which you could really root for Walter, because all of our jobs can begin to feel like that. You can feel lost in them, or like they don't afford you the chance to really live."

For Stiller, Mitty's job at *LIFE* was a beautiful way of tapping into themes that feel very resonant right now. The backdrop is relevant I think to where we're at in the world," the director and actor comments. "Steve's idea that the iconic *LIFE Magazine* is basically becoming an on-line photo archive is a great metaphor for the transition we're all making from the analog world into the digital world and how it can make a guy like Walter, who has done his job meticulously for years, obsolete."

He continues: "It's really a transformative moment in Walter's life, and yet he finds the courage to go out into the world rather than retreat."

Indeed, with *LIFE* under threat, this becomes the moment that Walter Mitty's reality begins to overtake his fantasies.

In order for that transformation to work, Stiller believed that he would have to find a way to stitch together Mitty's typical workaday world with his out-there daydreams -- in the seamless way that it actually happens deep inside the human mind. As he developed the final screenplay with Conrad, this entwining of daily life and imaginary life became their biggest challenge. Just as James Thurber had

spurred Mitty's fantasies on with a single word or event, Stiller and Conrad architected their narrative around tangible connections between the actual and the fantastical.

"Ben felt it was vital that the movie not feel split between a real world and a daydream world," Conrad explains. "So that meant we had to create all of Walter's daydreams right in the stream of his daily life. We don't go away into a fantasy realm and then come back. We stay right with him so that you get the chance to be part of his fantasies, to see what he gains from them and also what he loses in real life by having checked out. You see what he's hungry for, what has eluded him and what he has the potential to do but hasn't yet had the opportunity to do. Ben's conception was that the daydreams should show you real facets of Mitty's personality, not imaginary ones."

In his dreams, Walter is powerful, decisive and follows his instincts wherever they might lead. In real life, however, he is nothing if not cautious, especially since he has felt a responsibility to take care of his family since his father died when he was just a teenager. That's why Conrad had to find a very strong motivation for Mitty to throw that caution to the wind – by setting him on an obsessive, detective-like quest to uncover a lost negative, the negative that contains his favorite photographer's chosen shot for the final historic cover of *LIFE*.

He also incorporated another inspiration for Mitty: *LIFE Magazine's* famous motto, which encourages people to "see things thousands of miles away, things hidden behind walls and within rooms, things dangerous to come to . . . to see and be amazed."

"It's a really cool motto because it essentially says it's our business to go deeply into the world and to really see other people," muses Conrad. "It's a great directive to take personally, to say this might be what all we need to do sometimes."

While Thurber's Mitty was a henpecked husband whose fantasies carried him away from his marriage, and the first movie Mitty was unenthusiastically engaged to be married, Conrad took another route. His Mitty is a typical modern bachelor who starts out more likely to dream of romance – or play around at it on the internet -- than to wholeheartedly go after it. But one thing the screenwriter never saw Mitty as was ineffectual. His dreams reflect not only his hopes, but also the inner strength he has yet to prove.

"It was really important to us that he not be passive or weak," he says. "This Walter Mitty has a keen mind and constitution. He's ready to go if events would just unfold and let him out. Our job was to take him to that place where he could release his soul."

The screenwriter had faith that Stiller was the director who could do exactly that -- while keeping audiences highly entertained. "I've always loved the way that Ben's movies are so light on their feet in terms of making you feel good – but they are not at all light in terms of what they're

about,” Conrad comments. “He creates such a unique balance between the two that no one else could make Ben’s movies.”

Later, it was equally exciting for Conrad to see Stiller finally step into the role they worked on so closely for so long. “For two years, we did really rigorous work where Ben was primarily the director,” he notes. “Then suddenly, he was also Mitty. I knew he was going to be funny, but the remarkable scope of what he brought to the character was a real surprise.”

Mitty's Dream Girl

While Walter Mitty ponders the problems with his eHarmony profile, his romantic dreams hone in on his co-worker in accounting – the easy-going Cheryl who frequently morphs into the object of his heroic rescues and escapades.

The role as Stiller saw it was not just comic relief, but a major catalyst for Mitty’s journey. “It is Walter’s tenuous connection with Cheryl that becomes the impetus pushing him out into the world,” he explains.

As such, it demanded someone who could leap from the everyday world of a single mom in fear of losing her job into the high-wire drama of Walter’s daydreams and back again, without ever losing a beat, or the core of who Cheryl is. To do all this, while also creating the snowballing effect of a relationship in its first throes of attraction, the filmmakers cast one of today’s most intriguing comediennes: Kristin Wiig, who cut her teeth as one of “Saturday Night Live’s” biggest stars before kick-starting a wide-ranging screen career.

Stiller had her in mind from the get-go. “Kristin is someone who is so, so relatable,” he comments. “She’s so real, and so naturally funny, and I also really wanted to see her doing something like this – something that’s not quite the broad, crazy comedy we’re used to. Her personality is so likeable and warm, I felt she could instantly give the audience a shorthand as to why she and Mitty might actually belong together.”

He continues: “Kristin is also terrific at playing many different attitudes and characters. She was able to juxtapose that kind of comedy with Cheryl’s very real personality where she’s just a little bit intrigued by Walter. I think her character gets to something that audiences really connect with: the idea of that some of the littlest things that happen to us in life – even just saying hello to somebody when they give you a certain look – can affect us in big ways.”

Wiig says that her initial conversations with Stiller were key to winning her over. “The script was absolutely wonderful but it’s hard to go on script alone because there are so many ways to interpret a story like this,” she notes. “So the tone of our conversations was really important. I felt that what Ben

wanted to do with Walter Mitty was very interesting. I loved that he wanted to take this classic story, modernize it in a fun way and really touch on elements of our lives right now.”

She goes on: “It’s one of those stories that leaves you feeling like there’s a great big, world for you out there – and that if there are things in life we really want to do, whether it’s connect with our families or travel the globe, it’s worth trying to go out and do them.”

It was easy for Wiig to see why Cheryl might have just the tiniest twinges of interest in Walter that blossom into something more as they embark together on solving the mystery of the lost negative. “I think she likes that he leads a quieter kind of life and that he also kind of sees something better out there,” she explains. “They both are leading lives that maybe they wish were a little spicier, so it’s perfect that they end up going on this unexpected adventure together.”

Wiig especially enjoyed bursting into Mitty’s daydreams, with Cheryl appearing in numerous thrilling scenarios that took Wiig to new places., including performing a one-woman Bowie song. “I loved doing the fantasy sequences,” she says. “In one of Walter’s first fantasies, he runs into a burning building and saves my three-legged dog. I’d never been in a scene like that before – one involving big explosions and fires -- and it was really exciting for me as an actor.”

