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A DONALD PETRIE FILM

NIA VARDALOS
RICHARD DREYFUSS

MY LIFE IN RUINS

MARÍA ÁDANEZ
SHEILA BERNETTE
MARÍA BOTTO
JAREB DAUPLAISE
RACHEL DRATCH
ALEXIS GEORGOULIS
SIMON GLEESON
IAN GOMEZ
CAROLINE GOODALL
ALISTAIR MCGOWAN
RALPH NOSSEK
NATALIE O'DONNELL
IAN OGILVY
BRIAN PALERMO
BERNICE STEGERS
SOPHIE STUCKEY
HARLAND WILLIAMS
RITA WILSON

DIRECTED BY DONALD PETRIE
WRITTEN BY MIKE REISS
PRODUCERS MICHELLE CHYDZIK SOWA
..... NATHALIE MARCIANO
EXECUTIVE PRODUCERS JEFF ABBERLEY
..... JULIA BLACKMAN
..... RITA WILSON
..... PETER SAFRAN
..... TOM HANKS
..... GARY GOETZMAN
CO-PRODUCERS DENISE O'DELL
..... MARK ALBELA
DIRECTOR OF PHOTOGRAPHY JOSÉ LUIS ALCÁINE
PRODUCTION DESIGNER DAVID CHAPMAN
FILM EDITOR PATRICK J. DON VITO
MUSIC BY DAVID NEWMAN
COSTUME DESIGN BY LALA HUETE AND
..... LENA MOSSUM
CASTING BY SHEILA JAFFE, C.S.A.
UK CASTING BY JEREMY ZIMMERMAN

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MY LIFE IN RUINS

An American tour guide in Greece discovers herself, and possibly love, when she least expects it in **MY LIFE IN RUINS**, a charming romantic comedy from the star and writer of global blockbuster **MY BIG FAT GREEK WEDDING**. As she steers an eclectic group of mismatched tourists through the grandest monuments of ancient civilization, Georgia (Nia Vardalos) learns that her clients are not the only ones who need to open their eyes to the wonders of the world.

Unlucky at both love and finding her dream job in the U.S., Greek-American history professor Georgia has come to Athens to regain her mojo—or *kefi*, as the Greeks call it. During an extended visit to a country whose locals can be counted on to commemorate failure and success with the same flamboyant spirit, Georgia signs up to be a professional tour guide, hoping she will find an eager audience for her encyclopedic knowledge of Ancient Greece among Athens' many visitors.

Instead, the travelers who regularly fill Georgia's tour bus are far more interested in lounging at Greece's famous beaches than its celebrated UNESCO heritage sites. Her insistence that the vacationers listen to her scholarly lectures on the glory of the ancient world has made her the least popular guide in the history of Pangloss Tours. When she refuses to change her program to suit her customers, Georgia's acerbic boss (Bernice Stegers) cuts a deal with another tour guide, the unctuous Nico (Alistair McGowan), to make her quit.

Georgia's latest tour group is a motley crew - loudmouthed Americans in their baseball caps and sneakers (Rachel Dratch and Harland Williams), Australians who can't put down the beer (Simon Gleeson and Natalie O'Donnell), the stuffy Brits (Ian Ogilvy and Caroline Goodall) and their sullen teenage daughter (Sophie Stuckey), a couple of recently divorced and hot-to-trot Spanish señoritas (María Botto and María Ádanez), a kleptomaniac senior citizen and her mute husband (Sheila Bernette and Ralph Nossek) and a workaholic, text-message addicted IHOP sales rep (Brian Palermo).

And then there's Irv (Richard Dreyfuss), 'Mr. Funny' as Georgia would say. Irv has a quip, a joke or a gag for every occasion, each one cornier than the last, and he trots them out whenever the group's interest in Georgia's lectures begins to wane—which is quite often. At every stop, her charges rush off in search of souvenirs and ice cream instead of taking in the wonders right in front of them.

To make matters worse, Georgia has been assigned the most dilapidated tour bus in Europe, the crummiest hotels Greece has to offer and Pangloss' scariest, hairiest and seemingly mute bus driver, Procopi "Poupi" Kakas (Alexis Georgoulis). Meanwhile, Nico, who is following the same itinerary,

unleashes a series of mean-spirited pranks that turn Georgia's group against her. With everything going wrong, a desperate Georgia begins to think about abandoning the tour—and her life in Greece.

But before she reaches the breaking point, a special someone on the bus takes Georgia on a personal detour that teaches her to look for beauty in people, not knowledge, and transforms the over-educated American tour guide into a full-fledged Greek goddess who enchants her reluctant group with a hot-blooded perspective on her ancestral homeland.

Donald Petrie (*HOW TO LOSE A GUY IN 10 DAYS*, *MISS CONGENIALITY*) directs **MY LIFE IN RUINS** from a script by Emmy[®] winner Mike Reiss (*THE SIMPSONS MOVIE*). The film is produced by Michelle Chydzik Sowa and Nathalie Marciano (*THE WEDDING DATE*, *STARTER FOR TEN*) with co-producers Denise O'Dell (*INDIANA JONES AND THE LAST CRUSADE*) and Mark Albela (*KINGDOM OF HEAVEN*). Executive producers are Jeff Abberley (*IN BRUGES*), Julia Blackman (*EASTERN PROMISES*), Rita Wilson (*MY BIG FAT GREEK WEDDING*), Peter Safran (*MEET THE SPARTANS*), Tom Hanks (*CHARLIE WILSON'S WAR*) and Gary Goetzman (*MAMMA MIA!*). Peter Friedlander ("Big Love") and Denis Pedregosa (*THE BOURNE ULTIMATUM*) are associate producers. Director of photography is José Luis Alcaine (*VOLVER*). Editor is Patrick J. Don Vito (*HOW TO LOSE A GUY IN 10 DAYS*). Production designer is David Chapman (*HIGH FIDELITY*). Costumes are by Lala Huete (*PAN'S LABYRINTH*) and Lena Mossum (*GOYA'S GHOSTS*). Music is by David Newman (*ICE AGE*).

ABOUT THE PRODUCTION

When Nia Vardalos read Mike Reiss' script for MY LIFE IN RUINS, she was instantly captivated. It wasn't simply the chance to shoot a film in Greece, although that was certainly a plus for the Greek-American actress, Vardalos fell hard for the character of Georgia.

"What I added to the character was that she was so controlling and she had to learn to let go. I've always been told work hard and anything you want can be achieved. That actually turns out not to be that true, though. Sometimes you just have to let go and laugh—or dance!"

Although her character has what many would consider a dream job, Vardalos observes, "She's not letting the magic of it enter her soul because she chooses to bring the disappointment in her life with her. She has to change her outlook. And it's not just Georgia; it happens to all the characters."

Vardalos, who received an Academy Award® nomination for her first screenplay, MY BIG FAT GREEK WEDDING, put her unique comic spin on Georgia. "The idea is that when you take yourself out of your comfort zone, life is magical," says Vardalos.

Donald Petrie, who has directed some of the most successful romantic comedies of the past two decades, was approached to take the reins of the project. "If a script makes me laugh out loud when I'm reading it, that's a movie I want to make," he says. "This made me laugh out loud. We spent some time refining the arc of the character, so that Georgia's evolution over one five-day experience is really clear."

In Petrie's eyes, Georgia has lost her passion for her work because she sees the tourists she deals with as stereotypes, not individuals. "Her 'tour group from hell' only seems that way because she's not doing her job the way she should be doing it," he says. "She thinks everyone should have the same burning desire for the history of Greece that she does, and when they don't meet her expectations, she dismisses them. Over the course of the film, the tour group helps her find her kefi again by helping her recognize that it is okay to be different and that these are living, breathing, wonderful people."

Petrie says he found a real collaborator in his leading lady. "Nia and I often finished each other's sentences," he says. "We were very much on the same page, constantly coming up with ideas, and going back and forth."

Petrie had never been to Greece, much less shot a film there. "When the producers asked me if I could make this film on this budget in Greece, I honestly had no clue," he admits. "If you asked me if I could make this picture in New York, I could say yes or no. I know what costs are in New York or Canada or even Louisiana. I didn't have a clue about Greece. Were there crews in Greece? What's the availability of personnel? How far apart are these locations?"

“I read about Olympia and Delphi and the Acropolis and all these different places, but even though I could look on a map, you never know until you get there. So I went to Greece where I fell more deeply in love with the project and Greece. And I said, ‘Yes, I think this can be done.’”

The trip also gave Petrie a chance to visualize some important moments in the story. After seeing the dramatic sites that serve as the backdrop for the film, Petrie was determined to change the location of the movie’s climactic scene. “In the original script, the bus tour begins at the Acropolis and everybody is saying, ‘Well, I’d rather have ice cream.’ I felt strongly that that was the reverse of what should happen. The Acropolis is one of the country’s highlights and it needed to be the end of the movie, after we’ve all fallen in love with Greece.”

MY LIFE IN RUINS is constructed much like a real guided tour through Greece. Consequently, much of the action is set on the tour bus or at the actual sites that travelers in Greece are likely to visit. Filming during the height of the tourist season posed a number of challenges. “One time we were shooting in the middle of the Plaka, the main square of Athens, kind of like Times Square,” says Vardalos. “In the middle of the scene, I heard some people say, ‘Hey it’s that girl from MY BIG FAT GREEK WEDDING.’ Then they walked right into the shot and kissed me on the cheeks.”

Filming among the ancient landmarks presented logistical problems as well. The film had to share the locations with real tour groups. “We couldn’t just shut down the ruins so we could shoot,” Petrie says.

“A lot of times I would be walking my tour group through the ruins, carrying my sign saying Group B,” adds Vardalos. “We’d pass a real life tour group, and the guide and I would just look at each other. This one woman tour guide actually winked at me. And I thought, yeah! Tough job.”

In addition, almost every scene required all the characters on the tour to be on the set every day. “A scene might only be a page long, but it would have 20 characters in it and each had to have some time on screen,” says the director. “That can be a scheduling issue when you want to start your day and have twenty actors ready in make-up, hair and wardrobe.”

In addition, the script on the page was sometimes only a template for the larger scenes. “We went out of our way to cast actors with great improvisational skills,” says Petrie. “Oftentimes these actors had absolutely zero lines in the script that day, but I needed reactions from each one of them, and they had to be able to come up with it in character.”

