

A Big LEO Production
In Association With
Renart Films

m o n o g a m y

Starring
Chris Messina
Rashida Jones
Meital Dohan

Directed by Dana Adam Shapiro
Written by Dana Adam Shapiro
& Evan M. Wiener

Producers:
Jeffrey Mandel, Randy Manis, Tom Heller, Dana Adam Shapiro

Running Time: 96 Minutes
Camera: RED

For further information please contact:

Domestic Sales
Josh Braun
Submarine
132 Crosby Street 8th Flr
New York NY 10012
joshbraun@submarine.com
212.625.1410

Publicity
Seth Hyman
42 West
Seth.hyman@42west.net
212.277.7555

SYNOPSIS

Exhibitionism, voyeurism, jealousy, lust. Brooklyn wedding photographer Theo's (Chris Messina) side business shooting surveillance-style photos of clients on the sly takes an unexpected turn—and creates a rift with his fiancée (Rashida Jones)—when he's hired by a provocative mystery woman (Meital Dohan). The first narrative feature from Oscar®-nominated director Dana Adam Shapiro (*Murderball*), *Monogamy* fuses an absorbing mystery-thriller and a taut relationship drama.

The film was shot entirely on location in Brooklyn and downtown Manhattan at sites such as The Brooklyn Social Bar in Carroll Gardens, the Jalopy Theater in Red Hook, at a loft in the Navy Yard, at the Delancey Street tennis courts, in Prospect Park, and on the Brooklyn Bridge.

PRESS

"Messina's performance is impressively nuanced and sensitive. He isn't afraid to let Theo be a jerk when necessary, and he conveys this jerkiness in a way that's relatable and human. As a director and writer, Shapiro demonstrates a knack for authenticity -- not surprising, given his background -- that makes *Monogamy* a thoughtful and engrossing character study."

— ERIC D. SNIDER (*Cinematical*)

"The smartest movie about 30-something sex and marriage since 'Sex, Lies, and Videotape.' Beautifully-shot, subtle writing, and Chris Messina is terrific."

— AMY TAUBIN

"A superb first fiction feature by Dana Adam Shapiro."

— HOWARD FEINSTEIN (Filmmaker)

"*Monogamy* is that rarest of beasts, an actual grown-up movie about sexual desire, repression, and obsession. Chris Messina and Rashida Jones are astonishingly good in the leading roles, sharing an easy, relaxed chemistry and a sense of shared history—their dialogue has the natural rhythms of actual overheard conversation, full of inside jokes and shared history. Later in the film, when they have a fight, it feels like the real thing; the climactic scenes have the emotional brutality of a Cassavetes picture. In its own quiet way, it's a marvelous picture."

— JASON BAILEY (*Fourth Row Center*)

"I was rather surprised to see Messina playing a psychologically-complex, sexually-assertive, rough-around-the-edges man. In fact, he somewhat reminded me of a young Gene Hackman, who, you may recall, conducted some surveillance of his own in "The French Connection" (1971) and "The Conversation" (1974). As for Rashida Jones, she definitely possesses the beauty and magnetic quality that stars are made of."

— HOLLYWOOD NEWS

"Monogamy recalls the best moments of films like Antonioni's *Blow-Up* (1966). Shapiro is fearless in his pursuit of the seedier side of pre-nuptial stress, and somehow pulls off scenes as outrageous as a bartender's 10-year-old daughter serving drinks to patrons or the mystery woman pleasuring herself in the middle of a crowded New York City park."

— FILM FORWARD

"Along with Messina's brooding, remarkably sympathetic performance, *Monogamy's* greatest strength is its willingness to be vague, never truly taking sides. Neither Messina nor Shapiro (along with co-writer Evan M. Weiner) are afraid to make Theo unlikeable, and allow the audience to decide whether or not to go along with him. With elegant cinematography, an excellent sense of place within New York, an inventive score and a well-rounded supporting cast, *Monogamy* has the look and feel of something that could expand well beyond the festival, "

— KATEY RICH (*Cinema Blend*)

"Shot with handheld cameras in numerous sections of downtown Manhattan and Brooklyn, the film captures its hipster milieu with visual panache. In his first leading role, Chris Messina is thoroughly believable conveying his character's inner confusion, and Rashida Jones brings beautifully subtle grace notes to her less showy role."

— THE HOLLYWOOD REPORTER

Q&A with MONOGAMY Director/Co-Writer Dana Adam Shapiro

Q: What was your inspiration for this film?

A: Evan (co-writer, Evan M. Wiener) and I started out with this idea of a 30-something New York photographer who creates a service called Gumshoot, where people can hire him to follow them on the sly and take surveillance-style photos -- to see what they *really* look like. I had read about a similar service in the *Post*. Then we were like: Okay, what if this sexy woman hires him and starts doing weird things in front of his camera? So that was the hook. Exhibitionism. Voyeurism. Who is this girl and why is she doing this? And why is he becoming obsessed with her? But the story is ultimately about a regular guy who's got a great girl at home but is nervous about getting married to her in three months. We wanted to find a fresh way into exploring modern views of monogamy and romance and commitment, so we sort of juiced up a European-style relationship drama with elements of a De Palma thriller and amateur YouPorn videos.

Q: You went from being a journalist at Spin, to a novelist with "The Every Boy," to a documentary filmmaker with "Murderball." "Monogamy" is your first narrative feature. How was it different?

