

LEAP YEAR

Production Notes

UNIVERSAL PICTURES and SPYGLASS ENTERTAINMENT

Present

A BARBER / BIRNBAUM Production

A BENDERSPINK Production

AMY ADAMS
MATTHEW GOODE
ADAM SCOTT
and JOHN LITHGOW

Executive Producers

J.C. SPINK

SU ARMSTRONG

Produced by

GARY BARBER

ROGER BIRNBAUM

JONATHAN GLICKMAN

CHRIS BENDER

JAKE WEINER

Written by

DEBORAH KAPLAN & HARRY ELFONT

Irish legend tells that, since the fifth century, ready to take fate into her own hands...she only has to women who find themselves in the land of luck can wait for Leap Year. propose to their suitors who have yet to pop the ques-Two-time Academy Award®-nominated actress tion. The catch for these women longing to become AMY ADAMS (Enchanted, Doubt, Julie & Julia) and legitimate fiancées? They only have 24 hours—once British actor MATTHEW GOODE (Watchmen, every four years—to utter those four little words to Match Point) headline an on-the-road romance that boyfriends who've been dragging their feet. And that follows one woman's determined quest to get married day is February 29th. For any lady without that special to the perfect guy...despite what fate has in store for ring on her finger, hopeful that love will prevail and her—Leap Year.

Anna expects a proposal during an elegant dinner with her boyfriend.

When her four-year anniversary passes without a marriage proposal, apartment stager Anna Brady (Adams) decides enough is enough. Investing in the ancient Irish tradition that allows women to propose to men on Leap Day, Anna decides to follow her cardiologist boyfriend Jeremy (ADAM SCOTT of Step Brothers, Monster-in-Law) from Boston to Dublin and get down on one knee herself. It's just what her wayward-but-well-intentioned father, Jack (two-time Oscar®-nominated actor John Lithgow of Kinsey, Confessions of a Shopaholic), would want her to do. Simple. Easy.

But when unreliable airplanes, inclement weather and bad luck leave the controlling Anna stranded on the other side of Ireland, she must enlist the help of the carefree-but-surlly chef Declan (Goode) to get her across the country. And as Anna and Declan bicker across the Emerald Isle, they discover something they should have known all along: the road to love can take you to very unexpected places.

ANAND TUCKER (Shopgirl, Hilary and Jackie) directs Leap Year from a screenplay by DEBORAH KAPLAN & HARRY ELFONT (Made of Honor, Surviving Christmas). Key crew on Tucker's team include cinematographer NEWTON THOMAS SIGEL (Valkyrie, X2: X-Men United), production designer MARK GERAGHTY (Tristan + Isolde, The Count of Monte Cristo), costume designer EIMER NÍ MHAOLDOMHNAIGH (Brideshead Revisited, Becoming Jane), editor NICK MOORE (Love Actually, About a Boy), music supervisor IAN NEIL (RocknRolla, St. Trinian's) and composer RANDY EDELMAN (27 Dresses, The Mummy: Tomb of the Dragon Emperor).

The film is produced by GARY BARBER (27 Dresses, Wanted), ROGER BIRNBAUM (Four Christmases, The Pacifier), JONATHAN GLICKMAN (Rush Hour, The Count of Monte Cristo), CHRIS BENDER (A History of Violence, Monster-in-Law) and JAKE WEINER (A History of Violence, Just Friends). The executive producers are J.C. SPINK (The Hangover, Monster-in-Law) and SU ARMSTRONG (Ella Enchanted, Casanova).

ABOUT THE PRODUCTION

A Surprising Proposal: Leap Year Begins

For more than a decade, writing partners Deborah Kaplan and Harry Elfont have been collaborating on comedies. With Leap Year, they admit that the concept for their latest project came to them very quickly. Kaplan recalls: "I was on a news website, and it was actually February 29th. There was a headline that read 'Women in Ireland Propose on Leap Year Day,' and I said to Harry, 'Does this sound like a movie or what?' We dropped what we were working on, and within two weeks we had the outline of the story. Within another two weeks, we had sold

it to Spyglass. We then wrote it very quickly, and Amy signed onto it. It all happened lightning fast.”

The screenwriters were fascinated by the Leap Day stories they uncovered. Kaplan and Elfont knew that truth was stranger than fiction and felt this was an ideal proposition for a romantic comedy. “You read so many scripts where the premise seems forced,” Kaplan offers, “but this gave us the freedom to tell a simple but very credible love story. Here’s a story about a girl who’s going to propose to her boyfriend. This date gives her a specific day to get there, a country to go to that’s not her own, and you follow the journey. Because we had a framework and knew where we were going, it allowed us to dig in and create a more complex role for an actress to play.”

At the center of their story is Anna, a fastidious young Boston native who has spent a life leading with her head instead of her heart. She’s spent the past four years dating an up-and-coming cardiologist, and everything in her life seems perfect as she eagerly anticipates a proposal.

Elfont elaborates: “She has a father who was scattered and very irresponsible. Anna was forced early on to be the grown-up and to create a safe place for herself by making all these plans and knowing exactly what was coming next. She’s created that life with Jeremy, but there’s just one thing missing and she’s unsettled. When she hears about this Leap Year tradition, she believes that she can close the deal and everything will be exactly as she’s planned it.”

As the writing partners fleshed out the story, they knew that Anna personified the theme of their comedy: you can find a messy, fantastic love amidst chaos. “You can’t plan everything, and you have to let life happen to you in order to find happiness,” says Elfont. “You can try, but you’re not necessarily going to be happy. It’s a very modern idea that you can control everything and be completely in charge of your life. We try to be a bit old-fashioned about that.”

While their protagonist struggles with the trappings of contemporary life on America’s east coast, the roguish Declan is her polar opposite. Though he is an Irishman who leads with his heart, he is also no poster boy for emotional fulfillment. “Declan has had his heart broken, and he’s stopped moving forward; he’s stuck, and she’s stuck,” explains Kaplan. “Through this journey they are both able to move on. And the best way for them to move on is with each other’s help.”

When the premise for Leap Year was pitched to executives at Spyglass Entertainment, the producers found a story they believed had widespread appeal... and one that tossed out the notion of falling for your true love the moment you find him or her. “Not only did Anna and boyfriend Jeremy (ADAM SCOTT) charm the apartment board.

Anna and Declan not fall in love at first sight,” explains producer Roger Birnbaum. “What they felt for each other was actually extreme dislike at first sight. But the journey that they go on

strips away all that they thought was true before. They learn a way to live and love by taking this trip together.”

Such was the producers’ confidence in the project that it went before cameras only one year after the initial pitch. The on-screen talent also shared that sentiment. Amy Adams signed on soon after *Spyglass* agreed to the project. Of choosing the comedy’s star soon after securing the rights, producer Gary Barber adds: “We’d seen Amy in *Junebug*, in *Enchanted* and, recently, in *Doubt*, and she displayed a great range of acting ability. Her sense of comedic timing was terrific.”

