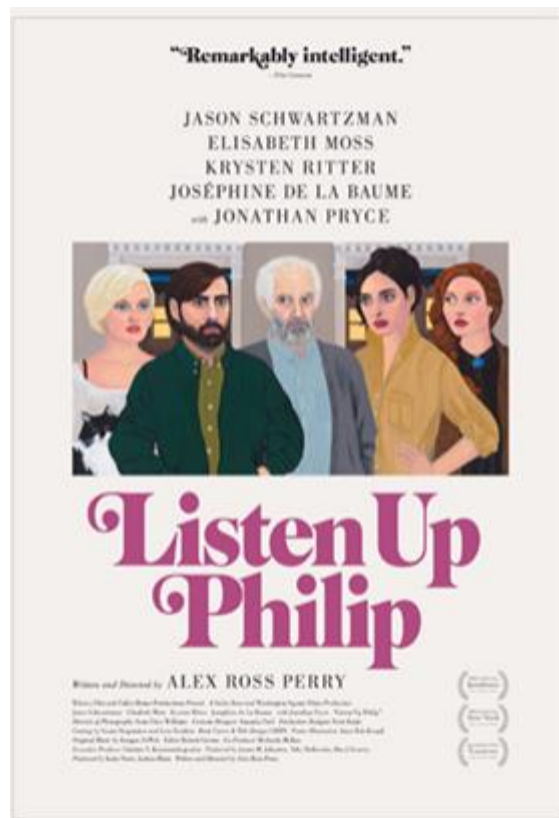




TRIBECA FILM and FALIRO HOUSE PRODUCTIONS present
a SAILOR BEAR and WASHINGTON SQUARE FILMS production

Listen Up Philip

Directed By Alex Ross Perry



Release date

Theatrical: October 17 – NY, national expansion to follow

VOD: October 21

Festivals:

2014 Sundance Film Festival, Locarno Film Festival, Sundance Next Fest, New York Film Festival

Runtime: 108 Minutes

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SHORT SYNOPSIS

A complex, intimate, and highly idiosyncratic comedy, *Listen Up Philip* is a literary look at the triumph of reality over the human spirit. Anger rages in Philip (Jason Schwartzman) as he awaits the publication of his sure-to-succeed second novel. He feels pushed out of his adopted home city by the constant crowds and noise, a deteriorating relationship with his photographer girlfriend Ashley (Elisabeth Moss), and his indifference to promoting his own work. When Philip's idol Ike Zimmerman (Jonathan Pryce) offers his isolated summer home as a refuge, he finally gets the peace and quiet to focus on his favorite subject — himself.

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Following up his critically acclaimed *The Color Wheel*, Alex Ross Perry scripts a complex, intimate and highly idiosyncratic comedy filled with New Yorkers living their lives somewhere between individuality and isolation. Schwartzman leads an impressive cast including Elisabeth Moss, Krysten Ritter and Jonathan Pryce, balancing Perry's quick-witted dialogue and their characters' painful, personal truths. With narration by Eric Bogosian, we switch perspectives as seasons and attitudes change, offering a literary look into the lives of these individuals and the triumph of reality over the human spirit.

Listen Up Philip was produced by Washington Square Films (the company's follow-up film to the acclaimed *All Is Lost*) and Sailor Bear Productions, the team behind last year's Sundance hit *Ain't Them Bodies Saints*.

THE ORIGINS OF *LISTEN UP PHILIP*

Alex Ross Perry has injected a particular strain of vitality into the New York independent film scene, having made two idiosyncratic features that beat to a relentlessly personal rhythm that is almost shocking in its distinctness. Often featuring episodic narratives and unlikable characters, Perry's features *Impolex* and *The Color Wheel* also bear the marks of unusually highbrow literary influences: *Impolex* was inspired by a section of *Gravity's Rainbow*, and *The Color Wheel* contained something akin to the cinematic equivalent of Philip Roth's belligerent humor. Perry's third feature, *Listen Up Philip*, was also markedly influenced by a novel – though its genesis is equally due to the fact that Perry began to conceive of the film while touring the festival circuit with *The Color Wheel*.

"I traveled to a lot of festivals with *The Color Wheel*," Perry explains. "During that time, I started to notice that I was losing touch with many people and relationships in New York – they were all being put on hold. Then in the middle of those months, I read *The Recognitions* by William Gaddis, which is a very early example of a postwar sprawling labyrinth of a novel, and I was blown away by it. It takes place in New York around the time it was written but I was reading it in 2011 and it felt current, the way it depicted the artistic milieu that these characters lived in, the way everyone responded to the main character's talent as a painter. Then the main character disappears for about 700 pages, and the entire thing looks at what happens to this world where everyone is drawn to this central figure and then he's gone. I thought, I would love to do this in a film, to see what it feels like to introduce the main character, and then at the 33 minute mark have him vanish except for one scene. So he is gone for about 45 minutes." As Perry began developing the idea, he realized that his film would center on a novelist, Philip, who becomes increasingly distanced from his girlfriend and social circle once he strikes up a friendship with Ike, an older, venerated writer living in upstate New York who has taken a liking to Philip's latest novel.

While this idea of narrative construction was central to the film, it wasn't the only organizing principle for *Listen Up Philip*. Perry was also interested in making a film that reflected his experience of living in New York – for while he is a longtime New Yorker; neither of his previous features took place in the city. "There are a lot of great movies made by my friends and otherwise in the last ten years that have expressed what New York is like to people from many reaches of life, but I never found anything that was exactly speaking to my experiences. I just didn't see anything that really summed it up in a lot of ways, and I felt like there was room for another independent movie shot in New York."

The production came together with relative ease. Perry began writing the script in the fall of 2011, and in the summer of 2012 producers Toby Halbrooks, James M. Johnston and David Lowery from Sailor Bear came on board, followed shortly by Katie Stern and Joshua Blum from Washington Square Films. Sailor Bear had just finished producing Lowery's feature *Ain't Them Bodies Saints*, and Washington Square had recently completed JC Chandor's *All Is Lost*. Blum and Stern had collaborated on Melissa Leo starrer *Francine*. The third key entity to come on board was Christos V Konstantakopoulos' *Faliro House*. Christos who had recently completed *Before Midnight* had worked with Alex in the past and had been tracking the project from its inception. In the beginning of 2013 the team commenced the casting process.

