

The Time Traveler's Wife

“The Time Traveler’s Wife” is based on the best-selling book about a love that transcends time.

Clare (Rachel McAdams) has been in love with Henry (Eric Bana) her entire life. She believes they are destined to be together, even though she never knows when they will be separated: Henry is a time traveler—cursed with a rare genetic anomaly that causes him to live his life on a shifting timeline, skipping back and forth through the years with no control. Despite the fact that Henry’s travels force them apart with no warning, and never knowing when they will be reunited, Clare desperately tries to build a life with her one true love.

“The Time Traveler’s Wife” was directed by Robert Schwentke (“Flightplan”) from a screenplay by Academy Award® winner Bruce Joel Rubin (“Ghost”), based on the novel by Audrey Niffenegger. Nick Wechsler and Dede Gardner produced the film, with Brad Pitt, Richard Brener, Michele Weiss and Justis Greene serving as executive producers. The co-producer is Kristin Hahn.

Heading the film’s cast as Clare and Henry are Rachel McAdams (“The Notebook,” “Wedding Crashers”) and Eric Bana (“Star Trek,” “Munich”). “The Time Traveler’s Wife” also stars Arliss Howard, Ron Livingston and Stephen Tobolowsky.

The behind-the-scenes creative team includes director of photography Florian Ballhaus (“Marley & Me”), production designer Jon Hutman (“My Sister’s Keeper”), Academy Award®-winning editor Thom Noble (“Witness”) and two-time Academy

Award®-nominated costume designer Julie Weiss (“Frida,” “12 Monkeys”). The music is by Mychael Danna (“Little Miss Sunshine”).

New Line Cinema presents, a Plan B/Nick Wechsler Production, a Robert Schwentke Film, “The Time Traveler’s Wife.” The film is being distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company. The film has been rated PG-13 by the MPAA for thematic elements, brief disturbing images, nudity and sexuality.

www.thetimetravelerswifemovie.com

For downloadable general press information and photos on “The Time Traveler’s Wife,” please visit: <http://press.warnerbros.com>

ABOUT THE PRODUCTION

*Your future is my past. For you, none of it has happened yet,
but for me...I've known you since I was six.*
- Clare

The day Henry saw Clare for the first time she had known him for years. From the time she was a young girl, he had been her best friend, her confidant, her not-so-secret crush.

Henry is a time traveler. He has a rare genetic anomaly that forces him to live his life never knowing when he will suddenly find himself in another place, another year. The man Clare has known all her life is Henry in years to come. On his travels back in time, he had met the girl who would become his wife.

Now grown up, Clare has finally caught up with Henry...and introduces herself to the man she has loved all her life.

Director Robert Schwentke asserts that its title notwithstanding, “The Time Traveler’s Wife” is not a science fiction film. “It is an emotional journey about two people in a relationship, and the time travel is the catalyst for things that both strengthen and test their bond. You could argue that time travel is the thing that brought them together, but

it ultimately causes all sorts of conflicts. So I saw it as an opportunity to make a great love story, but at the same time we were able to weave some undercurrents into the fabric of that relationship. That feels more truthful to me, especially in a story that starts out with two people who are given the incredible gift of finding the person with whom they belong. It's important that at some point they earn it."

The director's outlook is shared by the film's stars. Rachel McAdams, who plays Clare, observes, "A love story is more interesting when the two people are going through life's ups and downs and their love must persevere. I think a love that can withstand the biggest obstacles is inspiring and the obstacle Clare and Henry face is certainly very challenging."

Playing the role of Henry, Eric Bana adds that the concept of time travel and the fact that Henry and Clare can be separated in an instant "is very difficult for them in terms of how much control they have over their own destinies. In any love story, you need things that dramatically drive and test the relationship, and our two characters obviously have plenty of that. But their relationship ultimately has enough building blocks that you believe they are truly in love. I think it's a very intimate and moving story and it leaves you with a lot to think about."

"The Time Traveler's Wife" began as the debut novel of artist and writer Audrey Niffenegger. Originally published in 2003, it became a runaway bestseller, with millions of copies sold worldwide. Producer Nick Wechsler recalls, "I read the book when it was in manuscript form and immediately thought it was beautifully written and had a very intriguing concept. It didn't fit into any one genre; the foundation is a love story, but there is that science fiction-esque twist of time travel, which makes it unpredictable."

"It was a very innovative way to tell a love story that is timeless in every sense of the word," producer Dede Gardner says. "We all felt that in reading the book, as well as in seeing the movie, there has to be a little leap of faith where you just accept Henry's condition and what happens to him. It helps that you have in Clare a woman who believes it utterly; her faith in him and the situation is key to the rest of us going along. So it's about faith and destiny and consequences. It's about how hard love can be but also how completely magical and wonderful it can be."

Screenwriter Bruce Joel Rubin, who won an Oscar® for his screenplay for “Ghost”—another film that blended romance with a supernatural element—wrote the screenplay for “The Time Traveler’s Wife.” He reveals that he had become enthralled by Audrey Niffenegger’s book early on. “I read it even before it was published and was totally captivated by its vision and the breadth of its imagination. I thought the story was profoundly told and I wanted to help translate it to the screen, so I pursued this project with a vengeance,” he admits.

“Any time filmmakers approach adapting a book of substantial length into a movie, it’s a daunting task,” Wechsler remarks. “It’s not just the size, it’s the structure—staying faithful to the architecture of the book, but allowing for the screenwriter to bring his own creativity to the project. We struck gold with Bruce Joel Rubin.”

Rubin offers, “The book is very complex and it was especially challenging to juggle all the different timeframes. I decided the love story would dictate the flow of the movie. Scene by scene, the romance had its own journey through time, but as long as that journey made emotional sense, it never betrayed me.”

Schwentke notes that he was also guided by emotion in his approach to the film. “Our storyline is not dictated by a chronological timeline, but by the arc of their relationship.”

Gardner remembers that when they were selecting a director to helm the film, “We felt that Robert had a special understanding of this story. He is incredibly precise but also very passionate, which is a combination that felt uniquely suited to this project. I mean, there is a scientific aspect to this story and then, on the other hand, it’s a romance with a beating heart that says science be damned.”

*I've never wanted to have anything in my life I couldn't stand losing.
But it's too late for that now...I don't feel alone anymore.
- Henry*

At the center of the romance are Clare and Henry, two people who are somehow destined to be together despite the intractable forces of time.

