

LIONSGATE®

RABBIT HOLE

Production Notes

CAST

Nicole Kidman
Aaron Eckhart
Dianne Wiest
Tammy Blanchard
Miles Teller
Giancarlo Esposito
Jon Tenney
Patricia Kalember
Julie Lauren

and

Sandra Oh

CHARACTER

Becca
Howie
Nat
Izzy
Jason
Auggie
Rick
Peg
Debbie

Gabby

THE FILMMAKERS

Directed by	John Cameron Mitchell
Screenplay by	David Lindsay-Abaire Based on his play "Rabbit Hole"
Produced by	Leslie Urdang Dean Vanech
Produced by	Nicole Kidman Per Saari
Produced by	Gigi Pritzker
Executive Producer	Dan Revers
Executive Producers	William Lischak Linda McDonough Brian O'Shea
Co-Producer	Caroline Jaczko
Co-Producer	Geoff Linville
Director of Photography	Frank G. DeMarco
Production Designer	Kalina Ivanov
Edited by	Joe Klotz
Costume Designer	Ann Roth
Music by	Anton Sanko
Music Supervisor	Robin Urdang
Casting by	Sig De Miguel and

Stephen Vincent

SYNOPSIS

RABBIT HOLE is a vivid, hopeful, honest and unexpectedly witty portrait of a family searching for what remains possible in the most impossible of all situations.

Becca and Howie Corbett (NICOLE KIDMAN and AARON ECKHART) are returning to their everyday existence in the wake of a shocking, sudden loss. Just eight months ago, they were a happy suburban family with everything they wanted. Now, they are caught in a maze of memory, longing, guilt, recrimination, sarcasm and tightly controlled rage from which they cannot escape. As Becca finds pain in the familiar, Howie finds comfort.

The shifts come in abrupt, unforeseen moments. Becca hesitantly opens up to her opinionated, loving mother (DIANNE WIEST) and secretly reaches out to the teenager involved in the accident that changed everything (MILES TELLER); meanwhile Howie lashes out and imagines solace with another woman (SANDRA OH). Yet, as off track as they are, the couple keeps trying to find their way back to a life that still holds the potential for beauty, laughter and happiness. The resulting journey is an intimate glimpse into two people learning to re-engage with each other and a world that has been tilted off its axis.

RABBIT HOLE is directed by John Cameron Mitchell (*Hedwig and the Angry Inch*) from a script by acclaimed playwright David Lindsay-Abaire, adapted from his Pulitzer Prize-winning play. The cast, led by Academy Award® winner Nicole Kidman (*The Hours*, Actress in a Leading Role, 2002) and Golden Globe® nominee Aaron Eckhart, includes two-time Oscar® winner Dianne Wiest (*Hannah and Her Sisters*, Actress in a Supporting Role, 1986; *Bullets Over Broadway*, Actress in a Supporting Role, 1994), Tammy Blanchard, Miles Teller, Giancarlo Esposito, Jon Tenney and Sandra Oh.

RABBIT HOLE is produced by Olympus Pictures, Blossom Films and OddLot Entertainment. Producers on the project are Leslie Urdang, Dean Vanech, Nicole Kidman, Per Saari and Gigi Pritzker. The executive producers are Daniel Revers, William Lischak, Linda McDonough and Brian O'Shea. Lionsgate presents an Olympic Pictures Blossom Films OddLot Entertainment production.

ABOUT THE PRODUCTION

In RABBIT HOLE, a family faces a crisis that changes everything. Everything except the fact that they are still a family, just as entangled by love, humor, anger, need, rivalry, blame and hope as they ever were.

The Corbett family's safe, comfortable world may have been turned upside down since the death of their young son. But it is their connections that remain – no matter how absurd, awkward or hanging by a thread – that form their lifeline. It is these relationships that render their story into not only a moving portrait of loss and grief, but also an unexpected journey into the raw, funny and surprising human moments that keep us all fighting to regain one's life in the face of tragedy

Olympus Pictures, Blossom Films and OddLot Entertainment present RABBIT HOLE. The film, a departure for director John Cameron Mitchell (*Hedwig and the Angry Inch*) – and featuring a cast passionately drawn to the material, including Nicole Kidman, Aaron Eckhart and Dianne Wiest – was adapted for the screen by acclaimed playwright David Lindsay-Abaire from his Pulitzer Prize-winning play. The producers are Leslie Urdang, Dean Vanech, Nicole Kidman, Per Saari and Gigi Pritzker; executive producers are Daniel Revers, Bill Lischak, Linda McDonough and Brian O'Shea.

Lindsay-Abaire's play took the New York stage by storm in 2006. It was a wholly unanticipated work from an artist who then was best known for his madcap twists on the screwball comedy with such pieces as *Fuddy Meers* and *Kimberly Akimbo*. Yet, while RABBIT HOLE explored the more serious subject of a young family upended by a random accident, and was far more palpably real than anything Lindsay-Abaire had done before, the story did not go in a conventional direction.

With a complete lack of sentimentality, Lindsay-Abaire created Becca and Howie Corbett as a couple full of wit and bite, and smart enough to know they're not going to have any soaring, grand, Hollywood-style triumph over loss, no matter how much they want it. Instead, their story became about the way people really cope with tragedy – awkwardly, stubbornly, sarcastically,

and in fits and starts of forgiveness and reconciliation that come out of nowhere, only to move them slowly, aching forward towards an altered, but still cherished, life.

The very name of the play – suggesting Alice In Wonderland's famous dive into an extraordinary, unfamiliar realm where impossible things happen – evokes the surreal experience of grief, which leaves nearly everyone who encounters it feeling like a stranger in a strange land.

Lindsay-Abaire not only created a very true-to-life couple caught up in this off-kilter world, but he created them as emotional polar opposites. Private, carefully controlled Becca wants to put away the past and all the relationships in it, yet reaches out to the teenager who inadvertently caused the accident. Meanwhile her husband Howie grasps onto memories and friendships, and tries to find comfort in their marriage.

Then the playwright surrounded the pair with a cast of flawed characters who help to bring them home again. Equally key to the story was Becca's wilder sister Izzy, who in an awkward twist of timing announces her pregnancy; Becca's mother Nat, who so desperately wants to help ease her daughter's sorrow yet only seems to frustrate her; and Jason, the teenage boy whose own life unraveled when he accidentally hit the Corbett's son with his car and is now as lost as they are. All of them are left ill at ease, and yet together, they uncover hard-won moments of humor and grace that might be the small steps toward a life they can someday recognize again.

RABBIT HOLE garnered five Tony® nominations including Best Play, won the 2007 Pulitzer Prize for Lindsay-Abaire and quickly became internationally renowned. Meanwhile Oscar®-winning actress and producer Nicole Kidman became intrigued with the play before she even saw it – so intrigued that RABBIT HOLE would become the first project she produced and starred in for her company Blossom Films.

Producer Per Saari, Kidman's partner in Blossom Films, recalls: "Nicole, who was in Australia at the time, read a review of the play and thought it sounded like the kind of material we wanted to support: powerful, human drama coming from a new and talented voice in the form of David Lindsay-Abaire. Nicole and I had a good feeling about it. Determined to see the show before it was discovered by Hollywood, I flew to New York on the eve of the worst blizzard to hit the city. I ended stranded there for almost a week, but it was time well spent."

As soon as he saw RABBIT HOLE on stage, Saari understood why critics were so excited by its deft, dry, humor-laced approach to tough topics that are often undone by sentimentality. "The play was raw and it didn't shy away from the truth of what grief is, but it was also hopeful and it was funny – humor and new beginnings, of course, being a big part tragedy," Saari says. "Having lost my father and my brother recently, watching the play was a

tremendously clarifying experience: ‘oh yeah, I remember that,’ or ‘I’ve never been able to put that experience into words, but there it is.’ It was like David had written the perfect sentence with the perfect words defining what loss is, and yet it all had such humanity and character.”

