



TRIBECA FILM and WELL GO USA ENTERTAINMENT present
a production from LOST RHINO FILMS and THE MAGONE PRODUCTIONS

LET'S KILL WARD'S WIFE

Written and Directed by: Scott Foley

Produced by:
James Carpinello
Scott Foley
Joe Hardesty
Patrick Wilson

Select theatrical release begins January 9, 2015

Available on VOD, iTunes, and other on demand platforms December 23, 2014

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Rating: Not Rated

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SYNOPSIS

Everyone hates Ward's wife and wants her dead, Ward (Donald Faison) most of all. But when his friends' murderous fantasies turn into an (accidental) reality, they have to deal with a whole new set of problems — like how to dispose of the body and still make their 3 p.m. tee time. Scott Foley's directorial debut, also starring Foley, Patrick Wilson, Amy Acker, and Nicolette Sheridan, is a blackly comic caper about helping a friend out of a bad relationship by any means necessary.

AN INTERVIEW WITH WRITER, DIRECTOR, AND STAR SCOTT FOLEY

Can you talk about the impetus behind *Let's Kill Ward's Wife*?

Let's Kill Ward's Wife came about a few years ago. I'm at that age in my life where, if all my friends aren't married, they're getting married soon. The implications and the ramifications of the person you marry not only affect your life but the lives of the people that are closest to you. I had a couple of friends (and I'm sure they will say the same thing about me and my wife) whose relationships changed after marriage. That was really interesting to me. I wanted to explore that concept in depth, but I wanted to do it in a comedic way. The script got away from me, however, and it became this very dark comedy, almost screwball in nature. Overall, I was really happy with the tone of it.

Did you always have the ambition to write, direct, and star in a feature?

No, I really didn't. I think the more that I've worked in this industry, the more I realize what's possible. Having acted for so long and now having directed numerous episodic television shows, I've gained a lot of experience. Plus, I have tried my hand at writing in the past and even sold a couple of television scripts to networks. However, doing a feature film was something that I never really thought I could do, until I did it. Once I realized that making a film is just the same as doing any other project, I had the confidence to put it all together. I wasn't actually planning on acting in this, but my friends and family sort of pushed me in that direction. I'm glad I did—I had a really good time.

Were you at all hesitant to have your directorial debut be such a dark comedy?

Yes, I was very hesitant. You either fall on one side or the other—you either like it or you hate it. There's really nowhere in between. I learned a long time ago that you can't please all the people all the time. If you try to make a movie that appeals to everybody, you will have a bland, boring film. You have to choose a side! I understand that many people will not like the concept, but I think the people who like the film will *really* like it. That was the idea going into it—you make a movie and you hope you find an audience, but you have to stay true to the story. I didn't necessarily fear the probability that a certain segment of the population would think that the premise is wrong and misogynist. I knew that the intent behind the film was telling a humorous story, not denigrating women.

Your fellow cast mates James Carpinello and Patrick Wilson also served as producers on the project. While it's known you and Patrick are brothers-in-law, how did James come on board?

James and Patrick both went to Carnegie Mellon together and are very close friends. Their production company—Rhino Films—produced the film. I met James when he did an episode of “Felicity” with me 15 years ago. His wife, Amy Acker, originally played *my* wife in the pilot of “The Unit”. We are all friends through various circumstances. When I wrote the script, one of the first people I gave it to was James because I knew he and Patrick had a production company. James read it and liked it, as did Patrick. One of the biggest challenges was finding time in our schedules to make it work, but we did!

How do you tackle the tone when making a dark comedy?

Tone was definitely something we talked about at length. In the script, this obviously horrible thing happens to someone who happens to be this horrible person, whether you like it or not. The important thing for me is that all the characters were on the same page as friends working towards a common goal. Horrible or not, the outcome of this event was that it made each of their lives better. That was really what we focused on. After the death of Stacy, everything’s okay—and not just okay, but *better* than it was before.

How much research did you do into “body disposal” while writing this script? Did you consider more than one macabre alternative?

