



TRIBECA FILM and FILMCOLONY present

a Richard N. Gladstein production

THE TIME BEING

A film by Nenad Cicin-Sain

Select Theatrical release:

July 26	New York	Quad Cinema
July 26	Los Angeles	Laemmle Music Hall 3
August 2	Phoenix	Harkins Shea 14
August 2	Portland	Living Room Theaters
August 2	Boca Raton	Living Room Theaters
August 9	Louisville	Village 8 Theaters

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THE TIME BEING

Synopsis

Daniel (Wes Bentley) is a struggling young artist whose ambitions have pushed his marriage to the brink. When a reclusive millionaire named Warner (Frank Langella) purchases one of his pieces, he hopes for additional commissions from a new benefactor. Instead, Werner offers him a series of increasingly bizarre surveillance assignments. As Daniel starts to unravel the secrets behind the requests, he must determine if Warner is out to further his career or ruin his life.

Interview with director Nenad Cicin-Sain

Tribeca: You've worked in various artistic media, but *The Time Being* marks your debut as the writer/director of a feature film. What was the impetus behind the script?

Nenad Cicin-Sain: I was right in the middle of pre-production on another film in Paris and the financing fell apart for the third time. I had packed up my family from Los Angeles to Paris. The night that the project was shut down, I started to write this script. I needed to deal with my creative frustrations in a productive manner. My intention with *The Time Being* was to create something that I could make for almost zero money. I wanted to deal with themes that I was facing, what it means to be a father, what it means to be a husband, and what kind of repercussions of career decisions have on those closest to us, both positive and negative.

The kinds of films that inspired me were Bertolucci's *The Conformist*, Antonioni's *The Passenger*, Ivan's *Childhood* by Tarkovsky, and Polanski's *Knife in the Water*. These are very subtle, nuanced, psychological dramas that are also well-crafted films.

Tribeca: While he is a well-known producer, your co-writer, Richard Gladstein, is also a first time screenwriter. Can you discuss your collaborative process?

NCS: Richard produced *The Cider House Rules* and worked closely from the very beginning with John Irving, who had never written a screenplay before. Richard is not only a producer, but he's also a filmmaker in the sense that he's very creative and uses a hands-on approach in helping guide the material. I think his artistic sensibility and creative sensibility as a writer are really fine-tuned.

When he gave me notes on *The Time Being*, I asked him to incorporate them into the script himself. After that, we worked to finish the script together. We were both on the same page with the themes and tone of the film from start to finish. He really gave me the opportunity to make my first feature and it happened very quickly from the time we started writing together.

Tribeca: As you were crafting the script, did you find unexpected parallels between Daniel's story as an artist and your own work as a filmmaker?

NCS: Oh, absolutely. I think those themes are very relatable to all artists. I have a son the same age as Daniel's boy in the film, Marco. I also know full well the struggle between trying to survive as an artist and trying to balance the responsibilities of family. At times, I've felt like Daniel in both a creative and existential way. The protagonists of the film are not just artists, but people dealing with very relatable struggles of life. The challenges they face and conflicts are universal to anyone trying to find balance and purpose in their lives, which I think is all of us. When you spend too much time with your work or your passion, you can feel that your neglecting your family; and visa-versa. In the film, we were exploring such questions: how do your choices affect you and the people around you?

Tribeca: The film undergoes an almost visual metamorphosis as it progresses. Can you talk about the thought process behind the film's visual style?

NCS: We wanted the tone of the film to evoke a visceral and emotional reaction so that the audience can feel Daniel's dilemma as opposed to being told it. In the beginning of the film, Daniel must sell his work to make money in order support his family. His world simply put is very black and white, so we used his paintings to reflect his psychological state. As the story evolves Daniel's perception of the world starts to change, and we see and feel this through the cinematography and score. For example: in the beginning of the film, the score is industrial with no acoustic instruments, then changes to classical symphony and then to almost something surreal and purely distinct to Daniel. The same with the colors, there is no red in the film in the first half and no blue until $\frac{3}{4}$ of the way in. Emotional events trigger colors, music and tone. In most films a protagonist goes through some kind of change. I feel a film should do the same. If you look at the first and last scenes of the movie it looks and feels like two completely different movies. The challenge was to achieve this without the audience ever realizing it.

Tribeca: Equally as striking as the visual components of the film is the soundtrack. How did you work with your composer, Jan Kaczmarek?

NCS: I first worked on a blue print with my Cinematographer and Production designer that clearly showed the metamorphosis of the film. If you walked in my garage it was all laid out like paint by numbers.

I did the same thing with the music when working with Jan. I gave him a demo score that consisted of different pieces of music that illustrated the type of musical evolution I saw. Jan instantly got what I was going for and then used that template to write the score.