Kidman had a similar reaction. “I believed in the subject matter,” she says, “and I like to champion stories that are hard to get made. I was just really captivated by this couple who share an extraordinary, deep tragedy and yet they react in such very different ways. They have to grieve in their own ways and yet still live together. I found that very fascinating and I really wanted to play Becca, who was so brilliantly brought to life on Broadway by Cynthia Nixon. I was so excited to help introduce that character to a movie-going audience.”

When Saari met with Lindsay-Abaire, the playwright was ready to jump in. “I never quite felt like I was finished with the characters in *RABBIT HOLE*,” the writer confesses. “So when Per and Nicole approached me, the idea of exploring them from the new perspective of a film really excited me as a writer.”

He continues: “Right away, Per told me they wanted me to feel the same sense of ownership as I had with the play. Of course, writers are never told that, but they were true to their word. I was involved at every turn, and not a single line of what I wrote was changed. Ultimately, everyone who came onto the project – John Cameron Mitchell and the truly amazing cast – contributed so much to it. I was indebted to them but I always felt like I was in there, too, and that was a real gift.”

“Supporting the artist is a priority for Nicole and me,” explains Saari, “and I think we all saw eye to eye on the importance of maintaining this project’s integrity from beginning to end. David was a part of the family from that meeting onwards.”

Also joining the new team were producers Leslie Urdang and Dean Vanech of Olympus Pictures, who took a lead role in bringing the project to the screen. Says Saari, “Nicole and I were lucky to be partnered with Leslie and Dean, who were also the film’s financiers, along with OddLot. Leslie is well versed in the language of smaller-budgeted films and everyday they proved to us what could be done for little or no money. Even a project whose stars seem aligned has something each day that threatens to shut it down – swine flu, a freak New York tornado – and Leslie was there with her smile and her dozen independent films under her belt to remind us that this is the way of indie filmmaking. You just keep on moving forward.”

Urdang and Vanech were as drawn to the material as Kidman and Saari. “I had seen the play, and easily imagined Nicole as an exquisite choice for Becca,” says Urdang. “And I, like so many producers, had been in search of material that would interest John Cameron Mitchell since *Hedwig*. Needless to say, I was extremely excited to read the screenplay, and it was more

elegant, funny and heartbreaking than I could have ever anticipated.”

“The particular appeal of RABBIT HOLE,” elaborates Vanech, “was the number of factors that came together to tell a difficult yet hopeful story – and in a way a producer could reasonably wait an entire career to find. The elegant simplicity and emotion of the script, the casting (which alone would make any filmmaker rush to make the film), the brilliant choice of director and our accomplished production partners made the decision to proceed as easy as eating ice cream on a hot summer day.”

Producer Gigi Pritzker from OddLot Entertainment added her first impressions on reading the script: “I was immediately drawn to the material, and the way that it walks the fine line of tragedy, irony and levity is brilliant. I was also impressed with the fact that Nicole and Per had chosen to work with the play’s author for the adaptation. David Lindsay-Abaire was able to achieve what few playwrights can in adapting his own work for the screen.”

“It seemed an important story to tell because all of us have or will have to deal with loss,” concludes Urdang. “And RABBIT HOLE, with its humor, honesty, and forgiveness reminds us of how people – each in their own way – can carry on to a beautiful and valued life even after the most impossible pain.”

* * *

The Thing That Frightens You Most: Developing the Story for the Screen

When he began writing RABBIT HOLE, David Lindsay-Abaire was inspired by a piece of advice that had stuck in his mind from his Julliard professor Marsha Norman: “Write about the thing that frightens you most.” The writer confesses that, for a long time, he wasn’t exactly sure what she meant by that.

Then, he had a son, and suddenly, it made perfect sense. “When I thought about what it would be like for me to lose my son, I experienced the grip of fear in the most profound way,” Lindsay-Abaire explains. “That became the seed of RABBIT HOLE.”

As he began to explore the roots of his fear, that seed opened up organically into the Corbetts, who came to life in a series of family conversations in their lovely Westchester home, conversations filled with terse, charged dialogue that belied all the emotions boiling under their seemingly placid and beautiful surface.

Faced with translating the tightly-crafted play into a motion picture experience, Lindsay-Abaire had to look at the Corbetts anew and expand their story beyond the play’s single on-stage location.

“The play had stayed entirely in the Corbett house but I quickly realized that writing a movie was going to allow me to completely open up Becca and Howie’s world,” he explains. “I had the chance to take a lot of the incidents that are just talked about in the play and allow the audience to experience them. For example, I was able to show the Corbett’s support group and what goes on there, and to show what really happens when Becca is in the supermarket and sees a mother with her child. All of this in turn gave me a better chance to understand these people because their world was now more expanded and they could move through it in a whole different way.”

Nicole Kidman was impressed at how organically Lindsay-Abaire was able to switch into a broader, cinematic viewpoint. “He’s a natural,” she says. “He really knows how to speak a cinematic language, and he has such a great understanding of these characters and what they’re going through. I loved working with him.”

In refining the dialogue for the screen, Lindsay-Abaire also made it a priority to bring the wry humor and sense of the absurd that were woven through the play into the film’s script.

“I’ve worked incredibly hard as a writer to push against the possible dourness of this story,” he says. “That matches my experience, which is that people don’t lose their sense of humor even in the saddest of times. I think that the Corbetts were always funny people and now that they happen to be going through a tragic loss, that doesn’t just go away. It was important to me that moments in the film feel as buoyant, humorous and engaging as the characters themselves.”

To ensure his vision, Lindsay-Abaire knew it would take a director who could bring his own fresh perspective to the story. As he wrote, the producers approached John Cameron Mitchell, whose roots are also in the New York theatre world but broke out into film with the critically-acclaimed indie musical *Hedwig and the Angry Inch*, based on the off-Broadway play he co-wrote with Stephen Trask. Mitchell followed this with the award-winning sex comedy *Shortbus*, revealing his diversity as a filmmaker.

RABBIT HOLE would be a major stylistic departure, yet everyone, says Per Saari, could see Mitchell bringing something special to the story.

“Our biggest challenge was finding a filmmaker who could translate this story to film in a way that would fulfill its potential. Part of what makes the play work so well is there isn’t a false note in the whole piece. One false note and the spell would be broken,” comments Saari. “What unifies John’s work is an unflinching look at the human condition. Right away, Nicole and I were intrigued by the idea of John applying the no-holds-barred approach we saw in *Hedwig* and *Shortbus* to the characters in RABBIT HOLE. John, whose own brother died when he was

young, had a personal connection to the material, and it was clear from his insights that it was his film to make.”

“I had never met John before,” reflects producer Vanech, “but spent two hours with him over a coffee in the village and was immediately won over. I was particularly excited by his thoughtfulness and specific approach to the balance of sadness, hopefulness and humor that was required to make RABBIT HOLE authentic as well as entertaining.”

Lindsay-Abaire also felt an affinity with Mitchell. “What I love about John is that all of his work is emotion-driven and honest, while also being whimsical and funny,” he says. “Watching John’s previous films, I felt like he reaches for all the same things as a director that I do as a writer and there was a very good match between the two of us.”

Mitchell says that RABBIT HOLE actually has a lot in common with his two more comically offbeat films, once you peer under its more naturalistic surface.

“I’ve always been most attracted to stories about people trying to connect, trying not to be alone, and to characters who are chipping away at their walls,” the director says. “All my films share that. They’re all about people looking for that scrap of light at the end of the tunnel. They are each done in completely different styles, but they share that same soul, if you will.”

Upon reading Lindsay-Abaire’s script for RABBIT HOLE, Mitchell felt the allure of its themes. “I loved that it’s a story not only about loss but about the loss of communication that comes with it. I found myself alternately weeping and laughing my way through it,” he says. “I usually like to develop my own scripts but this felt so deep, so mature, so rich that it knocked me right off that course. My interest was instantaneous and I dropped everything.”