We did. It sounds so strange, but I did a lot of research online. I’m surprised that there was no government agent showing up at my door after my numerous Google searches on “how to dispose of a body” [laughs]. In the scene where Patrick’s character is talking about ways to get rid of a body, he goes through a list of different ways that I thought, after my research, were some of the most interesting and most fun ways to do it. The group ultimately agreed on the most simple and most effective way, but there were a bunch of choices to consider. At a certain point in the film, it can’t just be one long “We can do this,” “We can do that,” “We can do this.” So we narrowed it down to what we thought were the most humorous choices.

The majority of the film’s action sequences are centered on their golf game, which provides an interesting frame. Did you use that approach to establish male bonding?

I didn’t play golf for many, many years because I sort of hated it and didn’t want anything to do with a game that I thought was stupid and elitist. When someone finally got me to play, I found that I really loved it, not for the game, but for the camaraderie that I developed with the people that I played it with. When I play golf now, it’s not about “oh my God, I’m hitting a white ball,” it’s about talking with my guy friends. We are all married and have families, so we don’t really get the chance to interact. My wife talks to her family and her girlfriends on the phone. They can talk for hours, hours, and hours, and then they go to lunch. Men don’t do that. We need an activity, and golf just happens to be the one that I thought was perfect for this. It provides a place where men share their feelings and thoughts, and to center the film on that interaction, for me, was interesting. It was the right way to do it.

***Let’s Kill Ward’s Wife* is a family affair - all of your wives are actresses in the film. What were their thoughts on the project and were they excited to be a part it?**

They wanted more to do, to be honest. They saw how much fun we all were having. I think Dagmara [Dominczyk] played Stacy so well in this film, and I’ve watched basically everything that she’s done. She nailed this part. I think my wife, Marika [Dominczyk], who plays Patrick’s estranged wife, and James’s wife, Amy Acker, were also excited to be part of it. While it’s the male characters’ movie, the story wouldn’t have the same weight if the women weren’t there. You know, it *was* a family affair. We were going to work with our wives, which could have been dangerous, but it actually worked out pretty well.

As an actor yourself, how do you approach the actor/director relationship?

It's beneficial for me as a director that I'm an actor because I know what I need from a director. I think that's fairly similar to what other actors are looking for from directors. I know how to communicate with the actors and get what the film needs fairly quickly, without taking too much time. The challenge, for me, was working with the camera in the time frame that we were given. We didn't have a lot of equipment because the production budget did not allow it. It was a choice that we had to make to not move the camera that often and to stage the film in such a way that each scene worked with limited camera movement and limited shots because we didn't have the time and money to do otherwise.

Was it difficult to direct your friends and family? What was the most rewarding part of working with family?

It was difficult to direct them, but not in the ways that you'd think. It was difficult because, when you are married to someone or friends with someone, everybody feels that they can offer their two cents and be heard. They should be able to do that, to a point, but then you have to stop and say "guys, this is how we're doing it." It's hard to assume a leadership position when you have other relationships with people. However, everyone was *extremely* giving and open to my direction and my ideas. That ultimately became the most rewarding part. I heard everybody's opinions and sometimes said "Oh, that's great, I can use that," but then I was also able to say, "You know what—I hear you, this is a good idea, but this is how we're doing it. We're going to do it my way." When everyone said, "Okay, great. You're the director," that was *fantastic*.

Can you talk about how you and your editor Rebecca Weigold established the right pacing and tone in the editing room?

Absolutely. Rebecca is amazing. Before I got in there, she had put together a rough cut, which was really great, but we had to work on pacing, which is obviously really important. Once she understood what I had in mind, it was very smooth from there. She had a great eye for what was funny about this film in particular. To see the tone that I had imagined on the script show up on the screen was incredibly validating.

You talked about having to make tough cinematography decisions. Can you talk about working with director of photography Eduardo Barraza on such a short shooting schedule?

That was by far the most challenging process in this, getting all the shots I needed to tell the story in the time allotted. Because we were so limited on budget and time, we had to shoot the film as simply as we could. I worked with Eduardo on the best way to do that and on how we could set up the camera to get the majority of the action in one shot. If I needed to, and, if we had time, we popped in for a close-up or two here and there. I like playing things in wide shots. I like painting the world. However, there were a few times we weren't able to get medium or close up shots because of budget and timing. As a director, I wish they were there, but I don't think viewers miss them.