Wiig says that excitement was continuously stoked by Stiller no matter the scene. “I don’t really know how Ben could have done so much on this whole project,” she muses. “He was intensely involved with every single aspect of the movie, wearing all these hats and then he’d step into the scene as an actor, too. It was inspiring to watch and I felt that I learned a lot from him.”

Stiller’s visual aplomb amazed Wiig as well. “The look of the movie is so very specific and beautiful, which is part of what makes it so special. Ben had a vision for every single shot, every frame,” she says.

Wiig was especially impressed by what Stiller brought to Mitty. “His Walter Mitty is a guy who really does have a voice -- he just doesn’t quite know how to use it yet. Ben brings so much warmth to the character that you just want to hug him and beat up everybody who’s mean to him.”

The Nightmare In Management

Walter Mitty’s greatest nemesis in his everyday life is the new Managing Director in Charge of The Transition: the consummately arrogant, presumptuously inconsiderate and endlessly intimidating Ted Hendricks. Screenwriter Steve Conrad says he wrote the character to push all of Walter Mitty’s buttons. “Ted Hendricks is a kind of a feeling to me,” Conrad describes. “He’s the way you’re always made to feel by coaches or older brothers, teachers, policemen – that feeling where the best thing you

can say back to them you can't think of until two minutes after they've left the room, and when they're in front of you, nothing useful comes out. Or the worst thing comes out. Ted embodies that feeling."

Taking the role of Ted is Adam Scott, who plays Ben Wyatt on the hit television comedy *Parks and Recreation*. "In real life, Adam is just the sweetest, nicest guy," says Kristen Wiig. "But in this movie he's the biggest douchebag. And he's so good, he makes that a lot of fun."

Stiller had him in mind from the beginning. "I always wanted Adam in the film because he's so funny and he also has a very specific kind of presence," the director notes. "There's a reality to Mitty's world but it is slightly stylized and I thought Adam could really play to that tone. He gives you who Ted is – cold and mean but also ridiculously self-involved – very quickly."

Scott was instantly drawn to the screenplay. "I thought it was amazing the way that Steve and Ben had taken this classic story and let it blossom into something that feels very epic and very now," he says. "The script felt like something special – funny yet also truly moving. The depth of the writing was something I think a lot of people aspire to."

As for who Ted is, Scott describes: "He's basically a heartless corporate ghoul roaming the halls of this great American institution. He has absolutely no regard for the humanity of this wonderful magazine that has been a marker for American culture for so long. And in Walter, he mostly sees a guy who he thinks is pathetic in a very funny way. He gets a kick out of him, because Walter makes his bloodletting even more interesting. I think he rather enjoys Walter, until the point where he begins to ruin Ted's life!"

Scott says that in calibrating the role, he used Stiller as his measuring stick. "I think Ben is one of the funniest men ever in Hollywood, so just getting him to laugh even once or twice through my performance was a huge deal to me."

He also buried himself beneath a rather extensive statement beard that came to define Ted. "Wearing that huge beard felt a bit like I had cake frosting on my face every day. But it was worth it because it was the perfect look. It really adds to the impression that this guy is a human bullet," he laughs.

Stiller was also awed by the facial hair. "I felt it gave Adam this unique thing that we really haven't seen him ever be in a movie before," he says.

Ted might be just the kind of guy Walter Mitty would like to escape, but he is at the very center of Mitty's most elaborate fantasy – an elevator encounter that transforms into a flying battle through mid-town Manhattan. For Scott, the experience of shooting that scene was a first.

"The battle sequence was absolutely one of the most incredible experiences I've had," the actor confesses. "Ben and I were hanging from wire rigs, battling it out, while the streets were just teeming with tourists. It was really, really intense – I've never done else anything like it."

Despite the newness of it all, Stiller made it seem exhilarating, says Scott. “Ben has a way of talking with actors that really makes you feel so comfortable and so taken care of,” he summarizes. “And yet, no matter how precise his preparation was, once we were filming everything felt very alive. I think part of what makes him able to do that as a director is that he’s a great actor in his own right.”

A Photographer At The Ends Of The Earth

For all his fantasies of becoming a hero, Walter Mitty has his own very real hero: the famed *LIFE* photographer Sean O’Connell, an elusive adventurer who has become a kind of rock star of the photographic world, renowned for his relentless commitment to chasing a story no matter the cost. It seemed just the right match to cast Oscar®-winning actor and director Sean Penn in the role of the mysterious icon who beckons Walter Mitty into the big, wide open world.

“Sean O’Connell is a guy who represents creative integrity and he had to have this amazing presence that the audience connects with instantly when Walter finally meets him. That’s why Sean Penn was really my first choice because Sean embodies all that in life for me,” says Ben Stiller.

Stiller was also keen to cast Penn in the kind of role where one of the leading dramatic actors of a generation wouldn’t normally be seen. “Sean actually has a really great sense of humor,” he notes, “which I think doesn’t get showcased that often in his film work, so it was fun to give him a chance to do something different.”

Adds producer Stuart Cornfeld: “Sean O’Connell has a certain kind of mystique, as does Sean Penn. What was amazing about his performance and the way the character is written is that when Walter finally does meet Sean, he’s everything that Walter was looking for, but he’s also completely different at the same time. For all of us, Sean was just amazing to watch in action.”

Rounding out the main cast of *THE SECRET LIFE OF WALTER MITTY* is an ensemble that includes Kathryn Hahn (*Parks and Recreation*) as Mitty’s performance artist sister, comedian Patton Oswalt as Mitty’s eHarmony counselor, Olafar Darri Olafsun as Mitty’s unlikely Icelandic pilot, and, appropriately, a true screen legend as Mitty’s mom: Academy Award® winner Shirley MacLaine who also starred in a film Stiller considers an inspiration for some of his film’s design, Billy Wilder’s *The Apartment*.

Fantasy Made Real

In 1939, when James Thurber first published *THE SECRET LIFE OF WALTER MITTY*, he brought a playful, modernist style to the story that lured readers directly into the experience of Walter Mitty's fantasy life.

In 2013, Ben Stiller hoped to do something similar, using modern cinema to open the story up visually in a way that couldn't have been imagined in Thurber's day. He knew there were several ways to approach Mitty's fantasizing. But there was only way he felt that was right for what he wanted audiences to feel: using a deftly crafted hyper-reality that merges Mitty's inner stream of consciousness into the fabric of what's going on in his outer world.

"Everybody can connect with the idea of talking to somebody while actually having this crazy, imaginary fantasy going on in your head of where you'd rather be in that moment," he explains. "That's what we wanted to capture."

