



Presents

MAGGIE'S PLAN

A REBECCA MILLER FILM

Official Selection

Sundance Film Festival 2016
Berlin International Film Festival 2016
Toronto International Film Festival 2015
New York Film Festival 2015

98 Mins

Distribution



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MongrelMedia

CAST
(In Order of Appearance)

Maggie	GRETA GERWIG
Blind Man	GEORGE ASHIOTIS
Tony	BILL HADER
Max	MONTE GREENE
Guy Childers	TRAVIS FIMMEL
Beverly	FREDI WALKER-BROWNE
John Harding	ETHAN HAWKE
Felicia	MAYA RUDOLPH
Shakespearean Actor	BRENDAN TITLEY
Shakespearean Actor's Lover	STEPHEN LIN
Kliegler	WALLACE SHAWN
Georgette	JULIANNE MOORE
Justine	MINA SUNDWALL
Paul	JACKSON FRAZER
Lily	IDA ROHATYN
Al Benthwaithe	ALEX MORF
Debbie Wasserman	ANGELA TRENTO
Québécois Cover Band	KATHLEEN HANNA
	TOMMY BUCK
Komiko	SUE JEAN KIM

FILMMAKERS

WRITTEN FOR THE SCREEN AND DIRECTED BY
REBECCA MILLER

BASED ON A STORY BY
KAREN RINALDI

PRODUCED BY
RACHAEL HOROVITZ
DAMON CARDASIS
REBECCA MILLER

EXECUTIVE PRODUCERS
PHILIP STEPHENSON
TEMPLE WILLIAMS
LUCY BARZUN DONNELLY
ALEXANDRA KERRY
MICHAEL J. MAILIS
SUSAN WRUBEL

CO-PRODUCER
JONATHAN SHOEMAKER

CASTING BY
CINDY TOLAN, CSA

DIRECTOR OF PHOTOGRAPHY
SAM LEVY

PRODUCTION DESIGNER
ALEXANDRA SCHALLER

EDITED BY
SABINE HOFFMAN, ACE

MUSIC BY
MICHAEL ROHATYN

COSTUME DESIGNER
MALGOSIA TURZANSKA

MUSIC SUPERVISOR
ADAM HOROVITZ

A
ROUND FILMS / RACHAEL HOROVITZ
PRODUCTION

FREEDOM MEDIA

IN ASSOCIATION WITH
LOCOMOTIVE

IN ASSOCIATION WITH
HYPERION MEDIA

IN ASSOCIATION WITH
FRANKLIN STREET CAPITAL

SONGS

"MUSICAL COMMUNION"

Written by Don Drummond & Arthur Stanley Reid

Performed by Baba Brooks

Courtesy of Push Music / Treasure Isle

Courtesy of Sanctuary Records Group Ltd.,
a BMG Company

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LLC

"DANCING IN THE DARK"

Written by Bruce Springsteen (ASCAP)

Performed by Bruce Springsteen

By Arrangement with Sony Music Licensing

Courtesy of Columbia Records

"HEY SPARROW"

Written by Aaron Coyes and Indra Dunis

Performed by Peaking Lights

Licensed Courtesy of Two Flowers
and Domino Publishing Company of America Inc.

"DANCING IN THE DARK"

Written by Bruce Springsteen (ASCAP)

Performed by Kathleen Hanna & Tommy Buck

"APPLES AND BANANAS"

Traditional

Arranged by Michael Rohatyn

Performed by The Fruitbowl Harmonists

"RUDY, A MESSAGE TO YOU"

AKA

"A MESSAGE TO YOU RUDY"

Written by Robert Livingstone Thompson

Performed by Dandy Livingstone

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"A FORTUNE COOKIE"

Written by Michael Rohatyn

Courtesy of Pluckadillo Music

"MAN IN THE STREET"

Composed by Roland Alphonso, Lloyd Brivett, Don
Drummond, Jerome Hayes, Ferron Lloyd George Knibb,
Tommy McCook, Jackie Donat Roy Mittoo, Johnny

Moore, Lester Sterling

Performed by Don Drummond

Published by Music Sales Corporation

o/b/o Campbell Connelly France SARL

Courtesy Of Studio One

"GROOVE TO THE BEAT"

Written and Composed by

Ken Boothe & Keith Smith

Performed by Keith & Ken

Published by Third Side US (BMI) obo JamRec (BMI)

Courtesy Of Studio One

SYNOPSIS

In Rebecca Miller's witty, modern romantic comedy *MAGGIE'S PLAN*, Greta Gerwig portrays Maggie Hardin, a vibrant and practical thirty-something New Yorker working at the New School who, without success in finding love, decides now is the time to have a child on her own. But when she meets John Harding (Ethan Hawke), a "ficto-critical anthropologist" and struggling novelist, Maggie falls in love for the first time, and adjusts her plans for motherhood. Complicating matters, John is in a strained marriage with Georgette Nørgaard (Julianne Moore), a brilliant Danish academic. With a Greek chorus of Maggie's eccentric and hilarious best friends Tony and Felicia (played by Bill Hader and Maya Rudolph) observing wryly from the sidelines, Maggie sets into motion a new plan that catapults her into a nervy love triangle with John and Georgette; intertwining their lives and connecting them in surprising and the humorous new ways. Maggie learns that sometimes destiny should be left to its own devices. *MAGGIE'S PLAN* is a sweet, sophisticated and funny exploration of the unexpected complexities of modern romance, mixing heart and humor in a story of the delightful variability of relationships over the course of time.

A Round Films / Rachael Horovitz Production, presented by Freedom Media, in association with Locomotive, in association with Hyperion Media, in association with Franklin Street Capital, *MAGGIE'S PLAN* stars Golden Globe® nominee Greta Gerwig (*FRANCES HA*, *MISTRESS AMERICA*), Oscar® and Golden Globe® nominee Ethan Hawke (*BOYHOOD*), Emmy® winner Bill Hader (*TRAINWRECK*, *THE SKELETON TWINS*), Emmy® nominee and Independent Spirit Award winner Maya Rudolph (*BRIDESMAIDS*, *AWAY WE GO*), Travis Fimmel ("Vikings," the forthcoming *WARCRAFT*), Ida Rohatyn, Wallace Shawn ("The Good Wife," the *TOY STORY* films), Mina Sundwell (*FREEHELD*), and Oscar®, Emmy® and Golden Globe® winner Julianne Moore (*STILL ALICE*, the forthcoming *MOCKINGJAY: PART 2*).

