



THE MASTER

PRODUCTION NOTES

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THE MASTER – PRODUCTION NOTES

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THE MASTER – SYNOPSIS

A striking portrait of drifters and seekers in post World War II America, Paul Thomas Anderson's *THE MASTER* unfolds the journey of a Naval veteran, Freddie (Joaquin Phoenix), who arrives home from war unsettled and uncertain of his future until he is tantalized by The Cause and its charismatic leader, Lancaster Dodd (Philip Seymour Hoffman). Amy Adams plays Dodd's wife, Peggy.

THE MASTER – ABOUT THE PRODUCTION

In the wake of World War II, a restless America emerged. It was a time of unprecedented national growth and aspiration, but also of rootlessness and lingering disquiet – and the combustion of these contrasting elements sparked a culture of seeking and questing that continues into the 21st Century. Young men returning home from the incomprehensible darkness of war forged a shiny new world of consumerism and optimism. Yet, many longed for to find more from life, longed to grasp onto something larger than themselves, something to halt the anxiety, confusion and savagery of the modern world.

Paul Thomas Anderson's sixth feature film, *THE MASTER*, unfolds a vibrantly human story inside this atmosphere of spiritual yearning on the cusp of 1950. The film follows the shifting fortunes of Freddie, portrayed by Joaquin Phoenix, a volatile former Naval officer unable to settle down into everyday life, and the unpredictable journey he takes when he stumbles upon a fledgling movement known as The Cause. Coming to The Cause as an itinerant and outsider, Freddie will ultimately become a surrogate heir to its flamboyant leader: Philip Seymour Hoffman's Lancaster Dodd. And yet, even as The Cause probes the mastery of human emotions, the camaraderie between Freddie and Dodd will mount into a fierce and intimate struggle of wills.

The first feature film shot using 65mm film stock in several decades, *THE MASTER* is brought to life by a devoted cast and crew who have crafted a visually alluring and emotionally provocative portrait of three people pursuing a vision of betterment.

The Story

Paul Thomas Anderson, a multiple Academy Award® nominee, has set each of his films to date at the edge of emotional, familial and historical frontiers. His first film *HARD EIGHT* followed a hard-bitten pro Las Vegas gambler who takes a hard-luck loser under his wing with unforeseen results. This was followed by *BOOGIE NIGHTS*, about a group of adult film industry workers who construct an unconventional family; *MAGNOLIA*, an interwoven tale of personal crises that connect on one magical night in the San Fernando Valley; and *PUNCH-DRUNK LOVE*, a beguiling romantic comedy about a lonely businessman's flummoxing encounters with love and terror. His most recent film, *THERE WILL BE BLOOD*, journeyed into turn-of-the-century California for the epic tale of a prospector who transforms himself and an entire town through the pursuit of oil.

With *THE MASTER*, Anderson became intrigued by the birth of a new kind of patchwork American family that arose out of the upheaval of World War II: those of alternative spiritual

factions and newly established religions. From Eastern asceticism to Dianetics, the early 1950s became a time when many began to build grass roots communities devoted to realizing grand visions of human potential.

“It was fertile ground for telling a dramatic and engaging story,” Anderson says of his fascination with this time of cultural upheaval and spiritual adventurism. “Going back to the beginning of things allows you to see what the good intentions were; and what the spark was that ignited people to want to change themselves and the world around them. Post-World War II was a period when people were looking forward to the future with great optimism but, at the same time, dealing with quite a lot of pain and death in the rear view mirror.”

He continues: “My father came out of World War II and was restless his whole life. It’s been said that any time is a good time for a spiritual movement or religion to begin, but a particularly fertile time is right after a war. After so much death and destruction, people are asking ‘how come?’ and ‘where do the dead go?’: two very important questions.”

That propulsive “why?” drove the creation of Freddie, who is adrift in his life and spiraling into an intoxicated, lusty oblivion when he first encounters Lancaster Dodd, a Navy man himself who believes he has uncovered some compelling answers about how humankind can overcome its darkest animal nature. With Freddie at its center, the story turned deeply personal, tracking his twisting and turning path through *The Cause*, a path at once rebellious and loyal, hopeful and destructive, uncertain and passionate, and rife with dreams and fantasies that began to pierce through the realism of the narrative.

Producer JoAnne Sellar, who has collaborated on all of Paul Thomas Anderson’s films since *BOOGIE NIGHTS*, remembers watching the project go through a creative evolution. “Paul was very interested in the idea of what war does to you – and how by 1950, you have all these men coming home who have to find their way in the world again. It was a time of lost souls looking for answers, and the way that led to the formation of these new spiritual groups, Dianetics among them, really fascinated Paul. Of course, Paul was not interested at all in making a non-fiction film – that’s not his point of view. His creation of *The Cause* may have been inspired by his research, but the story took him entirely in another direction from there.”

“It became Freddie’s tale,” Sellar continues. “In a sense, Freddie is the classic outsider who comes into a community and changes it – and what results is a kind of tragic love story between Freddie and Master. Freddie longs to be part of something bigger than himself, yet can’t commit. And Master yearns for Freddie to be the son he never had, yet can’t quite make that work.”

Anderson says he did a lot of historical reading from the period, from Steinbeck to L. Ron Hubbard, but notes “unless you are making a non-fiction film or biography, hopefully the line gets blurry between research and imagination.”

Indeed, as the script went through multiple progressions, imagination took over and *The Cause* came to life as its own distinctive entity, a proxy family that finds itself vulnerable to all the powerful forces and tricky dynamics of blood relations. Each scene was rife with the dichotomies of rivalry and love, aspiration and confusion within its main characters.

“When I look at the film now, I see Freddie and Master as two people who are desperate to stay together and connect with each other,” remarks Anderson of the pair. “I think they see strength in each other and also feel a desire to help pick up the other’s weaknesses. I see both as generous men with very different ways of communicating what they have to give.”

As the final script came into view and then to life on the set, it became a kind of fever dream of post-war themes – themes of searching for an authentic sense of family, faith, success and connection -- unfolding in a never-before-seen setting. Says producer Daniel Lupi, who has worked on all of Anderson’s films from the beginning of his career: “This script reminded us a lot of *BOOGIE NIGHTS*, because while that film might be set in the porn industry, it’s really about the relationships between the members of an unusual family. *The Cause* also is a complicated kind of family.”

While the creative elements percolated, further support arrived in the person of producer Megan Ellison, who founded Annapurna Pictures to champion director-driven films with distinctive visions like Anderson’s. “Megan Ellison appeared like an angel who swooped in and said ‘I love this project and let’s do it,’” recalls Sellar. “That’s when things really began to happen.”

The Cast

At the heart of *THE MASTER*’s drama lies Freddie, who returns from Naval service in World War II in a haunted, derelict state of sheer wildness -- an aimless drifter unable to latch onto a direction for the future or even the most basic self-control. Though he tries to kick off a career as a photographer, he cannot hold a job, or his creative liquor concoctions, and winds up a migrant stow-away on a wedding party boat, precipitating his fateful meeting with Lancaster Dodd and an apprenticeship he could never have anticipated. As Freddie’s friendship with Dodd grows, he will become a test case for his methodologies, an alluring alter ego and ultimately his right hand man in *The Cause*.

Joaquin Phoenix, Oscar®-nominated for his roles as the darkly driven Emperor Commodus in GLADIATOR and the legendary outlaw artist Johnny Cash in WALK THE LINE, brings out the raw, animalistic drives in Freddie that both confound and attract The Master. Anderson watched him sink his teeth into the role and take it to the nth degree.

“While working on the script, Joaquin kept coming to mind as Freddie,” recalls Anderson. “I’ve been asking him to be in my films for 12 years and he’s always had a reason not to do it. I’m just thankful he said yes this time.”

Lancaster Dodd, the leader of The Cause and the author/philosopher behind its ideas, immediately compels Freddie with his palpable contradictions. Though he has charisma, intelligence, erudition and confidence to spare; at the same time, there are streaks of mischief, paranoia and neediness that flash from under his flamboyant, seductive surface. Bringing all these shadings into the mix of this one-of-a-kind character is Philip Seymour Hoffman, an Oscar® winner for CAPOTE who has collaborated with Paul Thomas Anderson previously on BOOGIE NIGHTS and MAGNOLIA.

Says Anderson: “Phil and I are always looking for ways to continue working with each other. We worked together as I was putting the script together. Phil made a very large contribution to the screenplay.”

Adds JoAnne Sellar: “It was always planned for Phil to play The Master. He brought a lot of input as Paul was writing.”

While Lancaster Dodd becomes the face of The Cause, behind the scenes there is another powerful force who is equally behind its growth: his seemingly demure but steely wife Peggy. Subtly revealing Peggy’s potent influence is Amy Adams, a three-time Oscar® nominee for her roles in the indie drama JUNEBUG, the screen adaptation of John Patrick Shanley’s DOUBT and as boxer Micky Ward’s gritty girlfriend in THE FIGHTER. Once again, she does a 180 with a role unlike any she has taken before.