The film has a unique color palette. It was muted in the beginning and got brighter as the film progressed. Was that always your intention?

That was very important to me. The audience may or may not notice the change, because it's very subtle. The film shoots in color from the beginning to the end. For the beginning when Stacy's alive and everyone is miserable, we used very muted colors, more greys and blues.

As the film progresses, especially after Stacy's death, the colors get warmer and the world brighter. I wanted that to be visually part of the film, to tell the story through colors as well as through the script. Life is bad when she's alive and, when she's dead, life gets better for everybody. At the end of the movie, we turned to a very warm tone, lots of yellows and golds.

You have done episodic television directing. Is there anything you took from that experience and translated into feature film directing?

The biggest thing that I took from directing episodic television was the pacing. On a television film—and I have only directed hour-long shows—you are limited by the schedule. You have 8 or 9 days to shoot an entire episode of television. Granted, with television, you have larger budgets, huge crews, and sets that are already built, which makes everything easier. Even so, I always feel under the gun when I'm directing a television episode. There's always a producer, saying, "we're an hour behind, we're an hour behind," or "you don't need that shot." I'm used to that sort of pressure, which was extremely helpful when making this film.

What were your favorite things about directing an indie film?

My favorite thing about working in indie film is the speed and community of it all. There's this attitude of "we've got to make it work on what we have." It really takes you back to student filmmaking. When I was a kid, I made little videos with my brothers in the house—we did stop-motion things with our G.I. Joe toys and we did the best we could with the resources we had. That's *such* a good feeling, and it's the same with an indie film. Instead of building huge set pieces, talking for months about how to do certain scenes, storyboarding, and the like, you just show up and you shoot. There's something so beautiful and raw about that—when everybody is there to help you get this done. I remember one time in particular at the end of the film, there's a baby monitor next to Ward, and it is supposed to start flashing red... Well, the only baby monitor we could afford had a light that didn't flash. I was like, "The light's not going to flash. How do we get the light to flash?!" One of the grip's was like, "Oh I've got a laser pointer." So we put the laser pointer on a stand and aimed it at the little light that was on the cheap baby monitor, and James Carpinello, my producer, put his fingers in front of the laser pointer and made it look like it was flashing. That moment was so raw and fantastic. It was problem-solving at its best. That's what I love about indie film-making.

ABOUT THE CAST

AMY ACKER (Gina)

Amy Acker can currently be seen as the highly intelligent computer hacker Root in the hit CBS drama, "Person of Interest," alongside Jim Caviezel and Michael Emerson. Written by Jonathan Nolan, the series follows a former CIA operative and an enigmatic billionaire who try to prevent violent crimes before they happen.

Previously, Amy starred as Beatrice in the independent feature, *Much Ado About Nothing*, directed by Joss Whedon. A modern-day telling of Shakespeare's classic romantic comedy, *Much Ado About Nothing* boasts an all-star cast including Alexis Denisof, Nathan Fillion and Clark Gregg. The film premiered at the 2012 Toronto International Film Festival and was screened at the 2013 SXSW Film Festival, Seattle Film Festival, USA Film Festival, Independent Film Festival Boston and the San Francisco International Film Festival.

On screen, Acker appeared in the horror thriller, *Cabin in the Woods*, directed by Drew Goddard, and co-written by Whedon and Goddard. Prior to its theatrical release, the film was selected as the Opening Night feature at the 2012 SXSW Film Festival. Amy also starred in the independent drama, *Sironia*, the Audience Award Winner at the 2011 Austin Film Festival, about a singer-songwriter who moves with his wife from Los Angeles to the small town of Sironia, Texas. Among Amy's other film credits include the war drama, *21 and a Wake-Up*, *The Novice*, with Alan Arkin and Frank Langella, Steven Spielberg's *Catch Me if You Can*, *Groom Lake*, and *The Accident*.