The film is written for the screen, produced and directed by Rebecca Miller (*THE PRIVATE LIVES OF PIPPA LEE*, *PERSONAL VELOCITY: THREE PORTRAITS*), based on a story by Karen Rinaldi. The film producers are Rachael Horovitz (*MONEYBALL*), Damon Cardasis with Miller's Round Films, along with executive producers Phil Stephenson and Temple Williams, Lucy Barzun Donnelly and Alexandra Kerry, and Michael J. Mailis and Susan Wrubel. The creative team includes casting by Cindy Tolan, CSA (*STRAIGHT OUTTA COMPTON*), director of photographer Sam Levy (*WHILE WE'RE YOUNG*), production designer Alexandra Schaller (*CUSTODY*, *THE SILENT TREATMENT*), film editor Sabine Hoffmann (*THE LAST FIVE YEARS*), music by Michael Rohatyn (*THE PRIVATE LIVES OF PIPPA LEE*), costume designer Malgosia Turzanska (*AIN'T THEM BODIES SAINTS*), and music supervisor Adam Horovitz (founding member of *BEASTIE BOYS*).

ABOUT THE PRODUCTION

Maggie Hardin (Greta Gerwig) is at a crossroads in her life. She is charming and optimistic, with success in her career in education and wonderful friends, but something is missing. Her sensible nature has led her to decide that without a great love in her life, she is going to have a child on her own. She has the support of her best friend Tony (Bill Hader), with whom she was previously romantically involved in college, and Tony's wife Felicia (Maya Rudolph), whom she works with at The New School in New York City. When she runs into an old college acquaintance Guy (Travis Fimmel), a smart, good-natured, although slightly odd pickle entrepreneur, Maggie decides he is the perfect donor for her future child. Maggie's life is planned, organized and calculated.

John Harding (Ethan Hawke) is similarly at a crossroads. He is an intelligent, sensitive college professor teaching elaborate anthropological courses such as "Fictocritical Perspectives of Family Dynamics" and "Masks in the Modern Family from Victorian Times to the Present." John aspires to be a fiction novelist, and has found himself in an unsatisfying marriage to Georgette Harding (Julianne Moore), a competitive and self-absorbed academic. John feels that he's living somebody else's life. "He's somebody who's pretty far lost in the recesses of his mind," actor Ethan Hawke elaborates, "and he feels like he's living his life entirely in the shadow of his partner Georgette. The marriage is working completely for her, she's getting everything that she wants, and he just feels a little lost." When John meets Maggie Hardin and connects with her while discussing his attempt at a novel, a dynamic attraction is formed, awakening John's passions and creativity, and he realizes Maggie is the solution to the life he wants for himself.

Maggie and John find themselves unexpectedly falling in love. "I think she falls in love for the first time, in a big way," actor Greta Gerwig explains. "She is genuinely knocked out in a way that she can't articulate or fight or question." In contrast to Maggie's original plan, two years later, the film picks up to find Maggie and John married, with a daughter Lily, and juggling the complexities of their new family merged with John and Georgette's children Justine (Mina Sundwell) and Paul (Jackson Frazer). As Maggie confides to Tony and Felicia, all of this change has left Maggie uncertain of where she has landed, and if it was really meant to be. When Maggie finally meets Georgette at a signing for her bestselling new book, Maggie initiates a new plan in an attempt to improve all of their lives as she sees them. As Maggie, John and Georgette soon discover, in the game of life, nothing ever works out according to plan.

Gerwig was attracted to the script and its sexy and modern defiance of romantic convention. "It's about all these people falling in love, and falling out of love, and finding each other again, and nothing is perfect or clichéd, and I've just never read anything like that before," Gerwig marvels. As the film progresses, Maggie's methods are questionable, but it is her complexities and flaws that make Maggie a fascinating and refreshing character for audiences to journey with. Gerwig appreciated that the character didn't follow the stereotypes of a female lead in a traditional

romantic comedy. “There was something interesting about Maggie that she doesn’t operate at all under a need to follow convention or guilt,” Gerwig explains. “Maggie would like to lead an ethical true life, but she’s also a realist, and there’s something intoxicating about her ability to move through the world without feeling like she must do this out of guilt. She feels like a very distinct spirit.” These characteristics of Maggie’s personality were essential to the character’s development. “Creating Maggie was very refreshing for me,” writer/director Rebecca Miller reveals. “Maggie is driven by the need to be truthful; she’s driven by ethics, which leads her to make messes! This story is motivated by a desire not to be wasteful, a desire to do the right thing.”

This distinct spirit comes from the mind of award-winning and critically acclaimed writer/director/artist Rebecca Miller. From her acclaimed novels to her award-winning films, Rebecca Miller has established herself as a bold and exhilarating artist. With her four previous feature films, *ANGELA* (winner of the Sundance Film Festival Filmmakers Trophy – Dramatic), *PERSONAL VELOCITY: THREE PORTRAITS* (winner of the Independent Spirit John Cassavetes Award), *THE BALLAD OF JACK AND ROSE*, and *THE PRIVATE LIVES OF PIPPA LEE*, all of which she wrote and directed, Miller has explored complex and unconventional characters, in challenging relationships, moving through their lives the best they know how. With *MAGGIE’S PLAN*, Miller takes these themes to broader and exciting new heights. Miller identifies that she is primarily very curious about people. “I like people. I’m endlessly, voraciously curious about character,” Miller describes. “And I figure most people want to know about other people, and for me, that is what the filmmaking process is about.”

In embarking to tell a stimulating story with believable, complex characters that would entertain and delight, Miller went about the search for inspiration in a different way. Accustomed to writing original screenplays or screenplays based on her own books, Rebecca instead sought out a story to further develop. She found the story in an unfinished book by her good friend author Karen Rinaldi. “I was looking at different books,” Miller recalls. “I wanted something in New York City and I wanted something funny. I met with Karen, and she had written a story inside a story, which was a great idea for a screenplay. So I hinged the whole screenplay on that idea.”

Miller’s producing partner Damon Cardasis elaborates: “Rebecca had read Karen Rinaldi’s start of a novel, and really liked the germ of the story, and I thought that it was funny and unique and a great pairing with Rebecca’s sensibilities.” One of Miller’s primary intentions for the project was to tell a contemporary New York story reflecting the sometime messy practicalities of modern families and intertwined relationships. “Before Karen even gave me this book, I was actually sitting with Julianne Moore, and we were talking about how complicated divorce can be in a marriage,” Miller reflects. “And I realized that sometimes, at a certain point, people start having second families, and I was interested in the chaos of the practicality of that. And how relevant it is to all grown-up lives.”

Miller met with longtime friend, producer Rachael Horovitz, in late 2011. “I was always an enormous fan of Rebecca’s work as a filmmaker, from her first short, but I also loved her painting and fiction writing,” Horovitz explains. “We were both back in New York and talking about the possibility of working together. She had a number of ideas for projects and MAGGIE’S PLAN was the one on the list that struck me as the best idea for her next film endeavor. I’ve always loved her sense of humor and thought that this film would allow people to truly see her wit. I also wanted to help her reach the wider audience I felt she deserved and this story could garner.”