Anderson says: “Amy can do no wrong by me. I’ve felt that way from CATCH ME IF YOU CAN to ENCHANTED to THE FIGHTER. She’s one of our new greats. Phil has worked with her multiple times and enjoyed her very much, so it was a simple choice. Again, I’m very happy she said yes. “

“Amy plays Peggy Dodd as a kind of Lady Macbeth,” observes Sellar. “She’s the story’s true believer.”

The Photography

Though *THE MASTER* is wholly fictional, Paul Thomas Anderson set out to present the world of *The Cause* with a visceral and transporting realism. To capture both authentic period details and the imagined environs of *The Cause* on sea and land, he worked with a devoted crew, many of whom have forged a kind of family of their own, reuniting again and again on his productions.

One major, if entirely intuitive, decision immediately set the film off on a very individual course: Anderson's choice to shoot *THE MASTER* with the now exceedingly rare 65mm film stock. From the start, he knew he wanted a distinctive period look – and after immersing himself in the vibrant tones and textures of such 50s cinematic classics as *VERTIGO* and *NORTH BY NORTHWEST*, Anderson hoped to mirror that supersaturated lushness, merging it with his own signature style of stark lyricism. With imagery spanning from the roaring sea to the shadows and light at play within the characters, 65mm seemed a perfect match for the broad contours of the story.

There was a time when 65mm stood at the very apex of cinematic processes, but today it has been relegated mostly to the making of IMAX® and other large-format films. In the heyday of Hollywood's wide-screen epics, companies such as Todd-AO and Panavision hailed 65mm as giving audiences the crispest, clearest images, from the most panoramic vistas to the most personal close-ups. Numerous 60s classics including *LAWRENCE OF ARABIA*, *WEST SIDE STORY*, *MUTINY ON THE BOUNTY*, *LORD JIM*, *MY FAIR LADY* and *2001: A SPACE ODDYSEY* revealed the power of the film stock to deliver that ineffable extra punch of vitality.

But by the 1970s the increasingly high cost of the film stock caused a rapid decline. A brief resurgence in the 1980s saw such films as *BRAINSTORM*, *TRON* and *THE BLACK CAULDRON* reviving the format, but that was short lived. More recently, the only films shot entirely on 65mm have been Kenneth Branagh's 1996 *HAMLET* and Ron Fricke's non-narrative films *BARAKA* and *SAMSARA*. (Christopher Nolan's *INCEPTION* and *THE DARK KNIGHT* and Terrence Malick's *THE NEW WORLD* include some 65mm footage and special effects sequences, but were shot primarily in 35mm.)

Anderson says the choice started as an exploration, but became a commitment once he saw the fit with the storytelling of *THE MASTER*. "The idea was something initially suggested by Dan Sasaki, Panavision's lens technician, after I'd inquired about Vista Vision Cameras from the

50s, just to play around with and figure out how some of these 50s films created their look,” he explains.

He goes on: “We started shooting with a 65mm Studio Camera and everything we were seeing started to feel very right. It gives you a wonderful, strong image, but more than the resolution or anything like that, it simply seemed to suit this story and these characters. Things could feel antique without feeling precious or a re-enactment of a particular style. It’s hard for me to describe it other than to say, it felt right.”

JoAnne Sellar felt similarly. “It was so fitting for a film like this with so much visual texture,” she says. “But it was also a real learning process because a lot of the knowledge of working with 65mm has been lost. There were considerable challenges involved. We were only able to find three Panavision cameras, so it was challenging when they broke down, and the lab process is also very complicated.”

Daniel Lupi adds: “Panavision went totally out of their way to service us in using cameras that have largely gone unused for decades. At times we had a guy from Panavision staying with us, just so he could handle technical issues with the cameras.”

Throughout filming, Anderson would project the dailies using a 65mm projector as well. “I think it’s a large of his creative process, watching the dailies and conforming his vision to that,” explains Lupi. “He has a very organic process.”

The filmmakers are gratified that some audiences will get a chance to see the film in 70mm projection. “In an ideal world, audiences can enjoy the film in 70mm. There are still theaters playing 70mm films, thank goodness. Long may they wave,” says Anderson.

The Design

As THE MASTER unfolds Freddie’s journey, the narrative jumps through time, taking him from his youth in working-class Massachusetts to the vet-populated beaches of Guam to a San Francisco wedding yacht and the early headquarters of The Cause in a seemingly traditional Pennsylvania house – with each locale adding layers to his shifting relationship with Lancaster and Peggy Dodd.

In his usual manner, Anderson began thinking about the design of the film early on via found images that he collected. “Paul spent a lot of time looking through old photographs to really establish his sense of place and time,” says Daniel Lupi. “Ultimately, we shot most of the

film in California, both in the Bay Area and in the deserts of Southern California, with a trip to Hawaii for the beach scenes that bookend the story. “

Anderson then began exchanging ideas with production designer Jack Fisk – his frequent collaborator who received an Academy Award® nomination for his work on *THERE WILL BE BLOOD* – along with partner David Crank, who also contributed to the art design for *THERE WILL BE BLOOD*. Fisk read a draft of the script 18 months before production began, which allowed ideas to percolate.

“Right away, I was excited by Paul’s enthusiasm for this story,” recalls Fisk. “Passion for me is the most important element of creativity.”

He and Anderson began looking at a variety of locations a year before filming. “Looking for locations with Paul is a very creative act,” notes Fisk. “It’s sort of like finding the pieces of a puzzle, each piece relating to the other, until the film begins to take shape – and I try never to get locked into ideas until I know all of our options. Since Paul had created such real and nuanced characters in this story, it pushed us to create settings that would be equal to the writing and acting.”

Fisk’s aim was for Freddie’s world to feel instantly organic and lived in. “I believe the challenge of film design in a natural film such as *THE MASTER* is to make it appear not designed in a sense. You want to eliminate any unnecessary elements that would take away from the audience becoming immersed in the relationships,” he comments. “That being said, I really had fun re-creating such locations as a 1940s department store.” (The team created the store from the ground up inside a vacant insurance title building in downtown Los Angeles.)

The film’s many boat sequences – Freddie and Master find a link in their shared Naval background – led the production to the city of Vallejo, just Northeast of San Francisco and to Mare Island, the nearby peninsula with a storied Naval history of its own.

Standing in for Lancaster Dodd’s boat, on which Freddie starts out a stow-away, was The USS Potomac, a historic vessel that formerly served as Franklin Delano Roosevelt’s Presidential Yacht from 1936-1945. The yacht was later purchased by Elvis Presley, who donated it to charity, after which the vessel was pressed into the drug trade before being sunk and finally raised by the U.S. Navy. Today, it is a museum in Oakland’s Jack London Square.

“It was a totally metal ship because FDR was very scared of a fire on a boat,” notes Fisk. “We were able to re-dress the main room multiple times to serve as several different rooms in our ship and then we built a portion of the interior on a soundstage in Los Angeles for the intense first scenes between Joaquin and Philip.”

He continues: “Our first concern was to make sure the soundstage sets worked seamlessly with the scenes on the real ship in the waters of San Francisco and that there was enough room for Paul to work with the camera. We debated gambling the set so that it could move independently and give us a motion similar to a real ship at sea, but in the end we found it was very simple to match the construction of the original ship -- and the power of the scenes trumped any effects we might have incorporated.”

In Vallejo, Fisk and Crank found the sprawling Philadelphia house where Freddie finds a home with *The Cause*, albeit one that is always a powder keg of conflicting emotions for him. Fisk looked for a somewhat traditional house, inside of which unseen drama goes on.

“I love the idea of us not knowing what is going on behind the doors of many houses we see daily,” he says. “We used a house on Mare Island that was originally built for Navy Admirals and constructed in a very East Coast style, which made it great for our purposes. With some painting and dressing we were able to present it as a convincing Philadelphia house. This very normal, traditional home was a beautiful contrast to the new, experimental ideas of *The Master*.”

In thinking about *The Cause*’s first headquarters, Fisk kept in mind the aspiration underlying the entire movement. “I am aware of how profoundly people seek meaning and answers in their lives,” he says. “We scouted several buildings occupied by small religious groups, just to get a sense of them, and I was struck by their similarities to our story’s headquarters.”

Other key locations included the vintage movie palace where a prodigal Freddie dreams of a call from *The Master*. This was shot in the Los Angeles Theatre, a late 1930s movie emporium that remains standing in downtown Los Angeles, retaining the sumptuous glamour of another age. “It was one location that worked absolutely beautiful just the way we found it,” says Fisk.

Having worked multiple times with Anderson before, Fisk characterizes their relationship as built of three essential elements: “Humor, hard work and mutual trust.” Those same elements have kept costume designer Mark Bridges, who has collaborated on all of Paul Thomas Anderson’s films, returning to his productions. Though each has been a complete turnabout from the previous – taking Bridges from disco wear to turn-of-the-century dungarees – the costume designer found *THE MASTER* was instantly intriguing.

“I was very excited about it because Paul was so excited about creating this whole world of changing thought after World War II, when there were these grass roots movements to make sense of the world,” he says. “It’s a subject that no one has ever dealt with on screen.”

