

RAMONA AND BEEZUS (2010)

Production Notes



SYNOPSIS

The adventures of young Ramona Quimby (newcomer Joey King) and her big sister Beezus (Selena Gomez) come to life in this all new film based on the best-selling books (over 30 million...and counting) by Beverly Cleary. Ramona's vivid imagination, boundless energy, and accident-prone antics keep everyone she meets on their toes. But her irrepressible sense of fun, adventure and mischief come in handy when she puts her mind to helping save her family's home.

John Corbett (*My Big Fat Greek Wedding*) and Bridget Moynahan (*I, Robot*) also star as Ramona and Beezus' parents, Robert and Dorothy Quimby, while Ginnifer Goodwin (*He's Just Not That Into You*) portrays the girls' Aunt Bea, opposite Josh Duhamel (*Transformers*) as Bea's former flame, Hobart. Sandra Oh (*Grey's Anatomy*) plays Ramona's third grade teacher, Mrs. Meacham.

Elizabeth Allen (*Aquamarine*) directs from a screenplay by Laurie Craig and Nick Pustay. Denise Di Novi and Alison Greenspan produce for Fox 2000 Pictures and Walden Media. The

cinematographer is John Bailey, ASC; Brent Thomas is the production designer; and Jane Moran is the editor. Co-producer is Brad Van Arragon. Music is by Mark Mothersbaugh, and the music supervisor is Julia Michels.

THE PRODUCTION

First published over 50 years ago, Beverly Cleary's books have entertained several generations of readers. The cast and filmmakers of the first major motion picture based on Cleary's series - *RAMONA AND BEEZUS* - typifies the books' cross-generational appeal. The film's Ramona, Joey King, began reading the book series before she was cast in the role. Selena Gomez, the on-screen Beezus, had read the books in elementary school. "I love how Beverly writes the characters," says the popular singer-actress. "We wanted to do justice to Beverly and her work, and to make her proud. We all did our homework and worked really hard to be true to the characters. I think this movie is going to be a fun family experience."

"I grew up on the Ramona books, as did my mother who passed them down to me," says Ginnifer Goodwin, who plays Ramona and Beezus' Aunt Bea. "I think the way the books are passed down from parent to child is what's magical about the whole series. The thing that really struck me when I reread the books was how Beverly Cleary captured the childhood experience."

For the filmmakers, the process of turning the books into a major motion picture brought up strong feelings of nostalgia. "It's a unique privilege to be able to make a movie that's based on something so integral to one's childhood," says producer Alison Greenspan, who worked tirelessly to secure the motion picture rights to the beloved books.

Another example of the filmmakers' connection to Ramona and her world (and there are many more): When director Elizabeth Allen was five and home sick with the chicken pox, her mother gave her the *Ramona* books. Allen admits, "I think I actually stayed home from school an extra day so I could finish up the series!"

Over the years, Cleary had been presented with many opportunities to option the book rights, but she remained reluctant ... until a letter arrived from producer Denise Di Novi. Having successfully brought to the screen the well-received and family-friendly *The Sisterhood of the Traveling Pants*, *Eloise*, *Little Women* and *James and the Giant Peach*, Di Novi's track record in bringing to life these classic books for young people, won Cleary's confidence that the author's books would be in the right hands.

Still, it took several trips to Cleary's home, numerous phone calls, and over two years to secure the film rights to the books. "We tried to convince Mrs. Cleary we would take great care and be respectful, and make the movie in a way that was true to the material," says Greenspan. "Denise

[Di Novi]'s credits and the movies we've made together helped convince her that we would be able to do it."

"Working with Denise, Alison and [director] Liz Allen looked like a good fit for what [Mrs. Cleary] envisioned a movie about Ramona would be, and would stay true to her stories," says Malcolm Cleary, the author's son, who visited the set several times during filming. Malcolm also makes an appearance in the film as a guest at a wedding.

As she reread the books, Greenspan remembered why she had loved them so dearly. "They're so true to the childhood experience, where everything seems so big and it's so easy to be misunderstood." As Greenspan prepared for her initial meeting with Cleary, the filmmaker recalled the book reports she'd written on *Ramona and her Father* and *Beezus and Ramona*. "I called my mom in a panic and said, 'Remember that box in the garage you've been after me to throw out?'" Greenspan's mother retrieved her daughter's ancient homework, and Greenspan actually brought the book reports to her meeting with the author. "I wanted Mrs. Cleary to see we were true fans of the books," she says.

But the first encounter didn't go exactly the way the producer had planned: Cleary, a former librarian, noted Greenspan's grade of *A-minus* on the book reports -- for spelling errors!

As work proceeded on the screenplay by Laurie Craig and Nick Pustay, the producers met with director Elizabeth Allen, a young filmmaker whose debut feature, *Aquamarine*, a magical, family-friendly film, was released by Twentieth Century Fox in 2006. "There were many directors who wanted to do *RAMONA AND BEEZUS*," says Di Novi, "because they had loved the books or their families did. But Liz had such an impressive vision for the movie and a lot of respect for the characters."

"Ramona has a pedigree that most books don't have," says Allen. "Beverly Cleary started writing the books 50 years ago and they struck a nerve right away. In our movie, Ramona is a family-friendly character, but she and her friends and family also have a little bit of edge that feels contemporary, because Ramona is an outside-the-box thinker."