A: Well, there are way more people involved and it costs a lot more money. But I like that collaborative, family environment, and it was great to get Jeff Mandel (Producer) and the "Murderball" gang back together for this. Even Mark Zupan, the star of "Murderball," joined our team of producers, which was amazing. As for all the mediums, they are very different, of course, but at the end of the day you're using the same set of muscles -- it's ultimately all about story and character.

Q: What makes a good character?

A: Evan and I talk about this a lot, and for us, it's not about wish fulfillment, it's never about a clear morality or proper motivation or likability. Our favorite characters tend to be more ambiguous, they're flawed, they're fuck-ups. They do weird things. You know, they act more like *people*, less like characters.

Q: Who are some of your favorite flawed fuck-ups?

A: Oh man, there are so many... Jake LaMotta, John McCabe, Sissy Spacek and Martin Sheen in *Badlands*, Lenny Cantrow in *The Heartbreak Kid*... Elizabeth Taylor and Richard Burton in *Who's Afraid of Virginia Woolf?* They're horrible to each other; it would be easy to say: Why doesn't she just leave him, or why doesn't he just leave her? But instead you have to look for the reasons why they stay together. Like most couples, it's really complicated. Or Sydney Falco in *Sweet Smell of Success*. As they say in the movie, he's a cookie full of arsenic, he's got the scruples of a guinea pig and the morals of a gangster. But he taps into something universal and we empathize with him... Or Klaus Kinski in the Herzog films, Daniel Plainview in *There Will Be Blood* -- they're monsters. And all the best Orson Welles performances, especially Hank Quinlan in

Touch of Evil -- that guy's a racist prick.

Q: And what about getting that performance, directing actors?

A: Well, I'm a big believer in hiring good people and letting them do their work. I guess my favorite acting, like my favorite characters, tends to be sort of ragged and complex, like Peter Falk and Gena Rowlands. It has to be truthful, of course, it has to track emotionally, but it should always be surprising and it doesn't necessarily have to add up or conclude with an epiphany or a slap on the wrist. It's like that line from "Song of Myself": *Do I contradict myself? Very well, then I contradict myself. I am large, I contain multitudes.* Chris and Rashida, like the best actors, they're like that up on screen - they contain multitudes.

Q: Who are your biggest influences?

A: Probably the doc guys from the '60s -- "direct cinema", cinema verite -- whatever you want to call it. Leacock, the Maysles brothers, Wiseman, Pennebaker, Drew... They changed everything -- what you could shoot and literally how you could shoot it -- the President in the White House, inmates at Bridgewater State Hospital, the Hell's Angels at Altamont... Those guys were like film school for me, they taught me everything: how to chase a story, how to frame a shot on the fly, and most importantly, when to stand back and just keep rolling.

Q: How is your method of filmmaking unique?

A: Well, I don't think it's necessarily unique, but the way we worked on set was very loose and collaborative. We shot the movie in 24 days, always using real locations around Brooklyn and Manhattan -- the Navy Yard, the Brooklyn Bridge, Penn Station, Red Hook. The idea was: we're making a documentary about this couple. Once you're in character, you're pretty free, we'll follow you -- just don't go near the lights. Doug, our DP, he was right there in the zone with us. And he's 25 years old, which I saw as an asset -- he didn't come in with all these "can'ts" and "shouldn'ts," you know, like, "that's not how it's done." We spent a lot of time watching movies and looking at photographs and grilling burgers in my backyard, and he was just totally open and daring and willing to try anything.

Q: Did you do a lot of rehearsals?

A: No. We shot on the RED which allowed us to do very long takes, just exploring in front of the camera, starting big and getting smaller, more intimate, and more subtle, finding the moments. I guess maybe because I come from the doc world where everything happens just once, I'm afraid of losing that spontaneity -- so I just want to film everything. There are narrative and emotional goals of each scene, of course, but when you have actors as brave and as instinctual as Chris and Rashida, you can rely on them to find their own way from A to B. Every single scene is better and deeper because of what they brought to it. And the rest of the cast, too -- they all went there, nobody held anything back. Meital -- she had a really tough job. I mean, we were shooting some

pretty provocative scenes in public locations, right out in the open. She could've been arrested for indecent exposure. And those people you see in the background, they're not extras, we had to go up to them afterward and get them to sign releases.

Q: Any other behind-the-scenes secrets?

A: There's this kind of creepy dog mask in the film, and I wanted to get the one that Charles Burnett used on the little girl in *Killer of Sheep*, which is a big inspiration for me. So a friend of mine who knows Charles asked him if he still had the mask and if I could borrow it. But he had no idea where it was. This search took a while, and we wound up scrambling to get the mask made at the very last minute by this great local artist named Tate. I actually prefer it to the original. And in the scene where it's featured most prominently, Chris surprised everybody by wearing *just* the mask. I won't get into details, but suffice to say we had a closed set that day.

Q: Tell us about the scene that was most satisfying to shoot.

A: There are two kinds of satisfying... When you plan well and execute -- you watch something go from your head to the page to the set to the screen. It's exactly as you imagined, and that's kind of miraculous. And then there's what's usually referred to as "magic" -- the stuff you never saw coming. I prefer the magic. Like when Chris and Rashida are fighting, they just went off the rails in the best way. Or when Rashida does the song -- she had to act and sing live at the same time. That girl's a rock star.

Q: What was the most rewarding part of the process?