Perry acknowledges that there were some inherent liabilities in finding the right actor to portray Philip, a volatile character; but things worked out splendidly when Jason Schwartzman agreed to play the role. "We knew we were toeing a fine line with this

character, we could very easily have made him a horrible monster. A lot of Philip's behavior and actions are inexcusable and if he was played by someone with a really jagged edge, we feared audiences would be turned off. So, what appealed to us about Jason is, this was a gentle performer, someone with a very kind, soft disposition about him. If we could tap into that, a lot of our fears about this character being monstrously unwatchable would be lowered. To see Jason step into this role where he is playing someone who is doing all these mad, cruel things to people, while knowing that he has huge flexibility to make Philip enduring, sweet, and charming – that ability of Jason's refocused a lot of what was in the script so that Philip came across exactly as he needed to."

For Schwartzman, Perry's initial concept – removing Philip from the middle of the film – held much interest when he read the script. "What I was interested in was that the script was about all these different characters, and you learn a lot about them by the fact of their absence. Philip disappears and you see a lot of these characters living their lives without him and you sort of learn about Philip in a lot of the scenes that he's not even in. You learn a lot about Ashley, Philip's girlfriend, and Ike as well, and I was interested in the idea of, who is the protagonist and how much do we have to trust them or feel comfortable with them?" Schwartzman's initial meeting with Perry confirmed his belief that the project would be worthwhile. "When I spoke with Alex, he told me he was interested in doing a movie about someone mishandling success and not treating people very well, watching someone being not fair to people, and investigating that. About 30 seconds into the meeting I decided, yeah, I'm going to work with this guy. We had a really nice conversation that went all over the place and it seemed like he knew what he was interested in making. During our dinner, through his confidence, I realized that it seemed like this was the guy who should make this movie."

THE NARRATIVE OF *LISTEN UP PHILIP*

Listen Up Philip presents its protagonist in explosive fashion, as Philip is seen berating an ex-girlfriend, Mona (Samantha Jacober) for being late to meet him. We learn that Philip is a novelist with a new novel coming out (titled *Obidant*), and the character begins to bloom as we see him in various environments. Not long after berating Mona, Philip gets upset at a photographer taking his portrait for asking Philip to pose with a book in an awkward position; immediately afterward, he tells his editor (Daniel London) that he refuses to do any press to promote the novel. Comprehending Philip's bracingly unique persona – half cantankerous, half charming – is the central focus of the film's opening scenes. "You know someone who has a really sensitive sense of smell and people just smell bad to them all the time?" Schwartzman ventures. "I think Philip has that but it's not just smell - it's everything. He's a grumpy old man sometimes. He's like an old person but he's in his 30s. Have you ever hurt yourself or injured yourself and your body aches and you're just pissed off all the time? He's like that."

Despite Philip's embittered nature, he's found success as a novelist, enough so to spur something of a tension over artistic success with his girlfriend Ashley (Elisabeth Moss), who is a photographer. Ashley spends most of her time doing commercial work, which Philip seems to disdain. Indeed, early on in the film Philip goes on a date with an attractive assistant who was present during his photo shoot (Dree Hemingway), though nothing sexual ultimately transpires – Philip becomes enraged over the fact that she doesn't remember meeting him when his first novel was released, and storms off. Philip and Ashley are not without chemistry, but it's clear that something is lacking in their dynamic. "For Ashley it's sort of an extreme version of a relationship where someone has changed, Philip has embraced the aspects of himself that aren't so appealing," Moss explains. "It's also an

examination of a relationship where one person was successful in the beginning and then it flips and the other person is successful. I don't think Philip was always a bad guy but people change in relationships. Maybe Ashley has changed and maybe she's not investing in the relationship either, and the film explores how this all affects both characters."

Philip finds much validation in a friendship he strikes up with Ike Zimmerman (Jonathan Pryce), an older writer whom Philip idolizes. To Philip's great delight, Zimmerman is a fan of Philip's new novel. After Philip loses a lucrative journalism assignment profiling a contemporary (Keith Poulson), he shares with Ike his desire to get out of New York, at which point Ike offers to let Philip stay at his home upstate for a week or so. Philip, seizing on the opportunity, asks instead if he can stay for an indefinite period of time – to which Ike agrees, impressed by Philip's presumptuousness, sensing something of a kindred spirit. The news of Philip's leaving doesn't go over well with Ashley, who feels like Philip is abandoning her.

Life upstate is relatively tranquil for Philip – unburdened by responsibilities to others, he finds himself settling in to a new rhythm with Ike's company. Philip observes the older man carefully, and clearly is taking no small amount of behavioral cues from him. The relationship between these two men becomes a central force of change in Philip's life. "One of the first things I wanted to build the movie around was this sense of hero worship and idolatry. While touring with *The Color Wheel* I was at these film festivals and I was meeting my cinematic heroes. All of a sudden you are having a conversation with someone who is your hero and he's just talking to you like you're some guy. It's a very universal experience within the creative class, and it was a fun thing to play with, to see the upside and the downside of a very, very steep mountain as you see them transforming each other, and you see Phillip sort of become the monster Ike is and he doesn't even realize it. Philip just sees the monster as this cool guy with the nice country house and all this success and that's all he wants. I wanted to show the sort of blind ambition that people are incapable of shutting off. When they get the glory that's all they see and keep all eyes on the prize."

Philip's inability to see Ike's shortcomings as a human becomes clearer when Ike's daughter Melanie (Krysten Ritter) shows up at the house. Melanie's relationship with Ike is fraught with tension and bitterness, and so she's barely able to mask her disdain for Philip as a mini Ike-in-training. Perry was intent on examining Philip's compromised view of Ike's character, and wanted to question what moral growth in Philip might be therefore hindered. "When you are fascinated by someone to such an extent that you look past everything that could be wrong with them - there is something interesting about that to me. Jason and Jonathan got this dynamic completely and they developed it immediately. It was so easy to find that groove and ask questions about, should Philip want to start down this path? Or are we watching Phillip make the worst mistakes a human could make, guided by just this blind brave ambition and talent instead of humanity and emotion?"