Allen especially related to Cleary's books because, as the eldest of three girls, her family mirrored the fictional Quimby clan. Allen elaborates: "My little sister was like Ramona -- an off-center thinker who was always getting into scrapes, while I was like Beezus - a goody-goody older sister. Allen adds that she visualized her little sister the entire time she worked on the film.

As Allen prepared to take the reins of *RAMONA AND BEEZUS*, she considered her favorite elements of the books series. "All of the stuff that really stuck in my mind I knew had to be in the movie," she says. Allen also quizzed a number of youngsters on their favorite moments of the

books, "and I made sure those beats were in there, too."

Allen and Cleary met several times and had many telephone conversations about the film, with the author having input into the script drafts. "Beverly really wanted to make sure we were true to the characters," says Allen, who admits to being a little awestruck each time the author called. "I still had to pinch myself when I'd hear, 'Hello, it's Beverly Cleary calling.' She's a living legend to me."

The movie is a collage of plot points from several *Ramona* books. Allen and the screenwriters take key story elements from *Ramona and Her Father*, while also leaning heavily on *Ramona Forever*, *Ramona and Her Mother*, *Ramona Quimby, Age 8* and *Ramona's World*. Although the movie's title itself recalls the book *Beezus and Ramona*, Allen notes that the latter was not one of her touchstones for the movie. "We do not pull anything from *Beezus and Ramona* because we needed more mature story lines, and wanted to cast an older Ramona who could carry the movie. Ramona in *Beezus and Ramona* is age four, and having a four year old carry the movie did not feel realistic."

The film's Ramona, at age nine, is true to the character's age in *Ramona Forever*, and Beezus is in her first year of high school, as she was in *Ramona's World*. The sisters are six years apart, which is true to the books' characters.

Allen notes there was no need to make the film more contemporary. "We did not 'modernize' the stories. Beverly Cleary never time-stamped the books and intended for most of them to play a year apart, rather than the decade she took between writing each one. With her guidance, I steered away from any technology, cars, fashion or hairstyles that would make the film too 'of the moment.' Every generation seems to think the *Ramona* books were written for them. Beverly wanted it that way because she felt the books should be timeless and relatable to each generation. We had the same edict on the movie."

Many of the books' legions of fans identify strongly with Ramona or Beezus - or sometimes with both characters. "I think I was like Ramona growing up," says Selena Gomez, offering an unexpected viewpoint...given that she plays Beezus in the movie! "I would put on a variety of performances for my family. I would sing and dance, and the fireplace was my stage when no one else was around. Like Ramona, I have a huge imagination; maybe that's why I'm an actress." The film's Ramona, Joey King, describes herself as a combination of Ramona and Beezus. "I do crazy stuff like Ramona, and then there are days I feel like I need to be so perfect and so good. I'll say, 'I have to be like Beezus today!'"

On April 12, 2009, two days before filming began on RAMONA AND BEEZUS Beverly Cleary

celebrated her 93rd birthday. While the author was unable to travel to the set, Cleary said, "I'm excited about seeing Ramona on the screen and I know that my readers will be excited too, because they've been asking when is there going to be a movie about Ramona."

The filmmakers were eager for Cleary's input on the casting of Ramona. They sent Cleary a copy of Joey King's screen test, which delighted the author. "I enjoyed it and I hoped Joey would enjoy being in the movie," she says.

"I think we all had such a picture in our minds of Ramona," says Di Novi. "Everybody has such a sense of Ramona's energy and personality that it was really hard to find a young actor who embodied all that makes Ramona, Ramona."

The filmmakers conducted a year-long, nationwide casting search, looking at nearly a thousand candidates. Says Elizabeth Allen: "We were looking for someone who was imaginative, creative, and had a great sense of humor. Our Ramona had to be heartfelt and relatable - someone you just wanted to hug, who was very imaginative and big in her thinking."

Allen, Di Novi, Greenspan and their casting team had spotted Joey King early in pre-production. At the time, King was only seven years old, and the filmmakers wanted their Ramona to be a little older. But when *RAMONA AND BEEZUS* got the "green light" to begin production, King, now approaching the age envisioned for the movie character, tested again - and again she dazzled the filmmakers. "Joey really leapt off the screen," says Di Novi. "She had the body language and posture and movement of Ramona, as well as Ramona's expressive face, gangly arms and legs - and her all-over-the-place positive energy."

"Joey is the only one [we screen-tested] who made us laugh and cry in the same scene," says Greenspan. "And that's so rare for a child. She's a natural comedian. We were just smitten."

"All the girls we tested for Ramona were amazing," says Allen. "But there was something magnetic about Joey, especially when she performed opposite Selena [Gomez, who had already been cast as Beezus]. It was just kind of magic how it all worked."

After her auditions, King was called in for a meeting with the filmmakers. "I thought they were just going to talk to me," she says. "But they said, 'Would you like to be our Ramona?' And I went 'Wait, say that again.... Are you serious?' I got tears in my eyes, I was so happy. My mom did, too."

The entire *RAMONA AND BEEZUS* team noticed the uncanny connection between Joey and her on-screen character. "Joey would say the craziest things," says Greenspan. "To a certain extent, her personality is very much like Ramona's. We'd all step back and ask, 'How does she

come up with this stuff?' And after Joey had her hair cut and dyed brown, she looked exactly how we'd all pictured Ramona when we were growing up."

King's spirited spontaneity delighted her cast mates and the filmmakers. But her character's imagination is not always pleasing to Ramona's family. "Ramona sometimes feels like nobody understands her," says King, "and when she gets in trouble, it's like dominoes, one thing after another goes wrong. I like her because she is not like every other kid."

