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PRESENTS A

Palo Alto

A film by Gia Coppola

2013 Venice Film Festival
2013 Telluride Film Festival
2013 Toronto International Film Festival
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2014 San Francisco International Film Festival - Centerpiece
2014 Independent Film Festival of Boston

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SYNOPSIS

From writer-director Gia Coppola comes an astonishing debut feature that deftly captures the complicated ties, heightened emotions, and romantic highs and lows of adolescence. Based on several linked stories by James Franco, PALO ALTO is a teenage movie for the ages, made indelible though its ensemble cast featuring some of the most gifted up-and-coming young actors working today.

Shy, sensitive April (Emma Roberts) is the class virgin—a popular soccer player and frequent babysitter for her single-dad coach, Mr. B. (James Franco). Teddy (Jack Kilmer) is an introspective artist whose best friend and sidekick Fred (Nat Wolff) is an unpredictable live wire with few filters or boundaries. While April negotiates a dangerous affair with Mr. B., and Teddy performs community service for a DUI—secretly carrying a torch for April, who may or may not share his affection—Fred seduces Emily (Zoe Levin), a promiscuous loner who seeks validation through sexual encounters. One high-school party bleeds into another as April and Teddy finally acknowledge their mutual affection, and Fred's escalating recklessness spirals into chaos.

ABOUT THE PRODUCTION

First-time helmer Gia Coppola struck up an e-mail correspondence with James Franco after the two met at a party in Los Angeles several years ago. At Franco's request, she sent him some of her still photographs, many of which she took during her studies at Bard College. Some months later Franco sampled more of Coppola's work at a small gallery show in Los Angeles. Struck by her unique sensibility, he began discussing with her a film version of his own story collection, Palo Alto, to be produced by his own company, Rabbit Bandini.

"It had been a long time since I had read or seen anything about teenagers that I liked or felt was realistic," Coppola admits of her initial take on Franco's conjoined stories, published to wide acclaim by Scribner in 2010. "The different teenage voices in Palo Alto felt honest and true, conveying the aimlessness and vulnerability of being young; the funny conversations, pent-up crushes, and dumb mistakes."

Franco envisioned a film version of Palo Alto that looked at the world uniquely through the eyes of teenagers, taking into account both the boredom and excitement that fuels the typical adolescent experience. He saw some of these tendencies in Coppola's still photography. "Gia has a way of looking at kids through a prism of the fantastic," Franco says. "It's a cool but vibrant lens that she shares with her aunt (Sofia Coppola), and it's a way of looking at the mundane world of youth that gives an otherwise pedestrian existence the sparkle of dreams."

Already a seasoned writer-director in his own right, Franco did not want to adapt his own collection for the screen, preferring instead to hire a younger voice and vision that could take his work to a new level — not to mention a new generation. He offered Coppola the project, she immediately accepted, and a two-year journey was set in motion.

To get Coppola started on the screenplay, he suggested she pick a few stories from the collection that inspired her. Coppola already knew she preferred an ensemble piece, weaving select characters into one solid entity, as opposed to attempting a straight-up adaptation of Franco's loose-knit but inter-connected mosaic. "In the book a lot of the characters go in and out of each story, recurring here and there," Coppola explains. "Mostly I picked the stories that resonated with me the most, or had some personal connection." She settled on the three-part story "April," while incorporating elements and characters from the stories "Chinatown," "Jacko," "Halloween," and "Tar Baby."

For Coppola it was the emotion and tone of these particular stories that captured her imagination enough to start writing an initial draft of the screenplay. "I thought they captured a fascinating age to look back on," Coppola admits. "Those growing pains are commonplace — the aimlessness, trying to figure out what you're interested in, not really knowing your place, too young to understand the adult world but too old to be considered a kid. Everyone has those feelings."

Coppola went through the book and highlighted portions she found especially cinematic in terms of mood, tone and dialogue, then set about watching classic movies she felt conveyed the same

kind of tone while also employing young ensemble casts — *THE LAST PICTURE SHOW*, *AMERICAN GRAFFITI*, *THE OUTSIDERS*, to name several. "In those films, you're in these characters' lives and dealing with their struggles with them," Coppola explains. "I loved the pacing of them as well. I felt they conveyed what it felt like to be young, doing nothing but driving around. *THE LAST PICTURE SHOW* struck me most of all, not just in the way it looks — the kids in it are so beautiful — but more for the emotion it conveys. That emptiness that comes from being in the middle of nowhere, where there's nothing to do but experiment."

She also watched more conventional, modern teenage movies, simply because they are Coppola's favorite kind of movies to watch. But she also wanted to figure out what *not* to do in her adaptation of *Palo Alto Stories*. "More recent teenage fare, whether it's TV or movies, features what is clearly 25-year-old actors with perfect hair, skin, makeup and clothes who aren't styled in a way actual teenagers dress," Coppola explains. "I wanted to see a movie that felt real to me — featuring teenagers who are 17 and whose costumes consist of their own clothes, or clothes borrowed from friends. I wanted *PALO ALTO* to feel both modern and timeless."

Franco was pleased with how Coppola combined and intermingled select stories from his collection in the initial draft of the screenplay. "Gia wound them together so there is more of an overarching design that is less episodic than the book," Franco explains. "If I had directed the film I'm sure I would have gone for the episodic structure, but now I can see that Gia's approach was better for the film version because it created more of an emotional arc that also had great tension."

After the script was completed, Franco had Coppola direct a test shoot as a rehearsal, since she had never directed a feature film before. Casting her best friend as April, Coppola shot forty minutes of sample footage that impressed Franco with its energy and feel. "It was a way to throw her in the water so she could start practicing the moves that a director makes, and also see how material comes together once it leaves the page," Franco explains. "I already knew that she had a great aesthetic sense. But a director also needs to be a leader on set, which is what the test footage allowed Gia to practice."