Another of Miller’s top priorities was to make this film more of a comedy than previous projects. “I always had such a great feeling inside when people would laugh in screenings of my films,” Miller recalls. “My films have primarily been dramas, but I thought maybe I could flip the balance. There’s drama in this film, but there is more comedy than drama.” As Horovitz notes, “It’s a comedy, and as sophisticated and clever as it is, it is also very moving.” It was important to Miller to heighten the comedic elements of the project to better serve the audience experience. “I think the older I get, the more life I see, the more I feel the need for comedy,” Miller reveals. “I think comedy is deeply necessary, and being able to laugh at yourself, and to look at the world around you with humor, is a forgiving way of living. As I mature as a person and as an artist, I see how deep comedy can be. I gave in to my desire to make people happy with a film.”

CASTING MAGGIE’S PLAN

Writer/director Rebecca Miller took a unique approach while developing the screenplay, as she had several friends in mind for the primary roles. “Once we were ready to talk to anyone outside of our little group about the script, we started to talk to actors who we thought would be right for the roles,” says producer Rachael Horovitz. The development of the script with specific actors in mind helped fine-tune the tone of the piece to magnify the characters from names on a page into fully developed people. “I think that these three leads in particular have really deeply absorbed the characters,” Horovitz admires. “And one of the reasons that the film turned out so well is because these actors are so right.”

Finding an actor who could embody the multifaceted Maggie Hardin was a revelatory and collaborative experience for Miller, and Cindy Tolan her casting director of 20 years had the luxury of attaching Greta Gerwig to the project over a year before principal photography. “Greta is very special as an actress,” Miller praises, “because she is able to see something from the point of view of a writer, while also being very present emotionally as an actress.” Producer Damon Cardasis notes that the casting of Maggie was essential to the project’s success, so that the audience would want to go on the journey with Maggie. “It had to be somebody that you believed had really good intentions,” Cardasis specifies. “There could be nothing that seemed calculating on her part. You have to believe that everything Maggie does is because she really is

trying to do the right thing. And sometimes it messes things up more, but there is a purity and an innocence and a good will that the actress needed to have. Greta Gerwig completely has that.”

The feelings were mutual, as Gerwig had long been a fan of Miller’s work, and was eager to be in one of her films. “I aspire to work with female writer/directors not just because they’re women but because I think they have a different perspective,” Gerwig describes, “and she’s such a great one, and I think her oeuvre of work really speaks for itself.” Gerwig’s attachment began a collaborative process with Miller and the filmmakers that expanded the character beyond the page. “Working with Greta has been a dream, because she invested in the role early on, during the development process,” Horovitz shares. “She made it her business to get to know who this character was when it was still a work in progress.” An acclaimed writer in her own right, Gerwig wanted to immerse herself in Maggie. “Over a year, I spoke with Rebecca about the character of Maggie, and we rehearsed with different people, we went to yoga class together, we went shopping for Maggie together,” Gerwig elaborates. “I would bring her things, and say this reminded me of Maggie, or she would bring me things. I feel ownership over Maggie in the way that I’ve felt ownership over things I’ve written, because I had such a long luxurious lead-up to principal photography.”

Cardasis and Horovitz marveled at Gerwig’s commitment and investment in the role. “There’s something really endearing about Greta,” Cardasis notes. “It was important that Maggie was done right, because otherwise it would be a very different film.” Miller admires Gerwig’s special gifts as an actress as it relates to her talents as a writer and filmmaker. “I think Greta’s performance is very profound in this film. She has a special gift of being a comedienne with wonderful timing, while being so real emotionally, and then also understanding how the character is fitting into the whole story.” Horovitz exclaims, “I think Greta is a revelation in this film. It’s a personal kind of a comedy that is filled with pathos and emotion but one has the sense that she’s also charmed by even the disappointments of her life. That she sees some humor in everything. It’s wonderful to watch.”

For the role of John Harding, the filmmaking team sought an actor who could embody intelligence with a youthful spirit, while also pairing perfectly with both Gerwig and Julianne Moore. Fresh from his Academy Award® nominated role in *BOYHOOD*, Ethan Hawke was eager to join director Rebecca Miller and work with this cast. “This is embarrassing, but I’ve been professionally acting for over 30 years, and I’ve never been directed by a woman,” Hawke reveals. “And I find that really bizarre. Rebecca always struck me as a special person, and I’ve really enjoyed working with her.” Hawke’s background as a writer and filmmaker also further enhanced the character of John, which was thrilling for Miller. “It was very important to me that John is treated as a complete character,” Miller details. “There is a certain amount of manipulation happening to that character, but he still needed to feel like a real person. Ethan was a great collaborator in fully shaping John. He approaches things as a filmmaker, and he made the character completely believable as this childlike, charming, dynamic, intelligent person.”

For Horovitz, it was very special to have Hawke in the film to bring John Harding to life and for audiences to see Ethan in a comedy again. “Ethan is an old friend and I’ve always wanted to work with him,” Horovitz shares. “He had not done a comedy since REALITY BITES, so he was having an extra special time working on this film, as he was realizing that he could also have fun and play off the laughs and find those comedy beats. He’s a ton of fun in real life, but he doesn’t often do that in film.” Hawke laughs: “I can’t tell you what a nice time it’s been for me to not play somebody who’s in total agony.” Hawke especially enjoyed the opportunity to embrace the different nuances of playing comedy. “There’s a certain geometry to what makes something funny,” he discloses. “The tone and timing become so important. I’ve really enjoyed that.” Julianne Moore was equally dazzled to work with Hawke, as they have also known each other for a long time. “He’s such a wonderful actor, he’s wonderfully imaginative, and really fun to be with,” Moore admires. Hawke shares the sentiment: “I’ve always been a fan of Julianne. I have found her wit to be absolutely delightful. She’s really funny. And that’s been a pleasure.”

For the intellectual and intimidating Georgette Harding, Miller looked no further than her friend Julianne Moore, who began filming two days after her Academy Award® win for STILL ALICE, and reuniting with Miller following THE PRIVATE LIVES OF PIPPA LEE. “Julianne and I met many times over the two years leading up to principal photography,” Miller reflects. “She has beautiful dramaturgical instincts. It was wonderful to be able to work with her while developing the script, and to sit with her and Ethan and just read through the scenes.” Moore couldn’t resist another opportunity to work with her friend. “I love Rebecca. This character was very unusual, and Rebecca and her script are so imaginative, inventive and funny.” Moore enjoyed crafting a character that is at once cold, severe and peculiarly comedic, while also unveiling traits over the course of the film that are vulnerable. “We wanted the character to be European, because there’s that idea of her being slightly different and a little bit exotic,” Moore divulges. “I wanted her to be erratic, because I think people that are erratic are interesting, as they throw people off-balance, and you never know if they’re going to be nice to you or mean to you!”