"I think Beezus has trouble with Ramona because they're so different," says Selena Gomez. "I love the character arc between the sisters. It's a powerful sister moment when Ramona and Beezus realize they balance each other and need each other."

"Ramona is incredibly creative," adds Elizabeth Allen, "but she's misunderstood and that's a relatable thing. In the movie, she's at the cusp of defining who she is as a person, deciding if she should conform to society and lose her edge and spark, or if she can find a way to hold onto her beautiful spirit."

The other half of the titular duo, Beezus, is, says Greenspan, "the perfect older sister. She's a straight-A student, very conscientious, and she worships her family. But Ramona gives her a lot of trouble, and Beezus sometimes resents the interruptions into the family's life caused by her younger sister."

"We were ecstatic to have Selena Gomez play Beezus," says Di Novi. "She's so multi-talented, and she loved that character and the book. She is really natural, unspoiled and centered." Allen adds: "From the moment she auditioned, I knew Selena was very special. She just blew me away with her performance and her charisma. She was willing to work hard and she wanted to challenge herself every day. "

For Gomez, one of the highlights of working on the film was acting opposite her on-screen younger sister, Joey King. "The moment I did the screen test with Joey, my heart melted. She was so committed to the character. I clicked with her right away. I think Joey is wise beyond her years. Joey was always making us laugh, and keeping us on our toes. You didn't know what was going to come out of her mouth!"

While filming RAMONA AND BEEZUS, King and Gomez hung out together on weekends, shopping and bowling. "From day one, Joey and Selena were best friends, sisters, and partners in crime," says Greenspan. "Selena naturally has a very motherly instinct. She was great with the twins who played [baby sister] Roberta, who just adored her. And she took Joey under her wing, and they had a lot of fun together."

A stellar cast of adult actors joins King and Gomez in *RAMONA AND BEEZUS*. John Corbett and Bridget Moynahan star as Robert and Dorothy Quimby, a couple who, dealing with sudden unemployment, faces daunting challenges. Ginnifer Goodwin and Josh Duhamel star as the girls' Aunt Bea and her former high school sweetheart, Hobart, who cross paths for the first time since their breakup years earlier. Sandra Oh plays Ramona's well-intentioned third grade teacher, Mrs. Meacham.

"We have the cast we do because every actor loved the script or books; everybody's doing this as a labor of love," says Di Novi. "They all appreciated the film's positive messages about family, love and community."

Di Novi was delighted with the chemistry of the cast. "I've done films in which actors have great chemistry," she says, "but it usually only happens between one set of actors. This film is unusual because there is strong chemistry between Josh and Ginny; Bridget and John; Selena and Hutch [Dano, who portrays Beezus' potential boyfriend Henry Huggins]; and within the members of the family itself. The actors playing the Quimbys really feel like a family."

King and Gomez both enjoyed the on-set jokes provided by their on-screen dad John Corbett. And both girls developed a strong bond with movie mom Bridget Moynahan. "Bridget is one of the sweetest, classiest women I've ever met, and I felt like she became my second mom because I felt like I could go to her and talk about anything," says Gomez.

The film's Aunt Bea and Hobart - Ginnifer Goodwin and Josh Duhamel - had previously worked together on the teen comedy-romance *Win a Date with Tad Hamilton*. Duhamel says, "I was stoked to be able to work with Ginnifer again." Goodwin notes, "Josh hasn't changed a bit. He is just as much of a hoot, and just as supportive and amazing as a scene partner."

CREATING KLICKITAT STREET

The filmmakers promised Beverly Cleary they would be true to the books' Portland, Oregon setting. While the film was shot in Vancouver, Canada, every effort was made to double Ramona's hometown - and every shot had to pass the "would this exist in Portland?" test.

The filmmakers transformed a quaint residential street in Vancouver's picturesque Dunbar neighborhood into Ramona Quimby's beloved Klickitat Street. The production took over a dozen houses in the neighborhood for sets, office space and housing. While Vancouver is the third largest production center in North America, the 27 days the production spent at the "Klickitat Street" location set a record for shooting in a residential area of the city.

The entire cast enjoyed their Klickitat Street experience - their home away from home. The 'Quimby' house had been home to one family for many years, giving the locale, says Di Novi, a

"great vibration. It was our own little neighborhood and we started to feel like we lived there."

"It was like the neighborhood Beverly Cleary imagined," says Duhamel. "It was nice because we had the house and backyard we were shooting in, and if you wanted something to eat, you just went to the house next door. My dressing room was in the basement of the next house over. It was very much a neighborhood movie."

Much of the film's action plays from exteriors to home interiors, and back outside again, which mirrors the structure of Cleary's books. "So much of what was appealing about Beverly's books is that they're about the camaraderie of the neighbors," says Elizabeth Allen. "The residents embraced us, and it felt like we were part of the neighborhood. And that's reflected on screen."

In the *Ramona* books, the Quimbys have a front lawn, which meant that the filmmakers had to move a beautiful rock garden situated in front of the location house, to the backyard. The backyard itself was extended into a neighbor's yard, to highlight a tree on which Ramona and Aunt Bea have an important chat. "One of the reasons we chose this location," says production designer Brent Thomas, "is that the neighbors behind the house had a fantastic tree. We moved the fence back thirty feet to include the tree in the Quimby's yard. And we added a branch that Ramona and Aunt Bea could sit on."