When *Spyglass* began its search for a director to helm the project, they came upon Thailand-born filmmaker Anand Tucker, whose sophomore film effort, *Hilary and Jackie*, earned the director a British Independent Film Award. Producer Jonathan Glickman recalls: “We were big fans of *Shopgirl* and *Hilary and Jackie*. We had a great telephone conversation with Anand, and he had such a knowledge and passion for the romantic-comedy genre. Then he went off to meet Amy Adams, who absolutely loved him. We felt he had what we needed in him and that he could elevate the story beyond a typical romantic comedy.”

Director Tucker describes his reaction to Elfont and Kaplan’s script, one that he found was about “reconnecting with yourself.” He notes: “It reminded me of those wonderful classic romantic comedies where ill-matched couples come together and go through their journey. It had a lovely balance of emotion and five or six fantastic set pieces that really are laugh-out-loud funny...and it’s genuinely touching.”

Not only did the screenplay move him, he was keen to work with Adams. Tucker recalls: “I got a call saying ‘Would you like to meet Amy?’ Well, given that I’d seen *Enchanted* about 50 times because my little boy was obsessed by it, I thought Amy was a bit of a genius. I leapt at the chance, read the script quickly and was utterly charmed by it. I found myself on a plane to New York...and that was that!”

Lasses and Lads: Casting the Romantic Comedy

Soon after she read the script, Amy Adams agreed to become attached to *Leap Year*. In the past several years, she has risen from supporting player to global star. With a breakout performance in 2005’s independent *Junebug* and a career-changing role in the 2007 blockbuster *Enchanted*, Adams has selected films that showcase her considerable talents at both drama and comedy. From last year’s powerful turn as a novice in *Doubt* to her blogging cook in *Summer 2009*’s hit *Julie & Julia*, the actress has steadily shot to the top.

The filmmakers believed Adams would bring a depth to the project that would take the audience away from the stereotypes often seen in romantic comedies. They found the actress very aware of not making Anna a one-dimensional, spoiled woman who needs to learn a lesson.

Producer Chris Bender elaborates: “Amy is undeniably likable. There’s an innocence in her eyes, no matter what she does. Her character begins the journey as hard-edged and aggressive yet, a woman living in a bubble. Still, you really empathize and care about her, while enjoying watching her literally get knocked down a few pegs as she travels through Ireland with Declan.”

Director Tucker describes the performer as “a supremely talented dramatic actress, but also a very talented comedian. You watch her go to work, and she nails every scene. She inhabits the role because you really believe her. You believe there really is this person called Anna from Boston that she’s created; that allows the movie to go quite broad when it needs to. It’s a difficult thing to marry together emotion and comedy, but Amy pulls it off with great style and conviction. She is one of those rare creatures who can do anything.”

Adams read Anna as “the type of woman who sets a timetable for herself and hits milestones and judges her life by the things she does. She believes she is independent and can have it all. Anna has a list of what that ‘all’ means: the husband, the job...she even has the kids planned out. Everything is planned and on a schedule and she’s not somebody who gets off her schedule often. She spends more time thinking about what she does rather than the type of person she is.”

The performer admits that she was drawn to Leap Year because of the script’s exploration “of how we set out to achieve and to acquire, but don’t necessarily set out on a path that is authentic. We are swayed off our path so often by shiny things. I was interested in this theme about getting to the truth of who you are.”

But she’s quick to add that Anna’s single-mindedness is the source of much of the film’s humor, including a number of scenes in which the reluctant traveler can’t escape the forces of nature driving Anna and Declan together. Adams laughs: “Any time you take somebody who thinks they know exactly who they are and exactly what they are doing, and show them that they have no clue, it’s a lot of fun. And I’m wet a lot...nothing is funnier than a wet actress.”

Anna’s quest to land her boyfriend in holy matrimony comes with one big hiccup: an Irishman named Declan on whom she must rely to get to Dublin. Adams elaborates on what is it about Declan that challenges Anna. “Everything,” she says. “He talks to her in a way no one has spoken to her; he raises questions. He is totally different to anything she has encountered on her path of avoidance. It sparks her, moves her in a different direction and, finally, it touches her. Anna isn’t someone who has allowed herself to feel that often, and this makes her feel. He makes her take note, he makes her question and she doesn’t like the answers she comes up with...until she realizes that this person and this place might be the answer.”

Chosen to play the diamond in the rough whom Anna gradually learns to like, then fall in love with, was British actor Matthew Goode. The actor made his feature debut with the romantic comedy Chasing Liberty and has gone on to garner notice in films from Match Point and The Lookout to 2009’s Watchmen.

Producer Barber explains the team's choice: "We chose Matthew because we had cast him in the film *The Lookout*, and he had displayed a great range of acting ability. But we'd also previously seen him in *Match Point*, where he played a terrific romantic interest. We thought he could really fit this role perfectly, showing the talents of both his dramatic range and his comedic timing. He's a handsome guy with a roguish look to him, which is perfect for this film."

Tucker elaborates on Goode's charm as Declan: "Matthew's an incredibly quicksilver fellow. He has one of those lightning sharp brains, and he was already 15 steps ahead of me every time we got up to do anything. He's got a deliciously dark sense of humor, as well as being a very fine actor."

The director was not only impressed by Goode and Adams' chemistry with one another, but he loved the misadventures that happen when "hate at first sight becomes mutual respect and love." He commends: "They are both terrific actors who have an intuitive sense of rhythm and timing. But to be honest, my job has been easy in that respect because the scenes are well written, and Matthew and Amy have found their way into them effortlessly."

Goode explains Declan's motivation in a film he refers to as "a good yarn." He says, "It takes a while before Declan enters the story. We don't know a huge amount about him... apart from the fact that he was engaged to a girl before and he got dumped. That's shaped him. He's quite surly; he doesn't suffer fools gladly. He's trying to turn his life around. He owns a pub, and he's a bit of a chef. Declan had a dream to set up a business with his ex-girlfriend and his best mate and, unfortunately, they went off together. Where we pick up the story, he's down in the doldrums and in need of care. He has a kitchen that probably came off the back of a lorry from someone slightly dodgy, and he's trying to pay off the interest."

His director's calm style made for a comfortable shooting environment where improvisation was allowed to work alongside the script. Goode is fulsome in his praise: "I've wanted to work with Anand for some time, and he was the reason I took the job. I saw Hilary and Jackie, and I loved what he got out of the actors. He's so full of beans and so nice and completely unthreatening and fun to work with."

When Tucker's producers saw the first cut of his film, they were undeniably impressed by the connection the director had captured between their principal performers. "Of course, you hope for chemistry," says Bender. "When we all saw the first cut of *Leap Year*, it was very exciting. We said, 'We got it! We got the chemistry.' One of the best things about the movie is that there's immediately great tension between Anna and Declan... and by the end, you feel like these two people have really come around and fallen for each other. It's a testament to the nuanced performances given by both Amy and Matthew, Deborah and Harry's sharp screenplay, and Anand's deft direction."