Cast as Clare, Rachel McAdams relates that she was first attracted to her role on the pages of the book. “I read the book a few years ago and thought it was such a

beautiful love story, so when the movie came about I was very excited by the prospect of playing Clare. I was so intrigued by the character. I loved that she is an artist, and I also found her to be full of fascinating contradictions: she's very wise and at the same time a bit naïve; she seeks out the extraordinary—she falls in love with a time traveler—but she also desperately wants something stable in her life. And I think that progresses as the story goes on. She's committed to this man and everything that comes with him, but she's struggling to make a home and have a normal marriage.”

Wechsler recalls that when the filmmakers met with the actress, “She was incredibly insightful about Clare and we knew immediately that we wanted her for the role. Rachel also has this natural warmth and charisma that was so important for the part.”

“With Rachel,” Schwentke notes, “there is something intangible that happens; she just glows. She's so lovely; it takes your breath away. There is almost an alchemical reaction between her face and the camera.”

Chemistry was also key in the casting of Eric Bana to star opposite McAdams. “A love story obviously depends on the right two people; without the right chemistry it doesn't work,” Wechsler affirms. “After meeting with Eric, our instincts were that he and Rachel would be a great combination, and they were.”

“When I met Eric, I thought he was a great fit for the role of Henry,” Schwentke states. “He is a terrific actor, and he is also a really good man. He's honest and grounded and a great family man, and those are qualities I feel shine through in his performance and lend gravitas and pathos to Henry's plight.”

Bana says that the opportunity to work with both McAdams and Schwentke was part of what drew him to the project. “I've been a fan of Rachel's and wanted to do a movie with her. I had also seen some of Robert's work and thought he was a really interesting director, both visually and stylistically. We had a good chat about how we each saw the film and his interpretation of the material and I came away really excited about playing Henry.”

For the actor, the appeal of playing a time traveler was that the character is innately multi-faceted, appearing at various ages and shaped by his experiences, past, present and future. “It gave me room to make choices about what was right for the role at different times,” Bana explains. “We all change over time; none of us is the same person we were

ten years ago. Life makes an imprint on us—how we behave, how much patience we have, how forgiving we are, how stubborn... So playing Henry at different ages allowed me to explore different sides of the same person and the impact on his relationship with Clare.”

Because the romance between Clare and Henry does not progress along a linear timeline, Robert Schwentke first engaged McAdams and Bana in a rehearsal period so they could break down the relationship between the characters at each stage. The director says, “Those weeks were spent examining each scene and translating the time travel into specific behaviors and everyday conflicts. So time travel is the crucible, but the emotional truth in the scenes is grounded and relatable. It was also a chance for all of us to become connected before our first day on the set.”

Both actors appreciated the added time together. “I think rehearsal periods are a huge benefit,” Bana attests. “I always use rehearsal times to learn how my castmates like to work. Rachel was incredibly easy to work with. She came into rehearsals extremely well-prepared; she knew the material very well and had very clear ideas, but never at the expense of other actors. She’s so natural and was always right there in the moment, which made my job so much easier. She is just brilliant.”

McAdams has equal praise for her leading man. “Eric is one of the most generous actors I’ve ever worked with. He’s a wonderful listener and he’s very patient and supportive; he’s someone you can lean on in a scene. And he’s also a lot of fun to be around. I had a great time working with him. I couldn’t have asked for a better time-traveling husband,” she laughs.

*I’m going to tell you because you and I are going to be friends
for a long time...so you might as well know now.
- Henry*

For obvious reasons, Clare had never confided in anyone that the love of her life was a time traveler, so the strange behavior of her new boyfriend is initially cause for some suspicion from her closest friend, Gomez, played by Ron Livingston.

“I’ve been a huge fan of Ron Livingston’s for a long time, so I was thrilled to cast him in the role of Gomez,” Schwentke comments. “I wanted someone who had dramatic chops, but at the same time possessed great comedic timing and that is Ron.”

When Henry tells Gomez about his condition, Gomez understandably thinks he’s crazy...until Henry vanishes right in front of his eyes. Gomez’s incredulity and mistrust eventually give way to a lifelong friendship with Henry.

Livingston says, “Ultimately, Gomez and Henry find common ground in how much they care for Clare. Henry needs someone to be there when he can’t, and Gomez is that guy. But Henry and Clare have a truly special relationship. Their fates are intertwined in a way that few people can understand.”

The unique circumstances of Clare and Henry’s love story are contrasted by the relatively routine relationship between Gomez and his wife, Charisse. Jane McLean, who was cast in the role, notes, “In many ways, Charisse’s life is the exact opposite of Clare’s. But I think Clare’s amazing relationship with this man who travels through time is so fascinating that it infuses a little bit of excitement into Charisse’s own life. And the other side of that is Charisse is the normal to Clare’s abnormal. So I think these two women add some balance to each other’s life.”

What’s wrong with my wanting one normal thing in my life?
- Clare

The one thing that Clare desires most is to have Henry’s child, wanting to have some semblance of a normal family. But Henry resists, afraid that he will pass on his genetic anomaly to his child and knowing the rift his time traveling has caused between him and his own father.

Arliss Howard appears as Henry’s father, Richard DeTamble, who has a difficult time accepting his son’s condition, not because of what Henry does but because of what he can’t do—save his mother, Richard’s wife, who died in a horrific car crash when Henry was six years old. Henry, who was in the car, survived because he time traveled at the moment of impact. Though he has returned to that instant and witnessed the accident many times over, Henry is never able to undo the past.

“The fact that he can’t change anything constantly reminds him of how powerless he is in the situation,” says Dede Gardner. “It’s far more terrible than frustration because it never permits time to heal your wounds. Worse, time perpetuates them because you keep going back.”

As Henry explains to Clare, time is “like gravity. Big events pull you in.”

Schwentke offers, “It means that he mostly travels to the formative moments of his life, the most formative, of course, being the death of his mother and meeting Clare in the meadow.”

Henry and Clare eventually seek help from a geneticist named Dr. David Kendrick, played by veteran character actor Stephen Tobolowsky.

“It’s great when you have an opportunity to direct actors you’ve always admired,” Schwentke says. “I grew up a cinephile in Germany and I remember seeing Arliss and Stephen in movies and loving their performances and choices. Then one day you get to work with them and that’s a wonderful gift.”