My favorite comment so far came from Todd Bieber, who did some stellar additional editing on the film, and was also the voice of Monroe in the animated short I made a few years ago. After seeing it for the first time, he sat there for a while, silent, then said, in all sincerity: "I gotta go apologize to my girlfriend." I asked him: "For what?" And he said: "Everything." That was a very rewarding reaction. And I still have the voicemail that Chris left me after he saw it for the first time. Oh, and Rashida's mother cried when she saw it, that was really rewarding, too. Sorry, Ms. Lipton.

Q&A with Chris Messina and co-writer Evan M. Wiener about the risks and rewards of MONOGAMY:

EMW: Spring '09, you've just worked with a number of marquee directors -- Woody Allen, Nora Ephron, Sam Mendes -- and then *Monogamy* comes your way.

CM: It was really a case of being in the right place at the right moment. My manager sent me the script and said: "I think you'd really like this." And I read it and really dug it. It was clear that this was a movie that was going to go deep and dig around in the dirt. And once I heard that Dana was directing, I got even more excited. I was a big fan of *Murderball*, and he's got a style to him and an aesthetic that I automatically gravitate towards. And when he told me that he wanted to make *Monogamy* as if it were a documentary about this couple on the rocks, the way he was talking, that just really interested me. You know, twenty-minute takes, no marks on the floor -- that's what I've been waiting to do my whole career.

EMW: I remember having dinner the night before we started shooting, and you said, "Let's really push this."

CM: I always felt like this movie was going to be something special; and that if we were going to go out there, let's go fucking *out there*. I'm not talking about everyone shitting on the floor and calling it art. I'm talking about *pushing* each other. My heroes are guys like John Cassavetes, Ben Gazzara, Peter Falk -- where the whole filmmaking team really supports that way of working. Now, there are a lot of situations where that approach could just lead to total mayhem and anarchy, but we had a great captain of the ship to keep us on course.

EMW: So, you and Dana worked well together? You were going from very established directors to someone making his first film with actors...

CM: In a sense, all great directors are similar -- they're open and they're listening. And at the same time they're always keeping their eye on the story. Dana has that, he's an artist. He didn't come in shivering. I knew what he wanted just by watching him hold the camera. Very much like the character, he doesn't want to be onstage, but he was always right there in the room with us. No monitor, just watching the performances. It was fucking great, like in a theater.

EMW: You guys definitely seemed to have a great back-and-forth, almost like a private language, on set.

CM: It's funny, we used to beatbox together between takes. And I think that when you can beatbox well together, you work well together. Dana is more stoic, if that's the right word -- he's a smarter man, more of a thinker -- than I am. He's like a jaguar. Me, I say too much too quick, I'm throwing it up constantly. Some of it is good and can be used and some of it is just the way I am (laughs). So that's what we would do, that's the way we were. We were riffing off each other, it was like a jazz session, you know?

EMW: When we were writing, we always talked about creating lived-in characters. Your familiarity with some of the other actors really helped bring that to life.

CM: A good actor can act like he's been in a relationship with someone for years -- but to *really* be in that kind of relationship and put that onscreen -- that's phenomenal. Rashida is really good friends with my girlfriend, and we've been friends for years. I love her -- we just had an ease together. So going into this battle with her was incredible. But I was still nervous about it -- nervous as to how our chemistry would be. Would I be comfortable, could I make her my wife-to-be?

EMW: You also knew Ivan [Martin] from way back, too, right?

CM: Yeah, I've done plays with Ivan, directed him in shows. We've gone through a lot together, on and offstage. To bring that to the film was incredible. To have those guys push me, go deep, to watch them go to places they weren't necessarily comfortable going...

EMW: And your girlfriend was okay with you getting intimate with her old friend?

CM: I have the coolest girlfriend, she was never like, "So: How was kissing Rashida?" She's like, "Are you guys going for it?" She's a filmmaker, so she totally understands.

EMW: I can't imagine that was your easiest acting assignment.

CM: It was weird. But everything we did was kind of weird, right? You were on set every day, you know...

EMW: But generally, you're a likeable guy...

CM: Really? I always think the *characters* I'm playing are likable and that I'm not even close to being likable enough to play them.

EMW: In most of the scenes we've been discussing, at least you got to be active. In some of the others, you were just looking through the camera, or at the computer, reacting -- the Jimmy Stewart-in-"Rear Window" thing.

CM: That stuff was hard, but it was fun -- like, "let's see how many different ways I can look at this woman." I would just sit and look and think and gaze and get horny, and then Dana would sit there and go, "You see her... Now! She's getting closer... She's looking around... You think she sees you... But she doesn't... Now she's pulling up her dress..."

ABOUT THE CAST

Chris Messina (THEO)

Chris Messina recently wrapped Universal's *Devil* directed by Brian Nelson. M. Night Shyamalan produced this thriller due out in theaters later this year.

Last year Messina (Eric Powell) marked a reunion with director-screenwriter Nora Ephron in *Julie & Julia*. One of his earliest film appearances was in a bit part in Ephron's 1998 romantic comedy *You've Got Mail*.

He was also seen starring alongside John Krasinski and Maya Rudolph in Sam Mendes' *Away We Go*, where his performance garnered him critical praise. He was also recently seen in *Greenberg* opposite Ben Stiller. Messina will star in several upcoming movies including *MONOGAMY* opposite Rashida Jones, which will premiere at the Tribeca Film Festival, and *An Invisible Sign* with Jessica Alba.

In 2008, he rounded out an all star cast of Woody Allen's award winning *Vicky, Cristina, Barcelona* with Scarlett Johansson, Rebecca Hall and Penelope Cruz.