To complete the love triangle, the team needed to find Anna's long-term boyfriend. Cast in the role was veteran performer Adam Scott. Of his part, he reveals: "I play a character named

Jeremy, and Anna and I have been going out for four years. He's a surgeon and very successful. He's deeply satisfied with his life, and he doesn't see any need to change it in any drastic way. Jeremy doesn't even know that getting married is something that Anna wants, nor is it something that occurs to him as being necessary. That's kind of the kick-off of the story."

Scott explains that he worked a good deal with Tucker to round out a character who could easily be played as a "stiff shirt." The actor says: "Starting with the audition, Anand was very insistent Jeremy be less demonized than you might usually think. It's not that he was written that way, it's just that that is usually the first place you go when you're thinking about the character who's the wrong guy."

Producer Birnbaum adds of Scott's characterization: "We wanted to paint a picture of a good guy. Jeremy is not a one-dimensional boyfriend about whom the audience would say, 'Oh, get rid of him.' He's a good-looking, successful man who does care and express his love for Anna. But what you learn over the journey of this film is that it's just not enough. Adam's very comfortable with the part and that comes through in his excellent performance."

In the role of Jack Brady, Anna's wayward-but-endearing father, the film's producers were thrilled to cast another double Oscar® nominee, John Lithgow. From *Terms of Endearment* to *The World According to Garp*, to his current dark turn on television's *Dexter*, the actor has created signature characters for decades. Lithgow gives some background on his character: "Jack has been a single dad to Anna since he lost his wife and clearly has never been the same since he lost her. He's melancholy, semi-alcoholic, a dreamer and a charmer and thinks of himself as a useless man. He's full of schemes, but his romantic streak is a part of Anna. She's a very tidy and organized person who almost denies her romantic side because she sees what a loser her poor old Dad is...even though she adores him."

Jack is instrumental to the plot's development. Lithgow adds: "He drops this favorite old family story about his Irish grandmother, who proposed to her husband on a Leap Day back in the 1920s; that puts the notion in her mind. There's a very touching relationship between father and daughter in this, and I just looked for the moments when this old fool suddenly comes up with the little scraps of wisdom."

Partnering with Lithgow was enjoyable for Adams. She compliments: "John was hysterical, and he was so fun to work with. He plays my father, who is very different from Anna. He makes all sorts of bad decisions. She thinks that if she does everything by the book, she'll avoid all the heartache that her father caused her and caused himself. But John plays Jack as very sweet. You can't help but love him and his portrayal of Anna's father. He's just adorable."

Supporting the main players are *It's Always Sunny in Philadelphia*'s KAITLIN OLSON as Anna's best girlfriend, Libby; *Casualty*'s TONY ROHR and *Hilary and Jackie*'s MAGGIE MCCARTHY as the doting innkeepers Frank and Eileen; and *Far and Away*'s NOEL

O'DONOVAN, The Playboys' ALAN DEVLIN and The Queen's PAT LAFFAN as the characters who warm up the barstools in Declan's pub, respectively, Seamus, Joe and Donal.

Design and Locations:

Shooting on the Emerald Isle

Once it was decided to lens the film entirely on location, Spyglass approached Irish co-producer Morgan O'Sullivan, with whom the company had previously collaborated. Explains O'Sullivan: "We'd worked together on a couple of occasions, on *The Count of Monte Cristo* and *Reign of Fire*, so when Gary Barber came to us with this script, we immediately felt it was a project we would like to do."

Anand Tucker explains why the production needed to find locations that weren't so easily accessible: "The film is predicated on our heroine arriving and being blown off her course in the middle of nowhere. And actually, being so far away from civilization, she has no choice other than to go on this crazy journey with Declan."

Producer Jake Weiner elaborates: "Ireland was always a character in the movie. It is a place where it exists in modern times, but it's a place where you can get lost...where you can drive down a road and not see a restaurant or a gas station. As we created remote situations for two people to get to know each other, we had to make it believable that they weren't in an area they could just ask for a ride. Anna and Declan were really forced together."

Although many films have been shot on location in Ireland in recent years, few have used as many sets and been shot in as many geographically diverse locations as *Leap Year*. For a love story, the logistics and scale of its production were unusually large for an Irish film. In bringing the challenges set forth in the script to the screen, the team engaged the skills of production designer Mark Geraghty. "One of the biggest challenges," notes Geraghty, "was finding a place big enough for the 12 studio sets. When we found this enormous warehouse in the docklands of Dublin, we turned it into a very efficient studio."

The filmmakers were quite pleased actually to shoot Ireland for Ireland. Though it's quite a modern country, all were impressed by just how much the Emerald Isle has a fairy-tale nature about it. While Anna doesn't believe in luck—in fact, she has no time for it at all—the production was moved by how magical it found the scenery and the people of the Gaelic land.

Glickman describes a few of the sets that needed to be constructed to bring the world of Anna and Declan to life. "The first part of the journey is on the plane, so we built the inside of the fuselage—which is 50 feet long and goes into this gimbal that creates all the turbulence," he explains. "It was a very big mechanical set. Then we were on a boat on a storm at sea, so we recreated that using gimbals, green screen and CGI."

Though the exterior of Anna and Jeremy's apartment is set in Boston, the exteriors were shot by Tucker and DP Tom Sigel in Dublin. Says Geraghty: "We've built a lot of the set exteriors; we built part of them and extended them into the Boston landscape later on the computer. The film is set around four days at the end of February when Boston has snow, so we re-created that. We created the outside of the Davenport, the apartment building they aspire to live in, and we also re-created the interiors on a stage. And then there were all the interiors in Ireland—Declan's bar, a B&B and so on."

Despite the range and detail of the sets used in *Leap Year*, Tucker and the producers wanted to take advantage of Ireland's fabled landscapes. This was evidenced by the setting for the road trip undertaken by Anna and Declan as they travel cross-country to Dublin. Early on, the team made the decision to go beyond the traditional areas around Dublin and Wicklow used by other film productions. The crew was in search of a more authentic and geographically diverse landscape than is usually seen in films set in this country.

Geraghty admits: "When I read this script, I felt it needed a bigger canvas than the usual settings. You could shoot this either as an Irish movie or a Hollywood movie, and we went for the big vista. It's not something you can do on a small movie, but what you get at the end is fantastic...it speaks for itself. One of the final shots of the movie, set on the cliffs in the Aran Islands, is absolutely stunning."

O'Sullivan agrees: "Anand wanted, right from the get-go, to have a very panoramic view of Ireland, which we've never done before. He was completely correct. When we went to shoot in Dun Aengus on the Aran Islands, it was the most magnificent location. Normally, with most pictures shot here, we're bound to Dublin...so this is a side of Ireland that very few people have ever seen on film before."

The Aran Islands are three remote islands in the Atlantic Ocean off the west coast of Ireland, made famous by the plays of J.M. Synge. They serve as the setting for the film's scenes in which Anna and Declan meet for the first time. Geraghty says the decision to go there was justified by the script. "It was very important we put Anna and Declan in an intimate situation and that they were as far removed from her life as possible," he shares. "The daylight is amazing in the west of Ireland; it can change in 10 minutes, and we wanted that atmosphere. We battled the elements but we got lucky with the weather a lot of the time, and the production value is just priceless."

