



FOX SEARCHLIGHT PICTURES  
Presents

a WATERMARK PRODUCTION

# (500) DAYS OF SUMMER

JOSEPH GORDON-LEVITT  
ZOOEY DESCHANEL  
GEOFFREY AREND  
CHLOË GRACE MORETZ  
MATTHEW GRAY GUBLER  
CLARK GREGG  
RACHEL BOSTON  
MINKA KELLY

DIRECTED BY ..... MARC WEBB  
WRITTEN BY ..... SCOTT NEUSTADTER &  
..... MICHAEL H. WEBER  
PRODUCED BY ..... JESSICA TUCHINSKY  
..... MARK WATERS  
..... MASON NOVICK  
..... STEVEN J. WOLFE  
DIRECTOR OF PHOTOGRAPHY..... ERIC STEELBERG  
PRODUCTION DESIGNER..... LAURA FOX  
FILM EDITOR..... ALAN EDWARD BELL  
MUSIC SUPERVISOR ..... ANDREA VON FOERSTER  
MUSIC BY ..... MYCHAEL DANNA &  
..... ROB SIMONSEN  
COSTUME DESIGNER ..... HOPE HANAFIN  
CASTING BY ..... EYDE BELASCO, CSA

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# (500) DAYS OF SUMMER

*“I think the key is for me to figure out what went wrong. Do you ever do this? Go back and think about all the things you did together. Everything that happened. Replay it over again in your mind, looking for the first sign of trouble.”*

-- Tom

*This is a story of boy meets girl*, begins the wry, probing narrator of 500 DAYS OF SUMMER, and with that the film takes off at breakneck speed into a funny, true-to-life and unique dissection of the unruly and unpredictable year-and-a-half of one young man’s no-holds-barred love affair.

Tom, the boy, still believes, even in this cynical modern world, in the notion of a transforming, cosmically destined, lightning-strikes-once kind of love. Summer, the girl, doesn’t. Not at all. But that doesn’t stop Tom from going after her, again and again, like a modern Don Quixote, with all his might and courage. Suddenly, Tom is in love not just with a lovely, witty, intelligent woman – *not that he minds any of that* -- but with the very *idea* of Summer, the very idea of a love that still has the power to shock the heart and stop the world.

The fuse is lit on Day 1 – when Tom (Joseph Gordon-Levitt), a would-be architect turned sappy greeting card writer encounters Summer (Zoey Deschanel), his boss’s breezy, beautiful new secretary, fresh off the plane from Michigan. Though seemingly out of his league, Tom soon discovers he shares plenty in common with Summer. After all, they both love The Smiths. They both have a thing for the surrealist artist Magritte. Tom once lived in Jersey and Summer has a cat named Bruce. As Tom muses, “we’re compatible like crazy.”

By Day 31, things are moving ahead, albeit “casually.” By Day 32, Tom is irreparably smitten, living in a giddy, fantastical world of Summer on his mind. By Day 185, things are in serious limbo -- but not without hope. And as the story winds backwards and forwards through Tom and Summer’s on-again, off-again, sometimes blissful, often tumultuous dalliance it covers the whole dizzying territory from infatuation, dating and sex to separation, recrimination and redemption in a whirl of time jumps, split screens, karaoke numbers and cinematic verve – all of which adds up to a kaleidoscopic portrait of why, and how, we still struggle so laughably, cringingly hard to make sense of love . . . and to hopefully make it real.

Fox Searchlight Pictures presents 500 DAYS OF SUMMER, a Watermark Production, which marks the feature directorial debut of Marc Webb from a script written by Scott Neustadter & Michael H. Weber (PINK PANTHER 2). The producers are Jessica Tuchinsky, Mark Waters, Mason Novick and Steven J. Wolfe. The team who turned the 500 days of Tom and Summer’s romance into a cinematic whirlwind of

ideas includes director of photography Eric Steelberg (JUNO), editor Alan Edward Bell (LITTLE MANHATTAN, THE COMEBACKS), production designer Laura Fox (ALL GOD'S CHILDREN CAN DANCE) and Emmy® nominated costume designer Hope Hanafin (WARM SPRINGS, LACKAWANNA BLUES).

### **And Now For a Comment From Director Marc Webb**

Before I read 500 DAYS OF SUMMER, I'd completely lost interest in the romantic comedy genre. Somewhere between puberty and when I started paying taxes, I stopped believing in the world these rosy cheeked girls in cute winter knit caps kept promising me. What did it have to do with me?

When I sat down to read the Xeroxed pages that had already been dog-eared from about three weeks of neglect in my backpack I wasn't really looking forward to it. It was the title that finally got me. Needless to say, something clicked. The writers, Scott Neustadter and Michael Weber -- without descending into some oddball high concept -- conjured up a relationship that felt both artful and truthful. Metaphorical and literal.

We all know Summer because Summer isn't just a girl. She's an event. I met my first Summer when I was 17. She got me to skip class so she could read me Catcher in the Rye at the Vilas Park Zoo back in Madison, Wisconsin. (*How cool is that?*) At the time, I believed that love was the magic pill that would connect my soul to the universe and provide unending, effortless bliss.

I won't go into the sordid details but suffice it to say pretty girls with rebel hearts are in high demand. Some people end up with their Summer. I did not. We broke up and I entered into this weird limbo -- I couldn't shake that feeling that something had gone horribly, painfully wrong with the universe. The reality I expected and the reality I experienced were suddenly very different. The ironic thing is -- the one thing that made me feel alone is probably the very thing that so many people from different walks of life can connect to: we all know heartbreak. Whether we're 17 or 70.

In many ways, making this movie -- my first feature film -- has been the happy ending that I didn't have with Summer. It's got a whiff of the uncynical kid from the Vilas Park Zoo in it. Because under the humor and the whimsy of 500 DAYS OF SUMMER, there's a fundamental truth at play: yes, love can be cruel, harsh and difficult but it's also, by far, the best thing life has to offer.

### **And a Further Comment From Co-Writer Scott Neustadter**

On July 22<sup>nd</sup> 2001, a Sunday if I'm not mistaken (and I'm not), sometime between the hours of 7 and 9 (Eastern Standard Time), a monumental, cataclysmic, earth-shattering event took place at a restaurant called "Serendipity" in New York – I got dumped... hard. We'd only been dating a couple months and yet, as often happens in the wake of such things, I was flooded by some powerful emotions: hopelessness, crippling inadequacy, the world ending, that sort of thing. I stayed in a lot during those days – listening to the Smiths on a constant loop, watching old French films and lamenting my not being alive in an era that would appreciate me. In short, I was an asshole.

Now at this time, my friend Weber and I had written one screenplay together, an outlandish and rather inane comedy solely designed to make us both laugh. A few people read it and thought it was funny but nothing ever happened and that was that. We kept writing but rarely finished anything we started. And then, after a few aborted attempts to write something big and commercial, my frustration level, coupled with my already gloomy mental state, convinced me that I needed to do something nuts. So I did. I impulsively quit my job of 4 years, said goodbye to my friends and family, and flew off to London for an indefinite period of time (to "study," as I told all those concerned).

An amazing thing happened next. Almost instantly upon my arrival, I met someone new. She was smart. She was pretty. She was perfect. Six months later, she dumped me. 500 DAYS OF SUMMER is the story of those relationships. Or, at least, how I remembered them afterwards. (Ok, fine – how I *chose* to remember them.) Weber and I always dreamed of writing a romantic comedy like our heroes Cameron Crowe and Woody Allen – one that was relatable and identifiable, where the comedy came from a real place rather than some squirrel attack in the woods. Our aim was simple – tell the story of a relationship, make it real, make it funny, try to make it not suck.

This is the result. An anatomy of a romance. Equal parts autobiography and fantasy. A pop song in movie form. 500 DAYS is a lot of things – funny (hopefully), sad (definitely), peculiar (for sure). There's music and dancing, split screens, narrators and a cartoon bird. The one thing there *isn't* is irony. But today, looking back on the experience, I can indeed find something wholly ironic – that an idea born from the pain of two bad relationships has directly led to some of the best in my life, with a great director, amazing producers, and practically everyone else involved in the project.

**The Beginnings of Summer: Penning a Postmodern Love Story**

*“For all intents and purposes, Summer Finn – just another girl. Except she wasn’t.”*

-- The Narrator

500 DAYS OF SUMMER began in angst. It was sparked by two young screenwriters – one single and recovering from a badly bruised heart, the other in a long-term relationship -- reminiscing over romances that could have been, that maybe *should* have been, but somehow just . . . weren’t. Almost everyone has had one and, in an age when everything seems to happen faster and more intensely, they seem to be ever more common. So how, wondered Scott Neustadter and Michael Weber, does a young romantic survive such a reality? And how could today’s version of romantic idealism be portrayed on the screen in a way it’s never really been seen before?