The next step was to hire a cinematographer to be prepping for the actual shoot. Coppola looked no further than her friend and frequent collaborator Autumn Durald, with whom she had made fashion videos for Opening Ceremony and Diane Von Furstenberg. Durald had also shot a Levi's campaign alongside director Melodie McDaniel and the late Harris Savides. Both Coppola and Durald were obsessed with Savides' lensing on David Fincher's 2008 *ZODIAC*, and sought to emulate its meticulous visual texture in *PALO ALTO*. With a shared vision in place, the casting process commenced.

Coppola began with Hollywood-style casting and looked at hundreds of teenagers for various parts in the script but grew frustrated with the sameness of typical young actors during the auditioning process. "I saw so many kids in the audition room," Coppola admits, "but they didn't seem like teenagers. It felt like they only had lives that consisted of auditioning." For the major roles in *PALO ALTO*, she turned to people she already knew.

Coppola and first-time actor Jack Kilmer had gone to the same grade school together — she was

in sixth grade while he was a kindergartner — and their families were friendly. "He always struck me as a real kid," she admits. "He surfs and paints — he kind of *is* Teddy. He felt way more interesting to me than an established actor. Plus he's such a beautiful kid, you just want to watch him."

Emma Roberts she knew socially in Los Angeles. Although she was already out of her teenage years, Coppola felt Roberts could bring some experience to a predominantly adolescent ensemble. "Emma already knew what it was like to be a teenage girl," Coppola explains. "When you're a teenage girl, you try and act a lot older than you are. She was separated from that, so I felt she could bring that to life better in April's character."

Coppola looked up Nat Wolff through friends in New York. The two met for lunch and discovered a mutual love for the central bond in *MEAN STREETS*, which is how both Coppola and Wolff envisioned Teddy and Fred's relationship in *PALO ALTO*. Nat traveled to Los Angeles to test his chemistry with Jack. The two instantly bonded and wound up rooming together in Coppola's mother's garage during the Los Angeles shoot. Franco agreed to come on board as the phillandering coach Mr. B., and the central cast was formed.

In the months before the 30-day shoot commenced (in Woodland Hills, a suburb outside Los Angeles) Coppola assembled her young cast at various locations for several day-long bonding exercises, including dream journaling (Coppola had cast members act out each other's dreams), improv games and line readings, at which Durald was present with a camera filming short camera tests. Over time, the ensemble grew comfortable and natural spending time together, which was the goal of the filmmakers. "It was great to hang out with the ensemble for an extended period before we shot," Durald admits. "We had time to find relaxing moments together and build a little family so that everyone could relate to one another once we got on set. We could also get the best performances from everybody in this way."

Coppola was careful to not to let Roberts and Kilmer bond too closely on set, in order to make their blossoming love story appear more authentic on screen. "The two of us prepared by not socializing a lot during prep," Kilmer admits. "When we did see each other, we would run lines, but nothing too complicated. I didn't get to know Emma as a person until after shooting."

Instead, Coppola urged Wolff to take Kilmer under his wing outside of rehearsal so that their bond on camera would come across as natural, if not sufficiently intense. (Indeed, Teddy and Fred's bond is so deep in the film that when Teddy begins to show interest in April, Fred's life threatens to go off the rails). Wolff, already a seasoned actor, describes his camaraderie with his neophyte co-star on *PALO ALTO* as something akin to "war buddies," with weeks spent living and rehearsing together both in and out of character. "Jack had never acted before and wasn't sure if he even wanted to be an actor," Wolff explains. "We read lines together and hung out like our characters do in the film, so by the time shooting commenced it felt like we were lifelong friends. We felt incredibly comfortable with one another. The first day on set, Jack and I started improvising together during one take and it felt like real life — it was one of the most natural scenes I've ever done."

Kilmer, who had prepared with Coppola for almost a year before shooting began — well before

group rehearsals took shape — would come to see Wolff as a mentor figure both on and off set. "We got on so well together," Kilmer explains. "If we had to be joking around in a scene, we had already been doing that off-set for the past 48 hours prior. We knew how to get there with each other. It was cool to have someone like that because it was my first movie and I had no idea what was happening. Nat was such an inspiring person to me because he already had so much experience acting. He helped me get out of my comfort zone, which is crucial for Jack's own growth over the course of the film."

For Zoe Levin, whose character Emily is a composite of several characters in Palo Alto Stories, the rehearsal process — including hours spent as a group simply talking about the high-school experience — helped her find a character that was familiar to her from other movies as well as her own adolescence, but also hard to pin down. "Emily is the school slut and it's easy to pinpoint her as that girl," Levin admits. "But there's this vulnerability to her. She's looking for love and connection and the only way she knows how to connect with guys is through sexual activity. I saw her as this lonely soul looking for love."

For Levin, keeping a dream journal and sharing it with her cast members during the rehearsal phase was crucial to bringing out Emily's many layers, along with Coppola's laid-back and relaxed take on preparing the ensemble for the shoot. "It's so easy to talk about girls like her in a derogatory manner," Levin insists. "I wanted to get across her vulnerability. She was an interesting character I felt I had never seen on screen before."

The biggest challenge for Emma Roberts during rehearsals was finding the right balance in a teenage character that's at an age where she is no longer a child, but not quite an adult. "I loved April because she's wise beyond her years and isn't like the other girls she hangs out with," Roberts explains. "She wants to have fun but then hates being at the party. She wants love but she's looking for it in all the wrong places. Basically she's an introvert and it was fun to get to play a lot of what she was going through internally before we actually filmed. I think she also realizes she has time to figure everything out, and it's okay to be a little confused and lost and make mistakes at her age."