Messina came to national attention in 2005 during the final season of HBO's acclaimed series "*Six Feet Under*," in which he was cast opposite Lauren Ambrose. He drew further notice as Ira in the popular indie romance *Ira and Abby*, co-starring Jennifer Westfeldt, and in 2007 was listed as one of *Variety*'s "Ten Actors to Watch."

His other films include *Humboldt County*, *Made of Honor*, and Alan Ball's *Towelhead*. He also stars in the pilot of J.J. Abrams's HBO series "The Anatomy of Hope."

Messina has worked extensively on the New York stage. He appeared on Broadway with Al Pacino and Marisa Tomei in Oscar Wilde's *Salome*, and starred opposite Frances McDormand under the direction of Stephen Daldry in New York Theatre Workshop's production of Caryl Churchill's *Far Away*. Other notable stage appearances include *Blur* (Manhattan Theater Club), *Good Thing* (The New Group), Adam Rapp's *Faster, This Thing of Darkness* (Atlantic Theatre Company), and Frank Pugliese's *Late Night, Early Morning*, which premiered at the Tribeca Theatre Festival and went on to win the Jury Award for Best Theatre at the 2005 Aspen Comedy Festival.

Rashida Jones (NAT)

Rashida Jones, with her versatility in both comedic and dramatic roles, has quickly established herself as one of Hollywood's bright young stars.

On the big screen, Rashida was last seen in the DreamWorks feature, *I Love You, Man* for writer/director John Hamburg, starring opposite Paul Rudd and Jason Segal and in the Warner Bros. comedy *Cop Out* for director Kevin Smith alongside Bruce Willis and Tracy Morgan. She will next be seen in the independent feature *MONOGAMY* set to

premiere at the 2010 Tribeca Film Festival. She also recently completed starring roles in the independent features *Life in Flight* with Patrick Wilson and Amy Smart, and *Brief Interviews with Hideous Men* with Max Minghella, both set for release later this year. She also recently completed the Columbia Pictures feature *The Social Network* written by Aaron Sorkin and directed by David Fincher. Previously she starred in *Little Black Book* opposite Holly Hunter, Kathy Bates and Brittany Murphy.

On the small screen, Jones currently stars opposite Amy Poehler in the NBC series "Parks and Recreation" now entering its 3rd season. Jones caught attention of audiences and the industry alike, when she portrayed the ambitious saleswoman, *Karen Filippelli*, in NBC's Emmy Award winning comedy "The Office," opposite Steve Carell. She also starred as *Kate* on "Unhitched" a half-hour comedy for Fox from the Farrelly brothers. Previous television credits include, David E. Kelley's "Boston Public" for Fox, Jorge Zamacoma's "Wanted" for TNT, as well as Judd Apatow's "Freaks and Geeks."

Rashida Jones graduated from Harvard University, where she appeared in several plays including "For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf," "Dancing at Lughnasa," "The Odd Couple: The Female Version" and "H.M.S. Pinafore."

Jones currently resides in Los Angeles.

Meital Dohan (SUBGIRL)

Meital Dohan was the sexy rabbinical scholar Yael Hoffman on the Showtime hit *Weeds* and a two-time Israeli Oscar nominee for her performances in *God's Sandbox* and *Giraffes*.

Dohan is the winner of the Israeli Tony for Most Promising New Actress for her work with the renowned Cameri Theater and was a principle star in the Israeli Emmy Award Winning "Ugliest Esti" - the Israeli "Ugly Betty."

Dohan currently stars as Aurora in "Woke Up Dead," the new zombie comedy series starring Jon Heder, and is presently working on several feature films as an actress, screenwriter and producer.

Ivan Martin (WILL)

Ivan Martin will be seen starring in David Barker's film *Daylight* and Reza Rezai's *Apartment 9A* (produced by Aurelien Bonzon) later this year. Past Film and Television work includes: *Fighting* (Dito Montiel), "White Collar," "Damages," "Law and Order," "The Sopranos," and *Hollywood Ending* (Woody Allen) among others.

Neal Huff (DR. GLEEMAN)

Neal recently completed filming Kelly Reichardt's *Meek's Cutoff*. He also played Michael Steintorf, Chief of Staff to the Mayor of Baltimore on HBO's "The Wire."

Huff's Broadway credits include: *Take Me Out* (also at The Donmar Warehouse and The Public Theatre), *The Lion in Winter* (Roundabout), and *The Tempest* (NYSF). Off B'way: William Inge's *The Killing*, world premiere (Summer Shorts 3), *Trumpery* (Atlantic), *The Little Dog Laughed* (Second Stage), *The Foreigner* (Roundabout), *Occupant* (Signature, with Anne Bancroft), *Rude Entertainment* (Drama Dept.), *Blue Window* (Barrow Group/MCC), *Troilus and Cressida* (NYSF), *From Above* (Playwrights Horizons) and others.

Huff's film credits include: *Motherhood*, *Michael Clayton*, *Stephanie Dailey*, *Bernard and Doris*, *The Good Shepherd*, *Dealbreakers*, *The Shovel* (winner 2006 Tribeca and Woodstock Film Festivals, Best Narrative Short), *Hollywood Ending*, *Poster Boy*, *Happy Accidents*, *Big Daddy*, *Love Walked In*, and *The Wedding Banquet*.

Other television credits include: "Damages" (FX), "Fringe" (Fox), "John Adams" (HBO), recurring roles on "Six Degrees" (ABC) and "Starved" (FX) and "Law and Order."