Getting the cast and crew of a major film production on and off the isolated main Aran Island was a major logistical exercise. It required three separate vessels, including a landing craft once used by the American navy during World War II, and took almost 20 hours...with the team working on a very tight schedule.

Glickman recounts: "Moving everyone was very complicated. We were only over there for three days when the weather did not cooperate, but there was no going back. In the end, 90 percent of the time the weather did cooperate, and it was a specific terrain that looks like no other place in

the world. Anand really wanted it to feel that Anna was dropped off on another planet, and it certainly feels like that.”

Geraghty offers that finding the right setting for the film’s opening scenes in Ireland was not an easy task. “The location in the script was written as Dingle, which is a huge and prosperous town today, so it took several weeks of driving around the country to find the right place,” he remembers. Once Aran was settled on, an advance crew was sent to the island for almost two months to construct the village. Committed to preserving the authenticity of the landscape, the film then follows the couple as they head eastwards through Connemara—the dramatic western region of Ireland.

Their emotional and physical journey is reflected in the film’s design decisions. “The rough textures of the countryside contrast with the straight lines of Boston as a concrete jungle,” explains Geraghty. “As they get closer to Dublin, the landscape becomes more familiar, and they become more familiar with their surroundings. We’ve softened it as they come closer to the city...to make it more romantic and show there is a new understanding between Anna and Declan. This is as opposed to the first time they arrive on the Aran Islands—where there is complete confusion.”

Adams admits: “All I knew about Ireland is what I saw in advertising and in the movies, and that made it look a lot sunnier than it is. The weather, the way it changes so quickly, works against Anna and it becomes quite symbolic. The climate here teaches people to quickly adapt to change, and Anna’s not good at adapting; this volatile Irish weather plays a part in her being out of control.”

Of the mercurial forces of Mother Nature experienced during the shoot, she continues: “There’s a scene where I’m walking down the road and these guys come up and take my bag. When I read it, it was very simple. When we shot it, the winds were about 60 miles an hour, and it became Anna struggling against the wind and working hard to stay on her path. But also there’s something really magical about Ireland. The people are inviting, and you feel you are at home. Everyplace we’ve been I can see myself living. That’s something else Anna feels...how inviting it is.”

Her fellow performer agrees with Adams’ assessment about Ireland. Goode notes: “The shoot was great once we got over the fact that the roads aren’t particularly that good—and were a bit difficult to navigate—in the west of Ireland. But we loved our time there. I went off with the boys and played a bit of golf and did some fly-fishing. It’s beautiful out there. The Irish, they’re a good crack.”

Costumes of the Film

When creating the looks for the cast, the team began with the script’s perfectionist: Anna. Explains Weiner why it was so important Anna dress the part: “What she does for a profession is

what she's doing in her life. She's staging everything so that each detail looks perfect as well. Declan asks her, 'What's important?' And that's one of the things she learns on her journey: that all that stuff didn't matter."

Eimer Ní Mhaoldomhnaigh, one of Ireland's leading costume designers for stage and screen, had the responsibility for wardrobing. The film is set in the present, so the skills of the wardrobe department are not as immediately obvious as in a period drama. However, just as much thought went into creating a coherent look.

"People think that contemporary must be easy, and period difficult, but contemporary is only easier in that the clothes are more available," says Mhaoldomhnaigh. "If someone doesn't like something, you can run out and get something else. But, when it's contemporary, there are many opinions to take into consideration."

For Mhaoldomhnaigh, color was an obvious starting point in a film where so much action was filmed against dramatic landscapes. She reflects: "Color, texture and pattern are important. There's so much green, you have to be aware of what'll work against the physical settings."

In the first instance, such consideration was applied to the wardrobe of Anna. "She's this very sophisticated lady coming from the east coast of America," notes the designer. "She wears lovely soft colors, but we've also put in hints of red and blues and bits of pattern. Her clothes are very tailored and high waisted and chic. When she arrives, she looks like something from another world."

In creating Anna's look, Mhaoldomhnaigh considered the shops an apartment stager might frequent and combined that with a 1950s feel. Additionally, she referenced period film magazines and stills.

"All of Amy's clothes are designer," notes Mhaoldomhnaigh. "We shopped in Ireland, London and L.A. We've a lot of classical tailoring from designers like Paul Smith, Max Mara, Le Petit Salut and Carolina Herrera, as well as Christian Louboutin shoes and Hugo Boss. Amy even brought in her own shoes to go with outfits. She looks like a mixture of Maureen O'Hara and Rita Hayworth...very elegant." Declan was quite another matter. "Poor Matthew," laughs Mhaoldomhnaigh. "He has one costume for most of the movie: brown cords and gray jumper, red check shirt. He's just in the same thing, and it just gets dirtier."

While cardiologist Jeremy is dressed in conservative suits, Anna's father offered more fun for the costume designer. "He's a wild guy, so I felt there should be an element of Columbo," she laughs. "So, he has an old jacket and a few Hawaiian shirts. He looks like he's picked up most of his few clothes in charity shops...with a few things he picked up on his adventures."

Universal Pictures and Spyglass Entertainment present—A Barber/Birnbaum production and a Benderspink production of a film by Anand Tucker: Amy Adams in Leap Year, starring Matthew Goode, Adam Scott and John Lithgow. The romantic comedy's casting is by Nina Gold, and the U.S. casting is by Cathy Sandrich Gelfond and Amanda Mackey. The film's co-producers are Rebekah Rudd, Cassidy Lange, Morgan O'Sullivan, James Flynn; the music is by Randy Edelman. The costume designer is Eimer Ní Mhaoldomhnaigh; the film is edited by Nick Moore. Leap Year's production designer is Mark Geraghty; the director of photography is Newton Thomas Sigel, ASC. The executive producers are J.C. Spink, Su Armstrong. The film is produced by Gary Barber, Roger Birnbaum, Jonathan Glickman, Chris Bender, Jake Weiner. It is written by Deborah Kaplan & Harry Elfont, and it is directed by Anand Tucker. ©2009 Universal Studios and Spyglass Entertainment Funding, LLC. www.leapyearfilm.net

ABOUT THE CAST

Two-time Academy Award®-nominated actress **AMY ADAMS (Anna)** has built an impressive list of credits, challenging herself with each new role. Adams recently wrapped production on David O. Russell's *The Fighter*, opposite Mark Wahlberg and Christian Bale. Adams plays Charlene, a tough, gritty bartender from Massachusetts who ends up dating boxer "Irish" Mickey Ward (Wahlberg). The film revolves around Ward and trainer/brother Dickie Eklund (Bale), chronicling their early days in Massachusetts, through Eklund's battle with drugs and Ward's eventual world championship in London.