Bringing the teenage experience to life as authentically as possible extended to PALO ALTO's meticulous production design, which placed specific emphasis on the adolescent bedroom and its contents. For this task, Coppola turned to Sarah Jamieson, who had previously designed sets on her fashion shoots for Dian Von Furstenburg and Elle China. For research, Jamieson combed random teenagers' Instagram feeds as well as the website Rookie for design inspiration, going so far as to use Coppola's actual childhood bedroom — which Gia's mother had left intact after she departed for college — as April's own bedroom in the film.

For Emily's bedroom, itself the site of an awkward sex scene between Emily and Fred, Coppola and Jamieson were conscious about highlighting Emily's Barbie dolls and other child-like toys, as if to suggest she were still 12 years old. "Now she's 15 and she has boys in her bed but the remnants of her youth are still in her bedroom," Coppola explains. "I wanted to bring out the tension of that. I knew it was important to show the tiny details of their bedrooms, because it says so much about a character — almost as much as plot and dialogue. You can understand a character through her surroundings."

The same attention to detail was brought to the film's evocative score, which includes several songs composed specifically for PALO ALTO by the British singer, composer, songwriter and producer Dev Hynes, who performs under the moniker Blood Orange. Coppola had been listening to Hynes' work and approached the hard-working singer via email. Hynes had seen some of Coppola's fashion videos and agreed to watch a cut of PALO ALTO — a viewing that immediately resonated with his own teenage experience. He agreed at once to write songs for the completed film. "Dev works in an interesting way — he visually sees music as he composes it," Coppola explains. "He was excited to score my film because he could picture the music as he watched the images in the film. I would tell him what a specific scene or mood in meant to me, or what I wanted to convey, and he seemed to know instinctively what worked musically."

Durald, in turn, brought a look and feel to PALO ALTO that was of a piece with Jamison and Hynes' immensely thought out work, resulting in a film that is rife with texture and feeling. Much of the film's controlled visual style is due to Durald's lighting scheme, which derived from her own teenage experience. "My best memories from high school are seasonal or time of day," Durald admits. "Hanging out with kids in parking lots at night, the texture of the air if there was fog, the low light I remembered so well from when I got home from school. I did my best to recreate that feel on a tight schedule."

Franco, who set out to write a book that was specific to a time and place but also universal in the way that it spoke about youth and ultimately about being human, was pleased with Coppola's take on his own material. "She brought a great sense of character, composition and pace to PALO ALTO," he admits. "She knew how to make the material seemingly subtle on the surface but full of emotion underneath. She is a master of creating many layers of meaning and feeling, a kind of ambiguous energy that elevates the material from a teenage drama to a piece of art."

Coppola herself was energized by the experience of adapting Franco's work into her feature debut, drawing telling parallels between filmmaking and the teenage experience. "Making a movie is a lot of problem solving and being a first-time director is a lot like being a teenager: your skin breaks out, you're awkward, insecure and hot-headed," she concludes. "I'm lucky James trusted me with his book, allowing me the freedom to interpret and adapt his stories while also helping me face the challenges of first-time filmmaking."

ABOUT THE CAST

Jack Kilmer (Teddy)

Jack Kilmer plays the lead role of Teddy in Gia Coppola's PALO ALTO. The film was written and directed by Gia Coppola based on a book of short stories by James Franco. Born in New Mexico in 1995, Jack is the son of actors Val Kilmer (THE DOORS, HEAT, TOP GUN) and Joanne Whalley (WILLOW, SCANDAL, THE BORGHIAS). He was raised in Los Angeles and studied art and music. Jack makes his acting debut in PALO ALTO.

Nat Wolff (Fred)

With three prominent upcoming films, **Nat Wolff** will be a breakout face to watch in 2014. Most anticipated, the actor/musician/composer/singer-songwriter will co-star as a blind teenager battling cancer, opposite Shailene Woodley in *THE FAULT IN OUR STARS*. Based off the best-selling novel by John Green, this poignant coming of age story about teenagers grappling with life and death will be released by FOX on June 6, 2014.

In *PALO ALTO*, directed and adapted by Gia Coppola from James Franco's collection of short stories, Wolff delivers a gripping performance as a teenager from the wrong side of the tracks. The film premiered to critical success at The Venice, Toronto and Telluride Film Festivals in Fall 2013. It is slated for Spring 2014 release. Also on the horizon: R-rated coming-of-age dramedy *BEHAVING BADLY*, opposite Selena Gomez.

Most recently, WOLFF appeared in *STUCK IN LOVE*, about an author (Greg Kinnear) who is estranged from his ex-wife (Jennifer Connelly), and coping with the coming-of-age of his teen kids (Wolff and Lily Collins) over the course of one tumultuous year. The film premiered to glowing reviews at the 2012 Toronto Film Festival and was purchased by Millennium Entertainment. Wolff's performance was a stand-out, with IndieWire naming him one of their "10 Faces to Watch in 2012".

Previous film credits include *ADMISSION* opposite Tina Fey and Paul Rudd (2012) and Toronto Film Festival comedy-drama *PEACE, LOVE AND MISUNDERSTANDING* opposite Jane Fonda, Catherine Keener and Elizabeth Olsen (2011).

In 2005, Wolff gained overnight recognition after starring in and providing lead vocals, instrumentation and lyrics for the musical comedy film *THE NAKED BROTHERS BAND: THE MOVIE*. It garnered the Audience Award for Family Feature Film at the Hamptons International Film Festival, and following the tremendous success of *THE NAKED BROTHERS BAND: THE MOVIE*, Nickelodeon piloted the spin-off television series *The Naked Brothers Band* (2007-2009). The subsequent TV series earned Wolff a Broadcast Music Incorporated Cable Award for composing the series' music, two Young Artists nominations, a Kids' Choice Award nomination for Best TV Actor and a Best Band nomination at The Australian Kids Choice Awards.