Regardless of the answer, Ike seems to enjoy the admiration he is receiving from Philip, and he gets Philip a job teaching creative writing at a nearby college. Despite the bitterness Ike and Philip both exhibit, they seem to have found a good match with one another – though Ike is certainly aware of the fact that he is manipulating Philip into taking on his personality traits, almost with Pygmalion-esque flair. Perry feels that Ike is completely aware of the lopsided power dynamic between Ike and Philip. "I think Ike sees in Philip something which everyone can see clearly: a look in the eyes of somebody who is listening to them. 'I've got this guy. I can tell him anything. He will take whatever advice I

give to him. If I tell him to only write with a suit and top hat on, he will do that.' He believes he has earned that respect from everyone who is willing to give it to him."

After Philip gets the professorship he returns to Ashley's apartment to get his things. With poor timing, Philip has arrived in the midst of a party celebrating a national ad campaign Ashley has received, and Ashley's displeasure over Philip's absence manifests itself as she makes it clear she wants out of the relationship. The tense scene, presented almost exclusively in tight close-ups of Philip and Ashley's faces, is one of the most bitter and energetic in the film. Moss credits the act of making herself vulnerable in the performance as one of the factors that aided the scene. "Before filming, Alex, Jason and I talked a lot, we talked about our past relationships and it got pretty personal - those people know way more about my relationship history than most people! We would talk and then we would let that inform what the characters became and let that inform the decisions that the characters would make in scenes like that. When we filmed that scene we kind of knew what we wanted it to be but we didn't know how to get it there, and in a movie like this you have that room to play and you have that the ability to try new things."

After Philip returns upstate, the storytelling perspective shifts from observing Philip to observing the characters most closely linked to him: first we see Ashley's life without Philip. Lonely at first, she spends her time seeking companionship, both via animals (she adopts a cat) and humans (she picks up an unsavory man at a bar she used to spend time at with Philip). Ultimately, though, we see Ashley's loneliness give way to a new sense of identity, as she spends some time visiting her sister (Jess Weixler) in Philadelphia, has a stoop sale where she gets rid of Philip's things (including copies of his first novel, which she suggests using as a coaster), and becomes more comfortable with her newfound singledom. Ashley is not the only character to receive her own section, as we will later see some of Ike's life without Philip while they are separated. As Philip's own story progresses we see some distance entering between Philip and Ike, as evidenced in a particularly striking scene where Ike and a friend bring two women back to Ike's home, and then call Philip - late at night - to come over and join them. Ike is clearly intoxicated, and Philip's anomie in the scene feels particularly striking, as boisterous Ike hits on the two women with bawdy directness. Schwartzman distinctly recalls the atmosphere while the scene was being shot. "I remember arriving at the set and opening the front door to the house, and it felt different in that moment, like madness was happening inside. It felt like people were coming unhinged. And who are these weird women, I wondered? Have you ever had an experience with a friend where they go too far and you're like, whoa! You feel the perimeter of your property that you live on has been trespassed? Walking in that room I thought, this is madness; Ike is bringing me into this madness. I'm wondering if Philip was thinking, in that moment, I don't want this to be my life."

Ultimately, the film presents the nuanced relationship between Philip and Ike as one in which the audience must determine what benefit, if any, is provided from it. Perry stated that this was by design. "I just wanted a way to represent Philip and Ike's relationship from a slightly more detached perspective, to really step back and let the characters make their own mistakes. You're never really clear to what extent the younger character actually thinks the older character is on to something. You see that Philip respects Ike but you don't really know if he respects his lifestyle. Hopefully that's the conversation that people will have when the movie is over."

LISTEN UP PHILIP AND STYLE

Listen Up Philip features an extremely consistent visual sense, with tight, shaky handheld photography that constantly creates frames in which characters are trapped, environments are secondary, and the actors' faces command the entire screen, providing a visual canvas upon which the film's various emotional states reveal themselves. DP Sean Price Williams, who also lensed *Impolex* and *The Color Wheel* for Perry, expounded upon the film's visual language. "Time and time again over the years, Woody Allen's *Husbands and Wives* enters the conversation. Alex and I love the haphazardness that is embraced throughout that film. We love the fearlessness Woody showed in a very stale time in US cinema in his content and form in that film in particular." Unlike with the previous two features, Williams and Perry had a larger budget with which to work on this film, leading to a greater aesthetic command of the images. "For the first time we had some control over the images - a conceptual color scheme was considered very early on. I decided to shoot the film on very difficult Leica lenses. My incapability as an operator combined with the lenses gave the film a very convincing illusion of being out of focus. For the domestic scenes between the Philip and Ashley we used a zoom lens. We also used the zoom in the party scene at Ike's, with the two women. All I was told when going into that highly improvised scene was to 'think *Faces*' (the Cassavetes film). We always lean towards close-ups. Alex had me glued to the actors, moving through very tight spaces at times. It certainly brings an intensity and an energy."

Another bold stylistic choice in the film is the use of narration, supplied by Eric Bogosian. The narration is used early and often, opening the film as well as closing it. Along with the rapid-fire verbiage the characters project at one another, it upholds the film's strong connection to the world of literature, both from literary influences as well as with regard to the professions of the characters. "As I was editing *The Color Wheel* I became frustrated with the limitations your average film has, as to how information can be given to the audience. I was thinking, 'Man, I wish there was some way in thirty seconds I could explain the entire history of this relationship, so I don't have to spend 60 seconds doing it in dialogue. So the next thing I do is, I should have a narrator. That could be our gimmick.' Most movies have one. My last movie's gimmick was that it was in black and white; this central gimmick is that there's a narrator. I feel like any good movie can get away with one gimmick. I really wanted to do it, and I like it."