“There are certain topics that romantic comedies always hint around and never really tackle directly,” says Neustadter. “Questions such as: is there really such a thing as ‘the one?’ And, if there is, what happens if you lose her? What do you do now? Can you still believe in love? Do your beliefs about love change? These were the questions Weber and I wanted to write about even though we don’t quite have the answers.”

Thus was born the character of Tom Hansen, a guy who believes madly, passionately, even unreasonably in the mystery and power of love, and the woman who doesn’t – Tom’s romantic muse, total obsession and the frustratingly non-committal, destiny-denying bane of his existence: Summer. But it wasn’t just Tom that the screenwriters were interested in; it was the inner workings of his *memory*, as he looks back on just what really happened between him and Summer.

“The idea we had for the screenplay was sort of a romantic comedy meets MEMENTO. We wanted to follow a guy sifting through the memories of a relationship, moving backwards and forwards through time as he starts to see things he might not have seen while he was going through it,” explains Neustadter. “You watch him gaining perspective and learning something about himself and about love. Tom realizes he is someone who is in love with the idea of love and that’s why his story becomes a very hopeful one. He sees something about the nature of love. It’s not your conventional romantic comedy, but it is a very romantic story.”

From the beginning Neustadter and Weber chafed against the perennially cutesy, sentimental and unexamined conventions of romantic comedies -- and searched for a truer way to tell Tom’s story of the romance that put his heart through a mix-master, only to leave him with an even stronger, if more mature, belief in love. “We threw away all the rules and looked at alternative structures,” explains Neustadter. “We followed every single idea no matter how crazy it seemed, from the way people are transported by a song to how they drown their sorrows in a movie. Anything that was in Tom’s mind and memory was fair game.”

Continues Weber: “Writing this movie became an incredibly creative experience, because we gave ourselves so much freedom and we were constantly exploring how people’s emotions and relationships are tied up in the culture all around us – in the songs, movies, books, television and art by which we define our identities.”

Neustadter and Weber also freely played with time, moving ahead and then back-pedaling through Tom and Summer’s relationship at will. “Jumbling the chronology of the movie was a lot of fun for us,” continues Weber, “but there was also a method to our madness. By pulling out certain moments on their way up and on their way down, you see things you might not otherwise notice and from a new perspective. And, if you think about it, that’s how memory really works, where something will trigger your mind to think of an amazing, wonderful moment and then that will trigger the memory of a bad moment and then comes a revelation of how they were all connected.”

Most of all, the priority was on keeping the whole process as emotionally honest as the two men could possibly withstand. “We’ve all been in the trenches of love, we’ve all gone through the highs and lows, so Scott and I felt that the only way to tell this story was to come at it from a completely real place,” says Weber. “It was pretty interesting for us because Scott was just going through a break-up and I was in a long-term, stable relationship, so we each brought a totally opposite perspective, living it and not living it, and I think that tension helped to bring out more of the comedy.”

Ultimately it was that thread of emotional honesty that drew a diverse team of talent to 500 DAYS OF SUMMER. Says producer Mason Novick, who also produced last year’s unconventional and widely acclaimed hit comedy JUNO: “This is a story that doesn’t fit directly into any genre or label. It’s not your typical romantic comedy and it’s not your typical drama – it’s an intriguing, funny, fresh perspective on what modern relationships are really like. And it attracted just the right group of people to pull it all together.”

Novick was amazed to learn just how much of the playful, fast-paced screenplay was pulled straight from real life. “Of course, truth is often stranger than fiction,” he says. “Some of the scenes I thought had to have been imagined the writers told me, ‘no, no, that really happened.’ They were able to bring that quality of reality and put it together with their very unique view of the world and of becoming part of a couple.”

Adds producer Jessica Tuchinsky, who is partnered with producer Mark Waters (director of such films as FREAKY FRIDAY, MEAN GIRLS and THE SPIDERWICK CHRONICLES) in Watermark Pictures: “The two writers, Scott and Michael, are basically two Toms. They’ve grown up on the same songs, the same movies and they’ve felt the same fireworks when they’ve fallen in love as Tom in the movie and they put all of that into the script in a very clever way structurally.”

Producer Steven Wolfe (who brought the iconoclastic Polish Brothers to the fore with their directorial debut, TWIN FALLS, IDAHO) notes that everyone who read the script realized it would need a very special touch: “It uses a multitude of storytelling devices, and it’s very complex in how it flashes backwards and

forwards and uses these total fantasy moments and pulls all these different pieces together into a puzzle,” he says. “We knew it would need a director who could plan everything right down to the most minute detail.”

The search for a director with a vision that could stand up to the screenplay’s creativity led the filmmaking team to newcomer Marc Webb, who had cut his teeth on music videos and commercials and was in search of his first feature film. He quickly gave his own heart to 500 DAYS OF SUMMER. “When I first read the script, it was like Tom seeing Summer for the first time,” muses Webb. “Something clicked and I just knew this was the one.”

Like any man infatuated, it was a sense of mystery that drew him deeper in. “The first time I read it, I remember feeling something I couldn’t define,” Webb recalls. “When I went back and read it again, I realized there is a theme in the movie that is implicit, it’s not ever explicitly stated, but it’s that Tom finally is hit with the idea that happiness is found within. He sees that it isn’t in the big blue of eyes of the girl in the cubicle down the hall, even though she can be very beguiling and gets him thinking that she is what will bring him happiness. The truth is that you have to realize who you are and understand your own potential before you can really find true love. At the end of the day I felt this story was a very fun way to say something that had some meaning for me.”

Webb was also excited about the daring style of 500 DAYS OF SUMMER – and the writers were equally excited about him. “We didn’t know anything about Marc at first, but we had the most remarkable marriage of ideas with him,” says Neustadter. “All three of us very much wanted to make the same movie and that was exciting.”

Adds producer Novick: “Marc is that rare director who doesn’t sacrifice substance for style. He’s stylish but all of his choices are specific, deliberate and used to forge a point of view.”

Webb was, he says, highly energized by the challenge. “I came from a world where there are very few rules, where you’re not as obligated to a strict narrative sensibility, and so you can break away from standard conventions. So I loved the idea of diving into a comedy that allowed itself to be non-linear and a little fantastical. The challenge for me was, within that, to find a way to keep the characters real enough that they engage people on a deep emotional level. You could say I wanted to find a line in this movie right between reality and magic.”

### ***The Many Moods of Summer: Casting The Film***

*“Settle. Don’t get too excited. She’s just a girl. Wants to keep it casual.  
Which is why she’s in your bed right now. Without clothes. That’s casual, right?”*

*-- Tom*

In 500 DAYS OF SUMMER, the typical “he said, she said” POV of romantic comedies is abandoned entirely in favor of the “he said” approach. Everything that is seen on screen comes straight from the love-

addled, mood-clouded mind of Tom Hansen, a man who writes pithy romantic sayings for others yet can't seem to communicate the overpowering depth of his own feelings to the only woman who matters to him: the elusive Summer.

Since all the other characters are ultimately viewed through Tom's subjective experience, casting Tom was central to the film's entire foundation. Director Marc Webb enthusiastically chose Joseph Gordon-Levitt, the young but already remarkably diverse actor who has distinguished himself over the last few years as uncategorizable and fascinating to watch in such films as *STOP-LOSS*, *MIRACLE AT ST. ANNA*, *THE LOOKOUT* and *MANIC*.

"Joe is so very intelligent and he understood every line of this story and of Tom's entire emotional arc," says Webb. "At the same time, he was very inquisitive, asking a lot of great questions. It's easy to forget that Joe started his career on a sit-com, but he also has a very solid basis in the craft of comedy that he brings to Tom," says Webb. "He has an almost scientific approach to playing the straight man -- he finds ways to be very funny while still bringing genuine emotion to every scene."

Gordon-Levitt loved the idea of telling a love story from the rarely cracked *male* interior point of view. "I liked that the story was written by two guys and is directed by a guy and they were all completely unapologetic about the idea that this story is from our perspective," he says. "It doesn't pretend to be an objective point of view. The entire story is completely subjective from Tom's internal experience and it illuminates his experience of love. Love isn't rational or logical or linear -- and the film completely reflects that."

He continues: "It's a heartfelt cinematic experience that's hilarious but doesn't pander. It manages to be an authentic story about love without taking itself too seriously."

As for what Tom discovers about love in the midst of Summer, Gordon-Levitt says: "I think Tom always thought love was like what he saw in the movies or heard in pop songs. He has a lot of preconceived notions of what love should be, instead of really living in the present tense and paying attention to what's actually happening between him and Summer . . . which he only sees later."

Naturally, Gordon-Levitt was able to bring some of his own experience to the role. "I've had my heart broken before, truly, truly, truly broken," he confesses. "But when I look back at me in my broken-hearted phase it's pretty hilarious, because it feels so much more extreme than it really is. One of the things I love about *500 DAYS OF SUMMER* is that it doesn't make light of what we go through in romances but it is honest about it and shows it for what it is, which is often profoundly funny."