Soon after putting down the script, Mitchell spoke with Nicole Kidman. Whatever happened, he wanted to let her know of his feelings for the material and, to his amazement, an instant communion was struck between them. “I think there was some kind of instinct in her that this was the right match and things started moving very quickly,” recalls Mitchell. “It rarely happens that way, but it was lightning in a bottle.”

Says Kidman of Mitchell: “I don’t know if you can say we chose him as a director. I think he found the piece and we found him. That’s a far better way of phrasing it because ultimately if the motives are pure, everyone is there because they want to tell this story. So you find each other and you walk the road together.”

“I have always admired John Cameron’s Mitchell’s work,” added Pritzker, “but I admit I was surprised at first that he was eager to direct this material, as it seems such a departure for him. After a long conversation with John, it was clear to me that not only was he perfectly in sync with Lindsay-Abaire’s work, but would also bring his unique sensibility to it.”

As it had been for Lindsay-Abaire, the humor of the piece was essential to Mitchell, providing a way for the audience to connect and a way for him to get to the characters' sense that their world has suddenly flipped from calm and comfortable to implausible and illogical.

"I think whenever there's tragedy, it is accompanied by absurdity," notes Mitchell. "To me, it wouldn't be realistic to have a story like this without humor. Humor is such an integral part of everyday life and it's one of our tools for navigating relationships and for surviving. I always thought it was vital to David's screenplay and it became vital to the performances."

* * *

A Couple Divided: Becca and Howie Corbett

At the heart of RABBIT HOLE are Becca and Howie, who thought they had the quintessential family life and modern marriage until it was shattered by a senseless accident, leaving them suddenly unsure of how to do anything, including relate to each other as husband and wife. The story moves, in a sense, on the waves of their unpredictable emotions, making the roles both highly challenging and fascinating to actors.

Though they have been brought to life by many extraordinary performers on stage, John Cameron Mitchell says that Academy Award® winner Nicole Kidman and Golden Globe® nominee Aaron Eckhart recreated them in their own distinctive way.

"Nicole and Aaron created a Becca and a Howie who feel absolutely believable and who are each partly right and partly wrong," he says. "Their performances are so transparent you can see the mistakes they're making as they commit them, but also you understand why they do what they do."

Kidman committed herself fully to the role of Becca, knowing it would take her to some shadowy inner places. For Kidman, Becca isn't taciturn and aloof because she feels nothing, but instead because she is bravely trying to hold back the oceanic flood of emotions that threaten her.

"I related to her stoicism," Kidman says. "I always approached Becca as if she is in such enormous pain that if she even touches on it she'll break, which I think could be true of any woman who loses their child. She has to wake up every morning with this debilitating and crippling loss, and the only way Becca can deal with things is to just keep moving forward. She's desperately trying to choose life – so by taking paintings down and cleaning out the house she's saying 'I can't just crumple up and die now, so how do I live? I've got to find a way.'"

She continues: "That touched me on a nerve in some deep, terrifying place. It is somewhere psychologically I never wanted to go, yet for some reason, here I am. I think that's

me with a lot of my work. It takes a lot to get me there, but when I'm there I'm completely absorbed. I have deep compassion for Becca and for the whole family.”

As intense as the emotions of the piece were, Kidman was also drawn to its wit and splashes of comedy. “I think in life, even in times of extreme pain, people are funny and that’s what makes us riveting. I think that’s also what makes a story like this palpable, because if you can make people laugh, even when they are suffering, somehow that opens the heart,” she says. “The humor is always there, even if it’s a dark shade of humor.”

Leslie Urdang says that Kidman found just the right balance between revealing Becca’s sharp wit and torn heart. “She is one of the most talented actresses with whom I’ve ever had the pleasure to work,” says the producer. “She set a bar that inspired everyone to do their best.”

Key to Kidman’s performance was also the rapport she built with Aaron Eckhart as the husband who is Becca’s total opposite in his approach to recovering from loss and would do anything to get back the emotional intimacy that they once took for granted. “Aaron brought everything to this,” says Kidman. “He brought humor and intelligence, and he makes for a wonderful husband. He came into this film and lit it up. I think he’s so good in it and I loved watching his process, the way he explores all the avenues. He’s so open as an actor and he’s a dream to be around.”

Eckhart is renowned for portraying a roster of sly, tricky characters, from the misogynistic manipulator of Neil LaBute’s *In The Company of Men* to the tobacco spin doctor of Jason Reitman’s *Thank You For Smoking*, to the dual good-and-evil roles of Harvey Dent and Two Face in Christopher Nolan’s Batman epic, *The Dark Knight*. But in *RABBIT HOLE*, he portrays one of the most ordinary men he’s yet tackled and gives one of his most nakedly emotional performances to date.

Eckhart was drawn to Howie Corbett’s yearning to pick up the pieces and go on, even if he can’t quite figure out how to do that in concert with his wife. To Eckhart, Howie just seeks some kind of solace, and as Becca pulls further and further away, he’s tempted to find it with another woman who seems to understand what he’s going through.

“What interested me is that Howie and Becca are trying to salvage a relationship that was once very playful, fun and loving, but now everything is different,” Eckhart says. “Theirs is a good story that I think is worth telling, one that will have resonance for a lot of people. It is a story for anyone who has ever dealt with confusion, loss, family pressures, marital troubles, really all the things we all deal with on a daily basis.”

He, too, couldn’t help but respond to the screenplay’s unexpected vein of humor. “I think it captures those family moments that are both funny and poignant at the same time,” the actor

observes. “It brings out the kind of humor that happens when nothing makes sense and you just need some relief.”

While the writing was a magnet for Eckhart, it was the opportunity to work with Kidman that truly sealed the deal. “When I read the screenplay, I knew that Nicole was going to be so good,” he muses, “that I just couldn’t pass up the chance to work with her on this. It was truly a pleasure to watch her become Becca and to experience the power of that. She was passionate, dedicated and so close to the material that you can feel it.”

For Lindsay-Abaire, seeing Kidman and Eckhart bring something new to Becca and Howie was thrilling. He had lived with these characters for so long and in so many different incarnations, you wouldn’t think he could be surprised by them. But the very opposite was true.

“No matter how much I had thought about every aspect of their personalities and relationship, something happens when you put those characters into a great actor’s hands,” he says. “Suddenly, you find moments that you didn’t know were there.”

He goes on: “Nicole is such a soulful, smart and funny actress, she has all of the components you need for Becca. She gets to something very complicated under Becca’s surface, and she’s able to show that with just her eyes. It made my job as writer easier because she doesn’t even need words to make an impact. And you can’t find a more likeable person than Aaron. He has this incredibly deep emotional sense that is always accessible – and that is Howie. The two of them brought the characters to life in a magical way.”

* * *

Family History: Nat and Izzy

As tilted as their world has become, Becca and Howie still have to deal with the rest of their family, including Becca’s mother and sister who have no idea how to help her but nevertheless keep trying.

Becca’s mother Nat, one of the stage play’s most beloved characters, is an offbeat woman who is a little loopy, very funny and yet touchingly real. To play her, the filmmakers chose Dianne Wiest, a two-time Academy Award® winner for *Bullets Over Broadway* and *Hannah and Her Sisters* and a nominee for a very different look at maternal angst in *Parenthood*.

Wiest sank her teeth into Nat, portraying her as a woman who wants to say all the right things to her grieving daughter, but whose words never come out right. The good intentioned Nat does everything out of love and empathy. As the story unfolds, it is revealed that Nat also had a child who died, albeit under very different circumstances, and she knows more about this loss than Becca is willing to acknowledge.

“In casting Nat, we wanted someone who could be the glue of the story, in a way,” says Saari. “Dianne brings warmth to every role she plays. She’s like a member of the family – everybody’s family – that we turn to for wisdom and kindness.”