Stiller thought intensively about how to achieve that. Creating Walter's fantasies would certainly involve many moving parts, and a sense of spectacle, but Stiller used his effects judiciously, with an eye towards unbroken integration into the flow of the action.

"In terms of visual effects, we wanted the overall approach to be very photo-real," he says. "I've always found that the best results come from doing as much as you can practically in real-life situations and then just tickling that with the digital effects."

Ultimately, Stiller would put together a visual design team including Oscar®-nominated director of photography Stuart Dryburgh (*The Piano*), production designer Jeff Mann (*Tropic Thunder*, *Zoolander*), editor Greg Hayden (*Tropic Thunder*, *Zoolander*), costume designer Sarah Edwards (*Salt*, *Michael Clayton*) and visual effects supervisor Guillaume Rocheron (*Life of Pi*).

Early on, Stiller made the decision to shoot *THE SECRET LIFE OF WALTER MITTY* on film, a decision that seemed to echo Walter Mitty's image-laden world and his search for authenticity. "Film is just such a special thing – it at the heart of the history of movies and the whole tradition of filmmaking – and it's something that is going away very quickly, disappearing from the world," Stiller says.

They also chose to have the camera slowly awaken, moving from static to dynamic, as Walter's life follows a similar trajectory. Stiller explains: "We create a world that is very graphic and linear in the first part of the movie. So the camera is quite still and hardly moves at all and then . . . gradually . . . as Walter starts to connect with life and go out into the world, the camera loosens up. We loosen up with him and the colors become more saturated and we enter into this fuller life experience with him."

The constant yin and yang of dreams and reality in *THE SECRET LIFE OF WALTER MITTY* made for an extremely ambitious production – one which would take on the rigors of shooting in the middle of New York City then jet off to the other-worldly environs of Iceland, where cast and crew moved from volcanoes to helicopters to the middle of the frosty ocean.

“Shooting in New York was essential because that was the only way to deliver the strong sense of place that Ben envisioned,” says Cornfeld. “He really wanted to capture the energy and intensity of the city.”

The producer continues: “Iceland is just an amazing place, where the quality of light is truly different from anywhere on Earth. One of the real benefits of having shot on film is that we got to take full advantage of that light. There's not much pollution in Iceland so when you look off into the distance, you can see forever. It's like going from a 35-millimeter world to a 70-millimeter world. You get a scope of natural beauty you just don't find many places.”

Each location would host scenes that could not have been filmed elsewhere in the world. In New York, Stiller had the chance to shoot the epic chase between Walter and Ted in the live-wire dynamics of a typical crowded day in the city. To simulate Walter and Ted flying and bounding through Manhattan on makeshift skates and skis, Stiller and co-star Adam Scott were placed in a mobile rig that suspended them while weaving through New York City's infamous traffic.

“The Ted battle was really fun to shoot,” remarks Stiller. “There we were riding skateboards and rollerblades down Sixth Avenue and Fifty-Seventh Street on a Sunday morning and it was just an amazingly surreal experience. We really tried to do as much of that scene for real as we possibly could – and then we augmented it with the visual effects.”

“Shooting in New York was a big part of the conversation when Ben first got involved with the movie. He wanted Mitty's fantasies to feel as photo-real as life – because for Mitty they are that real,” adds John Goldwyn. “He didn't want to use a green screen and then impose the city behind it. The audience had to feel Mitty's actual experience. But it was a bit of a logistical nightmare. Flash mobs were showing up all over the place, we had to close down lanes, we had to reverse lanes because we got very bound up in making sure that the geography was accurate and we had Ben and Adam Scott on a very complicated rig. Luckily we had a crack team who helped us to pull that off.”

In Iceland, Stiller would shoot a scene that pushed him to new edges both as director and actor: when Walter jumps into the raging waves of the North Atlantic, which Stiller simulated with his own plunge into the ocean. “It was really important for me that we not do that scene in a tank,” he recalls. “I felt we had to shoot in real high seas, with a real boat there, a real helicopter and real waves,” he explains.

“That’s when Mitty literally dives into life,” muses John Goldwyn. “It the big transition moment of the movie, and it looks incredibly real, because most of it is.”

The scene turned out, just as it does for Walter Mitty, to bring a bit more reality than even Stiller anticipated.

“We were about a mile out at sea with seven-foot swells -- which, when you’re in the water, are really big,” admits Stiller. “The boat with the camera in it went away to come back and do the shot, but there was this two-minute period where I was just in the North Sea with nobody around. I was in the ocean just by myself with a briefcase, floating there waiting for the camera to come back and was thinking, ‘I hope they can find me when they come back for the shot,’” he laughs. “There was a real sense of danger and it was one of those moments when I thought, ‘oh, this is what real filmmaking is all about.’”

LIFE At The Office

As Ben Stiller first began contemplating the scope of creating Walter Mitty’s real and fantasy lives on screen, he knew without a doubt he would require a production designer with an unalloyed sense of creative experimentation. Fortunately, he knew just the person: Jeff Mann, with whom he worked on *Tropic Thunder*.

“Jeff and I were really in synch creatively and visually,” says Stiller. “He was integral in designing the fantasy sequences, the whole Ted battle, the LIFE Magazine offices and how the magazine covers relate back to Walter’s fantasies. It was a great collaboration.”

Adds John Goldwyn: “Jeff was really Ben’s creative partner on this film in every sense of the phrase.”

Mann was exhilarated by the unusual task Stiller laid before him. “We had the opportunity to create a tone in this movie that is very original. We have these fun, outrageous fantasies but we also wanted to walk a fine line to create an integrity for Mitty’s overall reality,” he says. “The whole idea was that Walter starts out only really living in his head, and he ends up on a journey living as a human being in the world.”

The challenge was to make that inner transformation outwardly thrilling. “I’ve had the chance to do some outrageous visual things in my career, but to do something like that resonates on so many different fronts, was really the pinnacle for me,” says Mann.

Mann especially had fun creating the *LIFE Magazine* offices, which, much like the film, mix reality, history and fantasy elements. He and Stiller were gratified to have the support of the Time-Life Corporation.

“The cooperation of Time-Life was always going to be crucial to the look of the movie,” says the designer. “But it wasn’t a slam dunk. Once we sent them the script, we were put in contact with a gentleman named Bill Shapiro who, as luck would have it, was basically as close to the Walter Mitty character in his job description as you could get. He became a very big proponent of the script because there were a lot of parallels to his experience. Then, once we had access to all these iconic images, we came up with all kinds of opportunities to incorporate them into the sets. There’s something for everyone in the audience to key into – from celebrity shots to sports figures to environmental elements that come into play in the movie.”