Amy first gained notoriety as the fan-favorite character, Winifred "Fred" Burkle, in the WB television series, "Angel," created by Joss Whedon, in collaboration with David Greenwalt, and starring David Boreanaz. For her role in the hugely popular show, Acker won a Saturn Award for "Best Supporting Actress in a Television Series," in addition to receiving nominations from the Cinescape and Golden Satellite Awards. Subsequently, Acker landed series regular roles in J.J. Abrams' "Alias," with Jennifer Garner, Whedon's "Dollhouse," opposite Eliza Dushku, and ABC's mystery drama, "Happy Town." Among Amy's other television credits include guest-starring roles in "Agents of S.H.I.E.L.D.," "Grimm," "Once Upon a Time," "CSI: Crime Scene Investigation," "No Ordinary Family," "The Good Wife," "Private Practice," "Law & Order: Criminal Intent," and "How I Met Your Mother," as well as notable roles in the mini-series/made-for-television movies, *Dear Santa*, *Voices*, *Fire & Ice*, and *Drive*, among many others.

A Texas native and graduate of Southern Methodist University with a BFA in Acting, Acker studied dance for thirteen years before turning her attention to acting, where she received tremendous acclaim in the regional stage productions of Shakespeare's *Much Ado About Nothing*, Ibsen's *Master Builder*, Zola's *Therese Raquin*, and *Beast on the Moon* by Richard Kalinoski, among others.

Acker currently resides in New York, with her husband, actor James Carpinello, and their two children.

JAMES CARPINELLO (Ronnie)

James has been working in film, television and theater for over fifteen years. As an actor, he has starred in numerous television shows and films, including TV: CBS's "The Good Wife," "Person of Interest," "The Mob Doctor," "Castle," "Blue Bloods," "Body of Proof," "In Plain Sight," "Law and Order: SVU," "The Closer," among many others. On film, he most recently starred opposite Sean Penn in *Gangster Squad*, as well as Marvel's *The Punisher* and *The*

Great Raid. Broadway credits include the original companies of the Tony nominated *Rock of Ages* (Stacey Jaxx), *Xanadu*, and *Saturday Night Fever* for which he received an Outer Critics Circle nomination. As a producer, James is a partner along with Patrick Wilson and Marcus Chait in Lost Rhino Films, who's first feature *Let's Kill Ward's Wife*, written and directed by Scott Foley, was just sold to Tribeca Film, and is set to be released in December 2014. Lost Rhino is also in pre-production on *Caught Stealing*, based on Charlie Huston's best-selling novel, starring Patrick Wilson and Alec Baldwin and directed by Wayne Kramer.

James is an honors graduate of Carnegie Mellon University's prestigious BFA Acting Program, and currently lives in Brooklyn with his wife and two children.

DAGMARA DOMINCZYK (Stacy)

Dagmara Dominczyk was born in Poland and emigrated to the United States at the age of seven. She went on to study drama at the renowned High School of Performing Arts in NYC. She then further pursued her theatre studies at Carnegie Mellon University's esteemed School of Drama. Upon graduating in 1998, Dominczyk has acted in numerous Broadway shows (*Closer*, *Enchanted April*, *Violet Hour* and most recently the acclaimed revival of *Golden Boy*) and starred in such films as *Rock Star*, *The Count of Monte Cristo*, *Trust the Man*, *Running with Scissors*, *Kinsey*, *Helena from the Wedding* and last year's *The Immigrant*, and *Jack Strong*. TV credits include "24," "The Good Wife," "Suits," and "Boardwalk Empire." She is married to actor Patrick Wilson, with whom she has two sons. In 2012 she published her debut novel, *The Lullaby of Polish Girls* (Random House).

MARIKA DOMINCZYK (Amanda)

Marika is well known for her recurring role on ABC's "Brothers and Sisters." She is also known for her roles in the films *The 40-Year-Old Virgin* and *I Hope They Serve Beer In Hell*. Her other TV credits include "Rizzoli & Isles," "Criminal Minds" and "House."