The cast of “The Time Traveler’s Wife” also features several talented young actors. Brooklynn Proulx plays the young Clare, who first encounters Henry in the meadow behind her house. Alex Ferris is seen as the young Henry. Sisters Hailey and Tatum McCann play Clare and Henry’s daughter Alba at ages ten and five, respectively.

*We’re home. See the garage out there?
That’s your studio.*

- Henry

“The Time Traveler’s Wife” is set in Chicago, and production did travel to the Windy City to film some exteriors and establishing shots. However, the majority of principal photography was accomplished in Toronto. In keeping with the elusive nature of time in the movie, production designer Jon Hutman says the settings needed to have a timeless feeling. “We wanted to create a sense of time being fluid, because that is Henry’s experience of time and consequently Clare’s experience of time and place. So there is a timeless quality to the movie; there is a flow to how their story unfolds. We mainly tried to capture three significant chapters in their lives.”

The first chapter was, of course, in the meadow where the couple initially met. Location manager Don Cornelius says that the meadow they chose had to meet certain criteria. “It had to seem like it was just over the hill from Clare’s parents’ house and yet feel like it’s Clare and Henry’s own world...a magical place.”

In addition, the open area of the meadow also had to be surrounded by trees that serve to camouflage Henry when he first appears. They found the perfect spot on a privately owned estate about 45 minutes out of Toronto. To make it look more natural, the filmmakers had the area irrigated and asked that it not be mowed so it would be lush and overgrown.

The next chapter of Clare and Henry’s lives begins in the library where Henry works as the rare books librarian and, Hutman adds, “He can legitimately disappear in the stacks for hours and nobody notices he’s gone.” It is there that the adult Clare finally catches up with Henry and sets their future in motion. The production filmed those scenes in Toronto’s Osgoode Hall Law Library, which stood in for Chicago’s Newberry Library.

Henry also brings Clare to his apartment in the city, which reflects his transient lifestyle. Hutman remarks, “It looks like he’s just moved in or is about to move out; his stuff is all in boxes and bags. It’s also a big apartment complex, where he can live in anonymity. The idea is that, as a time traveler, he’s a guy who has no friends, no roots.”

As Clare and Henry build a life together, they also find their dream home, which marks the third chapter in their lives. “Robert (Schwentke) did not want to lose the sense of the city entirely, so the idea was that the dream house would be a sanctuary in the city,” Hutman continues.

Cornelius says they found exactly what they were looking for in a house that had been converted from a rectory of a church in the 1880s. “It’s a big, beautiful old house with a wall around a garden courtyard. It’s a timeless place in the middle of the city.” Hutman and his team then created the interior of the house on a stage.

“Timeless” was the operative word for the film’s creative team. Schwentke explains, “We downplayed any period-specific aspects of the costume and set design so they would not draw attention. Everything in the frame is appropriate to the time, but we didn’t highlight any of it.”

The director also reveals that they wanted the story to echo Henry’s journey—moving from fragmentation to wholeness. He offers, “The movie is intentionally fragmented at the beginning, mirroring the state of Henry’s life. Then, after he finds Clare their relationship becomes Henry’s anchor. Things are more settled, which we tried to echo cinematically. In a way, the rhythms of their life dictated the rhythms of our film. Those shifts should be subtle, but hopefully they have a cumulative effect.”

Throughout the film, color was also an integral element of the design and Schwentke worked with Hutman and cinematographer Florian Ballhaus to use color as a subtle reflection of Henry’s state of mind. “In the beginning, the colors are vibrant,” the director notes, “but as Henry’s life calms down and he and Clare settle in their new home, the colors become more muted.”

Hutman reveals that the color red was also symbolically used in the design of the film. “We used red to foreshadow death,” he explains. “For example, before the accident in which Henry’s mother is killed, you see a red traffic light, you see the waving Santa in the red suit. Red comes in at a few other key moments, some of which won’t be clear until you get to the end. But we went to great pains to avoid red in the rest of the film. It’s hard to do Christmas season scenes without red, by the way,” he smiles.

Schwentke points out, “Our structuring principle was the seasons, in keeping with the cyclical nature of life. The movie progresses from winter to spring, summer, fall and then back to winter. That was one of the most challenging things because not only did we have to juggle the various years, but we also had to make sure we didn’t have the wrong season—you can’t have fall follow winter.”

Costume designer Julie Weiss affirms that the seasons were also essential to her designs. “That was something Robert emphasized over and over again: the seasons are a timeline.”

*I’m a time traveler. I come from the future
and when I do, I don’t get to bring my clothes.
- Henry*

Weiss created Clare’s costumes to reflect her artistic nature. “With a character like Clare, who is an artist, a painter, the rules are thrown out. The way she dresses is not according to someone else’s idea of fashion,” Weiss states.

Rachel McAdams says she loved working with Weiss to enhance her character. “Julie looks for plot points to help build your look,” the actress attests. “She is so detail-oriented. She would plant little seeds to go along with the costume. It was never anything overbearing; it was just these light touches that added to the whole person. She has an eye for color and an artistic flair, which I think was really important for Clare.”

The rules were also different when it came to Henry’s costumes because when Henry time travels his clothes stay behind. When he reappears, he is naked and what he is forced to wear is often catch as catch can. Weiss expounds, “Wherever Henry appears, he immediately has to find clothes and he has to beg, borrow or steal what he can get. Sometimes, he can blend in and other times what he’s wearing makes him stand out, to say the least. It doesn’t matter what he has on, the most important thing is for him to cover up and keep going.”

One aspect of Henry’s look was much more distinct. The length and color of his hair establishes the age at which the character appears in any given scene. Schwentke illustrates, “The young Henry has longer hair and the older Henry is short-haired with a touch of gray. And the gray increases, depending on his age. I think we had six iterations of hair for him.”

Dede Gardner teases, “At one point I called Robert and told him he had to map it out for me. It was a puzzle.”

Bana jokes that he had a foolproof way to keep his character’s age straight. “When I had the wig on, I knew I was playing the younger Henry and when I had my own hair, I was playing the older Henry. So that wig was a great physical tool for me,” he laughs.