Huff had his training at NYU's Graduate Acting Program.

Sarah Burns (ELLA)

Sarah Burns is an actress and comedian who got her start performing at the Upright Citizens Brigade Theatre in NYC. She was most recently seen in *I Love You, Man* and in an episode of HBO's "Flight of the Concorde." Sarah has two feature films on the horizon including *Going the Distance* starring Drew Barrymore and Justin Long as well as *Life As We Know It* starring Katherine Heigl and Josh Duhamel and can be seen in an upcoming episode of "Party Down" on the Starz network. You can also catch Sarah in the short film *Cried Suicide* currently showing in TFF's 2010 Short film Line-up. Sarah has never eaten a buffalo wing, failed Geometry in high school and thinks the view from her rooftop in Brooklyn is the best in town.

ABOUT THE FILMMAKING TEAM

Dana Adam Shapiro (DIRECTOR/WRITER/PRODUCER)

Dana Adam Shapiro was the co-director/producer of the 2005 Oscar-nominated documentary *Murderball*. His animated short *My Biodegradable Heart* premiered at the 2007 Tribeca Film Festival. Other projects for Shapiro include the upcoming Screen Gems movie *Holler*, which he wrote and will be executive produced by Jennifer Aniston. Shapiro is a former senior editor at Spin Magazine and the author of the novel *The Every Boy*, a New York Times Book Review Editors' Choice that was optioned by Brad Pitt's Plan B Entertainment. *MONOGAMY* is Shapiro's first narrative feature, and is a reunion with *Murderball* producing partners Jeff Mandel and Randy Manis, and producer Tom Heller (*Precious - Based on the Novel Push by Sapphire*).

Jeffrey Mandel (PRODUCER)

Jeff Mandel produced the Academy Award nominated *Murderball* and the animated short *My Biodegradable Heart*. He is an Executive Producer on *Holler*. For the stage, he is producing *Captors*, based on the life story of the spy who captured Adolph Eichmann.

Previously, Mandel was a co-founder of Banc of America Securities' film and content finance and advisory business and an associate at Cravath, Swaine & Moore LLP. He holds BA, MBA, and JD degrees from Columbia University.

Randy Manis (PRODUCER)

Prior to producing *MONOGAMY*, Manis was an integral force in the growth and success of two of independent film's most prominent distribution companies. At ThinkFilm, which Mandis co-founded in 2001, he was on the front-line of all of ThinkFilm's acquisitions including the box office hits *The Aristocrats* and *Before the Devil Knows Your Dead*; *Half Nelson* for which Ryan Gosling was Oscar-nominated for Best Actor; the Oscar-nominated documentaries *Murderball* (which he executive produced) and *Spellbound*; and the Oscar winning *Born into Brothels* and *Taxi to the Dark Side*.

Manis began his career as a Vice President at Lionsgate where his acquisitions included: Oscar winner *Gods and Monsters*; Joe Carnahan's *Narc*; and Kevin Smith's *Dogma*. Manis recently executive produced the documentary *The Foxhounds* (in post-production). A lawyer by profession, Manis was called to the Bar of Ontario in 1997 and was an associate at a prominent legal firm in Toronto before embarking on a career in film. He is a graduate of McGill Law School at McGill University in Montreal.

Tom Heller (PRODUCER)

Tom Heller is a principal in the film production company Everest Entertainment. In addition to producing *MONOGAMY*, he recently served as an Executive Producer on *Precious- Based on the Novel Push by Sapphire*), which won two Academy Awards and

was nominated for six Oscars, including Best Picture. The film also won five Independent Spirit Awards and the Grand Jury Prize and the Audience Award at the Sundance Film Festival. Heller is currently an Executive Producer on *Win Win*, a new film written and directed by Tom McCarthy (*The Visitor*), which will be distributed by Fox Searchlight. He also served as an Associate Producer on *Mother and Child*, starring Naomi Watts, Annette Bening and Samuel L. Jackson, written and directed by Rodrigo Garcia and executive produced by Alejandro Gonzales Inarritu. The film premiered at the Toronto Film Festival, and will be released in May by Sony Pictures Classics. Additionally, Tom will be a producer on *Foxcatcher*, to be directed by Oscar nominated filmmaker Bennett Miller (*Capote*). He recently worked as Head of Business Development at Lee Daniels Entertainment, where in addition to *Precious*, he was as an Executive Producer on *Tennessee*, starring Mariah Carey and distributed by Vivendi Universal. Tom began his career at ICM, and has held positions at Miramax Films and as a motion picture literary agent at Writers and Artists Agency. He graduated from the University of Pennsylvania and holds an MBA from Columbia University.

Jeremy L Kotin (CO-PRODUCER/CO-EDITOR)

Jeremy began his film career in the music industry, creating music videos, EPKs and documentaries for the likes of Carly Simon, Academy Award winner Jorge Drexler, Rosanne Cash, Emmylou Harris, Randy Newman, Gretchen Parlato, Natalie Merchant, Peter Cincotti, Madeleine Peyroux, Esperanza Spalding, The Punch Brothers, among many others. The highlight of working in the music world was producing and co-editing two music videos for the legendary Dolly Parton. These works have been seen around the world, playing at the Tribeca Film Festival, the Denver International Film Festival, the Nashville Film Festival, MOFFOM and the Sydney Festival of the Arts.