Wolff's musical talents contributed to the show's two soundtrack albums and the single *CRAZY CAR*, which reached #23 on the Top 200 Billboard Charts. He and his brother later formed a duo band called Nat & Alex Wolff, and released their first studio album, *BLACK SHEEP*, in 2011.

Wolff currently resides in New York City with his actress-mother, Polly Draper, and jazz pianist-father, Michael Wolff.

Emma Roberts (April)

EMMA ROBERTS is an undeniable talent who has amassed an impressive career over the course of a decade.

Roberts has a starring role in the hit comedy *WE'RE THE MILLERS* for New Line Cinema opposite Jennifer Aniston & Jason Sudeikis from director Rawson Marshall Thurber. In the comedy, Sudeikis' character assembles a fake family to smuggle a large shipment of marijuana across the Mexican border. Roberts plays a tough street girl who is transformed into his daughter by masquerading as a preppy, all-American young woman.

Roberts has two independent films pending release – ADULT WORLD, directed by Scott Coffey, in which she plays a recent college graduate who is forced to take a job at an adult bookstore due to the bad economy. John Cusack, Evan Peters and Cloris Leachman costar; and EMPIRE STATE, directed by Dito Montiel, in which she plays the love interest to Liam Hemsworth. The film is based on the true-life story of two friends who masterminded a large gold heist in Queens in the 1980s.

Roberts starred in Gavin Wiesen's THE ART OF GETTING BY, alongside a cast including Freddie Highmore, Michael Angarano, Elizabeth Reaser, Alicia Silverstone and Rita Wilson. The indie romantic comedy premiered at the 2011 Sundance Film Festival and was released by Fox Searchlight in 2011. Roberts also recently had a memorable supporting role in the 2012 Sundance Premiere CELESTE AND JESSE FOREVER opposite Rashida Jones which was released by Sony Classics in August 2012.

Roberts starred in Dimension Films' revival of the SCREAM films. Roberts joined original cast members Neve Campbell, Courtney Cox and David Arquette in the Wes Craven-Kevin Williams fourth installment.

Roberts was also seen in the critically acclaimed Focus Features production IT'S KIND OF A FUNNY STORY opposite Zach Galifianakis and Viola Davis, directed by Ryan Fleck and Anna Boden, the British independent thriller 4.3.2.1., directed by BAFTA winner Noel Clarke. 4.3.2.1. was released exclusively in the UK in 2010 and Joel Schumacher's TWELVE, based on the novel by Nick McDowell and co-starring Chace Crawford, Kiefer Sutherland, 50 Cent and Ellen Barkin.

Roberts also starred in the indie film WHAT'S WRONG WITH VIRGINIA opposite Ed Harris and Jennifer Connelly which premiered at the Toronto Film Festival two years ago. The film is directed by Dustin Lance Black (Oscar winner for "Milk") and Executive Produced by Gus Van Sant.

In February 2010, Roberts co-starred alongside Jessica Biel, Bradley Cooper, Patrick Dempsey, Jennifer Garner, Ashton Kutcher, Carter Jenkins and Julia Roberts in the romantic comedy VALENTINE'S DAY. Jenkins and Roberts re-teamed after sharing the screen in UNFABULOUS to play a young couple who are contemplating whether to take a crucial step in the relationship. The film is directed by Gary Marshall and was released by Warner Bros.

In 2009, Roberts headlined the DreamWorks hit film HOTEL FOR DOGS as one of two orphaned street kids who convert an old-abandoned hotel into an elaborate fantastical place for stray dogs. Lisa Kudrow and Don Cheadle co-star and the film grossed over 113 million dollars worldwide.

The same year, Roberts starred in two Sundance Film Festival entries. Roberts co-starred in the ensemble drama LYMELIFE, Executive Produced by Martin Scorsese. In the story, she portrays a young LONG ISLAND LOLITA in the late 70's opposite Alec Baldwin, Cynthia Nixon and Rory Culkin. The Derek Martini directed coming-of-age independent premiered to critical ac-

claim at the Toronto Film Festival and was awarded with the International Critics Prize. It was screened at The Sundance Film Festival in January to further acclaim. In the other, THE WINNING SEASON, opposite actor Sam Rockwell, Roberts plays a member of a local high school girls' basketball team coached by a "has been" (Rockwell) who is seeking redemption. Lions Gate Films released in summer of 2010 on the specialty circuit.

In Summer 2007, Roberts starred as Nancy Drew in a big screen adaptation of the classic teenage detective novels for Warner Brothers Pictures. The film was directed by Andrew Fleming and produced by Jerry Weintraub. That same year, Roberts was awarded as the "ShoWest Female Star of Tomorrow."

From 2004-2007, Roberts starred as Addie Singer in the Nickelodeon hit comedy series UNFABULOUS, created by Sue Rose. It was one of the highest rated "tween" series on television. The show tells the story of a teenage girl who must deal with the trials of growing up, fitting in and being popular. Addie relays her teen angst through writing music and singing songs.

Upon landing her very first audition, Roberts booked the role of Johnny Depp and Penelope Cruz's daughter in BLOW, which was directed by the late Ted Demme for New Line Cinema. Soon after, she starred in the Sundance short film BIG LOVE directed by Leif Tilden and starring Sam Rockwell. Roberts went on to play one of the lead roles in the independent feature film GRAND CHAMPION opposite Joey Lauren Adams and directed by Barry Tubb.

After the successful premiere of UNFABULOUS, she starred in the Fox 2000 film AQUAMARINE. Based on the Alice Hoffman novel of the same name, it is the story of two teen girls who discover a mermaid after their coastal town is ravaged by a hurricane. The film was directed by Elizabeth Allan and produced by Susan Cartsonis.