The fact that the actors were improvising kept him on his toes, says the director. “I might shoot the scene from one direction and then somebody improvises something great when we were shooting the other direction. That meant I had to go back and shoot the first direction again if I wanted to include that new piece of business.”

Despite the logistical issues, Petrie knew the improvised bits would make the movie stronger and funnier. “We filmed a shopping montage with hand-held cameras in unsuspecting Greek shops,” he says.

“Then we let the actors just go in character, almost like reality TV. One of our characters, Dorcas, is a kleptomaniac. She’s this little old lady, and you’d never think she would steal anything. The actress who plays her actually learned to be quite an accomplished thief. We had to go back afterward and pay for everything!”

A BUSLOAD OF ACTING TALENT

Pulling together the large and diverse ensemble cast of MY LIFE IN RUINS required casting sessions in both Los Angeles and Europe. The requirements that the filmmakers set for themselves were exacting. They wanted a global mix of actors who had the acting ability to flesh out what might have been minor roles and the improvisational skills necessary to keep the laughs coming.

“It’s one thing when you’re putting together a cast with a guy and a girl, and they each have a best friend,” says Donald Petrie. “This was much more complicated. Originally, the script called for a group of Americans who are on this tour. That just didn’t seem like it was really how these tours happen. And I didn’t want to have two people who looked too much alike; otherwise the audience might get a little confused. So I decided to put together an international group.”

“Because Georgia sees her clients as stereotypes, I wanted to cast people who could play the stereotype, and yet evolve into a full human being by the end,” he says. “Out of the twenty roles, three are considered the leads, and the rest are all supporting characters.”

The filmmakers arrived at an amusing and appealing mix of characters – tipsy Australians, amorous newlyweds, bickering family members, on-the-prowl divorcees and clueless single guys. In the middle of all this inspired insanity is Irv, played by Richard Dreyfuss.

“Irv’s a bit of a mystery,” Petrie says. “Irv just shows up. As Georgia says, there’s always that one who thinks he’s the life of the party. He’s always cracking a joke and the jokes aren’t funny. That’s the kind of guy he is. And Georgia knows she’s going to have to put up with him for the next six days.”

But Irv becomes an almost angel-like guide who helps nudge Georgia in a better direction, in terms of her job and her love life. “Richard is perfect in the role,” says the director. “He not only has the heart, the warmth and the quirky, offbeat, funny-guy sensibility for it, but he’s the consummate actor. He’s not a comedian, which makes the character richer and more real. It all comes from his passion.”

According to Dreyfuss, “Irv is the force behind the changes in all the other characters. He’s the reason things happen and people change. Irv has Georgia figured out. He knows her secret. He’s vital in that way.”

Without anyone realizing it, Irv is pointing them all toward a fuller understanding of themselves and each other. “We call truths clichés all the time and ignore them,” says the actor. “Like ‘wisdom comes when you’re older’ or ‘life experience means something.’ Or ‘what will it be that you remember on your deathbed for real?’ Irv knows a lot of that. He’s not on a mission, but it’s part of his character to drop little breadcrumbs in front of people and let them find their way.”

“I used to tell my kids there’s a lot more going on in the world than just what you can see and touch and feel and taste,” he continues. “And Irv lives in that knowledge. He knows what magic is and

about real magical love that never ends and is as real as a tree. Georgia represents going through the big magic, if you've got the guts. Working with Nia is like that. She brings hope, possibility and reality. The whole of Nia is far greater than the sum of the parts.”

For Vardalos, working with Dreyfuss was a highlight of the production. “It was a dream come true,” she says. “The amazing thing about my life is that I've gotten to work with a lot of people I admire. He was charming, funny and a consummate professional. One of my favorite moments was shooting that scene when we're sitting on the piano bench and I thought, ‘I am having a close encounter with Richard Dreyfuss!’”

The filmmakers wanted to cast a real Greek actor to play the tour-bus driver, Poupi. Petrie was in pre-production in Los Angeles when he first saw the audition tape of Alexis Georgoulis, a popular TV star in his native Greece. “Alexis just jumped off the screen,” he remembers. “But he was one of the first ones to read, so we said ‘Yeah, he's really good, but we've got to keep looking.’ But he set the bar, and even though we must have spent three months looking at other actors for this role, we finally realized we weren't going to find anyone better than the first guy through the door.

One of the selling points for Petrie was that Georgoulis was able to be off-putting, even a little scary at first, before evolving into the handsome leading man. But for Georgoulis, who makes his American film debut in *MY LIFE IN RUINS*, the job required some adjustments. “It was exciting yet stressful at the same time,” he says.

It was important to Vardalos that Poupi was a real person who the audience would relate to. “Alexis was as important to this movie as getting the permits to shoot at the Acropolis,” she says. “We masked this character for the first third of the movie. We took away an important actor's tool: his face. We needed a very experienced actor and a very deep person to pull that off.”

“Nia told me that when she saw me, she said, ‘This is the character,’” Georgoulis says. “She said the character of Poupi represents the Greek way of thinking and living. I think if you came to Greece, you would agree.”

Rachel Dratch of “Saturday Night Live” fame, who plays Kim, was excited at the opportunity to work her longtime friend Vardalos. “I auditioned for the part in New York, but there is also a little side story,” she laughs. “I knew Nia from Second City in Chicago. In fact, I was her understudy, so we're buddies. Maybe I had a little extra going in there.”

Dratch says the film is “the total romantic fantasy where the hot foreign dude and you hook up in those beautiful locations. Anyone who's into that—and who isn't?—will really like this.”

Kim and her husband Big Al, played by Harland Williams, are the film's “typical” American tourists, which gave her a chance to cut loose comedically. “Our characters are a bit like Saturday Night Live-type characters, just big, brash Americans,” says Dratch. “They're really loud and not very aware of

their surroundings. In the beginning, Kim and Al are mispronouncing everything and want it all to be ‘the American way.’ It’s a huge stereotype, but we saw people like that everywhere in Greece.”

“At the end, we’re learning to say the names of the Greek food correctly and to speak a little bit of the language. We’ve dropped our USA gear and we have some Greek clothing on.”

According to Dratch, Vardalos is as warm and enthusiastic in real life as she appears on the screen. “She’s the tour leader in the movie, but she’s the group leader in real life. She’s very positive. She never seems to be grumpy or tired, so it’s fun to have her involved.”

Given the ensemble nature of the script, Dratch thought the production would essentially be a European holiday—but she quickly learned that was not the case. “When I saw the amount of lines I had, I thought, I’ll be in it here and there,” she says. “But then when I got there, I found out I was working every single day. We’re always in the background. There were so many times our backs were to the camera that we came up with the term ‘backting.’ That was our big time to shine, so we needed to emote just from our backs. I’ve done a lot of backting in this movie.”

Seven seasons on “Saturday Night Live” may have prepared her for the kind of controlled chaos that comedy improv can create, but her acting partner Harland Williams was still able to surprise her. “I never knew what he was going to say. Sometimes he’d throw in some weird thing that wasn’t in the script and it was hard for me to stay in character. He’s an odd, odd duck and a unique comedian.”

Anyone who has spent a few minutes talking to Williams knows what she means. When asked how he got involved with this movie, Williams kiddingly replies, “There’s a term they use in Hollywood—the ‘casting couch.’ I was brought in first by the producers, pretty much seduced, used and shuffled out the door.”

Williams loved working with Dratch. “We make a good couple because I’m about nine feet tall and I think she’s part Smurf. And, of course, she’s got great comedic timing and she’s just hilarious.”

About the only thing he is willing to be serious about is his admiration for Richard Dreyfuss. “The prospect of working with Richard made me really want to do this film,” he says. “I love his work and to work around someone like that was what I really wanted to do.”

Playing Georgia’s underhanded and sneaky co-worker Nico, Alistair McGowan is well known in his native Britain for his spot-on impressions of entertainers, sports figures and politicians. McGowan approached Nico’s Greek dialect with characteristic aplomb. “I think of accents as grooves within a ploughed field of asparagus, because I come from asparagus country,” he notes. “The voices lie in the grooves of these beds and once you’ve finally got a voice into that groove, you’ve got it.

“There are certain sounds in Greek that are unique. You have to get those sounds. My girlfriend got me a recording of somebody teaching people to speak Greek. I owe this guy, wherever he is, a huge debt. Alexis, too. I talked to him a lot early on to get a sense of the accent.”

Although McGowan has appeared on dozens of TV movies, specials and series over the past 25 years, *MY LIFE IN RUINS* is his first feature film. “Donald is terrific to work with,” he says of the director. “He knows what he wants, but at the same time he’ll take input from the actor. When I first met him, he asked if I was okay improvising, which is right up my alley. A lot of the actors involved in this have a history of improvising or writing so that they’re quite at ease with that.

“And of course, Nia’s very warm. She puts you at ease straightaway. She has no airs, so she made it very easy.”

McGowan calls the film “very well observed. There is a kernel of truth to all the stereotypes. I was at the Acropolis, enjoying the most fabulous view you could ever imagine. And there was a man next to me who said, “There’s not much to look at that way.” What? All of Greece was over there! The sea! There’s history! Everything you could possibly want to feel about life and about history was right there!”

The actor invokes the Greek philosopher Socrates when he describes the film. “He believed that the best journey you can go on in life is a journey within yourself. And in this film, the characters all do. Too many people go to these spectacular places and take nothing away except a bunch of photographs. I think you should absorb things and just let it go in there. It’s not about simply being there. It’s about finding something deeper. Bottom line, this film has good gags, good characters and a real human situation.”

The rest of the seats on the tour bus are also filled with familiar performers. Caroline Goodall, Ian Ogilvy and Sophie Stuckey play the Tullens: an imperious doctor, her henpecked husband and their sullen teenage daughter. Goodall describes herself as a huge fan of Vardalos’ first film. “Knowing Nia was going to be involved really energized me to want to be a part of this,” she says. “And it’s a marvelous character—she is a species of glorious monster, someone who is addicted to being right.”

Ian Ogilvy says of his character, “He’s the simplest member of the family. He ‘s married to a rather difficult woman and they have a sulky teenage daughter and none of us are quite sure why we’re on this trip.”