Stiller and Mann also did a lot of research into the history of the Time-Life building in Rockefeller Center, which opened in 1959, garnering fame for its design by the architectural firm of Harris & Abramowitz & Harris, and for its outsized modernist murals by the artists Josef Albers and Fritz Glarner – which made the lobby a one-of-a-kind artistic experience.

“The architecture is just quintessential Mid-Century,” marvels Stiller. “The building is so beautiful to photograph, especially when seen from above where you can see the terrazzo patterns in the plaza outside. It really helped contribute to the slightly retro, fading feeling of the world that Walter works in. And then we were inspired by photographs of the interior in the 50s and 60s, where you see photojournalists and editors with their sleeves rolled up and their horn-rimmed glasses and we wanted to echo that vibe.”

While Stiller was able to access exterior and lobby of the Time-Life Building, it fell to Mann to recreate the interior of the defunct magazine’s offices from scratch on soundstages at the Kaufman Astoria Studios in Queens. There, he worked out a unique floor plan that would allow Stiller to play with his frame compositions.

Mann especially enjoyed creating Walter’s photo editing area as both a lonely oasis (where only his co-worker Hernandez, played by Adrian Martinez, keeps him company) and an entrée to all that goes on inside his brain. “The concept was that you can see the digital era has already reduced the employees at the magazine, so you see empty workstations near Walter, yet you also see this treasure trove of imagery behind him that is pushing him forward,” Mann comments.

With such a vast tangle of logistics and design elements to juggle, Mann says he was amazed by how Stiller kept it all part of one harmonized vision in his head. “Ben’s capacity on this movie really impressed me,” he says. “He brought an enormous energy level to the production and at the same time, he was basically acting in almost every scene. We had this juggernaut of information and complex visual effects we were working with – things that he couldn’t know what they were going to look like specifically for months, if not a year, from the time we were doing it. It took a lot of planning to make the right decisions.”

As much as they explored each and every visual decision, Mann notes all that fell away when Stiller was in front of the camera as Mitty. “He took all the information he had about this world and delivered something right on the mark,” says the designer. “I’ve never experienced anything like the energy he brought to this, and then he added to that an extremely special performance.”

The finishing touches of the film came together in post-production, as Stiller convened with his frequent editor Greg Hayden to weave the footage into its final form. Music became another essential strand as Stiller worked with composer Theodore Shapiro, with whom he also collaborated on *Tropic Thunder*, to write the score. He also brought in Swedish indie singer-songwriter Jose Gonzalez to contribute songs, and recording artist Ryan Adams to pen the end title song that Gonzalez sings, which all became part of a soundtrack anchored by David Bowie’s ode to a man floating in outer space, “Space Oddity.”

For Stiller, the music was one more chance to add multi-chromatic shadings to Walter Mitty’s journey. “I was looking for a way to express the idea of the hero inside this ordinary guy musically,” summarizes Stiller. “I felt that Walter’s incredible imagination deserved a very noble and epic score. Teddy Shapiro wrote such a beautiful theme for Walter, and then he built it throughout the movie in an amazing way. It’s a theme that has a bit of melancholy to it, but over the course of the film it becomes something uplifting.”

That melding of a sweet and funny melancholy with an expansive view of inspiration seems to be what hooked everyone involved in the *THE SECRET LIFE OF WALTER MITTY*.

“To make a movie that honors the audience’s intelligence, and then takes them somewhere where they have never been before in a way that’s both entertaining and emotionally satisfying – that’s something unbelievably rewarding,” concludes John Goldwyn.

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ABOUT THE CAST

Ben Stiller (Walter Mitty/Director) BIO PENDING

Kristin Wiig (Cheryl) appeared for seven seasons as a cast member on NBC's revered show *Saturday Night Live*. Throughout her time on the show, Wiig received three Emmy nominations for Outstanding Supporting Actress in a Comedy Series for her work on *Saturday Night Live*, playing such memorable characters as the excitable Target Lady, Lawrence Welk singer Doonesee, the irritating one-upper Penelope, House Speaker Nancy Pelosi, and Suze Orman, among others.

Wiig recently co-starred as Steve Carrell's love interest in the hit animated film *Despicable Me 2*. She will star in the upcoming independent film *Girl Most Likely*, directed by Shari Springer Berman and Robert Pulcini (*American Splendor*). Wiig stars as the title character and is also an executive producer on the film. *Girl Most Likely* is the story of a moderately successful New York playwright who stages a fake suicide attempt to win back her ex-boyfriend, only to end up being forced into the custody of her gambling-addict mother.

Last year, Wiig appeared in the Roadside Attractions' film *Friends With Kids*, written and directed by Jennifer Westfeldt. Wiig co-starred in the film opposite Westfeldt, Jon Hamm, Adam Scott, Edward Burns and Maya Rudolph. The film screened at the Toronto International Film Festival and was released by Roadside Attractions on March 9, 2012.

In 2011, Wiig starred in the critically acclaimed and breakout film of the summer *Bridesmaids*, which she co-wrote with Annie Mumolo. *Bridesmaids*, was released on May 13, 2011 by Universal Pictures and is currently the top R-rated female comedy of all time. Directed by Paul Feig and produced by Wiig and Judd Apatow, *Bridesmaids*, has become Apatow's highest-grossing production. Wiig was nominated for an Academy Award, Writers Guild of America Award and BAFTA Award for Best Original Screenplay on behalf of the film. She was also nominated for a Golden Globe in the Lead Actress in a Comedy or Musical category. The film has also received significant awards recognition, including a Golden Globe nomination for Best Motion Picture – Comedy or Musical, as well as a SAG nomination for Outstanding Performance by a Cast in a Motion Picture.

Wiig captured audience's attention with universal high praise as Katherine Heigl's passive-aggressive boss in Judd Apatow's smash-hit comedy *Knocked Up*. Her additional film credits include: Universal's comedy *Paul*; *All Good Things* with Ryan Gosling and Kirsten Dunst; Universal's animated feature film *Despicable Me* with Steve Carell and Jason Segal; Universal's *MacGruber*, Dreamworks

Animation's *How to Train Your Dragon* with Gerard Butler and Jay Baruchel; Mike Judge's *Extract* with Jason Bateman, Ben Affleck and Mila Kunis; *Whip It!*, Drew Barrymore's directorial debut, starring Ellen Page; Greg Mottola's *Adventureland* with Ryan Reynolds, Kristen Stewart and Jesse Eisenberg; David Koepp's *Ghost Town* with Ricky Gervais; and Jake Kasdan's *Walk Hard*, another Apatow-produced film in which she starred opposite John C. Reilly. Wiig has also guest-starred on the Emmy-winning NBC series *30 Rock* and HBO's *Bored To Death* and *The Flight Of The Conchords*. Wiig is currently starring in Cartoon Network's reboot of *The Looney Tunes Show*, supplying the voice of Bugs Bunny's gal pal, Lola Bunny.