Another joy for Gordon-Levitt was reuniting with Zooey Deschanel, with whom he previously starred as two disturbed teenagers in the indie drama *MANIC*. "It was great to do something so completely different with her and to have fun every day," he says. "*500 DAYS* is so whimsical and dreamlike and sweet -- and it's easy to feel like that when you're with Zooey."

Indeed, those qualities were precisely what led Marc Webb to cast the beguiling young actress, most recently seen in YES MAN with Jim Carrey, as Summer. “Zooey is just the perfect alt-ingénue,” Webb muses. “She is Summer in so many ways. She’s funny, she’s real, she’s very smart, she’s got the most beautiful eyes you’ve ever seen and she’s got a great sort of mercurial energy that makes her constantly compelling to watch.”

Deschanel was drawn to the challenge of playing the ideal inside a young romantic’s mind. “Summer is such an interesting character, because she’s really seen entirely from Tom’s perspective as this ideal woman, when she’s actually just a smart, interesting girl with her own problems,” she observes. “I was so excited when I read the script because it’s so rare to see a romantic comedy that’s really fresh and different. It felt like a new way of telling a story we think we’ve seen before.”

Working with Gordon-Levitt was also a draw. “Joe and I have known each other for many years and I feel completely comfortable with him,” she says. “I think he’s the perfect Tom because he’s sweet and adorable but he manages to communicate a kind of naiveté within all his charm.”

What happens between Tom and Summer doesn’t occur in a vacuum and it is Tom’s friends and family who are his sounding boards and advisers through out the relationship as he tries to make sense of his desire for Summer and her not-always-clear responses. His two best friends – his doctor friend Paul and co-worker McKenzie – struggle to uncloud Tom’s vision right from the get go. They are played by Matthew Gray Gubler, a young filmmaker and actor seen on CBS’ “Criminal Minds,” and Geoffrey Arend who has had memorable roles in such comedy hits as SUPER TROOPERS and GARDEN STATE.

“I see Paul and McKenzie as the kind of Good Angel and Bad Angel who are helping Tom to figure out what he’s doing,” says Gray Gubler. “Paul is more straight-laced and McKenzie is more rambunctious and so they’re giving Tom completely divergent advice. Paul has been married for years to a girl he met in preschool and McKenzie has maybe dated one girl in his entire life. So, unfortunately, his two Obi Wan Kenobi’s are on the socially inept side!”

Arend had a blast with the dynamic between Tom and McKenzie. “Tom is the eternal optimist, always waiting for Cinderella to sweep him off his feet and McKenzie is the pessimist who believes nothing is ever going to work, who believes true love is a myth,” Arend notes. “But no matter what McKenzie or Paul says, Tom still always goes his own way.”

Both actors were very intrigued by Marc Webb’s innovative approach to storytelling. “It’s a visual, mood-driven kind of storytelling that seems to get at what it feels like to be in love,” sums up Gray Gubler. “And I love that it doesn’t end on a cynical note.”

Adds Arend: “I haven’t encountered any story like this in recent memory that so closely gets at the clash between romance and reality. It busts through clichés and that’s always interesting.”

Providing perhaps Tom's best source of advice is, unexpectedly, his 12 year-old sister Rachel who dispenses such pull-no-punches gems as "just cause some cute girl likes the same bizzaro crap you do doesn't make her your soul-mate." To play Rachel, Webb cast young Chloë Grace Moretz, who has been acting since age 5 and has had roles in such features as THE EYE and BOLT.

Tackling the brother/sister dynamic, Moretz says that she drew from plenty of real world experience. "I have four brothers of my own and they're all older, and I'm the only girl, so I know that chemistry," she says.

And, in spite of her age and relative inexperience in such matters, she was very clear on the uselessness of the state in which Tom finds himself. "When you're with somebody who is wearing rose-colored glasses you can see things they can't," Moretz explains. "That's how Rachel is with Tom. She sees things he doesn't and she's pretty fearless about speaking her mind."

***The Sounds of Summer: About the Music***

*"I'm not near drunk enough to sing in front of all these people."*

*-- Tom*

Nothing can capture the slap-happiness of infatuation or the agony of heartbreak in a matter of minutes like a pop song – and music was always key to the vision for 500 DAYS OF SUMMER. Even as they wrote the screenplay, Scott Neustadter and Michael Weber were weaving specific tunes from their own memories – from Lee Greenwood's anthem "God Bless the USA" to a karaoke take on the Clash's plaintive "Train in Vain" to the ubiquitous Hall & Oates' ballad "You Make My Dreams Come True" -- into the framework. Music is everywhere in the story; it's what draws Tom and Summer together; it's what fuels his ecstasy and charts his angst as he rides the roller coaster of their relationship; it's even what they bicker about, engaging in whimsical debate over their favorite Beatles.

"When you're falling in love or falling out of love, that's what you do. You listen to a massive amount of music," says Neustadter. "There's always a soundtrack to any relationship and songs are a great way to express certain feelings that can't be easily articulated."

Once Marc Webb came on board, he too envisioned the narrative unfolding not just visually but aurally, through a wall of sound that would further reflect the mad intensity and wonder of Tom's feelings – not to mention fantasies -- about Summer. "Music is half of this movie and it's a way to affect people on a pure gut level," says Webb. "Coming from music videos, I've always been interested in how you apply images to music."

Music supervisor Andrea Von Foerster, who has worked on such hit music-driven shows as "The O.C." and "Grey's Anatomy," faced the challenge of securing the rights for songs that were important pieces to the

final product – and finding additional songs, from classic and new artists, that would match Tom’s kaleidoscope of feelings.

Von Foerster notes that the film was a dream project for a music lover. “Everyone involved in this film has fantastic musical taste, starting with the writers who wrote in so many great songs right into the story,” she says. “That love of music has added another dimension to the storytelling.”

***The Look of Summer: Designing Tom’s Worlds, Real and Fantasized***

*“Relationships are messy and feelings get hurt. Who needs all that? We’re young. We’re in one of the most beautiful cities on earth. I say let’s have as much fun as we can . . .”*

-- Summer

The imagery of 500 DAYS OF SUMMER streams directly out of Tom’s inner experience of falling in love and fighting to stay in love when the going gets tough – and it runs the cinematic gamut from dream sequences to musical numbers to cartoon birds to odes to the melancholy of French films. As Marc Webb relates: “The idea was to create a complete world for Tom with its own space and time. We used a lot of different filmmaking tools and techniques, but we tried to avoid superficial gimmicks. The most important thing was always the emotional flow of the story.”

Webb collaborated closely with cinematographer Eric Steelberg, who also shot JUNO, frame by frame. “Marc’s aesthetic was to be very natural but to punctuate that naturalism with these fantastical moments that show his heightened feelings surrounding Summer,” Steelberg explains. “He also wanted to shoot Los Angeles in an original way and he showed me these really beautiful, tactile, moody color photographs of cities from the 50s and 60s and that was the style that he wanted to shoot in. For me, it was refreshing to work with a director who has such a strong sense of visual grammar and puts it as far forward as Marc does.”

“We were interested in using color in a way that feels meaningful,” says Webb. “Although we used a limited palette, we wanted it to still feel warm and inviting and artful.”

Webb’s idea to shoot Los Angeles as an iconic city of love like New York or Paris also greatly appealed to production designer Laura Fox. “We had an opportunity to create an unexpected view of Los Angeles,” says Fox. “It’s a city that can be very beautiful, romantic and exciting when you really look at the architectural details, and the buildings, and the history.”

Adds Webb: “We were pretty vigilant in avoiding the clean, sleek and modern and using locations like pre-war downtown and Korea Town and the karaoke bar where you get this feeling of a world that’s like a storybook left on the shelf – a little dog-eared, a little faded, but with lots of hope underneath.”

Fox found the whimsy of the story an inspiration throughout her set designs. “This production was a lot of fun for me because there’s this heightened reality to everything, so we were able to add twists to the real

world, from Tom's stylish downtown loft to the greeting card company which is housed in an old dance hall. We gave everything a contemporary feel but also kept a timeless feel by using things that could have been used 20 years ago and will still be used 20 years from now."

Also going to town creatively was Hope Hanafin, the film's costume designer, who used a similar mixture of the timeless, the stylish and the romantic to further evoke Tom's world. Hanafin recalls Webb showing her photographs during their first meeting together that set the tone. "They were of contemporary subjects but had a feeling of being out of time. They had a monochromal quality and they were diffused enough that they had a sense of distance and romance," she recalls. "That was our starting point – looking for images that live in the imagination because they're not locked into any specific moment."

To get to that feeling, Hanafin created the character's costumes all in synch with each other, mixing and matching like a collage artist. She began with Tom, whose clothes shift with his emotions. She explains, "Tom is seen in more unkempt khakis and sweaters when he is at work where he's not as emotionally invested but when he is out and about and has the chance to be himself, he has a hipper, younger look that references the Sixties and French cinema."