Horovitz reveals that no one on the film was prepared for how uniquely funny Moore’s portrayal of “Georgette” would be. “I think Julianne’s secret weapon is comedy,” Horovitz discloses. “We all know she’s the best dramatic actress of her generation, but with Georgette she’s finding just a word here or there, and then she hits a note, and it’s like a symphony of comedy!” Cardasis agrees: “She’s hilarious. There were many times when everyone was cracking up on set, and just trying to hold it in. But of course, she also brings humanity to the character. She goes from being a severe academic ice queen to someone who really has a heart and cares, which I think is a pretty incredible journey to behold.”

The power and range of Moore’s ability was not lost on Gerwig, which suited their character’s chemistry. “Luckily I’m supposed to be intimidated by Julianne’s character Georgette in the film,” Gerwig laughs. “She’s not an intimidating person; Julianne is a sweet wonderful woman. But she’s a tremendous actress. And she’s playing this Danish genius, and she has this accent

and she's so beautiful and hypnotic. I discovered the first day of shooting with her that I had forgot all of my lines because I was so entranced by her! It's good, because it works with the relationship of the characters." Moore's talent encouraged everyone on set, and amplified the tone of the film. Gerwig continues: "She has that razor fine acting. She has the ability to turn the boat one degree and then one degree more. It's incredibly impressive. She makes you raise your game, and elevates anything she comes close to. You do your best to keep up with her, and you'll look good just by doing that!"

In the roles of Maggie's hilarious best friends Tony and his wife Felicia, the filmmaking team was fortunate enough to secure two of the finest comic actors working today, Bill Hader and Maya Rudolph. Hader portrays Tony, Maggie's best friend and confidante, who was Maggie's boyfriend briefly in college, and her last serious romantic relationship. "After breaking up, they became almost like brother and sister, and they forged this lasting friendship that has continued on," Gerwig explains. Miller based the relationship of Maggie and Tony on her own experience. "Tony is based on an old best friend of mine," Miller divulges. "I enjoy the intimacy of Maggie and Tony, and he obviously loves her enormously. I knew exactly what that relationship was." Tony's wife is the brazen, opinionated ball-busting Felicia, who actress Maya Rudolph describes as "one of those people you meet when you first move to New York. She's a character who's very comfortable in the version of herself that she's created and she's unapologetic for it."

With Hader and Rudolph's background on "Saturday Night Live" and years of friendship, Rudolph reveals: "Bill and I didn't rehearse it, we just knew it was going to be fun on the day." Playing these hilarious characters with heart was especially satisfying for Rudolph. "I've really enjoyed making Rebecca laugh," she shares. "And I could watch Tony and Felicia for hours. They're fascinating people and really fun to play." The cast was particularly impressed with Hader and Rudolph's natural chemistry. "I can't believe they've never played husband and wife before," Gerwig notes. "They have a rapport with each other that feels marital somehow. Bill and Maya are so funny, but they are both really good actors." Miller feels extremely fortunate to have these roles performed by such talented actors with an instinctive chemistry. "Bill is a comedian who is also a serious actor, and he never loses sight of his truthfulness," Miller admires. "Maya is just hilarious and full of intelligence and humor, and she brings so much humanity to what she does. They are so believable in these roles, because they have been great friends for so long."

Miller was also delighted to cast Travis Fimmel for the pivotal role of Guy. "The idea was that Guy was somebody that Maggie knew, and might have had some classes with at college, but he was probably more aware of her than she was of him," Miller explains. "And Travis was somebody that I knew from his show 'Vikings.' He has such a great presence and look and he's funny, and there's something a little bit otherworldly about him, which I thought suited Guy really well."

Securing the cast for this sharply written script was essential to it translating to screen. "Rebecca always says that she writes the characters and then when the actors are cast, it's like a couture

gown, you end up sewing it to fit whomever was cast, so it fits perfectly,” Cardasis reveals. “I really love that idea.” Miller felt extremely fortunate to be able to work with such an esteemed cast over an extended period of time. “I was very lucky to have all this time with the cast,” Miller concludes, “because by the time we got to the set, I had really worked with these actors, and everybody knew what they were going to do. I got so lucky with this cast – they are all amazing.”

RELATIONSHIPS OF MAGGIE’S PLAN ON AND OFF SCREEN

Filming MAGGIE’S PLAN in an extremely cold winter in New York City with a tight shooting schedule provided a set of challenges, but the cast and filmmaking team found Rebecca Miller’s preparation and efficiency to be impressive and motivating. “Rebecca is so easy on set, and yet very decisive and very clear on what she wants to accomplish,” actor Julianne Moore praises. “It’s been a really wonderful experience.” Miller’s work ethic encouraged the entire team to bring their best to set every day. “Rebecca works far in advance in making sure she is prepared with the heads of all departments,” producer Damon Cardasis reveals. “There were months of work in advance of pre-production. There is pre-pre-production. And she comes to set an hour earlier than crew call, to work with Sam Levy, the Director of Photography, and Scott Lazar, the 1st Assistant Director, to make sure that the shots were done properly, and ready to go. We knew that we didn’t have the option of money solving the problems, so we had to get really creative and use time as wisely as possible.”

Miller’s collaboration with the creative team in the year leading up to principal photography prepared her and the crew to have a mutual understanding upon arriving to set to film. “I started working with Sam Levy about 6 months before we shot,” Miller shares. “We talked about how to approach the film visually. I did drawings, and started thinking about how color affects emotion. And we found a visual language for the film, which for me was about playfulness and simplicity. When we got to set, everybody knew what they had to do, and it saved us a lot of time, which I think is what enabled us to make our days.” Cardasis believes this method of planning and collaboration was essential to the production experience. “I think work ethic and attitude always comes from the top down,” he explains. “Rebecca is wonderful on set. She’s very hard-working and I think the team takes their cues from her.”

The cast was proud to embody characters that defy convention and expectation, portraying realistic and complicated relationships, with Miller’s bold storytelling and wit. “Rebecca is someone that I’ve known and loved her work for so long,” shares Rudolph. “I love her vision, and being able to collaborate with her is even more exciting. She’s such a mind, and such a woman, and so thoughtful as a director.”

Moore was interested in the realistic variability within the characters. “There are no hard and fast rules, not one way a marriage should be, not one way a relationship should be,” Moore identifies.

“One of the remarkable and most interesting things about the film for me, is Rebecca exploring interdependency in marriage, in friendship, in parenting relationships, and in community.” Miller was motivated to showcase the different ways that people define family and relationships, and relate to one another. “There’s a celebration of the interdependence of people in this film,” Miller notes. “One of my favorite moments in the film is when two women (Maggie and Georgette), who were rivals, end up in a kitchen together saying ‘Thank God It’s Friday’ and chopping carrots. Somehow human beings heard together and help each other and they create communities.” Rudolph was also proud to present unique contemporary relationships on screen. “This movie is a nice look at one of the many versions of what family can be,” she shares. “It is a really modern story.”