The setting of the film right in the year 1950, on the edge of a new decade and massive, imminent changes in fashion and culture, was especially compelling for Bridges. “I love recreating transitional periods, where things are shifting,” notes the costume designer. “1950 was right in the middle of a lot of changes, so you still have a lot of style elements from the early 40s, with vestiges of shoulder pads, but fashion is just knocking on the door of the 50s. Overall, we wanted the look to be very accessible and authentic but with a light touch.”

Bridges utilized a lot of the research that Anderson had collected, as well as diving into his own and began poring through vintage clothing to forge the look of each character. For Philip Seymour Hoffman, one of the signature pieces became a natty green suit that Lancaster Dodd sports the first time Freddie meets him. “We wanted him to seem very much like a writer,” Bridges explains. “That green suit worked with Phil’s coloring but it also shows that there’s something different about this person. He puts on a bit of a businessman front, he’s got a younger wife but there’s also something uncomfortable about him -- and all these ideas were important to me in thinking about how he dresses.”

Another of Bridges’ favorite ensembles for Dodd is his flashy pair of red pajamas. “There’s something so intense about them – he could be the devil, he could be the messiah, and whatever he is, that scene where he talks to Freddie is very emotional,” he observes.

Freddie has a very different sensibility, having come from the conformity of military uniforms into a drifter’s existence. His first job as a department store photographer sees him in his most stylish clothing, but he is palpably ill at ease. “We found some very eccentric sports coats that were from 1943,” elaborates Bridges, “that had these huge broad shoulders and made with that thick wool that there’s nothing like any more. They were perfect for Freddie in that moment because you can sense him chafing at these clothes and his need to get out of them.”

By the time he meets Lancaster Dodd as a stowaway, Freddie has shed that persona. “When Freddie first joins The Cause, we wanted him to really feel like a vagabond and the idea was that he would probably just wear clothing that other members pooled together to give him,” Bridges continues. “But, as he rises through the ranks of The Cause, his clothing becomes more refined.”

Some of Bridges’ most interesting finds came in the 1940s maternity dresses he hunted up for Amy Adams as Peggy Dodd – dresses that draw attention away from the body and entirely to the face. “We found some pieces that were just dead-on for who Peggy is and Amy wore it so well. She was a really good sport and had a great attitude about it,” he comments. “It was a real switch for both us after working together on THE FIGHTER.”

In addition to the main characters, Bridges enjoyed costuming a wide variety of worlds through which Freddie traverses – from the Navy to 5th Ave., from farms to desert to British pubs. “It was a lot of different types of clothing,” he summarizes, “and each person and place has its own character. But Paul does such complete research that it is always a real collaboration. It’s a back and forth of me bringing him ideas and suggestions and seeing what he finds interesting.”

As principal photography of THE MASTER came to a close, Anderson worked with editors Leslie Jones and Peter McNulty to weave the imagery with his distinctive rhythms and pacing. McNulty did a first cut and then Jones, who previously received an ACE nomination for her work on Anderson’s PUNCH-DRUNK LOVE, came on board. She was taken right away with the footage.

“Peter did a beautiful first cut of the film and I was impressed with the complexity in both Freddie and Master’s characters as well as the depth in their relationship. I was surprised at how the love story between these two men so gracefully became the focus of the film,” she comments.

She spent the next six months working closely with Anderson to chisel the final narrative. “The primary challenge in editing was to focus the relationship between Freddie and Master, and to connect Master’s teachings with the struggles that Freddie experiences in his life – his experience of always running from something,” Jones explains. “We found ultimately that the more invested we were in Freddie’s experience the more we believe his attraction and need for a ‘Master.’ And, at a certain point, it became less about the characters as individuals but more about these two men and their attachment to one another.”

While the 65mm photography had no impact on the editing, it became a distinct challenge as the release prints were prepared. Jones explains: “I rarely made a distinction between the two formats while viewing the footage. Nor were editing considerations made based on the 65mm format. It wasn’t until picture was locked and we began working with Fotokem on release prints that we felt the impact. We had to prepare the finished film for both a 70mm and 35mm release, which was like working on two separate movies. And because Paul likes to do a film finish we were cutting negative and timing photo chemically, so it was very time consuming.”

Nevertheless, concludes JoAnne Sellar: “For all the complications of using 65mm, I think for Paul it was well worth it. It’s an attempt at saving the beauty of real film.”

The Music

Meanwhile, the final touches were being put on the film's score by Jonny Greenwood, the Radiohead guitarist and composer who garnered widespread accolades for his memorably haunting score for *THERE WILL BE BLOOD*. That same contrapuntal synergy between Anderson's bluntly resonant imagery and Greenwood's lush dissonance emerged on *THE MASTER*, but in new and different ways.

Greenwood responded right away to the story. "I responded to the optimism of the period: this charismatic figure, the notion that there were new ways to heal the 'sick,' and all these enthusiastic followers," says the composer. "There is something sweet about it -- all these middle class Americans in on the start of something new and strange. And in the middle of it all Freddie standing there with his hands in the small of his back, trying to make sense of it all."

For inspiration, Greenwood and Anderson talked about the music of Otto Leuning, who in the 1950s became one of the early pioneers of electronic music, discovering never-before-heard sounds by playing tricks with magnetic tape and microphones. "Some of the film's music was recorded with similar technology," notes Greenwood, "playing around with tape speeds, directions and unlikely microphone techniques."

Greenwood also took inspiration from 50s jazz and classical music. "There's something a bit like the piano-less trios of the period -- yet playing in some of the modes more used by classical composers of the period," he explains.

Throughout, Greenwood and Anderson worked in their own distinctive way that the director says winds up more like an open-ended exchange of ideas. "Jonny will provide some basic ideas that I'll respond to one way or the other and then we just start going back and forth. It's like the 'touching the wall' scene in the movie. I think I'm Master and he's Freddie," muses Anderson. "But then I realize, I'm Freddie and he's Master and suddenly there's all this amazing music that's mine to sort out."

Most important to Greenwood was conceptualizing the characters from Anderson's POV. "One thing Paul pointed out to me is that the character Freddie is, despite his violence and boozing, quite loveable. 'Don't forget the sweetness of Freddie' was one comment he sent me," Greenwood recalls. "Paul puts a lot into the music, has lots of ideas about what might work, often expressing them in terms that aren't musical - which helps and frees me up a lot."

In summing up his experience on the film, Greenwood echoes many, concluding: "When you work with Paul, there's a combination of excitement, enthusiasm and hunger for what's

possible. It's an unusual combination of light-hearted fun and dedicated, obsessive work."

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THE MASTER – THE CAST

In 2012 Academy Award® nominated actor **Joaquin Phoenix (Freddie)** will have three films being released. In addition to THE MASTER, he will also be seen starring opposite Marion Cotillard and Jeremy Renner in the new film by James Gray. He has just completed work on the untitled Spike Jonze film where he falls in love with the voice of a computer co-starring opposite Rooney Mara.

Joaquin Phoenix was born in Puerto Rico and began his acting career at the young age of eight. As a boy, he made numerous television appearances on such hit shows as "Hill Street Blues," "The Fall Guy" and "Murder, She Wrote." He was a regular on the short-lived 1986 CBS series "Morningstar/Eveningstar," and followed that same year with his first feature film role in SPACECAMP. The following year, he starred in RUSSKIES with sister Summer and Carole King. Two years later, director Ron Howard cast the teenager as Dianne Wiest's son in his popular family comedy PARENTHOOD. It wasn't until 1996 that the young actor returned to the fold with a stunning and critically-acclaimed performance opposite Nicole Kidman in Gus Van Sant's TO DIE FOR. *New York Times* film critic Janet Maslin hailed the young talent as "an actor to watch for." He next co-starred with Liv Tyler, Billy Crudup and Jennifer Connelly in INVENTING THE ABBOTTS in 1997. That same year, he co-starred opposite Claire Danes, Sean Penn and Jennifer Lopez in Oliver Stone's U-TURN.

In 1998, Phoenix co-starred opposite Vince Vaughn in two very different roles -- as an American jailed in Malaysia for possession of drugs belonging to accomplice Vaughn in RETURN TO PARADISE, and as a dupe to Vaughn's smooth-talking serial killer in the black comedy, CLAY PIGEONS.

Continuing his ascendant star track, Phoenix next won acclaim as a street smart adult bookstore clerk who helps detective Nicolas Cage search for the truth behind what appears to be a snuff film in Joel Schumacher's dark thriller, 8MM.

In 2000, a banner year for the actor, Phoenix starred in three very different films. He earned his first Academy Award® nomination co-starring opposite Russell Crowe as the complex Commodus in Ridley Scott's Oscar®-winning Best Picture, GLADIATOR. In addition to nominations for the Oscar®, the Golden Globe and the British Academy (BAFTA) Award, he received awards as Best Supporting Actor from the National Board of Review and The Broadcast Films Critics Association.