Ogilvy got involved with the film when he received an email from Petrie asking if he would be interested. “We talked about the movie a little bit, it was as easy as that.” says Ogilvy. “It’s a feel-good movie.”

Simon Gleeson and Natalie O’Donnell play Ken and Sue, the Australians. Husband and wife in the film, they are married offscreen as well. “We joked with Donald that this could be the end of our marriage,” says Gleeson, but the prospect of working with Petrie and Vardalos, plus the opportunity to visit Spain and Greece, were too good to turn down. “To have carte blanche access to Delphi and Olympia was irresistible. I think the whole cast felt the same way.”

“The way Nia captures the characters, the romance and the comedy give this the movie same spirit as MY BIG FAT GREEK WEDDING,” says O’Donnell. “And the caliber of people attached to the film is amazing. When I heard there would be 20 of us and that we were all going to be with each other all day, I was worried, but the camaraderie has been outstanding.”

Sexy Spanish leading ladies María Botto and María Ádanez play Lala and Lena, both recently divorced and joined at the hip in their search for a new romantic partner. The “two Marias” as they became known on the set, had previously worked together in Spain, but this was the first Hollywood movie for both. “When I heard it was going to be a film with Nia Vardalos, directed by Donald Petrie, I knew it would be great,” says Ádanez.

Sheila Bernette and Ralph Nossek play Dorcas and Barnaby, a charming elderly English couple. A veteran of the British Music Hall tradition, Sheila tactfully describes her character as “very thoughtful, very nice, and very old. And a little crazy. She does collect things from shops without paying.”

The film’s dream locations hooked Bernette. “It has been such a wonderful experience to be in Spain and Greece, with a lovely cast and everyone is so nice. People pay a lot of money to go to the places we’ve been and by God, they were stunning.”

Nossek says working with Vardalos, Petrie and the rest of the cast was “marvelous. The Americans talk an awful lot, but they’re all very entertaining, I love them.”

Some of the film’s most outrageous moments involve the character of Gator, a naïve college student in Europe for the first time. Nineteen-year-old actor Jareb Dauplaise says, “I did not have to dig super, super deep for Gator. He’s all about living in the moment. He wants to see the world; he wants to experience everything he can at this point.”

Along with three Russian ladies who speak not a word of English, Brian Palermo rounds out the roster of passengers as Marc, an IHOP sales rep who can’t see the forest for his Blackberry. “Marc appears to be a normal guy until you get into a conversation with him,” says the actor. “The International House of Pancakes is his entire life. He thinks it’s the most interesting thing in the world and drones on and on about pancakes and syrup and things.”

“The big cast was so much fun. Hearing all the different accents everyday was been great.” says Palermo. “And Donald was so patient. He had 20 ensemble cast members and an international crew. Just to try and organize that is intimidating.”

And if audiences look closely, they’ll get a glimpse of Vardalos’ personal good luck charms. “My parents, Gus and Doreen, are in the movie. They’re in the scene at the Souvlaki stand where I realize that Poupri speaks English and I’ve just told him how long it’s been since I’ve had sex. Then I ask the people online, ‘Does anyone else speak English?’ and everyone raises their hands. My mom and dad are in the middle of the line giving me a dirty look.”

A PANGLOSS TOUR OF GREECE

Discovering the script for MY LIFE IN RUINS exploded Donald Petrie's long held theory about films that shoot on location. "Usually I find that the quality of script and desirability of locale are in inverse relationship," he explains. "If the film starts off in the south of France on a sun-drenched beach with beautiful women strewn all over the sand, it'll be the worst script I've ever read. And if it takes place in Minnesota in winter I will love it."

"So I read the script and I went, 'Ooh, I really like this script. Do I just like it because it takes place in Greece, or do I really like this script?' I had to divorce myself from the locale and I found that I still loved the script."

MY LIFE IN RUINS was shot on some of the most spectacular and famous historical sites in Greece, including the Acropolis, the center of ancient Athens. In fact, MY LIFE IN RUINS made history as the first movie ever to film there. While many filmmakers previously sought permission to shoot on the revered spot, the Greek government had never granted that privilege to anyone. Vardalos spent the better part of a year wooing the Hellenic Government for the privilege of being able to shoot at the Acropolis and several other of the world's most historically significant landmarks.

"I had a lot of dinners and did a lot of handshaking," says Vardalos. "I have to credit my parents for making me go to Greek school, because after all those years I'm fluent in the language. I flew there about a year before and met with everyone I could. I had a personal relationship with the Minister of Culture because of the first Greek movie and she was extremely instrumental. I also assured the government we would leave the ruins exactly as we found them."

Vardalos sees the movie as a celebration of Greece. "I am still in awe when I consider where we were able to go. We were so lucky. It's a majestic experience to be at these places."

The first important monument the tour group visits is Olympia, the site of the original Olympics in the 8th century B.C. "The settings actually evolve the same way Georgia's character does," explains Petrie. "In Olympia, the place that people were tested for their prowess in sports, her character is tested on how she can perform as a tour guide. Can she become better? Can she somehow be both entertaining and educational?"

The next major stop is Delphi, the site of an ancient temple dedicated to the god Apollo. Delphi was once one of the most important religious destinations in existence. Visitors from all over Greece and other parts of the Hellenic world came to Delphi to consult the Oracle, whose cryptic advice could determine the course of history.

“Delphi is a mysterious place known both for the Oracle and for its healing powers,” says Petrie. “It has a kind of a healing power over our group and finally brings them together as one.”

Finally, the tour group reaches the Acropolis. The Acropolis is the nucleus of Athens, the original citadel built at the highest point of the city proper. The most celebrated site in Greece, it sits atop the layers of history that have created the modern Hellenic state.

“At the Acropolis, our group has finally come together as a unit,” says Petrie. “Each one of the characters has had their own emotional arc that relates to the site. And as a group, they are now ready for the final test, because one of them has fallen ill and is in the hospital.”

“Donald chose locations that were beyond my wildest imagination,” says Vardalos. “He did an amazing job visualizing the scenes. That’s what you want a director to do, take words and then turn them into pictures.”

In addition to its incomparable history, Greece is rich in natural beauty, something that the cast was able to appreciate, even with the hectic shooting schedule. “If I was on a normal movie set and I was waiting around, I’d probably be sitting in my trailer doing whatever,” says Rachel Dratch. “With all those amazing mountains and ruins around us, I just sort of wandered around. Even though we didn’t get a lot of free time, we were in the midst of it, and we got to take it in.”

Dratch, an avid traveler, hopes anyone unable to get to Greece will enjoy the scenery and the culture vicariously. “It’s like a fantasy vacation where you get to see what Greece is like for the price of a movie ticket.”

Alistair McGowan, who traveled overland from the United Kingdom and reached Greece by ferry, says he understands the pride Greeks have in their country. “Arriving on a boat from Italy was extraordinary,” he says. “You feel as if the country is opening up to you. Greece brings out changes in people. You start to open yourself up to other people. Learn about others and about yourself. It’s enriching, and that happens throughout the film.”

“Part romantic comedy, part tale of self-discovery, part travelogue, MY LIFE IN RUINS is a journey many people will enjoy,” says director Donald Petrie.

Over his long film career, Petrie has learned that trying to predict what kind of an audience a movie will attract is essentially impossible. “When I made GRUMPY OLD MEN, the marketing department thought it would appeal only to octogenarians. But I had kids coming up to me all the time to tell me how much they loved it. It hit all quadrants. I hope this movie does the same thing. It is different and entertaining. It will make you laugh and make you cry. Who’s not going to want to see it?”

ABOUT THE CAST

NIA VARDALOS (Georgia) is the writer and star of MY BIG FAT GREEK WEDDING, the number one romantic comedy and one of the highest-grossing independent feature films in history. Discovered by Rita Wilson and Tom Hanks, Vardalos played the lead role of Toula the bride. She received an Academy Award® nomination for Best Original Screenplay, a Golden Globe® nomination for Best Actress, a Writers Guild Award® nomination for Best Original Screenplay, a Screen Actors Guild Award® nomination for Outstanding Performance by the Cast of a Theatrical Motion Picture, an Independent Spirit Award for Best Debut Performance and The Peoples' Choice Award for Favorite Comedy Motion Picture.

Vardalos most recently wrote, starred in and produced the film, CONNIE AND CARLA. She next can be seen in I HATE VALENTINE'S DAY which she directs from her original screenplay and co-stars with John Corbett. The film will be released in 2010.

Vardalos has guest starred on television shows, including "My Boys," "Curb Your Enthusiasm" and has hosted "Saturday Night Live." As a singer, she has recorded the Broadway musical "Georgy" and a lullaby for the album "Unexpected Dreams." She is the executive producer of the documentary "A Taxi Odyssey" and the narrator of the IMAX film "Greece: Secrets of the Past." She has been a Guest Lecturer on screenwriting at USC and the WGA and runs a writing course for underprivileged girls. She works with charities benefiting children, LAM and AIDS research.

Born and raised in Winnipeg, Canada, Vardalos attended Ryerson Theater School in Toronto. Vardalos was a performer/writer in twelve revues for The Second City in Toronto and Chicago, and won Chicago's Jeff Award for Best Actress.

Vardalos lives in Los Angeles with her husband, actor Ian Gomez, and their daughter.

RICHARD DREYFUSS (Irv) has three films included in the American Film Institute's list of the 100 greatest films. At age 29, Dreyfuss won the Academy Award for Best Actor in THE GOODBYE GIRL. Twenty-nine years later, his role as the teacher in MR. HOLLAND'S OPUS received Academy Award and Golden Globe nominations for Best Actor.

Born in Brooklyn, New York, Dreyfuss and his parents moved to Los Angeles where he soon realized he wanted to spend his life as an actor, beginning his career at age nine at the Westside Jewish Community Center in Los Angeles. After his formal schooling, he spent two years as a conscientious objector to the Vietnam War, doing alternative service as a clerk at Los Angeles County General Hospital.