As Maggie makes one plan and then another, she learns that life is not about having everything planned out. Maggie learns that life is about the journey. “Maggie is a person who is quite logical and clear and pure and truthful and all of those things continue to guide her life, but I think her realization that there are things beyond her control is a revelation of this story,” Gerwig marvels. “There’s love and babies and life, but it’s not like organizing a sock drawer. I don’t think Maggie’s been very good at embracing the uncertainty, and I think when she adjusts, she realizes that life is about making your plans, doing your best, living with truth, and then a bunch of stuff happens. And that’s when everything sort of falls how it should be.” This is the ultimate message that Rebecca Miller is hoping to share with audiences as they laugh and journey with Maggie Hardin and her unconventional family and friends. “In MAGGIE’S PLAN, Maggie learns that you really can’t control your life or other people’s life for their own good,” Miller concludes. “You really have to give in to the mystery of the universe. And when Maggie embraces the mystery of the universe, I think she’s rewarded.”

Miller feels fortunate that the cast and crew joined her and went the extra mile to enrich this special project. “Everybody involved in this project took ownership of the film, and we really made it together,” Miller says with pride. “There was a real collaboration, and a wonderful attitude of whatever is best for the film.”

The cast and filmmaking team of MAGGIE’S PLAN hope that beyond being entertained, audiences will find a little of themselves in the people they see on screen, and most importantly that they laugh. Rudolph hopes that “audiences have a chance to look into this world for a minute and think about different notions of family and friendships.” For Horovitz, she is eager for viewers to get to know Rebecca Miller in a different way. “I really want people to laugh,” she agrees. “I want them to quote it for decades, and tell all their friends to go. And I think Rebecca will have a wider audience as a result of this work.” For Miller, she just hopes that people will walk out of the theater with a sense of hopefulness. She concludes, “This is a film that’s really built for pleasure, and to enjoy.”

ABOUT THE CAST

GRETA GERWIG, Maggie

Greta Gerwig has rapidly emerged as one of Hollywood's most engaging actresses. An accomplished writer and actress, Gerwig will make her directorial debut with her film *LADY BIRD*, set to start filming in March 2016. She can currently be seen starring alongside Lola Kirke in *MISTRESS AMERICA*, a comedy she co-wrote with director Noah Baumbach. In 2012, Gerwig co-wrote *FRANCES HA* with director Noah Baumbach. The performance earned her a Golden Globe and Broadcast Film Critics Association Award nominations in the category of "Outstanding Lead Actress in a Motion Picture, Musical or Comedy." She first received critical acclaim for her breakout role as "Florence" in *GREENBERG* which marked her first collaboration with writer/director, Noah Baumbach. In the film, she starred opposite Ben Stiller and her performance earned her several nominations including a Gotham Award nomination for Breakthrough Performance and an Independent Spirit Award nomination for Best Female Lead. Gerwig's other credits include: *THE HUMBLING* opposite Al Pacino and Dianne Wiest, Woody Allen's *TO ROME WITH LOVE* opposite Alec Baldwin, Jesse Eisenberg and Ellen Page, Whit Stillman's comedy *DAMSELS IN DISTRESS* and the title character of "Lola" in Fox Searchlight's *LOLA VERSUS*. Gerwig graduated magna cum laude from Barnard College, and currently resides in New York City.

ETHAN HAWKE, John

Ethan Hawke is an accomplished actor, screenwriter, film director, theatre director, and novelist. He has appeared in over 40 films, including *DEAD POETS SOCIETY*, *BEFORE SUNRISE*, *BEFORE SUNSET*, *BEFORE MIDNIGHT*, *REALITY BITES*, *GATTACA*, *TRAINING DAY*, and *BOYHOOD*. His numerous stage credits include, as an actor: *The Coast Of Utopia*, *Henry IV*, *The Winter's Tale*, *The Cherry Orchard*, *Hurlyburly*, *Macbeth*, and *Blood From A Stone* (2011 Obie Award winner); and as a director: *Things We Want*, *A Lie Of The Mind*, and *Clive*. He has written two novels: *The Hottest State* and *Ash Wednesday*, the former of which he adapted and directed for film. He has also been nominated for a Tony award, Academy Awards for both acting and writing, and a Drama Desk Award for both acting and directing.

JULIANNE MOORE, Georgette

Among her numerous accolades throughout her career in film, television, on stage and as a NY-Times Bestselling author, Academy Award and Emmy winning actress Julianne Moore is the ninth person in Academy history to receive two Oscar nominations in the same year and the only American actress to be awarded top acting prizes at the Cannes, Berlin and Venice film festivals. Having appeared in more than 60 feature films, she will next be seen this October in *FREEHELD* opposite Ellen Page and Michael Shannon, and in November as President Coin in Francis Lawrence's upcoming Hunger Games sequel *MOCKINGJAY: PART 2*. Julianne is an Artist Ambassador for SAVE THE CHILDREN US Programs, is on the Advisory Council of

The Children's Health Fund, and is a supporter of Planned Parenthood and the Tuberosus Sclerosis Alliance. She lives with her family in New York City.

BILL HADER, Tony

Originally from Tulsa, Oklahoma, Bill Hader joined the cast of “Saturday Night Live” in the 2005--2006 season and spent eight years on the show. His film credits include TRAINWRECK, Pixar's INSIDE OUT, THE SKELETON TWINS, SUPERBAD, KNOCKED UP, FORGETTING SARAH MARSHALL, TROPIC THUNDER and MEN IN BLACK III. He plays a giant in Steven Spielberg's adaptation of Roald Dahl's classic THE BFG, set for release in summer 2016. On television Hader stars in IFC's comedy series “Documentary Now!”, which he co-created with Fred Armisen and Seth Meyers. In addition Hader works as a producer and creative consultant on “South Park”, and was awarded an Emmy when the show won Best Animated Series in 2009.

MAYA RUDOLPH, Felicia

Emmy Award nominated actress Maya Rudolph is most widely known for her turn on NBC's “Saturday Night Live”, where she debuted in 2000 and was one of the show's regular players for over seven years. She also appeared in the well-received NBC comic-variety show special “The Maya Rudolph Show”. Rudolph most recently lent her voice to Disney's Academy Award-winning animated feature film, BIG HERO 6, and transitioned to the crime-drama genre in INHERENT VICE as “Petunia Leeway.” In December 2015, she will appear alongside Tina Fey and Amy Poehler in the film, SISTERS. Rudolph previously starred in the 2013 critically acclaimed film, THE WAY, WAY BACK. She also reunited with SNL cast-mates in the family comedy GROWN UPS 2. Additionally, Rudolph was previously heard as the voice of Precious in the animated comedy THE NUT JOB and in a vocal performance as Burn in the DreamWorks' film, TURBO. On the small screen, Rudolph also appeared as Ava on the NBC comedy-sitcom “Up All Night”. Rudolph starred in the hit comedy BRIDESMAIDS alongside Kristen Wiig. She has recently teamed up with musician Gretchen Liberum to form the female-fronted Prince cover band, “Princess”. Rudolph has lent her voice to films such as ZOOKEEPER and SHREK THE THIRD, and has also appeared in FRIENDS WITH KIDS as well as GROWN UPS, A PRAIRIE HOME COMPANION, IDIOCRACY, and CHUCK & BUCK. In 2009, she earned rave reviews for her performance in the film AWAY WE GO.