He followed that up with Philip Kaufman's Oscar-nominated QUILLS opposite Kate Winslet and Geoffrey Rush in the film based on Douglas McGrath's play about the Marquis de Sade, for which he won the Broadcast Film Critics Award as Best Supporting Actor. That same year, he also starred opposite Mark Wahlberg, James Caan, Faye Dunaway, Ellen Burstyn and Charlize Theron in James Gray's THE YARDS.

Phoenix continued his busy career as Mel Gibson's brother in the M. Night Shyamalan blockbuster, SIGNS, which earned a half billion dollars worldwide. He reteamed

with Shyamalan two years later on his gothic thriller THE VILLAGE, starring as a young member of an isolated 19th Century village whose desire to see the outside world threatens to break the community's pact with the mysterious creatures which live in the surrounding forest.

He provided the voice of Kenai in the animated Disney film BROTHER BEAR and followed with the romantic drama IT'S ALL ABOUT LOVE, reuniting with actress Danes in the story of two lovers and their attempts to save their relationship in a near-future world on the brink of cosmic collapse. He also starred in the dark comedy BUFFALO SOLDIERS opposite Ed Harris as a devious and clever American soldier stationed in Berlin, and took the lead in the firefighting drama LADDER 49 opposite John Travolta, playing a firefighter who reflects on his life, loves and career while awaiting rescue from a blaze. And, in 2004, the actor earned high praise for his turn as a cynical journalist witnessing the horrific genocide of the Tutsis in Terry George's HOTEL RWANDA.

In 2006, Joaquin Phoenix was hailed for his mesmerizing performance as legendary singer-songwriter Johnny Cash (opposite Oscar®-winning actress Reese Witherspoon) in James Mangold's riveting biopic, WALK THE LINE. For his performance, he collected his second Academy Award® nomination (this time, as Best Actor) and won the Golden Globe as Best Actor in a Musical as well as nominations for BAFTA, SAG, BFCA and Chicago Film Critics Awards.

In October of 2007, Phoenix was in WE OWN THE NIGHT where he reteamed with Mark Wahlberg and director James Gray and Focus Features and reunited him with director Terry George and Jennifer Connelly in the deeply moving RESERVATION ROAD. He reteamed with director Gray for TWO LOVERS, co-starring opposite Gwyneth Paltrow and Isabella Rossellini.

On October 27, 2008, Phoenix reportedly announced his retirement from film in order to focus on his rap music, but the announcement turned out to be part of Phoenix's acting role in the film I'M STILL HERE, directed by his brother-in-law, actor Casey Affleck. The film debuted at the Venice Film Festival and the Toronto International Film Festival in 2010 and was released in the summer of 2010 by Magnolia Pictures.

A social activist, Phoenix has lent his support to a number of charities and humanitarian organizations, notably Amnesty International, The Art of Elysium, HEART, The Peace Alliance (an organization which campaigns for a United States Department of Peace) and is on the board of directors for The Lunchbox Fund. Phoenix narrated the film EARTHLINGS FOR NATION EARTH, a video about the investigation of animal abuse in factory farms, pet mills, in industry and research. In 2005, he was awarded the "Humanitarian Award" at the San Diego Film Festival for his work and contribution to EARTHLINGS. In 2005 he lent his voice to the documentary, I'M STILL HERE: REAL DIARIES OF YOUNG PEOPLE WHO LIVED DURING THE HOLOCAUST.

Phoenix has also directed music videos for Ringside, She Wants Revenge, People in Planes, Arckid, Albert Hammond, Jr and the Silversun Pickups.

Philip Seymour Hoffman (Lancaster Dodd) will next be seen on the big screen in A LATE QUARTET with Christopher Walken and Catherine Keener. Previously Hoffman was seen in THE IDES OF MARCH, directed by George Clooney and in MONEYBALL with Brad Pitt, directed by Bennett Miller. Hoffman made his feature directorial debut with JACK GOES BOATING, which was produced by Cooper's Town Productions and based on the play of the same name. Other recent film credits include PIRATE RADIO, SYNECDOCHE, NY, DOUBT, THE SAVAGES, CHARLIE WILSON'S WAR and BEFORE THE DEVIL KNOWS

YOU'RE DEAD. It was Hoffman's performance in CAPOTE, also directed by Bennett Miller and produced through his company, Cooper's Town Productions, for which he earned an Academy Award®.

As an actor, his theater credits include a limited run in "Othello," adapted and directed by Peter Sellars, LAByrinth's production of "Jack Goes Boating," "Long Day's Journey Into Night," "The Seagull," "True West," "Defying Gravity," "The Merchant of Venice" (also directed by Peter Sellars), "Shopping and F*cking" and "The Author's Voice."

His theater directing credits include the world premieres of "The Last Days of Judas Iscariot," "Our Lady of 121st Street," "Jesus Hopped the 'A' Train," "In Arabia We'd All Be Kings" and "The Little Flower of East Orange," all written by Stephen Adly Guirgis and produced by LAByrinth. Additionally Hoffman directed Rebecca Gilman's "The Glory of Living" at MCC Theater. He traveled to Australia to direct Andrew Upton's "Riflemind" at the famed Sydney Theater Company and later mounted the play in London. He also directed Brett C. Leonard's "The Long Red Road" for the Goodman Theater in Chicago and returned to the Sydney Theater Company to direct "True West."

A three-time Academy Award® nominated actress, **Amy Adams (Peggy Dodd)** has built an impressive body of work, challenging herself with each new role. Adams will soon star in Robert Lorenz's TROUBLE WITH THE CURVE opposite Clint Eastwood. The baseball drama centers on an aging baseball scout (Eastwood) who goes on a road trip to search for new talent while trying to save his relationship with his adult daughter (Adams), a rising attorney who is on the verge of being promoted to partner. The film is set for release September 28, 2012 by Warner Bros.

Later this year Adams will have a cameo in director Walter Salle's adaptation of Jack Kerouac's seminal beat generation novel, ON THE ROAD, which recently premiered at the Cannes Film Festival. Adams will star alongside Sam Riley, Garrett Hedlund, Kristen Stewart, Kristen Dunst and Viggo Mortensen.

In 2013, Adams will be seen in Zack Snyder's Superman reboot for Warner Bros, MAN OF STEEL, where she will play "Lois Lane." The film also stars Henry Cavill as Superman, Diane Lane, Kevin Costner and Michael Shannon, and is scheduled to be released on June 14, 2013.

This summer, Adams will play the "Baker's Wife" in "Into the Woods" as part of Shakespeare in the Park at the Delacorte. Adams recently finished production on the untitled Spike Jonze project.

Adams has teamed with Maven Pictures' Trudie Styler and Celine Rattray to produce OBJECT OF BEAUTY, which she is also set to star in. The film is based on the novel by Steve Martin and follows a clever young art entrepreneur who climbs from gallery assistant to gallery owner.

Adams was most recently seen in Disney's THE MUPPETS, opposite Jason Segal as "Mary" who joins her boyfriend in helping Kermit reunite the Muppets to save the Muppet Theater from demolition. The film was released in November 2011.

Previously, Adams starred in David O. Russell's THE FIGHTER, opposite Mark Wahlberg and Christian Bale. Adams plays "Charlene," a tough, gritty bartender from Massachusetts who begins dating boxer "Irish" Micky Ward (Wahlberg). The film revolves around Ward and trainer-brother Dicky Eklund (Bale), chronicling their early days in Massachusetts, through Eklund's battle with drugs and Ward's eventual world championship in London. Adams' role garnered her a Golden Globe, SAG and BAFTA nomination as well as her third Oscar® nomination in five years. Adams also starred in Nora Ephron's JULIE

AND JULIA, reuniting with costar Meryl Streep, having previously starred opposite Streep and Philip Seymour Hoffman in John Patrick Shanley's Oscar® nominated film, DOUBT, which earned Adams her second Academy Award® nomination.

Adams starred in Kevin Lima's ENCHANTED opposite 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 21st 2007, grossed over 300 million dollars worldwide and earned her a Golden Globe nomination for Best Actress.

Adams' role in Phil Morrison's JUNEBUG in 2005 earned her, her first Academy Award® and SAG nominations. She won an Independent Spirit Award, Broadcast Film Critics Association Award, National Society of Film Critics Award, a San Francisco Film Critics Society Award, as well as the Breakthrough Gotham Award for her role. 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 awe-struck by the arrival of her glamorous sister-in-law.

Adams' other film credits include Shawn Levy's NIGHT AT THE MUSEUM 2: BATTLE AT THE SMITHSONIAN opposite Ben Stiller; Christine Jeffs and Karen Moncrieff's critically acclaimed film SUNSHINE CLEANING opposite Emily Blunt and Alan Arkin; 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, and Steven Spielberg's CATCH ME IF YOU CAN with Leonardo DiCaprio.