*I have to leave now. But I'll come back. Lots of times.
I'm going to take care of you the best I can.
- Henry*

To achieve the physical manifestation of Henry’s time travel, Schwentke worked with digital effects supervisor Jamie Hallett and his team to develop how the character disappears. “We wanted to find a way to convey what the experience is like for the character—like something is taking over,” the director elaborates. “It is something he has

no control over; it controls him. The final effect is also meant to be reminiscent of sand dissolving through an hourglass.”

Nick Wechsler relates, “I think everyone wonders what it would be like to time travel—to know what is going to happen in the future or go back and revisit aspects of your life or people you’ve known in the past.”

“I think it’s wish fulfillment, the idea that you can go back and, in hindsight, make a better choice or benefit from something you know now that you didn’t know back then,” Schwentke reflects. “But there is a built-in paradox with all time travel stories. I hope the emotional impact of this story carries us through the paradox.”

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ABOUT THE CAST

RACHEL McADAMS (Clare) will next be seen in the much-anticipated action-adventure mystery “Sherlock Holmes,” in which she stars with Robert Downey Jr. and Jude Law under the direction of Guy Ritchie. Bringing Sir Arthur Conan Doyle’s legendary detective back to the big screen, the film is due out on Christmas Day 2009. McAdams’ upcoming films also include Roger Michell’s comedy “Morning Glory,” in which she stars with Harrison Ford, Patrick Wilson and Diane Keaton.

A native of Canada, McAdams first captured the attention of Hollywood when she landed the starring role in the comedy “The Hot Chick” in 2002. She then starred in two very different back-to-back hits: the acclaimed comedy “Mean Girls,” directed by Mark Waters from a screenplay by Tina Fey and also starring Lindsay Lohan; and Nick Cassavetes’ romantic drama “The Notebook,” opposite Ryan Gosling.

In summer 2005, McAdams starred with Vince Vaughn and Owen Wilson in the smash hit comedy “Wedding Crashers.” Later that year, she starred in Wes Craven’s thriller “Red Eye,” alongside Cillian Murphy, and joined the ensemble cast of the holiday drama “The Family Stone,” with Diane Keaton, Sarah Jessica Parker and Claire Danes. McAdams was named Supporting Actress of the Year at the 2005 ShoWest Convention, and received the Hollywood Breakthrough Award at the 2005 Hollywood Film Festival.

McAdams more recently starred with Pierce Brosnan, Chris Cooper and Patricia Clarkson in filmmaker Ira Sachs’ independent, 1940s-set drama “Married Life,” which premiered at the 2007 Toronto Film Festival; and the 2008 indie release “The Lucky Ones,” opposite Tim Robbins. Earlier this year, she starred in Kevin Macdonald’s thriller “State of Play,” with Russell Crowe, Ben Affleck and Helen Mirren.

ERIC BANA (Henry) was first introduced to American audiences in the title role of Mark “Chopper” Read in the feature film “Chopper.” The film was first a success in Bana’s native Australia, where he earned Best Actor Awards from the Australian Film Critics Circle and the Australian Film Institute. The film had its U.S. premiere at the 2001 Sundance Film Festival and then opened in limited release to critical acclaim.

In 2001, Bana co-starred with Josh Hartnett, Ewan McGregor and Tom Sizemore in Ridley Scott's "Black Hawk Down," produced by Jerry Bruckheimer. Bana played one of a group of elite U.S. soldiers in the war drama based on journalist Mark Bowden's best-selling account of the ill-fated 1993 U.S. mission in Somalia.

Bana then starred as Bruce Banner, a geneticist whose experiments turn him into the title character in 2003's "Hulk," based on the popular Marvel Comics series. Directed by Ang Lee, the actioner also starred Jennifer Connelly, Josh Lucas and Nick Nolte. The following year, Bana portrayed Hector in Wolfgang Petersen's epic drama "Troy," based on Homer's *The Iliad* and also starring Brad Pitt and Orlando Bloom.

In 2005, Bana starred in Steven Spielberg's controversial and critically acclaimed drama "Munich," earning praise for his multi-layered portrayal of Avner, the leader of an elite squad ordered to track down and kill those responsible for the terrorist attack at the 1972 Munich Olympics.

He most recently starred as the Romulan Captain Nero in the summer blockbuster "Star Trek," directed by J.J. Abrams. Also this summer, he stars in the Judd Apatow-directed comedy "Funny People," with Seth Rogen and Adam Sandler.

His other film acting credits include the Australian film "The Nugget"; Curtis Hanson's "Lucky You," with Drew Barrymore and Robert Duvall; the role of Henry VIII in "The Other Boleyn Girl," opposite Natalie Portman and Scarlett Johansson; and "Romulus, My Father," which premiered at the 2007 Cannes Film Festival.

Bana recently made his film directorial debut on the drama documentary "Love the Beast," which had its U.S. premiere at the 2009 Tribeca Film Festival in April. Starring Bana, Jay Leno, "Top Gear's" Jeremy Clarkson and Dr. Phil, the film explores the meaning of his 25-year-long relationship with his first car and the importance of the bonds that form through a common passion.

ARLISS HOWARD (Richard DeTamble) has worked on a wide range of films with some of the industry's most renowned directors. His credits include roles in "The Lost World: Jurassic Park" and "Amistad," both directed by Steven Spielberg; Beban Kidron's "To Wong Foo, Thanks for Everything! Julie Newmar"; Oliver Stone's "Natural Born Killers"; Robert Towne's "Tequila Sunrise"; and "Full Metal Jacket," for director Stanley Kubrik.

Howard's additional film work includes "Birth," with Nicole Kidman; "Dandelion," opposite Mare Winningham; "A Map of the World," starring Sigourney Weaver and Julianne Moore; "Johns"; "Wilder Napalm," with Dennis Quaid; and "Men Don't Leave," opposite Jessica Lange.

On the small screen, Howard had a recurring role on the series "Medium." He first gained attention with his role in ABC's acclaimed 1983 telefilm "The Day After," about the aftermath of a nuclear disaster. He later won a Cable ACE Award for his performance in the HBO movie "Somebody Has to Shoot the Picture." Howard's other television credits include such longform projects as "Hands of a Stranger," "I Know My First Name is Steven," "Beyond the Call," "The Man Who Captured Eichmann," "Old Man," "You Know My Name" and "The Song of the Lark."