The filmmakers extensively remodeled the house's interior, removing several walls and structural beams to facilitate camera movements. Director of photography John Bailey, ASC says, "Shooting in practical locations is a double-edged sword. The wonderful thing about a real location is you can integrate the interior and exterior spaces seamlessly. The disadvantage is you're constrained by the architecture of the space: it's more difficult to put the camera where you'd like it and, [shooting in our location house] tested our creativity to come up with different ways of shooting the scenes. We might have fallen into more traditional routines if we'd been working on a set."

Ramona Quimby is a little girl with a huge imagination - and in *RAMONA AND BEEZUS*, says Elizabeth Allen, "We get to unzip Ramona's head and see into her brain." To bring Ramona's vivid imagination to life, Allen came up with a unique visual approach that largely eschews the computer generated imagery audiences have grown accustomed to seeing. "I prefer the tactile quality you get from models and toys, and as I started to explore that idea, I realized it was a better way to go creatively," Allen explains. "Even if I had *carte blanche* [to use expensive CGI], I would still have made the choice to use more practical techniques. I thought that was the best way to depict Ramona's special way of seeing the world."

The director's mandate to production designer Brent Thomas and the art department was that everything in the imagination sequences had to appear elsewhere in Ramona's world. For

example, when Ramona overhears her parents talking about the possibility of the bank taking their house, she imagines a crane ripping the house from its foundations and a truck speeding off with the structure. Allen describes how the sequence was put together: "We actually used Ramona's toys. We composited a dollhouse version of the Quimby home into the neighborhood, and had a toy crane and truck pull up to the 'house' and drive it down the street. This way, we get a chance to see how Ramona thinks because all the tools she uses are pulled from her own life. It adds a lot of power to the scene."

This sequence and many like it point to the production's intent to be true to the spirit and characters of Beverly Cleary's book series, while bringing to movie audiences new dimensions to the beloved tales and characters. "There's a huge responsibility in taking the *Ramona* books and adapting them for the screen," says Allen. "As much as I wanted to honor Beverly Cleary's work, at a certain point you have to let the film breathe, and let the actors follow their instincts. The movie embodies the books' themes of family, love and creativity, but it had to become its own entity as well. I think fans of the books will understand and appreciate that."

JOEY KING (Ramona Quimby) began her acting career at age four by appearing in nationwide commercials for AT&T, Eggo, Life Cereal and McDonalds. At age six, Joey made her way to television, appearing on the series *CSI*, *Entourage* and *Medium*. She has also lent her voice talents to the hit animated feature films, *Dr. Seuss' Horton Hears a Who!* and *Ice Age: Dawn of the Dinosaurs*.

Joey was born and raised in Simi Valley, California.

SELENA GOMEZ (Beezus Quimby) was born on July 22, 1992 in Dallas, Texas. She started acting at age seven when she landed a role in the television series *Barney & Friends*. Gomez was a series regular for two seasons.

Gomez stars as Alex Russo on Disney Channel's *Wizards of Waverly Place*, which premiered in 2007. For their work on the show, Selena and her cast mates won a 2009 Emmy Award for Outstanding Children's Program. Gomez starred in the Disney Channel Original Movie, *Princess Protection Program* as well as in *Wizards of Waverly Place The Movie*, based on the hit show. Her other television credits include guest appearances on *Hannah Montana* and *The Suite Life of Zack & Cody*. Gomez will start filming the fourth and final season of *Wizards of Waverly Place* this fall.

Gomez landed her first feature film role in 2003, when she was cast in the sci-fi action adventure film *Spy Kids 3-D: Game Over*. She lent her voice to *Dr. Seuss' Horton Hears a Who!* in 2008 and starred in the direct to DVD movie *Another Cinderella Story*. She has a starring role

opposite Katie Cassidy and Leighton Meester in Fox 2000 Pictures' *Monte Carlo*, now in production.

Signed to Hollywood Records in 2009, Selena has released her debut album, *Kiss & Tell*, which was certified Gold. The first single was later certified Platinum. Gomez has recorded three original songs for *Wizards of Waverly Place The Movie* soundtrack and recorded songs for *101 Dalmatians*, *Another Cinderella Story*, and *Tinker Bell*. With her second album in the works, Gomez is teaming up with Antonia Armata and Tim James again to release *A Year Without Rain*. Gomez is currently performing various shows across the country.

As if TV, movies and music weren't enough, Gomez recently launched a clothing line for Kmart Dream Out Loud.

Gomez has been repeatedly honored as an ambassador for UNICEF. Recently, she helped kick off the organization's 60th anniversary, at its Trick or Treat event.

Gomez also recently launched her website, selenagomez.com as a way for her fans to stay connected to her.

JOHN CORBETT (Robert Quimby) is completing work on the second season of Showtime's *United States of Tara*, and he recently starred on the big screen in *Sex and the City 2* reprising his role as Aiden Shaw from the hit HBO series *Sex and the City* (for which he received an Emmy® nomination in 2002), and in the comedy *I Hate Valentine's Day* opposite Nia Vardalos. Corbett was seen in *The Burning Plain* opposite Charlize Theron; *Street Kings*, with Keanu Reeves and Forest Whitaker, and *The Messengers*, directed by Danny and Oxide Pang. He starred as Ian Miller in *My Big Fat Greek Wedding*, one of the highest-grossing independent films of all time. Corbett also starred on the critically acclaimed F/X series *Lucky*. Other credits include Garry Marshall's *Raising Helen*, opposite Kate Hudson, *Baby on Board* with Heather Graham, and *Raise Your Voice*, with Hilary Duff.