CAST

JASON SCHWARTZMAN

Jason Schwartzman made his motion picture acting debut for Wes Anderson, starring as Max Fischer in the acclaimed comedy *Rushmore*, opposite Bill Murray. His performance earned him a nomination for Most Promising Actor from the Chicago Film Critics Association, among other honors. He again starred for Mr. Anderson in *The Darjeeling Limited*, which the two wrote with Roman Coppola; in the short film *Hotel Chevalier*; and, in voiceover, on *Fantastic Mr. Fox*. In 2012 Schwartzman was seen in *A Glimpse Inside the Mind of Charles Swan III*, written and directed by Mr. Coppola. He was also seen in Wes Anderson's *Moonrise Kingdom*, opposite Bill Murray, Ed Norton, and Tilda Swinton. Schwartzman recently finished production on *The Grand Budapest Hotel* with Edward Norton, Jude Law, Bill Murray and others and is slated for a 2014 release. His other movies include Judd Apatow's *Funny People*, opposite Adam Sandler, Seth Rogen, and Jonah Hill; Edgar Wright's *Scott Pilgrim vs. the World*; Sofia Coppola's *Marie Antoinette*, alongside Kirsten Dunst; David O. Russell's *I Heart Huckabees*; Roman Coppola's *CQ*; Jonas Åkerlund's *Spun*; Andrew Niccol's *S1m0ne*, with Al Pacino; and Anand Tucker's *Shopgirl*, adapted by Steve Martin from the latter's book of the same name, for which Mr. Schwartzman received a Satellite Award nomination. The Los Angeles native recently starred for three seasons as Jonathan Ames on HBO's Brooklyn-based acclaimed television series "Bored to Death," alongside Ted Danson and Zach Galifianakis. In the musical world, he was lead drummer for the Los Angeles-based band Phantom Planet. Their second studio album, *The Guest*, written in part by Mr. Schwartzman, was released by Epic Records in February 2002; shortly thereafter, the band embarked on a 14-month tour with Incubus. By 2006, he had embarked on a new endeavor as a one-man group, under the name Coconut Records. Coconut Records released its debut album, *Nighttiming*, in 2007, with contributions from Incubus and Kirsten Dunst. Mr. Schwartzman wrote all of the songs and performs the majority of the instruments. The song "West Coast" was heard in an episode of the television series *The O.C.* as well as in Matt Reeves' *Cloverfield*. Coconut Records' second album, *Davy*, was released in January 2009.

ELIZABETH MOSS

Elisabeth Moss stars as Peggy Olson on the award-winning series "Mad Men." In addition to the series' numerous honors, Moss has received four Emmy Award nominations, a Golden Globe nomination, and two Screen Actors Guild Award nominations for Outstanding Lead Actress in a Drama Series, as well as an Emmy Award nomination for outstanding Supporting Actress in a Drama Series. She has also joined with the entire cast to win the Screen Actors Guild Award for Best Ensemble in a Drama Series for three consecutive years. Prior to *Mad Men*, Moss played Zoey Bartlett, daughter to Martin Sheen's president, for seven seasons on Aaron Sorkin's critically praised and award-winning drama, *The West Wing*.

Moss most recently starred in "Top of the Lake," Jane Campion's highly-acclaimed seven-part miniseries for the BBC and the Sundance Channel, for which she won the Critics Choice TV Award for Outstanding Lead Actress in a Movie or Miniseries and has received Emmy, Golden Globe and SAG Award nominations in the same category.

Moss recently wrapped production on two films which will both premiere at the 2014 Sundance Film Festival: *The One I Love* (directed by Charlie McDowell and starring opposite Mark Duplass and Ted Danson) and *Listen Up Philip* (directed by Alex Ross Perry and also starring Jason Schwartzman). Moss's additional film credits include Lawrence Kasdan's

Darling Companion, opposite Diane Keaton and Kevin Kline, Walter Salles's adaptation of the classic Jack Kerouac novel *On the Road*, *Did You Hear About the Morgans?*, *Get Him to the Greek*, *The Missing*, *Girl Interrupted*, *Mumford*, *A Thousand Acres*, and *Virgin*, for which she was nominated for an Independent Spirit Award for Best Actress.

Moss's stage credits include *The Children's Hour* in London's West End opposite Keira Knightley, the Broadway revival of David Mamet's *Speed the Plow* opposite William H Macy and her New York theater debut at the Atlantic Theater Company in *Franny's Way*.

JONATHAN PRYCE

Jonathan Pryce is a Welsh stage and film actor and singer. After studying at the Royal Academy of Dramatic Art and meeting his longtime girlfriend English actress Kate Fahy in 1974, he began his career as a stage actor in the 1970s. His work in theatre, including an award-winning performance in the title role of the Royal Court Theatre's *Hamlet*, led to several supporting roles in film and television. He made his breakthrough screen performance in Terry Gilliam's 1985 cult film *Brazil*.

Critically lauded for his versatility, Pryce has participated in big-budget films such as *Evita*, *Tomorrow Never Dies*, *Pirates of the Caribbean* and *The New World*, as well as independent films such as *Glengarry Glen Ross* and *Carrington*. His career in theatre has also been prolific, and he has won two Tony Awards—the first in 1977 for his Broadway debut in *Comedians*, the second for his 1991 role as The Engineer in the musical *Miss Saigon*.

KRYSTEN RITTER

Krysten Ritter is well known for her critically acclaimed turns as Jane Margolis on AMC's hit series "Breaking Bad" and as the titular character in "Don't Trust the B---- in Apartment 23," for ABC.

She starred, co-wrote, and co-produced the indie-comedy *Life Happens* (Universal). She has recently wrapped feature films Tim Burton's *Big Eyes* (TWC), *Veronica Mars* (WB), *Search Party* (Universal), *Refuge*, and *Listen Up Phillip*. Additional film credits include *She's Out of My League*, *Vamps*, and *Confessions of a Shopaholic*. She is next slated to star in Jake Hoffman's directorial debut, *Asthma*.

In addition to her current work in features, Ritter has a first-look production deal with Universal TV, where she is developing and producing television properties under the shingle Silent Machine.

Onstage, Ritter recently starred in the New York premiere of Zach Braff's play, *All New People*, opposite Justin Bartha at Second Stage Theater. Her other theater credits include *All This Intimacy* which also played at Second Stage, and the *24 Hour Plays* at the Signature Theatre.

Beyond her career as a performer, Ritter has an eye for fashion and co-designed a dress with Corey Lynn Calter. She collaborated with Alice and Olivia to create a small capsule line of shoes reflective of Ritter's girlie-but-edgy personal style. Ritter was the lead of the fall 2009 and 2010 Banana Republic ad campaigns. She is also a member of the rock band Ex Vivian, which released a record in 2012 and has contributed tracks to a number of her projects.