Golden Globe® Award winner **Laura Dern (Helen)** has proven to be one of the great actresses of her generation showing that she is capable of great depth and range, touching audiences and critics alike with her moving and heartfelt performances. In 2010, in celebration of their family legacy in film and television, Dern, her mother Diane Ladd and father Bruce Dern were awarded with the first ever "Family Star Ceremony" on the Hollywood Walk of Fame. Laura Dern received both an Academy Award® nomination and a Golden Globe nomination in 1992 for her performance as in RAMBLING ROSE directed by Martha Coolidge and co-starring her mother, Diane Ladd. This film upholds its place in history as the first time that a mother/daughter team has earned Academy Award® nominations for the same project. Dern was recently seen in Dan Rush's EVERYTHING MUST GO and LITTLE FOCKERS. She has worked extensively in television and movies, and appeared in Mike White's YEAR OF THE DOG, David Lynch's INLAND EMPIRE and WILD AT HEART, Todd Robinson's LONELY HEARTS, Don Roos' HAPPY ENDINGS, John Curran's WE DON'T LIVE HERE ANYMORE, JURASSIC PARK and JURASSIC PARK III, Alexander Payne's CITIZEN RUTH, Clint Eastwood's A PERFECT WORLD, amongst others. Dern currently stars in the second season of HBO's "Enlightened" and also serves as Executive Producer and Co-creator alongside writer and director Mike White.

THE MASTER – THE FILMMAKERS

Paul Thomas Anderson (Director/Screenplay) wrote and directed *HARD EIGHT* (1996), *BOOGIE NIGHTS* (1997), *MAGNOLIA* (1999), *PUNCH-DRUNK LOVE* (2002), *THERE WILL BE BLOOD* (2007) and *THE MASTER* (2012).

Since 2010, **Megan Ellison's (Producer)** Annapurna Pictures, has successfully maintained their vision, to produce critically and commercially conscious films. Differentiating both Megan and the company as a champion of director driven projects, like Paul Thomas Anderson's *THE MASTER*, Wong Kar Wai's, *THE GRANDMASTERS*, Kathryn Bigelow's, *ZERO DARK THIRTY*, Spike Jonze's *HER*, Andrew Dominik's, *KILLING THEM SOFTLY* and John Hillcoat's, *LAWLESS*.

Recently, Ellison acquired the rights to the latest *TERMINATOR* incarnation, with the aim of rebooting the iconic franchise into what it once was. Along with that she has a number of high quality projects in development with the likes of Paul Thomas Anderson (*THERE WILL BE BLOOD*), Spike Jonze and Charlie Kaufman (*ADAPTATION*), Bennett Miller (*MONEYBALL*), David O. Russell (*THE FIGHTER*), and Chris Milk (*THE WILDERNESS DOWNTOWN*).

Along with her love for high-quality pictures, she aims to excite a growing and diverse audience by making films of all genres and budgets but maintaining to keep their originality. This style of filmmaking is quickly turning Ellison into one of the top producers for the new wave of Hollywood auteurs and elite storytellers.

JoAnne Sellar (Producer) is currently working on her sixth collaboration with writer/director Paul Thomas Anderson on his latest film starring Joaquin Phoenix, Philip Seymour Hoffman and Amy Adams. Previous pairings with PT Anderson include: *BOOGIE NIGHTS* (nominated for 3 Oscars®), *MAGNOLIA* (nominated for 3 Oscars), *PUNCH-DRUNK LOVE*, and *THERE WILL BE BLOOD*, which was nominated for eight Oscars including Best Film and won Best Actor (Daniel Day-Lewis) and Best Cinematography (Robert Elswit).

In addition, Sellar produced Jennifer Jason Leigh and Alan Cumming's critically acclaimed *THE ANNIVERSARY PARTY*. Her repertoire of feature film producing credits began with the sci-fi thriller *HARDWARE*. She went on to produce such films as Richard Stanley's *DUST DEVIL*, George Sluizer's *DARK BLOOD*, and Clive Barker's *LORD OF ILLUSIONS*.

Prior to turning her talent over to the film, Sellar had a successful career producing music videos for the likes of U2, Elvis Costello and Iggy Pop. Her diverse experience also extends into television, where she co-produced "Red, Hot, & Blue," a worldwide tribute to Cole Porter benefiting AIDS research.

Her career began in the early 80's programming a repertory cinema in London called *The Scala*, which won acclaim for its diverse, original and alternative film selections.

Daniel Lupi (Producer) has worked with Paul Thomas Anderson since *HARD EIGHT* and most recently collaborated with him as producer and unit production manager on *THERE WILL BE BLOOD*. Lupi is also executive producing this year's *LINCOLN* for director Steven Spielberg and the untitled Spike Jonze project.

Lupi's credits as executive producer include Robert Redford's LIONS FOR LAMBS, Jim Sheridan's GET RICH OR DIE TRYIN', Spielberg's CATCH ME IF YOU CAN and Peter Segal's 50 FIRST DATES.

Mihai Malaimare Jr. (Cinematography) a native of Romania, began his film career after attending the prestigious National University of Theatre and Film in Bucharest. He shot a handful of award-winning shorts and feature films in Romania before auditioning with Francis Ford Coppola to shoot his film YOUTH WITHOUT YOUTH. Malaimare won the coveted role of cinematographer for that film (at the age of 29) and went on to receive a Best Cinematography Nomination at the Independent Spirit Awards for his work. That film put him on the map in the United States and shortly thereafter he was named to *Variety's* prestigious "10 Cinematographers to Watch" in 2007. Since then, Malaimare has shot two more films for Coppola, TETRO and TWIXT. He recently completed two films: THE TIME BEING, directed by multi-media artist Nenad Cecin-Sain and produced by Academy Award® nominee Richard Gladstein; and PLUS ONE, directed by Dennis Illiadis (LAST HOUSE ON THE LEFT). Malaimare also shoots award-winning commercial campaigns for a variety of clients including the recently Emmy-winning project "Lollipop" - a unique project that interacts with Facebook in a contemporary (and somewhat frightening) fashion. Malaimare also shot the prestigious MTV Video Music Awards campaign, featuring current music artists like Eminem, Drake, Ke\$ha and Nikki Minaj. He is an avid still photographer.

Leslie Jones, ACE (Editor) Jones has more than a dozen film credits and has been nominated for several major film editing awards. She previously received an ACE Eddie Award nomination for her work on Paul Thomas Anderson's PUNCH-DRUNK LOVE.

Jones' previous work with editors Billy Weber and Saar Klein on THE THIN RED LINE (directed by Terrence Malick) earned her both an Academy Award® nomination and an ACE Eddie Award nomination. She also has several editing credits for independent films and documentaries, including her work on the documentary WILD BILL: HOLLYWOOD MAVERICK.

Jones' other credits include 2012's THE WORDS, CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT for director Paul Weitz, SCHOOL FOR SCOUNDRELS, STARSKY & HUTCH, WOMAN ON TOP and MURDER AT 1600, to name a few.

Peter McNulty (Editor) is currently working on 42 (The Jackie Robinson Story) directed by Brian Helgeland, for Legendary Pictures. He was an assistant editor on such films as PAYBACK, LEATHAL WEAPON 4 and X-MEN. He then went on to be an additional editor on A KNIGHT'S TALE, an associate editor on THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD and an additional editor on Paul Thomas Anderson's THERE WILL BE BLOOD, making his lead editor debut with LAST HOUSE ON THE LEFT. After cutting two of Wes Craven's films including SCREAM 4, McNulty was reunited with Paul Thomas Anderson for THE MASTER.

Jack Fisk (Production Designer) has worked as both a production designer and a director. He began designing for films in the early 1970s. In 1972, he was the art director on Terrence Malick's acclaimed drama BADLANDS. Fisk has since reunited with Malick on DAYS OF HEAVEN, THE THIN RED LINE, THE NEW WORLD, TREE OF LIFE and the forthcoming TO THE WONDER. Over the course of his career, Fisk has also collaborated with other noted

directors, including Brian De Palma on CARRIE and PHANTOM OF THE PARADISE, Stanley Donen on MOVIE, MOVIE, and David Lynch on THE STRAIGHT STORY and MULHOLLAND DRIVE. Jack also appeared as The Man in the Planet in David Lynch's first feature ERASERHEAD. He previously worked with Paul Thomas Anderson on THERE WILL BE BLOOD.

Fisk made his feature film directorial debut on RAGGEDY MAN, starring Sissy Spacek in 1981.

David Crank (Production Designer) most recently designed THE DOUBLE (starring Jesse Eisenberg and Mia Wasikowska) directed by Richard Ayoade. As an art director, Crank has worked with some of today's most talented filmmakers, including Steven Spielberg and Terrence Malick. With Crank's involvement, the series JOHN ADAMS on HBO won an Emmy Award for Outstanding Art Direction for a Miniseries or Movie as well as an Art Directors Guild Award for Excellence in Production Design. In addition, Crank's work contributed to the Art Directors Guild Award for THERE WILL BE BLOOD. Crank's other art direction credits include LINCOLN, TO THE WONDER, WATER FOR ELEPHANTS, THE TREE OF LIFE and THE NEW WORLD.

Crank received his bachelor's degree at The College of William & Mary in 1982, and in 1984 graduated from Carnegie-Mellon with a Masters in Fine Arts.

