



it's Complicated

Release Date: December 25, 2009

Studio: Universal Pictures

Director: Nancy Meyers

Screenwriter: Nancy Meyers

Starring: Meryl Streep, Steve Martin, Alec Baldwin, John Krasinski, Lake Bell, Zoe Kazan, Mary Kay Place, Nora Dunn, Bruce Altman, Rita Wilson

Genre: Comedy

MPAA Rating: R (*Some tame nuzzling and a little pot smoking*)

Official Website: ItsComplicatedmovie.com

WHAT THE FILM IS ABOUT

Jane Adler (two-time Academy Award® winner MERYL STREEP) is the mother of three grown kids, owns a thriving Santa Barbara bakery/restaurant and has—after a decade of divorce—an amicable relationship with her ex-husband, attorney Jake (ALEC BALDWIN). But when Jane and Jake find themselves out of town for their son's college graduation, things start to get complicated.

An innocent meal together leads to several bottles of wine, which in turn becomes a laugh-filled evening of memories about their 19-year marriage...and then to an impulsive affair. With Jake remarried to the much younger Agness (LAKE BELL), Jane is now, of all things, the other woman.

Caught in the middle of this renewed romance is Adam (STEVE MARTIN), an architect hired to remodel Jane's kitchen. Also divorced, Adam starts to fall for Jane, but soon realizes he's become part of an unusual love triangle.

Should Jane and Jake move on with their separate lives, or has the passage of time made them realize that they really are better together than apart? It's...complicated.

Academy Award®-nominated filmmaker NANCY MEYERS (Something's Gotta Give, The Holiday) brings moviegoers her latest film with an all-star cast. With It's Complicated, she directs a comedy about love, divorce and everything in between.

Joining the three stars of It's Complicated are JOHN KRASINSKI (Away We Go, television's The Office) as Streep and Baldwin's son-in-law-to-be, Harley, as well as three up-and-coming performers who play the ex-couple's grown children—CAITLIN FITZGERALD (Taking Woodstock, A Jersey Christmas) as Lauren, ZOE KAZAN (Revolutionary Road, I Hate Valentine's Day) as Gabby and HUNTER PARRISH (17 Again, television's Weeds) as Luke.

Key supporting parts in It's Complicated belong to a who's who of veteran comedy performers. Portraying Streep's closest friends (and romantic advisors) are RITA WILSON (Old Dogs, Sleepless in Seattle) as Trisha; MARY KAY PLACE (Julie & Julia, television's Big Love) as Joanne; ALEXANDRA WENTWORTH (Office Space, television's Head Case) as Diane; and NORA DUNN (Pineapple Express, Bruce Almighty) as Sally.

Meyers is joined in production duties by Academy Award®-winning producer Scott Rudin (No Country for Old Men, Doubt, Julie & Julia), who has previously produced six films starring Streep. ILONA HERZBERG (The Manchurian Candidate, Rachel Getting Married) and SUZANNE FARWELL (Something's Gotta Give, The Holiday) serve as the film's executive producers.

The accomplished behind-the-scenes team of longtime Meyers collaborators includes production designer JON HUTMAN (Something's Gotta Give, What Women Want), two-time Oscar®-winning editor JOE HUTSHING (JFK, Born on the Fourth of July, Something's Gotta Give) and Oscar®-winning composer HANS ZIMMER (The Lion King, Something's Gotta Give, The Holiday).

Joining the crew for their first film with Meyers are two-time Academy Award®-winning director of photography JOHN TOLL (Braveheart, Legends of the Fall); Hutshing's fellow editor, DAVID MORITZ (Rushmore, The Life Aquatic with Steve Zissou); costume designer SONIA GRANDE (The Others, Vicky Cristina Barcelona); and Zimmer's fellow composer, HEITOR PEREIRA (The Canyon, Real Women Have Curves).

Universal Pictures presents—in association with Relativity Media—a Waverly Films/Scott Rudin production of a Nancy Meyers film: Meryl Streep, Steve Martin, Alec Baldwin in It's Complicated, starring John Krasinski. The music is by Hans Zimmer and Heitor Pereira, and the casting is by Ellen Chenoweth. The costume designer is Sonia Grande, the editors are Joe Hutshing, ACE, and David Moritz, and the production designer is Jon Hutman. The comedy's director of photography is John Toll, ASC, and the executive producers are Ilona Herzberg and

Suzanne Farwell. The producers are Nancy Meyers and Scott Rudin. It's Complicated is written and directed by Nancy Meyers. ©2009 Universal Studios. www.itscomplicatedmovie.com

ABOUT THE PRODUCTION

A Work in Progress: It's Complicated Begins

Over the past 30 years, Nancy Meyers has made several successful romantic comedies featuring adult characters forced to come face-to-face with truths they've long been avoiding. Throughout the years, the filmmaker has incorporated her own life experiences into her work. In It's Complicated, she taps into the world of life after divorce.

Meyers' screenplay examines a divorced couple who become exes with benefits. The decade-separated Jane and Jake Adler find themselves stumbling through the comic emotional minefield of a clandestine affair, while the charming-yet-reserved Adam struggles to move on from a painful divorce of his own.

"Some people never learn the simple truths," offers Meyers. "It's the lucky ones who ultimately learn something. I tend to explore things that, in some ways, I wrestle with. Writing has always been very therapeutic for me. A lot of my movies parallel events in my life, but I've never joined the army [Private Benjamin], and I've never had an affair with my ex-husband. The plotting is never the truth, but what's underneath is heartfelt."

Meyers found enormous comedic possibilities exploring the territory of an ex-wife having an affair with her ex-husband. For inspiration, she looked to Paul Mazursky classics from the '70s—such as *An Unmarried Woman* and *Bob & Carol & Ted & Alice*—as examples of films strongly identifiable with the period in which they were made. Mazursky really captured the zeitgeist of the times. She offers: "I was drawn to the post-divorce world that exes find themselves in and how their relationship, in many ways, never really ends: the bumping into one another, figuring out how to still parent together, how to live in the same town together. I noticed how much the word 'together' still exists once you're divorced.

"The idea of a exes reuniting surreptitiously was intriguing," Meyers reflects. "The comic possibilities were very rich, and the repercussions of this ex-couple back in each other's lives seemed dangerous and liberating at the same time. This story really pulled me in. The 'What if?' factor was just so complex, it had so many levels to it and then there was a new man to bring into the mix...just to complicate it even further."

With her story in place, Meyers worked with producer Scott Rudin to make the project happen. "I've known Scott for over 25 years, and I watched his career grow; he is a phenomenal force in the business," she notes. "He has impeccable taste, makes smart, interesting films and works

with great filmmakers. I went to him with this movie and said, 'I'd really love your help in putting it together and making the film.' He's been an incredible asset to the movie."

"Nancy is a genuinely wonderful filmmaker," says Rudin. "I've always been a huge, huge fan of hers, so I was completely thrilled when she invited me to produce this one with her. I used to offer her movies to direct all the time, and she always turned me down, saying that she wasn't ready. Well of course she was ready, and this is, in my opinion, her very best film."

Throughout their development process, Rudin was moved by the authenticity of feeling he found in the project. He states: "Nancy never once sacrifices any of the comedy she's reaching for by simultaneously investing the story with so much emotional truth. The detailed representation of the marriage, the intimacy between the people—all of it is moving and true, and makes the movie relatable on a profound and unexpected level."

The producer was also impressed by the screenplay's honesty. "Nancy shows a great deal of herself in this movie...not so much in the specifics of Jane, but in the feelings she's describing all throughout the movie," he says. "Her love of family, her love of her kids, her belief in romance and in living a life in good faith...these are things that matter to Nancy."

Friends and Lovers: Casting the Film

While writing the script, Nancy Meyers kept Meryl Streep in mind for the role of the 50-something Jane, a successful mother and business owner who feels she has finally moved on from her divorce and is building the life she wants. Says Meyers: "I pictured Meryl in this part and I pictured her doing things that I would never have the guts to do. Thinking of Meryl pushed me as I wrote. Jane is definitely braver than I am, and it was fun writing that bravery and the choices she would make and the chances she would allow herself to take. As she says in the film, she 'experimented with a part of herself.' I'd rather experiment with a character in a movie than actually make the choices she makes...but that's why she was so fun and engaging a character for me to write."