Dreyfuss began acting at the age of 9, playing Herzl, founder of Zionism. He made his motion picture debut in 1967 with a bit part in VALLEY OF THE DOLLS, followed by one line in THE

GRADUATE. Several films later, in 1973, his sensitive portrayal of an ambivalent college-bound teen in the cult classic AMERICAN GRAFFITI garnered him both praise and attention. This was the beginning of a string of stellar performances in such films as JAWS, CLOSE ENCOUNTERS OF THE THIRD KIND, THE GOODBYE GIRL, and MR. HOLLAND'S OPUS. In recent years, Dreyfuss has returned to his theatrical roots with starring roles in *The Hands of Its Enemy*, *The Normal Heart*, the Broadway production of *Death and the Maiden* with Glenn Close and Gene Hackman, and *Three Hotels* with Christine Lahti at the Mark Taper Forum in Los Angeles.

In 2000, he was presented with the Lifetime Achievement Award at the Hollywood Film Festival. Richard can be seen as Dick Cheney in Oliver Stone's *W*. In 2009, he will appear in two major motion pictures, *MY LIFE IN RUINS* with Nia Vardalos and *LEAVES OF GRASS* with Edward Norton. He also starred in *Complicit* at the Old Vic Theatre, directed by Kevin Spacey. He next begins filming *THE LIGHTKEEPERS* starring opposite Blythe Danner and Tom Wisdom.

Throughout his life, Dreyfuss has been known not only for his acting but for his commitment to political and social activism.

Dreyfuss has four children, Emily, Benjamin, Harry and Kasey, and resides with his wife, Svetlana, in San Diego.

MARÍA ÁDANEZ (Lena) won a Spanish Actors Union award for her leading role on the television series "Aquí no hay quien viva." Ádanez is best known in her native Spain for the TV series "Pepa y Pepe" and the film *EL TIEMPO DE LA FELICIDAD*, the story of a family who share unforgettable times over the course of one summer.

Ádanez has also enjoyed a thriving theater career. She is best known for her work in *El Príncipe y la Corista* with Emilio Gutiérrez Caba, for which she received the Premio Ercilla (Ercilla Award) and was nominated by the Union of Spanish Actors for their Best Actress prize.

SHEILA BERNETTE (Dorcas) may be best known for her roles in Jack Cardiff's drama *SONS AND LOVERS*, alongside Trevor Howard and Dean Stockwell, and *THE MAGNIFICENT SEVEN DEADLY SINS*.

MARÍA BOTTO (Lala) was born in Argentina but grew up in Madrid with her mother and her brother the actor Juan Diego Botto. She has appeared in Spanish productions such as *CARMEN* and *THE LONGEST PENALTY SHOT IN THE WORLD*. Botto has earned several Goya, Premio ACE and Spanish Actors Union award nominations for her roles in *CELOS* and *SOLDADOS DE SALAMINA*. Up next for the talented actress is Maria Ripoll's *WAVE*, costarring Dougray Scott and Franka Potente.

JAREB DAUPLAISE (Gator) is a young American actor who has appeared in several recent comedies including EPIC MOVIE, MEET THE SPARTANS and DRILLBIT TAYLOR. Television appearances include roles on the series “ER,” “Entourage” and “Monk.”

RACHEL DRATCH (Kim) is a seven-year veteran of “Saturday Night Live.” She recently left SNL to join the cast of Tina Fey’s acclaimed comedy “30 Rock” and is now enjoying a blossoming film career. She counts among her recent film credits I NOW PRONOUNCE YOU CHUCK AND LARRY, starring Adam Sandler and Kevin James; SPRING BREAKDOWN, with Parker Posey and Amy Poehler; and CLICK, starring Sandler and Kate Beckinsale.

After graduating from Dartmouth in 1988, Dratch moved to Chicago and joined the famed Second City improv group, whose alumni include SNL legends John Belushi, Chris Farley and Bill Murray. There, she first worked with Tina Fey and eventually met Nia Vardalos. Dratch went on to appear in four revues for the Second City Touring Company, where she received the Joseph Jefferson Award for Best Actress in a Revue.

On television, Dratch’s broad range of credits includes appearances on “Frasier,” “The King of Queens,” “Monk,” “Aqua Teen Hunger Force” and “Wizards of Waverly Place.” Recently Dratch wrapped previews for the musical *Minsky’s*, which will be going to Broadway later this year.

ALEXIS GEORGOULIS (Poupi) is a huge star in his native Greece. He studied acting at the Jasmine Drama School, established by the great Greek actor Vasilis Diamantopoulos.

Georgoulis’ talents extend beyond acting. He co-wrote and starred in the television series “Kinoumeni Ammos” and directed plays for the Greek National Theatre and the Kivotos Theatre in 2004, the latter a production of Neil Labute’s black comedy *The Shape of Things*. Georgoulis is also a talented blues guitarist and civil engineer who studied at the National Technical University of Athens.

SIMON GLEESON (Ken) has performed on stage at The Royal National Theatre and in the West End of London. Gleeson’s television credits include the popular BBC soap opera “EastEnders,” playing S.J. Fletcher’s boyfriend Sid Clarke, and the Aussie soap “Neighbours,” in the role of Max Crawford. Gleeson, an Australian, currently resides in the United Kingdom with his wife and daughter.

IAN GOMEZ (Hotel Clerk) is a familiar face to film and television audiences. Ian is currently starring in the multi-camera LIFETIME comedy, “Rita Rocks,” starring as a member of Nicole Sullivan’s band.

He most recently was seen as John Stamos' best friend in the ABC single-camera sitcom "Jake in Progress." He starred as the popular character Javier on the series "Felicity," as the shameless self-promoter Larry Almada on "The Drew Carey Show" and as Danny Sanchez on "The Norm Show." He has also starred in such feature films as CONNIE AND CARLA, DICKIE ROBERTS: FORMER CHILD STAR, CHASING PAPI and MY BIG FAT GREEK WEDDING.

Gomez's decision to focus on acting began when he was a member of the famed Second City comedy group, where he spent seven years. He made weekly appearances at Chicago's ImprovOlympics, developing his improvisational skills which he showcased when he guest starred on the hit improv series, "Whose Line Is It Anyway?" His other television credits include guest-starring roles on "George Lopez," "Curb Your Enthusiasm," "NYPD Blue," "Murphy Brown" and the television movie "Get A Clue."

A self-proclaimed Russian-Puerto Rican-Jewish Greek Orthodox born and raised in Manhattan, Gomez credits diversity as a key to his success. He is married to another Second City alum, actress Nia Vardalos, acclaimed for her feature film MY BIG FAT GREEK WEDDING, which was based on the couple's wedding and Gomez's introduction to this wife's family. He and his wife make their home in Los Angeles.

CAROLINE GOODALL (Dr. Tullen) previously starred with Anne Hathaway in Garry Marshall's hit comedy THE PRINCESS DIARIES and THE PRINCESS DIARIES 2. Among her other U.S. features are two films with Steven Spielberg: Goodall played Moira in HOOK and Emilie Schindler in SCHINDLER'S LIST. She also starred in DISCLOSURE, directed by Barry Levinson, and appeared opposite Jeff Bridges in Ridley Scott's seafaring adventure WHITE SQUALL.

Film credits include THE CHUMSCRUBBER, SHATTERED GLASS and CLIFFHANGER. On television, Goodall has been seen on "Midsomer Murders," "Alias," "CSI: Crime Scene Investigation," "The Commish" and "Quantum Leap," among many other series.

Goodall's theater credits include starring roles with the prestigious Royal Shakespeare Company, Royal National Theater and Royal Court. She is currently filming Oliver Parker's *Dorian Gray*, with Colin Firth.

ALISTAIR McGOWAN (Nico) is a talented actor, writer and producer. In 1989, he graduated from the Guildhall School of Music and Drama at the Barbican in London, where he studied alongside Ewan McGregor and Daniel Craig. McGowan began working as a stand-up comic at clubs including London's Comedy Store, where he became known for his uncanny impersonations. From 1992 to 1996, McGowan worked on "Spitting Image," a U.K. comedy show, where he gave voice to public figures

including Tony Blair, Prince Charles and Hugh Grant. His other credits include the popular U.K. telefilms “Cor, Blimey!” and “In the Red.”

McGowan has just completed a stint opposite Connie Fisher in the first major London revival of *They're Playing Our Song*, a musical featuring a book by Neil Simon.

RALPH NOSSEK (Barnaby) is a distinguished actor whose film credits include Bob Rafelson's MOUNTAINS OF THE MOON, Bille August's LES MISÉRABLES, Franco Zeffirelli's JANE EYRE and Terry Gilliam's classic BRAZIL. On the small screen, Nossek has been seen on “Waking the Dead,” “Agatha Christie: Poirot” and “Inspector Morse.” Also a stage veteran, Nossek was awarded the 1987 London Critics Circle Theatre Award for Best Supporting Actor for his performance in *Curtains*.

NATALIE O'DONNELL (Sue) has appeared on television in the series “Water Rats” and the telefilms “South Pacific” and “Tanya and Floyd,” among other credits.

IAN OGILVY (Mr. Tullen) has amassed extensive television credits on American airwaves, including roles on “Dharma and Greg,” “Diagnosis Murder,” “Baywatch,” “Melrose Place,” “Babylon 5” and “JAG,” among many others. He has been seen in films such as DEATH BECOMES HER, alongside Meryl Streep and Bruce Willis; WUTHERING HEIGHTS, with Timothy Dalton; and WITCHFINDER GENERAL, costarring Vincent Price. He just completed work on the telefilm “Marple: They Do It with Mirrors,” alongside Julia McKenzie and Joan Collins.

Ogilvy studied at the Royal Academy of Dramatic Art, after which he started his career as an actor with appearances on the West End stage. He is also the successful author of children's novels.

BRIAN PALERMO (Marc) has appeared on hit television shows such as “Heroes,” “Entourage,” “The Unit,” “Monk” and “Friends” as well as movies including BIG MOMMA'S HOUSE and KICKING AND SCREAMING.

BERNICE STEGERS (Maria) has been acting for many years both on and off screen. During her career, Stegers has performed in multiple stage productions at the New End Theatre and Southwark Playhouse in London. She appeared on several UK television series including “Casualty,” “Tipping the Velvet,” and “Family Money.” In addition, Stegers has been seen in the feature films JULIA'S SPIRIT and FOUR WEDDINGS AND A FUNERAL.