Tribeca: A major aspect of *The Time Being* is, of course, Daniel's artwork. What was the inspiration for the paintings featured in the film? How were those paintings created?

NCS: We used two painters. One was Eric Zener, a friend and collaborator of mine who I had previously worked with on a few video art installations. We had a very long term, pre-existing creative partnership. His paintings often evoke the metamorphosis, or renewal, experienced by the voyager wanting to find himself. He often paints subjects that are underwater trying to return to the surface because they've gone through a kind of awakening. I knew that his work would be representative of the latter half of the film.

The other painter, Stephen Wright, came from the same gallery as Eric. He is very much a Lucien Freud style protégée. He paints the figure in a very realistic manner but also employs a kind of impressionism that is evident when he makes the hands a little bit bigger or exaggerates some other aspect of his subject.

I found that those artists offered a perfect balance that reflects the evolution of the artist. Eric

did the black and white decomposing fruit paintings from photographs that we provided of fruit decomposing over time. As for Steven Wright's portraits of the characters in the film, we took photographs of our actors, Sarah Paulson and Frank Langella, and he created those figure painting from the pictures.

We used a similar process with the paintings as we did with score and the cinematography. I conceptualized what I wanted them to be and where I wanted it to go and was lucky enough to have these relationships with these talented artists.

I used their style and their strengths as opposed to trying to mount something new.

Tribeca: I thought it was a pretty amazing sequence when you showed both Frank and Wes Bentley making the paintings. Can you talk about that filmic process that made it seem so seamless?

NCS: That's a testament to the talents of Wes, Frank and the artists. It's quite something to have an actor pull off a skill foreign to them and make it look authentic. I had them both work with the painters initially so they would know how to hold the brush and grow comfortable with the techniques. That way we didn't have to use stand-ins because so many of those shots are wide.

The Daniel underwater painting was massive and was created by Eric. We had to do the work in sequence on the set in Warner's house. We started with a blank canvas and filmed Wes painting a number of strokes. We'd cut, and Eric will step in and finish. We'd just repeat that process for hours for all the paintings in the film. It was incredible to shoot the evolutionary process of the painting as it was actually happening.

Tribeca: It was amazing because I would think the painting would be done but then it would continue to get more detailed with the foam and the texture. I mean it was pretty incredible to see that process happen on screen.

NCS: Thank you, we got lucky to have pulled it off with how limited our shooting time was. We shot that whole painting sequence in like 4 hours. I guess it's really not luck but having very talented people bringing your vision to life.

One of the biggest challenges with this movie was to work with limited time and resources. I guess on all movies the director feels like they don't have enough time, but on this one we didn't have any rehearsal time and were limited in the amount of takes could do with the actors.

We only had 22 days of principal photography and then a couple more of driving and pick-ups. I talked to Vittorio Storaro, the cinematographer of Bertolucci's *The Conformist*, which visually inspired the film. It's considered one of the greatest shot films of all time.

Storaro told me that the reason that film worked was because of their limitation of resources and that if they had more time and money they would have messed it up. Limitations focus you to conceptualize everything because you don't have time to solve problems while shooting.

Tribeca: What equipment did you use to shoot *The Time Being*?

NCS: I wanted to have an old filmic look to the movie because painting is a classical medium so the film needed to be the same. We wanted the movie to look like a painting from its framing to its texture.

We did a lot of tests. Mihai Malaimare, my DP, had done a number Francis Ford Coppola's films. He had the prosaic classical feel of cinematography I was looking for with this film.

Through these tests, we found that digital today looks more like what film used to be like, and film looks more like digital because of how sharp they have made the grain structure of film. You can't replicate the look of a film from the past like *Apocalypse Now* for example because those film stocks don't exist anymore.

When we projected our digital and film tests side by side we discovered that there is actually more noise in film than there is in digital today, so we went with digital. I wanted a softer image than most modern movies, a kind of bleed with colors and more glow, they way films from the 70's looked.

We ended up shooting on the Alexa with Zeiss super speeds Mark 1. They were manufactured in Eastern Germany in the 1950's. Mihai pulled the lens package together from all over the world and then had them Panovized. I think the last film that was shot on this lens set was *Manhattan*. We also went with a 2.1 aspect ratio because we wanted it to look and feel like a painting.

Tribeca: Can you talk a little about the film's post-production, particular the editing process?

NCS: Our editing period was very short and very fast. We finished shooting the film in March, and we had to be finished with the edit by mid-summer to be ready for Toronto Film Festival. One of the things we wanted to do in the edit was to identify the transitional elements in the story, like the paints and the liquids and those things that are tied to the character.

We rewrote a lot of the script in the edit because there were a lot of scenes that we shot with limited time. So we worked a lot material and retold the story through the edit to solve the problems we encountered during the production that arose from not having enough time to shoot the scenes.