Mark Bridges (Costumes) began his costume design collaboration with Paul Thomas Anderson in 1995, designing HARD EIGHT (aka SYDNEY, 1996). Their next work together was on the critically acclaimed BOOGIE NIGHTS (1997), followed by MAGNOLIA (1999), PUNCH-DRUNK LOVE (2002) and THERE WILL BE BLOOD (2008) starring Daniel Day Lewis, prior to THE MASTER. Mark won an Academy Award®, a BAFTA Award and the People's Choice Award for his costume design for THE ARTIST (2011). Other film design credits include THE FIGHTER, YES MAN, THE ITALIAN JOB, 8 MILE and BLOW.

Jonny Greenwood (Music Score) is a member of the acclaimed alternative rock band Radiohead. Greenwood serves mainly as lead guitarist and keyboard player but also plays viola, xylophone, glockenspiel, ondes martenot, banjo, harmonica and drums. He also works on the electronic side of Radiohead, working on computer-generated sounds and sampling. His film score credits include Paul Thomas Anderson's THERE WILL BE BLOOD, Lynne Ramsay's WE NEED TO TALK ABOUT KEVIN and Tran Anh Hung's NORWEGIAN WOOD.

In addition, he has served as the Composer in Residence for the BBC Concert Orchestra.

THE MASTER

WRITTEN AND DIRECTED BY
PAUL THOMAS ANDERSON

PRODUCED BY
JOANNE SELLAR
DANIEL LUPI
PAUL THOMAS ANDERSON
MEGAN ELLISON

JOAQUIN PHOENIX

PHILIP SEYMOUR HOFFMAN

AMY ADAMS

LAURA DERN

AMBYR CHILDERS
RAMI MALEK

JESSE PLEMONS
KEVIN J. O'CONNOR
CHRISTOPHER EVAN WELCH

EXECUTIVE PRODUCERS
ADAM SOMNER
TED SCHIPPER

DIRECTOR OF PHOTOGRAPHY
MIHAI MALAIMARE, JR.

PRODUCTION DESIGNERS
JACK FISK
DAVID CRANK

EDITORS
LESLIE JONES, ACE
PETER McNULTY

COSTUMES DESIGNER
MARK BRIDGES

MUSIC BY
JONNY GREENWOOD

CASTING
CASSANDRA KULUKUNDIS

THE WEINSTEIN COMPANY PRESENTS

A
JOANNE SELLAR/
GHOULARDI FILM COMPANY/
ANNAPURNA PICTURES
PRODUCTION

UNIT PRODUCTION MANAGERS
WILL WEISKE
DANIEL LUPI

FIRST ASSISTANT DIRECTOR
ADAM SOMNER

SECOND ASSISTANT DIRECTOR
ERIC RICHARD LASKO

CHIEF LIGHTING TECHNICIAN
MICHAEL BAUMAN

KEY GRIP
MICHAEL KENNER

DOLLY GRIP
JEFFREY SHERMAN KUNKEL

CAMERA OPERATOR
COLIN ANDERSON

FIRST ASSISTANT CAMERA
ERIK L. BROWN

CO-PRODUCERS
ALBERT CHI
WILL WEISKE

PRODUCTION COORDINATOR
DEMELZA CRONIN

ASSISTANT PRODUCTION COORDINATOR
KAREN RAMIREZ

CAST

FREDDIE QUELL JOAQUIN PHOENIX

V.A. HOSPITAL

V.A. DOCTOR PRICE CARSON
RORSCHACH DOCTOR MIKE HOWARD
V.A. NURSE SARAH SHOSHANA DAVID
V.A. DOCTOR/ INTERVIEW BRUCE GOODCHILD
V.A. PATIENTS MATT HERING
DAN ANDERSON
ANDREW KOPONEN
JEFFREY W. JENKINS
PATRICK BIGGS
RYAN CURTIS
JAY LAURENCE
ABRAXAS ADAMS

CAPWELL'S DEPARTMENT STORE

PORTRAIT CUSTOMERS TINA BRUNA
KEVIN HUDNELL
HUNTER CRAIG
RYDER CRAIG
RODION SALNIKOV
EMILY GILLIAM
KODY KLEIN
MARTHA THE SALESGIRL AMY FERGUSON
FIGHTING BUSINESSMAN W. EARL BROWN

SALINAS, CALIFORNIA

FRANK FRANK BETTAG
FILIPINO WORKERS ARIEL FELIX
VLADIMIR VELASCO
JOHN MARK REYES
BRIAN FONG
YOUNG FILIPINO WOMAN DIANE CORTEJO
NANA LEONIDA A. BAUTISTA
ANGRY FILIPINO WOMAN MYRNA DE DIOS

THE BOAT

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|----------------|------------------------|
| YOUNG WOMAN | KATIE BOLAND |
| LANCASTER DODD | PHILIP SEYMOUR HOFFMAN |
| PEGGY DODD | AMY ADAMS |
| VAL DODD | JESSE PLEMONS |
| ELIZABETH DODD | AMBYR CHILDERS |
| CLARK | RAMI MALEK |
| BABY | LORELAI HOEY |
| NORMAN CONRAD | MARTIN DEW |
| WAYNE GREGORY | JOSHUA CLOSE |
| SUSAN GREGORY | JILLIAN BELL |
| CLIFF BOYD | KEVIN WALSH |

LYNN, MASS

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| MRS. SOLSTAD | LENA ENDRE |
| DORIS SOLSTAD | MADISEN BEATY |
| HIRING HALL VOICE | WILLIAM O'BRIEN |

NEW YORK

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| BILL WILLIAM | KEVIN J. O'CONNOR |
| MILDRED DRUMMOND | PATTY McCORMACK |
| CHI CHI CRAWFORD | MIMI COZZENS |
| BARTENDER | ZAN OVERALL |
| MARGARET O'BRIEN | BARBARA BROWNELL |
| MICHELLE MORTIMER | BRADY RUBIN |
| BEATRICE CAMPBELL | JILL ANDRE |
| NEW YORK PARTY GIRL | BRIGITTE HAGERMAN |
| NEW YORK LAWYER | CHARLEY MORGAN |
| JOHN MORE | CHRISTOPHER EVAN WELCH |

PHILADELPHIA

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|----------------|---------------|
| HELEN SULLIVAN | LAURA DERN |
| JAMES SULLIVAN | BARLOW JACOBS |
| DANCERS | GIGI BENSON |
| | LIZ CLARE |
| | FIONA DOURIF |

AUDREY FINER
ROSE FOX
BAILEY HOPKINS
MARI KEARNEY
SARAH KLAREN
ALLY JOHNSON
BRITTANY KILCOYNE McGREGOR
LARAIN RING

PHILADELPHIA POLICE DAVID WARSHOFSKY
PROCESSING PATIENT KIMBERLY ABLES JINDRA
JAIL BIRD THEO CRISELL
JUDGE TOM KNICKERBOCKER
PHOENIX

BAND EBAN SCHLETTER (piano)
SCOTT RODGERS (drum)
MELORA WALTERS (voice)

ENGLAND

BRITISH RECEPTIONISTS EMILY JORDAN
AMANDA CARYN JOBBINS
PUB CUSTOMERS OLIVIA ROSEMARIE BARHAM
NAPOLEAN RYAN
WINN MANCHESTER JENNIFER NEALA PAGE

STUNT COORDINATOR GARRETT WARREN
ASSISTANT STUNT COORDINATOR MYKE SCHWARTZ

STUNT PERFORMERS TSUYOSHI ABE
LLOYD BARACHINA
DAN BROWN
MARK CHADWICK
MARK GINTHER
ZACH HUDSON
JESSE E. JOHNSON
DAVID KIISKINEN
KEVIN LARSON
TIM MEREDITH
REX REDDICK
BRIAN SCANNELL
PATRICK STATHAM

GARY TOY
MARK AARON WAGNER

SET DECORATOR AMY WELLS

ASSISTANT ART DIRECTOR RUTH DE JONG

SET DESIGNER JOHN P. GOLDSMITH

ART DEPARTMENT COORDINATOR CONNER MCKINLEY
ART PRODUCTION ASSISTANT JAIME LOVELL
GRAPHIC DESIGNER KAREN TENEYCK
LEADPERSONS KEITH F. SALE