Howard recently appeared on Broadway in the Tony Award-winning play "Joe Turner's Come and Gone." His extensive theatre credits also include the Signature Theatre Company's productions of "The Late Henry Moss" and "Killer's Head"; "In the Jungle of Cities," "How I Learned To Drive" and "Ivanov," for the American Repertory Theater; "The Monogamist," at Playwrights Horizons; "The Geography of Luck," at the LA Theater Center; "Lie of the Mind," at the Mark Taper Forum; "A Number," at New York Theatre Workshop; and "Fool For Love," at the Alley Theater.

Behind the camera, Howard has directed the feature "Big Bad Love" and the Lifetime cable movie "Dawn Anna," as well as episodes of "Medium."

RON LIVINGSTON (Gomez) is well known for his work in films and on television. He recently wrapped production on a new sci-fi series entitled "Defying Gravity," in which he plays flight engineer Maddux Donner, one of a team of astronauts on a six-year space mission.

Livingston was previously nominated for a Golden Globe Award for his performance in HBO's award-winning World War II miniseries "Band of Brothers." In addition, he had memorable recurring roles on the hit series "Sex and the City" and "The Practice." His television work also includes the TNT miniseries "Nightmares and Dreamscapes: From the Stories of Stephen King" and the Fox series "Standoff."

Livingston also has a diverse list of film credits, including such acclaimed independent films as “The Cooler,” which premiered at the 2003 Sundance Film Festival and opened that year’s Los Angeles Film Festival; Spike Jonze’s acclaimed comedy “Adaptation,” with Nicolas Cage and Meryl Streep; Mike Judge’s cult classic “Office Space,” in which he starred opposite Jennifer Aniston; and “Swingers,” with Jon Favreau and Vince Vaughn.

He more recently starred in and co-produced the film “Music Within,” which won the Audience Awards at the 2007 Palm Springs and AFI Dallas Film Festivals. Among Livingston’s other film credits are “Holly”; “Relative Strangers”; “Pretty Persuasion,” with Evan Rachel Wood; “Winter Solstice,” with Anthony LaPaglia and Allison Janney; “A Rumor of Angels,” with Vanessa Redgrave; and “Beat,” with Courtney Love and Kiefer Sutherland.

In 2007, Livingston appeared off-Broadway in the world premiere of the Neil LaBute play “In a Dark, Dark House.”

STEPHEN TOBOLOWSKY (Dr. David Kendrick) is one of the industry’s busiest character actors, with more than 200 film and television credits in a career spanning over 25 years. He will next be seen in the upcoming independent films “Hard Breakers” and “Death Keeps Coming.”

Television fans will soon see him in a recurring role on FOX’s new show “Glee.” Tobolowsky was also recently seen in a regular role on the hit NBC series “Heroes.” He previously appeared in recurring roles on the award-winning HBO Western series “Deadwood” and the CBS series “CSI: Miami.” In addition, he has guest starred on dozens of series, including “The New Adventures of Old Christine,” “Entourage,” “Boston Legal,” “Desperate Housewives,” “Ghost Whisperer,” “Curb Your Enthusiasm,” “The Closer,” “Will & Grace,” “The West Wing” and “Seinfeld,” to name only a few.

Tobolowsky is still recognized for his performance as Ned Ryerson in Harold Ramis’ 1993 smash hit comedy “Groundhog Day,” starring Bill Murray. His many film credits also include “Wild Hogs,” “Failure to Launch,” “Freaky Friday,” “Memento,” “The Insider,” “Murder in the First,” “Sneakers,” “Single White Female,” “Basic Instinct,” “Thelma & Louise,” “The Grifters,” “Mississippi Burning” and “Spaceballs.”

JANE McLEAN (Charisse) was recently seen in recurring roles on Showtime's highly acclaimed series "Dexter" and the Sci Fi Channel series "The Dresden Files." Her additional television credits include the award-winning series "Terminal City" on the Sundance Channel; the cable movies "Murder on Her Mind" and "Her Sister's Keeper"; and the BBC telefilm "Supervolcano." She has most recently been working on the hit FOX series "24."

McLean's previous feature film credits include the darkly comedic indie release "Hank and Mike"; the actioner "Shoot 'Em Up," starring Clive Owen; and the comedy "Intern Academy," from writer/director Dave Thomas. This fall, she begins production on the feature comedy "Running Mates," from the creators of "Hank and Mike."

Born in the Philippines and raised in Toronto, McLean began her acting career in 2001 after studying at the American Academy of Dramatic Arts.

BROOKLYNN PROULX (Young Clare) recently completed lead roles in the upcoming psychological thriller "Shelter," with Julianne Moore and Jonathan Rhys Meyers, and Alexandre Aja's horror film remake "Piranha 3-D." She will also be seen in the family drama "Fireflies in the Garden," with Julia Roberts, Ryan Reynolds and Emily Watson. She is currently filming Garry Marshall's romantic comedy "Valentine's Day," with an all-star cast, including Julia Roberts, Anne Hathaway and Shirley MacLaine.

Proulx's previous film credits include Andrew Dominik's epic Western "The Assassination of Jesse James by the Coward Robert Ford," starring Brad Pitt and Casey Affleck; "The Lazarus Project," starring Paul Walker; and Ang Lee's award-winning drama "Brokeback Mountain," in which she made her film debut as the daughter of Heath Ledger's and Michelle Williams' characters.

Born in Calgary, Proulx currently resides with her family in Texas.

ABOUT THE FILMMAKERS

ROBERT SCHWENTKE (Director) was already an award-winning director in his native Germany when he made his American film debut with the 2005 thriller “Flightplan.” The film starred Jodie Foster as a woman whose desperate search for her missing daughter on a jumbo jetliner uncovers a far more sinister plot.

Schwentke had made his feature debut in 2002 with the dark, moody thriller “Tattoo,” which won the International Fantasy Film Award at Fantosporto, and the Grand Prize European Fantasy Film Award at the Sweden Fantastic Film Festival.

The following year, he wrote and directed “The Family Jewels,” a semi-autobiographical dark comedy. The film won the Audience Award at the 2003 Biberach Film Festival and the Best Drama and Best Overall Awards at the Deep Ellum Festival.

Born and raised in Germany, Schwentke studied comparative literature and philosophy before attending the directing program at AFI. After graduation, he began writing for television. His thriller “Bildersturm” was nominated for Germany’s Adolf Grimme Award in 1998.

Schwentke most recently directed the pilot episode of the FOX drama series “Lie to Me,” starring Tim Roth.