Corbett will always be remembered as the disk jockey Chris Stevens on the CBS series *Northern Exposure*, for which he received both Emmy and Golden Globe® nominations.

Born and reared in West Virginia, Corbett moved to California to find work in a steel factory, where he worked for six years until sidelined by an injury. Concurrently, Corbett was attending the local city college and decided to sit in on a friend's drama class. Corbett was invited on stage for an exercise and became captivated with the craft. He acted in several college theater productions in which his drama teacher recognized his talent and encouraged him to pursue a career in Hollywood.

An accomplished singer and musician, Corbett also appears at shows across the country with his Southern rock group, the John Corbett Band.

BRIDGET MOYNAHAN (Dorothy Quimby) has appeared in numerous blockbusters opposite Hollywood's finest leading men. She starred in *Lord of War*, opposite Nicolas Cage and Ethan Hawke, and opposite Will Smith in the futuristic hit *I, Robot*. Moynahan appeared with Al Pacino and Colin Farrell in the thriller *The Recruit*, and opposite Ben Affleck in the political thriller *The Sum Of All Fears*, based on Tom Clancy's bestselling novel.

Moynahan first came to the attention of movie audiences through her co-starring role in the motion picture hit *Coyote Ugly*, for producer Jerry Bruckheimer. She has also appeared in the independent feature *In The Weeds*; *Serendipity*, opposite John Cusack; *Unknown*, opposite Greg Kinnear and Jim Caviezel; *Prey*; *Noise*, opposite Tim Robbins; and *Gray Matters*, co-starring Heather Graham and Sissy Spacek.

On television, Moynahan portrayed Natasha, Carrie's rival and Mr. Big's wife on the highly rated and critically acclaimed HBO series *Sex And The City*. Moynahan starred in J.J. Abram's ABC drama, *Six Degrees*.

Born in Binghamton, New York and raised in Longmeadow, Massachusetts, Moynahan currently resides in Los Angeles.

GINNIFER GOODWIN (Aunt Bea) can be seen in HBO's critically acclaimed dramatic series *Big Love*, which will soon begin shooting its fourth season. She stars as the youngest and third of three wives in a modern-day polygamist family, with Bill Paxton as the patriarch, Jeanne Tripplehorn and Chloë Sevigny - wives one and two, respectively.

Hailing from Memphis, Tennessee, Goodwin quickly found a home in Hollywood. She shined as Johnny Cash's first wife in the Oscar®-nominated biopic *Walk the Line*, opposite Joaquin Phoenix and Reese Witherspoon. She was seen in the ensemble comedy *He's Just Not that Into You*, based on the best-selling book by Greg Behrendt, with Jennifer Aniston and Drew Barrymore, and in Tom Ford's directorial debut, *A Single Man*, starring Julianne Moore and Colin Firth.

Goodwin's breakthrough role was in her first feature film: Mike Newell's *Mona Lisa Smile*, starring alongside Julia Roberts, Marcia Gay Harden and Kirsten Dunst. Soon after, she starred in Robert Luketic's romantic comedy, *Win a Date with Tad Hamilton*, opposite Kate Bosworth,

Topher Grace and Josh Duhamel. She had a small cameo in Jon Kasdan's *In the Land of Women*. Goodwin appeared in the independent project *Day Zero* with Chris Klein and Elijah Woods; and in the indie comedy *Birds of America*, starring Mathew Perry and Hillary Swank, which premiered at the 2008 Sundance Film Festival.

Goodwin is classically trained in English theatre. She studied at Stratford-Upon-Avon's Shakespeare Institute, in conjunction with the Royal Shakespeare Company. She also earned an "Acting Shakespeare Certificate" at London's Royal Academy of Dramatic Art, where she played Joan of Arc, Ophelia and Jessica in *The Merchant of Venice*. A few years later, Goodwin attended the London Academy of Music and Dramatic Arts. At Boston University, Goodwin performed at the Huntington Theatre, in productions such as *Dead End*, with Broadway director Nicholas Martin. Subsequently, Goodwin was awarded with the Excellence in Acting: Professional Promise Award by The Bette Davis Foundation, and graduated with honors. After graduation, she got a small role on *Law and Order*. Then, at the top of its second season, NBC's *Ed* welcomed Goodwin as a regular. She also starred in Comedy Central's collaboration with Tribeca Films: *Porn N Chicken*.

Goodwin currently resides in Los Angeles.

JOSH DUHAMEL (Hobart) is best known for his work on the NBC hit series *Las Vegas*, starring opposite James Cann and Molly Simms.

On the big screen, Duhamel starred in the blockbuster *Transformers* and its sequel, *Transformers: Revenge of the Fallen*, and he's now before the cameras in *Transformers 3*. Duhamel recently starred opposite Katherine Heigl in the comedy *Life as We Know It*, and opposite Kristen Bell in the big-screen romantic comedy, *When in Rome*.

Duhamel's previous film credits include *Turistas*, and *Win a Date with Tad Hamilton*, in which he took the title role.

Duhamel landed his first acting job playing the title role in an adaptation of Oscar Wilde's *The Picture of Dorian Gray*. After the shoot, he moved to New York City to join the cast of the daytime drama *All My Children*.

Duhamel received three consecutive Daytime Emmy Award nominations for *Outstanding Supporting Actor in a Drama Series* for his portrayal of Leo on *All My Children*. He took the Emmy home in 2002. He has been named one of *People* magazine's 50 Most Beautiful People the last two years in a row.