For television and DVD release, Jeremy produced and co-edited a documentary on artist Lorna Simpson, coinciding with the artist's mid-career retrospective at the Whitney Museum of American Art in New York City. He then produced and edited a promotional short documenting the filming of opera star Renee Fleming by Robert Wilson for his portrait series. He also edited a documentary short on Mark Morris' *The Hard Nut*, included as a bonus feature for the DVD release of the original television premier of the ballet.

Evan M. Wiener (WRITER)

Evan M. Wiener co-wrote, with director Larry Clark, *Savage Innocent*, which starts shooting this spring with Ray Liotta and Rory Culkin. His play *Captors*, based on the memoir "Eichmann in My Hands" and produced by Jeffrey Mandel (*Murderball*) and Tom Heller (*Precious - Based on the Novel Push by Sapphire*), is slated for a New York production in late 2010. He has also written for Sony Pictures, Lee Daniels Entertainment, and First Look Films, among others, and is currently writing projects for Constellation Films and TBD Productions.

Doug Emmett (DIRECTOR OF PHOTOGRAPHY)

Doug Emmett is a feature and commercial cinematographer based in New York City. MONOGAMY is his 3rd feature film and first collaboration with Shapiro. Emmett's next feature project begins shooting this summer and will also star Chris Messina.

Timothy Whidbee (PRODUCTION DESIGNER)

Timothy Whidbee is a classically trained visual artist whose credits include *Bring It On*, *Pinero*, *The Thing About My Folks* and many others.

Jamie Saft (COMPOSER)

Jamie Saft is a virtuoso pianist, keyboardist, producer, and composer from New York and a mainstay of the Downtown scene. Saft's stylistic versatility, multi-instrumentalist capabilities, and production skills have been featured with The Beastie Boys, Bad Brains, The B-52's, Laurie Anderson, John Zorn, John Adams, Donovan, Bobby Previte, Dave Douglas, Antony and the Johnsons, and scores of other artists. Saft is a core member of bands such as The Dreamers, Electric Masada, The Beta Popes, Whoopie Pie, Swami LatePlate, The Shakers and Bakers, OV, and Kalashnikov.

Saft has composed a number of original film scores including the Oscar nominated film *Murderball*, Sundance Grand Jury Prize winner *God Grew Tired Of Us*, and the HBO documentary film *Dear Talula* Saft has also contributed score music for Nickelodeon, MTV, and A&E.

Doug Bernheim (MUSIC SUPERVISOR)

Based in New York City, Doug Bernheim has music supervised over 35 feature films including the 2007 Academy Award-nominated film *Half Nelson* (starring Ryan Gosling), the 2006 Academy Award-nominated film *Transamerica* (starring Felicity Huffman), and the 2008 Golden Globe-nominated film *Grace is Gone* (starring John Cusack).

Doug also co-created and co-produced the popular music compilation series CHRISTMAS REMIXED, featuring modern electronic remixes of vintage holiday recordings by Louis Armstrong, Ella Fitzgerald, Bing Crosby, Dean Martin, Nat King Cole and other legendary artists.

In addition to his music work, Doug has been a producer on several feature films including *Winter Solstice* (starring Anthony LaPaglia and Allison Janney), *The Assassination of Richard Nixon* (starring Sean Penn, Naomi Watts and Don Cheadle), *Live Free or Die* (starring Aaron Stanford, Paul Schneider and Zooey Deschanel), and *Pretty Bird* (starring Billy Crudup and Paul Giamatti).

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& Evan M. Wiener

Produced by
Jeffrey Mandel
Tom Heller
Randy Manis
Dana Adam Shapiro

Executive Producers
Chuck Goodgal
Human-Loves-Human

Co-Executive Producers
Daryl Roth
Tom Walsh

Executive Producers
Tim Duff
Julie Christeas
Jeff Prosserman

Director of Photography
Doug Emmett

Co-Producer
Jeremy L Kotin

Associate Producers
Mason Pettit
Adam M. Sack
Dash Boyer-Olson
Scott Lasky
Gary & Jana Stein
Mark Zupan

Casting by
Billy Hopkins
Jessica Kelly

Editor
Mollie Goldstein

Costume Designer
Lisa Grace Hennessy

Production Designer
Timothy Whidbee

Music Supervisor
Doug Bernheim

Original Music by
Jamie Saft

Supervising Producer
Craig T. Wood

| | |
|----------------------------------|--------------------|
| Unit Production Manager | AMANDA PLATNER |
| First Assistant Director | T. J. FEDERICO |
| Second Assistant Director | ANNE MARIE DENTICI |
| Second Second Assistant Director | CORY J. MCARDLE |

CAST

(in order of appearance)

| | |
|------------------------|------------------|
| Mr. Margolin | MADISON ARNOLD |
| Chess Player | PHILIP AMEDURI |
| Theo | CHRIS MESSINA |
| Nat | RASHIDA JONES |
| Bride | SAMANTHA SHERMAN |
| Groom | MASON PETTIT |
| Mr. Lasky | GIL ROGERS |
| Teenage Brother | JAMIE RICHARD |
| Mother of the Bride | ELLEN BARBER |
| Father of the Bride | STEVEN HELLER |
| Flower Girl | ALLISON LEHMAN |
| Subgirl | MEITAL DOHAN |
| Will | IVAN MARTIN |
| Hannah | HANNAH GILLI |
| Ella | SARAH BURNS |
| Allen | ADAM PALLY |
| Quinny | ZAK ORTH |
| NYU Law School Girl | DIANA FRAME |
| Man | PAUL DIOMEDE |
| Tap Dancer | NOA NEVE |
| Dr. Ben Gleeman | NEAL HUFF |
| Stationary Shop Clerk | EMILY TREMAINE |
| Hospital Administrator | GAIL SOLOMON |
| Security Guard 1 | RAYMOND SINGH |
| Security Guard 2 | EARLY JOSEPH |