She continues: "A lot of things play into his look and we were always looking at the interaction of his palette with all the other players so that things are either emphasizing or contradicting Tom's mood. Tom is always the pivotal person in every composition."

Indeed, Summer's look emerges from Tom's view of her as the ultimate object of his affection – hence her retro dresses, camisoles and hairstyles, that emphasize a distant memory of perfect femininity. But there was also something else that defined Summer... *the color blue*. Hanafin elaborates: "We saved the color blue just for Zoey's character. Zoey has the most amazing blue eyes and there's something magical about putting blue on her, or even putting blue behind her. No one else wears it except for one special moment . . . when the whole world turns blue."

Those kinds of color-bursting moments were vital to Marc Webb's vision for the film, but he also wanted them to be part and parcel of the storytelling. He summarizes: "I didn't want this movie to be about spectacle, but to break away from conventions and be an emotionally engaging journey about people figuring out the place of passion in their lives. I wish I'd known about Tom and Summer when I was 18 – maybe it would have made my love life a little easier!"

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## ABOUT THE CAST

**JOSEPH GORDON-LEVITT (Tom Hansen)** will next star opposite Channing Tatum and Dennis Quaid in the Stephen Sommers-helmed live-action film version of the classic comic book, G.I. JOE. He recently starred in John Madden's KILLSHOT with Diane Lane and Mickey Rourke and also in David Siegel and Scott McGehee's romantic drama/improv film UNCERTAINTY, which premiered at the 2008 Toronto Film Festival.

Gordon-Levitt's film credits include roles in Kimberly Peirce's war drama STOP LOSS, opposite Ryan Phillippe, Channing Tatum and Abbie Cornish; Spike Lee's World War II drama MIRACLE AT ST ANNA; THE LOOKOUT, Scott Frank's directorial debut, also starring Jeff Daniels, Matthew Goode and Isla Fisher; MYSTERIOUS SKIN, Gregg Araki's critically-acclaimed drama, for which Gordon-Levitt was named as one of the "Best Performances of the Year" in 2005 by The New York Times; BRICK, the 2005 Sundance Film Festival "Originality of Vision" award-winning film from Rian Johnson; MANIC, the 2001 Sundance Film Festival entry, opposite Don Cheadle and Zooey Deschanel; 10 THINGS I HATE ABOUT YOU, with Heath Ledger and Julia Stiles; HALLOWEEN: H20, starring Jamie Leigh Curtis; THE JUROR, with Demi Moore and Alec Baldwin; the animated film, TREASURE PLANET; the hit family comedy, ANGELS IN THE OUTFIELD, with Danny Glover; and, his feature film debut, Robert Redford's A RIVER RUNS THROUGH IT, a performance that earned him a Young Artist Award for "Best Actor Under Ten."

Prior to attending Columbia University, he starred on the award-winning NBC comedy "3<sup>rd</sup> Rock from the Sun" for which he received two Hollywood Reporter "Young Star Awards" and three Screen Actors Guild Award® nominations for "Outstanding Performance by an Ensemble in a Comedy Series."

Gordon-Levitt made his directorial debut with the short film SPARKS, starring Carla Gugino and Eric Stoltz, which was accepted into the 2009 Sundance Film Festival Shorts Competition. Gordon-Levitt resides in both New York and Los Angeles.

**ZOOEY DESCHANEL (Summer Finn)** is one of Hollywood's most sought after young actresses. Most recently she starred opposite Jim Carrey in the Warner Bros. film YES MAN. Last year Deschanel appeared alongside Mark Wahlberg in M. Night Shyamalan's thriller THE HAPPENING, the Emmy Award nominated mini-series hit "Tin Man" from the Sci-Fi Channel, and in the independent film THE GO-GETTER with Lou Taylor-Pucci.

Deschanel, who was named for the male character in J. D. Salinger's Franny and Zooey, spent much of her childhood on-location with her actress mother, Mary Jo, and her father Caleb, an Academy

Award®-nominated cinematographer. She credits her father with instilling in her a keen visual sense and great style.

Her other recent feature film credits include BRIDGE TO TERABITHIA based on the Newberry Award winning children's novel, the animated feature film SURF'S UP in which she provided the voice of a surfing penguin alongside Shia LaBeouf and Jeff Bridges, THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD opposite Brad Pitt and Casey Affleck, the independent films LIVE FREE OR DIE with Aaron Stanford; FLAKES with Aaron Stanford for director Michael Lehmann and THE GOOD LIFE for writer/director Stephen Berra.

She also starred in WINTER PASSING opposite Ed Harris and Will Ferrell, FAILURE TO LAUNCH with Matthew McConaughey and Sarah Jessica Parker, the box office hit THE HITCHHIKER'S GUIDE TO THE GALAXY with Sam Rockwell, Mos Def and John Malkovich, ELF opposite Will Ferrell for director Jon Favreau, for which she received critical acclaim for her engaging performance and remarkable singing voice, ALL THE REAL GIRLS, for which she was nominated for an Independent Spirit Award for her role as lead actress, ABANDON for director Stephen Gaghan, and THE GOOD GIRL with Jennifer Aniston.

Deschanel made her feature film debut in 1999 with Lawrence Kasdan's ensemble drama MUMFORD. In 2000 she made her follow up in Cameron Crowe's ALMOST FAMOUS alongside Billy Crudup, Kate Hudson and Frances McDormand. In addition to Zooey's work on-screen, she has also earned rave reviews for her collaboration with M. Ward on her debut album *She + Him Volume 1*.

Deschanel most recently completed shooting the film GIGANTIC alongside Paul Dano and John Goodman

**GEOFFREY AREND (McKenzie)** first hit the big screen as a college student getting busted for drugs in the 2001 cult comedy SUPER TROOPERS. The New York native followed up with feature films such as Zach Braff's GARDEN STATE and THE RINGER starring Johnny Knoxville. He also appeared on the TV shows "Undeclared," "Law & Order" and "Greek."

Arend's recent New York stage credits include the Manhattan Theater Club's production of *The American Pilot*, as well as the Public Theater's hit production of *Mother Courage and Her Children*, where he starred opposite Meryl Streep and Kevin Kline.

He recently wrapped David Zucker's latest farce, AMERICAN CAROL, and can be seen on TNT's new series, "Trust Me," with Eric McCormack and Tom Cavanaugh.

**MATTHEW GRAY GUBLER (Paul)** is an actor, director, and painter from Las Vegas, Nevada. He can be seen playing the role of the socially awkward super genius, Dr. Spencer Reid, on the

hit CBS show “Criminal Minds,” which is currently in its 4th season. Gubler provided the voice for Simon the Chipmunk in the blockbuster hit, ALVIN AND THE CHIPMUNKS, and is returning for the sequel, due out in December 2009.

He has directed music videos for The Killers and Whirlwind Heat and also directs and stars in a series of self-deprecating youtube mockumentaries called "Matthew Gray Gubler: the Unauthorized Documentary" in which he parodies Hollywood behavior. As a painter he has had several art exhibits in the Czech Republic, New York, and Los Angeles. To see his artwork go to [www.matthewgraygubler.com](http://www.matthewgraygubler.com)

**CHLOË GRACE MORETZ (Rachel Hansen)** began a career in entertainment at the tender age of five in New York City as a national model in many print venues and television commercials. At age six she moved with her family to Los Angeles where her career took a theatrical turn.

Shortly after moving to California, Moretz booked a recurring role on the CBS show “The Guardian” with Simon Baker, where she had the good fortune of being directed by Emilio Estevez. Her first feature film came soon thereafter in THE HEART OF THE BEHOLDER, which won the Director’s Choice Award at the Bluegrass Independent Film Festival. She immediately booked a lead role in Michael Bay's remake of THE AMITYVILLE HORROR alongside Ryan Reynolds and Melissa George.

Since wrapping THE AMITYVILLE HORROR she has appeared in several other independent films, as well as landing a lead role in the comedy BIG MOMMA'S HOUSE 2 with Martin Lawrence. She also guest starred on the hit sitcom “My Name is Earl,” ABC’s “Desperate Housewives,” and “Dirty Sexy Money,” starring Peter Krause and Donald Sutherland.

In addition to feature films and television, Chloë has also been using her acting abilities to bring life to animation through her voice. She was cast as the lead, Darby, in the series, “My Friends Tigger and Pooh” for Disney Animation. She also lent her voice for the animated show “The Emperor’s New School.”

She was most recently seen in the Lionsgate horror film, THE EYE alongside Jessica Alba, and will soon be seen in NOT FORGOTTEN with Paz Vega and Simon Baker.

Moretz recently completed working on the highly anticipated film adaptation of Mark Millar’s comic book KICK-ASS. The story follows a 15 year old boy’s attempts to become a real-life superhero. Moretz plays the part of Hit-Girl, who is a ferocious vulgar-mouthed 11 year old who fights crime by teaming up with her father, Big-Daddy, played by Nicholas Cage. The film will be released in 2009.