Roberts has appeared on the covers of *Vanity Fair*, *Seventeen*, *Teen Vogue*, *Elle Girl*, *Women's Health*, *W* and has been profiled in *Time*, *People* and *The New York Times*, among others. She is also a face of Neutrogena.

Originally from New York, Roberts currently resides in Los Angeles.

Olivia Crocicchia (Chrissy)

Olivia Crocicchia can most recently be seen as Gemma in Fox's 2013 pilot *Boomerang*. She is best known for her role as Katy Gavin, Denis Leary's youngest daughter, on FX's *Rescue Me*. Crocicchia stars opposite John C. Reilly in TERRI, which premiered at Sundance on January 22, 2011. For this role she was selected as one of 7 For All Mankind's 7 Fresh Faces of Film at this year's upcoming festival.

Crocicchia has also had standout roles in the films THE WHEELER BOYS and David O. Russell's NAILED. She is currently shooting the feature BESTIES opposite Madison Riley (GROWN UPS). On the small screen she has appeared on *Law and Order* and *Law and Order SVU*.

At the age of 15, Crocicchia is poised to be one of the newest hot young stars of 2011. She currently resides in San Clemente, California and enjoys surfing in her free time.

James Franco (Mr. B.)

JAMES FRANCO's metamorphosis into the title role of the TNT biopic JAMES DEAN earned him career-making reviews, as well as a Golden Globe for Best Actor in a Motion Picture made for Television. He also received nominations for an Emmy and Screen Actors Guild Award for this memorable performance. Franco earned an Independent Spirit Award for Best Male Lead as well as nominations for an Academy Award, a Golden Globe Award and a Screen Actors Guild Award and recognition from numerous critics' associations for his starring role in Danny Boyle's critically acclaimed drama 127 HOURS. His performance alongside Sean Penn in Gus Van Sant's MILK earned an Independent Spirit Award for Best Supporting Actor and he was nominated for a Golden Globe for his role in David Gordon Green's comedy PINEAPPLE EXPRESS, where he starred opposite Seth Rogen. He is also known for his starring role as Harry Osbourne in Sam Raimi's SPIDER-MAN trilogy.

Franco most recently starred in the comedy THE END OF THE WORLD with Seth Rogen, Jonah Hill and Danny McBride as well as Sam Raimi's OZ: THE GREAT AND POWERFUL and Harmony Korine's SPRING BREAKERS. He will again co-star with Jonah Hill in TRUE STORY for New Regency and will also star in Paul Haggis' THIRD PERSON. He just wrapped production on Wim Wenders' EVERYTHING WILL BE FINE and is currently shooting THE INTERVIEW, again with Seth Rogen.

Franco's additional credits include Ryan Murphy's EAT, PRAY, LOVE starring opposite Julia Roberts, Shawn Levy's comedy DATE NIGHT, Rob Epstein and Jeffrey Friedman's HOWL, where he played the famous poet Allen Ginsberg, George C. Wolfe's NIGHTS IN RODANTHE; Paul Haggis' IN THE VALLEY OF ELAH; Karen Moncrieff's ensemble drama THE DEAD GIRL; Tommy O'Haver's drama AN AMERICAN CRIME; John Dahl's THE GREAT RAID; Robert Altman's THE COMPANY; as well as CITY BY THE SEA opposite Robert DeNiro and the Martin Scorsese produced DEUCES WILD. On television, he starred in the critically acclaimed series FREAKS AND GEEKS.

Aside from his acting accomplishments, Franco has also established himself as a director in several films. He wrote and directed THE FEAST OF STEPHEN, which premiered and won a Teddy award at the Berlin Film Festival. Additionally, Franco directed SATURDAY NIGHT, a documentary on the week-long production of a "Saturday Night Live" episode, which originally premiered at SXSW and THE CLERKS TALE, which premiered at Cannes. Franco also wrote and directed a biography on poet Hart Crane called THE BROKEN TOWER which premiered at the 2011 Los Angeles Film Festival. He recently produced KINK, a documentary that premiered at the 2013 Sundance Film Festival.

Recently, he directed and starred in William Faulkner's AS I LAY DYING based on the classic novel, which premiered at the 2013 Cannes Film Festival, and directed SAL, a bio-pic based on the life of Sal Mineo, which screened at the 2011 Venice Film Festival. Both films were released this Fall. Franco starred in, co-wrote and directed the film adaptation of Cormac McCarthy's

CHILD OF GOD, which premiered at both the Venice Film Festival and the Toronto International Film Festival in 2013. He is also working on an adaptation of Faulkner's THE SOUND AND THE FURY, which he directs and stars.

Zoe Levin (Emily)

Zoe Levin began her professional career at age 13 with her performance at Theatre Seven in Chicago. Now at age 18 Levin has starred in roles at some of the most highly acclaimed theatre companies in the Chicago land area including: Steppenwolf Theatre, Profiles Theatre, and Lookingglass Theatre. She has developed into a diverse performer both on stage and in film. Her film career took off after her performance as Brittany in David Schwimmer's feature film TRUST. She can next be seen as Steph in Nat Faxon and Jim Rash's THE WAY WAY BACK. Zoe will also appear in the independent feature film BLUE POTATO.

ABOUT THE FILMMAKERS

Gia Coppola (Writer, Director)

Gia Coppola makes her feature directorial debut with PALO ALTO, an impressionistic study of teen angst and parental malaise in an urban community. The screenplay emerged from a collection of short stories by James Franco, whose company, Rabbit Bandini, also financed and produced the film.