Adams recently starred in Nora Ephron's *Julie & Julia*, opposite Meryl Streep. The Columbia Pictures film is adapted from Julie Powell's book "Julie and Julia: 365 Days, 524 Recipes, 1 Tiny Apartment Kitchen" and centers on a frustrated secretary (Adams) who embarks on a yearlong culinary quest to cook all 524 recipes in Child's (Streep) "Mastering the Art of French Cooking." She chronicles her trials and tribulations in a blog that catches on with the food crowd. The film was released on August 7, 2009, and has grossed approximately \$100 million at the box office.

Adams also recently starred in Shawn Levy's *Night at the Museum: Battle of the Smithsonian*, opposite Ben Stiller. Adams plays Amelia Earhart, who comes to life to help security guard Larry (Stiller) restore order to the museum. Twentieth Century Fox released the blockbuster hit on May 22, 2009. The film has grossed more than \$400 million worldwide.

Adams starred in John Patrick Shanley's Oscar®-nominated film *Doubt*, opposite Meryl Streep and Philip Seymour Hoffman. The Miramax film is set at a Catholic school in the Bronx and centers on a nun who grows suspicious when a priest begins taking too much interest in the life of a young black student. Adams received her second Academy Award® nomination as well as Golden Globe, SAG, BAFTA and Critics' Choice award nominations for her performance.

Adams starred in Christine Jeffs' critically acclaimed film *Sunshine Cleaning*, opposite Emily Blunt and Alan Arkin. The dark family comedy is about two lost sisters (Adams, Blunt) who find themselves after starting an unlikely business in crime-scene cleanup. Overture Films released the film on March 13, 2009.

Adams starred in Kevin Lima's *Enchanted*, opposite James Marsden, Idina Menzel, Patrick Dempsey and Susan Sarandon. *Enchanted* is a romantic fable that mixes live-action with CG-animation for Disney. The film was released on November 21, 2007, grossed more than \$300 million worldwide and garnered Adams a Golden Globe nomination for Best Actress—Musical or Comedy.

Adams' role in Phil Morrison's *Junebug* in 2005 earned her Academy Award® and SAG Award nominations. She won a Film Independent Spirit Award, a Broadcast Film Critics Association award, a National Society of Film Critics award, a San Francisco Film Critics Circle award, as well as the Breakthrough Gotham Award. Adams also won the Special Jury Prize for Acting at the 2005 Sundance Film Festival for her role as the pregnant, childlike Ashley, who is awestruck by the arrival of her glamorous sister-in-law.

Adams' other film credits include Mike Nichols' *Charlie Wilson's War*, opposite Tom Hanks, Julia Roberts and Philip Seymour Hoffman; Bharat Nalluri's *Miss Pettigrew Lives for a Day*, opposite Frances McDormand; Adam McKay's *Talladega Nights: The Ballad of Ricky Bobby*, with Will Ferrell; Clare Kilner's *The Wedding Date*, with Debra Messing and Dermot Mulroney; Steven Spielberg's *Catch Me If You Can*, with Leonardo DiCaprio; Reginald Hudlin's *Serving Sara*; Anthony Abrams and Adam Larson Broders' *Pumpkin*; and Michael Patrick Jann's *Drop Dead Gorgeous*. Adams' television credits include guest-starring roles on *The Office* and *The West Wing*.

MATTHEW GOODE (Declan) currently stars as Jim in Tom Ford's critically acclaimed drama *A Single Man*. He recently starred as Adrian Veidt/Ozymandias, "the world's smartest man," in Zack Snyder's *Watchmen*.

He is currently at work on Ricky Gervais and Stephen Merchant's *Cemetery Junction* (Sony Pictures), a comedy set in the world of insurance salesmen that also features Ralph Fiennes and Felicity Jones.

Last year, Goode portrayed protagonist Charles Ryder in Julian Jarrold's adaptation of Evelyn Waugh's "Brideshead Revisited." In 2007, Goode starred as ex-convict Gary Spargo in Scott Frank's *The Lookout*, with Joseph Gordon-Levitt, Jeff Daniels and Isla Fisher. He also portrayed the posh friend and eventual brother-in-law of the tennis pro, played by Jonathan Rhys Meyers, in Woody Allen's *Match Point*.

In 2003, Goode made his feature film debut as celebrated Spanish-speaking writer Gerald Brenan in Fernando Colomo's cult biopic *South From Granada*. His credits also include *Agnieszka*

Holland's Copying Beethoven, Ol Parker's Imagine Me & You and Chasing Liberty, opposite Mandy Moore.

For television, Goode starred alongside Imelda Staunton in the BBC telefilm *My Family and Other Animals*, which aired as part of PBS' Masterpiece Theatre in the U.S. Additional credits include the English crime drama *Marple: A Murder Is Announced*, Tom Vaughan's *He Knew He Was Right*, for the BBC, and *The Inspector Lynley Mysteries: A Suitable Vengeance*.

Raised in the city of Exeter, England, Goode studied drama at the University of Birmingham and, later, classical theater and stage acting at London's Webber Douglas Academy of Dramatic Art. His stage credits include the roles of Ariel in Shakespeare's *The Tempest* and Moon in Federico García Lorca's *Blood Wedding*, at the Mercury Theatre, Colchester.

ADAM SCOTT (Jeremy) has crafted a truly diverse and distinguished career. Though he began primarily as a dramatic actor, he has displayed great versatility and depth and built an equally impressive comedy résumé. No matter the medium—film, television or theater—Scott continues to earn rave reviews. Scott can be seen starring in the Starz original television series *Party Down*, which will soon begin its second season. Scott plays Henry, who has rejoined a catering team after an eight-year attempt, and ultimate failure, at an acting career. NPR said of Henry: "Beautifully underplayed by Scott, he reveals himself in bone-dry quips and almost imperceptible inner crumples. He's *Party Down*'s hero and melancholy heart." The half-hour comedy costars Ken Marino, Lizzy Caplan and Martin Starr. Scott also serves as a producer on the show, alongside executive producers Paul Rudd, Rob Thomas, Dan Etheridge and John Enbom.

Scott also stars in *The Vicious Kind*, a dramedy about a man who becomes obsessed with the girlfriend (Brittany Snow) his brother brings home for Thanksgiving. Executive produced by Neil LaBute, the film premiered at the Sundance Film Festival in 2009 and has since won Best Picture at the 2009 New Orleans Film Festival. Scott has been lauded for his performance as Caleb, winning Best Performance at the 2009 Sidewalk Moving Picture Festival and Best Actor at the 2009 Strasbourg International Film Festival. *Variety* stated, "Best known for his colorful supporting turns, Scott proves more than up to the challenge of a juicy lead role: his brilliant delivery, replete with tasty vulgarities and sarcastic asides, whets our appetites for more." The film was released to a limited audience in December 2009.

Scott has the lead role, opposite Elisabeth Shue, Ving Rhames and Richard Dreyfuss, in the upcoming *Piranha 3-D*. The film, produced by The Weinstein Company and directed by acclaimed director Alexandre Aja, will be released in April 2010. Other upcoming projects include *Rogue's Gallery*, an ultraviolent action-comedy from Richard Kelly and Darko Entertainment. The all-star ensemble includes Rob Corddry and Ellen Barkin. Scott also stars in *Passenger Side*, a road movie that never leaves Los Angeles, with Joel Bissonnette and Robin

Tunney, on which he also serves as an executive producer. The film premiered to rave reviews at the Los Angeles Film Festival and the Toronto International Film Festival in 2009.