Lindsay-Abaire was completely won over by Wiest’s nuanced portrait. “Nat could be played as overbearing,” he notes, “but Dianne has this way of coming underneath all of her scenes and showing the hopefulness that is there inside of Nat. You see her desperation to do the right thing for her daughter, even if she has no idea what it is, and ultimately you see how she helps Becca move forward, even if it’s just a single step.”

Tammy Blanchard, known for her work on Broadway, for her Emmy®-nominated role as Judy Garland in the telefilm *Life With Judy Garland: Me and My Shadows*, and for playing Matt Damon’s deaf lover in *The Good Shepherd*, takes on the role of Becca’s contrasting sister, Izzy.

Izzy is as rowdy, reckless and unsuccessful as Becca is controlled, serious and carefully put together, and their relationship becomes more complicated when Izzy announces she will be having a baby, news that hits Becca like a blow to the gut.

Blanchard was fascinated by the clashing siblings. “Izzy is a hip, spirited woman who has always been a fun-loving partier,” she explains. “She can’t keep a job, she still lives with mom and yet she’s had this wonderful thing happen to her. Becca, on the other hand, has done all the right things in life, made all the best decisions, worked very hard, and yet the most horrible thing imaginable has happened to her. There’s this sense of unfairness they are both aware of, and one of the big questions of the story is how are these two very different sisters going to cope with how things have turned out? I think it’s really only love that gets them through.”

As moved by the material as Blanchard was, nothing could quite prepare her for her first day on the set with Kidman. “For the first 20 minutes with her, I couldn’t even look at her!” she laughs. “I was just so completely nervous. I remember seeing her in *Moulin Rouge* and feeling like she inspired my passion, so I was just in awe of being next to her. But we were able to develop this kind of disconnect with each other, which is what we needed to play these two sisters who are very much at odds.”

Kidman enjoyed the naturally contentious rapport they found together. “We had to be diametrically opposed as sisters,” she says, “but I think because Tammy and I both have children, we were each very emotionally attuned to the piece and to one another.”

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An Unexpected Connection: Miles Teller as Jason

One of the most challenging roles in RABBIT HOLE went to the film's young newcomer Miles Teller who portrays Jason, the teenager whose life takes a fateful turn when he is driving just as the Corbett's son bolts into the street after the family dog. Trying to cope with the paralyzing guilt, Jason tentatively reacts to Becca's unexpected contact with him with pure honesty that comes in the form of a confession, as if declaring more guilt will ease her pain. And yet somehow their connection seems to do just that. Teller, who was a student at New York University when he auditioned, makes his feature film debut in the role.

"I think Miles will be an exciting new face for audiences," says director Mitchell. "He embodies this teenager dealing with a life-changing event so beautifully. He's very young but in his eyes you really see that he's lived through hard times. He and Nicole developed a kinship that is palpable."

Kidman felt at ease with Miles from the start. "He's a real discovery," she comments. "One of the beautiful things about him is that he blushes and we captured that on screen. I love that because to see an actor's skin change color is a great piece of acting. To be able to grab that magical moment makes the emotions so true."

Adds Aaron Eckhart, "Miles has an incredible road ahead of him. His scenes with Nicole are tender and human."

Teller was also drawn to the secret but necessary relationship Becca forges with Miles that gives them both a much-needed chance to share the burden. "To me, the story is in part about how you can make connections in a time of tragedy that you might never have made under ordinary circumstances," he explains. "Jason forges a relationship with Becca that seemed at first like it could never happen. But it might be just enough to get them through today and into tomorrow."

Also rounding out the cast in supporting roles are Sandra Oh (*Sideways*, *Grey's Anatomy*), Jon Tenney (*The Closer*, the upcoming *Green Lantern*) and Giancarlo Esposito (*Breaking Bad*).

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A Beautiful, Altered World: The Film's Design

RABBIT HOLE was filmed on location in New York, primarily in the upscale Douglaston area of Queens, a neighborhood lined with winding, hilly streets and sprawling houses, where the production created the Corbett family's home and community in an intense 28 days of shooting.

John Cameron Mitchell worked closely with an artistic team led by cinematographer Frank G. DeMarco, who has shot all of Mitchell's films; production designer Kalina Ivanov, who recently won an Emmy® for her work on HBO's *Grey Gardens*; and Academy Award®-winning costume designer Ann Roth (*The English Patient*, *The Hours*).

"We were thrilled with the production team John enlisted," comments Vanech. "It was an honor to work with Kalina and Anne, whose talent in our industry is so well respected. Their sets and wardrobes add layers of history, character and resonance to the movie. The passion and commitment they brought to the project inspired every other crew member's admiration and their own best work."

Mitchell worked closely with DeMarco to keep everything highly naturalistic, even minimalist – and yet, just slightly askew – creating an ever-so-subtly shadowed world that for Becca and Howie is no longer quite as beautiful, bright and sexy as it was a year ago, even though the feeling of that other life lingers like a ghost in their home.

Per Saari was thrilled with the artistry the team brought to the film. "Despite our limited budget, we had a lot of talented and experienced people involved, including Frank DeMarco, Ann Roth, Kalina Ivanov and our miracle-working line producer, Caroline Jaczko. Everyone who came on board did so because they loved the script and wanted to be a part of it. The budget was lean, but I never once felt like John's vision or the integrity of the film was compromised."

Says Mitchell of his team: "Frank's visual sense was indispensable to me, Kalina is an incredibly talented designer and Ann, of course, is a legend who brought a pedigree, a sense of humor and lots of inspiration to the production. I was just honored to have them all working together."

Ivanov had the particularly intricate challenge of creating the Corbett's house as a living, breathing testament to a vibrant family life suddenly halted. She says she was instantly attracted to the script. "My agent called and said 'you have to read this script, it's the most beautiful thing I've read in years' and when I read it, I agreed. It seems like a tough subject but it's done in such

a poetic, humorous, surprising way. I was in Providence when I read it, and I took the first train I could to meet John to talk about it.”

Their conversations led Ivanov to think deeply about what kind of house the Corbetts would inhabit. “We agreed that the house had to carry the same emotional weight as the story,” she explains. “It had to both capture what their lives were like before the accident, but also really embody Becca and Howie’s inner lives. In many ways, the house became like the third character in their marriage, and the place that gives the audience clues as to what this family was like.”

In searching for the right location for the house, Ivanov knew her criteria. “I was looking for something authentic,” she recalls, “a place that felt emotional and real, and was interesting to look at without being ostentatious. I felt that the Corbetts were the kind of people who would do their own renovation and I wanted that feeling to it. It was also important that it feel happy, that it have lots of light and a wonderful flow to it. I believe every house has a spirit and I was looking for just the right one.”

After looking at some fifty homes, Ivanov finally narrowed it down to one where a young family actually lived, lending it just the right atmosphere. Then she set about decorating the house, including their son Danny’s untouched bedroom, as she felt the Corbetts would have done themselves.

At times, things became almost too real. “When the Corbetts put their house on the market, we set out an Open House sign and suddenly people from the neighborhood were coming in to take a look, as if it were really for sale!” she laughs. “The community knew we were making a film, but something about everything we did felt so real that they kind of bought into it too.”

Mitchell also recruited graphic artist and comic book writer Dash Shaw, creator of several imaginative graphic novels including Love Eats Brains: a Zombie Romance, to bring Jason’s sci-fi comic books to life. “I was drawn to his work, which is full of dry humor,” says Mitchell. “Dash had to channel Jason’s style and he found the perfect balance between creating something that could have been done by a high school student but is still visually compelling and full of character.”

* * *

From the comic book designs of Shaw to Frank G. DeMarco’s cinematography to the performances that are the heart of RABBIT HOLE, everything centered on bringing the Corbett’s reality to life. According to Urdang, “Everyone on the film – cast and crew – wanted to tell this

story for the same reasons: because it goes to the heart of a universal human experience and does so with respect, integrity and just the right amount of humor.”

For Nicole Kidman, RABBIT HOLE is a story of hope and humanity. She summarizes: “I think we open up to the people in RABBIT HOLE because they’re honest and genuine. Families are really like that, and it allows moviegoers to experience this journey with them.”