Of having Streep sign on, Meyers shares: "She was the first person I went to, and I was thrilled beyond words that she wanted to do it. She's extraordinary; she's the most prepared actor I've ever worked with. Meryl doesn't just know her lines, she sees the movie as a whole—as a filmmaker would."

Rudin agreed with Meyers that Streep would be the production's ideal Jane. He and Streep have had a long and rich history of working together that began in 1996 with *Marvin's Room*. "I can't imagine ever having a more exciting, ongoing collaboration with anyone than the one I've had with her," he reflects. "She is simply the greatest actress on the planet. She brings every ounce of

her talent to the set every day. One of the best things about my job is getting to sit in an editing room and watch take after take of what Meryl does.”

“The variety, the detail, the truthfulness and authenticity, the articulation—there’s simply no one like her,” he continues. “Meryl’s performance in this film has such ease and charm and wit, and her Jane is so endearing and brave that I just completely fall for her every time I see the movie. I’ve done so many movies with Meryl—and have seen her play everything from a nun to a fox—that I thought nothing she did could surprise me anymore; that’s how familiar I am with her brilliance. But the way she makes Jane so ardent and openhearted and loving is miraculous. Everything she does in the part is completely lived-in; she just wraps herself up in the role.”

When she read the script, Streep was moved by the fact that Meyers had “tapped into something deep about families who’ve encountered divorce...or anybody who has been abandoned by someone they love.” Streep understood Jane as a woman who “had reached a point where, after the disruptions of a life, is having a good time.” She elaborates: “Her business is finally launched and successful, and she’s reconciled herself to the divorce that ended her marriage 10 years before. Jane’s embarking upon this big building project and interested in the architect of it. Things are looking great...until Jake re-enters her life.”

The actress believed that the comedy’s setup was sensitive to, as she puts it, “forgotten women: women who don’t see their lives played out the way they do in this film. There are no movies in which a woman, 10 years happily divorced, reignites a relationship with her ex. This is not a common occurrence in movies...or in life.”

Cast to play Jane’s competing love interest was comic actor Steve Martin, who’d previously worked with Meyers on the *Father of the Bride* films. The director had been eager to write another role for him, and she penned Adam, a recently divorced architect who was struggling to let go of his past. “Steve is absolutely wonderful at light comedy,” says Meyers. “I knew this from working with him on *Father of the Bride*. He brings a tremendous warmth and ease to a movie. It was fantastic to watch the legendary Steve Martin play some of the smaller, more reserved moments in this movie. He found so much humor in the tiniest of moments. His Adam is a bit wounded, and Steve plays that vulnerability with a real openness and charm, making Adam a very endearing character. Also, the way his Adam relates to Jane is entirely different than the Jake and Jane dynamic. With each Steve scene our movie grows more interesting. I think this a different kind of performance for Steve and, of course, when needed, Steve pulls out all the stops and creates hugely funny moments.”

Martin looked forward to reuniting with his old friend. “Nancy called me and said I have this part that I would like you to play,” he recalls. “In my head, I went, ‘Yippee!’ I read it and found, as is typical with Nancy’s movies, it was sophisticated and accurate to human behavior. She

writes quirkiness very well without it looking too exaggerated. She writes real people, and I was flattered to be asked to be in the movie.”

Of the relationship Adam has with Jane, Martin says, “He sees Jane as an established, successful businesswoman who is very self-contained and knows what she wants. He finds her a little bit scatterbrained; she can get a little nervous sometimes. But he likes her; he sees her dependability, and he also sees her quirkiness.”

Moviegoers are used to seeing Martin play characters that are extremely animated. But Adam is initially quite shy and reserved as he gets back into the dating scene. Discussing his thoughts on this often-subtle performance from the actor, Rudin reflects: “I’ve always thought Steve had tremendous tenderness and heart. And there are so many classic, unforgettable performances—remarkably affecting and emotionally surprising, as well—given by people who we know and love primarily for their ability to be funny and to make us laugh, and who, on occasions like this one, also get to make us cry. Steve does that in this movie.”

To play the part of Jane’s smitten ex-husband, the filmmakers cast two-time Emmy Award- and two-time Golden Globe Award-winning actor Alec Baldwin. Baldwin has been a fan of Meyers’ since the time she was primarily writing screenplays. He has fond memories of her earlier films, including *Private Benjamin* and *The Parent Trap*, as well as her later directing efforts, such as *What Women Want* and *Something’s Gotta Give*.

“I’ve always loved her films,” he says, “because they are adult movies about adult relationships, and the trouble people get into in these relationships. But another reason I wanted to do this film was Meryl. Like most actors working today, I have worshipped Meryl for a long time, and I’m grateful for this opportunity to work with her. And then, of course, there was Steve Martin. He’s already a veteran of these movies with Nancy, and I have been a fan of Steve’s movies forever. I think it works because you’d be hard-pressed to find two people who were more dissimilar than Steve’s character and my character.”

“Alec is a very skilled comic actor,” the writer/director returns. “There’s no piece of dialogue he can’t turn for you; he’s able to bend the speeches in the script into exactly the shape they’re meant to be, and then he manages to add something to it with just the right gesture—a look, an eye movement, a nod. He makes Jake impossible to resist for the audience...and for Jane.”

“Alec is our Spencer Tracy,” Rudin states. “He’s got unbelievable skill, but it’s almost completely invisible. You simply cannot deconstruct what he does; it’s that original and unique.

He enjoyed seeing the accomplished actors portray Jane and Jake. Rudin continues: “It’s very rare that you see the kind of deftness in a comic partnership that Alec and Meryl have. The give

and take, the way they pass the ball back and forth, is exquisite. Just about my favorite thing in this movie is the intimacy between them and the fact that as they're telling a story that's moving forward in the present, everything they do is also serving to tell you the detailed story of their marriage in the past. I love the way they tell both of those stories at once—one hopeful, one ruminative—and that's enormous credit to the two of them and also, obviously, to Nancy's filmmaking."

With her core cast intact, Meyers reflected on the chemistry that was evident between Streep and Baldwin as they performed opposite one another. "They play extremely well off each other; each is very responsive to what the other one does," she notes. "There's a bit of an ongoing one-upmanship between Jane and Jake, and Alec and Meryl kept that volley going through the entire shoot."

Streep cites her leading men as a primary reason she wanted to film *It's Complicated*. About Martin and Baldwin, she reflects: "They're both so wildly and inventively funny. I just love them both. Everyone that's cast in this film is perfectly chosen. The men don't shy away from the feelings of the story. They're not just willing to be funny. They're willing to reveal themselves, which is not always that easy. Steve has a very graceful presence. He's who he is, with no cover on it. He's more than a match for the ex-husband. Jake is more of a bull moose. He storms into the picture, sees what he wants and goes after it. Alec is irresistible in this part. His drive to make things feel right is really the engine of this film."

Playing Jane and Jake's elder daughter's fiancé, Harley, is actor John Krasinski. Harley accidentally finds out about Jane and Jake's affair and keeps stumbling upon them throughout the movie. Says Meyers, "John had a very tiny part in *The Holiday*, and I just went nuts for him. I absolutely loved working with him, so when I wrote the part of Harley, I was hoping I could entice John to do it. Harley is caught in the middle, knowing much more than he wants to about Jane and Jake's affair. The pressure not to spill the beans is almost too enormous for him. John's playing of that tension is extremely funny."

Says Krasinski, who was as eager to work with his former director again: "Nancy finds the humor and the heart in a lot of situations and makes them comedic. There's something sweet about having an affair with your ex-husband. There's always that feeling of wondering whether or not the flame has totally gone out, or whether some love still remains."