Tribeca: Wes Bentley and Frank Langella play perfectly off each other as Daniel, the young painter, and Warner Dax, his mysterious benefactor. How did you decide to cast these two actors?

NCS: We always knew we wanted to have two bulls in the room. What I mean by that is in

casting Daniel and Warner, we wanted to have two people that would not overpower each other but deliver very subtle and nuanced performances.

Tribeca: You also assembled a fantastic supporting cast. Can you take about how they each came onto the project?

NCS: I think it just comes from having an extraordinary casting director and producer. The casting directors were Kerry Barton and Rich Delia. I told them the kinds of actors I wanted to work with and the kind of integrity I was looking for in the performances and we had casting sessions. I was astounded by the caliber of these actors, especially knowing the size of the budget.

Tribeca: How many locations did you use?

NCS: We shot in LA, in the mountains, in Bishop, in Lake Tahoe, and at the de Young Museum in San Francisco. We were very lucky that the museum felt the project was worthwhile. It's almost never happened before that paintings go into a museum when they are not actually part of a collection. I don't think it's probably ever happened before, because any time you see museums in movies, it's always with a permanent or visiting exhibit.

Other than that, we really shot the film guerilla style. All the driving and traveling shots in Daniel's car were shot in my wife's cousin's car. We just climbed in with Wes and the cinematographer and spent several days driving up the coast and shooting all the driving stuff then shot in SF for two days and drove back.

Tribeca: How would you describe Daniel's evolution as an artist over the course of the film?

NCS: Daniel's work represents his emotional and psychological state. As he goes on this journey of discovering what's important to him, the body of his work changes, as does the subject matter. The work is representative of what's happening internally in Daniel and the paintings are just the output of that.

About the Art

Original Art for *The Time Being* was created by San Francisco based artist Eric Zener and LA based artist Stephen Wright.

Eric Zener created the forest paintings representing Werner's older work, Daniel's decomposing fruit, Daniel's painting of the man tumbling underwater (The Abyss) and Daniel's painting of the woman swimming underwater (A New Direction). www.ericzener.com.

Stephen Wright created Warner's self portrait, the Diptych faces that appear in Warner's bedroom, the woman's portrait above Warner's desk, and all of the newer work by Warner (i.e. family portraits, and Sarah and her daughter on the bench at sunset). www.stephenwrightart.com.

About the Cast

WES BENTLEY (Daniel)

Wes Bentley is known for his memorable roles in such films as *The Hunger Games* alongside Jennifer Lawrence, Woody Harrelson and Elizabeth Banks. the Oscar®-winning drama *American Beauty*, co-starring Kevin Spacey and Annette Bening; Michael Winterbottom's *The Claim*, alongside Peter Mullan and Milla Jovovich; and Shekhar Kapur's *The Four Feathers*, with Heath Ledger and Kate Hudson.

Bentley recently completing filming *Lovelace* directed by Rob Epstein & Jeffrey, and the newest untitled film directed by Terrence Malick.

In the theater world, Bentley recently completed a run of the Off Broadway play *Venus in Fur*, alongside Nina Ariande, wherein he received rave reviews.

Bentley was born in Jonesboro, Arkansas. As a student at Sylvan Hills High School, he was a member of the drama club and gained an interest in acting by studying improvisational comedy. He briefly attended the Juilliard School's drama division in New York City, where he appeared in a few stage productions.

FRANK LANGELLA (Warner)

Frank Langella has long been considered among America's greatest stage and film actors. His career is a model of quality and longevity; excelling in range, power and versatility.

In 2014 he will star in no less than six films: Olivier Dahan's *Grace of Monaco* opposite Nicole Kidman; HBO's *Muhammad Ali's Greatest Fight* opposite Christopher Plummer, directed by Stephen Frears; *Parts Per Billion* opposite Gena Rowlands; *5 to 7* opposite Glenn Close; Ivan Reitman's *Draft Day* opposite Kevin Costner; and the new *Muppets* movie opposite Miss Piggy and Kermit the Frog. His most recent film *Robot & Frank* was award winning at Sundance, garnering excellent reviews with critics and public alike; and in 2011 he starred on Broadway in Terence Rattigan's *Man and Boy*, earning him his 6th Tony nomination. Mr. Langella made his film debut in 1970 in *Diary of a Mad Housewife*, and later that year in the iconic Mel Brooks comedy *The Twelve Chairs*. He made his Broadway debut in 1974 in Edward Albee's *Seascape*, earning him the first of his three Tony awards. In 1977, he starred in the title role of a Broadway revival of *Dracula*, and his performance turned the production into an unexpected hit. He reprised his role for the film version of *Dracula* released in 1979.