Last summer, Scott co-starred alongside Will Ferrell and John C. Reilly in the blockbuster comedy *Step Brothers*, for Columbia Pictures. As Derek, Ferrell's egomaniacal younger brother, Scott garnered praise; the Los Angeles Times said of Scott's performance, "It's the movie's plum part and Scott runs mightily with it," while the San Francisco Chronicle added, "Scott eats up the screen...inspired." The Washington Post called Scott's performance "magnificently smarmy" while the New York Post said Scott's turn was "a hilarious foil...not just a tool, but a power tool."

He was recently seen in *August*, a drama that centers on two brothers (Scott and Josh Hartnett) who fight to keep their start-up company afloat during the dot-com bust of 2001. *August* was featured at the 2008 Sundance Film Festival. In addition, he appears in *Lovely, Still*, with Martin Landau, Ellen Burstyn and Elizabeth Banks. *Lovely, Still* premiered at the 2008 Toronto International Film Festival.

Previously, Scott starred as Palek in the critically acclaimed HBO television series *Tell Me You Love Me*. In addition, he portrayed Johnny Meyer, Howard Hughes' press agent, in Miramax's Oscar®-winning film *The Aviator*, alongside Leonardo DiCaprio, Cate Blanchett, John C. Reilly and Alec Baldwin for legendary director Martin Scorsese. Additional film credits include the blockbuster comedy *Knocked Up*, directed by Judd Apatow; *The Great Buck Howard*, opposite John Malkovich, Colin Hanks and Tom Hanks; and *Art School Confidential*, directed by acclaimed filmmaker Terry Zwigoff.

Scott currently resides in Los Angeles.

Although perhaps known for his long-running starring role as Dr. Dick Solomon on the NBC sitcom *3rd Rock From the Sun* (1996–2001), **JOHN LITHGOW's (Jack)** career achievements are many. He has won four Emmy Awards, two Tony Awards, a Golden Globe Award and two Screen Actors Guild Awards. He has also been nominated twice for an Academy Award® for Best Actor in a Supporting Role.

On screen, Lithgow earned back-to-back Oscar® nominations for *The World According to Garp* (1982) and *Terms of Endearment* (1983). He's appeared in more than 30 films, including *All That Jazz* (1979), *Blow Out* (1981), *Twilight Zone: The Movie* (1983), *Footloose* (1984), *2010* (1984), *Harry and the Hendersons* (1987), *Raising Cain* (1992), *Cliffhanger* (1993), *Shrek* (2001) as the voice of Lord Farquaad, *Kinsey* (2004) and *Dreamgirls* (2006).

On the small screen, Lithgow has been nominated for 10 Emmys, winning four times: one for an episode of *Amazing Stories*, and three for his role on *3rd Rock From the Sun*. In the show's six-

year run, Lithgow won a Golden Globe, two SAG Awards and an American Comedy Award, and he received a star on the Hollywood Walk of Fame. Other television credits include *The Day After*, *Resting Place*, *Baby Girl Scott*, *My Brother's Keeper*, TNT's *Don Quixote* and HBO's *The Life and Death of Peter Sellers*. Lithgow currently stars in Showtime's *Dexter*.

Lithgow won a Tony Award three weeks after his 1973 Broadway debut in David Storey's *The Changing Room*. Since then, he has appeared on Broadway 19 times, earning another Tony, three Tony Award nominations and four Drama Desk Awards, and he was inducted into the Theatre Hall of Fame. Major roles include parts in *My Fat Friend*, *Trelawny of the Wells*, *Comedians*, *Anna Christie*, *Bedroom Farce*, *M. Butterfly*, *The Front Page* and the musicals *Sweet Smell of Success* (for which he won his second Tony) and *Dirty Rotten Scoundrels*. In 2007, Lithgow made his Royal Shakespeare Company debut in Neil Bartlett's production of *Twelfth Night*. Lithgow presented his critically acclaimed one-man show, *John Lithgow: Stories by Heart*, at Lincoln Center and the National Theatre in London. He recently returned to the stage in Broadway's revival of the Arthur Miller classic *All My Sons*.

Lithgow has written eight New York Times bestselling children's picture books, created two activity books for parents and children, developed readers for use in elementary schools and compiled 50 classic poems aimed at young people. He's earned two Parents' Choice Silver Honor Awards and received four Grammy nominations. Simon & Schuster recently released his newest children's book, "I Got Two Dogs." Lithgow has also performed concerts for children with the Chicago, Pittsburgh, Detroit, Baltimore and San Diego symphonies, and at Carnegie Hall with the Orchestra of St. Luke's. He's released three kids' albums.

ANAND TUCKER (Directed by) has extensive and varied experience as a producer and director of successful feature films. Among his directing credits are *Shopgirl* (2005), starring and written by Steve Martin— adapted from his own novel; *And When Did You Last See Your Father?* (2007), featuring Jim Broadbent and Colin Firth in the lead father-son roles; and *Hilary and Jackie* (1998), starring Emily Watson and Rachel Griffiths. He has also recently directed *Red Riding: 1983*, the third episode of the acclaimed *Red Riding* trilogy for Channel 4 Television in the U.K.

Tucker also has a wide range of producing credits including the critical and box-office success *Girl With a Pearl Earring* (2003), starring Scarlett Johansson and Colin Firth; *Incendary* (2008), starring Michelle Williams and Ewan McGregor; and the BBC factual television series *This Is Modern Art* (1999), as executive producer.

Well known as Hollywood "script doctors," *Leap Year* marks the first original screenplay by DEBORAH KAPLAN & HARRY ELFONT (Written by) since writing and directing *Can't Hardly Wait* and *Josie and the Pussycats*. They are currently preparing to direct the comedy *B.M.O.C.: Big Man on Campus* for Sony Pictures.

GARY BARBER (Produced by), with his partner Roger Birnbaum, founded the production, finance and distribution company Spyglass Entertainment, where he serves as co-chairman and CEO.

Spyglass Entertainment's savvy production choices have grossed a total of \$4.7 billion in worldwide box office to date. The company was launched with the phenomenal box-office success *The Sixth Sense*, which grossed more than \$661 million worldwide and garnered six Academy Award® nominations. Other successes include *Bruce Almighty*, which grossed more than \$485 million worldwide and is considered one of the highest-grossing blockbuster comedies of all time, and *Memoirs of a Geisha*, based on the best-selling novel that earned Spyglass three Oscar® wins out of six nominations, bringing the company a total, to date, of 28 nominations.

In 2008, Barber produced and Spyglass cofinanced the hugely popular *27 Dresses*, followed by *Wanted*, an adrenaline-pumping action-thriller based on Mark Millar and J.G. Jones' explosive graphic novel series, starring Oscar® winners Angelina Jolie and Morgan Freeman with James McAvoy. Spyglass wrapped up last year with the holiday comedy hit *Four Christmases*, starring comedian Vince Vaughn and Academy Award® winner Reese Witherspoon.