BRUCE JOEL RUBIN (Screenwriter) won an Academy Award® for his original screenplay for the romantic drama hit “Ghost,” which also received BAFTA and Writers Guild of America Award nominations. The film, starring Patrick Swayze, Demi Moore and Whoopi Goldberg, also earned Oscar® and Golden Globe nominations for Best Picture. He is currently working on a Broadway musical adaptation of “Ghost,” which will open in London in 2010.

Rubin has written a number of other screenplays, including “The Last Mimzy,” “Stuart Little 2,” “Deep Impact” and “Jacob’s Ladder.” In addition, he wrote and directed the film “My Life,” starring Michael Keaton and Nicole Kidman.

Rubin graduated in 1965 from New York University, where he majored in motion picture production and direction. He was an assistant film editor at NBC News in the mid-1960s and, in the spirit of the times, hitchhiked around the world from 1966 to 1967.

In addition, Rubin has served as the curator of film at the Whitney Museum of American Art in New York, where he helped establish a program called The New American Filmmakers Series, an important launching pad for independent filmmakers in the early '70s.

Apart from his film career, Rubin has been a student and teacher of meditation for the past 40 years.

NICK WECHSLER (Producer) has produced or executive produced a distinctive mix of independent and major studio movies, including several award-winning projects.

Wechsler's recent films include 2005's "North Country," for which Charlize Theron and Frances McDormand earned Oscar® nominations; James Gray's "We Own the Night," starring Mark Wahlberg and Joaquin Phoenix, which premiered in competition at the 2007 Cannes Film Festival; and "Reservation Road," starring Joaquin Phoenix, Mark Ruffalo and Jennifer Connelly under the direction of Terry George. Wechsler also served as an executive producer on Darren Aronofsky's "The Fountain," which was nominated for a Golden Lion at the 2006 Venice Film Festival.

Earlier in his career, Wechsler received an Independent Spirit Award nomination as a producer on Gus Van Sant's "Drugstore Cowboy," which won the National Society of Film Critics Award for Best Film of 1989. He later won an Independent Spirit Award and earned a BAFTA Award nomination for Best Film for his work as a producer on Robert Altman's 1992 hit "The Player," which also won a Golden Globe for Best Picture – Musical or Comedy. In addition, Wechsler has produced or executive produced such award-winning features as Steven Soderbergh's "Sex, Lies and Videotape," winner of the Palme d'Or at the 1989 Cannes Film Festival, and James Gray's "Little Odessa," which won the 1994 Venice Film Festival's Silver Lion Award.

In 2000, Wechsler executive produced Darren Aronofsky's acclaimed drama "Requiem for a Dream," which earned an Independent Spirit Award nomination for Best Film. His producing credits also include James Gray's "The Yards," which screened in competition at the 2000 Cannes Film Festival, and Phillip Kaufman's "Quills," which won the National Board of Review Award for Best Film.

Wechsler has a number of films upcoming, including the science fiction thriller “The Road,” starring Charlize Theron and Viggo Mortensen and due out this fall, and the romantic drama “Last Night,” written and directed by Massy Tadjedin and starring Keira Knightley, Sam Worthington, Eva Mendes and Guillaume Canet.

DEDE GARDNER (Producer) is President of Plan B Entertainment, where she is overseeing a wide range of film projects.

She is currently producing “Eat, Pray, Love,” based on the best-selling book and starring Julia Roberts, Javier Bardem and Richard Jenkins under the direction of Ryan Murphy. In addition, Gardner produced the upcoming Plan B films “The Private Lives of Pippa Lee,” directed by Rebecca Miller and starring Robin Wright Penn, Alan Arkin, Keanu Reeves and Blake Lively; and “The Tree of Life,” starring Brad Pitt and Sean Penn under the direction of Terrence Malick.

Gardner most recently produced the internationally acclaimed drama “The Assassination of Jesse James by the Coward Robert Ford,” directed by Andrew Dominik and starring Brad Pitt and Casey Affleck. Named the Best Film of 2007 by the San Francisco and St. Louis Film Critics Associations, “The Assassination of Jesse James...” also received Best Film nominations from the Empire Awards and the London Film Critics Circle. In addition, Pitt earned the Best Actor Award at the Venice Film Festival, where the film premiered, while both Affleck and cinematographer Roger Deakins received multiple honors for their work, culminating in Academy Award® nominations for Best Supporting Actor and Best Cinematography, respectively.

Also in 2007, Gardner produced the real-life drama “A Mighty Heart,” directed by Michael Winterbottom and starring Angelina Jolie, which was an official selection at the 2007 Cannes Film Festival. For her portrayal of Mariane Pearl, Jolie received Golden Globe, Screen Actors Guild Award® and Independent Spirit Award nominations, as well as nominations from many major film critics associations and the Best Actress Award from the Santa Barbara Film Festival.

Gardner’s producing credits also include the independent features “Year of the Dog,” starring Molly Shannon and Laura Dern, and “Running with Scissors,” starring Annette Bening and directed by Ryan Murphy.

Plan B Entertainment is currently in development on a number of projects with such noted filmmakers as David Fincher, James Gray, Bennett Miller, Jacob Estes, John Cameron Mitchell and Phil Morrison.

Gardner received her degree in English from Columbia University before beginning her career as a location scout in New York City. She then took a position at Innovative Artists and subsequently joined in the literary department at the William Morris Agency.

Prior to her work at Plan B, Gardner served as executive vice president of production at Paramount Pictures. During her seven-year tenure at the studio, she was involved in the development and production of such films as “Election,” “Orange County,” “Zoolander” and “How to Lose a Guy in 10 Days.”

BRAD PITT (Executive Producer), an award-winning actor and one of today’s most prominent stars, has also enjoyed success as a film producer with his production company, Plan B Entertainment.

Under the Plan B banner, Pitt has recently produced such projects as Martin Scorsese’s Oscar®-winning Best Picture “The Departed”; “A Mighty Heart,” starring Angelina Jolie; “Running with Scissors,” starring Annette Bening; the documentary “God Grew Tired of Us”; and “The Assassination of Jesse James by the Coward Robert Ford,” in which Pitt also starred.