**CLARK GREGG (Vance)** has worked on such notable feature films as IRON MAN, IN GOOD COMPANY, SPARTAN, HOOT, WHEN A STRANGER CALLS, STATE AND MAIN, LOVELY AND AMAZING, 11:14, THE HUMAN STAIN, IN THE LAND OF WOMEN, WE WERE SOLDIERS, ONE HOUR PHOTO, MAGNOLIA, and THE ADVENTURES OF SEBASTIAN COLE, for which he was nominated for an Independent Spirit Award.

On television, Gregg co-stars with Julia Louis Dreyfus on the CBS comedy series "The New Adventures of Old Christine." He played the recurring role of FBI liaison Agent Michael Casper on "The West Wing." He has also appeared in "The Shield," "Will & Grace," "Sport's Night," "Sex and the City" and "The Practice." His television film credits include "Tyson," "Live from Baghdad" "My Sister's Keeper" and "The Road to Christmas," opposite his wife, Jennifer Grey.

Also an accomplished screenwriter, Gregg's feature directing debut, CHOKE, which premiered at the 2008 Sundance Film Festival and was awarded a Special Jury Prize for Best Ensemble Acting. The movie, which Gregg adapted from the novel by Chuck Palahniuk, stars Sam Rockwell, Anjelica Huston, Kelly Macdonald and Gregg himself and was released by Fox Searchlight in September, 2008. His screenwriting debut was WHAT LIES BENEATH starring Harrison Ford and Michelle Pfeiffer. He has also written scripts for Universal, Disney, Paramount, Warner Brothers and Fox 2000.

Gregg co-founded New York's famed Atlantic Theater Company, serving as one of the company's first artistic directors. He made his off-Broadway debut in Atlantic's production of Howard Korder's *Boys' Life* directed by William H. Macy at the Lincoln Center Theater. He has appeared in numerous Broadway and Off Broadway productions, including *A Few Good Men*, *The Old Boy*, *Unidentified Human Remains*, *Mojo* and *The Night Heron*. He directed the acclaimed 1996 Off Broadway revival of Mamet's play, *Edmond*, and the New York and Los Angeles premiere of *Distant Fires*. He also wrote and directed the Los Angeles serialized play, *The Big Empty*.

**RACHEL BOSTON (Alison)** will appear opposite Matthew McConaughey and Jennifer Garner in GHOSTS OF GIRLFRIENDS PAST for New Line this May.

Rachel recently starred on the CBS series "The Ex List" as Daphne Bloom and starred on NBC's "American Dreams" as Beth Mason. Additionally, she has had guest starring roles on "ER," "Curb Your Enthusiasm," "Grey's Anatomy," "NCIS," "Rules of Engagement," "Las Vegas," "Crossing Jordan" and "The Closer."

Her previous film credits include roles in TEN YEARS LATER, FIFTY PILLS, ZEN AND YOU, SMOKING HERB, TRIP OF A LIFETIME and CRAZY.

Boston hails from Signal Mountain, Tennessee. She moved to New York City as the age of 17 to attend New York University. After a couple of years of theater in New York, she packed up her two suitcases and drove to Los Angeles for pilot season. Two months later, she was cast on "American Dreams."

She currently resides in Los Angeles where she is learning to play the ukulele.

**MINKA KELLY (Girl at Interview)** a stunning and talented young actress, Minka Kelly thoroughly distinguishes herself with powerful performances and a natural ease on both the small and the big screens.

Kelly stars as the spirited and conflicted cheerleader, Lyla Garrity, on the critically acclaimed series, "Friday Night Lights." The show ended its impressive first season as one of the most critically acclaimed dramas on television. Season 3 of the show premiered on DirecTV on October 1, 2008 and is now airing on NBC.

She re-teamed with "Friday Night Lights" creator Peter Berg in the drama THE KINGDOM. Directed by Berg, the film stars Jamie Foxx and Jennifer Garner. Universal Pictures released the film in September 2007.

Kelly's additional television credits include guest starring roles on Fox's "Cracking Up," NBC's "American Dreams," and Nickelodeon's "Drake and Josh" as well as a recurring role on the hit WB series "What I Like About You," opposite Amanda Bynes and Jennie Garth.

Kelly currently resides in Los Angeles.

## **ABOUT THE FILMMAKERS**

**MARC WEBB (Director)** directs stuff. Short films, videos, commercials, drinking games. Whatever. He has won several MTV VMAs™ including 2006 Best Rock Video for AFI's "Miss Murder" and Best Group Video for The All-American Rejects' "Move Along." The Music Video Production Association honored him in 2006 as the Director of the Year for his work with Weezer, AAR and My Chemical Romance. 500 DAYS OF SUMMER is Webb's first feature.

He likes penne pasta and hates to be called "chief" or "buddy."

His short film SEASCAPE premiered at the Aspen Comedy Festival, which is funny, because he didn't think it was funny. So, to ensure he wouldn't make another comedy, he went to Baghdad to direct a documentary on the first day of school in post-war Iraq. But people laughed at him there too.

Webb studied at Colorado College, NYU for a semester and Art Center for a few months. He received a Newberry Fellowship and spoke at his graduation. The person next to him told him to shut up.

His dad is a mathematician and his mother is a biologist. His brother just had another baby. Her name is Isabelle. Marc has pictures if you want to see.

**SCOTT NEUSTADTER & MICHAEL H. WEBER (Writers)** met in 1999 when Weber applied for an internship and Neustadter hired him for the job. Since selling their first pitch in 2005, they have written projects for Sony, Universal, 20th Century Fox, Paramount, and Fox Searchlight, including two upcoming feature films -- the semi-autobiographical 500 DAYS OF SUMMER and the not-at-all autobiographical PINK PANTHER 2.

Neustadter hails from Margate, NJ and currently lives in Los Angeles. He loves sad British pop music and the movie, THE GRADUATE. Weber was born in Manhattan and refuses to leave. Ever. They were recently named "10 Writers to Watch" in Variety.

**JESSICA TUCHINSKY (Producer)**, after fifteen years as an agent at Creative Artists Agency, partnered with her director client Mark Waters (MEAN GIRLS, FREAKY FRIDAY) to form Watermark Pictures in 2005.

She serves as the executive producer on Mark's forthcoming film GHOSTS OF GIRLFRIENDS PAST, which stars Matthew McConaughey, Jennifer Garner and Michael Douglas. 500 DAYS OF SUMMER marks Watermark Pictures first film.

While at CAA, Tuchinsky represented Uma Thurman, Bill Murray, Scott Silver, Steve Kloves and many others. She attended George Washington University and moved to Los Angeles the day after graduation. She began her career as an assistant to Jay Moloney.

**MARK WATERS (Producer)** a graduate of the directing program at the American Film Institute, Mark Waters made his feature film directorial debut on the dark comedy indie hit THE HOUSE OF YES. The film premiered at the 1997 Sundance Film Festival, where Parker Posey won a Special Jury Prize for her performance.

Waters' next film was the romantic comedy HEAD OVER HEELS, and he also directed the VH1 original movie WARNING: PARENTAL ADVISORY. Then Waters directed the back-to-back hit comedies FREAKY FRIDAY and MEAN GIRLS.

In 2003 Waters directed FREAKY FRIDAY, starring Jamie Lee Curtis and Lindsay Lohan, the successful remake of the comedy fantasy in which an uptight mother and her teenage daughter switch bodies, much to their horror. The film earned a Critic's Choice Award nomination for Best Family Film and brought a Golden Globe nomination to Jamie Lee Curtis.

The following year, Waters directed MEAN GIRLS, written by Tina Fey. The film became one of the most talked-about films of the year and won three MTV Movie Awards™ including one for Lindsay Lohan as Best Actress.

Waters followed that up in 2005 with JUST LIKE HEAVEN, starring Reese Witherspoon and Mark Ruffalo, and then directed the acclaimed THE SPIDERWICK CHRONICLES, adapted from the popular children's book series. He recently finished post production on GHOSTS OF GIRLFRIENDS PAST, starring Matthew McConaughey, Jennifer Garner and Michael Douglas. The film is slated to be released this spring.

In addition to directing, he also executive produced SORRY, HATERS, which was nominated for two Independent Spirit Awards.

**MASON NOVICK (Producer)** is an independent producer based in Los Angeles. His credits include JUNO, RED EYE and the upcoming JENNIFER'S BODY which will be released in Fall 2009.

Novick's film JUNO garnered multiple awards including being nominated for an Academy Award for Best Picture. It also won the Independent Spirit Award for Best Picture and The Critics Choice award for Best Comedy. JUNO grossed over \$200 million dollars worldwide and is the second highest grossing platform release of all time. JUNO was also selected as one of AFI Top Ten outstanding feature films of 2007 as well as being nominated for a Golden Globe® in the Best Picture:

Musical or Comedy category. Novick was also nominated for the Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures by the Producers Guild of America.