Child 1 JESSIE LAW
Child 2 ELLA LASKY

And
Griff GRIFF

Special Appearance By B.O.B. aka BOBBY RAY SIMMONS

PRODUCTION

First Assistant - A Camera/
Additional Camera Operator DAVID JACOBSON
Second Assistant Camera JOHNNY SOUSA
Additional Second Assistant Camera PAMELA DELA PENA
Additional Second Assistant Camera MICHAEL FLEMING
Steadicam Operator JAC CHEAIRS
D.I.T. DAVID FEENEY-MOSIER
Additional Camera Operator RICHARD ANOTHONY BLAKE

Still Photography/
Additional Camera Operator JOSH V. ROTHSTEIN

Gaffer T.J. ALSTON
Key Grip CHAD BATTINELLI
Grip JASON DE JESUS
Additional Grip CAROLE MCCLINTOCK
Best Boy Grip GRETA ZOZULA
Additional Best Boy Grip BRYAN LANDES
Additional Best Boy Grip YOUSHENG TANG
Best Boy Electric MATTHEW R. TOMKO
Swing Gaffer BRUCE JONES
Additional Swing Grip STEVE MARINCONZ
Additional Electric BART GRIEB
Additional Best Boy Electric DANIEL BOYAR

Key Hair/Make-up REBECCA HICKEY
Assistant Hair CYNTHIA VANIS

Script Supervisor DUSTIN BRICKER

Props Master BRANDON TONNER-CONNOLLY
Art Director JEANELLE MARIE
Mask Creator TATE STEINSIEK

Assistant Costume Designer OLIVIA PEREZ
Wardrobe Intern MELANIE RANDOLPH

Sound Mixer JASON FRIEDMAN-MENDEZ

| | |
|-------------------------------------|---------------------------------------|
| Boom Operator | BRANDON CRUZ |
| Location Manager | SCOTT FRIEDMAN |
| Location Scout | DANIEL BOYAR |
| Locations PA | ROCCO EDWARD HART |
| Locations PA | REBECCA LEE LERMAN |
| Key PA | TOM GRAVES |
| 1 st Team PA | DIANA FRAME |
| PA | SARAH BRIGMAN |
| PA | DAVID DESTIN DOUGLAS |
| PA | CAITLIN HART |
| PA | CELENE LEE |
| PA | CHRIS MASSI |
| PA | JAMIE RICHARD |
| PA | RACHEL STEELE |
| PA | JEFFREY M. WEBER |
| Post Production Supervisor | ANNE REYNOLDS |
| Co-Editor | JEREMY L KOTIN |
| Additional Editing | TODD G. BIEBER |
| Assistant Editor | ALEC STYBORSKI |
| Assistant Editor | ISAAC URWIN |
| Assistant Editor | EUGENE YI |
| Assistant Editor | CINDY YOON |
| Editing Room Assistant | BEN SCHUMAN |
| Post Production PA | JASON KANG |
| Music Editor | LINDSAY MARCUS |
| Production Finance Manager | AARON DAVIS |
| Tax Accounting & Advisory Services | FRED SIEGEL, CPA |
| Legal Counsel | DOMENIC ROMANO, ESQ |
| Production Insurance | KATHY ENGLAND, TAYLOR & TAYLOR LTD |
| Distribution Advisor | JOSH BRAUN/SUBMARINE |
| Production Accounting | ADAM LIEBMAN |
| Production Office Coordinator | MOLLY MCMILLEN |
| Office PA | ISAAC STEPHEN SHAPIRO |
| Office PA | OLIVIA RORIS |
| Staging/Chreography | TIM HUNTER |
| Storyboards | RICHARD ANTHONY BLAKE |
| Behind the Scenes Camera | BRANDON TAYLOR |
| Dog Wrangler | SACK |
| 2 nd Unit Hair & Make-Up | CAROLINE DILLON |
| 2 nd Unit Sound Mixer | JUAN PIECZANSKI |

| | |
|---|-------------------|
| 2 nd Unit PA | AZIZA SOLANO |
| 2 nd Unit PA | ELAYNE BLYTH |
| Digital Intermediate Services | FINAL FRAME |
| Digital Intermediate Colorist | STEWART GRIFFIN |
| Digital Intermediate Editor | JOSEPH LEE |
| DI Producer | KRISTEN MOLINA |
| Audio Post Facility | DIG IT AUDIO, INC |
| Sound Supervisor/ Re-Recording Mixer | TOM EFINGER |
| Sound Design | RUSTY DUNN |
| Dialog Editor | PAUL BERCOVITCH |
| | ERIC GITELSON |
| Assistant Editor | JEFF SEELYE |
| ADR/Foley Engineer | ERIC GITELSON |
| Foley Artist | SHAUN BRENNAN |
| Dig It In House Producer | ALICIA LOVING |

SONGS

"DISSOLVING CLOUDS"
 WRITTEN BY GEIR JENSSEN
 PERFORMED BY BIOSPHERE
 PUBLISHED BY TOUCH MUSIC (MCPS)
 BIOSPHERE APPEARS COURTESY OF TOUCH
 WWW.BIOSPHERE.NO
 WWW.TOUCHMUSIC.ORG.UK