He currently resides in Los Angeles.

SANDRA OH (Mrs. Meacham) is a Golden Globe® and Screen Actor's Guild Award® winner and has been nominated twice for Emmy Awards for her role as Dr. Cristina Yang on the hit ABC series *Grey's Anatomy*. Oh starred in the acclaimed and successful Fox Searchlight feature film *Sideways*, for which she won a Screen Actor's Guild Award for Outstanding Performance by a Cast in a Motion Picture.

Born and raised in Ottawa, Canada, Oh started ballet lessons at the age of four and appeared in her first play, *The Canada Goose*, at the age of 10. She started working professionally at age 16 in television, theatre and commercials. After three years at the prestigious National Theatre School of Canada, Oh beat out more than a thousand other hopefuls to land the coveted title role in the CBC telefilm *The Diary of Evelyn Lau*, based on the true story of a tortured poet who ran away from home and ended up a drug addict and prostitute on the streets of Vancouver. Oh's performance brought her a Gemini nomination for Best Actress and the 1994 Cannes FIPA d'Or for Best Actress.

Oh completed a sold-out run of the World Premiere of *Satellites* at New York's Public Theater for playwright Diana Son. She won her first Genie Award for her leading role in *Double Happiness*, a bittersweet coming-of-age story about a young Chinese-Canadian woman - a performance that brought her much acclaim and secured her place as one of Canada's rising young film stars. She moved to Los Angeles in 1996 to begin the first of six seasons as Rita Wu, the smart and sassy assistant on the HBO comedy series *Arliss*, for which she won the Cable Ace award for Best Actress in a Comedy.

Oh's additional feature film credits include *Defendor*, *Blindness*, *The Night Listener*, *For Your Consideration*, *Three Needles*, *Long Life Happiness and Prosperity*, *Under the Tuscan Sun*, *Sorry Haters*, *Rick, Bean, Guinevere*, *The Red Violin*, *Waking the Dead*, *The Princess Diaries* and *Pay or Play*. She starred in Michael Radford's improvised *Dancing at the Blue Iguana*, a bleak and raw view of life in a strip club in L.A. Oh's performance in *Last Night*, a Canadian film about the end of the world, led to her winning a second Genie Award for Best Actress in 1999.

Oh's additional television credits include HBO's *Six Feet Under* and Showtime's *Further Tales of the City*. Never straying far from her theatre roots, Oh starred in the world premieres of Jessica Hagedorn's *Dogeaters* at the La Jolla Playhouse and Diana Son's *Stop Kiss* at Joseph Papp's Public Theatre in New York, a role for which she received a Theatre World award. She also performed the *Vagina Monologues* in New York.

Oh resides in Los Angeles.

THE FILMMAKERS

ELIZABETH ALLEN (Director) is a versatile filmmaker with a talent for capturing authentic and subversively funny performances from her actors. She is currently attached to adapt and direct Elinor Lipman's novel *The Pursuit of Alice Thrift* (Universal Pictures) and direct the independent film *My Mother's Boyfriend* (Depth of Field). Allen has written numerous screenplays, including an adaptation of Jerry Spinelli's children's book, *Stargirl* (Paramount Studios), an original musical, *Promdress* (Disney Features), and *Driving While Infatuated* (Fox Searchlight). Allen has directed episodes of the series *Gossip Girl* and *Life Unexpected* for the CW and will tackle that network's popular *Vampire Diaries* this fall.

Allen attended graduate school at the University of Southern California, where she was awarded the Jack Nicholson Directing Scholarship as the most promising director of her class, and short-listed for an International Clio Award for a spec Coca Cola commercial. Allen's 25-minute thesis film *Eyeball Eddiean* is an edgy, dark comedy depicting a stormy relationship between a prosthetic glass eye and the insecure boy stuck behind it. The film caught the eye of studios, leading to her feature directorial debut, *Aquamarine*.

A Cornell University graduate, Allen currently resides in Los Angeles and is a member of the DGA, the WGA and the Motion Picture Editors Guild.

DENISE DI NOVI (Producer) is considered one of Hollywood's top producers, and she has been instrumental in bringing to the screen the work of several of today's most imaginative filmmakers. Di Novi counts among her producing credits such diverse motion pictures as *Heathers*, *Little Women* and a number of films during her producing association with Tim Burton, including *Edward Scissorhands*, *Batman Returns*, *Tim Burton's The Nightmare Before Christmas*, *Ed Wood* and *James and the Giant Peach*.

Her many other film credits include the critically-acclaimed *Sisterhood of the Traveling Pants* (and its recent sequel); *Catwoman* starring Halle Berry; *What A Girl Wants*, starring Amanda Bynes and Colin Firth; *A Walk to Remember*, based on the best-selling novel by Nicholas Sparks, starring recording star Mandy Moore and Shane West, directed by Adam Shankman; *Original Sin*, with Angelina Jolie and Antonio Banderas; *Practical Magic*, based on Alice Hoffman's best-selling novel and starring Sandra Bullock, Nicole Kidman, Dianne Wiest and Stockard Channing; *Message in a Bottle*, with Kevin Costner, Robin Wright-Penn and Paul Newman; *Lucky You*, starring Eric Bana, Drew Barrymore and Robert Duvall, directed by Curtis Hanson;

Nights in Rodanthe, a romantic drama based on the novel by Nicholas Sparks, starring Richard Gere and Diane Lane.