For the role of Jake's trophy wife, Agness—who is keen to have a child with him—Meyers chose actress Lake Bell, who recently displayed her comic talents in *What Happens in Vegas*. "She is really good," Meyers says. "I read a lot of young women for this part, and once I read her, I stopped looking. She's smart and sophisticated, and her comic timing is very sly. Lake's Agness sneaks up on you."

Bell explains Jake and Agness' current situation. "Their sexual relationship starts deteriorating, mainly because Agness would like to have a child," the performer says. "She starts taking hormones to improve her fertility, but it also makes her crazier. Their sexual relationship goes off the rails, and that was the main reason they were together in the first place. Once that's gone, Jake starts to question why he is with Agness and asks himself, 'What the hell did I leave behind?'"

Meyers also stopped looking at actresses after she read Zoe Kazan for the role of Gabby, Jake and Jane's middle child. Kazan enjoyed success after her performance as Leonardo DiCaprio's office fling in *Revolutionary Road* and in the cast of the acclaimed 2008 Broadway revival of Chekhov's *The Seagull*. "Zoe was the first of the kids that I cast," says Meyers. "I read her early in the process, and knew I needed to look no further. She was the character I envisioned."

Kazan originally auditioned for Meyers on video from New York. Meyers liked what she saw, and brought Kazan to L.A. to meet. Kazan remembers it as being one of the best auditions of her young career. "The minute I read the script, I thought, 'I know who this character is,'" she explains. "When they brought me to L.A. to meet Nancy, I thought that went well, and then they called me on my cell phone only a minute or two after I'd left to tell me I had the part." From that point on, Meyers used Kazan to play Gabby in readings and screen tests for the actors up for the roles of her siblings.

Hunter Parrish of Showtime's hit series *Weeds* was cast as Gabby's younger brother, Jane and Jake's son, Luke. Says Parrish, "I love working with writer/director combos," he says. "Instead of having two people trying to fit their ideas together, it's all in one. Nancy has such an amazing vision and a detailed concept of what she wants. When she writes it, she feels it, and you know she already has the visual image in her mind."

"I kept asking Hunter if I could adopt him," laughs Meyers. "He's a charming kid with a very naturalistic approach to acting. I especially like that for this film because the three adult leads are very powerful, very forceful. He's got his own way; you give him a close-up, and you're just glued to him. He's very naturally sympathetic."

The third and final of the Adler siblings cast was Caitlin Fitzgerald in the role of Jane and Jake's eldest daughter, Lauren. Tall, blonde and patrician, Fitzgerald is a newcomer who, like Kazan and Parrish, is believable as the product of a Streep and Baldwin union. "There's a purity to her," says Meyers. "She could easily slip into any Jane Austen movie in a second. She has a very timeless quality. I needed the two girls to be very different, even though they're sisters. She's the one who's spent the most time with her parents before the divorce, and she's the most affected by it, because she's known them longest as a couple. Lauren's the one who's careful and cautious and protective of her mother."

Fitzgerald enjoyed the role reversal. “My character is very maternal in the film,” she says. “And certainly very maternal towards Meryl’s character. During the divorce, Lauren was the one who took care of her younger siblings and comforted her mother. I feel like a very old soul in this movie.”

Brooklyn to Santa Barbara: On Location

Although the majority of *It’s Complicated* is set in Santa Barbara, California, three-quarters of the filming, including nearly all of the interiors, took place in New York City. Principal photography began February 18, 2009, in Brooklyn at Broadway Stages, where the scenes that take place at Jane’s house were shot. The opulent, full-scale set depicted the warm, inviting Santa Barbara style. There was even a huge expanse of lawn that was part of the set, surrounded by an artfully executed trompe l’oeil backdrop of native greenery. Lunch breaks often found crew members sprawled out on the fake lawn, picnicking under the lights of the sound stage.

During the early days of filming, it was up to director of photography John Toll to develop the look that would dovetail with and enhance the work of production designer Jon Hutman (on his fourth collaboration with Meyers) and costume designer Sonia Grande. Meyers knew Toll could offer the style of camerawork she wanted.

Meyers reflects on her reasoning for selecting the two-time Oscar® winner as her DP: “I once read an interview with a cinematographer who said, ‘Faces are my landscapes.’ That comment reminds me so much of John’s philosophy. When you have someone like Meryl in your movie, you see her character’s story through her eyes. You live the journey with her, and John’s meticulous attention to detail takes the audience on that journey. His lighting is so delicate and so painterly. I was blessed to have that kind of an eye on every frame of our movie. John also has a home in Santa Barbara, so there was no need to explain the look of Jane’s world to him; he lives it. Since 70 percent of the movie takes place in and around Jane’s house, it was important to find someone who could translate that. John surpassed all my expectations in doing so.”

Streep found her director of photography’s work “absolutely beautiful. I’m so grateful to John for not only making the frame lovely, but for making the people glow with warmth. He captures the sense of home—longing for home, breaking up homes and building homes—that’s at the center of this film. He did an amazing job.”

Several other key locations were used during the first portion of filming in New York. For the Village Bakery that Jane owns, Hutman and Meyers came up with the food shop of their dreams. It was all built inside the Picnic House, a large, studio-sized structure in Brooklyn’s Prospect Park, and it included counter space, an eating area, offices and even a huge store loaded with

baked goods, fresh fruit and gourmet items. Any foodie stumbling into the place could have been forgiven for thinking he or she had just entered a tempting gourmet shop.

“We should have probably left everything intact after we wrapped the film, and let all of Brooklyn come shop here,” suggests Meyers. For the scenes that took place in the bakery’s kitchen and refrigeration area, the facilities at Sarabeth’s Bakery in the Chelsea Market were used. Adam’s Santa Barbara architecture office was filmed in a commercial loft building in New York’s Chelsea district. Hutman dressed it to create an aesthetic that was distinctly West Coast in feeling.

All of Martin’s scenes had to be completed during the first two months of filming, as he was soon to embark on a concert tour to promote “The Crow: New Songs for the Five-String Banjo,” his recently released CD of banjo tunes. Martin’s banjo was his constant companion on the set, and he frequently treated cast and crew to impromptu concerts during downtime.

In April 2009, the company set down roots in Los Angeles. Much of its time there was spent filming scenes that take place outside Jane’s house: in the front yard, the backyard, the garden and the driveway. The house that was used as home base was a gorgeous adobe ranch house located in Thousand Oaks, about 45 minutes north of L.A. Originally designed and built in the late 1920s, it had formerly been home to a number of celebrities, including W.C. Fields.

“It had a wonderful, old-California feel to it,” says Meyers. “I lived in a house that was almost identical to it for many years. If I’d searched forever, I couldn’t have found a house that duplicated my own house more. It was definitely the environment I’d imagined Jane would live in.” Sweetening the deal was the fact that the house was surrounded by many acres of land, allowing for a base camp of trailers, generators and catering facilities that could be kept completely out of the camera’s range.

In mid-April, the company spent a brief three days filming exteriors in Santa Barbara and Montecito, just before the devastating brush fires that took a heavy toll on the area. In addition to scenes filmed in the residential areas of Montecito, there were shots taken in front of numerous downtown landmarks, including the County Courthouse and the historic El Paseo section. Then everyone returned to Los Angeles for completion of the scenes at Jane’s house and for the filming at Pacific Palisades’ Bel-Air Bay Club. The club served as the setting for one of the film’s comic high points: the scene in which John Krasinski, as Lauren’s fiancé, Harley, realizes that Jane and Jake are conducting an affair.

In early May, the California portion of filming was completed and the company returned to the Broadway Stages in Brooklyn to complete principal photography. For the New York section of the story, in which the Adler family comes to the city for Luke’s graduation, shoots took place at

St. John's University in Queens and on Park Avenue in midtown. For the hotel where the Adlers stay, the fictional Park Regent, several different locations contributed to the aggregate. The exterior was a Trump-owned residence building on Park Avenue and 59th Street; the lobby and Jane's hotel room were in the Essex House; and the hotel bar where the sparks fly between Jane and Jake was the interior of Del Posto restaurant on 10th Avenue.