A native of Rochester, New York, Wiig worked as a Main Company Member of the Los Angeles-based improv/sketch troupe "The Groundlings." She joins the ranks of SNL cast mates Maya Rudolph, Will Ferrell, Phil Hartman, Will Forte and Jon Lovitz, who are all Groundlings alumni.

Wiig currently resides in New York City.

The illustrious career of **Shirley MacLaine (Edna)** comprises more than 50 feature films highlighted by an Academy Award[®] win and six nominations, six Emmy[®] Awards nominations, seven Golden Globe[®] Awards – including the Cecil B. DeMille Lifetime Achievement Award – and the title of international best-selling author. MacLaine will be honored with the prestigious American Film Institute's Lifetime Achievement Award in June of 2012. She was recently seen in Richard Linklater's *Bernie* starring Jack Black and Matthew McConaughey; and as Lady Cora's mother on the Primetime Emmy[®] Award winning series from Julian Fellowes, *Downton Abbey*, starring Maggie Smith and Elizabeth McGovern. MacLaine was also seen on stage during her one-woman show tour as it hits cities across the globe, combining a montage of memorable film moments with private revelations about her extraordinary life, career, and spiritual journey.

In the Fall of 2011, MacLaine received France's most prestigious cultural award, the Legion of Honor, presented by France's Minister of Culture and Communication, Frederic Mitterrand, at the French Cinematheque. She released her best-selling book *Sage-Ing While Age-Ing* in 2008, followed by her latest New York Times best-seller, *I'm Over All That – And Other Confessions*, released on April 5th, 2011. She has appeared in the ensemble film, *Valentine's Day* and the Lifetime made-for-TV movie *Coco Chanel*, for which she was nominated for a Golden Globe[®] and SAG Award[®].

MacLaine made her professional debut dancing in a Broadway revival of *Oklahoma!* in the 1950s. Her first film appearance was in Alfred Hitchcock's *The Trouble With Harry*, earning her a Golden Globe Award for "New Star of the Year – Actress" in 1955. At the same time, she starred in *Some Come Running*, which led to her first Academy Award[®] nomination and an additional Golden Globe[®] nomination. She also starred alongside Audrey Hepburn in *The Children's Hour*, based on a

play by Lillian Hellman. MacLaine received a second Oscar® nomination for her work in the award winning film, *The Apartment*, co-starring Jack Lemmon and directed by Billy Wilder. She reunited with Lemmon and Wilder for *Irma La Douce* in 1963, earning yet another Academy Award® nomination.

In 1975, MacLaine received her fourth Oscar® nomination, this time for best documentary as a producer and star of *The Other Half Of The Sky: A China Memoir*. Two years later, she was once again nominated for her starring role in *The Turning Point*. In 1983, MacLaine finally won an Oscar for her work in *Terms Of Endearment*. Later, she also received a Golden Globe® Award for her 1989 performance in *Madame Sousatzka*. MacLaine was honored with the Cecil B. DeMille Golden Globe Award for Lifetime Achievement in 1998.

MacLaine's additional credits include notable films such as *Steel Magnolias* with Julia Roberts, *Postcards From The Edge* with Meryl Streep, *In Her Shoes* with Cameron Diaz and Toni Collette, and *Rumor Has It* with Jennifer Aniston and Kevin Costner.

MacLaine's television credits include the telefilms, *These Old Broads*, *Carolina* and *Salem Witch Trials*. She also starred in the CBS miniseries, *Hell On Heels: The Battle Of Mary Kay*, the life story of the cosmetics queen Mary Kay Ash.

A longtime outspoken advocate for civil rights and liberties, women's rights, and spiritual understanding, MacLaine is known for her faith in reincarnation, angels, the power of crystals and other New Age beliefs. She addresses these topics at length, as well as her Hollywood career, in her books, *Out On A Limb* and *Dancing In The Night*. MacLaine went on to author numerous other books including *The Camino* and *Out On A Leash*, all of which are international bestsellers.

Adam Scott (Ted Hendricks) has crafted a truly diverse and distinguished career. Though he began primarily as a dramatic actor, he has displayed great versatility and depth and built an equally impressive comedy resume. No matter the medium, film, television and theatre, Scott continues to earn rave reviews.

Scott stars in NBC's Emmy nominated comedy *Parks and Recreation* opposite of Amy Poehler, which is now in its fourth season. Scott joined the cast as a series regular last season, though he appeared in two episodes of the second season. As part of his casting on the show he sealed a first look production deal with NBC Universal.

On the big screen Scott can be seen in the romantic comedy *Friends with Kids*, which he stars in opposite of Jon Hamm and Kristen Wiig. The film revolves around a couple who see the toll having a kid has taken on their friends, so they decide to have a baby and to maintain an open relationship.

Jennifer Westfeldt and Megan Fox round out the cast of the film, which premiered at last year's Toronto International Film Fest and released in theaters earlier this year.

Recent films include *See Girl Run* for producer David Gordon Green, Paramount's *The Guilt Trip*, starring Seth Rogen and Barbra Streisand and *Bachelorette* opposite Kristen Dunst, Isla Fisher and Lizzy Caplan. He also completed the indie comedy *A.C.O.D.*, which Scott toplines as a man trying to get his folks together once more and keep it together after his brother unexpectedly decides to get married.

Scott also was recently seen starring in the Starz original series *Party Down*. Scott plays 'Henry,' who has re-joined a catering team after an 8-year attempt, and ultimate failure, at an acting career. Scott also produced *Party Down* alongside Executive Producers Paul Rudd, Rob Thomas, Dan Etheridge and John Enbom. He also can be seen recurring on the HBO comedy series *Eastbound & Down* opposite Danny McBride.

Last year Scott was seen in *Our Idiot Brother* opposite of Paul Rudd, Elizabeth Banks and Zooey Deschanel. The film premiered at the Sundance Film Festival in 2011. Scott previously starred in *The Vicious Kind*, a dramedy about a man who becomes obsessed with the girlfriend that his brother brings home for Thanksgiving. Executive produced by Neil Labute, the film premiered at the Sundance Film Festival. Scott was lauded for his performance as 'Caleb' and was nominated for Best Actor at the Independent Spirit Awards in 2010. He also won Best Performance at the 2009 Sidewalk Film Festival and Best Actor at the 2009 Strasbourg Film Festival.