TRAVIS FIMMEL, Guy

Travis Fimmel currently stars as 'Ragnar' on History Channel's hit original series “Vikings”. The show premiered in March 2013 to both critical acclaim and record audience numbers. His performance in Season 2 landed him on Variety's Emmy Contenders short-list. Season 4 is currently in production in Ireland.

On the big screen, Fimmel will next be seen in the lead role in the highly anticipated WARCRAFT for Legendary Pictures/Universal out June 2016. The film also stars Ben Foster, Dominic Cooper and Paula Patton and is being directed by Duncan Jones. Past credits include: IVORY, NEEDLE, and RESTRAINT opposite Teresa Palmer and Stephen Moyer, THE EXPERIMENT with Adrien Brody and Forest Whitaker, THE BAYTOWN OUTLAWS with Billy Bob Thornton and Harodim, opposite Peter Fonda. In 2008, he starred opposite the late Patrick Swayze on A&E's drama series "The Beast".

Fimmel, a native of Echuca Victoria, Australia, resides in Los Angeles when not filming.

WALLACE SHAWN, Kliegler

Wallace Shawn has appeared in various films, including four directed by Louis Malle: MY DINNER WITH ANDRE, VANYA ON 42ND STREET, CRACKERS and ATLANTIC CITY, and five directed by Woody Allen: MANHATTAN, RADIO DAYS, SHADOWS AND FOG, CURSE OF THE JADE SCORPION and MELINDA AND MELINDA. He also appeared in Amy Heckerling's CLUELESS and VAMPS, Paul Bartel's SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS, Alan Rudolph's THE MODERNS, Tom Noonan's THE WIFE, Rob Reiner's THE PRINCESS BRIDE, Patricia Rozema's KIT KITTREDGE, Richard Ayoade's THE DOUBLE and Paul Weitz's ADMISSION. His most recent film is A MASTER BUILDER, directed by Jonathan Demme. He is the voice of "Rex" in TOY STORY, TOY STORY TWO and TOY STORY THREE, and he has had recurring roles in the television shows "The Cosby Show", "Murphy Brown", "The L Word", "Star Trek: Deep Space Nine" and "Gossip Girl". He is currently playing Charles Lester on "The Good Wife". On stage he has appeared in his own plays The Hotel Play, The Fever, Aunt Dan And Lemon, The Designated Mourner, and Grasses Of A Thousand Colors. Shawn's plays are published by TCG Books and Grove Press, and his book of essays, called Essays, is published by Haymarket Books.

MINA SUNDWALL, Justine

Mina Sundwall was born and raised in New York City. Being half Swedish and half Italian, Mina has also spent some of her childhood in Europe. Mina landed her first 'role' at age 8 months as a kidnapped baby. Mina's recent credits include a guest star role on LAW & ORDER: SVU, teen horror movie #HORROR, FREEHELD with Ellen Page and Steve Carell, and as Julianne Moore and Ethan Hawke's daughter in the feature film MAGGIE'S PLAN.

When not working, Mina is an avid singer. She also would love to become a pediatric reconstructive surgeon to save children's lives.

JACKSON FRAZER, Paul

Jackson Frazer was born in Pittsburgh in 2006. From a very young age Jackson displayed a desire to perform, and his goals were realized with his casting in FOXCATCHER (2014), THE LAST WITCH HUNTER (2015) and MAGGIE'S PLAN (2015). When not acting, Jackson keeps busy with baseball, swim team, piano, and filming elaborate segments featuring his Lego creations.

MONTE GREENE, Max

Monte Greene, also known as Montgomery, attends The Calhoun School in New York City and lives with his family in Washington Heights. He began modeling in Hanna Andersson's autumn clothing catalog in 2013 and was also featured in the 2014 autumn and winter catalogs. He did a photoshoot for Ellen Tracy's WOMEN-hyphenated campaign, which launched in spring 2015. He had a guest appearance on the VH1 television show "La La's Full Court Life" (Season 4, Episode 3) in 2013 and made his acting debut in the 2015 romantic comedy MAGGIE'S PLAN playing the character Max, alongside Maya Rudolph and Bill Hader. He also performed voice over work in the film DAUGHTER OF GOD starring Keanu Reeves scheduled for release in the fall of 2015.

Monte is an outgoing, confident and inquisitive 8 year old, who enjoys riding his scooter, spending countless hours in the park, swimming, and dancing to any music with an upbeat tempo. He's an avid reader, skilled chess player, has a yellow-belt in Taekwondo, and is a member of the Steady Buckets basketball league. Monte is popular among his friends and has a very active social life. He loves acting and looks forward to pursuing more professional roles.

IDA ROHATYN, Lily

Ida Rohatyn was born in 2011 in New York City. She likes pink and she likes her brother. A lot.

ABOUT THE FILMMAKERS

REBECCA MILLER, Director & Screenwriter

Rebecca Miller has written and directed five feature films: *ANGELA* (1995) winner of the Sundance Film Festival Filmmakers Trophy and Cinematography Award; *PERSONAL VELOCITY* (2002) starring Parker Posey, Kyra Sedgwick and Fairuza Balk, winner of the Sundance Grand Jury Prize and Cinematography Award, as well as the Independent Spirit John Cassavetes Award; *THE BALLAD OF JACK AND ROSE* (2005) starring Daniel Day-Lewis and Camilla Belle; *THE PRIVATE LIVES OF PIPPA LEE* (2009) starring Robin Wright; and *MAGGIE'S PLAN* (2015) starring Greta Gerwig, Ethan Hawke, and Julianne Moore.

Miller is also the screenwriter of the feature film *PROOF* (2005) adapted from the stage play.

Miller is the author of the short story collection *Personal Velocity* (2001) and the novels *The Private Lives Of Pippa Lee* (2009) and *Jacob's Folly* (2013). She adapted *Personal Velocity* and *The Private Lives Of Pippa Lee* for the screen.

KAREN RINALDI, Author

Karen Rinaldi is founding editor and publisher of Harper Wave, her own imprint at HarperCollins. The story for *MAGGIE'S PLAN* is based on her unpublished novel. She lives in New York, New Jersey, and (whenever possible) Costa Rica with her husband and two sons.