###

ABOUT THE CAST

Academy Award®-winner **NICOLE KIDMAN (Producer)** Nicole Kidman first came to the attention of American audiences with her critically acclaimed performance in the riveting 1989 Australian made psychological thriller *DEAD CALM*. She has since become an internationally-recognized, award-winning actress known for her range and versatility.

In 2003, Nicole won an Academy Award®, a Golden Globe® Award, a BAFTA Award and a Berlin Silver Bear for her portrayal of Virginia Woolf in *The Hours*. In 2002, she was honored with her first Oscar® nomination for her performance in the innovative musical, *MOULIN ROUGE!* For that role, and her performance in the psychological thriller, *THE OTHERS*, she received dual 2002 Golden Globe® nominations, winning for Best Actress in a Musical. She was awarded her initial Golden Globe® for a pitch-perfect, wickedly funny portrayal of a woman obsessed with becoming a TV personality at all costs, in *TO DIE FOR*, directed by Gus Van Sant and has been nominated three additional times: for her performances in *BIRTH*, (2004) *COLD MOUNTAIN*, (2003) and *BILLY BATHGATE* (1991).

She is currently filming Joel Schumacher's suspense *TRESPASS* with Nicolas Cage and has recently completed *JUST GO WITH IT* opposite Adam Sandler and Jennifer Aniston. In 2008 Nicole reunited with her old friend, *MOULIN ROUGE!* director Baz Luhrmann, and fellow Australian actor Hugh Jackman on Luhrmann's World War II love story, *AUSTRALIA*. Other recent films include *MARGOT AT THE WEDDING* with Jennifer Jason Leigh and Jack Black; the screen adaptation of the fantasy novel, *THE GOLDEN COMPASS* with Daniel Craig; and the Academy Award®-winning animated musical *HAPPY FEET*, for which she voiced the role of 'Norma Jean.' Nicole also narrated the Sundance Grand Jury Award and Audience Award-winning documentary *GOD GREW TIRED OF US*, as well as the film biography of Simon Wiesenthal, *I HAVE NEVER FORGOTTEN YOU*.

Nicole made a highly-lauded London stage debut in the fall of 1998, starring with Iain Glenn in *The Blue Room*. She won London's Evening Standard Award and was nominated for a Laurence Olivier Award in the Best Actress category. *The Blue Room* moved to Broadway for a sold-out, limited run in 1998-99.

In 2006, Nicole founded Blossom Films which is dedicated to supporting and nurturing the artistic visions of screenwriters and filmmakers. In addition to *RABBIT HOLE*, Blossom has also produced filmmaker Tom Bezucha's *MONTE CARLO* for Twentieth Century Fox which is due for release in 2011. Nicole has numerous projects in development including an adaptation of the best-selling novel, *Little Bee* by Chris Cleave, and *DANISH GIRL*, to be directed by Lasse Halström.

In January of 2006, Nicole was awarded Australia's highest honor, the Companion in the Order of Australia. She was also named, and continues to serve, as Goodwill Ambassador of UN Women (formerly known as UNIFEM), whose goals are to foster women's empowerment and gender equality, to raise awareness of the infringement on women's human rights around the world and to end violence against women.

Nicole serves as an Ambassador of the Sydney Children's Hospital, Randwick. She also continues to work with the Women's Cancer Program at Stanford, headed by close friend Dr. Jonathan Berek, which is a world-renowned center for research into the causes, treatment, prevention, and eventual cure of women's cancer.

With numerous credits to his name, **AARON ECKHART (Howie)** is positioned among the industry's finest. He has earned considerable acclaim for his roles, including the love interest of Julia Roberts in *ERIN BROKOVICH* for director Stephen Soderbergh. However, it was his

portrayal of a love-scorned, vengeful man in Neil LaBute's controversial film, *IN THE COMPANY OF MEN* which first drew him attention. Notably, this incendiary film became one of the highest grossing independent films of 1997.

Eckhart earned both a Golden Globe® and Independent Spirit Award nomination for his starring role in Jason Reitman's directorial debut *THANK YOU FOR SMOKING* for Fox Searchlight. He was most recently seen in Universal Pictures romantic dramedy *LOVE HAPPENS* opposite Jennifer Aniston and Warner Bros.' highly successful *THE DARK KNIGHT*, as 'Harvey Dent'/'Two Face' for director Christopher Nolan.

Eckhart has also starred in the Alan Ball drama *Towelhead* (Warner Independent), opposite Catherine Zeta-Jones in *NO RESERVATIONS*, the Scott Hicks remake of the 2001 German film *MOSTLY MARTHA* (Warner Bros), and the indie film *MEET BILL* (First Look). In addition he has appeared in John Woo's adaptation of Phillip K. Dick's short story, *PAYCHECK* opposite Ben Affleck and Uma Thurman; Ron Howard's *THE MISSING* opposite Tommy Lee Jones and Cate Blanchett; *THE CORE* opposite Hilary Swank; Brian De Palma's *THE BLACK DAHLIA*; and *CONVERSATIONS WITH OTHER WOMEN* opposite Helena Bonham Carter.

Upcoming for Eckhart are *BATTLE: LOS ANGELES* and *THE RUM DIARY*, opposite Johnny Depp.

Originally from Northern California, Eckhart studied theatre and film at Brigham Young University, where he met and appeared in many of Neil LaBute's plays. In addition to *IN THE COMPANY OF MEN*, he has starred in three other LaBute films including *POSSESSION* with Gwyneth Paltrow, *NURSE BETTY* opposite Renee Zellweger, and *YOUR FRIENDS AND NEIGHBORS* with Ben Stiller and Catherine Keener.

Other film credits include Sean Penn's *THE PLEDGE* opposite Jack Nicholson, Oliver Stone's *ANY GIVEN SUNDAY* and *MOLLY*, opposite Elisabeth Shue.

His theater credits include Michael Cristofer's *Amazing Grace* opposite Marsha Mason. Eckhart resides in Los Angeles.

DIANNE WIEST (Nat) was most recently seen in *The Forest* at Classic Stage Company and before that, Arthur Miller's *All My Sons* on Broadway. Other New York theatre appearances include *The Seagull* at Classic Stage Company, Wendy Wasserstein's *Third*, *Memory House* by Kathleen Tolan, *Salome*, *Oedipus*, *The Shawl*, *Hunting Cockroaches*, *After the Fall*, *Beyond Therapy* and *The Art of Dining*. Film credits include *THE PURPLE ROSE OF CAIRO*, *HANNAH AND HER SISTERS* (Oscar®), *RADIO DAYS*, *SEPTEMBER* and *BULLETS OVER BROADWAY* (Oscar®), all by Woody Allen. She also appeared in *PARENTHOOD* (Oscar® Nomination), *EDWARD SCISSORHANDS* and *THE BIRDCAGE*. She was last seen on screen in Charlie Kaufman's movie *SYNECDOCHE, NEW YORK* and the HBO series "In Treatment" (Emmy®) and will next be seen in David Frankel's *THE BIG YEAR*.

TAMMY BLANCHARD (Izzy) is best known for her portrayal of the young Judy Garland in "Life with Judy Garland: Me and My Shadows," which won her tremendous critical acclaim, including an Emmy® Award for Best Supporting Actress and nominations from both the Golden Globes® and AFI. She appeared in "We Were the Mulvaney's," which garnered Tammy fantastic reviews.

In 2003/2004, Tammy performed the title role in *Gypsy: A Musical Fable*, for which she received a Tony Nomination and a Theatre World Award, under the direction of Sam Mendes on Broadway. In the next couple of years, Tammy followed this success by appearing opposite Matt Damon in Robert DeNiro's *THE GOOD SHEPHERD* and in the remake of *SYBIL* opposite Jessica Lange. Tammy also starred in *BELLA*, which won the People's Choice Award at the Toronto International Film Festival.