Scott also co-starred alongside Will Ferrell and John C. Reilly in the blockbuster comedy *Step Brothers* for Columbia Pictures. Scott also starred in *Passenger Side*, a road movie that never leaves Los Angeles, with Joel Bissonnette and Robin Tunney, in which he serves as an Executive Producer. The film premiered to rave reviews at the Los Angeles Film Festival and the Toronto Film Festival.

He has portrayed Johnny Meyer, Howard Hughes' press agent, in Miramax's Oscar®-winning film *The Aviator*, alongside Leonardo DiCaprio, Cate Blanchett, John C. Reilly and Alec Baldwin for legendary director Martin Scorsese. He was seen in *August*, a drama that was featured at the 2008 Sundance Film Festival. He appeared in *Lovely, Still* with Martin Landau, Ellen Burstyn, and Elizabeth Banks. The film premiered at the 2008 Toronto Film Festival and was released last year. Additional film credits include The Weinstein Company's horror film *Piranha 3D*, which was directed by the acclaimed director Alex Aja, the romantic comedy *Leap Year* opposite of Amy Adams, the blockbuster comedy *Knocked Up*, directed by Judd Apatow, as well as *The Great Buck Howard*, opposite John Malkovich, Colin Hanks and Tom Hanks, as well as *Art School Confidential*, directed by acclaimed filmmaker Terry Zwigoff. Scott also starred as 'Palek' in the critically acclaimed HBO series *Tell Me You Love Me*.

Scott currently resides in Los Angeles.

Sean Penn (Sean O'Connell) is a two-time Academy Award® winner and has become an American film icon in a career spanning more than three decades. Penn has been nominated five times for the Academy Award®, as Best Actor for *Dead Man Walking*, *Sweet and Lowdown* and *I Am Sam*, and won his first Oscar® in 2003 for his searing performance in Clint Eastwood's *Mystic River* and his second Oscar® as Best Actor in 2009 for Gus Van Sant's *Milk*. The performance as gay rights icon Harvey Milk also garnered Penn Best Actor awards from The Screen Actors Guild (SAG)®, New York Film Critics Circle and Los Angeles Film Critics Association.

Penn has also received Best Actor awards at the Cannes and Berlin Film Festivals for *She's So Lovely* and *Dead Man Walking*, respectively, as well as being a two-time winner of Best Actor honors at the Venice Film Festival, for *Hurlyburly* and *21 Grams*. Penn was last seen in Paolo Sorrentino's *This Must Be the Place*, which premiered at the 2011 Cannes Film Festival.

Penn's feature film directorial debut came with 1991's *The Indian Runner*, which he also wrote and produced. In 1995, he directed *The Crossing Guard*, which he also wrote and produced. His third film as director/producer was 2001's *The Pledge*, starring Jack Nicholson, and was named in the Top Ten Films of 2001 by The National Board of Review. Since then, Penn wrote and directed the United States' contribution to the compilation film *11'09'01*. This important project gathered 11 acclaimed directors from around the world to create short films in response to the horrific events of September 11, 2001. In 2003, the film was nominated for a French Cesar Award in the Best European Union Film category and received a special recognition award from the National Board of Review.

As writer, producer and director, *Into the Wild* marked Penn's fourth feature film, which opened to rave reviews in September 2007. The film, based on Jon Krakauer's best-selling non-fiction book, premiered at the Telluride and Toronto Film Festivals and appeared on many lists of the top ten films of 2007.

Penn has appeared on stage in productions including Alfred Hayes' *Girl on the Via Flaminia* and Albert Innaurato's *Earthworms in Los Angeles*. On Broadway, Penn performed in Kevin Heelan's *Heartland* and John Byrne's *Slab Boys*. He appeared in David Rabe's *Hurlyburly* at the Westwood Playhouse, and *Goose and Tom Tom* at Lincoln Center, both productions directed by the author. Most recently, Penn starred opposite Nick Nolte and Woody Harrelson in *The Late Henry Moss*, written and directed by Pulitzer Prize-winning writer Sam Shepard.

In 2002, Sean Penn was presented with the Modern Master Award at the Santa Barbara International Film Festival, and in 2003, became the youngest recipient to ever receive the Donostia Lifetime Achievement Award from the San Sebastian Film Festival. In 2004, he was honored with the

John Steinbeck Award for outspoken torch-bearers in the creative arts. In 2008, Penn received the Desert Palm Achievement Award for Acting, after being presented in 2007 with the Director of the Year Award for "Into the Wild" from the Palm Springs International Film Festival. Penn served as President of the jury for the 2008 Cannes International Film Festival, and later that year was named a Knight in the French Legion of Honor.

As a journalist, Penn has written for *Time*, *Interview*, *Rolling Stone* and *The Nation* magazines. In 2004, Penn wrote a two-part feature in *The San Francisco Chronicle* after a second visit to war-torn Iraq. In 2005, he wrote a five-part feature in the same paper reporting from Iran during the election which led to the Ahmadinejad regime. Penn's landmark interviews with Venezuelan President Hugo Chávez and Cuba's President Raul Castro were published in *The Nation* and *The Huffington Post*. Penn's interview with President Castro was his first-ever interview with an international journalist.

Penn's humanitarian work found him in New Orleans in the immediate aftermath of Hurricane Katrina and, more recently, in earthquake-ravaged Haiti. In January 2010, Penn established the J/P Haitian Relief Organization (J/P HRO). J/P HRO has become a leader in Haiti across multiple sectors, working to improve living conditions in the Internally Displaced Persons (IDP) camps and surrounding neighborhoods by clearing rubble and providing medical services, education and enrichment programs, housing construction, and neighborhood redevelopment. J/P HRO's main objective remains to help displaced people get back to durable, safer, and permanent homes in revitalized neighborhoods.

For his efforts, Penn has received numerous honors and awards, among them: the Commander's Award for Service (U.S. Army 82nd Airborne Division); 82nd Airborne Award for Meritorious Service; the Operation Unified Response JTF Haiti Certificate from Lieutenant General P.K. Keen, U.S. Army Commander; the 1st Recon 73rd Division Coin of Excellence; 2nd Brigade Combat Team Coin of Excellence; Commendation of Excellence United States Southern Command; Award of Excellence by the Deputy Commander U.S. Southern Command; the 2010 Hollywood Humanitarian Award from the Hollywood Film Festival; the 2011 Stanley Kramer Award from the Producers Guild of America; and the Children's and Families Global Development Fund Humanitarian Award, presented by the Ambassador of the Republic of Haiti. In July 2010, Penn was knighted by Haitian President René Préval in a ceremony in Port-Au-Prince.