Novick is currently in post-production on JENNIFER'S BODY for Fox Atomic starring Megan Fox and Amanda Seyfried. The film is directed by Karyn Kusama.

Novick graduated from the University of Arizona in 1997 and moved to Los Angeles to pursue a career in the film industry. Starting out as an assistant at the agency ICM, he was eventually promoted to an agent in the motion picture literary department. As an agent, some of the films Novick help put together include SNAKES ON A PLANE and the UNDERWORLD franchise. He has several producing projects set up at various studios including Diablo Cody's next project GIRLY STYLE at Universal and an adaptation of the comic book Y: THE LAST MAN and DAN MITNER: BADASS FOR HIRE both at New Line.

**STEVEN J. WOLFE (Producer)** is Chairman and CEO of Sneak Preview Entertainment, the production and talent management company he founded in 1993. He recently completed MISS MARCH for Fox Atomic, A DENNIS THE MENACE CHRISTMAS for Warner Brothers and Sneak Preview's BEAUTIFUL LOSER. He produced the Fox Searchlight comedy, PHAT GIRLZ with Mo'Nique, WHEN DO WE EAT? with Lesley Ann Warren and Jack Klugman, and the multi-award winning, THE CIVILIZATION OF MAXWELL BRIGHT starring Patrick Warburton and Eric Roberts.

He also produced HELLBENT by newcomer writer-director Paul Etheredge-Ouzts; FAST SOFA starring Crispin Glover and Natasha Lyonne and Dirk Shafer's CIRCUIT.

Wolfe had two films premiere at the Sundance Film Festival, TWIN FALLS IDAHO and RELAX, IT'S JUST SEX. TWIN FALLS IDAHO was the debut feature of award winning writers Mark and Michael Polish, real life identical twin brothers who play the roles of conjoined twins. The film won the Special Jury Prize at the Deauville Film Festival and was nominated for two Independent Spirit Awards. RELAX, IT'S JUST SEX; starring Jennifer Tilly was the opening night film of Outfest '98 played over 100 festivals around the world.

Other credits include the off-beat romance TOLLBOOTH with Fairuza Balk and Seymour Cassel; the romantic comedy ONLY YOU, director Betty Thomas' first feature, starring Andrew McCarthy, Kelly Preston and Helen Hunt; SCORCHERS, starring Faye Dunaway and James Earl Jones; THE CLEAN & NARROW starring Jack Noseworthy and Laura Leighton. Wolfe Executive Produced BIRD OF PREY, the stylish European thriller starring Jennifer Tilly, Richard Chamberlain, Robert Carradine and Lesley Ann Warren and produced the highly successful, MY MOM'S A WEREWOLF, during his seven year tenure at Crown International Pictures.

**ERIC STEELBERG (Director of Photography)** a native of Los Angeles, Steelberg is a cinematographer with roots in black and white still photography. At the age of 16, he shot his first short film, which won two national and one international awards. Opting to skip film school, he refined his talent while lensing various short film projects that have played in over 40 major and most of the smaller US and international festivals. A three-time Sundance veteran, Steelberg shot the short film *IN GOD WE TRUST* which garnered critical and popular acclaim at the Sundance Film Festival when it competed in 2000. He was nominated for a Best Cinematography Pixie award for his next short with director Jason Reitman called *GULP*, and was also the recipient of the Best Cinematography award for *JANE* at the Da Vinci Days Festival.

Having a keen eye for composition and lighting, Steelberg naturally made his way into feature films. He once again found success with *QUINCEANERA*, which won both the Grand Jury Prize and the Audience Award at the 2006 Sundance Film Festival. On The heels of the win, Steelberg changed pace and applied his skill to the dark comedy *NUMB*, starring Matthew Perry and Kevin Pollack. He re-teamed with director Jason Reitman soon after on the Oscar winning comedy *JUNO*. Other recent credits include *BANDSLAM*.

When taking a break from feature storytelling, Steelberg regularly works in commercials, shooting national campaigns for some of the largest companies in the world. He has also found time to collaborate on innovative music videos for the groups such as Deep Dish and The Postal Service.

**LAURA FOX (Production Designer)** was born in Chicago, Illinois, and has lived in Los Angeles since she was five.

After graduating high school, she took some time off, traveled, and dabbled in art and literature classes. Her wanderings lead her to UCLA, where she majored in theater with an emphasis on directing.

After graduation, Fox worked in the local theater community, winning the LA Weekly Award for best direction in a play. After successfully creating and mounting a show commissioned for a festival in Belgium, she returned home to Los Angeles, only to realize theater was not a great way to earn a living.

Production design came quite naturally. Her first college set design? Removing the engine and draining the gas from her brother's Karmann Ghia for a junk yard set.

Since that decision, Fox has designed hundreds of music videos and commercials. Fox has been nominated for three MTV awards and never won.

A couple of years ago, she did her first independent movie, *ALL GOD'S CHILDREN CAN DANCE*.

Fox has a beautiful daughter, Dakota Rose who is also a theatre major, studying directing. (The apple does not fall far from the tree...)

**ALAN EDWARD BELL (Editor)** with over 20 years of feature film editing experience, Alan Edward Bell began his career with director Rob Reiner as an assistant editor on the feature films A FEW GOOD MEN, MISERY and THE AMERICAN PRESIDENT. He later continued to work with Reiner as an editor on THE STORY OF US and ALEX AND EMMA.

Over the years, his diverse credits include such features as the action adventure comedy BAIT, starring Jamie Foxx, the Carl Hiaasin adaptation HOOT, and the sports comedy spoof THE COMEBACKS. Bell also cut the critically acclaimed romantic comedy LITTLE MANHATTAN for directing team Mark Levin and Jeniffer Flackett, which then led to a producing role on their next project, NIM'S ISLAND. Other credits include the award-winning documentary WALL RATS, and the independent film THE ANARCHIST'S COOKBOOK.

Bell's talent and interest in creating visual effects has led him to numerous visual effects supervisory roles, many of them on the films he has edited. When he is not in the cutting room, he is running Handmade Digital Inc., his visual effects company specializing in story based, performance-enhancing effects.

**ANDREA VON FOERSTER (Music Supervisor)** was born in the West Midlands in England and grew up in various parts of the U.K., Indiana and Southern California. She got her start in the music business while attending the University of Southern California. Andrea started working at Buena Vista Motion Pictures Group in the music department for live action features during her junior year on such films as ARMAGEDDON, GONE IN SIXTY SECONDS and her favorite, HIGH FIDELITY.

Von Foerster has done music supervision for both film and television over the last ten years. She has worked on many music documentaries such as FREESTYLE: THE ART OF RHYME, ROCK SCHOOL, and most notably MAYOR OF THE SUNSET STRIP as well as independent films such as CHERISH, TEN INCH HERO, THE DARWIN AWARDS. Andrea has worked on television shows such as "The O.C.," "Grey's Anatomy," "Rescue Me," "Fastlane," "Roswell" and numerous MTV shows such as "Run's House" and "Life of Ryan." She is currently working on MTV's "Daddy's Girls," E!'s "Candy Girls," Hallmark Hall of Fame films "Loving Leah" and "Miss Irena's Children" and Joss Whedon's new show, "Dollhouse," for Fox.

**MYCHAEL DANNA (Music)** has been scoring films since his 1987 feature debut, Atom Egoyan's FAMILY VIEWING, a score which earned him the first of his ten Canadian Film Award

nominations. Danna is recognized as one of the pioneers of combining non-western sound sources with orchestral and electronic elements in the world of film music. This reputation has led him to work with such acclaimed directors as Egoyan, *THE SWEET HEREAFTER*, Ang Lee, *THE ICE STORM*, Terry Gilliam, *TIDELAND*, James Mangold, *GIRL, INTERRUPTED*, Scott Hicks, *HEARTS IN ATLANTIS*, Mira Nair, *MONSOON WEDDING*, and Joel Schumacher, *8MM*.

Danna studied music composition at the University of Toronto, winning the Glenn Gould Composition Scholarship in 1985. He also served as composer-in-residence at the Mclaughlin Planetarium in Toronto. His works for dance include music for *Dead Souls* (Carbone Quatorze Dance Company, directed by Gilles Maheu 1996), and a score for the Royal Winnipeg Ballet's *GITA GOVINDA* in 2001 based on the 1,000-year-old classical Indian erotic poem, with choreographer Nina Menon.

Recent projects include BENNETT MILLER'S 2006 best picture nominee *CAPOTE*, Mira Nair's *VANITY FAIR*, István Szabó's *BEING JULIA*, Deepa Mehta's *WATER* and the 2007 breakout hit *LITTLE MISS SUNSHINE*. He also scored Universal's *BREACH*, his second collaboration with Billy Ray (*SHATTERED GLASS*) and Sony's CGI-animated film *SURF'S UP*.

Danna is currently completing New Line's *THE TIME TRAVELER'S WIFE*, and his second collaboration with Terry Gilliam, *THE IMAGINARUIM OF DR. PARNASSUS*. He is also scoring Mira Nair's *AMELIA* for Fox Searchlight later this year.