In 2008, Tammy was in Darnell Martin's CADILLAC RECORDS opposite Adrien Brody and Beyonce Knowles, THE RAMEN GIRL under the direction of Robert Allen Ackerman and starred in the highly acclaimed movie AMISH GRACE.

Tammy will be seen next in MONEY BALL opposite Brad Pitt and Phillip Seymour Hoffman. She just wrapped UNION SQUARE, THE MUSIC NEVER STOPPED, CERTAINTY and will be shooting BURNING BLUE next.

MILES TELLER (Jason) has the distinct honor and privilege of making his feature screen debut in RABBIT HOLE.

Miles was born in Downingtown, Pennsylvania and during those formative years he developed a love of sports and has remained a die-hard Phillies and Eagles fan. The family moved to Citrus County, Florida when Miles was twelve. "Nice weather...we play baseball all year round."

In high school Miles pursued his love of music; he and his buddies formed a popular local band "The Mutes" and they were surprisingly good. During his sophomore year he and his best friend auditioned for *Footloose* because "the Drama Club Counselor was really pretty." His pal got the lead and Miles was cast as 'Willard,' the best friend. As a result he was recruited to attend a six-week performing arts class in New York City at the New York School for Film and TV. Back in Florida he participated in the Florida State Thespian Festival. His monologue was impressive enough to represent his district at the state event. He graduated Summa Cum Laude from high school and auditioned for Julliard and New York University. After what he thought was a disastrous audition, Miles was thrilled that NYU did accept him.

College was a wonderful experience; sports, music, acting and he found representation in his junior year when his now manager spotted Miles in a class workshop and was impressed by his performance. In his senior year, he booked a guest star role on "The Unusuals" and two weeks before graduation he landed the co-starring role in RABBIT HOLE. This was the ultimate graduation present. Miles now makes his home in Los Angeles and continues making music with his new band "Miles Away From Roscoe." He sings, plays guitar, piano, and drums, and his passion is 60s and 70s classic rock.

He will next be seen in the Paramount feature FOOTLOOSE in the role of 'Willard' which was originated by Chris Penn as well as PROJECT X for Warner Bros.

GIANCARLO ESPOSITO (Auggie) is best known to theatergoers for his award-winning work on stage. He has won two Obie Award's for *Zooman and The Sign* at the Negro Ensemble Company and *Distant Fires* at The Atlantic Theatre Company where he performs and teaches as a company member. Giancarlo's long list of Broadway credits includes *Sacrilege*, *Seesaw*, *Merrily We Roll Along* and *Lost In The Stars* to name a few. Most recently, he co-starred on Broadway with James Earl Jones, Terrence Howard and Phylicia Rashad in Debbie Allen's rendition of the great classic Tennessee Williams play, *Cat On A Hot Tin Roof*.

Giancarlo Esposito's work in film has been dynamic and he has often been referred to as a chameleon. He has distinguished himself in such films as THE USUAL SUSPECTS, Wayne Wang's SMOKE and THE LAST HOLIDAY, opposite Queen Latifah. He has also starred opposite actors Paul Newman in TWILIGHT and Clive Owen in DERAILED. He received a nomination for an Independent Spirit Award for his performance in FRESH and His memorable performances in several Spike Lee movies are legendary. These films include DO THE RIGHT THING, MO' BETTER BLUES and MALCOLM X.

Among Esposito's other numerous film credits include outstanding performances in ALLI, NOTHING TO LOSE, BOB ROBERTS, KING OF NEW YORK and COTTON CLUB and SHERRY BABY. His extensive career in television includes most notably "Breaking Bad," "Homicide: Life on The Streets," "Law and Order" and "Kidnapped."

In 2009, Giancarlo Esposito made his feature film directorial debut of *GOSPEL HILL* in which he co-starred with Danny Glover, Angela Bassett, Julia Stiles and Samuel L. Jackson.

JON TENNEY (Rick) recently wrapped shooting his sixth season of the hit TNT series “The Closer” starring opposite Kyra Sedgwick. This past season he also was featured in the recurring role of ‘Dr. Simon Craig’ in “Brothers and Sisters.”

Tenney’s upcoming films include Warner Bros *GREEN LANTERN* with Ryan Reynolds and *A YEAR IN MOORING* opposite Josh Lucas and James Cromwell. Some of his other features include *LEGION*, *STEPFATHER*, *YOU CAN COUNT ON ME*, *TOMBSTONE*, *FOOLS RUSH IN*, Albert Brooks’ *LOOKING FOR COMEDY IN THE MUSLIM WORLD*, Oliver Stone’s *NIXON*, *TWILIGHT OF THE GOLDS* and *WATCH IT*.

Tenney’s starring television roles include Steven Bochco’s “Brooklyn South,” “Equal Justice,” Dick Wolf’s “Crime and Punishment,” “Kristin,” and “Get Real.”

Tenney has had numerous theatrical roles on an Off Broadway. Highlights include the Tony® Award winning revival of *The Heiress*, starring opposite Cherry Jones, Beth Henley’s *Impossible Marriage* opposite Holly Hunter, *Tuesdays With Maury*, Neil Simon’s *Brighton Beach Memoirs* as well as *Biloxi Blues*, Jon Robin Baitz’s *The Substance of Fire*, John Guare’s *Chaucer in Rome*, and John Patrick Shanley’s *Beggars in the House of Plenty*.

Tenney is a Vassar graduate and trained at Julliard.

PATRICIA KALEMBER’S (Peg) many films include *THE DARK FIELDS*, *THE COMPANY MEN*, *THE GIRL IN THE PARK*, *SIGNS* and *JACOB’S LADDER*. She was a series regular on “Sisters,” “thirtysomething” and “Kay O’Brien.” Other television credits include “The Good Wife,” “Gossip Girl” and “Path to War.”

She was last seen on Broadway in *Lousing Louie* and starred in *Don’t Dress For Dinner* at the Royal George Theatre in Chicago. She was in the original casts of *The Nerd and The Foreigner* (Outer Critics Circle nominee). Other New York credits include *Sea of Tranquility* at Atlantic Theatre Company, *Y2K* at Manhattan Theatre Club, *From Above at Playwrights Horizons* and *Loose Knit* at Second Stage.

She is married to the actor Daniel Gerroll. They have three children and live in Connecticut.

JULIE LAUREN (Debbie) – Bio Forthcoming

Born and raised in Ottawa, Canada, **SANDRA OH (Gabby)** started ballet lessons at the age of four and appeared in her first play *The Canada Goose* at the age of ten. She started working professionally at age sixteen in television, theatre and commercials. After three years at the prestigious National Theatre School of Canada, she beat out more than 1,000 other hopefuls and landed the coveted title role in the CBC telefilm “The Diary of Evelyn Lau” based on the true story of a tortured poet who ran away from home and ended up a drug addict and prostitute on the streets of Vancouver. Her performance brought her a Gemini (Canada’s Emmy®) nomination for Best Actress and the 1994 Cannes FIPA d’Or for Best Actress.

A Golden Globe® Award and Screen Actor’s Guild Award winner for her role as ‘Dr. Cristina Yang’ on the hit ABC series “Grey’s Anatomy,” Sandra has also received two Emmy® Award nominations. Previously, Sandra starred in the enormously successful Fox Searchlight feature film *SIDEWAYS*, for which she won a Screen Actor’s Guild Award for Outstanding Performance by a Cast in a Motion Picture.

Sandra completed a sold-out run of the *World Premiere of Satellites* at New York’s Public Theater for playwright Diana Son. She won her first Genie (Canada’s Oscar®) for her leading role in *DOUBLE HAPPINESS*, a bittersweet coming-of-age story about a young Chinese-Canadian woman – a performance that brought her much acclaim and secured her place

as one of Canada's rising young film stars. She moved to Los Angeles in 1996 to begin the first of six seasons as 'Rita Wu,' the smart and sassy assistant on the HBO comedy series "Arliiss," for which she won the final Cable Ace award for Best Actress in a Comedy.