RACHAEL HOROVITZ, Producer

Rachael Horovitz began her career in the movie business working for the legendary Dino De Laurentiis on David Lynch's indie classic *BLUE VELVET*. She went on to serve for more than a dozen years as a senior production executive at several studios and production companies. During her time as an executive, Horovitz worked with such filmmakers as Woody Allen, Wes Anderson, Bernardo Bertolucci, Michel Gondry and Alexander Payne.

As a producer, Horovitz' films have won prizes including Golden Globe, Emmy, SAG and PGA awards for HBO's *GREY GARDENS*. Horovitz was nominated for a Best Picture Academy Award for *MONEYBALL*, directed by Bennett Miller. The film received several Oscar, Globe and guild nominations and was recognized as a Best Film of the Year by the AFI. Among her many producing credits are the award-winning *ABOUT SCHMIDT*, written and directed by Alexander Payne, and David Mamet's *STATE AND MAIN*.

Horovitz has served for many years on the Board of Directors of the Ghetto Film School, through which she helped found in 2009 The Cinema School, the country's first public high school specializing in film.

DAMON CARDASIS, Producer

Damon Cardasis is a two time Writers Guild Award nominated writer and filmmaker based in NYC. He is the producing partner of writer/director Rebecca Miller and runs their company, Round Films. Together they are producing MAGGIE'S PLAN (directed and written by Miller and starring Greta Gerwig, Ethan Hawke, Julianne Moore, Bill Hader and Maya Rudolph). They are also producing a documentary on Rebecca's father Arthur Miller and a variety of other projects.

Cardasis co-wrote, produced and acted in the comedic web series "Vicky & Lysander", which he produced and acted in, which was sold to the network LOGO. It was nominated for two Writers Guild Awards in 2015.

Damon is the co-founder of the Lower East Side Film Festival (www.lesfilmfestival.com), which completed its 5th year this past June and showcases great low budget filmmaking from around the world. The festival was placed on New York Magazine's Approval Matrix as "Highbrow & Brilliant" and, since its founding, has more than quadrupled in size. Past festival judges include: Susan Sarandon, Rebecca Miller, Parker Posey, Laverne Cox, Rachael Horovitz, Denis O'Hare, Justin Bond, Dana Brunetti and more.

CINDY TOLAN, Casting Director

Cindy Tolan is a casting director who has worked extensively in film, television, and theatre. She has collaborated with Rebecca Miller on all five of her films - MAGGIE'S PLAN, THE PRIVATE LIVES OF PIPPA LEE, THE BALLAD OF JACK AND ROSE, PERSONAL VELOCITY, and ANGELA. Additional film credits include STRAIGHT OUTTA COMPTON, THIS IS WHERE I LEAVE YOU, WINTER'S TALE, BEASTS OF THE SOUTHERN WILD, THE PLACE BEYOND THE PINES, BLUE VALENTINE, GO FOR SISTERS, THE RELUCTANT FUNDAMENTALIST, IT'S KIND OF A FUNNY STORY, LETTERS TO JULIET, SUGAR, THE DARJEELING LIMITED, THE NAMESAKE, SHERRYBABY, KINSEY, STARTING OUT IN THE EVENING, and CASA DE LOS BABYS. Her television projects include Steve McQueen's upcoming HBO series "Codes Of Conduct", "The Unbreakable Kimmy Schmidt", "Happyish", "Last Week Tonight With John Oliver", "Deadbeat", "Curb Your Enthusiasm", and "Flight Of The Conchords". Her numerous theater projects include the 2015 Tony Award winner for best play The Curious Incident Of The Dog In The Nighttime, Betrayal, A View From The Bridge, All My Sons, Cinderella, and Avenue Q.

SAM LEVY, Director of Photography

Rising star director of photography Sam Levy has shot some of the most innovative films to premiere in recent years.

He just wrapped MAGGIE'S PLAN for director Rebecca Miller, starring Greta Gerwig, Ethan Hawke, Julianne Moore, Bill Hader and Maya Rudolph.

Levy's film, MISTRESS AMERICA, marks his third collaboration with director Noah Baumbach. The film, which stars Greta Gerwig, premiered at this year's Sundance Film Festival and was released by Fox Searchlight on August 14.

The duo's other films include: WHILE WE'RE YOUNG, which premiered at the 2014 Toronto International Film Festival and stars Ben Stiller, Naomi Watts, Amanda Seyfried and Adam Driver; and FRANCES HA in stylish black-and-white, co-written and starring Gerwig, which premiered at the 2012 Telluride Film Festival and opened in theaters the following year.

Galt Niederhoffer's THE ROMANTICS, which premiered at 2010's Sundance Film Festival, marked Levy's third trip to Utah. In 2008, he launched the first series of GREEN PORNO which also screened at the Toronto and Berlin International Film Festivals. Between parts 1 and 2 of the GREEN PORNO series, Levy lensed WENDY AND LUCY. The film earned rave reviews for its cinematography after opening at the Cannes Film Festival. In 2007 Levy provided cinematography fellow service to the Sundance Institute Director's Lab.

He also photographed the AICP Award-winning documentary OASIS: DIG OUT YOUR SOUL IN THE STREETS, a film for the powerhouse band Oasis. He shot the concert documentary SONIC YOUTH: DO YOU BELIEVE IN RAPTURE for director Braden King and two episodes of the Emmy Award-winning series "This American Life" with director Chris Wilcha.

Levy's additional feature credits include THE BLUE HOUR for director Eric Nazarian and HEAD TRAUMA for Lance Weiler. He has also shot commercials for clients including American Express, ESPN, Nike, Adidas, Sony, Ray Ban, MTV as well as music videos for The White Stripes, Beck, Cat Power, Will Oldham and Garbage.

He is represented by Dattner Dispoto and Associates.

ALEXANDRA SCHALLER, Production Designer

Production designer Alexandra Schaller studied performance design at Central Saint Martins College of Art & Design in London, UK. Specializing in interactive and immersive performance, she moved to NYC for Punchdrunk's blockbuster show Sleep No More and stayed to pursue a career in film.

Drawing from her background in installation art and light-based sculpture, Alexandra's work emphasizes the atmosphere of the worlds she creates to tell stories.

2014 was a successful year on the film festival circuit with two very different design projects, Simon Helberg's *WE'LL NEVER HAVE PARIS* and Zachary Wigon's *THE HEART MACHINE* premiering in competition at SXSW, both with subsequent theatrical releases.

A detail-oriented and versatile designer, Alexandra's layered work easily lends itself to different film genres and creative platforms. She also designs commercials and interactive experiences for brands, ranging from the Beatles' 50th Anniversary, to Canon, Nike and Roberto Cavalli.