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| GANG BOSS | JOHN MICHELETOS TIM FASSINO |
| ON-SET DRESSER | JASON BEAN LAWRENCE HORNBECK |
| SET DRESSERS | SCOTT M. ANDERSON MIKE HELBIG BROCK HELFER JOHN HORNING MICHAEL LEONARD STEPHEN McCUMPY BRET ROSS ANTHONY SAMORA RODGER SHAIDE R. GREGG SZABO, JR. LOUIS VISCO |
| BUYERS | FLORENCIA MARTIN JILL ROLIE-DECEMBER |
| DRAPER | JORY ALVARADO |
| “A” CAMERA SECOND ASSISTANT | AARON TICHENOR |
| ADDITIONAL FIRST ASSISTANTS | PAUL SANTONI PATRICK MCARDLE |
| FILM LOADER CAMERA PRODUCTION ASSISTANT | RENEE TREYBALL ALIYAH LOPEZ |
| LENS TECHNICIAN 65MM PANAVISION TECHNICIAN | DAN SASAKI KEN BARROWS |
| SOUND MIXER BOOM OPERATOR | MARK ULANO, CAS ADAM BLANTZ |
| UTILITY SOUND TECHNICIANS | JUAN CISNEROS LOU WISKES |
| VIDEO ASSIST | ALFRED AINSWORTH, JR. JOHN TRUNK |
| SCRIPT SUPERVISOR | JILLIAN GIACOMINI |
| STILL PHOTOGRAPHERS | PHIL BRAY, SMPSP CHUCK ZLOTNICK |
| PROPERTY MASTER ASSISTANT PROPERTY MASTER | C.J. MAGUIRE RUDY REACHI |

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| PROPERTY ASSISTANTS | BRIAN SECCOMBE NATHAN BELOVE |
| SPECIAL EFFECTS COORDINATOR SPECIAL EFFECTS TECHNICIAN | MICHAEL LANTIERI JAY B. KING |
| POST PRODUCTION SUPERVISOR | ERICA FRAUMAN |
| FIRST ASSISTANT EDITOR FIRST ASSISTANT FILM EDITOR | BRENDAN WALSH PAULA SUHY |
| PROJECTIONIST | TOM AJAR |
| BEST BOY ELECTRICIAN | MICHAEL BONNAUD |
| ELECTRICIANS | MAREK BOJSZA MICK BURNS TOMMY DANGCIL MICHAEL TOLOCHKO SOPHIE SHELLENBERGER |
| RIGGING GAFFERS | JAMES KUMARELAS CHARLES H. MCINTYRE, III |
| RIGGING BEST BOY ELECTRICS | MICHAEL J. CATALANO CRICKET SLOAT |
| FIXTURES | MARK COMBS MICHAEL LYON MIKE VISENCIO |
| BEST BOY GRIP | JOHN P. MORRIS |
| GRIPS | ERIC CROSS BROOK JOHNSON NICHOLAS KIRSTEN TOM MASSIMINI ROBERT BOOMER MCCANN ORLANDO ORONA |
| KEY RIGGING GRIPS | KENT BAKER GARY GILL |
| BEST BOY RIGGING GRIPS | DANA BAKER TIMOTHY J. MORGAN |
| RIGGING GRIPS | JOSEPH J. ALLEN JOSE F. BARRIOS JON LEARY MARC WALL |
| ANNAPURNA EXECUTIVE IN CHARGE OF PRODUCTION | CHELSEA BARNARD |

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| PRODUCTION SUPERVISOR | KAREN RUTH GETCHELL |
| PRODUCTION SECRETARIES | LINDSAY RODGER MOLLY SALZ |
| CASTING ASSOCIATE | JOHN BARBA |
| EXTRAS CASTING | TRACY DIXON DAVID KRAMER JOSEPH HICKS AARON MOSKAL |
| TRAVEL COORDINATOR | ROXANN LANGLOIS |
| ASSISTANTS TO MS. SELLAR | CORTNEY LYNN KAMMERER TARYN BENESTA |
| OFFICE PRODUCTION ASSISTANTS | ANGELA HIGLEY CAMILLE GOLDBERG NICHOLAS WEDE-MASSIMO |
| LOCATION MANAGERS | LARRY RING MATTHEW RIUTTA |
| ASSISTANT LOCATION MANAGERS | SCOTT FITZGERALD BRAD BELL ERIC KLOSTERMAN MICHAEL JAMES MASUMOTO ROBERT PAULSEN DANIEL C. LEE |
| LOCATION PRODUCTION ASSISTANTS | DARRICK CHAN NICHOLAS CONSOLO DAVID LANES AZADEH MOAYERI CHELSEA WEHNER DEBRA A. WILSON |
| PRODUCTION ACCOUNTANT | PAUL BELENARDO |
| FIRST ASSISTANT ACCOUNTANT | TRACY BROWNE |
| SECOND ASSISTANT ACCOUNTANTS | JERRY LEE MICHAEL BEATRICE JEAN FEN YU |
| PAYROLL ACCOUNTANT | CHRISTIAN C. MALOUF |
| CONSTRUCTION ACCOUNTANT | KRISTI MCCONNELL |
| POST PRODUCTION ACCOUNTANT | GAYLE SANDLER |
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| GHOULARDI LEGAL SERVICES | ALAN WERTHEIMER KIMBERLY JAIME |
| ADDITIONAL LEGAL SERVICES | JERRY NAGIN |
| CLEARANCES | JAY FLOYD |
| SCRIPT RESEARCH | ADELE SPARKS |
| INSURANCE SERVICES | DANIEL R'BIBO |

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| SECOND SECOND ASSISTANT | DIRECTOR TREVOR TAVARES |
| KEY SET PRODUCTION ASSISTANT | RAFAEL SANZ JIMENEZ |
| SET PRODUCTION ASSISTANTS | JEFF OVERFIELD MATTHEW MILAN PAULA LIMA RYAN B. YOUNG |
| KEY PRODUCTION INTERNS | VANESSA BLACK ROSS COHEN LAURA ANNE HERRINGTON CORTNEY LYNN KAMMERER JOSHUA ZEV NATHAN BENEDICT NOERO JACKSON PYNCHON |
| ADDITIONAL INTERNS | AMY COHN AIMEE CORRY JESSICA QUINLAN ALEX ROOS |
| ASSISTANT COSTUME DESIGNER | MARCY FROEHLICH |
| COSTUME SUPERVISOR | WENDY M. CRAIG |
| KEY COSTUMER | DONNA MARCIONE POLLACK |
| KEY SET COSTUMER | COOKIE LOPEZ FAHEY |
| COSTUMERS | PAUL BLACK BRANDEN MARKS AMY L. ARNOLD MYRON BAKER ANDREA COOPER A.E. FEGELY STEVE FERRY KIRSTIN GALLO NOEL LEONARD DAVID PERRONE CHRISTOPHER PROCTOR VALERIE WHITE |
| COSTUME PRODUCTION ASSISTANTS | ROBERT OLMEDO JESSICA POSADA |
| CUTTER/ FITTER | MARILYN J. MADSEN |
| TAILOR/ FITTER | PABLO NANTAS |
| STITCHERS | GLORIA BERRA CARMEN TORRES TIFFANY AMUNDSON NANCY HART SERVIN |
| MAKE UP DEPARTMENT HEAD | KATE BISCOE |
| ASSISTANT MAKE UP DEPARTMENT HEAD | GIGI WILLIAMS |

KEY MAKEUP ARTIST AURORA BERGERE

HAIR DEPARTMENT HEAD MIIA KOVERO

ASSISTANT HAIR DEPARTMENT HEAD AMANDA M. WILLIAMS

ADDITIONAL HAIR STYLISTS WESLEY HODGE

LYNN TULLY

POST PRODUCTION SOUND SERVICES BY
SKYWALKER SOUND
A LUCASFILM LTD. COMPANY
MARIN COUNTY, CALIFORNIA

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| SUPERVISING SOUND EDITOR/SOUND DESIGN | CHRISTOPHER SCARABOSIO |
| RE-RECORDING MIXERS | MICHAEL SEMANICK CHRISTOPHER SCARABOSIO |
| SUPERVISING SOUND EDITOR | MATTHEW WOOD |
| DIALOGUE EDITORS | CHERYL NARDI STEVE SLANEC KIM FOSCATO |
| SOUND EFFECTS EDITOR | DAVID ACORD |
| FOLEY EDITORS | KEVIN SELLERS MALCOLM FIFE |
| ASSISTANT SUPERVISING SOUND EDITOR | COYA ELLIOTT |
| APPRENTICE SOUND EDITOR | TREY TURNER |
| FOLEY ARTISTS | JANA VANCE DENNIE THORPE |
| FOLEY MIXER | FRANK RINELLA |
| FOLEY RECORDIST | SEAN ENGLAND |
| ASSISTANT RE-RECORDING MIXERS | NATHAN NANCE ZACH MARTIN |
| RECORDISTS | KEVIN BOLEN STEPHEN URATA |
| ENGINEERING SERVICES | DOUG FORD SCOTT BREWER |
| DIGITAL AUDIO TRANSFER | MARCO ALICEA MICHAEL LEVINE |
| VIDEO SERVICES | JOHN COUNTRYMAN JOHN "J.T." TORRIJOS |
| DIGITAL EDITORIAL SERVICES | DANNY CACCAVO NOAH KATZ DMITRI MAKAROV |
| CLIENT SERVICES | MIKE LANE EVA PORTER SUSAN LEAHY SHELLY NAPOLEAN SUSHILA LOVE |
| POST-PRODUCTION SOUND ACCOUNTANT | RENÉE RUSSO |
| ADR VOICE CASTING | HOLLY DORFF LONG |
| ADDITIONAL ASSISTANT EDITOR | HEATHER MULLEN |
| DAILIES ASSISTANT EDITOR | PABLO PRIETTO |
| POST PRODUCTION ASSISTANTS | DAVID CROOM JOSHUA ZEV NATHAN BENEDICT NOERO |
| CONSTRUCTION COORDINATOR | BILL HOLMQUIST |
| GENERAL FOREPERSON | BILLY IIAMS |