Several other locations, including Jake's room, Jake and Agness' Santa Barbara bedroom, as well as the fertility clinic, were shot on Brooklyn stages.

Reflecting the Light: Production Design

Production designer Hutman and his crew spent months on a massive stage at the Broadway Stages studios in Greenpoint, Brooklyn, constructing the set that would serve as the inside of Jane's home. Meyers is always meticulously involved in creating the look of her films, and this was one of her favorite parts of the preproduction period. The process began early as she assembled representative photos that struck her as appropriate. She shared these with Hutman and costume designer Sonia Grande to pique their creativity and eventually arrived at an organic, integrated style. The long back-and-forth process between Meyers and longtime collaborator Hutman was fruitful.

"I sent the design photos to Jon," Meyers explains, "and he sent images back to me as well. I think the way people live tells you a lot about them, so I'm very particular about what's sitting on a table. I'll walk around the set, saying, 'Would she really be reading this book?' Jon's so incredibly collaborative. We went back and forth a lot, and he kept the doors open to all the other departments. He's tireless, and my ideas keep evolving, so Jon's a good person for me to work with because he never shuts down."

"Nancy, perhaps more than any director I've worked with, comes to the table with a clear and specific vision of the world in which the story takes place," says Hutman. "This strong visual concept becomes the foundation upon which we begin to scout locations, design sets and create the look of the film. The good news is that Nancy speaks this language of color, shape and texture. She's very clear about what she wants, and I love our collaboration."

In the case of *It's Complicated*, Meyers felt early on that it was important to have the color orange play a prominent part in the color scheme, "because it seems to be the dominant color you see in Santa Barbara," she explains. "All of those red-tile roofs that create a rich, orange glow against the sky. I wanted that feeling to continue into Jane's house. I wanted a lot of earth colors to bring the outside in, because so much of the film takes place inside the house. I wanted to keep Southern California alive...even when we were indoors."

Hutman helped Meyers create a visual elegance that spreads into the other senses, so that audiences can almost feel the tactile surfaces of Jane's kitchen, smell the herbs in her garden and taste the fabulous pastries of her bakery. "We wanted to give the audience the experience of what it would be like to live in this part of Southern California," says Hutman. "Santa Barbara is such a beautiful place, and we tried to capture many of the qualities that make it special. For an audience to feel what it's like in Santa Barbara is to help them identify with these characters."

The process of creating these scenic environments is a long and intense one, but ultimately rewarding for both Hutman and Meyers. "I could just do the house the way I want it and there are directors who would just show up and shoot it," Hutman says. "But to Nancy, the house is very much a character in her movie, and my job is not done until I have given her what she wants. If we do our job right, we come out at the end with something that's much more interesting for the audience to discover."

California Cuisine: Food Design

Food plays a major role in the film and some form of it appears in most of the major sequences. Throughout the production, culinary consultant SUSAN SPUNGEN was behind the scenes in a special studio kitchen turning out dish after dish. The founding editorial director for entertaining and food at Martha Stewart Living Omnimedia, Spungen launched the company's first all-food title, "Everyday Food," and most recently served as consultant on Meryl Streep's last blockbuster, *Julie & Julia*. Instead of the classic, old-style French haute cuisine she had to make on that film, she produced simpler but equally appealing fare for *It's Complicated*.

"This was California-style, close-to-the-earth cooking," says Spungen. "You could say it was a cross between my style and Jane's. It was a nice change for me to be working with food that was much more contemporary. I made a lot of suggestions to Nancy, and she gave me a loose framework of what she was looking for. Sometimes it was as general as ultra-colorful salads. Those were some of my original suggestions, so it was clear from the start that we were both on the same track."

An award-winning cookbook author, Spungen has spent nearly her entire adult life in kitchens and is fazed by little. "My first day on the set was for the dinner-party scene with Meryl and her three friends. That required a lot of food, so we hit the ground running. I felt confident after that. We'd hit the right note, so from then on I used that as my benchmark."

For one scene being shot over a three-day stretch, she had to turn out 57 photogenic, perfectly roasted chickens. "The ovens were horribly greasy after that," she laughs. "I helped coach Meryl on that scene, where she had to very emphatically and symbolically chop the leg off a chicken. I had it all rigged so that the leg would come off easily—a breakaway chicken, if you will."

For the bakery scenes, Spungen was in charge of procuring all the baked goods on display, acquired from various artisan bakeries across the city. “I was back there in the kitchen area making a lot of French toast. I might have been a bit overqualified for that part of the job,” she laughs.

Spanish Influence: The Film’s Costumes

While working with Hutman on the design of the sets, Meyers was also conferring with costume designer Sonia Grande on her performers’ outfits. She had seen Woody Allen’s *Vicky Cristina Barcelona*, which Grande had designed, and thought the clothes were fantastic. She asked Grande to fly in from Barcelona, and because Grande spoke very little English at the time, she brought along an interpreter. Despite the language gap, Meyers felt she was absolutely the right one for the job. Grande was never without her interpreter during the entire stretch of preproduction and filming, though her English improved markedly during her seven-month stay in the U.S.

“Sonia’s very inventive,” says Meyers. “She has a great sense of color. She gives sex appeal to people when they need it; she knows what to hide and what to show and she keeps her work grounded in reality. I have two daughters who are the same age as the girls in the movie, and Sonia absolutely captured the impromptu look of young women that age.”

As filmmakers speak an international language, the pair became fast collaborators. “I was very impressed when I read Nancy’s script,” says Grande. “The characters were well defined, and I was able to instantly visualize their clothing aesthetics. With today’s globalization, so much is influenced by American culture and fashion. I didn’t find it difficult to adapt to an American point of view for this comedy...even though it’s my first film for U.S. audiences.”

As did Hutman, Grande worked very closely with Meyers in designing the specific looks for each main character. “The idea was to make Jane look like the very contemporary, energetic woman that she is,” Grande explains. “She’s not old-fashioned or an ordinary housewife, and Nancy had a very clear definition of creating Jane as a cultured woman who’s sensitive to the world around her.”

“Naturally, Meryl contributed with this, too,” continues the designer. “It was fantastic to work with her on the costumes, because she told me she originally contemplated becoming a costume designer before she became an actress. She understands why you’re looking for a specific outfit, color or design, and she enjoys working with you on that. She made some very good suggestions.”

For the male leads, Grande worked in two distinct styles. For attorney Jake, she dressed Alec Baldwin in dark blue blazers that reflect his character's conservative background. "Jake is one of those guys who does not like to be without a woman," says Grande. "He demands a lot of attention. He'll probably never mature." As for Steve Martin's architect, she notes: "Adam has a strong personal style. Most of the architects I have known have been very aware of color and structure in their style of dressing. They put a great deal of thought into it. They don't want to dress like anybody else. It's a more sensitive style than Jake's. Nothing in his look stands out, but it's all constructed in good taste."

A Q&A WITH WRITER/DIRECTOR/PRODUCER NANCY MEYERS

What drew you to this subject?

Unbeknownst to me, I think I was drawn to the subject of divorce. Not the bitter side of the break-up, but the post-divorce world exes find themselves in and how their relationship, in many many ways, never really ends. I didn't realize this was the subject I was writing about until I was nearly done with the script.

What made you want to make this film?

I felt the subject was one I knew well and one my entire family has lived through...not the affair of course, but the day-to-day post divorce world. The bumping into one another, figuring out how to still parent together, how to live in the same town together. Notice how much the word "together" still exists once you're divorced?

How much of the film is autobiographical? Can you talk a bit about the way you use your own life in your work?