Ritter began her career as a model with Elite Model Management and currently splits her time between New York and Los Angeles.

JOSÉPHINE DE LA BAUME

Joséphine de La Baume started her career working with Bertrand Tavernier in *The Princess of Montpensier* which competed at Cannes in 2010, who she also collaborated with once more last year for *Quai d'Orsay*. Soon after, she worked with Romain Gavras in *Our Day Will Come*. In 2011, she starred opposite Rowan Atkinson in *Johnny English 2*, with Peter Doherty and Charlotte Gainsbourg in *Confessions of a Child of the Century* by Sylvie Verheyde, in selection at Cannes 2012. In 2012 she played the lead in *Kiss of the Damned* by Xan Cassavetes, which received rave reviews out of the Venice Film Festival and SXSW last year. She also recently starred in *Rush* by Ron Howard up for two golden globes this year. She has also become familiar to UK audiences in Julian Fellowes' miniseries *Titanic* and on *Mr. Selfridge* on ITV. And most recently, she has starred in *Ursus* by Otar Shamatava, *Arrête ou Je Continue* directed by Sophie Fillières opposite Mathieu Amalric in selection at this year's Berlin Film Festival.

She is also the main singer-songwriter, along with her brother in the band Singtank. Their debut album *In Wonder* was met with critical success, the second album is coming out around April 2014.

de La Baume made her directorial debut last year with a short film called *Once Upon a Time in London* produced by RSA starring Craig Roberts.

ERIC BOGOSIAN

Eric Bogosian is best known as a playwright, novelist and actor. He is currently completing a non-fiction book documenting *Nemesis*, a conspiracy that targeted and assassinated Turkish leaders responsible for the Armenian genocide. (To be published by Little, Brown in 2015)

Eric Bogosian wrote and starred in the play, *Talk Radio* (NYSF – 1987; Broadway with Liev Schreiber – 2007). For this work he was nominated for a Pulitzer Prize and the Tony award. For his film adaptation of the play, Bogosian received the Berlin Film Festival *Silver Bear*. His six solo performances Off-Broadway between 1980 and 2000, (including “*Drinking in America, Sex, Drugs, Rock & Roll* and *Wake Up and Smell the Coffee*) received three Obie awards. In addition to *Talk Radio*, Bogosian has written a number of full-length plays including *subUrbia* (LCT, Second Stage, also adapted to film), *Griller* (Goodman), *Red Angel* (Williamstown Theater Festival), *Humpty Dumpty* (The McCarter), *1+1* (New York Stage and Film). He is also the author of three novels, *Mall*, *Wasted Beauty* and *Perforated Heart*, and a novella, *Notes from Underground*.

As an actor, Bogosian has appeared in numerous films and television programs, starring in Robert Altman's *The Caine Mutiny Court Martial*, Oliver Stone's *Talk Radio*, as Travis Dane in *Under Siege II*, as Eddie Nash in *Wonderland* and as Captain Danny Ross in sixty episodes of *Law & Order: CI*. In 2010, he starred on Broadway in *Time Stands Still* with Laura Linney.

In January 2013, Theater Communications Group will publish the full collection of Bogosian's monologues, titled *100 (monologues)*.

CREW

ALEX ROSS PERRY-Writer/Director

Alex Ross Perry was born in Bryn Mawr, Pennsylvania in 1984. He attended the Tisch School of the Arts at New York University and worked at Kim's Video in Manhattan. His second film *The Color Wheel* was distributed theatrically in America and France in 2012 and nominated for an Independent Spirit Award. He lives in Brooklyn, New York.

Filmography:

Impolex (2009)

The Color Wheel (2011)

Listen Up Philip (2014)

SEAN PRICE WILLIAMS - Cinematographer

While working at legendary video stores like Kim's Video and becoming a fixture at every New York City repertory cinema, Sean Price Williams has been obsessed with movies ever since his early teens. His breathtaking cinematography is showcased in Jessica Oreck's *Beetle Queen Conquers Tokyo*, which premiered at the South by South West (SXSW) Film Festival in 2009, and for which Variety's Justin Chang described Williams' camerawork and visual style as "pure poetry." The film went on to win a Special Documentary Jury Prize for Artistic Vision at CineVegas 2009.

Williams was cinematographer on Ronald Bronstein's *Frownland*, which received a Special Jury Award at SXSW in 2007 and was named the 2007 Gotham Award-winner for 'Best Film Not Playing at a Theatre Near You'. Williams was also cinematographer on Mary Bronstein's *Yeast*, starring Greta Gerwig. He has shot two films each for Alex Ross Perry (*Impolex* and *The Color Wheel*) and for Robert Greene (*Kati with an I* and *Fake It So Real*). Williams recently added his exquisite cinematography to director Bob Byington's epic comedy, *Somebody Up There Likes Me*, starring Nick Offerman and Megan Mullally.

Noah Baumbach has twice hired Williams for his camerawork: once for a *Saturday Night Live* film segment and again for a Criterion Collection documentary-look at the making of the classic film *My Dinner with Andre*. For the Safdie Brothers, Williams shot *The Black Balloon*, which won The Jury Prize in Short Film, U.S. Fiction, at the 2012 Sundance Film Festival. Williams also has worked alongside Abel Ferrara and extensively as cameraman with mentor and living legend Albert Maysles.

KEEGAN DEWITT - Composer

In 2013, Keegan DeWitt scored the Oscar Award-winning short documentary *Inocente* and took two films to the Sundance Film Festival, one of which (*This Is Martin Bonner*) would win the prestigious Audience Award. The second, *Life According To Sam* will air on HBO in the fall of '13.

This year, Sundance will once again host two brand new films featuring original scores by DeWitt. *Listen Up Philip*, from director Alex Ross Perry (featuring Jason Schwartzman & Elisabeth Moss) was produced by Sundance Grand Jury-nominee David Lowery and the team behind *Ain't Them Bodies Saints* in association with Washington Square Films (*All Is Lost*, *Wendy and Lucy*, *Margin Call*). The second is *Land Ho!* by directors Aaron Katz & Martha Stephens, executive produced by David Gordon Green (*Pineapple Express*, *Eastbound & Down*, *All The Real Girls*).