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| LOCATION FOREPERSON | DAVID PECK |
| MILL FOREPERSON | PETER G. D. JAMESON |
| HEAD PAINTER | LEE STEVEN ROSS |
| PAINTER/SIGN WRITER | KEVIN HOLCOMB |
| PAINTERS | ROBERT GRABAVAC |
| | DENNIS MURILLO |
| | MIKE McCLENEGHAN |
| ON SET PAINTERS | JOEY GENITEMPO |
| | JASON BYERS |
| PROPMAKERS | RON COX |
| | DARRIN CLUBB |
| | LARRY DAVIS |
| | KENNETH HEIMER |
| | DOUG WILLIAMS |
| WELDER | MARK "FINN" BORG |
| LABOR FOREMAN | CHAD ENLOE |
| PLASTER FOREMAN | MICHAEL ALVARADO |
| LABOR GANGBOSS | GUADALUPE GUTIERREZ |
| CATERING BY | CHEF ROBERT CATERING |
| CHEF DRIVER | ORLANDO HURTADO |
| CATERING ASSISTANTS | GUADALUPE GONZALEZ |
| | SERGIO JIMENEZ |
| | JUAN JOSE OROZCO |
| CRAFT SERVICE | FADI SABELLA |
| | JAMES CHANDLER |
| CRAFT SERVICE ASSISTANTS | DESMOND SMITH |
| | SANDY REED |
| MARINE COORDINATOR | MATTHEW O'CONNOR |
| ASSISTANT MARINE COORDINATOR | J. WILFRID WHITE |
| MARINE TECH | IAN MCINTYRE |
| BOAT CAPTAINS | JOHN ARBUCKLE |
| | DANIEL F. MALONE |
| | CHRIS PAPAJOHN |
| SAFETY DIVERS | ALEX KRIMM |
| | JAMES MITCHELL-CLYDE |
| MEDICS | DOMINIQUE JARAMILLO |
| | ROBERT CABALLERO |
| | MARK BOSIA |
| | PHILLIP BUCKLEY |
| TRANSPORTATION COORDINATOR | PAUL STROH |
| TRANSPORTATION CAPTAINS | ROBERT CHESNUT |
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| DRIVERS | CURT ATTAWAY |
| | DAVID BARRAZA |

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HAWAII UNIT

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| SECOND SECOND ASSISTANT DIRECTOR | WAINANI YOUNG TOMICH |
| PRODUCTION COORDINATOR | JESS COLE |
| DIRECTOR OF PHOTOGRAPHY | BARRY "BAZ" IDOINE |
| "A" CAMERA SECOND ASSISTANT | BRANDON HO |
| GAFFER | KIWI KALAUGHER |
| BEST BOY GRIP | VANCE GAGE |
| SOUND MIXER | JOHN REYNOLDS |
| PROPERTY MASTER | CRAIG HOFFMANN |
| TRANSPORTATION COORDINATOR | FRANCIS KEAO |
| TRANSPORTATION CAPTAIN | RICHARD GRODER |
| LOCATION MANAGER | ART RIVERS |
| TRAVEL COORDINATOR | GRANT GRABOWSKI |
| WATER SAFETY | MIKE TRISLER |
| | VICTOR LOZANO |
| EXTRAS CASTING | MARGARET J. DOVERSOLA |
| MUSIC SUPERVISOR | LINDA COHEN |

MUSIC EDITOR GRAEME STEWART

SCORE RECORDED, ENGINEERED AND MIXED BY GRAEME STEWART

SCORE MIXED AT ABBEY ROAD STUDIOS

ASSISTANT ENGINEER AT ABBEY ROAD JOHN BARRETT

SCORE PERFORMED BY LONDON CONTEMPORARY ORCHESTRA

CONDUCTED BY HUGH BRUNT

WOODWIND ENSEMBLE TRIO
ANDY FINTON
DAVID FUEST
ANTHONY PIKE

ADDITIONAL WOODWIND
JIMMY HASTINGS

JAZZ TRIO
SHABAKA HUTCHINGS
NEIL CHARLES
TOM SKINNER

VISUAL EFFECTS BY METHOD STUDIOS

SENIOR VISUAL EFFECTS SUPERVISOR DAN GLASS
VISUAL EFFECTS SUPERVISOR GREGORY LIEGEY
CG SUPERVISOR NORDIN RAHHALI
VISUAL EFFECTS PRODUCER ANDY FOSTER
VISUAL EFFECTS COORDINATOR CHELSEA KAMMEYER
COMPOSITORS CARLOS MORALES
MARC NANJO
LIGHTERS MIKE LEMMON
DAVID LO
MODELERS MASA NARITA
SUNG-CHURL KIM
MATCH MOVE ARTISTS LAUREN VAN HOUTEN
ALEX TIRASONGKRAN
DAVID SUDD
LUIS RODRIGUEZ
ROTO & PAINT ARTISTS STEPHANIE SWEENEY
SCOTT CRAFFORD
MARK DUCKWORTH

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OPERATIONS ANDREW ORAN

COLOR TIMER DAN MUSCARELLA

LAB MANAGER JEFF HEACOCK
TECHNICAL DIRECTOR VINCE ROTH
DAILIES TIMER KRISTEN ZIMMERMAN
TELECINE OPERATOR ROBERT TOMASZEWSKI

NEGATIVE CUTTER (65mm) SIMONE APPLEBY
NEGATIVE CUTTER (35mm) RICK GORDON

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I/O SUPERVISOR DAVID ROSENTHAL
SCANNING LINE-UP MIKE GRIFFIN
SCANNING OPERATORS LES MEEK
PAUL MCGHEE
KEN SEMER
ALEX SANCHEZ
JERRY CALLAGHAN

DOLBY SOUND CONSULTANT DAN SPERRY
TITLES BY SCARLET LETTERS

"BATON SPARKS"
from '48 Responses To Polymorphia'
Written by Jonny Greenwood
Performed by The Aukso Chamber Orchestra
Courtesy of Unreliable Ltd.

"GET THEE BEHIND ME SATAN"
Written by Irving Berlin
Performed by Ella Fitzgerald
Courtesy of The Verve Music Group
Under license from Universal Music Enterprises

"DAHIL SA IYO"
Written by Miguel Velarde Jr.

"SWEET SUE, JUST YOU"
Written by Victor Young and Will Harris
Performed by Noro Morales
Courtesy of RCA Records Label
By arrangement with Sony Music Licensing

"OVERTONES"
Written by Jonny Greenwood
Performed by The Aukso Chamber Orchestra
Courtesy of Unreliable Ltd.

“YOU GO TO MY HEAD”

Written by Haven Gillespie and J. Fred Coots
Performed by Larry Clinton and His Orchestra
Courtesy of RCA Records Label
By arrangement with Sony Music Licensing

“DON’T SIT UNDER THE APPLE TREE (WITH ANYONE ELSE BUT ME)”

Written by Lew Brown, Charles Tobias and Sam Stept
Performed by Madisen Beaty

“DANCERS IN LOVE”

Written and Performed by Duke Ellington
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

“LOTUS BLOSSOM”

Written by Billy Strayhorn
Performed by Duke Ellington
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

“I’LL GO NO MORE A-ROVING”

Traditional, arranged by Justin Goldman and Hal Willner
Performed by Philip Seymour Hoffman

“CHILDREN OF THE FAMILY”

Written and Performed by Eban Schletter

“CELEBRATION SOLAIRE”

Written and Performed by Eban Schletter

“A-TISKET A-TASKET”

Written by Ella Fitzgerald and Van Alexander
Performed by Melora Walters

“NO OTHER LOVE”

Written by Bob Russell and Paul Weston
Performed by Jo Stafford
Courtesy of Capitol Records
Under license from EMI Film & Television Music

‘THE DEEP BOO SEA’

Written by Winston Sharples

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“ON A SLOW BOAT TO CHINA”
Written by Frank Loesser
Performed by Philip Seymour Hoffman

“CHANGING PARTNERS”
Written by Larry Coleman and Joe Darion
Performed by Helen Forrest
Courtesy of Olden Golden, Inc.

THANK YOU

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PRESIDENT FRANKLIN DELANO ROOSEVELT
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Filmed on Location on
OAHU, HAWAII

With the assistance of
Hawaii production tax credits.

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BRYCE EDGE
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JIMMY HOROWITZ
CHRIS HUFFORD
LORI KILLAM
DONNA LANGLEY
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BRYAN LOURD
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FRANCESCA & PEARL

WELCOME TO THIS LIFE
LUCILLE ANDERSON, JACK ANDERSON, OLIVIA SOMNER, REAGAN LASKO,
HARRY COLMAN STEWART & EVELYN WALSH

THE END

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