Sandra will soon be seen in the British production of THORNE: SCAREDY CAT and her additional feature film credits include DEFENDOR, BLINDNESS, THE NIGHT LISTENER, FOR YOUR CONSIDERATION, THREE NEEDLES, LONG LIFE HAPPINESS AND PROSPERITY, UNDER THE TUSCAN SUN, SORRY HATERS, RAMONA AND BEEZUS, RICK, BEAN, GUINEVERE, THE RED VIOLIN, WAKING THE DEAD, THE PRINCESS DIARIES and PAY OR PLAY. She also starred in Michael Radford's improvised DANCING AT THE BLUE IGUANA, a bleak and raw view of life in a strip club in L.A. Her performance in LAST NIGHT, a Canadian film about the end of the world, led to her winning a second Genie Award for Best Actress in 1999.

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

Sandra resides in Los Angeles.

ABOUT THE FILMMAKERS

JOHN CAMERON MITCHELL (Director) directed, wrote and starred in the film *HEDWIG AND THE ANGRY INCH* (2001), for which he received the Best Director and Audience Awards at the Sundance Film Festival. He was also nominated for a Golden Globe® as Best Actor. He was executive producer of Jonathan Caouette's documentary *TARNATION* (2004). His improv-based film *SHORTBUS* was released in 2006. As an actor he appeared in the original Broadway casts of *The Secret Garden*, *Six Degrees of Separation* and *Big River*. He has directed music videos for the bands Bright Eyes and Scissor Sisters and is producing *THE RUINED CAST*, an animated feature directed by graphic novelist Dash Shaw.

DAVID LINDSAY-ABAIRE (Screenwriter, film based on his play "Rabbit Hole") is a playwright, screenwriter, lyricist and librettist, whose play *Rabbit Hole* premiered on Broadway, and went on to receive the 2007 Pulitzer Prize for Drama, the Spirit of America Award, and five Tony® nominations. He was most recently nominated for a Grammy® Award (Best Musical Show Album), and two Tony® Awards (Best Book of a Musical, and Best Score) for his work on *Shrek The Musical*. Prior to that David was awarded the 2008 Ed Kleban Award as America's most promising musical theater lyricist. David's other plays include *Fuddy Meers*, *Kimberly Akimbo*, *Wonder of the World* and *A Devil Inside*, among others. His newest play, *Good People*, premieres on Broadway this winter, starring Frances McDormand. In addition to his work in theatre, David's screen credits include the upcoming features *GUARDIANS OF CHILDHOOD* (DreamWorks), and *OZ: THE GREAT AND POWERFUL* (Disney, directed by Sam Raimi). David is a proud New Dramatists alum, a graduate of Sarah Lawrence College and the Juilliard School, as well as a member of the WGA and the Dramatists Guild Council.

LESLIE URDANG (Producer) is the Producer and President of Olympus Pictures, a production company chaired by Dean Vanech that finances and produces low budget features and develops and produces films of all budget sizes. Olympus' first feature, *ADAM*, with Hugh Dancy, Rose Byrne, Peter Gallagher, Frankie Faison and Amy Irving was released by Fox Searchlight in 2009. Recent projects include Mike Mills' *BEGINNERS* with Ewan McGregor, Christopher Plummer and Melanie Laurent scheduled for release by Focus Features on June 3rd 2011. Urdang founded Serenade Films and produced the Independent Spirit Award nominated film, *12 AND HOLDING*, directed by Michael Cuesta starring Jeremy Renner; *THE GREAT NEW WONDERFUL*, starring Maggie Gyllenhaal; *GAME 6*, starring Michael Keaton and directed by Michael Hoffman; and *THE NARROWS* directed by Francois Velle.

Some of Urdang's other producing credits include *A MIDSUMMER NIGHT'S DREAM*, starring Michelle Pfeiffer, Kevin Kline, and Stanley Tucci; *ME AND VERONICA* starring Elizabeth McGovern and Patricia Wettig; and *PEOPLE I KNOW*, starring Al Pacino.

Urdang was also a producer for Robert Redford's company, Wildwood Enterprises and for Gary Ross' *Larger Than Life*. At both companies she developed several projects including the Walter Salles' directed *MOTORCYCLE DIARIES*.

In the theatre, Urdang founded and continues to be a Producing Director of New York Stage and Film that for over 20 years has developed and produced the new works of hundreds of artists for Broadway and theaters throughout the country.

Some of these include the Tony® Award winning plays *SIDEMAN AND TRU*, and most recently John Patrick Shanley's Pulitzer and Tony® Award winning play *DOUBT*.

Urdang lives with actor Jon Tenney.

DEAN VANECH (Producer) is Chairman and CEO of Olympus Holdings, LLC based in Morristown, New Jersey. Olympus Holdings is a private firm primarily engaged in the electric energy industry (Olympus Power) and entertainment (Olympus Pictures and Olympus Theatricals).

Mr. Vanech holds a Bachelor of Science in Business Administration (Marketing and Finance) from Western New England College in Springfield, Massachusetts. Mr. Vanech serves on non-profit boards including Citizen Schools New York (Chair), The Chatham Day School in New Jersey, The New York Stage and Film Company in New York, and Sustainable Preservation Initiative.

NICOLE KIDMAN (Producer) – see “About the Cast”

PER SAARI (Producer) began his film career working as an assistant to director Robert Redford. Two years on location with Redford while making *THE HORSE WHISPERER* earned Saari an executive position with Redford’s Wildwood Enterprises, where he helped develop *SPY GAME*, *THE LEGEND OF BAGGER VANCE*, and *THE MOTORCYCLE DIARIES*. In 2006, Saari became head of Nicole Kidman’s Blossom Films at Twentieth Century Fox. In addition to *RABBIT HOLE*, Saari has produced with Kidman on Tom Bezucha’s *MONTE CARLO* for Twentieth Century Fox, to be released in 2011. Saari and Kidman are also developing Simon Kinberg’s *THE EIGHTH WONDER* and a remake of *HOW TO MARRY A MILLIONAIRE* for Fox, Lasse Halstrom’s *DANISH GIRL*, an adaptation of the best-seller *Little Bee* for BBC Films, and a biography of singer Dusty Springfield, *THE LOOK OF LOVE*, currently being written by *Hours* author Michael Cunningham.

GIGI PRITZKER (Producer) started in the film industry as a producer of documentary films, and in 1986 founded Dee Gee Productions with Deborah Del Prete, which produced numerous television programs, commercials, industrials and documentaries. She went on to executive produce Independent Spirit Award-Winner *MEAN CREEK*, and produced the hit Columbia Pictures comedy *THE WEDDING PLANNER*. In 2001, she started OddLot Entertainment, and produced *GREEN STREET HOOLIGANS*; the sequel *GREEN STREET 2: STAND YOUR GROUND*; the romantic comedy *SUBURBAN GIRL*; the visually stunning *THE SPIRIT*; and executive produced *THE OPEN ROAD*, starring Oscar®-winner Jeff Bridges and Justin Timberlake. Pritzker also recently produced *FROM PRADA TO NADA*, loosely based on Jane Austen’s *Sense & Sensibility* and set in LA, directed by Angel Gracia and starring Adriana Barraza, Camilla Belle, Alexa Vega and Wilmer Valderrama. She is also currently producing the action-drama *DRIVE*, with Marc Platt, currently in production, starring Ryan Gosling, Carey Mulligan, Bryan Cranston, Christina Hendricks and Ron Perlman, and directed by Nicolas Winding Refn (*Bronson*).