Born January 1, 1987, Gia grew up in Los Angeles, where she still resides. She attended Archer School for Girls in Brentwood, California, before entering Bard College, a prestigious liberal arts institution which is noted for its excellent photography department - Gia's intended course of study. Her artistic tendency was to use the camera with personal style, casually documenting life within her field of vision. She made a departure into film noir for project, mimicking stills from noir films using an old light bulb flash during nighttime shoots.

After graduating in 2009 with a Bachelor of Fine Arts in Photography, Gia began making advertising videos with her friends to challenge herself in another arena. "When fashion companies started hiring us to make short online videos using their clothes, I'd think up stories I could tell without too many locations, using my friends as the actors. I was excited by film because it added something to what I was already doing. I liked writing, developing characters, telling a story, and using different, more complex cameras." Among the noted labels for which she shot videos include Wren, fashion designer Zac Posen, Opening Ceremony and Built by Wendy.

As the first grandchild of Francis and Eleanor Coppola, Gia never knew her father, Gian-Carlo Coppola, who lost his life in a tragic accident before she was born. She and her mother, the former Jacqui de la Fontaine, lived in Napa Valley during her toddler years, eventually returning to L. A.

Sebastian Pardo (Producer)

PALO ALTO is the first film produced by Sebastian Pardo, but hardly the first time working with Gia Coppola. Having worked on all her commercials, music videos and short films in different capacities, often at the same time, Sebastian's relationship with Mrs. Coppola quickly grew into one of "Producer".

As a producer Sebastian has shepherded commercials for brands like Google/Chrome, and music videos for Animal Collective, and Grimes.

Adriana Rotaru (Producer)

After graduating The Bucharest University of Economic Studies Adriana Rotaru worked on many television and film productions at Buftea Studios in Romania. In 2005 she began working as Line Producer for American Zoetrope and Francis Ford Coppola's movies such as: YOUTH WITHOUT YOUTH (Romania, Bulgaria) premiered at Rome Film Festival, TETRO (Argentina, Spain) premiered at Cannes Film Festival and TWIXT (Northern California) premiered at Toronto Film Festival. For all of Mr. Coppola's highly original concepts Adriana found the right financial language and translated each script into innovative low budgets fit for the independent film industry.

In 2012 Adriana produced director Gia Coppola's first feature PALO ALTO filmed in Los Angeles and based on a book of short stories written by James Franco. PALO ALTO is invited at Telluride, Venice and Toronto Film Festivals.

Miles Levy (Producer)

For the last 24 years, Miles Levy has been instrumental in guiding many actors careers. Alongside his business partner Randy James, they started James/Levy Management; a company dedicated to developing young talent. Their idea was to bring young actors through the ranks of the entertainment industry and are recognized as being the first company to do so. Some of his credits include SATURDAY NIGHT LIVE: DOCUMENTARY, HOWL, Harmony Korine's SPRING BREAKERS and Gia Coppola's PALO ALTO which will be released early next year.

Vince Jolivette (Producer)

In 2003, Vince Jolivette teamed with actor James Franco and manager Miles Levy to form Rabbit Bandini, a production company focused on creating groundbreaking narrative, documentary and multimedia content. Recent projects include Harmony Korine's SPRING BREAKERS, LOVELACE starring Amanda Seyfried, THE ICEMAN starring Michael Shannon, and the SNL behind the scenes documentary SATURDAY NIGHT. Some projects currently in production include an adaptation of Cormac McCarthy's acclaimed book CHILD OF GOD, TAR starring Franco, Mila Kunis and Jessica Chastain and a bio-pic on the early years of author Charles Bukowski.

Rabbit Bandini Productions

Founded in 2003 by James Franco and Vince Jolivette RABBIT BANDINI PRODUCTIONS has established a successful track record of making films that have performed financially, creatively and commercially both within the independent filmmaking community as well as in conjunction with major studios and foreign sales corporations.

The company's projects have premiered internationally in the most prestigious film festivals, including Cannes, Sundance and Berlin, earning critical acclaim and accolades in each.

Standouts thus far include the coveted 2010 Sundance opening night premiere of HOWL, a biography of iconic beat poet Alan Ginsberg, and the Teddy award winning THE FEAST OF STEPHEN in Berlin. With strong literary roots and a great appreciation for both innovative and classic novels, Rabbit Bandini is always seeking books for adaptation. Notable acquisitions include Stephen Elliot's THE ADDERAL DIARIES, and William Faulkner's AS I LAY DYING.

Rabbit Bandini has also produced; *THE BROKEN TOWER*, a biopic on iconic poet Hart Crane, and *MALADIES*, a quirky drama starring Franco and Catherine Keener. As partners and executives in charge of production, James, Vince and Miles were an integral part of such films as; *HOWL*, about the life of poet Allen Ginsberg; *THE BROKEN TOWER*, about the poet Hart Crane and *SAL*, a realistic view of the last day of actor Sal Mineo's life. The company played an invaluable role in bringing the creative vision to the screen while supervising physical production. Other notable producing credits include *SPRINGBREAKERS* starring Selena Gomez, Vanessa Hudgens, Ashley Benson and James Franco; a biopic on Linda Lovelace, *LOVELACE*, starring Amanda Seyfried, Sarah Jessica Parker and Peter Sarsgaard; and *THE ICEMAN* about notorious hit man Richard Kuklinski.

Rabbit Bandini currently has 2 films in post-production; *TAR* starring Franco, Mila Kunis, Jessica Chastain and Zach Braff, and *BUKOWSKI* about the early years of the poet Charles Bukowski's life.

Rabbit Bandini's adaptation of William Faulkner's *AS I LAY DYING* (directed by and starring Franco) premiered at the 2013 Cannes Film Festival and the adaptation of Cormac McCarthy's acclaimed book *CHILD OF GOD* (directed by Franco) premiered internationally at the 2013 Venice Film Festival as well as had its North American premiere at the 2013 Toronto Film Festival.