I've always used elements of my own life in my writing. What else do I really know? Private Benjamin was a woman my age, leaving home and figuring out what she wanted to be. Did I ever join the army? No. But were her parents much like mine? Yes, they were. And her journey, although different than my journey to Hollywood, were both life changers. Irreconcilable Differences was about a couple trying to keep their sanity and values when success comes knocking. This was made after Private Benjamin, and it was the story we did not want to happen to us. Baby Boom was the story of a woman juggling her work and her child and took an honest look at how the corporate world viewed working mothers. It was a bit of a how-to story...how to survive it all while doing it all. The Father of the Bride years, were the years where our family was growing and it was easy to see how a parent would resist a wedding because, after all, Father

of the Bride was about a parent not wanting to lose his daughter. Those were happy movies to make in very happy years in my life.

I made *The Parent Trap* for my 11-year-old daughter. The original was a family favorite, and I wanted to update it. It's a great girl empowerment movie. The movie is dedicated my daughter Hallie. That was followed by my divorce, and the first thing I wrote was a rewrite of a movie I renamed *What Women Want*. It was a great idea that I had a wonderful time writing. What a fantasy. If men knew how we thought, the world would be a better place. I found myself writing very personal things for the Helen Hunt character. *Something's Gotta Give* followed that. Yes, there's a lot of me in that story. *The Holiday* was a chance for me to get away from myself a little, but I found I had way too much in common with Kate Winslet's character. And now *It's Complicated*...well, that's a complicated one to explain.

What is it about Jane that is like you?

I'd say Jane and I are similar in many ways but perhaps not as much as you'd expect. She's a lot braver than I am. As she says in the film, she "experimented with a part of herself." I'd rather experiment with a character in a movie than actually make the choices she makes, but that's why she was so fun for me to write.

Did you ever consider the possibility that Jane might end up with Jake?

Never. I wanted Jane to be happy without Jake. She's earned that.

What are you saying through the choice of which man she ends up with?

Jane was stuck in the shadow of her marriage. She slipped back in momentarily and that's maybe all she needed to finally come out the other side. I don't know that she "ends up" with Adam, but I imagine them as a couple with real potential.

Can you talk more about the scene in which Jane explains to her kids why she did this? Talk more, if you can, about the role of the kids in the movie—how do Jane's obligations to her children effect what she does in the film? Is the same true for Jake?

When Jane has to explain what she's done to her children, I imagined that would be one of the toughest moments in her life. Even parents have the right to make some choices for themselves, but when the kids find out about the affair, Jane is forced to face her kids and open up to them as a woman, not just a mother. That's a hard place to be. Meryl does a great job in conveying that private pain while still holding onto her dignity.

Jake makes a case in the movie that the problems that drove he and Jane apart are now gone. Is he right? Do you believe this?

Yes, those are the problems couples face with two jobs and three kids. Life is exhausting in those years and the relationship, the thing you count on never gets enough tending. Some couples weather the storm; others can't. So, Jake's argument is a good one. The problems of 10 years ago are gone but, unfortunately, they are no longer the people they were 10 years ago. Life has moved them forward. They're not frozen in time. I think they both try to get back to that old place, but both ultimately know they can't.

Jane talks about how she now can admit that she has culpability with Jake in how their marriage ended. Why can she say this now but not 10 years prior? Can you talk about how this occurred to you, what it means and how important it is in the story?

I know when Jane admits this to Jake, she has never fully said this, even to herself. And when she tells Jake this it's because her shrink told her to "Let go." She takes that literally—she let's go of the hurt, she let's go of her guilt, she lets go of her need to tell the story of her divorce the ways she's been telling it for all these years. That frees her to finally walk away but, at this moment in the story, she thinks it frees her to get close to Jake. But I chose this moment for Adam to call and take the first step in dating her. It's a sign, in a way.

Much of the story is about a couple moving forward in a new relationship while looking back at their history. Is this a healthy thing?

Probably not, but it gives them a chance a lot of divorced people wish they had. Their conversations are healthy ones to have, but most of us never get the opportunity for that closeness to express these things to our exes.

Did Jane and Jake do this while they were married? How did they fail each other? Were they right to split?

Gee, best of all worlds scenario: could they have made it with the right counseling? I don't know. I honestly doubt it. You can't take the wisdom you now have and apply it back then because back then you weren't quite there, and I doubt anyone could have said this to them then and they would have been able to hear it. Anger and hurt are a dangerous combination of feelings.

Why does Jane go forward in the affair?

That's a good question and one that plagues Jane for much of the movie. I think the list she made

and reads aloud in her psychiatrist's office is correct. It's all of those things. No simple answer, but a part of her knows she will come out the other side more knowing...and she does.

Why does a woman as strong and together as Jane care what her friends and her shrink say about what she does?

We all care about what others think, don't we? Being strong and together doesn't mean you are invincible. And maybe she's tired of being so strong. This is an unusual and unlikely situation, and Jane reaches out for some guidance to her closest friends and her doctor. The fact that everyone encourages her to explore this helps push the affair along, but Jane comes to her own conclusions about it all rather quickly.

Is there a real future for Jane and Adam? Where are they headed?

I see them taking a great trip together as their first step. Maybe Paris or London. I think they'd be great travel companions. I see Adam getting them two rooms and, after a couple of nights, one room. From there, I think all is possible.

Is the movie hopeful about relationships?

Yes, I think it ultimately is. I think the movie is realistic about relationships. Every character has a failed relationship that in a way has defined them. Each is wounded and they recognize that in each other. That's what brings them all together, but, ultimately, each moves away from their past...so I find that hopeful.

ABOUT THE CAST

MERYL STREEP (Jane) is a two-time Academy Award® winner and recipient of a record-breaking 15 nominations.

Most recently, Streep starred as famed master chef Julia Child in Nora Ephron's Julie & Julia and lent her voice to Wes Anderson's animated feature Fantastic Mr. Fox, based on the novel by Roald Dahl. Last year, she starred in John Patrick Shanley's acclaimed film of his Pulitzer Prize-winning play Doubt, for which she won a Screen Actors Guild Award and a Critics' Choice Award. In addition, she received nominations for an Oscar®, a BAFTA and a Golden Globe, as well as nominations from the Chicago Film Critics Association, the London Critics' Circle and the Washington, D.C. Area Film Critics Association. She also starred in the box-office smash Mamma Mia!, the film adaptation of the hit Broadway musical based on the songs of ABBA.

Streep made her film debut in 1977's *Julia*, with Jane Fonda and Vanessa Redgrave. In her second screen role, she starred opposite Robert De Niro and Christopher Walken in *The Deer Hunter*, which earned Streep her first Academy Award® nomination. The following year, she won an Academy Award® for her role opposite Dustin Hoffman in *Kramer vs. Kramer*. She then received her third Academy Award® nomination for *The French Lieutenant's Woman*, and later went on to win the Oscar® for Best Actress for her role in *Sophie's Choice*, in which she starred alongside Peter MacNicol and Kevin Kline.

Other early film credits include Oscar®-nominated performances in Mike Nichols' *Silkwood*, Sydney Pollack's *Out of Africa* and Fred Schepisi's *A Cry in the Dark*, for which she won the Best Actress Award from the Cannes Film Festival and the New York Film Critics Circle, as well as an AFI Award. She also appeared in Mike Nichols' *Heartburn* and Woody Allen's *Manhattan*.

In 2003, Streep received SAG and Golden Globe nominations for her work in *The Hours*. That same year, she received Supporting Actress nominations for a Golden Globe Award, BAFTA and an Academy Award® for her performance in Spike Jonze's *Adaptation*. Her other recent work includes *The Manchurian Candidate*; Lemony Snicket's *A Series of Unfortunate Events*; Robert Altman's *A Prairie Home Companion*; and *The Devil Wears Prada*, which earned her a Golden Globe for Best Actress as well as Academy Award®, SAG and BAFTA nominations.

On stage, Streep appeared in the 1976 Broadway double bill of *27 Wagons Full of Cotton* and *A Memory of Two Mondays*, the former of which won her an Outer Critics Circle Award, a Theatre World Award and a Tony nomination. Other theater credits include *Secret Service*; *The Cherry Orchard*; the New York Shakespeare Festival productions of *Henry V* and *Measure for Measure*, opposite Sam Waterston; the Brecht/Weill musical *Happy End*; *Alice at the Palace*, which won her an Obie Award; and Central Park productions of *The Taming of the Shrew*, *The Seagull* and, most recently, Tony Kushner's adaptation of Bertolt Brecht's *Mother Courage and Her Children*.