DONALD FAISON (Ward)

Best known for his starring role as Dr. Christopher Turk for nine years on the Emmy Award-nominated hit series "Scrubs," Faison has received six NAACP Image Award nominations for Outstanding Lead Actor in a Comedy Series and was awarded the Outstanding Supporting Actor in a Comedy Series award at the first annual BET Comedy Awards. Donald currently is a regular on TV Land's new original sitcom, "The Exes," which is currently in its fourth season. Faison plays ladies' man Phil, who lives with roommates Haskell (Wayne Knight) and Stuart (David Alan Basche) in an apartment that his divorce attorney Holly (Kristen Johnston) owns. Faison also is the host of the new TBS reality show, "Last Laugh" from Ashton Kutcher's production company.

On the film side, Faison just wrapped a lead role in *Let's Kill Ward's Wife*, written and directed by Scott Foley, and opposite Patrick Wilson. The film is due out in 2015. Most recently Donald was featured in *Wish I Was Here* written and directed by Zach Braff. Additionally, Donald has starred in a number of films including *Kick Ass 2* for Universal Pictures, Relativity media's film *Skyline*, as well as, Benny Boom's *Next Day Air* opposite Mos Def and Mike Epps. His additional film credits include Amy Heckerling's classic cult comedy *Clueless*, *Something New*, *Remember The Titans*, *Waiting to Exhale*, *King's Ransom*, *Uptown Girls*, *Josie and The Pussycats*, *Can't Hardly Wait*, *Big Fat Liar* and *Juice*. Faison's additional television credits include two seasons as Tracy on the JJ Abrams drama "Felicity," "Clueless" on which he reprised his role as Murray from the feature film of the same name, "Party of Five," "Sister, Sister," and "New York Undercover."

Faison also hosted the Spike series, "The Playbook," the ultimate guide for guys, designed to show them how to navigate the trickiest situations, scenarios and circumstances. Faison has

also lent his voice to the Cartoon Network's animated series "Titan Maximum" and "Robot Chicken."

A New York City native, Faison began his acting careers as an enthusiastic five year old attending the Children's School of Intuitive and God-Conscious Art, and went on to study theatre at the Professional Children's School.

SCOTT FOLEY (Tom)

Scott Foley makes his directorial debut with *Let's Kill Ward's Wife*, which he also wrote and produced. Foley currently stars in ABC's hit drama "Scandal" as Jake Ballard and he was most recently seen at the Geffen Playhouse as Michael Astor in Donald Margulies' *The Country House*.

Foley's television credits include the critically acclaimed WB series "Felicity," "True Blood," "Grey's Anatomy," "The Unit," "A.U.S.A.," and "Scrubs."

Foley made his feature film debut in Wes Craven's *Scream 3* for Dimension Films. He followed that with a leading role in Dimension Films' *Below* opposite Matthew Davis, and the indie feature *Rennie's Landing* opposite Ethan Embry and Peter Facinelli.

Foley made his Broadway debut in *The Violet Hour*.

Born in Kansas City, Kansas, Foley lived all over the world, including Sydney, Australia, and Tokyo, Japan. Foley attended high school in St. Louis, Missouri, performing in school and community theater productions. After graduating from high school, he bought a one-way plane ticket to Los Angeles.

Foley currently resides in Los Angeles with his wife and children.

GREG GRUNBERG (Bruce)

Actor and entrepreneur Greg Grunberg is best known for his roles as police detective Matt Parkman in the award-winning series "Heroes," Capt. Seth Norris on "Lost," Eric Weiss on "Alias," and Sean Blumberg on "Felicity." In 2013 Greg starred in the feature film, *Big Ass Spider*.

Greg is currently recurring on the hit Showtime series, "Masters of Sex." In the past year Greg has also recurred on the Lifetime hit series "The Client List" with Jennifer Love Hewitt, and the ABC Family half-hour sitcom "Baby Daddy."

In 2010, Grunberg and his producing partner, acclaimed writer/director Lawrence Trilling, proudly saw their romantic comedy feature, *Group Sex* running in heavy rotation on Showtime, Starz and Netflix. Grunberg served as writer, producer, and star in the film.

An active embracer of new media from the beginning, Greg has been voted one of the most interesting actors to follow on Twitter and currently boasts over 1.4 million followers.