SOPHIE STUCKEY (Caitlin) has been seen in the feature films THE DARK, I CAPTURE THE CASTLE and DOCTOR SLEEP. Her TV credits include the British series “Midsomer Murders.”

HARLAND WILLIAMS (Big Al) credits include DUMB AND DUMBER, HALF BAKED, THERE’S SOMETHING ABOUT MARY, SUPERSTAR, ROCKETMAN, DOWN PERISCOPE, SORORITY BOYS, EMPLOYEE OF THE MONTH, THE WHOLE NINE YARDS and MADAGASCAR 2. Williams also has a brand new comedy DVD special aptly titled CHILD WILD, featuring Harland’s stand up comedy and a sketch show he wrote. He next will be directing the comedy feature WING MAN that he has wittten and currently developing a CGI animated movie ROUTE 66 with DreamWorks Animation.

Harland is also seen regularly on Letterman, Leno, Jimmy Kimmel Live, and Late Night with Conan O’Brien and has done numerous stand-up comedy specials for HBO and Comedy Central.

ABOUT THE FILMMAKERS

DONALD PETRIE (Directed by), a graduate of the American Film Institute, landed his first career break when Steven Spielberg viewed his film *THE EXPERT* and hired him to direct an episode of “Amazing Stories.”

Petrie made his feature film directorial debut with the critically acclaimed *MYSTIC PIZZA*, a drama best known today for launching Julia Roberts’ career. His other feature film credits include *WELCOME TO MOOSEPORT*, starring Ray Romano and Gene Hackman; *GRUMPY OLD MEN*, starring Jack Lemmon and Walter Matthau; *THE FAVOR*, starring Elizabeth McGovern and Brad Pitt; *MISS CONGENIALITY*, starring Sandra Bullock; and *HOW TO LOSE A GUY IN 10 DAYS*, starring Kate Hudson and Matthew McConaughey.

MIKE REISS (Written by), whose credits include *THE SIMPSONS MOVIE*, attended Harvard University and was co-president of the Harvard Lampoon with Jon Vitti. He has frequently collaborated with his writing partner Al Jean as a writer for “The Tonight Show” with Johnny Carson and as writers/producers for many episodes of “The Simpsons.” Reiss has also produced the series “It’s Garry Shandling’s Show,” “Teen Angel,” “The PJs” and “The Oblongs.”

MICHELLE CHYDZIK SOWA (Producer) started her career in film working for Fred Gallo, President of Physical Production at Paramount Pictures. She then went on to work for John Goldwyn, the Vice Chairman of Paramount Pictures. Having gained experience both in development and physical production at the studio in 2003 she launched 26 Films in collaboration with partner Nathalie Marciano. Since then, they’ve produced several successful romantic comedies, *THE WEDDING DATE* and *STARTER FOR 10*.

Michelle and Nathalie are currently in post on the action thriller *INHALE*, starring Dermot Mulroney, directed by acclaimed Icelandic director Baltasar Kormakur.

NATHALIE MARCIANO (Producer) began her career as the Creative Director of footwear boutique Charles David before a successful producing career in the commercial world. With her partner Michelle Chydzik Sowa, Nathalie ventured into feature films forming 26 Films. Together their collaboration has led to a string of entertaining romantic comedies such as *STARTER FOR 10* and *THE WEDDING DATE*. Next up for 26 Films is the action thriller *INHALE*.

JEFF ABBERLEY (Executive Producer) has served as the executive producer for the recent films IN BRUGES, EASTERN PROMISES, and SMOKIN' ACES. In 2008, Abberley received his first producer credit for the dramatic comedy INCONCEIVABLE.

JULIA BLACKMAN (Executive Producer) has served as the executive producer for over a dozen films. Her credits include IN BRUGES, CLOSING THE RING, EASTERN PROMISES, and THE CONSTANT GARDNER.

RITA WILSON (Executive Producer) first donned her producers cap for the record breaking box-office hit, MY BIG FAT GREEK WEDDING. Wilson was the driving force behind bringing Nia Vardalos' semi-autobiographical story to the screen with Vardalos as the lead. Rita was honored with the Visionary Award from the Producer's Guild of America, while the film won the People's Choice Award for Favorite Comedy, as well as Golden Globe and Oscar nominations. Wilson most recently served as the executive producer on the Golden Globe nominated hit movie adaptation of the successful ABBA stage musical *Mamma Mia!*, starring Meryl Streep and Pierce Brosnan.

Wilson's film acting credits include SLEEPLESS IN SEATTLE, Nora Ephron's MIXED NUTS with Steve Martin, Gus Van Sant's PSYCHO, RUNAWAY BRIDE with Richard Gere, THE STORY OF US with Michelle Pfeiffer and Bruce Willis, and AUTO FOCUS with Greg Kinnear. She recently completed OLD DOGS with John Travolta and Robin Williams due out November 2009 and is currently filming the untitled Nancy Meyers comedy with Meryl Streep, Steve Martin and Alec Baldwin.

On television, Wilson has foiled Larry David in "The Doll" episode of "Curb Your Enthusiasm", has been girlfriend and mother to Kelsey Grammar's "Frasier", and played Susan Borman, wife of astronaut Frank Borman, in the HBO miniseries "From the Earth to the Moon." Wilson began her career with a guest part on "The Brady Bunch," which led to appearances on several shows during the 1970s and 1980s.

Wilson has also performed on Broadway, where she played Roxie Hart from June-August 2006 in the revival of *Chicago*. She recently starred in the world premiere of Lisa Loomer's *Distracted*, directed by Leonard Foglia at the Mark Taper forum in Los Angeles. She also starred in the Pulitzer Prize winning play *Dinner With Friends* in Los Angeles and Boston, directed by Dan Sullivan.

PETER SAFRAN (Executive Producer) is CEO of The Safran Company, a management and production company he founded in 2006. Prior to forming his own company, Safran was President of Hollywood powerhouse Brillstein-Grey Management. As a producer, Safran's recent credits include NEW IN TOWN, starring Renée Zellweger, and the box office hit MEET THE SPARTANS. Safran also

has served as executive producer on numerous feature films including the blockbuster parody SCARY MOVIE. In addition, he has recently produced IF I WERE KING, a documentary about the making of the 2008 Sean John fashion show.

In 2008, Safran took an innovative move and expanded his company into the digital arena with the launch of Safran Digital Group, a digital media entertainment company that finances, develops and distributes entertainment programming and technologies for digital platforms. With his expansion into the digital arena, he continues to pioneer new business models and broker trend-setting deals for the industry demonstrated by a groundbreaking deal with Microsoft to develop and produce original entertainment content for the Xbox LIVE platform. Safran produced a series of eight short films based on the unique concept of “Horror Meets Comedy” which he conceived with filmmaker James Gunn (SLITHER, DAWN OF THE DEAD). Bringing in some of the world’s most respected horror directors, including James Wan (SAW, DEATH SENTENCE) and David Slade (HARD CANDY, 30 DAYS OF NIGHT), the short films provided these directors with the chance to bring their comedic visions to life.

TOM HANKS (Executive Producer) is an award-winning actor as well as a writer, producer and director. Hanks holds the distinction of being the first actor in 50 years to be awarded back-to-back Best Actor Academy Awards: in 1993 as the AIDS-stricken lawyer in PHILADELPHIA and the following year in the title role of FORREST GUMP. He also won Golden Globes for both of these performances, along with his work in BIG and CAST AWAY.

In 1996, Hanks made his feature film writing and directing debut with THAT THING YOU DO! The film's title song not only reached the Top 10 in many contemporary music charts but was nominated for an Academy Award for Best Original Song.

Hanks served as an executive producer, writer, director and actor for HBO's “From the Earth to the Moon” - an Emmy-winning 12-hour dramatic film anthology that explored the entire Apollo space program. In 2000, he served with Steven Spielberg as executive producer, writer, and director for another epic HBO miniseries, “Band of Brothers,” based on Stephen Ambrose's book. The miniseries aired in the fall of 2001 to wide-scale critical acclaim, leading to an Emmy and Golden Globe for the Best Miniseries in 2002.

In 2008 Hanks, with his production company Playtone, executive produced the critically acclaimed HBO mini series “John Adams” starring Paul Giamatti, Laura Linney and Tom Wilkinson. The series went on to win an Emmy for Outstanding Miniseries and a Golden Globe for Best Mini-Series.

Other Playtone credits include MY BIG FAT GREEK WEDDING, THE POLAR EXPRESS, THE ANT BULLY, STARTER FOR 10, CHARLIE WILSON’S WAR, MAMMA MIA! THE GREAT BUCK HOWARD and BIG LOVE.

Tom Hanks can currently be seen in Ron Howard's ANGELS & DEMONS, where he reprises his role as Robert Langdon.

GARY GOETZMAN (Executive Producer) producer credits include MAMMA MIA! – THE MOVIE, CITY OF EMBER, THE GREAT BUCK HOWARD, CHARLIE WILSON'S WAR, THE POLAR EXPRESS, MY BIG FAT GREEK WEDDING, THE ANT BULLY, BELOVED, THAT THING YOU DO!, DEVIL IN A BLUE DRESS, MIAMI BLUES, MODERN GIRLS, AMOS AND ANDREW, STOREFRONT HITCHCOCK, , Imax 3-D MAGNIFICENT DESOLATION, Goetzman executive producer credits include THE SILENCE OF THE LAMBS (winner of 5 Academy Awards, including Best Picture), PHILADELPHIA, NEIL YOUNG HEART OF GOLD, the acclaimed HBO Series "Big Love," the Emmy and Golden Globe winning Mini-Series, "John Adams," and the Emmy and Golden Globe winning mini-series "Band of Brothers."

Goetzman is currently producing WHERE THE WILD THINGS ARE, Spike Jonze's feature adaptation of Maurice Sendak's beloved book, and the upcoming HBO mini-series event, "The Pacific."

At 20, Goetzman production managed Jonathan Demme's directorial debut CAGED HEAT. He also produced the Talking Heads' concert film STOP MAKING SENSE, Neil Young's long form video "The Complex Sessions" and music videos for Bruce Springsteen, Suzanne Vega, David Byrne and Jane Child's number one music video "Don't Wanna Fall in Love," which he also directed.