Alexandra speaks both French and Spanish and loves to travel.

2015 film credits include: *MAGGIE'S PLAN* by Rebecca Miller, James Lapine's *CUSTODY* and *THE SILENT TREATMENT* by Ira Sachs.

SABINE HOFFMAN, Editor

Sabine Hoffman, ACE, has edited independent feature films for 20 years. She came to New York from Berlin, where she studied philosophy, art and theater. She edited Rebecca Miller's films *PERSONAL VELOCITY*, *THE BALLAD OF JACK AND ROSE* (starring Daniel Day-Lewis) and *THE PRIVATE LIVES OF PIPPA LEE* (Robin Wright, Alan Arkin, Blake Lively and Keanu Reeves). She also edited Morgan J. Freeman's *DESERT BLUE* and *HURRICANE STREETS*, *THE DAY THE PONIES COME BACK* (directed by Jerry Schatzberg) and *HARLEM ARIA* (Audience Awards at Chicago, New York and LA film festivals). Other credits include *OFF THE BLACK* (starring Nick Nolte, directed by James Ponsoldt), *DIGGERS* (starring Paul Rudd, directed by Katherine Dieckman), *THE DRY LAND* (starring America Ferrara and Melissa Leo, directed by Ryan Piers Williams), Cherien Dabis' *MAY IN THE SUMMER* and recently Richard LaGravenese's *THE LAST FIVE YEARS* (based on Jason Robert Brown's musical, starring Anna Kendrick and Jeremy Jordan).

Also working as a consultant and story adviser, she has edited numerous documentary films, including *THE TWELVE DISCIPLES OF NELSON MANDELA* and the Academy Award-nominated *FERRY TALES*.

Hoffman is an adjunct professor at Columbia University and serves on the advisory boards of Reel Works and the Woodstock Film Festival.

MICHAEL ROHATYN, Composer

Michael Rohatyn has composed music for many features and documentaries including *THE BALLAD OF JACK AND ROSE* and *THE PRIVATE LIVES OF PIPPA LEE* for director Rebecca Miller. With director Ira Sachs he co-wrote the screenplay for 2005 Sundance Grand Jury Prize-winner *FORTY SHADES OF BLUE*, starring Rip Torn. He is currently at work on a

musical theater adaptation of **BLACK NARCISSUS**, by Rummer Godden as well as a film adaptation of the novel *The Rider* by Tim Krabbé. He lives with his family in Brooklyn, NY.

MALGOSIA TURZANSKA, Costume Designer

Malgosia Turzanska was born and raised in Krakow, Poland. She has a BFA in Costume Design from DAMU in Prague, Czech Republic and an MFA in Costume Design from NYU's Tisch School of the Arts.

She started in film as a personal assistant to the Polish director Agnieszka Holland and quickly realized that, in addition to not being able to make a decent cup of coffee, she was rather good at working with costumes. Since then, Malgosia has designed for film, dance and theater. She has collaborated with James Franco on several projects including **CHILD OF GOD** and **THE BROKEN TOWER**, worked with David Lowery on the Sundance favorite **AIN'T THEM BODIES SAINTS** starring Rooney Mara and Casey Affleck, as well as designed Ti West's upcoming western **IN A VALLEY OF VIOLENCE** with Ethan Hawke and John Travolta.

Malgosia also designed costumes for The Yeah Yeah Yeahs' "Sacrilege" music video and MGMT's groundbreaking "Time To Pretend". Her work has been shown at numerous festivals including Sundance, Cannes and Toronto and in museums such as the Museum of Contemporary Art, Los Angeles and the Grand Palais in Paris.

She currently lives in Brooklyn and avidly collects unusual pins and brooches. She still can't make a cup of jo.

ADAM HOROVITZ, Music Supervisor

Adam Horovitz was born in New York City on Halloween day, 1966. He joined the illustrious and luminous musical group, Beastie Boys in 1983. Having sold like, I don't know, like millions of records internationally; he has also received numerous accolades. Such as Grammy™ awards, MTV™ awards, the highly coveted Brass Monkey award, and was inducted into the Rock & Roll Hall of Fame in 2012. Adam is currently working on this project now.

FREEDOM MEDIA

Established in 2013, Freedom Media has a mission to finance and produce independent films and documentaries with a focus on contemporary comedies and dramas. Its two partners, Phil Stephenson and Temple Williams, are committed to collaborating with filmmakers of vision to tell thoughtful, evocative and compelling stories to broad audiences. Phil Stephenson is Chairman of the Freedom Group, a set of companies focused on investments, real estate, hotel development and media. Temple Williams has been a senior executive in media production for over 15 years. Freedom Media's current projects include: **THE FORGER** with John Travolta,

Christopher Plummer and Tye Sheridan, *EQUALS* with Nick Hoult, Kristen Stewart and Guy Pearce, *SHANGI LA SUITE* with Emily Browning and Luke Grimes and *MAGGIE'S PLAN* with Ethan Hawke, Greta Gerwig and Julianne Moore. Written and directed by Rebecca Miller.

HYPERION MEDIA

Hyperion Media is an independent media company that finances, produces and develops film & television content for a global audience. Hyperion's strategic media investments of note are Legendary Pictures (*300*, *THE DARK NIGHT*, *INCEPTION*, *THE HANGOVER*) and Bandito Brothers (*ACT OF VALOR*).

Hyperion's filmography includes *ACT OF VALOR* (2008), *THE WAY* (2011), *GOD'S POCKET* (2014) - as well as the documentaries *IT MIGHT GET LOUD* (2008) and *WAITING FOR LIGHTNING* (2012). Upcoming films and festival favorites include *MAGGIE'S PLAN* directed by Rebecca Miller (World Premiere at the Toronto Film Festival 2015), *THE HALLOW* directed by Corin Hardy (Sundance 2015), *MEDITERRANEA* directed by Jonas Carpignano (Cannes Film Festival 2015), *THE LAST VERSE* (Jerusalem Film Festival 2015), the 2016 Steve Aoki documentary *I'LL SLEEP WHEN I'M DEAD* and *THE HEROES PROJECT* documentary, 2016.

LOCOMOTIVE

Locomotive develops, produces and finances entertainment with the express goal of cultivating new voices by nurturing talent both in front of and behind the camera.

Founded in 2007 to produce high-caliber, intelligent films, the company raised capital in 2014, launched a television division and became an equity financier.

In the UK, Locomotive has brought together multi award-winning Executive Producers Sam Whittaker and Lucy Hillman to form the company's UK television production arm, specializing in popular factual documentary and non-scripted factual formats for theatrical, cable, broadcast TV and digital distribution.

Locomotive is led by Lucy Barzun Donnelly, Alexandra Kerry, Jonathon Kemp and Alexis Alexanian who are all passionately focused on creating smart films and television across multiple platforms.