Plan B also has a wide range of films upcoming, including the action comedy “Kick-Ass,” starring Nicolas Cage; Terrence Malick’s “The Tree of Life,” starring Pitt and Sean Penn; “World War Z,” being directed by Marc Forster; James Gray’s “The Lost City of Z,” in which Pitt stars; “The Private Lives of Pippa Lee,” directed by Rebecca Miller and starring Robin Wright Penn; and “Eat, Pray, Love,” based on the best-selling book and starring Julia Roberts and Javier Bardem.

Later this summer, Pitt stars in the World War II action film “Inglourious Basterds,” directed by Quentin Tarantino.

RICHARD BRENER (Executive Producer) currently serves as President of Production for New Line Cinema, where he has overseen some of the company's most successful films.

During his tenure, Brener has also executive produced a number of New Line's biggest hits, including last year's smash "Sex and the City," reuniting the original series cast, and the blockbuster "Wedding Crashers," which was the top-grossing comedy of 2005. He also served as an executive producer on such diverse films as the "Harold and Kumar" comedies, "Monster-in-Law," "Cellular," "The Butterfly Effect," "Austin Powers in Goldmember," the "Final Destination" franchise, "Boiler Room" and "The Wedding Singer."

Born and raised in Short Hills, New Jersey, Brener graduated with a BA in History from Yale University in 1994. He joined New Line as a temp in 1995 and rapidly rose through the ranks, first becoming a story editor and eventually moving up to Senior Vice President and finally President of Production.

MICHELE WEISS (Executive Producer) is a Senior Vice President of Production at New Line Cinema. She joined the company in 2001 and has since been involved in the production of a wide range of film projects.

Weiss most recently served as an executive producer on the hit feature "He's Just Not That Into You," with an ensemble cast, including Ben Affleck, Jennifer Aniston, Drew Barrymore, Jennifer Connelly, Kevin Connolly, Bradley Cooper, Ginnifer Goodwin, Scarlett Johansson and Justin Long.

Weiss was also a co-executive producer on "Mr. Woodcock," starring Billy Bob Thornton and Susan Sarandon, and an associate producer on Todd Field's acclaimed drama "Little Children," starring Kate Winslet, Patrick Wilson, Jennifer Connelly and Jackie Earle Haley. Her earlier credits include serving as an associate producer on the action comedy "The Man," and as an executive producer on the romantic comedy drama "How to Deal."

JUSTIS GREENE (Executive Producer) has been involved in the production of a broad range of films in a career spanning more than 40 years and encompassing both

film and television projects. He most recently executive produced “The Last Mimzy,” “Snakes on a Plane,” “A History of Violence” and “Miracle.” He is currently working on the sci-fi action thriller “Tron 2.0,” which is slated for release in 2011.

Greene previously served as a co-producer on such films as “Final Destination 2,” “Mission to Mars” and “I’ll Be Home for Christmas,” and in the dual post of co-producer/unit production manager (UPM) on “Homeward Bound II: Lost in San Francisco” and “White Fang 2.” His earlier credits as a UPM also include “The Hunted,” “Another Stakeout,” “Agnes of God” and “The Clan of the Cave Bear.”

For the small screen, Greene most recently produced the ABC pilot “The Prince of Motor City.” His television producing work also includes the series “Breaking News”; “The Outer Limits,” for which he was nominated for a Canadian Gemini Award; “Glory Days”; and “Neon Rider.”

In addition, Greene worked as the UPM on several longform projects, including the telefilms “The Room Upstairs” and “The Glitter Dome,” both directed by Stuart Margolin. He and Margolin later teamed to form Trincomali Films Inc.

Hailing from Canada, Greene was directly responsible for establishing a major film equipment house in Toronto and the creation of Northstar Studios, which he built with Stephanie Masters. He was also responsible for the inception of the B.C. Film Commission.

FLORIAN BALLHAUS (Director of Photography) previously collaborated twice with director Robert Schwentke: on the hit action thriller “Flightplan” and the comedy “The Family Jewels.” More recently, Ballhaus lensed the hit comedy “Marley & Me” and the worldwide smash “The Devil Wears Prada,” both in collaboration with director David Frankel. In addition, he is the cinematographer on director Marc Lawrence’s upcoming romantic comedy “Did You Hear About the Morgans?,” starring Hugh Grant and Sarah Jessica Parker.

Ballhaus’s additional credits as director of photography include the romantic comedy-drama “Definitely, Maybe,” as well as two films with director Alan Rudolph, “The Secret Lives of Dentists” and “Intimate Affairs.”

As a second unit director of photography, Ballhaus worked with such directors as Martin Scorsese, on “Gangs of New York”; Barry Sonnenfeld, on “Men in Black II”; Mike Nichols, on “What Planet Are You From?”; and Robert Redford, on “The Legend of Bagger Vance.”

Ballhaus was born in Berlin and is the son of celebrated cinematographer Michael Ballhaus.

JON HUTMAN (Production Designer) most recently served as production designer on Nick Cassavetes’ “My Sister’s Keeper.” He has previously collaborated with filmmaker Nancy Meyers on three features: “What Women Want,” “Something’s Gotta Give” and “The Holiday.” They are currently at work on their fourth film together, the comedy “It’s Complicated,” starring Meryl Streep, Steve Martin and Alec Baldwin.

Hutman has worked in different capacities on several features directed by Lawrence Kasdan: serving as production designer and co-producer on the films “Dreamcatcher” and “Mumford”; production designer on “French Kiss”; and art director on “I Love You to Death.” He has also collaborated multiple times with Robert Redford, serving as the production designer on “The Horse Whisperer,” “Quiz Show” and “A River Runs Through It.”

Hutman’s other feature credits include “The Interpreter,” directed by Sydney Pollack; “Coyote Ugly”; “Lolita,” for director Adrian Lyne; Michael Apted’s “Nell”; Steve Kloves’ “Flesh and Bone”; “Trespass,” directed by Walter Hill; Jodie Foster’s directorial debut, “Little Man Tate”; Arthur Hiller’s “Taking Care of Business”; and Michael Lehmann’s “Meet the Applegates.” Hutman earned his first production designer credit on Lehmann’s cult favorite “Heathers.”

For television, Hutman won both an Emmy Award and an Art Directors Guild Award for his production design on the pilot episode of Aaron Sorkin’s “The West Wing.” He also directed an episode of “The West Wing,” and worked as a producer and director on episodes of the series “Gideon’s Crossing.”