In 2012, Penn was named Ambassador-at-Large for Haiti and was presented with this honor by President Michel Martelly at a ceremony in Port-Au-Prince. Most recently, Penn was presented with the 2012 Peace Summit Award at the 12th World Summit of Nobel Peace Laureates, as well as with the International Humanitarian Service Award from the American Red Cross.

Patton Oswalt (Todd Mahar) continues to find success in all areas of entertainment, most recently releasing the DVD version of his Grammy-nominated comedy special *Finest Hour*, on April 24th, a few days after it premiered on Comedy Central. He was also recognized this year for his work on the big screen, nominated for a Critics' Choice Award for his brilliant performance in Jason Reitman's film *Young Adult*, starring opposite Charlize Theron, released nationwide December 2011 by Paramount Pictures. In 2009 Patton received critical acclaim for his performance in Robert Siegel's *Big Fan*, which made its debut at Sundance in January '09 and distributed by First Independent Pictures. *Big Fan* was nominated for an Independent Spirit Award and Patton earned a Gotham Award nomination for his performance.

As a comedian, Patton has shot four TV specials and four critically acclaimed albums, including his latest *Finest Hour* on September 20th, 2011 which just received a Grammy nomination for "Best Comedy Album," as well as a Showtime one-hour special of the same name. In 2009, Patton received his first Grammy nomination for his album *My Weakness Is Strong* which was distributed through Warner Brothers Records.

In addition to being a series regular on Showtime's *United States of Tara*, Patton has also appeared as a guest star on *Bored To Death* and *Flight of the Conchords* on HBO and *The Sarah Silverman Program* on Comedy Central. He also recurred on the SyFy series *Caprica*. Patton is a regular contributor to *Countdown with Keith Olbermann*, *Real Time with Bill Maher* and *Lewis Black's Root Of All Evil*. Patton appeared in Steven Soderbergh's feature film *The Informant*, and *Observe and Report* with Seth Rogen.

Patton provided the voice for Remy, the rat, in Pixar's Oscar winning *Ratatouille*. He also voiced characters on *Word Girl* and *Neighbors from Hell*. Patton has also appeared in more than 20 films, including *Magnolia*, *Starsky and Hutch* and *Reno 911!: Miami*.

Patton starred in *The Comedians of Comedy*, which was shot as an independent feature film, a TV series and a long running tour.

He tours regularly and extensively, headlining both in the United States and UK, and is a regular at music festivals like Bumbershoot, Bonnaroo, Comic-Con and Coachella. Patton also has a regular, bi-monthly show at the new *Largo* at the Coronet Theater in Los Angeles.

On TV, he played 'Spence' on *The King of Queens* on CBS for nine seasons, as well as appearing on *Seinfeld*, *Reaper*, *Aqua Teen Hunger Force* and *Tim and Eric's Awesome Show, Great Job!* Patton is also back on the small screening as the lead in a new live-action comedy *The Heart, She Holler* on Cartoon Network's Adult Swim.

Patton's first published book *Zombie Spaceship Wasteland* was released in January 2011 and is a *New York Times* Best Seller.

Kathryn Hahn (Odessa) A natural talent with an engaging presence and undeniable energy, Kathryn Hahn has made her mark through a variety of entertaining and memorable roles.

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.' Additional film credits include *Wanderlust*, *Our Idiot Brother*, *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*. Her TV credits include her recurring role as Lily Lebowski on the NBC hit show *Crossing Jordan*, *Four Kings*, *Hung*, *Free Agents* and most recently a guest-starring arc on the NBC hit show *Parks & Recreation*.

Hahn made her Broadway debut in the Tony winning play *Boeing-Boeing* alongside Bradley Whitford, Gina Gershon, Mary McCormack, Christine Baranski and Mark Rylance. *Boeing-Boeing* won the 2008 Tony in the category of Best Revival of a Play. No stranger to the stage, her theater credits also include *Dead End* (Ahmanson Theater, Huntington Theater Company), *Ten Unknowns* (Huntington Theater Company), *A Midsummer Night's Dream* (Williamstown Mainstage), *Hedda Gabler* (Williamstown/Baystreet), *Othello* (Yale School of Drama), *Chaucer in Rome* (Williamstown Mainstage), *Camino Real* (Williamstown Mainstage) and *The Birds* (Yale).

Hahn received her Bachelor's degree from Northwestern University and her Masters in Fine Arts from the Yale School of Drama. She currently resides in Los Angeles with her husband and two children.

ABOUT THE FILMMAKERS

Steven Conrad (Writer) is the writer of *The Pursuit of Happyness* and *The Weather Man*, and wrote and directed *The Promotion*.

John Goldwyn (Producer), grandson of the legendary Hollywood producer Samuel Goldwyn, began his motion picture career at The Ladd Company in 1981. During his tenure there, Goldwyn developed the hugely successful *Police Academy* franchise, the second installment of which he executive-produced in 1985.

In the fall of 1985, Goldwyn joined Alan Ladd Jr. at MGM/United Artists and oversaw such hits as *Running Scared* (1986), *Moonstruck* (1987) and *A Fish Called Wanda* (1988). In 1988, Goldwyn became executive vice president of worldwide production and was responsible for all aspects of production and development for the studio.

In 1990, Goldwyn left MGM/United Artists to join Paramount Pictures and was promoted to president of the Paramount Motion Picture Group one year later. In 2002, chairwoman Sherry Lansing elevated Goldwyn to vice chairman of the Paramount Motion Picture Group.

While Goldwyn was a senior executive at the studio, Paramount Pictures took home three Best Picture Oscars® for *Forrest Gump*, *Braveheart* and *Titanic*. Other notable films released under his aegis include *Indecent Proposal*; *Wayne's World* and its sequel, *Wayne's World 2*; *The Firm*; *The Truman Show*; *The First Wives Club*; *Mission: Impossible* and its sequel, *Mission: Impossible II*; Tom Clancy's *Patriot Games*, *Clear and Present Danger* and *The Sum of All Fears*; *What Women Want*; *Saving Private Ryan*; *Deep Impact*; *Mean Girls*; and many others.

In 2004, Goldwyn became an independent producer at the studio. He produces the award-winning Showtime hit series *Dexter*, starring Michael C. Hall. He also produced the critically acclaimed *I'm Not There* with Christine Vachon. This biography of Bob Dylan, written and directed by Todd Haynes, stars Richard Gere, Cate Blanchett, Heath Ledger and Christian Bale. For her outstanding work portraying one of the many sides of Dylan, Cate Blanchett was nominated for an Academy Award®.