In her television work, Streep has won Emmys for the eight-part miniseries *Holocaust* and for the Mike Nichols-directed HBO miniseries *Angels in America*, which also won her Golden Globe and SAG awards.

In 2004, Streep received an AFI Lifetime Achievement Award and, in 2008, was honored by the Film Society of Lincoln Center.

STEVE MARTIN (Adam), one of the most diversified performers in the motion picture industry today—actor, comedian, author, playwright, producer—has been successful as a writer of and performer in some of the most popular movies of recent film history.

Late last year, Martin had two books published. In October 2008, Doubleday released a children's book titled "The Alphabet From A to Y With Bonus Letter Z!," cowritten with The New Yorker illustrator Roz Chast. In December, Scribner published Martin's autobiography, "Born Standing Up: A Comic's Life."

Additionally, in December 2007, Martin was a recipient of the prestigious Kennedy Center Honor.

In February 2006, Martin was seen in *The Pink Panther*, playing the role of Inspector Jacques Clouseau, originally made famous by Peter Sellers. The film, which reunited Martin with director Shawn Levy, co-starred Beyoncé Knowles and Kevin Kline. Earlier this year, Martin revived the role in *The Pink Panther 2*.

In 2005, Martin received critical praise for Touchstone Pictures' *Shopgirl*, costarring Claire Danes and Jason Schwartzman. The screenplay was written by Martin and was adapted from his best-selling novella of the same name. *Shopgirl* follows the complexities of a romance between a young girl, who works at a Los Angeles Saks Fifth Avenue glove counter while nurturing dreams of being an artist, and a wealthy older man, who is still learning about the consequences that come with any romantic relationship.

In Christmas 2003, Martin starred in the highest-grossing film of his career, *Cheaper by the Dozen*, directed by Shawn Levy for 20th Century Fox. The family comedy, co-starring Bonnie Hunt and Hilary Duff, grossed more than \$135 million domestically. Christmas 2005 saw the much anticipated sequel, *Cheaper by the Dozen 2*, starring the original cast and adding in a rival family headed by Eugene Levy. In February 2003, Martin starred with Queen Latifah in the blockbuster comedy *Bringing Down the House*, for Touchstone Pictures, which grossed \$132.7 million.

In 2003, Martin hosted the 75th Annual Academy Awards®, his second time handling those duties, the first being the 73rd Annual Academy Awards®. The 75th Annual Academy Awards® was nominated for seven Emmy Awards, including a nomination for Outstanding Individual Performance in a Variety or Music Program.

Born in Waco, Texas, and raised in Southern California, Martin became a television writer in the late 1960s, winning an Emmy Award for his work on the hit series *The Smothers Brothers Comedy Hour*. By the end of the decade, he was performing his own material in clubs and on television.

Launched by frequent appearances on Johnny Carson's *Tonight Show*, Martin went on to host

several episodes of the innovative Saturday Night Live series and starred in and co-wrote four highly rated television specials. While performing on national concert tours, he drew standing-room-only audiences in some of the largest venues in the country. He won Grammy Awards for his two comedy albums, "Let's Get Small" and "A Wild and Crazy Guy," and had a gold record with his single "King Tut." In 2003, Martin also won a Grammy Award for Best Country Instrumental Performance for playing on Earl Scruggs' 75th anniversary album.

In 1977, Martin's first film project, *The Absent-Minded Waiter*, a short he wrote and starred in, was nominated for an Academy Award®. In 1979, he moved into feature films, co-writing and starring in *The Jerk*, directed by Carl Reiner. In 1981, he starred opposite Bernadette Peters in Herbert Ross' bittersweet musical comedy *Pennies From Heaven*.

In fall 1993, Chicago's prestigious Steppenwolf Theatre presented Martin's first original play, the comedy-drama *Picasso at the Lapin Agile*. Following rave reviews and an extended run in Chicago, the play was presented successfully in Boston and Los Angeles, and then off-Broadway in New York at the Promenade Theatre, to nationwide critical and audience acclaim.

WASP, a one-act play that Martin wrote, was first performed at the Public Theater in New York in 1995. *The Underpants*, a dark comedy Martin adapted from the 1911 play by Carl Sternheim, premiered off-Broadway at the Classic Stage Company on April 4, 2002.

In 1996, the American Film Institute's Third Decade Council at the U.S. Comedy Arts Festival honored Martin with a retrospective of his work. He was also presented with the Lifetime Achievement Award at the ceremony. In 2004, the American Cinematheque honored Martin for his film work.

After the success of his first novella, "Shopgirl," Martin's second novella, "The Pleasure of My Company," published by Hyperion, once again was ranked on best-seller lists around the country, including *The New York Times*. He has written a best-selling collection of comic pieces, "Pure Drivel," and his work frequently appears in *The New Yorker* and *The New York Times*.

Martin lives in New York City and Los Angeles.

ALEC BALDWIN (Jake) has received an Emmy, three SAG Awards, two Golden Globes and a Television Critics Association Award for his role as Jack Donaghy on the acclaimed NBC comedy series *30 Rock*.

Baldwin has appeared in more than 40 films including *Beetle Juice*, *Working Girl*, *Miami Blues*, *The Hunt for Red October*, *Glengarry Glen Ross*, *Malice*, *The Juror*, *The Edge*, *Ghosts of*

Mississippi, State and Main, *The Cat in the Hat*, *The Cooler* (for which he received a National Board of Review Award for Best Supporting Actor and an Oscar® nomination), *The Aviator*, *The Departed* and *Lymelife*, among many others.

A graduate of New York University (BFA, Tisch School of the Arts, 1994), Baldwin has also maintained an extensive theater career. He last appeared on stage in the Roundabout Theatre Company's 2006 production of *Entertaining Mr. Sloane*, directed by Scott Ellis. His other stage credits include the Broadway play *Loot* (1986), for which he won a Theatre World Award; Caryl Churchill's Broadway play *Serious Money* (1988); *Prelude to a Kiss* (1990) at the Circle Repertory Company, for which he won an Obie Award; *A Streetcar Named Desire* (1992) on Broadway, for which he received a Tony Award nomination; the New York Shakespeare Festival's *Macbeth* (1998); and *Twentieth Century* (2004) at the Roundabout Theatre Company. Regionally, he has also appeared at The Hartman Theater in Stamford, the Williamstown Theatre Festival and the Bay Street Theatre in Sag Harbor, New York.

His company, El Dorado Pictures, has produced several projects including *Nuremberg* for TNT (which was nominated for an Emmy Award for Outstanding Miniseries), *The Confession* for Showtime (which received a Writers Guild of America Award for Best Adapted Screenplay) and the film production of David Mamet's *State and Main*.

Baldwin is also a dedicated supporter of numerous causes related to public policy and the arts. He serves on the boards of People For the American Way, the Hamptons International Film Festival and the East Hampton Day Care Learning Center. He is an active supporter of the Radiation and Public Health Project, the Guild Hall of East Hampton, The Public Theater/New York Shakespeare Festival, the Roundabout Theatre Company, People for the Ethical Treatment of Animals and the Waterkeeper Alliance, among many others. He is also the announcer for the New York Philharmonic 2009 season.

Charismatic and immensely appealing, the ever-versatile **JOHN KRASINSKI (Harley)** is poised to become one of this generation's brightest leading men.

Krasinski is perhaps best known for his charming boy-next-door portrayal of Jim Halpert on NBC's hit comedy *The Office*. The show won the Emmy for Outstanding Comedy Series in 2006; the SAG Award for Outstanding Ensemble in a Comedy Series in 2007 and 2008; was nominated for a Golden Globe Award for Best Television Series—Musical or Comedy in 2007 and 2009; and was nominated for an Emmy for Outstanding Comedy Series in 2007, 2008 and 2009.