In the 1990s, he scored a breakthrough screen role in Ivan Reitman's comedy *Dave*, followed by Adrian Lyne's *Lolita* and Roman Polanski's *The Ninth Gate*, while still remaining a frequent and distinguished presence in the New York theatrical community.

He has continued to work constantly on Broadway, winning his 2nd Tony for *Fortune's Fool* in 2003 and his 3rd for *Frost/Nixon* in 2007. On film in 2005, he played William S. Paley in George

Clooney's historical docudrama *Good Night, and Good Luck* and then the Daily Planet's editor Perry White in the 2006 *Superman Returns*, directed by Bryan Singer.

In 2007, Langella earned an Independent Spirit Award nomination for his starring role in *Starting Out in the Evening*. In the 2008 film version of *Frost/Nixon*, he was honored with a Best Actor Academy Award nomination, as well as Golden Globe and SAG nominations, for his portrayal of disgraced former president Richard Nixon in Ron Howard's big-screen adaptation of the Broadway play. He was also seen in Oliver Stone's *Wall Street 2: Money Never Sleeps*.

Mr. Langella was inducted into the Theatre Hall of Fame in 2003. In addition to the awards already mentioned, he has been honored with well over two dozen acting nominations and wins, including Tonys, Oscars®, Emmys®, Golden Globes, Cable ACE Awards, Obies and various critics' awards.

AHNA O'REILLY (Olivia)

With numerous film and television credits to her name, Ahna O'Reilly is a fresh face and she has emerged as one of Hollywood's most sought after young actors.

O'Reilly was seen in the Oscar nominated Disney/ Dreamworks' film *The Help* starring alongside Emma Stone, Bryce Dallas Howard and Sissy Spacek.

2012 has proven to be a productive year for Ahna as she completed work on the films *The Time Being* with Wes Bentley and Frank Langella, the ensembles *CBGB* and *Teddy Bears* and the James Franco directed *As I Lay Dying*.

She was named one of the FIVE ACTORS TO WATCH at Sundance 2013 for her films *Jobs* opposite Ashton Kutcher and the Dramatic Audience Award and Grand Jury Prize winner *Fruitvale* with Octavia Spencer.

O'Reilly's previous film credits include the comedy *Forgetting Sarah Marshall* alongside Jason Segel, Kristen Bell, Mila Kunis and Russell Brand as well as *Nancy Drew* with Emma Roberts, Amy Bruckner and Kay Panabaker.

O'Reilly's television credits include a recent appearance on NBC's "Prime Suspect" and The CW's "Vampire Diaries" as well as "CSI:NY," and "Unhitched."

O'Reilly currently resides in Los Angeles and enjoys volunteering her time and talent to children with serious medical conditions at Art of Elysium, as well as contributing towards building a sustainable future for Los Angeles with the environmental nonprofit Tree People.

SARAH PAULSON (Sarah)

An Emmy® and Golden Globe® nominated actress, Sarah Paulson challenges herself with each new role and continues to build on an impressive list of credits across film, television and stage.

Paulson was recently seen in the second installment of Ryan Murphy's critically acclaimed miniseries, "American Horror Story: Asylum." Paulson's scene stealing performance as "Lana Winters," has earned her critical acclaim including a Critics Choice Television nomination for "Best Actress in a Movie or Mini-Series." She had previously appeared in a multi episode arc on the Emmy® and Golden Globe® nominated first installment of the miniseries. She will return to the anthology drama for its third season this fall.

Paulson made her return to the stage this spring in the Roundabout Theatre Company's revival of Lanford Wilson's Pulitzer Prize winning play, *Talley's Folly*, opposite Danny Burstein. Directed by Michael Wilson, the production received a Lucille Lortel Award nomination for "Outstanding Revival." Opening March 5, 2013, the play ended its extended Off-Broadway run May 12, 2013.

Paulson can currently be seen in Jeff Nichols' critically acclaimed film *Mud* starring Matthew McConaughey and Reese Witherspoon. A coming-of-age story set along the Mississippi River, the film follows two boys who make a pact to help a fugitive escape an uninhabited island to reunite with his first love. Paulson stars as one of the young boys' mother who is trying to escape her troubled marriage and do what's best for her son and herself. The film premiered at the 2012 Cannes Film Festival, and screened at the 2013 Sundance Film Festival.

Paulson will next be seen in Steve McQueen's highly anticipated, *Twelve Years a Slave*, alongside Chiwetel Ejiofor, Michael Fassbender, Paul Giamatti, and Brad Pitt. The film is an adaptation of Solomon Northrup's famous memoir about his experiences living as an African-American man in New York—until he is suddenly kidnapped, sold into slavery, and eventually rescued nearly a dozen years later. Paulson stars as the jealous and malicious wife of a plantation owner (Fassbender). Fox Searchlight is scheduled to release the film December 27, 2013.