In 1998 Goetzman teamed up with Tom Hanks to form Playtone, a film, television and record company.

DENISE O'DELL (Co-Producer) has been involved in the film industry from a very early age. In 1967, she landed in Spain to work on a film and decided to stay working on top productions being shot there at the time. Soon she was responsible for managing production budgets of films such as LORD OF THE RINGS, Stephen Frears' THE HIT, EVIL UNDER THE SUN and ELENI, and later became in charge of the of film production such as ISHTAR, 007: THE LIVING DAYLIGHTS, INDIANA JONES AND THE LAST CRUSADE and THE SHELTERING SKY, being labeled a pioneer in Spain and Morocco for her international approach to filmmaking.

In 1993, she became a resident of Monaco, founding Kanzaman s.a.m and placing it as one of the top production services companies in Europe and Africa. In 1994, she set up Madrid based Kanzaman s.a. to develop, produce and co-produce her own projects, which is her main activity to date. Two years later, she was named member of the Spanish film academy ('Academia de las Artes y Ciencias Cinematográficas de España'), rewarded for her trust in Spanish technicians and creatives.

In 1999 she co-produced Jonathan Glazer's internationally acclaimed SEXY BEAST, which won more than 15 awards world-wide including an Oscar nomination for Sir Ben Kingsley. Later that year she was named member of the British film academy (BAFTA), a further reward for consolidating Spanish and English crews and talent.

Her belief in Spanish filmmaking was followed by co-productions such as THE RECKONING, THE BRIDGE OF SAN LUIS REY, A GOOD WOMAN, SAHARA and Ridley Scott's KINGDOM OF HEAVEN, as well as other 100% Spanish productions such as EL ARBOL DEL PENITENTE, starring a young Elena Anaya, cult movie H6 and GOYA'S GHOSTS, directed by Milos Forman and starring Javier Bardem and Natalie Portman. These films consolidated relationships with all media in Spain seconded by deals on BASIC INSTINCT 2 film she boarded as executive producer.

Today she is one of the most respected producers in Spain, by crew, key creatives and talent, as well as by national and regional authorities and throughout the distribution channels. She speaks Spanish, English and French and lectures at the European Media Business School.

MARK ALBELA (Co-Producer) got his start in the entertainment industry working on the sets of Steven Spielberg's EMPIRE OF THE SUN and INDIANA JONES AND THE LAST CRUSADE. Many top films and commercials followed when in 1994, he joins forces with producer Denise O'Dell to set up Spanish production powerhouse Kanzaman s.a., where he currently holds the title of CEO.

In 2004, he was proposed by the Spain Chamber of Commerce and obtained a 'Honoris Causa' doctorate for his contribution to Spanish and International filmmaking. Two years later, in 2006, he was named member of the Spanish film academy ('Academia de las Artes y Ciencias Cinematográficas de España'), rewarded for his impeccable reputation in the Spanish film industry.

He has co-produced films such as Milos Forman's GOYA'S GHOSTS, Ridley Scott's KINGDOM OF HEAVEN, SAHARA and the internationally acclaimed SEXY BEAST and served as executive producer on BASIC INSTINCT 2. In 2004, he produced 21 year old Spanish director Martin Garrido's first feature H6, a low budget Spanish language film. He has also recently produced the acclaimed Spanish language documentary PEPIN BELLO, about the famous generation of '27 in Spain, featuring Buñuel, Lorca and Dalí.

Married, with two daughters, he lives in Madrid, Spain.

JOSÉ LUIS ALCÁINE (Director of Photography) is a Spanish born Cinematographer. He has worked on over a hundred different projects ranging from the US romantic comedies BLAST FROM THE PAST and TOO MUCH to the Spanish comedy BELLE ÉPOQUE, which received the Academy

Award for Best Foreign Language Film in 1993. In his native country, he has been honored with multiple Goya Awards. His acclaimed works include EL SUEÑO DEL MONO LOCO, EL PÁJARO DE LA FELICIDAD, and EL CABALLERO DON QUIJOTE. In 2006, Alcaine received a European Film Award for his cinematography in the Spanish film VOLVER.

DAVID CHAPMAN (Production Designer) started production designing after completing Francis Ford Coppola's COTTON CLUB as the Senior Art Director. His earlier design credits include DIRTY DANCING, LAST EXIT TO BROOKLYN, MAD DOG AND GLORY starring Robert DeNiro and Uma Thurman, LOST IN YONKERS, and the critically acclaimed SIMON BIRCH.

David offered his expertise as a Production Design Consultant on Stanley Kubrick's EYES WIDE SHUT, and designed Stephen Frears' HIGH FIDELITY starring John Cusack.

Meanwhile, David has continued his long relationship with director Donald Petrie with films including MYSTIC PIZZA, GRUMPY OLD MEN and WELCOME TO MOOSEPORT.

PATRICK J. DON VITO (Film Editor) has assisted in the editing of over a dozen films including the popular AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY and TEACHING MRS. TINGLE. Recently, Don Vito served as an additional editor on the comedy features SEMI-PRO, JUST MY LUCK, and WITHOUT A PADDLE. He also was the visual effects editor for the film AUSTIN POWERS: THE SPY WHO SHAGGED ME. While mostly working on feature films, Don Vito edited both the short comedy THE RUN and the television series "Courtroom K" in 2008.

DAVID NEWMAN (Music By) has scored over 100 films in the 20 years of his career, ranging from films such as WAR OF THE ROSES, HOFFA, BOWFINGER and HEATHERS, to the more recent SERENITY and ICE AGE. He has an Academy Award nomination for his score to the animated feature ANASTASIA and was also the first composer to have his piece, 1001 NIGHTS, performed in the Los Angeles Philharmonic's FILMHARMONIC Series, conducted by Esa-Pekka Salonen.

In 1987, Robert Redford selected Newman as musical director of the Sundance Institute. During his tenure he wrote an original score and conducted the Utah Symphony Orchestra for the classic silent motion picture SUNRISE, which opened the Sundance Film Festival in 1989. As a benefit for the Film Music Preservation Program at Sundance, he began to conduct a series of concerts with orchestras including the Utah Symphony, The Los Angeles Philharmonic at the Hollywood Bowl, and the American Symphony in New York. In 2005, Newman conducted the Los Angeles Philharmonic in a subscription series of concerts at the Walt Disney Concert Hall. Last year he conducted the Hollywood Bowl Symphony Orchestra at the Hollywood Bowl in their Movie Night Tribute to Paramount Pictures. He will also be conducting the Hollywood Bowl movie night this year which will feature the films of Warner

Bros. Newman composed a Woodwind Quintet Concerto for the Long Beach Symphony Orchestra all during their 2006-07 season. There was a single movement performed at each concert, and the entire piece was performed last June in Long Beach. The Concerto was also performed at the Spoleto Festival USA this summer with the Inami Winds, Emmanuel Villaume conducting.

Mr. Newman also composed and conducted “Yoko and the Tooth Fairy”, (a children’s melodrama) at the Crossroads School where his daughter attends high school. In 2005, the Indianapolis Symphony Orchestra performed his composition “Songs of My Father”. It was also performed at the Grant Park Festival, and the Spoleto USA festival that same year. Newman is also President of the American Youth Symphony, a 43-year-old Pre Professional Orchestra based in Los Angeles. Newman is part of the Film Music Family that included his father Alfred Newman, who ran the music department at 20th Century Fox for 20 years from 1940-1960, as well as recording artist and film composer, Randy Newman, and his brother, film composer, Thomas Newman.

Happily married to wife Krystyna for the last 25 years, Newman is the father of two girls, Diana and stepdaughter Brianne.

LALA HUETE (Costume Design) is an award-winning costume designer for both film and television. Early in her career, Huete designed costumes for the all twenty-six episodes of the Spanish television series “Las Chicas de hoy en Día.” Her film credits include the romantic comedy TOO MUCH and the Academy Award winning BELLE ÉPOQUE. In 2007, Huete received a BAFTA Film Award for her costume design in PAN’S LABYRINTH. Recent projects include the Spanish films EL GRECO and VETE DE MÍ and the television series “Futuro: 48 Horas.”

LENA MOSSUM (Costume Design) began her career as a costume supervisor for multiple productions including the Spanish films GOYA’S GHOSTS and SEXY BEAST. Recently, Mossum served as the costume designer for the film LAS 13 ROSAS which she won a Goya Award for Best Costume Design, LA CAJA, and BIENVENIDO A CASA.

Cast

Georgia	Nia Vardalos
Irv	Richard Dreyfuss
Poupi	Alexis Georgoulis
Nico	Alistair McGowan
Big Al	Harland Williams
Kim	Rachel Dratch
Dr. Tullen	Caroline Goodall
Mr. Tullen	Ian Ogilvy
Caitlin	Sophie Stuckey
Lala	María Botto
Lena	María Adánez
Marc	Brian Palermo
Gator	Jareb Dauplaise
Ken	Simon Gleeson
Sue	Natalie O'Donnell
Dorcas	Sheila Bernette
Barnaby	Ralph Nossek
Maria	Bernice Stegers
Elinor	Rita Wilson
Hotel Clerk	Ian Gómez
Souvenir Shop Owner	Takis Papamatthaiou
Svetlana	Serenella Magriny
Olga	Marta Schweizer
Lenka	María Ripalda
Doudi	Nacho Pérez
Greek Man 1	Nadaf Malamud
Greek Man 2	Roland Sanden
Souvlaki Guy	Vasilis Psychogiopoulos
Jewelry Shop Owner	José M ^a Sacristán
Bar Owner	Alberto Santiago
Bartender	Alejandro Sanchez Spijksma
Dour Nurse	M ^a José Goyanes
Pretty Nurse	Jennifer Rope
Angry Canadian	Melina Kiriakopoulou
Kathy	Denise Moreno
“Irv’s” Double	Loryn Dreyfuss
Greek Band	Abdeltif Louzar
	Oreste Papadopol
	Valentin Stoica