Autumn Durald (Director of Photography)

Autumn Durald is a feature and commercial cinematographer. She heralds a new wave on the cinematographic scene. Working with very visual directors to create lush celluloid landscapes, Durald is a leader in the next generation of top tier DPs.

Written and directed by Gia Coppola from James Franco's short stories, Durald's latest feature, is *PALO ALTO*. Franco stars alongside actors including Emma Roberts, Nat Wolf and Val Kilmer. The film is slated to premiere at The Biennale di Venezia and Toronto Film Festival later this year.

Prior to this, Durald lensed fashion stories with Coppola for designers including Diane Von Furstenberg, Opening Ceremony and a commercial for United Arrows, starring Kiko Mizuhara. Durald provided camerawork for Levi's *We Are All Workers* campaign with director Melodie McDaniel and cinematographer Harris Savides, ASC. She worked as DP on the Latin campaign in Mexico City and on the documentary directed by Aaron Rose, distributed by IFC. The documentary won the One Show Entertainment Best Documentary Gold Award in 2011.

The DP got her start in the film business travelling the world shooting the documentary TV show *On the Road in America*. Durald studied art history at Loyola Marymount University in Los Angeles and attended graduate school at AFI as a cinematography fellow. In the summer following her initial year at AFI she lensed her first feature in 35mm, *MACHO*. The film was purchased by IFC and went on to win Best Micro Budget Feature at Raindance International Film Festival.

Duraid cites as influences the work of Gordon Willis, ASC, photographer Danny Lyon and her grandparents, who traveled the world taking pictures in the 1950s and 60s. The power of these stories, her grandparents' attention to compositional detail and Willis' expressive lighting in *Broadway Danny Rose* and *Klute* all influenced her decision to work with in the film industry.

Born in Port Hueneme, CA, Duraid now lives in Pasadena with her husband, cinematographer Jeff Bierman and their dog Shadow. She is represented by Dattner Dispoto and Associates in Los Angeles.

Leo Scott (Editor)

Leo works as a creative film editor across the multiple disciplines of film, commercials, music and documentary. As well as a long term collaboration with Harmony Korine (TRASH HUMPERs, FOURTH DIMENSION, UMSHINI WAM), he is currently working with Val Kilmer on a documentary about Val's touring one man play CITIZEN TWAIN. Last year he, produced and edited GOZO, a psychological ghost story, set on the Mediterranean island, GOZO, recently completed and set for release next year.

Sara Jamieson (Production Designer)

Sara Jamieson production designed Gia Coppola's feature film PALO ALTO after designing several short films, commercials and music videos, including "Night Giant" directed by Aaron Beckum and Grimes' "Genesis". Her work in art department on various indie features includes A GLIMPSE INSIDE THE MIND OF CHARLES SWAN III directed by Roman Coppola, TERRI directed by Azazel Jacobs, and THE FUTURE by Miranda July.

Richard Beggs (Sound Designer)

Richard Beggs, a sound designer and mixer on 65 feature films since 1976, has worked with Francis Coppola, Barry Levinson, Sophia Coppola, Alfonso Cuaron and other major directors. He won an Academy Award for sound for APOCALYPSE NOW and a TEC Award for Outstanding Creative Achievement in Film Sound, and has received seven Golden Reel sound nominations.

Beginning in 1988, in addition to his work on films, he created scores for three contemporary ballets, winning an Isadora Duncan Award for the ballet score of THE AWAKENING. Trained as a painter, Beggs received a B.F.A from the San Francisco Art Institute and an M.F.A. from the California College of Arts and Crafts (now California College of the Arts). He exhibited at the San Francisco Museum of Modern Art, the Oakland Museum of Art and collaborated with the now-defunct S.F. Museum of Conceptual Art. Beggs has taught film sound as an adjunct professor at the California College of the Arts and master classes with the San Francisco Film Society. He is an associate fellow of Berkeley College at Yale University, and sits on the board of directors of the San Francisco Arts Education Project.

A native San Franciscan, Beggs has his sound studio at the San Francisco Film Centre in the Presidio of San Francisco. His most recent project is Gia Coppola's PALO ALTO, currently in post-production.

Devonté Hynes (Composer)

Devonté (Dev) Hynes is a producer, songwriter, and artist from London, UK and is currently based in NYC. He has written and produced for a wide range of artists including Solange Knowles, Florence and the Machine and Sky Ferreira. Dev is also known as Blood Orange and previously as Lightspeed Champion and was formerly a member of the band Test Icicles.

Robert Schwartzman (Composer)

Robert Schwartzman is a singer/songwriter/producer/multi-instrumentalist/composer, best known as the frontman for the Los Angeles alternative band ROONEY. He started the band during his high school years, and spent 12 years touring and performing to a global fan base. He has written multiple top charting songs both in the US and internationally, including Blueside, I'm Shakin, Pop Stars, When did Your Heart Go Missing, I Should've Been After You, and Are You Afraid. In 2008, he was commissioned by Marvel to write the theme song for the hit animated TV series, Iron Man. In addition, he has licensed music to many films and TV shows, including EASY A, CHASING LIBERTY, BAD TEACHER, NANCY DREW, Fox's Neighbors *From Hell*, *Gossip Girl*, *The OC*, *Cougar Town*, *American Idol*, *The Hills*, and *Pretty Little Liars*.