Di Novi began her career in journalism, rising from copy editor at the *National Observer* (a Dow Jones weekly) to staff writer for *Canada AM* in Toronto. Her writing skills and extensive experience with the media prompted her segue into the film industry, where she began as a unit publicist.

Di Novi became a principal in the Montreal-based production company Film Plan, acting in various production capacities on nine major studio releases, including *Scanners* and *Videodrome*. In 1983, Film Plan relocated to Los Angeles and merged with Arnold Kopelson's Film Packages.

Di Novi then joined New World Pictures as executive vice president of production. She later shifted into an overall deal as an independent producer, producing the cult favorite *Heathers*, starring Winona Ryder. Di Novi then headed Tim Burton Productions and was responsible for producing several of Burton's most successful films, including *Batman Returns* and *Edward Scissorhands*. She set up her own production company, Di Novi Pictures, in 1993 at Columbia Pictures, producing *Little Women*. She then made a production deal at Warner Bros., where she remains today.

Di Novi was the executive producer for four years of *The District*, a CBS primetime series created by Terry George, starring Craig T. Nelson. She also executive produced both *Eloise at the Plaza* and *Eloise at Christmastime* for ABC, based on the beloved children's books by Kay Thompson.

Di Novi currently has a production deal at Warner Bros. Pictures. She has a number of projects in various stages of development, including *The Illustrated Man*, with director Zack Snyder, based on a collection of Ray Bradbury stories; the love story *Last Summer of You and Me*, based on the book by Ann Brashares; *The Jetsons*, written and directed by Robert Rodriguez; and *Larklight*, based on a Philip Reeve novel.

ALISON GREENSPAN (Producer) executive produced the big screen romance-drama *Nights of Rodanthe*, based on the Nicholas Sparks novel, starring Diane Lane and Richard Gere. She executive produced the hit films *Sisterhood of the Traveling Pants* and its sequel *Sisterhood of the Traveling Pants 2*.

As president of development for Di Novi Pictures, Greenspan developed *New York Minute*. She also executive produced the heartwarming *What a Girl Wants*, starring Amanda Bynes and Colin Firth, and served as co-producer on *Eloise at the Plaza* and *Eloise at Christmastime* for ABC.

She helped develop the inspirational romance, *A Walk to Remember*, and co-produced *Catwoman*, starring Halle Berry.

Greenspan began her career with a two-year stint at Creative Artists Agency and then spent three years as a creative executive at Robert Zemeckis and Jack Rapke's production company, ImageMovers. Greenspan joined Di Novi Pictures in 1999 as vice president of development.

Greenspan graduated *summa cum laude* from the University of Pennsylvania in 1994.

LAURIE CRAIG (Screenwriter) is known for her work in family films and romantic comedies. She created and wrote the heartwarming and critically acclaimed feature *Paulie*, starring Tony Shalhoub and Gena Rowlands, for DreamWorks. Craig's other film credits include co-writing the Miramax release *Ella Enchanted*, starring Anne Hathaway, Hugh Dancy and Cary Elwes. She wrote and sold several other feature screenplays to all the major studios, including a remake of *Carnival* for Paramount and the sequel to *Finding Nemo* for Disney. Recently, Craig penned an original screenplay for a DreamWorks family film set for release in 2012.

Craig's young daughter is now an avid reader of the *Ramona* books.

NICK PUSTAY (Screenwriter) has developed screenplays for several major Hollywood studios, including New Line, Twentieth Century Fox, DreamWorks Animation, Laika, and Paramount. His list of current projects include the animated feature *Scarecrow*, directed by Henry Selick, and the upcoming release of his original script, *Camille*, directed by Gregory Mackenzie, starring Sienna Miller, James Franco and Scott Glenn. In addition, Pustay has written several prize-winning short films that have screened at festivals around the world, including Slamdance, Telluride, Cannes, Toronto, St. Petersburg and Clermont-Ferrand, as well as on the PBS *Fine Cut* TV series. He earned writing degrees from the USC Graduate School of Cinema-Television and Miami University.

Born and raised in Ohio, Pustay remains an avid fan of the Cleveland Browns.

JOHN BAILEY, ASC (Director of Photography) has enjoyed professional collaborations with directors as varied as Paul Schrader, Lawrence Kasdan, Michael Apted, John Schlesinger, Harold Ramis, Norman Mailer and Ken Kwapis.

He has also worked with such leading directors as Robert Redford, Herbert Ross, Walter Hill, Stuart Rosenberg, Wolfgang Petersen, Jonathan Demme, Robert Benton, James L. Brooks and

Sam Raimi, as well as Richard LaGravenese, Jennifer Jason Leigh and Alan Cumming, and Callie Khouri.

In an eclectic career, Bailey has photographed such mainstream Hollywood films as *Ordinary People*, *Silverado*, *The Accidental Tourist*, *Groundhog Day*, *In the Line of Fire*, *As Good as It Gets*, *How to Lose a Guy in 10 Days*, *The Sisterhood of the Traveling Pants*, *Must Love Dogs*; such offbeat films as Norman Mailer's *Tough Guys Don't Dance* and Jason Miller's *That Championship Season*; and such genre-bending pictures as *Swimming to Cambodia*, *A Brief History of Time*, *The Kid Stays in the Picture* and *Incident at Loch Ness*.