unit production manager
Salvador Yagüe

first assistant director
James Allen Hensz

second assistant director
Oscar Manero

editorial consultant	Heather Persons
associate producers	Peter Friedlander Denis Pedregosa
music supervisors	Deva Anderson Delphine Robertson
greek casting by spain casting by	Makis Gazis Camilla-Valentine Isola
“a” camera operator	Josu Inchaustegui
“b” camera operator	Albert Carreras
focus puller “a” camera	Pepe Martínez
focus puller “b” camera	Eva Díaz
clapper loader	
“a” camera	Roberto Fernández
clapper loader	
“b” camera	Jon P. Rowing
video assistance	Lionel Garrote
camera trainee	Elliot Purvis
art director	Jonathan McKinstry
set decorator	Christine Athina Vlachos
on set prop master	Mickey Woolfson
stand by props	Daniel Izar Domingo Merino
nia vardalos’ stylist	Jessica Pasteur
wardrobe consultant	Alejandro Blanco
additional	
costume design l.a.	April Ferry
costume supervisor	Cristina Sopeña
crowd costumer	Nuria Barrio
set costumers	Katerina Tsakota Bubi Escobar
costume assistant	Usue Peña
set costume runner	Patricia Walker
make-up designer	Gregorio Ros
key hairdresser	José Juez
make-up artists	Mariló Osuna César Olivares
hairdresser	José Sequi
hairdresser assistant	Sandra Lara
make-up & hair assistant	Natalia Montoya
crowd make-up and hair	Susana Puigsegur
crowd make-up	Kasey Erokhin

sound recordist	John Midgley
boom operator	Clive Osbourne
2nd boom operator	Jorge Adrados
sound trainee	Ramón Castaño
gaffer	Arcadio Sequeira
best boy	Alberto Merino
key grip	Julio Fernández “Santa”
best boy grip	José A. Fernández
post production supervisor	Tim Pedegana
post production coordinator	Todd Kolker
1st assistant editor	Amanda Zemke
assistant editor	Chris Patterson
script supervisor	Maralyn Causley
production coordinator	Aurora Yúfera Ponte
assistant prod. coordinator	Asia Jarzyna
office runner	Isabelle Neron
assistant to nia vardalos	Marianne Titiriga
assistant to producers	María Hinojosa
assistant to mr. petrie	David Ocaña
office runner	Beltrán Figueroa
background coordinators	Benjamín Seva
	Mónica Rodríguez
	Elena Oliva
	Lourdes Navarro
background assistant director	Juanjo L. Angosse
3rd assistant director	Cristina Vergara
base camp manager	Juan A. López
key set p.a.	Keko Morales
script trainee	Beatriz Ron
production controller	Alex Matcham
production accountant	Mar Henche
assistant accountant	Joanna Price
accounts p.a.	M ^a Carmen Ivorra
accounts runner	Verónica Fernández
post production accounting	R.C. Baral & Company, Inc.
post production accountant	Leah A. Holmes
assistant post production accountant	RoJeanne Herbel
publicists	Sylvia Fierro
	Aitor Satrústegui
stills photographer	Teresa Isasi
visual fx supervisors	Félix Bergés
	John Van Vliet
	Rafael Solórzano
	El Ranchito
art director’s assistant	Antonio Calvo
sign writer	Rudy Mercado

art dept. buyer	Paco García
assistant to prod. designer	Chloë Orenstein
graphic designers	Helen Koutas
	José Juan Martínez
story boards	Miguel Cano
art dept. trainee	Alex Auriema
prop master	José M. Bombín
stand by props	Federico Botella
set decorator	Sonia Aranzábal
prop buyers	Iñaki Bruña
	José A. Ruiz Minero
dressings props	Manuel Casla
	Luis Doce
	Ricardo García
	Juan A. Torrijos
swing gang painters	David Escarabajal
	Aitana Ozaeta
painter	Omar
assistant dressing props	Pablo Hugues
translators/drivers	Miguel Gómez
	Juan C. Barbieri
runner/driver	Iván Sanchez
set costumer	Carlos Sanromá
costume assistant	Koké Riera
seamstress	Emilia Montero
break down artist	Elizabeth Martirena
costume runner	Alejandra Albert
head cutter	Lola Medina
dressmakers	Fuensanta Cibanal
	Purificación Ruescas
location manager	Ricardo Serrano
assistants location mnger.	Tedy Villalba
	Ignacio Lozano
key set p.a.	David Chagoyen
location p.a.'s	Lorenzo Guerrero
	Luis Alonso
key location runner	Txon Victoria
location runners	Eduardo Berrelleza
	Álvaro Villalba
	Esperanza García
space keepers	Detritus Aramburu
	Jorge García
electricians	José A. De La Fuente
	Paco Lara

	Raúl Lobo
	Paco Luque
	Javier Merino
	Jorge Sequeira
grip assistant	Iván Sequeiro
technocrane	Santiago Casado
	Armando de la Cueva
unit nurses	Beatriz Lillo
	Penélope Hernández
	Silvana García
	M ^a Ángeles Lillo
	Sonsoles Canes
sfx supervisor	Reyes Abades
sfx technicians	Óscar Abades
	Joaquín Vergara
	César Abades
	Daniel Reboul
	Tomás Urban
second unit director	Jack Gill
stunt coordinator	Miguel Pedregosa
	stunts
Diego Arroyo	José Manuel Bailón
Camino Capellín	Benito Benítez
Eugenio Jiménez	Sandra Gómez
Antonio Lemos	Boris Martínez
	Sheila Molero
transportation captain	Aida Argüelles
picture vehicles coordinator	Diego Rodríguez Lobalzo
assistant picture vehicles coordinator	Daniel Hernández
transport managers	Patricia De La Uz
	Octavi Martínez
	drivers
Manuel Gutiérrez	Marcelo Pagliere
José Beltrá	Ignacio Prats
Alessandra Di Pietro	Maite Ojer
Yannick Raguet	David Vaquero
Frederic Fábrega	Óscar Sempere
Richard Fábrega	Agustín Valdepeñas
Albert Dedeu	Javier Sánchez
Ana Gallardo	Antonio Del Olmo
Santiago Guallart	Óscar Martínez
Luis Iborra	Francisco Ortuño
	Alex Ramírez
chef	Antonio Vega
caterer	Armando Rivero

caterer/driver	Marcelo Lozano
catering labour	Estefanía Gutierrez Svetlana Zelinska
construction buyer	Pedro de la Fuente
lead painter	Martín Sánchez
chargehand carpenters	Manuel Marín Fernando Contreras
carpentry chief	Ismael López
lead carpenter	Santiago Santan
carpenters	
José Martos	José Cañuelo
Mihai Blaga	Antonio Moya
José L. Garrido	Ramón López
Allouche Leon	Angel López
Andrés Martínez	Juan José Alcade
Carlos Bodega	Danut Corci
Emilio Cañuelo	Leon Bigiu
painters	Luis Gómez Pablo Ruiz Raúl de la Fuente
lead metalworker	Fernando Yubero
metalworker	Ángel Gil
lead plasterer	Francisco Ortiz
plasterers	Basilio Gómez Iván Samaniego Jesús Pagador
model maker	Germán García
builder	Ivan Calatayud
manager	Javier González
technical chief	Mario Gargallo
finance manager	Alejandra Andrés
person in charge	Vasile Radu
final art work	Luis Pastor
sculptor	Francisco Javier Cayuelas
painters	Angel Lozano Danilo Cotto
blacksmith	Francisco Puig
fitters	Samir Melo Pedro Revoredo José L. Pérez
supervising sound editors	Victor Ray Ennis Kelly Oxford
rerecording mixers	Kevin Burns Todd Orr
sound fx editors	Kenneth L. Johnson

	Hector C. Gika MPSE
	Tim Walston
dialogue editors	John C. Stuver MPSE
	Daniel Irwin MPSE
supervising assistant	Paul Flinchbaugh
foley artist	Diane Marshall
foley mixer	Brett Voss
music editors	Tanya Noel Hill
	Jeff Carson
	Julie Pierce
scoring consultant	Krystyna Newman
technical scoring consultant	Marty Frasu
pro tools operator	Thomas D. Graham II
scoring mixer	Fred Vogler
score mixed at	M5 Studios
	The Newman Scoring Stage,
	20th Century Fox Studios
	Tim Lauber
recordist	Tom Steel
stage managers	Francesco Perlangeli
	Denis St. Amand
stage engineer	Todd AO Sound
adr recorded at	POP Sound
	Caitlin McKenna-Wilkinson
voice casting by	Modern VideoFilm Inc.
digital intermediate by	Gregg Garvin
di colorist	Chad Cole
iq artist	Zara Roberts
di post supervisor	Shawn Broes
di film editorial	Bryan Park
	Ed Thompson
digital imaging	Adrian Colbert
	Dave McCarthy
drs operator	Pat Repola
vp feature post	Tal Fiala
account executive	
visual effects by	Look Effects Inc.
visual effects supervisor	Derek Bird
digital supervisor	Michael Collins
visual effects producer	Jenny Foster
visual effects coordinator	SK Nguyen
digital composers	Gabriel Sanchez
	Danny Kim
	Jerry Hall
	Zach Lo
	Jonathan Sims
digital editors	Migs Rustia
	Paul Stemmer
titles by	Picture Mill

creative supervisor	William Lebeda
lead designer	Bradford Berling
producer	Christina Hwang
designer	Martin Surya
animator	Grant Okita