**ROB SIMONSEN (Music)** from independent, Sundance award-winning films to major studio films, Simonsen's writing range has spanned from small, eclectic ensembles to full 85-piece orchestras with a choir. His first foray into film was the lush, orchestral score for the indie feature *WESTENDER*. The score caught the attention of composer Mychael Danna, which in turn led to work writing additional music, orchestrating and arranging for films like *SURF'S UP*, *THE NATIVITY STORY*, *FRACTURE*, *BREACH* and *LONELY HEARTS*. The duo recently co-scored *MANAGEMENT*, starring Jennifer Aniston. Rob lives and works in Los Angeles.

**HOPE HANAFIN (Costume Designer)** is an Emmy nominated Costume Designer, and has received four Costume Designers Guild nominations and one win.

Her designs include period films, *WINCHELL*, *LACKAWANNA BLUES*, *WARM SPRINGS* and *HONEY DRIPPER* and contemporary films *AFTER DARK MY SWEET*, *BEAN*, and *MORTAL THOUGHTS*.

An MFA graduate of NYU and Vice President of the Costume Designer Guild, she has lectured widely on film and costume design.

Unit Production Manager	JENNY HINKEY
First Assistant Director	RICHARD GRAVES
Second Assistant Director	ERIC SHERMAN
Co-Producer	SCOTT G. HYMAN
Associate Producer	VERONICA BROOKS

## **CAST**

Tom	JOSEPH GORDON-LEVITT
Summer	ZOOEY DESCHANEL
McKenzie	GEOFFREY AREND
Rachel	CHLOË GRACE MORETZ
Paul	MATTHEW GRAY GUBLER
Vance	CLARK GREGG
Millie	PATRICIA BELCHER
Alison	RACHEL BOSTON
Girl at Interview	MINKA KELLY
Millie's New Husband	CHARLES WALKER
Douche	IAN REED KESLER
Bus Driver	DARRYL ALAN REED
Employee #1	VALENTE RODRIGUEZ
New Secretary	YVETTE NICOLE BROWN
Partygoer	NICOLE VICIUS
Another Partygoer	NATALIE BOREN
Rhoda	MAILE FLANAGAN
Usher	DARRYL SIVAD
Minister	GREGORY A. THOMPSON

Man	MICHAEL BODIE
Mime	JOHN MACKEY
Cupid	JACOB STROOP
Wedding Singer	KEVIN MICHAEL
Grossman	SID WILNER
Narrator	RICHARD MCGONAGLE
French Narrator	JEAN-PAUL VIGNON
Stunt Coordinators	AL GOTO
	JOHN KOYAMA
Stunts By:	MARC SHAFFER
Choreographer	MICHAEL ROONEY
Assistant Choreographers	CHRISTIAN VINCENT
	TRACY PHILLIPS
Dancers	BRYAN ANTHONY
	SYBIL AZUR
	CHERYL BAXTER
	GUS CARR
	JOHN CORELLA
	NADINE ELLIS
	ALEJANDRO ESTORNEL
	NATHANIEL FLATT
	RESHMA GAJJAR
	TIFFANY GRANATH
	JENNIFER HAMILTON
	BRANDON HENSCHER
	MICHAEL W. HIGGINS
	KENNETH HUGHES
	LEXY HULME
	JOHN JACQUET JR.
	JENNIFER KEYES

TIM LACATENA  
REBECCA LIN  
GELSEY WEISS MAHANES  
KATIE MALIA  
ANTHONY MARCIONA  
CHRISTOPHER WAR  
MARTINEZ  
VIVIAN NIXON  
TRACY PHILLIPS  
NATHAN PREVOST  
JAMIE SHEA  
RYAN THOMAS  
CHRISTIAN VINCENT  
JULL WEBER

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Art Director	CHARLES VARGA JR.
Set Decorator	JENNIFER LUKEHART
Leadman	KEITH MCCARTHY-SMITH
On-Set Dresser	FELICE A. PAPPAS
Swing	ANDREW BLUNDA FRANK LEE DRENNEN JASON D. DRURY GARY SULLIVAN
Second Second Assistant Directors	AUDREY CLARK  MIKE CURRIE PETE WATERMAN

Time Lapse Director of Photography	ZACHARY M. BOGGS
“A” Camera Operator/ Steadicam Operator	MATTHEW MORIARTY
“A” Camera First Assistant	ZORAN VESELIC
“A” Camera Second Assistant	CRAIG M. BAUER
"B" Camera First Assistants	JASON GOEBEL STEVEN CUEVA
"B" Camera Second Assistants	MILAN "MIKI" JANICIN ANDERS A. YARBROUGH
"C" Camera Operator	JESSE M. FELDMAN
"C" Camera First Assistant	WALLY SWEETERMAN
"C" Camera Second Assistant	MICHELLE PIZANIS
Camera Loader	SIMON ENGLAND
Still Photographers	CHUCK ZLOTNICK ANTHONY FRIEDKIN
Sound Mixer	LORI DOVI, C.A.S.
Boom Persons	DAVID ALLEN SMITH JEFF BLEHR
Cable Persons	GEORGE B. GOEN II BENJAMIN HOEKSTRA
Playback Operator	JON M. TENDRICH
Property Master	CYNTHIA NIBLER

Assistant Property Masters	MICHAEL VOELKER MARK FINER
Script Supervisor	RENETTA G. AMADOR
Assistant Editor	JENNIFER VECCHIARELLO
Sound Design - Supervising Sound Editor	PIERO MURA
Sound Mixing	MATTHEW IADAROLA GARY GEGAN
Gaffer	ERIC FORAND
Best Boy Electric	RICHARD BOTCHLET
Electricians	ERIK GONZALES TRAVIS STEWART R. DUSTIN SANCHEZ JOSHUA A. HICKS DANNY VINCENT OWEN FOYE ALEXANDER TAYLOR
Rigging Gaffer	NEWTON TERMEER
Rigging Best Boy Electric	STEVE CHARNOW
Rigging Electricians	CHUCK SMITH PATRICK A. TOOLE
Key Grip	DAVID RICHARDSON
Best Boy Grips	DAN WELLS ADAM CAMACHO
Dolly Grip	JOHN MANG

Company Grips	MYNOR PRIESING JAMIE FRANTA VADIM FRUMIN VINCENT HALE MATTHEW PERRY AARON PRITCHARD DARRYL ST. JUSTE
Rigging Key Grip	CHARLEY H. GILLERAN
Rigging Best Boy Grips	ROBERT ANDERSON KEVIN FAHEY
Rigging Grips	CARLOS DE PALMA ANTHONY NEVAREZ
Costume Supervisor	MARCY LAVENDER
Costumers	SUMMER BROWNING RYCK SCHMIDT
Set Costumers	CARRIE DACRE MICHELE JAFFE
Cutter/Fitter	DANIELA KURRLE
Make-Up Department Heads	JORJEE DOUGLASS VANESSA PRICE
Key Make-Up Artist	JAMIE LEIGH DEVILLA
Make-Up Artists	SILVINA KNIGHT
Hair Department Head	DANIEL CURET
Key Hairstylist/ Personal Stylist to Ms. Deschanel	AARON LIGHT

Location Manager	MICHAEL CHICKEY
Key Assistant Location Managers	MARTIN J. CUMMINS JUSTIN DUNCAN
Assistant Location Manager	TREY NEELY
Production Coordinator	MARK ASARO
Art Department Coordinator	PAULA THOMPSON
Special Effects Coordinator	BOB GARRIGUS
Digital Effects	HANDMADE DIGITAL
Lead Composer	LEE "ROD" RODERICK
Compositors	TODD GROVES STEVE NEVIUS
Illustrator	DION MACELLARI
2D Bird Animation	DAVE SPAFFORD
Bird Animation Compositing	MONKEYWEED
Construction Foreman	STEVEN FOX
Scenic Artist	DIANA J. ZENG
Set Painter	R. ALARCON
Carpenters	CODY BARAJAS LUIS F. CANDANOZA JESUS FLORES JR. MADISON S. GIESSMANN MAXIMINO GONZALEZ MICHAEL LOPEZ

	SIMON MAYER TOMMY NOOCH CHAD SEIDE WYATT VANDERGEEST
Assistant to Mr. Webb	NICHOLAS DUNLEVY
Assistant to Ms. Tuchinsky	KATE SULLIVAN
Assistant to Mr. Waters	CHRIS GOODWIN
Assistant to Mr. Novick	MICHELLE KNUDSEN
Assistant to Mr. Wolfe	MATTHEW RUBENSTEIN
Production Accountant	GINTS KRASTINS
Payroll Accountant	TIMOTHY JOHNSTON
Accounting Clerks	KETT KETTERING CRYSTAL CONNELL
Assistant Production Coordinator	BARBARA CASNER
Key Set Production Assistant	MICHAEL JUDD
Set Production Assistants	JASON BRADFORD JENNIFER ELLIS TARA FISCHER JESSAMYN LAND JACOB LAWTON JASON ROBERTS
Office Production Assistants	LANCE KIRSHNER CARL B. THOMPSON SEVE CANALES JOHN PALIFERRO