Bailey's other film credits include *Divine Secrets of the Ya-Ya Sisterhood*; *The Anniversary Party*; Paul Schrader's *American Gigolo* and *Mishima: A Life In Four Chapters*, for which he shares the 1985 Cannes Film Festival Award for Best Artistic Contribution with composer Philip Glass and production and costume designer Eiko Ishioka; *Incident at Loch Ness* for Werner Herzog and Zak Penn; and *The Architect*, which debuted at the 2006 Tribeca Film Festival.

His recent projects include John Krasinski's directorial debut film *Brief Interviews with Hideous Men* and Shana Feste's *The Greatest*; both films were selected for competition in the 2009 Sundance Festival. Mark Steven Johnson's *When in Rome* was released earlier this year, and director Ken Kwapis, *He's Just Not That Into You*, came in 2009.

Bailey directed the 1994 film noir thriller *China Moon*, starring Ed Harris, Benicio del Toro and Madeline Stowe; *Mariette in Ecstasy*, from Ron Hansen's acclaimed novel; and the one person shows, David Hare's *Via Dolorosa* and Lily Tomlin's *The Search for Signs of Intelligent Life in the Universe*. He photographed and directed the Imax concert film *N'Sync: Bigger Than Live*.

Bailey has written essays and film articles for *The New York Times*, *American Cinematographer Magazine*, *ICG Magazine* and the *DGA Monthly*. He has served on the juries of the Venice Film Festival and CamerImage in Poland. He has conducted workshops and seminars internationally. Bailey has served on the Board of Governors of the Academy of Motion Picture Arts and Sciences, and as vice president of the American Society of Cinematographers. He is married to film editor Carol Littleton.

BRENT THOMAS (Production Designer) was production designer on the recent box-office hit *Diary of a Wimpy Kid* and before that on *Mad Money*, *Catch and Release*, *Dreamer* and *Walking Tall*. Thomas has also production designed a number of critically acclaimed television projects, including the films *Door to Door*, *The Baby Dance*, *You Know My Name* and *Captains Courageous*. In addition to being a long time theater set and lighting designer, Thomas has won awards at the Houston International Film Festival and the Columbus International Film Festival

for *Passage*, an experimental film he both produced and directed.

JANE MORAN's (Editor) most recent projects are the award-winning feature documentary *Saute* and the upcoming features *In Her Skin* and *Subdivision*. Moran edited Elizabeth Allen's feature debut, *Aquamarine*, as well as the films *Forever Fever* (aka *Erskineville Kings*) and *Soft Fruit*. Moran was nominated for an AFI Award (Australian Film Institute, or Aussie Academy Award) and she won the Australian Screen Critics Award for Best Editing for Dein Perry's dance drama *Bootmen*, starring Adam Garcia.

Moran was an additional editor on Baz Luhrmann's musical *Moulin Rouge* and supervising editor of Special Features for the DVD release, including the editing of the extended dance sequences. She then served as additional editor on P.J. Hogan's *Peter Pan*. Additional credits include the skate-punk film *Deck Dogz*, *The Forest*, *Queen of Hearts*, and the festival hit *Jewboy*, for which she was nominated for an AFI award.

Moran's early credits include serving as assistant editor on *Witness*, *The Mosquito Coast*, *Strictly Ballroom*, *Till There Was You*, *Say A Little Prayer* and *I.Q.*, and associate editor on *Muriel's Wedding*.

BRAD VAN ARRAGON (Co-Producer) was a co-producer on *Jennifer's Body* and on *Juno*. His other feature film credits include *The Wicker Man*, *Going the Distance*, *BloodRayne*, *Slither* and *White Noise 2: The Light*.

Emmy Award winning composer **MARK MOTHERSBAUGH (Music)** has written the music for more than 70 film and television projects. He first came to prominence in the music world in the 1970s as lead singer and keyboard player of the progressive new wave/rock band DEVO, who released a series of highly eclectic and satirical albums including "Are We Not Men?" and "Freedom of Choice."

In the mid-1980s, Mothersbaugh began to write music for commercials, receiving a Clio award for his work. He then composed music for numerous television projects, including the memorable theme song and underscore for *Pee-Wee's Playhouse*. He then scored the popular children's series *Rugrats*. He also wrote the music for the hugely successful *The Rugrats Movie*.

In 1996, Mothersbaugh met Wes Anderson and scored the filmmaker's critically acclaimed *Bottle Rocket*. He wrote the music for Anderson's *Rushmore* starring Bill Murray and *The Royal Tenenbaums* starring Gene Hackman, Gwyneth Paltrow, Anjelica Huston and Owen Wilson. *The*

Life Aquatic With Steve Zissou marked Mothersbaugh's fourth collaboration with Anderson.

Mothersbaugh's other feature film credits include Catherine Hardwicke's *Lords of Dogtown* and *Thirteen*, Joe and Anthony Russo's *Welcome to Collinwood* starring George Clooney, *Happy Gilmore* starring Adam Sandler, *200 Cigarettes* and *The New Age* from director Michael Tolkin and producer Oliver Stone, among others.

Mark was the recipient of BMI's distinguished Richard Kirk Lifetime Achievement Award. Recent television credits include HBO's *Big Love*, and Sci-Fi's *Eureka*.

Further extending his musical palate, Mothersbaugh has scored numerous video games including "The Sims."

Mothersbaugh is a world-renowned artist who cites Andy Warhol as inspiration. His paintings and drawings have been shown in galleries around the world. He continues to perform with DEVO, which has had resurgence in recent years. The group has played concerts across the country including Central Park in New York last summer.

Mothersbaugh was born in Ohio and studied at Kent State University.