Raised in a family of filmmakers, and grandson of composer Carmine Coppola, it was only a matter of time before Robert would transition into scoring films. He recently completed the score for his cousin Gia Coppola's film, PALO ALTO, starring James Franco and Emma Roberts. In 2010, Robert founded the independent record label California Dreamin' Records, which has released music by critically acclaimed acts such as Rooney, Lots of Love, JR, and Miles Fisher. Robert recently founded the social media tech company, 22, to help artists and fans establish a more personal connection. The app is currently available on the app store and allows artists and fans to communicate through short audio messages. This fall, 2013, he is releasing an EP entitled "Pleasure District," for his new music project STARSYSTEM.

Courtney Hoffman (Costume Designer)

Courtney Hoffman always knew she wanted to be a Costume Designer. Following her studies in Costume Design at NYU's Tisch School of the Arts, Courtney jump started her career as a Costume trainee on THE CHRONICLES OF NARNIA: PRINCE CASPIAN.

Courtney quickly developed a love for exploring the visual possibilities in story telling and she knew early on her path was in feature films. So she focused all her efforts in creating relationships with some of the most sought after feature film Costume Designers in the business, including Colleen Atwood, Jacqueline West and Sharen Davis. Courtney worked with those and other greats as an Assistant Costume Designer, Costumer and Buyer on some of the most exciting recent contemporary and period films, including DJANGO UNCHAINED, WATER FOR ELEPHANTS, MAGIC MIKE, TO THE WONDER, and SNOW WHITE AND THE HUNTSMAN,

which was nominated for an Academy Award for Best Achievement in Costume Design. While Courtney gained an amazing education working under such legendary Designers and Directors, she was strongly encouraged to pursue her own work as a Designer.

Courtney's first full length feature as a Costume Designer was an 1870s Western, DEAD MAN'S BURDEN, which premiered as part of the Los Angeles Film Festival and the costumes were noted as having "careful attention to period detail" by the Hollywood Reporter. Immediately following that, Courtney was brought on to Design the Gia Coppola written and directed drama PALO ALTO, starring James Franco, which is an official selection at this year's Venice Film Festival. Soon after, she designed on the Daniel Noah directed indie MAX ROSE, starring the incomparable Jerry Lewis, which was an official selection at this year's Cannes International Film Festival. She most recently wrapped production on Chris Messina's untitled directorial debut.

Recently, Glamour Magazine went back to their roots as a Hollywood glamour magazine and put together a special package of thirty-five women who stand out in Hollywood under the age of thirty-five, Courtney was one of the few chosen this year and featured in the magazine's September issue.

Whether its learning the details of a new period, or working with an actor to master even the tiniest details of their character, Courtney is thrilled by the challenges each new project brings and looks forward to many years of storytelling through her craft.

CREDITS

Written and Directed by
GIA COPPOLA

based on the book
PALO ALTO STORIES by James Franco

produced by
SEBASTIAN PARDO
ADRIANA ROTARU
MILES LEVY
VINCE JOLIVETTE

JAMES FRANCO
EMMA ROBERTS
NAT WOLFF
ZOE LEVIN
CLAUDIA LEVY
OLIVIA CROCICCHIA
and introducing JACK KILMER

CHRIS MESSINA KEEGAN ALLEN
MICAH NELSON DON NOVELLO
ANDREW LUTHERAN JACQUI GETTY
BO MITCHELL BAILEY COPPOLA
VAL KILMER

director of photography
AUTUMN CHEYENNE DURALD

editor
LEO SCOTT
additional editing GLEN SCANTLEBURY and ROBERT SCHAFFER

sound design
RICHARD BEGGS

music by
DEVONTÉ HYNES
ROBERT COPPOLA SCHWARTZMAN

production designer

66

costume designer

COURTNEY HOFFMAN

line producer

ADRIANA ROTARU

SEBASTIAN PARDO

first assistant director

JEFF KEITH

second assistant director

ADAM WERTH

CAST OF CHARACTERS (in order of appearance)

Teddy	JACK KILMER
Fred	NAT WOLFF
April	EMMA ROBERTS
Chrissy	OLIVIA CROCICCHIA
Shauna	CLAUDIA LEVY
Mr. B.	JAMES FRANCO
Stewart	VAL KILMER
Jane	JACQUI GETTY
Ivan	ANDREW LUTHERAN
Jack O	BO MITCHELL
Seth	BAILEY COPPOLA
Emily	ZOE LEVIN
Luke	BRENDEN TAYLOR
Girl At Party	ATLANTA DECADENET
Sally Grossman	COLLEEN CAMP
Police Officer	TIM STARKS
Michael	MICAH NELSON
Sherry	JANET JONES GRETZKY
Emma	EMMA GRETZKY
Court Clerk Woman	GENEVIEVE PENN
Pam	JESSE JO STARK
Art Student # 1	JAKE NORDWIN
Mr. Wilson	DON NOVELLO
Art Student # 2	JAMAL HAMMADI
Jake	MARSHALL BELL
Judy	LANEY FICHERA
Janice	GRETA SEACAT

Mitch
Joy
Anthony
Tanya
Brittney
Mrs. Stevenson
Mrs. Ganem
Elderly Woman
Raquel
Mary
College Boy # 1
Skull

CHRIS MESSINA
NATHALIE LOVE
CHRISTIAN MADSEN
SANDRA SEACAT
JESSICA TAYLOR
JANET SONG
TALIA SHIRE
JANET SALTER
MARGARET QUALLEY
AMELIA BURSTYN
GREAR PATTERSON
KEEGAN ALLEN

stunt coordinator
MARK RICCARDI

stunt team
DUSTIN COURTNEY
JUSTIN TIMMINS
MANDY KOWALSKI
DENNIS MADALONE

set decorator
NATALIE ZIERING

script supervisor
STEPHANIE ROSE

production sound mixer
AMANDA BEGGS

post production supervisor
SEBASTIAN PARDO
ADRIANA ROTARU
JAMES MOCKOSKI

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