Interns	CRYSTAL JANET CHAVEZ SARALEAH COGAN DANIELLE COHEN KANENE S. GRATTS LIZA MARROQUIN CASSIOPEIA SMITH
Extras Casting	MICHAEL SCHIAVONE ERIKA LEE
Casting Associate	JONATHAN RACKMAN
Unit Publicist	POLARIS PR
Transportation Coordinator	MICHAEL PERROTTI
Transportation Captain	JUAN J. RAMIREZ
Transportation Co-Captain	ERNESTO LUNA
Caterer	ANDRE DEVANTIER
Chef	FRANK PELLUCHON
Craft Services	HERNAN HERNANDEZ
Concept Artist	AMY UMEZU
Medic	GREGG SPIEGELMAN
Studio Teacher	NANCY KLEIN
Video Assist	HARRY SANDLIN MATTICE III
Libra Head Technicians	DAVID HAMMER BRIAN MCPHERSON

Layout Board	VERLA LOOMIS RANDALL
Dialogue-ADR Supervisor	CHRIS WELCH, MPSE
Sound Effects Editor	MARK MANGINI
Dialogue Editors	BETH STERNER, MPSE JULIE FEINER
Foley Editor	VALERIE DAVIDSON
Sound Editorial	TECHNICOLOR SOUND SERVICES
1 <sup>ST</sup> Assistant Sound Editor	RONNIE MORGAN
Assistant Sound Editor	ANDY SISUL
Sound Engineers	RODRIGO ORTIZ STACEY DODDS
Foley Studios	JRS PRODUCTIONS
Foley Artists	JOHN SIEVERT STEFAN FRATICELLI
Foley Mixers	STEVE COPLEY RON MELLEGER KEVIN SHULTZ
Foley Technical Assistance	RYAN LUKASIC
ADR Stages	TECHNICOLOR SOUND SERVICES LARSON STUDIOS
ADR Facility Coordinator	ANDREA M. METTY
ADR Mixers	JUDAH GETZ STACEY MICHALES

	ANDREW MORGADO
Voice Casting	BARBARA HARRIS
Titles & Day Slate Sequences by	IMAGINARY FORCES
End Titles By	FIX IT IN POST
Digital Intermediate Facility	COMPANY 3
Digital Intermediate Colorist	DAVE HUSSEY
Digital Intermediate Project Manager	NICK MONTON
Digital Intermediate On-Line Editor	JIM EBERLE
Color Timer	DALE GRAHN
Music Coordinator	LAURA WEBB
Supervising Music Editor	JEN MONNAR
Temp Music Editor	DORIAN CHEAH
Additional Music By	AMRITHA FERNANDES+BAKSHI
Score Recorded & Mixed by	BRAD HAEHNEL
Assistant Engineer	PATRICK SPAIN
Dolby Sound Consultant	BRYAN ARENAS
Camera Dollies by	CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.
Script Clearance Research	INDIECLEAR, CAROL

provided by

COMPTON

Financing Provided By

CITY NATIONAL BANK –  
RICHARD V. MCCUNE AND  
ERIK PIECUCH

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**US**

Written and Performed by Regina Spektor  
Courtesy of Sire Records  
By arrangement with Warner Music Group Film &  
TV Licensing

**THE BOY WITH THE ARAB STRAP**

Written by Sarah Martin, Stuart Murdoch, Richard  
Colburn, Michael Cooke, Christopher Geddes,  
Stephen Jackson and Isobel Campbell

**THERE IS A LIGHT THAT NEVER GOES  
OUT**

Written by Johnny Marr and Steven Morrissey  
Performed by The Smiths  
Courtesy of Warner Music U.K. Ltd.  
By arrangement with Warner Music Group Film &  
TV Licensing

**BAD KIDS**

Written by Cole Alexander, Ian Brown, Jared  
Swilley and Joseph Bradley  
Performed by Black Lips  
Courtesy of Vice Records  
By arrangement with Zync Music Inc.

**SHE'S LIKE THE WIND**

Written by Patrick Swayze and Stacy WidELITZ  
Performed by Patrick Swayze Featuring Wendy  
Fraser  
Courtesy of The RCA Records Label  
By arrangement with SONY BMG MUSIC  
ENTERTAINMENT

**PLEASE, PLEASE, PLEASE, LET ME GET  
WHAT I WANT**

Written by Steven Morrissey and Johnny Marr  
Performed by The Smiths  
Courtesy of Warner Music U.K. Ltd.  
By arrangement with Warner Music Group Film &  
TV Licensing

**EVERY ROSE HAS ITS THORN**

Written by Bobby Dall, C.C. Deville, Bret Michaels  
and Rikki Rockett  
Courtesy of Turn Up The Music, Inc.  
Under license from Downtown Music LLC

**SUGAR TOWN**

Written by Lee Hazlewood  
Courtesy of Stingray Music

**SHE'S LIKE THE WIND**

Written by Patrick Swayze and Stacy Wideltz  
Courtesy of Turn Up the Music, Inc.  
Under license from Downtown Music LLC

**HERE COMES YOUR MAN**

Written by Charles Thompson  
Courtesy of Stingray Music

**GOD BLESS THE U.S.A.**

Written by Lee Greenwood  
Courtesy of Turn Up The Music, Inc.  
Under license from Downtown Music LLC

**HAVE I BEEN A FOOL?**

Written and Performed by Jack Peñate  
Courtesy of XL Recordings Ltd.

**THERE GOES THE FEAR**

Written by James Goodwin, Andrew Williams and  
Jeremy Williams  
Performed by Doves  
Courtesy of EMI Records Ltd./Capitol Records  
Under license from EMI Film & Television Music

**YOU MAKE MY DREAMS**

Written by Sara Allen, Daryl Hall and John Oates  
Performed by Daryl Hall and John Oates  
Courtesy of The RCA Records Label  
By arrangement with SONY BMG MUSIC  
ENTERTAINMENT

**KNIGHT RIDER (MAIN TITLE)**

Written by Glen Larson and Stuart Phillips

**SWEET DISPOSITION**

Written by L. Sillitto and A. Mandagi  
Performed by The Temper Trap  
Courtesy of Liberation Music

**QUELQU'UN M'A DIT**

Written and Performed by Carla Bruni  
Courtesy of Sheridan Square Entertainment

**VENI VIDI VICI**

Written by Cole Alexander, Ian Brown, Jared  
Swilley and Joseph Bradley  
Performed by Black Lips  
Courtesy of Vice Records  
By arrangement with Zync Music Inc.

**THE MUSIC**

Written by Chad Howat, JT Daly and Andrew Smith  
Performed by Paper Route  
Courtesy of Universal Records  
Under license from Universal Music Enterprises

**TRAIN IN VAIN (Stand By Me)**

Written by Topper Headon, Mick Jones, Paul  
Simonon and Joe Strummer  
Courtesy of Stingray Music

**MUSHABOOM**

Written by Leslie Feist  
Performed by Feist  
Courtesy of Universal International Music, B.V.  
Under license from Universal Music Enterprises

**AT LAST**

Music by Harry Warren  
Lyrics by Mack Gordon  
Performed by Kevin Michael  
Kevin Michael performs courtesy of Downtown  
Records/Atlantic Recording Corp.

**HERO**

Written and Performed by Regina Spektor  
Courtesy of Sire Records  
By arrangement with Warner Music Group Film &  
TV Licensing

**THE INFINITE PET**

Written by Britt Daniel  
Performed by Spoon  
Courtesy of Merge Records  
By arrangement with Bank Robber Music

**BOOKENDS**

Written by Paul Simon  
Performed by Simon & Garfunkel  
Courtesy of Columbia Records  
By arrangement with SONY BMG MUSIC  
ENTERTAINMENT

**VAGABOND**

Written by Myles Heskett, Chris Ross and Andrew  
Stockdale  
Performed by Wolfmother  
Courtesy of Interscope Records  
Under license from Universal Music Enterprises

**SHE'S GOT YOU HIGH**

Written by James "Tate" Arguile, Niall Buckler, Oli  
Frost, Gareth Jennings and James "Noo" New  
Performed by Mumm-Ra  
Courtesy of SONY BMG MUSIC  
ENTERTAINMENT (UK) LIMITED  
By arrangement with SONY BMG MUSIC  
ENTERTAINMENT

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The UCLA Bruin Marching Band

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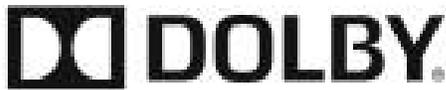


**PANAVISION LOGO**



**Deluxe Logo**

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**DOLBY STEREO (logo)**



**DTS**



**SDDS**

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