Spyglass co-financed and Barber served as executive producer on Paramount Pictures' 2009 summer mega-hit *Star Trek*, the new vision from director J.J. Abrams of the greatest space adventure of all time. The latest installment of the *Star Trek* franchise was the first film in 2009 to cross the \$200 million mark at the U.S. box office. Next, Spyglass co-financed and Barber served as executive producer on yet another of Paramount's summer blockbusters, the action adventure *G.I. Joe: The Rise of Cobra*.

Barber recently served as executive producer on Oscar®-winning director Clint Eastwood's *Invictus*, based on the inspiring true story of Nelson Mandela when he was first elected president of South Africa. Released in December 2009, the film stars Oscar® winners Morgan Freeman, who plays Mandela, and Matt Damon. As executive producer, Barber is currently in production on *Dinner for Schmucks*, starring Steve Carell and directed by Jay Roach.

A seasoned veteran of the business, Barber has produced or executive produced more than 65 feature films and television shows. He has run business entities in feature film production, foreign distribution, music and exhibition.

ROGER BIRNBAUM (Produced by) founded the production, finance and distribution company Spyglass Entertainment with partner Gary Barber, sharing the title of co-chairman and CEO. The company develops and finances all of its projects independently.

Spyglass Entertainment's savvy production choices have grossed a total of \$4.4 billion in worldwide box office to date. The company's successes range from *The Sixth Sense*, which earned \$661 million in worldwide box office, to the smash hit *Bruce Almighty*, starring Jim Carrey, which earned \$485 million. Also included in the Spyglass library are Oscar®-nominated

favorites such as Seabiscuit, starring Tobey Maguire, and The Insider, starring Russell Crowe and Al Pacino. In total, Spyglass films have amassed more than 28 Oscar® nominations, including three wins.

Other recent company successes include the hugely successful 27 Dresses, starring Katherine Heigl, which Birnbaum produced; Wanted, an action-packed thriller starring Oscar® winners Angelina Jolie and Morgan Freeman with James McAvoy; and Star Trek, the recent summer mega-hit from director J.J. Abrams.

Birnbaum recently served as executive producer on Oscar®-winning director Clint Eastwood's latest project, Invictus, a biopic of Nelson Mandela. The film, shot in South Africa and starring Oscar® winners Morgan Freeman, as Mandela, and Matt Damon, was released in December 2009. Spyglass co-financed two of Paramount's summer blockbusters: Star Trek and G.I. Joe: The Rise of Cobra.

Both films rose to the top of the box office for Spyglass, with Birnbaum serving as executive producer on both titles. Spyglass is currently in production on Dinner for Schmucks, starring Steve Carell and directed by Jay Roach.

Prior to founding Spyglass Entertainment, Birnbaum co-founded Caravan Pictures and held the title of president of worldwide production and executive vice president of 20th Century Fox. Before entering the film industry, he built a successful career as vice president of A&M Records and Arista Records. Birnbaum is an AFI trustee and a former coartistic director of the institute. He is also a mentor to the USC Peter Stark Producing Program.

JONATHAN GLICKMAN (Produced by), Spyglass Entertainment president, is responsible for the development and production of all Spyglass Entertainment films. In 1993, Glickman joined Caravan Pictures as an intern and, by 1997, he had worked his way up to president of the company. During this time, he brought in such projects as While You Were Sleeping, serving as associate producer. Later, Glickman executive produced Grosse Pointe Blank and Walt Disney's Inspector Gadget. In addition, he also produced the international smash-hit Rush Hour as well as the franchise's two sequels.

In 1998, Glickman was named president of production for Spyglass Entertainment and, in 2003, was promoted to president of Spyglass Entertainment. While at Spyglass, Glickman has produced such international hits as Shanghai Noon, The Count of Monte Cristo, The Pacifier and The Hitchhiker's Guide to the Galaxy.

In 2008, Glickman produced the sleeper romantic-comedy hit 27 Dresses, which grossed more than \$160 million worldwide. Most recently, he produced the hit comedy Four Christmases, starring Vince Vaughn and Reese Witherspoon.

Glickman, who is married to television writer Christy Callahan, graduated with honors in English from the University of Michigan and attended University of Southern California's Peter Stark Producing Program. He serves on the Southern California board of Rock the Vote, as well as the University of Southern California Peter Stark Program's board of mentors.

CHRIS BENDER (Produced by) and **J.C. SPINK (Executive Producer)** established Benderspink in November 1998, with American Pie in post-production and 14 writer clients signed to their management company. Their film production arm has had a successful first-look deal with New Line Cinema for more than 10 years.

They have produced or developed projects that have grown into five franchises in various genres: Final Destination, American Pie, The Ring, Cats & Dogs and The Butterfly Effect. Eight of their movies have opened at No. 1 and Bender and Spink were nominated for a Golden Globe for A History of Violence. Benderspink has continued to make diverse feature films for the past 10 years, including the romantic comedy Just Friends, starring Ryan Reynolds, Amy Smart, Chris Klein and Anna Faris; the romantic comedy Monster-in-Law, starring Jennifer Lopez and Jane Fonda; Red Eye, directed by Wes Craven and starring Rachel McAdams and Cillian Murphy; and The Hangover, which they executive produced.

JAKE WEINER (Produced by) joined Benderspink in 2001 as president of production and was named a partner in 2006. Weiner began his career at New Line Cinema in 1996, where he worked in production and development.

During his time at Benderspink, Weiner has served as a co-producer on the critically acclaimed and Golden Globe-nominated A History of Violence, which was directed by David Cronenberg and starred Viggo Mortensen, Maria Bello, Ed Harris and William Hurt. Weiner was also a co-producer on New Line Cinema's romantic comedy Just Friends, which was directed by Roger Kumble and starred Ryan Reynolds, Amy Smart and Anna Faris. Recently, Weiner served as an executive producer on Major Movie Star for Millennium Films, and he oversees Benderspink's production and development slate that consists of more than 30 projects including Torrente, Burt Wonderstone, The \$40,000 Man and Y: The Last Man.

SU ARMSTRONG (Executive Producer) oversaw numerous productions including Crimson Tide, Dangerous Minds, The Santa Clause, Unstrung Heroes, Funny Bones, Jack, Spy Hard and The Rock during her tenure as vice president of production at Hollywood Pictures/Walt Disney Pictures. Armstrong was also an executive producer on the films Casanova and Good Will Hunting, which won more than a dozen awards including Academy Awards® for Best Supporting Actor and Best Original Screenplay, a Golden Globe for Best Screenplay and the Producers Guild of America's Golden Laurel Award for Motion Picture Producer of the Year.

Armstrong's further credits as producer include The Last of the Blonde Bombshells, for Working Title Television; the Emmy-nominated and Golden Globe-winning RKO 281 for HBO; Shot Through the Heart, for HBO; and The Punisher (as co-producer). She also served as the

executive in charge of production for Mad Max Beyond Thunderdome, directed by George Miller. Numerous credits as production manager include Gallipoli, for director Peter Weir, and as line producer on Until the End of the World, for director Wim Wenders. She has also worked as an executive producer on Queen of the Damned, Ella Enchanted and An Unfinished Life.