In 2012, Paulson was seen in HBO's critically acclaimed television film, "Game Change," which followed John McCain's 2008 presidential campaign, from his selection of Sarah Palin as his running mate, to their ultimate defeat in the general election. Directed by Jay Roach, Paulson co-starred with Ed Harris, Julianne Moore and Woody Harrelson, playing McCain's (Harris) senior campaign advisor "Nicolle Wallace." Paulson's performance garnered her both Emmy® and Golden Globe® nominations for "Best Supporting Actress in a Miniseries or Movie."

Paulson's other film work includes Fox Searchlight's *Martha Marcy May Marlene*, opposite Elizabeth Olson, John Hawkes, and Hugh Dancy; Lionsgate's, *The Spirit*, opposite Samuel L. Jackson, Eva Mendes, and Scarlett Johansson; Marry Harron's *The Notorious Bettie Page*; Paramount's *Down with Love* with Renee Zellweger, Ewan McGregor and David Hyde Pierce; *What Women Want* opposite Mel Gibson and Helen Hunt; *The Other Sister*, directed by Gary Marshall starring Diane Keaton and Juliette Lewis; and *Diggers* alongside Paul Rudd and Ken Marino.

In 2007, Paulson received her first Golden Globe® nomination for her role in Aaron Sorkin's "Studio 60 on the Sunset Strip". In the NBC dramedy, Paulson starred opposite Matthew Perry,

Amanda Peet, Bradley Whitford, and Steven Weber as “Harriet Hayes,” the most gifted cast member of a controversial late-night sketch comedy series, who is also in a complicated relationship with the show's executive producer.

Paulson's television credits include recurring roles on “Desperate Housewives,” “Deadwood,” “The D.A.,” as well as guest starring roles on “Grey’s Anatomy,” “Law & Order: SVU,” “Nip/Tuck” and “Law & Order.” She has also starred on several series with lead roles in “Cupid” opposite Bobby Cannavale, the drama *Leap of Faith*; the sitcom “Jack & Jill;” and the series *American Gothic* with Gary Cole. Paulson also starred in the television film *Path to War* opposite Alec Baldwin and Donald Sutherland.

On stage, Paulson starred on Broadway in the two-hander *Collected Stories* opposite Linda Lavin. Previously she appeared on Broadway as Laura Wingfield in the revival of Tennessee Williams' *The Glass Menagerie*, alongside Jessica Lange. She also starred opposite Alfred Molina and Annette Bening in the critically acclaimed *Cherry Orchard* for the Mark Taper Forum playing Varya. Her other stage credits include Tracy Lett's off-Broadway production of *Killer Joe* (opposite Scott Glenn and Amanda Plummer), Horton Foote's *Talking Pictures* at the Signature Theatre, and the off-Broadway production *The Gingerbread House* opposite Bobby Cannavale.

Paulson currently resides in Los Angeles.

COREY STOLL (Eric)

Corey Stoll's many impressive credits include guest spots on “The Good Wife” and “N.C.I.S.” as well as the series regular role of “Detective Tomas ‘TJ’ Jaruzalski” on “Law & Order: Los Angeles”. He appeared in *North Country*, *Salt* and *The Number 23*, but made a splash on screen as “Ernest Hemingway” in Woody Allen's Academy Award Winning, *Midnight in Paris*. He can most recently be seen in Tony Gilroy's *The Bourne Legacy*.

GINA GALLEGO (Angelica)

GINA GALLEGO is a third generation Angeleno and has appeared in over 90 feature films and television shows. Recently she enjoyed playing the role of Angelica opposite Frank Langella and Wes Bentley in the suspense drama *The Time Being*.

Gina's career spans a diversity of roles. As Ms. Sanchez, the iron willed attorney in *Erin Brokovich*, she caves when Julia Roberts offers her a glass of tainted water. Other film highlights include Disney's top box office performer *Beverly Hills Chihuahua* and Adam Sandler's successful comedies *Anger Management* and *Mr. Deeds*.

Gina's Television career was kick started on NBC's prime-time drama “Flamingo Road”. She spent several years on network soap-operas including “Santa Barbara,” “Rituals, Bold and the Beautiful,” and recently completed the role of Warden Jane Smith on “Days of our Lives.” Highlights of her current television roles include “Bad Girls,” “Shameless,” “Revenge” and Lucia, Callie's mom on “Grey's Anatomy.” One of Gina's memorable TV moments was on “Seinfeld,” when she gave Jerry his first ever on-screen kiss in the classic episode “The

Suicide”.

Gina was honored with the Nosotros’s prestigious Golden Eagle award for her work.

While not in front of the camera, she is the member of a choir led by the famed conductor Jeanine Wagner, and she also enjoys playing tennis. Married to producer-writer Joel Bailey, she is the proud mother of their son, Brendan.