“DET BLEV FEL “
 WRITTEN BY KIM HIORTHÖY
 PERFORMED BY KIM HIORTHÖY
 PUBLISHED BY SMALLTOWN SUPERMUSIC / SONY/ATV MUSIC PUBLISHING
 SCANDINAVIA
 COURTESY OF SMALLTOWN SUPERSOUND
 TAKEN FROM THE ALBUM “MELKE”

“HEY JO”
 WRITTEN BY DANA ADAM SHAPIRO
 PERFORMED BY BUMMER AND LAZARUS
 PUBLISHED BY GRIFF PROOF MUSIC (ASCAP)

“STORY OF MY LIFE”
 WRITTEN BY R. STULTS, R. MACKAVICH, J. TOROK, L. TOROK, B. VAN ENGELEN, A.
 ANGELLOTTI
 PERFORMED BY UNRELATED SEGMENTS
 PUBLISHED BY CICADELIC MUSIC (BMI)
 LICENSED FROM CICADELIC RECORDS

"ALLIGATOR IN THE ELEVATOR"
WRITTEN BY RICK CHARETTE
PERFORMED BY HANNAH GILLI
PUBLISHED BY PINE POINT PUBLISHING (ASCAP)

"BABIEZZZ"
COMPOSED AND PERFORMED BY JAMIE SAFT
PUBLISHED BY PAIN MANAGEMENT (ASCAP) / MONOGAMY FILMS LLC (ASCAP)

"SPIDER'S HOUSE"
WRITTEN BY TIM RUTILI AND GLEN SHERMAN
PERFORMED BY CALIFONE
PUBLISHED BY HOUSE OF HASSLE (BMI)
COURTESY OF THRILL JOCKEY RECORDS
BY ARRANGEMENT WITH BANK ROBBER MUSIC

"MARY, MARY, QUITE CONTRARY"
TRADITIONAL
PERFORMED BY HANNAH GILLI

"BAO"
WRITTEN BY JOHANN JOHANNSSON
PERFORMED BY JOHANN JOHANNSSON
PUBLISHED BY MUTE SONG (PRS) C/O EMBASSY MUSIC CORPORATION (BMI)
LICENSED COURTESY OF 4AD LIMITED

"FOLLOW ME HOME"
WRITTEN BY STEPHEN GARDNER
PERFORMED BY CHESSIE
PUBLISHED BY ALCOPA (BMI)

"RAP TAP"
WRITTEN BY JAMIE SAFT AND BOBBY RAY SIMMONS
PERFORMED BY JAMIE SAFT FEATURING B.O.B.
PUBLISHED BY PAIN MANAGEMENT (ASCAP) / MONOGAMY FILMS LLC (BMI)

"CLAPPING"
COMPOSED & PERFORMED BY JULIUS BLOCK AND NICHOLAS PROUT
PUBLISHED BY COCONUT BAY MUSIC (BMI)
COURTESY OF LIVE TRAX AND MANHATTAN PRODUCTION MUSIC

"DIZZY DIZZY"
WRITTEN BY HOLGER CZUKAY, IRMIN SCHMIDT, JAKI LIEBEZEIT, MICHAEL
KAROLI
PERFORMED BY CAN
PUBLISHED BY MESSER MUSIC LTD C/O RASPE MUSIC, INC. (ASCAP) / A TRAIN
ENTERTAINMENT ON BEHALF OF BUCKS MUSIC GROUP LTD. (PRS)
COURTESY OF WWW.SPOONRECORDS.COM
BY ARRANGEMENT WITH BUCKS MUSIC GROUP LTD.

"KAREN BYR TIL ENGIL"
WRITTEN BY JOHANN JOHANNSSON
PERFORMED BY JOHANN JOHANNSSON
PUBLISHED BY MUTE SONG (PRS) C/O EMBASSY MUSIC CORPORATION (BMI)
LICENSED COURTESY OF 4AD LIMITED

"CLOISTER"
WRITTEN BY SCOTT MORGAN
PERFORMED BY LOSCIL
PUBLISHED BY SCOTT MORGAN (SOCAN)
COURTESY OF KRANKY, LTD.

"AUSTIN TEXAS MENTAL HOSPITAL PART 3"
WRITTEN AND PERFORMED BY STARS OF THE LID
PUBLISHED BY LID MUSIC (BMI)
COURTESY OF KRANKY, LTD.

"PUNCTURE REPAIR"
WRITTEN BY GUY GARVEY, MARK POTTER, CRAIG POTTER, RICHARD JUPP &
PETE TURNER
PERFORMED BY ELBOW
PUBLISHED BY WB MUSIC CORP. (ASCAP), ON BEHALF SALVATION MUSIC LTD.
COURTESY OF V2 RECORDS INTERNATIONAL LIMITED
UNDER LICENSE FROM UNIVERSAL MUSIC ENTERPRISES

"NAT'S SONG"
WRITTEN BY DANA ADAM SHAPIRO
PERFORMED BY RASHIDA JONES
PUBLISHED BY GRIFF PROOF MUSIC (ASCAP)

"THE ORCHIDS"
PERFORMED BY CALIFONE
LYRICS BY GENESIS BREYER P-ORRIDGE
MUSIC BY GENESIS BREYER P-ORRIDGE & ALEX FERGUSON
PUBLISHED BY DEJAMUS LTD (PRS)
COURTESY OF THRILL JOCKEY RECORDS
BY ARRANGEMENT WITH BANK ROBBER MUSIC