Greek Crew

production manager	Nikos Nikolettos
first assistant director	Francisco Barrionuevo
second assistant director	Dimitris Apostolou
third assistant directors	Panagiotis Fotiou Katerina Stasinopoulou
fourth assistant directors	Konstantinos Mousoulis Titika Stamouli
production coordinator	Myrto Konitsioti
assistant to donald petrie	Alexandros Kakaniaris
office runners	Angeliki Rentzi Giannis Nikolettos
producer's driver	Elena Dentopoulou
floor runner	Panos Parisis
script supervisor assist.	Katerina Xini
location manager	Paris Karagiorgos
location assistants	Vicky Nikolettou Errikos Bari-Mian Argyris Stergiopoulos Dimitris Kotsalos
art director	Dimitris Ziakas
art. dept. buyer	Costas Nikolettos
props buyer	Danny Burke
set dressers	Gerasimos Karvounis Velissarios Symakezis
s/by painter	Nikos Triantafilopoulos
s/by carpenter	Yiannis Hionis
s/by set painter	Lori Marks
props assistants	Themis Katsimichas Jimmy Vozikis
set costumer	Patricia Aguirre
costume assistant	Alkisti Magali
sound assistant	Thanassis Papageorgiou
security	Panagiotis Mahairas
production accountant	Sofia Kastanara
assistant accountant	Pinelopi Tsiamtsouri
gaffer	Michalis Christoforatos
electricians	Triantafylos Athanasopoulos Stelios Lepidakis Haris Pournias Stelios Pothitos Konstantinos Bakoyiannis

grip	Carolos Sturmey
grip assistant	Thanasis Karampelas
crane operator	Dimitris Mavromatis
assistant crane operator	Nikos Adamakis
unit doctors	Irini Kapniari
	Alexandros Kakoliris
sfx	Dimitris Gerbinis
camera	Justin Savage
transport manager	Andreas Seferlis

drivers

Elena Priovolou	Stefanos Papagikas	Victoria Trzeciak
Sifis Stamou	Yiorgos Kaloyiannis	Giorgos Gioulis
Tasos Andrikoupoulos	Labros Tsimitselis	Sakis Koliopoulos
Stelios Tsikas	Christos Gitakos	Vasilis Gioulis
Thomas Zermas	Giorgos Maragos	Stavros Tsiaousis
Evangelos Makris	Christos Vasilopoulos	Giorgos Raptis
Panagiotis Petropoulos	Giorgos Tsiaras	Christos Vardakas
Giorgos Vagelis	Anastasios Kabosos	Giorgos Petropoulos

2nd Unit/Plate Unit Spain

plate unit manager	Félix Bergés
production manager	Cristina Écija
production co-ordinator	María Cabello
1st assistant director	Jairo Murray
script supervisor	Beatriz Ron
d.o.p./“a” camera operator	Javier Salmones
“b” camera operator	David Acereto
“a” camera focus puller	Diego Suárez
“b” camera focus puller	Paco Laso
“a” camera clapper loader	Pedro Doblado
“b” camera clapper loader	Ismael Fernández
central loader	Álvaro García
video assistance	Daniel Sánchez
sound recordist	Gerardo Pietrafesa
location manager	Tedy Villalba
assistant location manager	Lorenzo Guerrero
key grip	Jonathan Lee
best boy grip	Bryan Cerezo
mr. gill’s driver/assistant	Jordi Ramírez
unit driver	Juan Ras

Additional Crew Spain

3rd assistant director	Annie Palazón
“b” camera d.o.p.	David Carretero
“b” camera video assistant	Estefanía Pérez
boom operator	Roberto Rodrigo
painter	Omar Pérez
locations driver	Israel Pérez

accounts runner	Anne Schtroy
prelight electricians	Eric Mikahelides Darren Readley Manuel Salas
ms. wilson's driver	Juan Aracil
mr. goetzman's driver	Alejandro Ferreira

Plate Unit Greece

chief	Félix Bergés
d.o.p.	Ramón Ignacio Malapetsas
focus pullers	Babis Houvardas Giorgos Rahmatoulin Christos Douros
clapper loaders	Ivan Voutidis Giannis Chinos Vaggelis Kolokythas
grip	Giannis Papdakis
action vehicles	Autocares Ríos Autocares Marmari
backing	Sanca
catering	Rafael Catering Catering Josele Aithrios Catering
entertainment legal	Hirsch, Wallerstein Hayum Matlof & Fishman
finance legal provided by	Raskin Peter Rubin & Simon, LLP
financing arranged by	Westland Films
financing by	David Hughes Stefan Jacobs
completion bond	CineFinance
camera equipment	Camara Rent P. Karamanos Studios, S.A. Frame by Frame Monitor Greece Arktos Camera Consumible Farell
film supplied by	Getty Images/Glowimages
set construction	Construcciones Escénicas Moya Construcciones Escénicas Gip Carpintería Contreras
cherry picker	Clem Alicante
craft service	El Jardín de las Delicias
crowd	Mediterránea Audición, S.L
health & safety	Muprespa/La Fraternidad
electrical equipment	Southern Sun Triantafylos Athansopoulos
epk	Special Treats Production Simon Richards
facilities	Roland de Middel Mensavisión

film stock	BAI Communication
generators	Kodak
grip	Cinesol Iluminación
	Santa
hot head/crane	Carolos Sturmey
	System Grip
	Dimitris Mavromatis
insurance	Totally Entertainment
	Cinevent Online
	ABC S.A. Sociedad de Agencia

Dailies

Technicolor Madrid

Giorgio Giordano	M ^a Jesús Juberias
Alberto Leirós	Manuel Salgueiro
Rodrigo Atienzar	Roberto González
Eva Mayans	Manu Fortín
M ^a Jesús Sanchez Morate	David Anguita

Technicolor Rome

Andrea Gargano	Cristiano Delogu
Marina Matarazzo	Sara Formicola
Adriano Fabio	Alessia Navantieri
Daniele Turchetta	

Services Provided by

Hotel Hesperia Lucentum	Apart-suite Muralto
Hotel Abba Centrum	NH Mercader
Hotel Amerigo	Hotel NJV Athens Plaza
Hotel Sidi San Juan	Royal Olympic
Bonalba Golf & Spa	Athens Gate Hotel
Hotel Albir Playa	Electra Hotel
Hotel Rober Palas	Amalia Hotel
Hotel Kaktus	Delphi Palace
Aparthotel La Colina	King Iniohos
Hotel AC Palacio del Retiro	Olympion Asty
Hotel Santo Mauro	Olympia Palace
Hotel Villa Real	Antonios Hotel
Hotel Hesperia Emperatriz	Neda
Copy Center	Hotel Kronio
Digital Prints	L Gomis
Printers Greece	Linadian
Payroll	FairyNetwork
David Rosenbaum	One Plan
Atesa	Cast & Crew
Europcar	Mecanográfica del Sureste
Movie Makers	Copy Star
Location Facilities	La Fraternidad
On Set Location Services	Bellwood Media
Ángel Megino	Filmart
Primoti	Entropia

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Grupo Martínez Autocares
Autocares Carcelen
UTC
Radiotaxi Alicante
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Giannis Sfyroeras
Tecnitran
C. Frey Telecom
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Aguamarga
Reyes Abades
Car Store
Be Languages
Autos Cadenas
Juan Manuel Mulero
Eduardo Giumbello
Colebega, S.A.

Music

“Theme From Zorba the Greek”
Written by Mikis Theodorakis
Published by EMI Miller Catalog, Inc. (ASCAP)

“Ydrohoos”
Written by Manolis Rassoulis
and Vaso Allagianni
Performed by Nikos Papazoglou
Published by AEPI
Courtesy of Lyra S.A.
By Arrangement with the Orchard

“Noodles”
Performed by Guy Moon
Written by Guy Moon
Published by Moon People Music (BMI)
Courtesy of Guy Moon

“Irv’s Clam”
Performed by Guy Moon
Written by Guy Moon
Published by Moon People Music (BMI)
Courtesy of Guy Moon

“Got 2 B Luv”
Written by Mark Arnell,
Richard Wermerling, Nicky Alan Cook
Published by Mark Arnell Music (BMI)
WB Music Corp (ASCAP)
o/b/o Warner Chappell Music, Ltd.
Performed by Bottlefly
Courtesy of Universal Records

“Happy”
Written by David Mullen,
Jamie Moore, Ayiesha Woods

“Zorbeso”
Written by Chandra Cogburn
Performed by Chandra Cogburn
Published by LA Compositrice (ASCAP)
Courtesy of Chandra Cogburn

“I Doyleia Kanei Toys Antres”
Written by Manos Loizos (AEPI/SACEM)
& Lefteris Papadopoulos (AEPI/SUISA)
Performed by Manos Loizos
& Lefteris Papadopoulos
Courtesy of FM Records SA
By arrangement with RipTide Music, Inc/
The Audio Factory GmbH

“Blue Skies”
Written by Irving Berlin
Published by
Irving Berlin Music Company (ASCAP)
Performed by Guy Moon

“Den Katalava”
Written by Giannis Hatzisoglou (AEPI),
Michalis Avatagelos (AEPI)
& Ilias Asvestopoulos (AEPI)
Performed by 2002 GR
Courtesy of FM Records SA
By arrangement with RipTide Music, Inc/
The Audio Factory GmbH

“Ta Pedia Tou Pirea”
Written by Manos Hadjidakis and Billy Towne
Published by EMI Unart Catalog, Inc. (BMI)
“Dream Dance”
Written by Andy Georges
Published by Vision Spin (ASCAP)

Performed by Ayiesha Woods
Published by
Funkabilly Music (ASCAP) Who's JO (ASCAP),
administered by Bug (ASCAP)
Emack Music/Original Peace Music/
Jamnu Music (ASCAP)
(adm. by EMI CMG Publishing).
Courtesy of Gotee Records
Under license from EMI Film & Television Music

Courtesy Of Beat Chamber Records
by Arrangement with MS-PRO

“Emotional Score”
Written by Laurent Juillet
Published by Kosinus APM (ASCAP)
Courtesy of APM Music

Locations Thanks

Excmo. Ayuntamiento de Alicante
Excmo. Ayuntamiento de Guardamar del Segura
Policía Local de Alicante
Excmo. Ayuntamiento de Jávea
Servicio de Seguridad Ciudadana, Tráfico de Drogas y Transportes del Excmo.
Ayto de Alicante
Policía Local de Jávea
Alicante Film Comission
The Spain Location Company
Servicio Territorial de Carreteras de la Generalitat Valenciana
Hotel J.M. Santa Pola
Parc Natural de la Serra Gelada
Hotel Goya (Alicante)
Excmo. Ayuntamiento de Benidorm
Hotel Albir (Alfás del Pi)
Hospital Clínica Benidorm

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Delphi City Hall • Carlos Gil • Ancient Olympia City Hall
10th Epca Delphi • Greek Film Center • 7th Epca Olympia
Hellenic Film Commission • Municipality of Arachova • 1st Epca
IHOP • Fosters Beer • Canon • Metaxa
Mega Channel • Markos Holevas • Petros Boutos • A.B.S.
Julia Stewart • Allen Schwartz • Armand Marciano



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In Memory of Joey DeMarco

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