CREW BIOS

NENAD CICIN-SAIN (Co-writer/Director)

Nenad Cicin-Sain makes his feature film debut with *The Time Being*. Previously, he directed music videos, commercials, documentary films and video and film art installations.

RICHARD N. GLADSTEIN (Co-writer/Producer)

The prolific two-time Academy Award® nominated film producer Richard Gladstein is the Founder & President of FilmColony, the Los Angeles based motion-picture production company he established in 1995.

The Time Being marks his debut as a screenwriter.

Gladstein's produced films have been nominated for a total 22 Academy Awards and have won four. *Finding Neverland* (directed by Marc Forster, 2005) and *The Cider House Rules* (directed by Lasse Hallstrom, 2000) were each nominated for seven Academy Awards, including Best Picture of Year for Gladstein. *Finding Neverland* composer Jan A.P. Kaczmarek won the Best Score Academy Award, and *The Cider House Rules* won two - John Irving for the screenplay adaptation of his novel and Michael Caine for Best Supporting Actor.

Gladstein has also enjoyed an extensive collaboration with Quentin Tarantino, serving as Executive Producer on Tarantino's first three films; *Reservoir Dogs*, *Pulp Fiction* and *Jackie Brown*.

Other produced films include; *Paper Man* starring Jeff Daniels, Ryan Reynolds and Emma Stone, *Killshot*, directed by John Madden and featuring Diane Lane, Mickey Rourke and Joseph Gordon Levitt, *Mr. Magorium's Wonder Emporium*, with Dustin Hoffman and Natalie Portman, *The Nanny Diaries* featuring Scarlet Johansson and Laura Linney, *Duplex* with Ben Stiller and Drew Barrymore, *Levity* with Morgan Freeman and Billy Bob Thornton, *The Bourne Identity* with Matt Damon, *HurlyBurly* with Sean Penn, Kevin Spacey and Meg Ryan, *The Crossing Guard* directed by Sean Penn and starring Jack Nicholson, *She's All That* and *54* with Mike Meyers and Ryan Phillippe, amongst others.

Prior to the formation of FilmColony, Gladstein was Head of Production at Miramax Films (1993-1995) and Vice President of Production & Acquisitions at LIVE Entertainment (1987 - 1992).

Outside of the film business, Gladstein is deeply committed to greatly reducing Jewish Genetic Diseases through education, awareness, medical research and genetic testing. He is Co-Chair of the Jewish Genetic Disease Consortium uniting individual organizations and foundations to strengthen education and awareness about Jewish Genetic Diseases and the need for timely genetic testing, and the Founder & President of the Bloom's Syndrome Foundation funding medical research in search of a cure or treatment for the genetic disease Bloom's Syndrome.

MIHAI MALAIMARE, JR (Director of Photography)

MIHAI MALAIMARE JR., a native of Romania, began his film career after attending the prestigious National University of Theatre and Film in Bucharest. He shot a handful of award-winning shorts and feature films in Romania before auditioning with Francis Ford Coppola to shoot his film *Youth Without Youth*. Malaimare won the coveted role of Cinematographer for that film (at the age of 29) and went on to receive a Best Cinematography Nomination at the Independent Spirit Awards for his work. That film put him on the map in the United States and shortly thereafter he was named to Variety's prestigious "10 Cinematographers to Watch" in 2007. Since then, Malaimare has shot two more films for Coppola, including *Tetro* and most recently, *Twixt*, starring Val Kilmer, Bruce Dern, Ben Chaplin and Elle Fanning.

Malaimare recently completed working as the cinematographer for Paul Thomas Anderson (*There Will Be Blood*, *Boogie Nights*) on his new film *The Master*, starring Joaquin Phoenix, Philip Seymour Hoffman and Amy Adams. The film is due in theatres in the fall 2012 through The Weinstein Company.

He also recently shot the prestigious MTV Video Music Awards campaign, featuring current music artists like Eminem, Drake, Kesha and Nikki Minaj. He is also an avid still photographer.

Maliamare's short films include: *Sunset* directed by Oana Marian, *Canton* directed by Constantin Popescu, *The Apartment* directed by Constantin Popescu, and *18:36* directed by Ionut Giurgiuca,

He also was the cinematographer and director of the documentaries *Photo Caravan* (co-directed with Corina Stavila, and Moliere in *Cartier*.

AARON OSBORNE (Production Designer)

After an extensive career working in the New York theater community, Aaron brought his critically acclaimed show, *Theatre Carnivale* to Los Angeles. The show continued a successful 3 year run, consistently being chosen as one of LA Weekly's "Pick-of-the-Weeks". He followed his bi-coastal success by receiving an NEA grant to produce ACID WAREHOUSE for New York's Franklin Furnace Theater and Los Angeles' Tamirand Theater. As recipient of an LA Arts Endowment Grant, he provided LA theater-goers with *Peter Pandamonium*, a performance piece at LACE.