Krasinski recently starred opposite Maya Rudolph in the comedy *Away We Go*, directed by Sam Mendes. Also a gifted writer, Krasinski adapted the David Foster Wallace book "Brief

Interviews With Hideous Men” and directed his adaptation into an independently financed feature. Earlier this year, the film was acquired by IFC Films and was released on September 25. The film stars Julianne Nicholson as a graduate student who is coping with a recent breakup by conducting probing and revealing interviews with various men. The illustrious cast also includes Will Arnett, Dominic Cooper, Bobby Cannavale, Timothy Hutton, Josh Charles, Christopher Meloni, Max Minghella, Lou Taylor Pucci and Ben Shenkman, among others.

Krasinski’s feature film credits include George Clooney’s *Leatherheads*; *Monsters vs. Aliens*; *Shrek the Third*; Ken Kwapis’ *License to Wed*; Gregg Araki’s *Smiley Face*; Christopher Guest’s *For Your Consideration*; Nancy Meyers’ *The Holiday*; Bill Condon’s *Dreamgirls* and *Kinsey*; Sam Mendes’ *Jarhead*, starring Jake Gyllenhaal; *Duane Hopwood*; and the animated film *Doogal*, in which Krasinski voiced three characters.

Among Krasinski’s additional television credits are appearances on NBC’s *Law & Order: Criminal Intent* and *Ed*, and CBS’ *Without a Trace*.

Krasinski graduated from Brown University as an honors playwright and later studied at the National Theater Institute. Born and raised in Newton, Massachusetts, Krasinski currently resides in Los Angeles.

ABOUT THE FILMMAKERS

NANCY MEYERS (Written and Directed by/Produced by) has developed a reputation as a first-rate writer, director and producer of literate and sophisticated romantic comedies. Meyers made an auspicious debut as a director—following two decades of successful screenwriting and producing—with the highly popular update of the Disney classic *The Parent Trap*, starring Dennis Quaid and Lindsay Lohan, which Meyers also co-wrote.

Meyers then directed the blockbuster romantic comedy *What Women Want*, starring Mel Gibson and Helen Hunt, which enjoyed critical acclaim and an international box-office success. For his role, Gibson received a Golden Globe nomination for Best Performance by an Actor—Musical or Comedy.

In 2003, Meyers wrote, directed and produced *Something’s Gotta Give*, starring Jack Nicholson and Diane Keaton, along with Keanu Reeves, Frances McDormand and Amanda Peet. Both Nicholson and Keaton received Golden Globe nominations for their performances and Keaton won the Golden Globe for Best Performance by an Actress in a Motion Picture—Musical or Comedy. Keaton was also nominated for an Academy Award® for her role as Erica Barry in the film. In 2004, Meyers received the ShoWest Director of the Year Award. She is the first woman

ever to receive this prestigious honor.

Most recently, Meyers wrote, directed and produced *The Holiday*, starring Kate Winslet, Cameron Diaz, Jude Law and Jack Black. The comedy was another hit at the worldwide box office.

As a writer/producer, Meyers' first film was the groundbreaking *Private Benjamin*, starring Goldie Hawn, which Meyers produced and co-wrote with Charles Shyer and Harvey Miller. Released in 1980, the film bucked conventional wisdom at the time, which dictated that a female lead could not open a movie without a male star. The story of a pampered young woman who joins the Army, *Private Benjamin* became a huge hit domestically and internationally. The screenplay earned Meyers the Writers Guild of America Award for Best Comedy Written Directly for the Screen, and the film earned three Academy Award® nominations for Best Original Screenplay, Best Actress and Best Supporting Actress. Goldie Hawn was also nominated for a Golden Globe for Best Performance by an Actress in a Motion Picture—Musical or Comedy. After the success of *Private Benjamin*, Meyers co-wrote and produced the critically acclaimed *Irreconcilable Differences*, followed by *Baby Boom*, starring Diane Keaton, and the box-office hits *Father of the Bride* and *Father of the Bride Part II*, both of which starred Steve Martin and Keaton.

SCOTT RUDIN's (Produced by) films include *Julie & Julia*; *Doubt*; *No Country for Old Men*; *Revolutionary Road*; *There Will Be Blood*; *The Darjeeling Limited*; *Reprise*; *The Queen*; *Margot at the Wedding*; *Notes on a Scandal*; *Venus*; *Closer*; *Team America: World Police*; *I Heart Huckabees*; *The Village*; *School of Rock*; *The Hours*; *Iris*; *The Royal Tenenbaums*; *Zoolander*; *Sleepy Hollow*; *Wonder Boys*; *Angela's Ashes*; *Bringing Out the Dead*; *South Park: Bigger, Longer & Uncut*; *A Civil Action*; *The Truman Show*; *In & Out*; *Ransom*; *Mother*; *The First Wives Club*; *Clueless*; *Nobody's Fool*; *The Firm*; *Searching for Bobby Fischer*; *Sister Act*; and *The Addams Family*.

His theater credits include *Passion*; *Hamlet*; *Seven Guitars*; *A Funny Thing Happened on the Way to the Forum*; *Skylight*; *The Chairs*; *The Blue Room*; *Closer*; *Amy's View*; *Copenhagen*; *The Designated Mourner*; *The Goat*; *Medea*; *The Caretaker*; *Caroline, or Change*; *The Normal Heart*; *Who's Afraid of Virginia Woolf?*; *Doubt*; *Mark Twain Tonight!*; *Faith Healer*; *The History Boys*; *Shining City*; *Stuff Happens*; *The Vertical Hour*; *The Year of Magical Thinking*; *Gypsy*; *Exit the King*; and *God of Carnage*.

His upcoming films include Noah Baumbach's *Greenberg*; Peter Weir's *The Way Back*; Stephen Frears' *Tamara Drewe*; David Fincher's *The Social Network*; the Coen Brothers' *True Grit*; and Wes Anderson's *Fantastic Mr. Fox*.

ILONA HERZBERG (Executive Producer), a frequent collaborator with Jonathan Demme, bears producer credits on his films *The Manchurian Candidate* and *Neil Young: Heart of Gold*, and executive producer credits on *The Truth About Charlie* and *Rachel Getting Married*.

In addition, she served as executive producer on *Evan Almighty*, *Thirteen Days*, *Dante's Peak*, *Waterworld* and *The River Wild*.

SUZANNE FARWELL (Executive Producer) began her career in entertainment at the William Morris Agency in its motion picture literary department. In 1997, Farwell began working with Nancy Meyers as her assistant on *The Parent Trap* (Meyers' directorial debut). She has continued working with Meyers for the past 12 years, running her production company Waverly Films from 2001 to 2004. Farwell served as coproducer on *Something's Gotta Give* and as executive producer on *The Holiday*, also written, produced and directed by Meyers.

JOHN TOLL, ASC (Director of Photography) is one of only two cinematographers to win consecutive Oscars®—one for *Legends of the Fall* (1994) and the other for *Braveheart* (1995). He was also nominated for an Oscar® for *The Thin Red Line* in 1998. Toll has been nominated for five ASC Awards and has won two. He is also the recipient of a BAFTA and a New York Film Critics Circle Award.

Born in Cleveland, Ohio, Toll began his career as a camera operator on such films as *The Last Waltz*, *Norma Rae* and *Urban Cowboy*. His additional credits as director of photography include *The Rainmaker*, *Almost Famous*, *Captain Corelli's Mandolin*, *Vanilla Sky*, *The Last Samurai*, *Elizabethtown*, *Seraphim Falls*, *Rise, Gone Baby Gone*, *Tropic Thunder* and *The Burning Plain*. He was also DP on the pilot episode of the acclaimed AMC television series *Breaking Bad*, for which he received an Emmy nomination.