DeWitt was raised in Portland, Oregon and attended SUNY Purchase for film direction, before transferring to the Atlantic Theater Company Acting Conservatory where he completed the 2 year professional program. Close friends since high school, DeWitt and filmmaker Aaron Katz have been longtime collaborators, bringing three separate films to SXSW: *Cold Weather* (IFC), *Quiet City* and *Dance Party USA*, the first two would be named as NY Times Critic's Picks. DeWitt would go on to also score close friend Chad Hartigan's Sundance debut *This Is Martin Bonner*, after having already scored his first film *Luke & Brie Are on a First Date*.

Along with these films, he has continued to bring scores to SXSW, Sundance, The LA Film Festival and more each year, all while working on a commercial level with Facebook, Merrell, Country Time Lemonade, Amtrak, Dolby, Save The Children and more. In 2013, two of his scores for acclaimed documentarians Sean Fine and Andrea Nix-Fine will see releases via HBO and MTV respectively. Their most recent collaboration, *Life According to Sam* will premiere as part of the 2013 Sundance Film Festival.

Keegan is also an established performer in his own right with a lengthy solo career and a recent LP with his band Wild Cub receiving acclaim from SPIN, PASTE, American Songwriter, MTVHive, Wall Street Journal and more.

ROBERT GREENE - Editor

Robert Greene is a filmmaker and writer. Robert's most recent film, *Fake It So Real*, was named one of the 15 best films of 2012 by Richard Brody of *The New Yorker* and one of the best documentaries of the year by Roger Ebert. His previous documentary *Kati with an I* was nominated for a Gotham Award for "Best Film Not Playing At A Theater Near You" in 2010 and was released in April 2011 to great reviews. Robert's first feature film *Owning the Weather* was released in 2009 after screening at the United Nations Climate Change Conference in Copenhagen. Robert has produced and edited over a dozen award-winning documentaries, including his 4th feature, *Actress*, which will be released in 2014. He has edited films as diverse as Alex Ross Perry's Sundance-premiering *Listen Up Philip* and Douglas Tirola's SXSW-premiering *Hey Bartender*, while contributing editing to many more films, including *Lenny Cooke* (Safdie bros.), *Hellaware* (Bilandic) and *The Vanquishing of the Witch Baba Yaga* (Oreck). He is also the producer and editor for *Approaching the Elephant*, which will be out in 2014. Robert has written movie reviews and essays on documentary film for outlets such as Sight & Sound, Filmmaker Magazine, Hammer to Nail, Nonfics and the Indiewire blog Press Play. He was Post-Production Supervisor from 2002 to 2012 for 4th Row Films.

KATIE STERN - Producer

Katie Stern is a filmmaker from New York City. In addition to *Listen Up Philip*, she produced *Francine*, starring Academy Award-winner Melissa Leo, which premiered at the Berlin International Film Festival and SXSW, opened theatrically at the Museum of Modern Art, and was nominated for a 2012 Gotham Independent Film Award. Stern wrote and directed the short film, *Blue Dress*, which was the recipient of the Warner Bros. Pictures Film Production Award, winner of the Hamptons International and Rome International Film Festivals, and screened at festivals all over the country. She worked closely with writer/director Kelly Reichardt on her feature films *Old Joy* and *Wendy and Lucy* and was featured as one of Jane Magazine's *30 Under 30* as a filmmaker to watch. She is a producer at Washington Square Films, where she produces and directs films, commercials, and music videos. She recently produced two projects for Laurie Anderson/Nonesuch Records and is working on her own original script.

JOSHUA BLUM – Producer

Joshua Blum is the founder and President of Washington Square Films. The company produces feature films, television shows, live theater, television commercials and also manages writers, directors and actors. In addition, he is the co-director of the non-profit Bowery Arts & Science. Josh has served as the producer or executive producer on projects including: *A Most Violent Year*, *All Is Lost*, *Francine*, *Margin Call*, *Wendy and Lucy*, *And Everything Is Going Fine*, *Billy Strayhorn: Lush Life*, *Old Joy* and *The United States of Poetry*. Currently, he is working on a theatrical version of the 1972 Reggae film, *The Harder They Come*.

DAVID LOWERY – Producer

Lowery is an award-winning filmmaker from Texas. In 2011 he was accepted to the Sundance Screenwriters Lab for *Ain't Them Bodies Saints*. His debut feature, *St. Nick*, premiered at the 2009 SXSW Film Festival and went on to play dozens of other film festivals around the world. That film was released theatrically in the spring of 2011 to rave reviews from the New York Times and Wall Street Journal. His follow-up directorial effort, the short film *Pioneer*, premiered at the Sundance Film Festival in January, 2011 and won the Grand Jury Prize at SXSW the following March. It has played nearly 30 film festivals around the world to date. Lowery is an alumni of the Talent Campus at the Berlin Film Festival and IFP Narrative Labs. In 2010, the Independent Film Channel declared him an 'Independent Icon.' Filmmaker Magazine named him one of the 25 New Faces of Independent Film in 2011 and in 2012 Variety named him to their Ten Directors to Watch List. His new film is *Ain't Them Bodies Saints*. Currently Lowery is co-writing *Pete's Dragon* with Halbrooks for Disney and is attached to write *The Old Man and the Gun* for star Robert Redford

JAMES M. JOHNSTON - Producer

Johnston is a filmmaker from Fort Worth, TX. He was a 2011 Creative Producing Fellow at the Sundance Institute and was recently named to Variety's 10 Producer's To Watch list with his producing partner Toby Halbrooks. His work as a producer includes the award winning films *St. Nick* (2009), *Pioneer* (2011) and Yen Tan's award-winning film *Ciao* (2008) which was distributed theatrically by Regent Entertainment. Johnston also produced *Ain't Them Bodies Saints* and the film *Pit Stop* by Yen Tan which premiered at Sundance in the NEXT section. Johnston is a director in his own right and his short films have played at festivals around the world. His most recent film *Knife* was the recipient of a production grant from Rooftop Filmmakers Fund. Johnston also co-owns two successful vegan restaurants with his wife Amy McNutt called Spiral Diner & Bakery and they are in the process of opening Fort Worth's first art house cinema called The Citizen Theater. Currently Johnston is in development on his feature directorial debut titled *Seize the Body* which was recently accepted to the Austin Film Society's Artist Intensive Narrative Feature Workshop.