After permanently relocating to Los Angeles, Osborne segued to designing feature films, working under the tutelage of cult director Roger Corman on *Carnosaur*. Osborne's feature film credits as production designer include the heartwarming *I Am Sam*, starring Sean Penn and Michelle Pfeiffer and directed by Jessie Nelson, the edgy *Another Day In Paradise*, and *Kiss Kiss, Bang Bang*. Aaron reached a career highlight when he accepted the EMMY Award for his design work on the hit television series "Without a Trace". Some other credits include *The Losers*, *Wanderlust* and *that's My Boy*. He is currently working on *Grown Ups 2*.

Editors - HAINES HALL EVAN SCHIFF

Haines Hall , a Northern California native, has been editing for 20 years. His experience includes music videos, commercials, documentaries, film installations and feature films for directors Mike Mills, Spike Jonze, Francis Ford Coppola, Roman Coppola, Doug Aitken, Mark Romanek, Jonathan Dayton and Valerie Faris. Notable projects include The Beastie Boys' "Sabotage" music video (Jonze), film installations *Electric Earth* and *Sleepwalkers* (Aitken) as well as the documentary *Paperboys* and the feature film *Thumbsucker* (Mills) which premiered at Sundance in 2005.

Evan Schiff is a feature film editor based out of Los Angeles. Films he has edited such as *Towards Darkness* and *Peep World* have premiered in competition at the Toronto and Tribeca Film Festivals, and *Broken Kingdom* is set to premiere exclusively online with VHX later this year. He was also the Associate Editor on last year's *Mission: Impossible – Ghost Protocol*. Though he started out working at the special effects company Stan Winston Studio, he was quickly drawn to editing and the power it holds for giving shape and life to a story. He has worked with some of film's most talented directors and editors, and relishes the opportunity to learn from and collaborate with them. Evan also posts about editing workflows on his website <http://www.evanschiff.com/bd>, and can be found conversing with other editors on Twitter as @schiffy

KEVIN FITZMAURICE COMER (Co-producer)

Producer Kevin Fitzmaurice Comer graduated from the University of Cincinnati with honors in electrical engineering. As a project manager for NASA, Kevin designed, constructed and launched an experimental rocket. Upon moving to New York City, he embarked on his post-graduate studies in film at Brooklyn College. He founded Psychonaut Productions in 2002 in Los Angeles and produced the award winning short film *Parallel Passage*. Kevin was invited to participate in the inaugural Marché du Film Producer's Network at the 2004 Cannes Film Festival.

Kevin has produced and line produced high caliber commercials, promos, music videos, and virals working with some of the biggest commercial production houses such as RSA, @radical.media, The Directors Bureau, Streetgang, Paranoid US, Cente Service, Day-O, Filmbug, Duroo, B2 Studios, Firefly, Humble, MTV, Washington Square Films, amongst others. Kevin is also the Head of Production at Evolution LA where he oversees viral campaigns produced for studio films such as *Bruno*, *I Love You Beth Cooper*, *Marley & Me*, etc. In 2009 he was a unit production manager on *Sparks*, a short film directed by Joseph Gordon-Levitt starring Eric Stoltz and Carla Gugina and based upon a short Story by Elmore Leonard. *Sparks* made it's world premiere in competition at the Sundance Film Festival in 2010. Comer produced *Tesla Popped My Cherry*, a comedic short film by the McAllen brothers currently in post. Kevin was a 2010 FIND Lab fellow with his feature film *Before You Say Goodbye*, which was invited into the Film Independent Producers Lab. Most recently he produced the feature *Gus*, starring Michelle Monaghan and Radha Mitchell, written and directed by Jessie McCormack, and Exec Produced by *The Time Being's* Richard N. Gladstein and a short film *Spade* starring Jorge Garcia (*Lost*, *Alcatraz*).

JAN A.P. KACZMAREK (Music)

Oscar® winner Jan A.P. Kaczmarek has written the scores for over 50 feature films and documentaries. In 2005, he won his the Academy Award for *Finding Neverland*, as well as The National Board of Review's award for Best Score. He was also nominated for a Golden Globe and BAFTA's Anthony Asquith Award for Achievement in Film Music.