NEWTON THOMAS SIGEL, ASC (Director of Photography) began his career as a painter and experimental filmmaker at the Whitney Museum of American Art in New York City. His films began to take on a documentary flavor while covering the Central American wars of the 1980s. These included the Oscar®-winning Witness to War: Dr. Charlie Clements and the theatrical success of When the Mountains Tremble.

Catching the eye of Haskell Wexler, Sigel was given his first narrative opportunity on Latino, a film based on Sigel's own life experiences in combat. As he gained more ground while shooting second-unit with Oliver Stone on Platoon and Wall Street, it wasn't long before Sigel was a renowned cinematographer in his own right. The Usual Suspects has become a cult classic and its elegant photography spawned a whole generation of contemporary gangster films. Upon its release, Three Kings changed the direction of cinematography, with groundbreaking use of exotic film stocks and lab processes. Superman Returns was the first movie ever shot with the Panavision Genesis camera, and has been seen as the marker of the new digital age.

A sampling of Sigel's additional credits would include: Confessions of a Dangerous Mind and Leatherheads, with longtime collaborator George Clooney; X-Men and X2: X-Men United, with Bryan Singer; Terry Gilliam's The Brothers Grimm; and Towelhead, Alan Ball's directorial debut. Sigel also photographed Bob Rafelson's dark noir tale Blood and Wine, starring Jack Nicholson, and Gregory Hoblit's Fallen, starring Denzel Washington.

In addition to his documentary films, Sigel directed HBO's Point of Origin, as well as The Big Empty, starring Selma Blair, which he co-directed with his wife, J. Lisa Chang. Valkyrie marked the sixth feature film on which Sigel has collaborated with Bryan Singer.

MARK GERAGHTY (Production Designer) has worked on a number of diverse independent features for filmmakers including Jim Sheridan, Stephen Frears and Michael Winterbottom.

Geraghty first worked with Michael Winterbottom on the telefilm Family. He then went on to work with Winterbottom on the highly acclaimed feature Welcome to Sarajevo. Geraghty has collaborated on two films with Jim Sheridan, the first being the award-winning feature In America, and most recently, Get Rich or Die Tryin'.

His other film credits include The Eclipse, Shrooms, Tristan + Isolde, Everything Is Illuminated, The Count of Monte Cristo, Rat, When the Sky Falls, The Debt Collector, Dancing at Lughnasa, The MatchMaker and Stephen Frears' The Van.

In 1989, Geraghty began his career with Sheridan's *My Left Foot*, on which he worked as assistant art director.

The director of *Wild Child*, NICK MOORE (Edited by) has a long-standing relationship with Working Title Films, having edited the commercial and critical hits *Notting Hill*, *About a Boy*, *Love Actually* and *Nanny McPhee*.

His other credits as editor include the multiaward-winning *The Full Monty*, for director Peter Cattaneo, for which he received a BAFTA nomination; *Little Man*, for Keenen Ivory Wayans; *Freedomland* and *Christmas With the Kranks*, for Joe Roth; *Along Came Polly*, for John Hamburg; and David Leland's *The Land Girls*.

As an assistant editor, the films he's worked on include *Never Say Never Again*, *Empire of the Sun* and *Indiana Jones and the Last Crusade*.

EIMER NÍ MHAOLDOMHNAIGH (Costume Designer) has worked on a wide range of film and television projects. Among her television credits are the television series *Proof*, the BBC miniseries *Rebel Heart* and the BAFTA-winning telefilm *Omagh*. She also worked on the Granada Television film *Watermelon*, for which she was nominated for an Irish Film and Television Award (IFTA) for Best Costume Design. The IFTA also nominated Mhaoldomhnaigh for Best Costume Design for *Breakfast on Pluto*, *Becoming Jane* and *Brideshead Revisited*. She also received an Emmy nomination for the miniseries *David Copperfield*.

Mhaoldomhnaigh's further film credits include the Irish comedy *About Adam*, starring Kate Hudson; *In America*, directed by Jim Sheridan; the 2006 Cannes Palme d'Or winner *The Wind That Shakes the Barley*, directed by Ken Loach; *Strength and Honour*, starring Michael Madsen and Vinnie Jones; and the upcoming film *Ondine*, starring Colin Farrell.

RANDY EDELMAN (Music by) most recently composed the score for Fox 2000's *27 Dresses* and Universal Pictures' *The Mummy: Tomb of the Dragon Emperor*. His other recent work includes Rogue Pictures' *Balls of Fury* and Spyglass Entertainment's *Underdog*.

He has enjoyed multiple collaborations with several filmmakers, including Ivan Reitman (*Twins*, *Ghost-busters II*, *Kindergarten Cop* and *Six Days Seven Nights*), Rob Cohen (*Dragon: The Bruce Lee Story*, *Dragonheart*, *Daylight*, *The Skulls* and *xXx*), Jonathan Lynn (*My Cousin Vinny*, *The Distinguished Gentleman*, *Greedy* and *The Whole Nine Yards*), Jeremiah Chechik (*Tall Tale* and *Diabolique*) and Ronald Maxwell (*Gettysburg* and *Gods and Generals*).

Edelman's many other feature scores include Michael Mann's *The Last of the Mohicans* (earning BAFTA and Golden Globe Award nominations, with Trevor Jones); Bill Murray and Howard Franklin's *Quick Change*; Chuck Russell's *The Mask*; Jon Turteltaub's *While You Were Sleeping*; Frank Oz's *The Indian in the Cupboard*; Luis Llosa's *Anaconda*; Ron Howard's *EDtv*;

Tom Dey's Shanghai Noon; and Chris Gerolmo's award-winning telefilm Citizen X. He also scored the miniseries The Ten Commandments, directed by Robert Dornhelm.

Edelman won an Emmy Award for composing the theme for NBC's Olympics coverage (which continues to accompany the broadcasts every two years), and he has also composed the themes for several other notable televised sporting events.

Though a conservatory-trained classical musician, Edelman began his career as a singer and songwriter and, in the latter capacity, penned hits for the Carpenters, Barry Manilow, the 5th Dimension and Blood, Sweat & Tears. His songs have also been recorded by such artists as Bing Crosby, Patti LaBelle, Olivia Newton-John and Nancy Wilson. He performed as the opening act on tour with the Carpenters and Frank Zappa & the Mothers of Invention, among others. As a solo artist, he has released more than a dozen albums and performed at such venues as the London Palladium, the Theatre Royal Drury Lane and the Royal Festival Hall.

The Teaneck, New Jersey, native attended the University of Cincinnati as a pre-med major (and recently earned an honorary doctorate in fine arts from the university), before pursuing music as a vocation. He earned a reputation as an arranger for local bands, and he was soon hired by the Godfather of Soul, James Brown, to orchestrate songs for King Records.