TOBY HALBROOKS - Producer

Halbrooks is a producer from Dallas, TX who came to film after touring the world for six years as a member of the rock group The Polyphonic Spree. *Pioneer* marked his first narrative project; however, he cut his teeth as a successful commercial producer and director, and together with Lowery has also helmed a number of acclaimed music videos for artists such as School of Seven Bells, Sarah Jaffe, and Okkervil River. He is a recipient of a 2011 Sundance Creative Producing Fellowship for his work on *Ain't Them Bodies Saints* and was just named one of Variety's 10 Producers to Watch, along with his producing partner James M. Johnston. He had two films in competition at the 2013 Sundance Film Festival:

Ain't Them Bodies Saints as Producer, and *Upstream Color* as Co-Producer. Currently Toby is working on the *Pete's Dragon* screenplay with Lowery for Disney.

About Sailor Bear

Sailor Bear was formed when longtime friends and collaborators Johnston, Halbrooks and Lowery joined forces to produce the critically acclaimed short film *Pioneer* which won the Grand Jury Prize at seven film festivals around the world including Festival Internacional de Cortos FIB (Spain) and South by Southwest Film Festival (USA). In 2011, the team was honored to have their newest feature project *Ain't Them Bodies Saints* included in the esteemed Sundance Institute Feature Film Program; Johnston and Halbrooks, for the Creative Producing Fellowship, and Lowery, for the Screenwriting Labs. *Ain't Them Bodies Saints*, starring Rooney Mara, Casey Affleck, and Ben Foster premiered in competition at the 2013 Sundance Film Festival and went on to play Cannes Critic's Week. The film is being released by IFC Films in theaters starting August 19. Lowery and Halbrooks are co-writing *Pete's Dragon* for Disney and the trio are developing several other projects including their own original scripts.

About Washington Square Films

Washington Square Arts & Films is a production and management company with offices in New York and Los Angeles. Most recently the company produced *All is Lost*, starring Robert Redford as a man lost at sea, battling the elements to stay alive. *All is Lost* opened to rave reviews when it premiered at the 2013 Cannes Film Festival. Other recent projects: *Francine*, starring Academy Award-winner Melissa Leo, premiered at the Berlin International Film Festival, and was nominated in the category of Breakthrough Director at the 2012 Gotham Independent Film Awards; and *Margin Call* which starred Kevin Spacey, Paul Bettany, Jeremy Irons, Zachary Quinto, and Stanley Tucci. *Margin Call* garnered an Academy Award nomination for Best Original Screenplay and won the 2012 Independent Spirit Award for Best First Feature.

Other notable projects include *And Everything Is Going Fine*, a critically acclaimed documentary by director Steven Soderbergh about the life of Spalding Gray, *Billy Strayhorn: Lush Life* which won the Emmy Award and Peabody Award for Best Documentary, *Wendy and Lucy* starring Michelle Williams which premiered at the Cannes Film Festival and was nominated for Best Picture at the Independent Spirit Awards, *The United States of Poetry*, a five part series for PBS which was called, "Possibly, the most important program about the spoken word ever produced," by The New York Times, and feature films *Old Joy*, *Adrift in Manhattan* and *Love Ludlow*, all of which premiered at the Sundance Film Festival.

On the commercial side, the company exclusively represents a roster of award-winning directors and has produced commercials and long form projects for clients including Apple, Coke, Ford, Delta, IBM and many others. On the management side, the company represents actors, directors and writers in the worlds of film, television and theater.

CREDITS

Written and Directed by.....Alex Ross Perry
Produced by.....Katie Stern
.....Joshua Blum
Produced by.....James M. Johnston
.....Toby Halbrooks
.....David Lowery
Executive Producer.....Christos V. Konstantakopoulos
Co-Producer.....Michaela McKee
Philip Lewis Friedman.....Jason Schwartzman
Ashley Kane.....Elisabeth Moss
Melanie Zimmerman.....Krysten Ritter
Yvette Dussart.....Joséphine de La Baume
with Jonathan Pryce as.....Ike Zimmerman
Holly Kane.....Jess Weixler
Emily.....Dree Hemingway
Josh Fawn.....Keith Poulson
Nancy.....Kate Lyn Sheil
Norm.....Yusef Bulos
Clare.....Maité Alina
Seth.....Daniel London
Mona.....Samantha Jacober
Uncle Jonathan.....Lee Wilkof
Eve.....Joanne Tucker
Parker.....Steven Boyer
Peter.....Teddy Bergman
Lowlife at Bar.....Craig Butta

CAST
(in order of appearance)

Make-Up Girl.....Rachel Oyama
Photographer.....Babs Olusanmokun
Secretary Riley.....Riley O'Bryan
Chelsea.....Alexandra Neil
Woman at Reception.....Francis Benhamou
Model #1.....Damaris Lewis
Model #2.....Carme Boixadera
Kitten Wrangler.....Brian Ceballo
Boyfriend on Stoop.....Rob Yang
Girlfriend on Stoop.....Christine Chang
Pet Shelter Employee.....Craig Grant
Pet Shelter Groomer.....Aja Dier
Ashley's Friend.....Sofiya Akilova
Flo.....Brandy Burre
Brandy.....Flo Ankah
Jock Guy.....Marcus Callendar
Graduate Student.....Christine Lin
Cats at the Photo Shoot.....Lucy and Ethel Moss
Introducing.....Fluffy the Cat as Gadookey