In addition to his work in entertainment, Grunberg is the mastermind behind Yowza!!, the mobile coupon solutions startup he founded with veteran software developer August Trometer. The free GPS-based Yowza!! App, which has been downloaded by millions of users since launching in June 2009, identifies special offers and discounts within a consumer's immediate vicinity. Merchants work with the company to tailor deals, and cashiers redeem the Yowza!! barcode or promo code by simply scanning the phone—no paper needed. Grunberg formulated the concept of Yowza!! while shopping with his family

and is actively involved in all areas of business development as well as in the promotion of the app.

A philanthropist by nature, Grunberg started the charitable celebrity rock band Band from TV (BandFromTV.org) with fellow actors Hugh Laurie, James Denton, Bob Guiney, Jesse Spencer, Adrian Pasdar and Scott Grimes. Band from TV has performed on “American Idol Gives Back” and “The Tonight Show with Jay Leno.” The band’s fundraising efforts benefit TalkAboutIt.org, the website he started to raise awareness and funds for people with epilepsy, as his eldest son has the condition. Grunberg is the official spokesperson for TalkAboutIt.org.

Grunberg lives outside of Los Angeles with his wife Elizabeth and their three sons.

JOE HARDESTY (Jimmy)

Joe Hardesty is a producer and actor based in Los Angeles. Born and raised in Anchorage, Alaska, he began his filmmaking career working on Alaskan-based documentaries with his father. While attending New York University he worked for the late night comedy staples “The Daily Show with Jon Stewart” and “Saturday Night Live.” Since moving to Los Angeles, Joe has produced numerous films, TV shows and new media projects including independent comedies *Mr. Intangibles* and *Let’s Kill Ward’s Wife*, a one hour special for CBS entitled “Foul Ball”, and numerous projects for College Humor and Fox Sports West. Commercially, he has produced branded-content for companies like Ford, Subaru, Doritos, Quiznos and Mattel. As an actor he has appeared in *Mr. Intangibles*, “Days of Our Lives,” and the indie comedy *A Better You* from director Matt Walsh.

PATRICK WILSON (David)

Patrick Wilson is a critically acclaimed and award-winning actor who has quickly become well-known for his body of work. Over the years Wilson has tackled lead roles in major Broadway musicals as well as starring in big-budget blockbusters.

In September of 2013, audiences saw Patrick reunite with Rose Byrne in *Insidious Chapter 2*, a James Wan directed film that opened at No. 1, becoming the second highest September opening of all time. Patrick teamed up with director James Wan once again for the highly anticipated horror film, *The Conjuring*. Opening at No. 1 to rave reviews, *The Conjuring* is one of the top 5 highest grossing supernatural films of all time. Patrick will reprise the role of Ed Warren in *The Conjuring 2: The Enfield Poltergeist* scheduled for release on October 23, 2015.

Wilson was recently seen alongside Liv Tyler in *Space Station 76*, a dramatic comedy that takes place in the 1970’s versions of the future where both personalities and asteroids collide. The film premiered at the South by Southwest Film Festival and was released on September 19, 2014. Four more films starring Wilson that are scheduled for 2014 releases include *Home Sweet Hell*, *Big Stone Gap*, starring Ashley Judd, *The Man on Carrion Road*, and *Zipper*. Wilson’s production company, Lost Rhino Films, has two titles in the works for 2014: *Let’s Kill Ward’s Wife* alongside Amy Acker and Scott Foley, which is scheduled for a December 2014 VOD release followed by a theatrical run in January 2015, and *Caught Stealing*, directed by Wayne Kramer and starring Alec Baldwin, both of which Patrick stars in.

Wilson received praise for his work in the critically acclaimed drama *Little Children*, in which he starred with Kate Winslet and Jackie Earle Haley under the direction of Todd Field. His motion picture work also includes *Stretch*, *Prometheus*, *Insidious*, *Young Adult*, *The Ledge*, *Morning Glory*, *The Switch*, *Barry Munday*, *The A Team*, *Watchmen*, *Evening*, *Lakeview*

Terrace, Passengers, Life in Flight, Purple Violets, Running with Scissors, Hard Candy, The Phantom of the Opera, and The Alamo.