Hutman earned a degree in architecture from Yale University, where he also studied scenic design and lighting at the university’s School of Drama. Returning to his native Los Angeles, he entered the film industry as an assistant in the art department and

then worked as a set dresser and an art director on a number of films before moving up to production designer.

THOM NOBLE (Editor) won an Academy Award® for his editing work on Peter Weir’s acclaimed drama “Witness.” He also earned an Oscar® nomination for editing Ridley Scott’s groundbreaking film “Thelma & Louise.” Additionally, he received BAFTA nominations for both films. Noble previously collaborated with director Robert Schwentke on the hit action thriller “Flightplan,” as well as on the pilot for the television series “Lie to Me.”

Noble recently edited Rodrigo Garcia’s ensemble drama “Passengers.” His extensive film credits also include Rob Bowman’s “Reign of Fire”; “Vertical Limit” and “The Mask of Zorro,” both directed by Martin Campbell; Roland Joffe’s “The Scarlett Letter”; the Coen brothers’ “The Hudsucker Proxy”; Uli Edel’s “Body of Evidence”; Phil Joanou’s “Final Analysis”; Bob Rafelson’s “Mountains of the Moon”; “The Mosquito Coast,” which reunited him with director Peter Weir; and John Milius’ “Red Dawn.”

Noble also worked multiple times with director Ted Kotcheff on such features as “Winter People,” “First Blood,” “North Dallas Forty,” “Who Is Killing the Great Chefs of Europe?” and “The Apprenticeship of Duddy Kravitz.” Noble’s earlier film work includes collaborations with such noted directors as Tony Richardson, on “Joseph Andrews”; Otto Preminger, on “Rosebud”; and Francois Truffaut on “Fahrenheit 451,” which marked Noble’s first film as an editor.

JULIE WEISS (Costume Designer) has twice been honored with an Academy Award® nomination for Best Costume Design, for her work on Terry Gilliam’s sci-fi thriller “12 Monkeys” and Julie Taymor’s biographical drama “Frida,” for which Weiss also received BAFTA Award and Costume Designers Guild (CDG) Award nominations. Additionally, she won CDG Awards for her work on the Oscar®-winning Best Picture “American Beauty” and, more recently, the ice skating comedy hit “Blades of Glory.”

Weiss recently completed two films: the thriller “Get Low” and the period romantic drama “Shanghai.” Her other recent credits include the historical ensemble dramas “Bobby” and “Hollywoodland,” and the comedy remake “Fun with Dick and

Jane.” Her wide-ranging film credits also include Ron Howard’s “Missing”; Gore Verbinski’s “The Ring”; Scott Hicks’ “Hearts in Atlantis”; “The Gift” and “A Simple Plan,” both for director Sam Raimi; Gilliam’s “Fear and Loathing in Las Vegas”; the Andrew Bergman-directed films “It Could Happen to You,” “Honeymoon in Vegas” and “The Freshman”; Steven Zaillian’s “Searching for Bobby Fisher”; Herbert Ross’s “Steel Magnolias”; Robert Towne’s “Tequila Sunrise”; and “Testament,” to name only a portion.

Weiss’s costume designs have also gained recognition in other media. A two-time Emmy winner, she received her most recent of seven Emmy nominations, as well as a CDG Award nomination, for the HBO movie “Mrs. Harris,” starring Annette Bening. She won Emmy Awards for her work on the miniseries “A Woman of Independent Means,” starring Sally Field, and the telefilm “The Dollmaker,” starring Jane Fonda. Weiss also received Emmy nominations for the concert film “Liza Minnelli Live from Radio City Music Hall; the miniseries “Evergreen”; the telefilm “Little Gloria...Happy at Last”; and the television presentation of the play “The Elephant Man.”

Among Weiss’s Broadway credits, she received Tony Award and Drama Desk Award nominations for her costume designs in the original production of “The Elephant Man.” She has also designed numerous productions at the Mark Taper Forum in Los Angeles.

Weiss has served on the faculty of Stanford University and as a visiting professor at UCLA.

MYCHAEL DANNA (Composer) hails from Canada, where he has won five Genie Awards, the latest for his score for “Water,” directed by Deepa Mehta. He has won four Genie Awards for his composing work on the Atom Egoyan films “Ararat,” “Felicia’s Journey,” “The Sweet Hereafter” and “Exotica.” Danna has enjoyed a long association with Egoyan, earning three more Genie Award nominations for the scores for Egoyan’s “Where the Truth Lies” and “Speaking Parts,” and the title song for “The Sweet Hereafter.” He has also composed the music for the Egoyan-directed films “Adoration,” “The Adjuster” and “Family Viewing,” as well as the director’s segments of “To Each His Own Cinema” and “Montreal, vu par...” He is currently scoring Egoyan’s upcoming thriller “Chloe.”

Danna has also repeatedly collaborated with other noted filmmakers, including Mira Nair, on “Vanity Fair,” “Monsoon Wedding” and “Kama Sutra: A Tale of Love,” as well as her segments of the features “8” and “New York, I Love You”; Ang Lee, on “Ride with the Devil” and “The Ice Storm”; Billy Ray, on “Breach” and “Shattered Glass”; and Terry Gilliam, on “Tideland” and “The Imaginarium of Doctor Parnassus,” which premiered at the 2009 Cannes Film Festival and is slated for release later this year.

In addition, Danna recently composed the score for the Oscar[®]-winning hit “Little Miss Sunshine,” for which he shared in a Grammy Award nomination for Best Compilation Soundtrack Album. His long list of film composing credits also includes the acclaimed romantic comedy “(500) Days of Summer”; Neil LaBute’s “Lakeview Terrace”; Deepa Mehta’s “Heaven on Earth”; the animated “Surf’s Up”; Gregory Hoblit’s “Fracture”; Bennett Miller’s “Capote”; István Szabó’s “Being Julia”; Denzel Washington’s directorial debut, “Antwone Fisher”; Scott Hicks’ “Hearts in Atlantis”; James Mangold’s “Girl, Interrupted”; and Joel Schumacher’s “8MM.” He also received Genie Award nominations for the films “Behind the Lines,” “Lillies” and “Cold Comfort.”

For television, Danna has composed music for the series “Medium,” “Dollhouse,” “New Amsterdam” and “Avonlea.” His longform credits include “The Matthew Shepard Story,” for which he won a Gemini Award.

Danna studied music composition at the University of Toronto, winning the Glenn Gould Composition Scholarship in 1985.

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