and Eric Bogosian.....as The Narrator
 Director of Photography.....Sean Price Williams
 Editor.....Robert Greene
 Production Designer.....Scott Kuzio
 Costume Designer.....Amanda Ford
 Casting by.....Susan Shopmaker CSA
Lois Drabkin CSA
 Original Score.....Keegan DeWitt
 Book Covers & Title Design.....Teddy Blanks
 Line Producer.....Adam Piotrowicz
 Unit Production Mana.....Noelia Estrada
 First Assistant Director.....Inna Braude
 Second Assistant Director.....Jason Reif
 First Assistant Camera.....Adam Ginsberg
Kali Riley
 Loader.....Shawn Bannon
 Camera Production Assistant.....George Karamitsos
 Script Supervisor.....Rebecca Schwab
 Sound Mixer.....Clayton Castellanos
 Boom Operator.....Andrew Pettit
 Gaffer.....Justin Derry
 Best Boy Electric.....Eric W. Sorenson
 Additional Electric.....Kevin Yankou
 Electric Intern.....Nicholas Holland
 Key Grip.....Ethan June
 Best Boy Grip.....Brigid Swanick
 Additional Grips.....Matt Clegg
Keith Ferreira
Peter Steusloff
 Grip Intern.....Oscar Solis
 Property Master.....Stephen Phelps
 Art Director.....Fletcher Chancey
 Set Decorator.....Nora Mendis
 Set Dressers.....Anna Bak-Kvapil
Dave Charpentier
Molly Walker
 Art Department Coordinator.....Flinder Zuyderhoff-Gray
 Property Assistant.....Zach Holtzman
 Property Department Graphics Artist.....Christopher Phelps
 Art Department Graphics Artist.....Samantha Schaffer
 Construction Coordinator.....Colin Phelan
 Art Department Production Assistant.....Gage Holcomb
 Book Cover Illustrations.....Anna Bak-Kvapil
 Make-Up Department Head.....Amy L. Forsythe
 Assistant Make-Up Artist.....Emma Strachman
 Assistant Hair Stylist.....Jule Varvel
 Wardrobe Supervisor.....Liz Rench
 Wardrobe Production Assistant.....Suzie Ford
 Wardrobe Intern.....Jenna Weinstein
 Background Casting.....Lauren Ro
 Photographs Provided by.....Amanda Jasnowski

.....Jimmy Marble
.....Jesse Untracht-Oakner
Location Manager.....Kacey Chapin
Assistant Location Manager.....Craig Butta
Location Scout.....Ted Sherman
Location Assistant.....Jorge Rodriguez Mazzini
Still Photography.....Wendy George
.....Shawn Bannon
Catering.....Nuttin To It! Express Cuisine and Catering
Craft Service.....Carmella Ramirez
Production Coordinator.....Kerry Johnson
Second Second Assistant Director.....Andreas O'Donohue Villaggio
Key Production Assistant.....Brantley Doyle
1st Team Production Assistant.....Chelsea Meador
Paperwork Production Assistant.....Andrew Illson
Unit Production Assistant.....James Hamme
Background Production Assistant.....Drew O'Kane
Set Production Assistant.....Ben Cohen
Production Interns.....Cameron Busby
.....William Sydney

ADDITIONAL PHOTOGRAPHY

First Assistant Director.....Craig Butta
Second Assistant Director.....Marc Reina
Script Supervisor.....Lisa Fusco
Property Master.....Akin McKenzie
Key Grip.....Jack McDonald
Best Boy Grips.....Kenneth Kildee
.....Ryan Sheetz
Production Assistants.....Jerry Davis Jr.
.....Marcus Goldbas
.....Dion Suleman
Production Intern.....Julia McGill
Associate Editor.....Betsy Kagen
Assistant Editors.....Esme von Hoffman
.....Rachel Reuben
.....Harrison Atkins
Additional Editing by The Edit Center.....Jiahui Chen
.....Charles Chintzer Lai
.....Esther Clowney
.....Dylan Greiss
.....Aron Koszeg
.....Takaaki Okada
.....Austin Rauterkus
Film Post Facility.....Metropolis Post
Colorist.....Jason Crump
DI Supervisor.....Jack Rizzo
Dailies.....MetroPost
Conformist.....Thomas Eberschweiler
Supervising Sound Editor & Re-Recording Mixer.....Ryan M. Price

Sound Editor.....Sebastian Henshaw
Foley Artist.....Leslie Bloome
Foley Engineer.....Carl Shillito

Mixed at Fall On Your Sword, NYC

Original Score byKeegan DeWitt
Arranger.....Alex Hills
Producer and Engineer.....Logan Matheny

BAND

Piano.....Alex Hills
Bass.....Jon Estes
Trumpet.....Rod McGaha
Saxophone.....Doug Mosher
Drums.....Dave Racine

Recorded live at Big Light Studios in Nashville, TN

Music Clearance.....Melissa Chapman / Groove Garden

ADDITIONAL MUSIC

"You Are A Danger"

Written by Pierluigi Giombini and Paolo Micioni

Performed by Gary Low

Published by Universal Musica, Inc. on behalf of Universal Music Italia Srl.

"Making Me Nervous"

Written by Philip Chambon

Performed by A Raincoat

Published by Universal Music, Inc. on behalf of MCA Music Ltd.

"Untitled (Disco)"

Written & Performed by Preston Spurlock

Courtesy of Preston Spurlock

"I Hear A Symphony"

Performed by Diana Ross & The Supremes

Written by Edward Holland Jr., Lamont Dozier and Brian Holland

Published by Stone Agate Music

Courtesy of Motown Records under license from Universal Music Enterprises

Executive for Faliro House Productions, S.A.....Joseph Alan Croisa
Insurance.....Taylor & Taylor
Production Account.....Dorian Everett
Financial Consultant.....Amy Hass
Payroll Services.....TEAM
Film.....Kodak
Production CounselGray Krauss Des Rochers LLP
.....Jonathan Gray, Esq.
.....Nicole Compas, Esq.
.....Bianca Grimshaw, Esq.

Publicity.....Adam Kersh and Nathaniel Baruch, Brigade Marketing

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Kenyon Review
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Saranac Brewery
Saturdays Surf NYC
Schramsberg
Sean Casey and The Sean Casey Animal Rescue
Sea Snax
Shu Uemura Cosmetics
Sjaak's

SlantShack Jerky
Smashbox Cosmetics
Southern Tier
Stash Tea
Stumptown Coffee
Swiss Army
Tarte Cosmetics
TeQava Tequila
Tofurky
Topochico Water
James Trottier
Twinings Tea
Verso Books
Voss Water
What's Your Twenty?
Mike Wiley
Cindy Zapata

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Sean Baker
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Penny Blum
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Mishka Brown
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Steve Walters

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We miss you.

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THE END

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