Other film scores include *Unfaithful*, dir. by Adrian Lyne, *The Visitor*, dir. by Tom McCarthy, Aimee and *Jaguar*, dir. by Max Färberböck, *War and Peace*, dir. by Robert Dornhelm, *The Lost Souls*, dir. by Janusz Kaminski, *Total Eclipse*, *Washington Square*, *The Third Miracle*, all three directed by Agnieszka Holland. J.A.P.K.'s recent projects include *Hachi*, directed by Lasse Hallstrom and starring Richard Gere, *City Island*, winner of the Audience Award at Tribeca Festival, directed by Raymond de Felitta, starring Andy Garcia, *Get Low* starring Robert Duvall, Sissy Spacek and Bill Murray from director Aaron Schneider and *Leonie* starring Emily Mortimer from writer/director Hisako Matsui.

J.A.P.K. began his career touring Europe in the late 1970s with The Orchestra of the Eighth Day. In 1982, Kaczmarek recorded his debut album, titled Music for the End.

He relocated to America in 1989 and began composing for theatre, winning a Drama Desk Award for his music for the New York Shakespeare Festival's 1992 production of John Ford's *Tis Pity She's A Whore*, directed by JoAnne Akalaitis. Soon J.A.P.K. turned to composing film scores as his primary occupation.

Currently, he is establishing TRANSATLANTYK - Poznan International Film & Music Festival, now in its second year, and the Rozbitek Institute in his native Poland.

The Institute will serve as a center for education and development of new work in the areas of film, theatre, music, and new media. Rozbitek will support artists of independent vision, and at the same time, will introduce methods of American filmmaking, particularly important to survival of Central European artistic communities. Developing new talent will be the primary purpose, but the Institute also plans to follow up with the production and exhibition of new works.

VAN BROUGHTON RAMSEY (Costume Designer)

Van Broughton Ramsey's has designed costumes for the films, *On Valentine's Day*, *Frankie and Johnny are Married* and *All is Lost*. Ramsey won an Emmy Award for the costumes in "The Oldest Living Confederate Widow Tells All," and was honored for Career Achievement in Television by the Costume Designer's Guild.

KERRY BARDEN / PAUL SCHNEE / RICH DELIA (Casting)

Recent and current feature film credits include casting for the 2010 Sundance Grand Jury-Prize winner, *Winter's Bone*; the SAG Best ensemble winner *The Help* for DreamWorks, based on the bestselling novel, and starring Emma Stone, Viola Davis, Allison Janney and Bryce Dallas Howard; *Peace Love and Misunderstanding*, directed by Academy Award nominee Bruce

Beresford and starring Jane Fonda, Catherine Keener, Jeffrey Dean Morgan and Kyle MacLachlan; *Higher Ground*, the directorial debut of actor Vera Farmiga, starring Farmiga, Bill Irwin, Joshua Leonard, Norbert Leo Butz and Donna Murphy; *Conviction* with Hilary Swank, Sam Rockwell and Minnie Driver and directed by Tony Goldwyn; *Son of No One*, directed by Dito Montiel and starring Channing Tatum, Al Pacino, Tracy Morgan, Ray Liotta and Katie Holmes; *Flypaper*, starring Patrick Dempsey, Ashley Judd and Tim Blake Nelson; and *Every Day* with Helen Hunt, Liev Schreiber and Brian Dennehy.

Other films include the reboot of *Conan*, *The Big Bang*, starring Antonio Banderas; New York Casting for Paul Haggis's *The Next Three Days*, starring Russell Crowe, Elizabeth Banks, and Olivia Wilde, and the directorial debut of Academy Award winning screenwriter Dustin Lance Black's *What's Wrong with Virginia*, starring Jennifer Connelly, Ed Harris, Amy Madigan and Toby Jones.

For television, Kerry Barden received an Emmy Nomination in 2000 for his casting of Sarah Jessica Parker, Kim Cattrall, Kristin Davis and Cynthia Nixon in HBO's pilot of "Sex and the City" and both Barden and Schnee received an Emmy Nomination in 2007 for ESPN's miniseries "The Bronx is Burning". In 2008/09 the casting team cast "Cupid" starring Sarah Paulson and Bobby Cannavale for ABC Studios/ABC and the first season of Comedy Central's "Important Things with Demetri Martin."

CREDITS

FilmColony presents

a Richard N. Gladstein production

Directed by: Nenad Cicin-Sain

Written by: Nenad Cicin-Sain & Richard N. Gladstein

Produced by: Richard N. Gladstein p.g.a.

Executive Producers: Jerome Gladstein, Anthony J. Burton

CAST:

Wes Bentley

Frank Langella

Ahna O'Reilly

Sarah Paulson

Corey Stoll

Gina Gallego

Casting: Kerry Barden, Paul Schnee, Rich Delia

Music: Jan A.P. Kaczmarek

Costume Designer: Van Broughton Ramsey

Co-Producer: Kevin Fitzmaurice Comer

Editors: Haines Hall, Evan Schiff

Production Designer: Aaron Osborne

Director of Photography: Mihai Malaimare, Jr.