On the small screen, Wilson received Emmy and Golden Globe Award nominations for his portrayal of the morally conflicted Joe Pitt in the HBO miniseries "Angels in America," the much-honored 2003 adaptation of Tony Kushner's award-winning plays *Angels in America: Millennium Approaches* and *Angels in America: Perestroika*. Wilson also starred in the CBS medical drama, "A Gifted Man," which premiered in September 2011. In 2013, Wilson guest starred on the 2nd season of the award winning HBO original series "Girls." The episode, "One Man's Trash," became one of the most talked about episodes of the show's history, as well as one of the most watched episodes of the season.

Wilson has been honored with two consecutive Tony Award nominations for Best Actor in a Musical, the most recent coming for his performance as Curly in the successful 2002 Broadway revival of *Oklahoma!*, for which he also received a Drama Desk Award nomination. He earned his first Tony nomination for his work in the 2001 Broadway hit *The Full Monty*, for which he also garnered Drama Desk and Outer Critics Circle Award nominations and won a Drama League Award.

In 2006, he returned to Broadway to star in the revival of the Neil Simon comedy *Barefoot in the Park*, opposite Amanda Peet. His most recent Broadway credit is the 2008/09 revival of Arthur Miller's *All My Sons*, with John Lithgow, Dianne Wiest and Katie Holmes.

Born in Virginia and raised in St. Petersburg, Florida, Wilson earned a Bachelor of Fine Arts degree from Carnegie Mellon University. Starting his career on the stage, he earned applause in the national tours of *Miss Saigon* and *Carousel*. In 1999, he starred off-Broadway in *Bright Lights, Big City*, winning a Drama League Award and receiving a Drama Desk Award nomination. That same year, he made his Broadway debut in *Gershwin's Fascinating Rhythm*, for which he won another Drama League Award.

Patrick lives in New Jersey with his family.

NICOLLETTE SHERIDAN (Robin Peters)

Nicollette Sheridan has won a worldwide audience with her past television and film roles. She recently wrapped production of her latest project, the independent comedy *Jewtopia* (2009) based on the famous play.

She exploded on the small screen with her Golden Globe-nominated role of "Eddie Britt", the blonde bombshell of Wisteria Lane, on ABC's hit show "Desperate Housewives" (2004). Sheridan was honored in her native England, receiving the 2006 Glamour Women of the Year Award for Best U.S. TV Actress, adding to her back-to-back 2005-2006 Screen Actors Guild Awards.

Born and raised in England, she discovered a passion for ballet as a small child and studied intensely, broadening her love of the arts as a student at the Arts Educational School in London. In addition to the theatre, she nurtured her talents as an avid equestrienne along with a rigorous thirst for reading and a love of the works of William Shakespeare. Moving to Los Angeles and being courted to explore her talents was a natural progression.

Sheridan became a household name portraying the beautiful, powerful and manipulative Paige Matheson on "Knots Landing" (1979). This led to a variety of

roles in other projects, including *The People Next Door* (1996) with Faye Dunaway, *A Time to Heal* (1994) opposite Gary Cole, *Indictment: The McMartin Trial* (1995) with James Woods and *Dead Husbands* (1998) with John Ritter, along with a special guest appearance on the season finale of "Will & Grace" (1998).

Sheridan was first introduced to film audiences in Rob Reiner's *The Sure Thing* (1985) opposite John Cusack, going on to appear in other film comedies such as *Noises Off...* (1992) opposite Michael Caine, *Spy Hard* (1996) opposite Leslie Nielsen, *Beverly Hills Ninja* (1997) with Chris Farley, *I Woke Up Early the Day I Died* (1998) with Billy Zane and *Code Name: The Cleaner* (2007) opposite Cedric the Entertainer and Lucy Liu.

With an affinity for the animated world, she has brought her English accent to the Disney animated series "The Legend of Tarzan" (2001) and was also heard as a Russian fly in the animated feature *Fly Me to the Moon 3D* (2008) with Tim Curry, Kelly Ripa, Christopher Lloyd and Buzz Aldrin. Additionally, Sheridan completed voicing the role of "Zenna" in Promenade Pictures' animated film *Noah* (2012), in which she stars opposite Michael Keaton, Rob Schneider, Marcia Gay Harden and Sir Ben Kingsley.