JON HUTMAN (Production Designer) previously collaborated with Nancy Meyers on *What Women Want*, *Something's Gotta Give* and *The Holiday*. Most recently, he designed *The Time Traveler's Wife*, *My Sister's Keeper* and the 2005 dramatic thriller *The Interpreter*, for director Sydney Pollack. He designed and co-produced Lawrence Kasdan's *Dreamcatcher* in 2003 and *Mumford* in 1999. He also designed *French Kiss* and was art director on *I Love You to Death* for Kasdan. Hutman was Robert Redford's production designer on *The Horse Whisperer*, *Quiz Show* and *A River Runs Through It*.

Hutman designed *Nell*, starring Yale classmate Jodie Foster, as well as her directorial debut, *Little Man Tate*. Additional film credits include *Coyote Ugly*, *Lolita*, *Flesh and Bone*, *Taking Care of Business*, *Trespass*, *Meet the Applegates* and *Heathers*. He also served as art director on *Shag* and *Wanted: Dead or Alive*.

Hutman has worked extensively in television and won an Emmy Award for designing the pilot of *The West Wing*. He was a design consultant and producer for the critically acclaimed series *Gideon's Crossing*, and has directed episodes of both *Gideon's Crossing* and *The West Wing*.

Hutman earned a degree in architecture from Yale University and studied scenic design, painting and lighting at the Yale School of Drama. He began his film career as an art department assistant on *To Live and Die in L.A.*

JOE HUTSHING, ACE (Editor) is a two-time Academy Award® winner, honored for his work on Oliver Stone's *Born on the Fourth of July* and *JFK*. He also won a BAFTA for *JFK*.

Hutshing received additional Oscar® nominations for his work on Cameron Crowe's *Jerry Maguire* (1996) and *Almost Famous* (2000). He has also been honored by the American Cinema Editors guild. He won the ACE Eddie Award twice, for *JFK* and *Almost Famous*, and received ACE Eddie Award nominations for *Born on the Fourth of July* and the critically acclaimed HBO film *Live From Baghdad*. Hutshing also won an Emmy Award for *Live From Baghdad*.

Hutshing previously collaborated with Nancy Meyers on *Something's Gotta Give* and *The Holiday*. He began his career as assistant editor on the Martha Coolidge comedy *Valley Girl*. His long association with Oliver Stone began with his work as associate editor on *Wall Street* and continued with *Talk Radio*, *Born on the Fourth of July*, *The Doors* and *JFK*. Hutshing also edited Adrian Lyne's *Indecent Proposal*, Lawrence Kasdan's *French Kiss*, John Woo's *Broken Arrow*, Martin Brest's *Meet Joe Black*, Cameron Crowe's *Vanilla Sky*, Curtis Hanson's *The River Wild* and Iain Softley's *The Skeleton Key*. He was also an additional editor on Spike Jonze's *Being John Malkovich*.

Hutshing graduated from the University of Oregon with a degree in fine arts.

DAVID MORITZ's (Editor) most recent films include *Imagine That*, *Hannah Montana: The Movie* and two films with director Richard LaGravenese, *P.S. I Love You* and *Freedom Writers*. He has also worked with director Wes Anderson on three films: *The Life Aquatic With Steve Zissou*, *Rushmore* and *Bottle Rocket*.

Moritz's additional film credits include *Elizabethtown*, *Secondhand Lions*, *A Guy Thing*, *Knockaround Guys*, *The Affair of the Necklace* and *Broken Vessels*.

Moritz is currently editing *Little Fish*, *Strange Pond*.

SONIA GRANDE (Costume Designer) has been nominated for eight Goya Awards in her native Spain, and won one for her work on the film *La niña de tus ojos*. She has designed several

films for Pedro Almodóvar, including *Talk to Her* and the recently completed *Broken Embraces*, starring Penélope Cruz.

Grande has served as costume designer on many Spanish films. International audiences are familiar with her work on Alejandro Amenábar's *The Sea Inside*, starring Javier Bardem, and *The Others*, starring Nicole Kidman, as well as Woody Allen's *Vicky Cristina Barcelona*.

HANS ZIMMER (Music by) has scored more than 100 films, and was honored with an Academy Award®, two Golden Globes and two Grammys. In 2003, ASCAP presented him the prestigious Henry Mancini Career Achievement Award for his impressive and influential body of work.

Zimmer's interest in music began early and, after a move from Germany to the U.K., led to playing with and producing various bands including The Buggles, whose "Video Killed the Radio Star" was the first music video to ever appear on MTV. But, Zimmer really wanted to be involved with the world of film music. Not long after meeting established film composer Stanley Myers, the two founded the London-based Lillie Yard Studios, collaborating on films including *My Beautiful Laundrette*. However, it was Zimmer's solo work in 1988's *A World Apart* that gained director Barry Levinson's attention. Levinson then asked Zimmer to score *Rain Man*, Zimmer's first American film. Levinson's instinct was right—the score's Oscar® nomination would be the first of seven for Zimmer.

With Zimmer's subsequent move to Hollywood, he expanded the range of genres he explored, and his first venture into the world of animation, 1994's *The Lion King*, brought Zimmer an Oscar® for Best Original Score.

His career has been marked by a unique ability to adeptly move between genres— from smaller films and comedies (such as *Driving Miss Daisy*, *Green Card*, *True Romance*, *As Good as It Gets* and *Something's Gotta Give*) to big blockbusters (including *Crimson Tide*, *Mission: Impossible II*, *Hannibal*, *Black Hawk Down*, *The Last Samurai*, *The Pirates of the Caribbean* trilogy, *Batman Begins* and *The Da Vinci Code*).

Zimmer's ability to innovate and reinvent genres is what is perhaps most striking. The film scores Zimmer has created speak for themselves, whether it has been for drama in *Rain Man*, action in Ridley Scott's *Black Rain*, historical in *Gladiator*, war in Terrence Malick's *The Thin Red Line* or, most recently, the dark comic book world of *The Dark Knight*.

Zimmer has earned nine Golden Globe nominations in the process. In 2008 and 2009, Zimmer scored six films including *Kung Fu Panda*, *Madagascar: Escape 2 Africa*, *The Dark Knight* and Ron Howard's *Angels & Demons* and *Frost/Nixon*. His upcoming films include Guy Ritchie's

Sherlock Holmes, starring Robert Downey, Jr. and Jude Law (opening December 25, 2009); Christopher Nolan's thriller Inception; and Gore Verbinski's Rango.

HEITOR PEREIRA (Music by) is establishing a reputation for bringing international flavors to mainstream American scores. From a Santa Monica studio jammed with hundreds of instruments from around the world, Pereira has composed scores for Running the Sahara, Beverly Hills Chihuahua, Illegal Tender, Curious George, Ask the Dust, Real Women Have Curves, Dirty Dancing: Havana Nights and Riding in Cars With Boys.

Pereira attracted Hans Zimmer's attention for his outstanding skills as a guitarist. Zimmer hired Pereira to play on a few scores, and soon Pereira was following in the footsteps of other well-known musicians-turned-film-composers including Zimmer, James Newton Howard and Danny Elfman. Pereira has played guitar on and/or contributed music to the scores of Mission: Impossible II, Black Hawk Down, Spanglish, As Good as it Gets, I am Sam, The Pledge, Something's Gotta Give, Shrek 2, Madagascar, Man on Fire, Spy Kids 3-D: Game Over, The Rundown, Flushed Away, The Holiday, Pirates of the Caribbean: At World's End, The Simpsons Movie, The Kite Runner, Bee Movie, The Dark Knight and Angels & Demons.

Born to a family of musicians in the south of Brazil, Pereira completed his conservatory studies in guitar, harmony, counterpoint and composition in Rio de Janeiro. He quickly began playing with some of the leading artists in Brazil and attracted the attention of the producer of the band Simply Red. He entertained millions of fans around the world as that band's lead guitarist. He has also released three solo albums of his own music. Throughout his career, Pereira has played guitar on the albums of widely diverse artists who esteem him as much for his unique sensibility as his astonishing guitar virtuosity. These artists include Sergio Mendes, Caetano Veloso, Ivan Lins, Jack Johnson, Bryan Adams, Sir Elton John, Willie Nelson, Shania Twain, Seal and Nelly Fertado.

—it's complicated—