In 2005, Goldwyn teamed with *Saturday Night Live* producer Lorne Michaels to form Michaels/Goldwyn Productions at Paramount. Their first collaboration, *Hot Rod*, starring Andy Samberg and directed by Akiva Schaffer, was released in August 2007. In 2008, they released the comedy *Baby Mama*, starring Tina Fey and Amy Poehler. *MacGruber*, starring Will Forte, Kristen Wiig, and Val Kilmer was released in 2010 by Universal Pictures. Michaels/Goldwyn produced *The*

Guilt Trip, starring Barbra Streisand and Seth Rogen, and directed by Anne Fletcher (The Proposal). The film was released by Paramount Pictures in December, 2012.

Samuel Goldwyn Jr. (Producer) BIO PENDING

Stuart Cornfeld (Producer) BIO PENDING

G. Mac Brown (Executive Producer) has had a long and distinguished career in film production. Long based in New York City, he has worked for over 30 years producing some of the city's finest films such as *Last Exit to Brooklyn* (Uli Edel), *Light Sleeper* (Paul Schrader), *Scent of a Woman* (Martin Brest), *You've Got Mail* (Nora Ephron), *Unfaithful* (Adrian Lyne), *The Interpreter* (Sydney Pollack) and the award winning *The Departed* (Martin Scorsese).

Along the way, he has also produced films with Warren Beatty, James Toback, Steve Kloves, Beeban Kidron, Susan Seidelman, Sydney Lumet, Lasse Hallstrom and Frank Oz.

In the last few years, Brown has moved away from NYC, continuing to team with some of the best directors of our time. He first went to Australia to produce Baz Luhrmann's epic *Australia*. From there he went to Chicago and joined Michael Mann on *Public Enemies* and then to L.A. to produce Sofia Coppola's award winning *Somewhere*.

Most recently, Brown produced the blockbuster *Men In Black 3*. He is currently in production on *St. Vincent*, directed by first time director Ted Melfi and starring Bill Murray, Naomi Watts and Melissa McCarthy.

Jeff Mann (Co-producer/Production Designer) previously collaborated with Ben Stiller on his action-comedy *Tropic Thunder*.

The San Diego, California, native traveled the globe following school, making contacts in the music and art scenes that led to work in the art departments on a variety of music videos and television commercials.

By 1995, at the young age of 30, he had achieved a reputation as one of the top commercial designers in the industry, with a weighty resume of award-winning ads for such diverse directors as Michael Bay, Antoine Fuqua, Dominic Sena, Lance Acord, Jonathan Glazer and the late Herb Ritts, to name a few. His client roster included such brand names as Kodak, Nike, Chevrolet, Coca-Cola, American Express and more.

Having established a relationship with director Sena on the eerie 1994 thriller, *Kalifornia* (serving as the film's art director), he graduated to production designer on Sena's hit actioner, *Gone in*

Sixty Seconds and reteamed with Sena again on the technological thriller *Swordfish*. More recently, he worked with director Jonathan Mostow on *Surrogates* after having designed his previous feature film, *Terminator 3: Rise of the Machines*. Additional production designer credits include Michael Bay's sci-fi blockbuster *Transformers* and Doug Liman's blockbuster adventure *Mr & Mrs Smith*.

Greg Hayden (Editor) has edited such films as *Little Fockers*; Ben Stiller's *Tropic Thunder*, for which he received an American Cinema Editors (ACE) Eddie Award nomination for Best Edited Comedy/Musical; *Bridget Jones: The Edge of Reason*; Danny DeVito's *Duplex* (shared credit); Ben Stiller's *Zoolander*; and Jay Roach's *Austin Powers in Goldmember* (shared credit). His credits as an additional editor or co-editor include *Blades of Glory*, *Meet the Parents*, *Mystery, Alaska*, *Austin Powers: The Spy Who Shagged Me* and *Forever Young*.

Stuart Dryburgh (Cinematographer) is a British born, New York based cinematographer. His credits include *The Painted Veil*, *Aeon Flux*, *Bridget Jones' Diary*, *Analyze This*, *The Portrait of a Lady*, *Once Were Warriors*, *The Piano* and *An Angel at my Table*.

Dryburgh was born in the UK in 1952, and migrated with his family to New Zealand in 1961, where he spent most of his childhood and young adult life. He earned a Bachelor of Architecture from Auckland University in 1977. Stuart started out working on early NZ films such as *Middle Age Spread* and *Good-Bye Pork Pie* and *Smash Palace*.

He was employed as a gaffer from 1979 – 1985, working on many NZ and international feature films and commercials. From 1985 on he has worked only as a cinematographer, at first shooting short films, music videos, and TV commercials.

In 1989 he shot the 3 part TV mini series *An Angel at my Table* for director Jane Campion. This led to another Dryburgh/ Campion collaboration, *The Piano*. For this film he was nominated for an Academy Award® for Best Cinematography in 1994. His next project, ultimately his last in New Zealand for many years, was *Once Were Warriors* with New Zealand director Lee Tamahori.

In 1994 Dryburgh shot his first US feature film, *The Peres Family*, for director Mira Nair, and moved permanently to the US in 1996.

He lives in Brooklyn with his wife Carla Raij and their 2 young children Joaquin and Mateo. Stuart's adult children, Tomas, Isobel and Emil live in Auckland, New Zealand.

Sara Edwards (Costume Designer) most recently designed the costumes for the comedy *Tower Heist*, the action-thriller *Salt*, starring Angelina Jolie; *When in Rome*, starring Josh Duhamel and Kristen Bell; and *Ghost Town*, starring Ricky Gervais and Greg Kinnear. She was the costume designer

for Tony Gilroy's film *Michael Clayton*, which received seven Academy Award® nominations, including Best Picture.

Based in New York, Edwards has designed costumes for Sydney Pollack's political thriller *The Interpreter*, starring Nicole Kidman and Sean Penn; Boaz Yakin's *Uptown Girls*, starring Brittany Murphy and Dakota Fanning; and Burr Steers' *Igby Goes Down*, for which she was nominated for a Costume Designers Guild Award. She counts among her other film credits *The Perfect You*, starring Jenny McCarthy; *Jack Frost*, starring Michael Keaton and Kelly Preston; and Whit Stillman's *The Last Days of Disco*, starring Chloë Sevigny and Kate Beckinsale.

As assistant costume designer, Edwards worked on *Six Degrees of Separation*, *The Quick and the Dead*, *Great Expectations*, *Lolita* and *The Pallbearer*. In 1997, she co-designed *The Devil's Advocate*, with Judianna Makovsky.

Edwards' work in the theater includes the Broadway production of *Tru*, the 2005 production of David Mamet's *Romance* at the Mark Taper Forum, and numerous productions at the Atlantic Theater Company in New York.

Edwards is the daughter of two distinguished theatrical designers: set designer Ben Edwards and costume designer Jane Greenwood.