Generous with her time, Sheridan has lent her devotion and star presence to philanthropic causes including those focused on cancer, women and children at risk, and natural disaster relief, as well as such entities as the Red Cross, Humane Society, Last Chance for Animals, Best Friends Animal Society and The Amanda Foundation. In September of 2010 she teamed up with Natural Balance Pet Foods to raise money for National Guide Dog Awareness Month.

She resides in Los Angeles, California.

CREDITS

CAST (in alphabetical order)

Gina.....Amy Acker
Lily.....Ava Carpinello
Ronnie.....James Carpinello
Stacy.....Dagmara Dominczyk
Amanda.....Marika Dominczyk
Barrista.....Veronika Dominczyk
Ward.....Donald Faison
Charlie.....Keller Foley
Tom.....Scott Foley
Bruce.....Greg Grunberg
Jimmy.....Joe Hardesty
Cute Runner Girl.....Jeanine Harrington
Police Officer 1.....Karl Makinen
Mom.....Jennifer McComb
Ramone.....Nia O'Neal
Robin Peters.....Nicollette Sheridan
Police Officer 2.....Chip Sickler
Percy Simpson.....Kalin Wilson
David.....Patrick Wilson

CREW

Written and Directed By.....Scott Foley
Produced By.....James Carpinello
.....Scott Foley
.....Joe Hardesty
.....Patrick Wilson
Director of Photography.....Eduardo Barraza
Unit Production Manager / First Assistant Director.....Jeff Shiffman
Edited by.....Rebecca Weigold Stocker
Music by.....John Spiker
Sound Design by.....Mike Weinstein
Production Design by.....Lindsay Moran
Costume Designer.....Reiko Kurumada
Second Assistant Director.....Dave Goldfarb

Production Coordinator.....Shane Spiegel
Casting By.....Marisa Ross
Casting Associate.....Jessica Ross
1st Assistant Camera.....Chris Geukens
2nd Assistant Camera.....Genna Palermo
Additional 1st Assistant Camera.....Paulina Bryant

Gaffer.....Mike Asinger
Additional Gaffer.....Ben Salvetti
Best Boy Electric.....Andrew Gorrell
Electricians.....Gabriel Malikian

.....Paul Jo
Key Grip.....Edward Raines
Additional Key Grip.....John Howes
Best Boy Grip.....Sean Brundrett
Grips.....Marshal Victory
.....Nickolas Rowland
.....Idan Menin
.....Carissa Dorson

Sound Mixer.....Kevin Compayre
Boom Op.....Kenny Mantlo
Boom Op.....Josh Mantlo
Boom Op.....Dean Thomas

Art Director.....Steve Morden
Propmaster.....Kate Trefry
Costume Supervisor.....Brenda Ware
Key CostumerBrittany Dier
Hair and Makeup Artist.....Carrie Mercado
Script Supervisor.....Tara Wright
Consultant.....Troy Brown
Honeywagon Driver.....Robbie Dargenzio

Colorist.....Cody Cuellar
Digital Imaging.....Lite Post
Assistant Editor.....Kyle Traynor
.....Holly Isaacson
Visual Effects Artist.....Justin Fox
Key Set Production Assistant.....Jacob Rosenthal
Production Assistants.....Evan Kopczyk
.....Joe Gabay
.....Ti Peake
.....Alexandria Hardesty
.....Mary Pham
Post Production Assistant.....Kyle Vorbach
Set Teachers.....Elizabeth Cannon
.....Newsha Tavakoli

2nd Unit Sound Mixer.....Damien Monier
2nd Unit Gaffer.....Corrin Hodgson
2nd Unit Key Grip.....Jake Koenig
2nd Unit Grip.....Ezequiel Casares

Production Attorney.....Kathy Polishuk
Legal Services.....Michael Weiss
Credit Roll Design.....Todd Hardesty
Main Title Design.....Cris Shapan
Catering.....Well Done! Catering
Payroll.....NPI Entertainment Payroll
Artwork from Rascal
.....Greg Lauren
.....Eric Joyner
.....Pete Escovedo
.....John "Crash" Matos