Pritzker also develops and produces live stage productions with her partner Ted Rawlins through her company Relevant Theatricals. Earlier productions include *Kiss at City Hall*, at Pasadena Playhouse, and *Symmetry*, at Victory Gardens in Chicago. Most recently, Relevant launched the new musical, *Snapshots*, based on the book by David Stern, with music and lyrics by Stephen Schwartz (*Wicked*); F. Scott Fitzgerald’s *The Great Gatsby*, which enjoyed two highly successful productions in the US with a third anticipated in London’s West End; and *Million Dollar Quartet*, pure rock-n-roll entertainment that explores the historic December 4th, 1956 jam session – the one-and-only gathering of Jerry Lee Lewis, Carl Perkins, Elvis Presley and Johnny Cash. *MDQ* premiered in Florida and broke all box office records, and then opened at Seattle’s Village Theatre, where it became the theatre’s second most financially successful show in over 30 years – second only to *Cats*. *MDQ* has been running in Chicago for over two years, opened on Broadway in April 2010, and is set to open on the West End in March 2011.

Gigi also dedicates her time to a variety of other projects. She is a co-founder of the Chicago chapter of the Tibetan Resettlement Project; serves as immediate past chairman of the board for the Chicago Children's Museum; sits on the national board for the Children Affected by AIDS Foundation; and is on the board of The Ellen Stone Belic Institute at Columbia College for the Study of Women & Gender in the Arts and Media. She is also involved in a variety of endeavors related to early childhood, education and brain research.

DAN REVERS (Executive Producer) co-founded the energy-focused private equity firm ArcLight Capital Partners in 2001. ArcLight is a leading energy investment firm with \$6.8 billion under management. ArcLight invests throughout the entire energy industry value chain in hard assets that produce high current income and capital appreciation. Prior to forming ArcLight, Mr. Revers held various investment and financial positions at John Hancock Financial Services and Wheelabrator Technologies.

Mr. Revers began his film career as an Executive Producer of THE NARROWS in 2008. Since that time, he has been involved in a similar capacity on ADAM and RABBIT HOLE. Mr. Revers is currently working on a number of other projects including THE ORANGES which is due to be released in 2011.

In his personal time, Mr. Revers enjoys time with his family, sports and fine wine.

Mr. Revers earned a Bachelor of Arts in Economics from Lafayette College and a Master of Business Administration from the Tuck School of Business Administration at Dartmouth College.

WILLIAM LISCHAK (Executive Producer) joined Odd Lot Entertainment as chief operating officer in January 2007 and remains responsible for the company's day-to-day operations and the ongoing implementation of its business plan, among other duties. At Odd Lot he has established a three-picture co-financing distribution deal with Lionsgate Entertainment, structured other domestic and international distribution arrangements and secured significant debt commitments to fund production and distribution.

From 1988-2006 Bill was COO and CFO of First Look Studios, which grew from a \$3 million foreign sales entity into a \$100 million U.S. theatrical and video distributor and foreign sales company. He secured and structured many production financing deals with worldwide financiers, arranged multiple rounds of private equity investments and secured significant lines of credit with bank groups led by JP Morgan and Merrill Lynch. Additionally, he brought the company public in 1996.

In 2003, Lischak assumed the additional role of President of First Look. He orchestrated a significant financial turnaround of the company, bringing the company to profitability. He led multiple corporate and asset acquisitions including that of DEJ Productions (a subsidiary of Blockbuster which included a library of 225 films), Capital Entertainment (a DVD content ownership company) and Ventura Distribution (a \$75 million revenue video distribution company), each adding to First Look's position and strength in the home entertainment market. He first moved to Los Angeles in 1982 and worked as a CPA at Laventhol & Horwath, a large national accounting firm, ultimately specializing in entertainment.

Lischak was an executive producer on the Frank Miller action-adventure THE SPIRIT. He is also an executive producer the action-drama DRIVE which started filming in September 2011, starring Ryan Gosling, Carey Mulligan, Bryan Cranston and directed by Nicolas Winding Refn.

Lischak attended NYU's film and business schools, graduating in 1979 with a bachelor's degree in business administration. He subsequently became a CPA and earned a masters degree in taxation.

LINDA MCDONOUGH (Executive Producer) has been with OddLot Entertainment since its launch in 2001 and has over 15 years of experience in development and production for film and television. At OddLot she oversees development and production on all company films: making literary acquisitions, shepherding project development, and managing day-to-day set production. Additionally, she coordinates the internal project "green light" modeling process (budget, sales estimates, soft money analysis, etc.), and supervises the creation of production budgets and critical assumptions for each film for the company.

McDonough is a producer and is in post-production on FROM PRADA TO NADA, a whimsical Latina spin on Jane Austen's Sense and Sensibility, starring Camilla Belle, Alexa Vega, Adriana Barraza, Wilmer Valderamma and Kuno Becker. FROM PRADA TO NADA follows two spoiled sisters when they are left penniless after the sudden death of their father. Forced to move in with their estranged aunt in East Los Angeles, this is a fish-out-of-water story where the girls ultimately find romance, as well as a love for their culture. OddLot, Lionsgate and Videocine are production, financing and distribution partners on the film, with Lionsgate releasing theatrically in early 2011.

McDonough is also executive producing the action-drama DRIVE which is now in production and filming in Los Angeles, starring Ryan Gosling, Carey Mulligan, Bryan Cranston and directed by Nicolas Winding Refn.

McDonough's other producing credits include GREEN STREET 2: STAND YOUR GROUND, the explosive sequel to the SXSW Special Jury and Audience Award winner GREEN STREET HOOLIGANS; THE SPIRIT, a visually stunning feature film written for the screen and directed by Frank Miller (SIN CITY, 300) and starring Gabriel Macht, Samuel L. Jackson, Scarlett Johansson, Paz Vega and Eva Mendes; SUBURBAN GIRL, Marc Klein's adaptation of Melissa Bank's best-selling short story collection The Girls' Guide to Hunting and Fishing, starring Sarah Michelle Gellar, Alec Baldwin and Maggie Grace; and the afore mentioned GREEN STREET HOOLIGANS, which was directed by Lexi Alexander.

Prior to joining OddLot, she served four years as vice president of development at Drew Barrymore and Nancy Juvonen's company, Flower Films, where she contributed to the development of CHARLIE'S ANGELS I & II, DUPLEX, DONNIE DARKO and 50 FIRST DATES. McDonough was previously a writer's assistant and script coordinator at 1013 Productions (THE X-FILES), where she worked for four years. She started her career at 20th Century Fox Television.

BRIAN O'SHEA (Executive Producer) is the President of Worldwide Distribution for Affinity International. In his role, he oversees all international sales activities, acquisitions, marketing initiatives, collections and servicing. He is also responsible for evaluating projects, creating strategic alliances with key international financial institutions, such as Sony International on THE SPIRIT, and acquiring third party projects.

He joins the company directly from OddLot Entertainment where he started the international division in 2006. O'Shea has handled the international distribution rights to hundreds of films including such high-profile projects as the critically acclaimed MONSTER, featuring the Academy Award®-winning performance by Charlize Theron, THE UPSIDE OF ANGER starring Kevin Costner and Joan Allen, RUNNING SCARED, critic favorite WAKING NED DIVINE, THE MUSKETEER, FEAR DOT COM, Academy Award®-nominated BEFORE NIGHT FALLS starring Javier Bardem and Sean Penn, ANTONIA'S LINE and TITUS starring Anthony Hopkins. He was also instrumental in concluding domestic agreements for THE UPSIDE OF ANGER and RUNNING SCARED with New Line, the Amanda Bynes-starred LOVEWRECKED with the Weinstein Company, WEDDING DAZE with Tri-Star, and THE OPEN ROAD with Anchor Bay. He has also acquired a number of films for worldwide distribution including 2005s Sundance favorite PRETTY PERSUASION, Magnolia's IRA & ABBY, the Viggo Mortensen starrer GOOD, and most recently THE HAUNTING OF MOLLY

HARTLEY starring Chace Crawford and BOTTLE SHOCK starring Chris Pine and Alan Rickman. Previously he was the Senior Vice President of Worldwide Distribution at Media 8 Entertainment, and he was primarily responsible for licensing and sales activities. Prior to that O'Shea served as Senior Vice President of Worldwide Sales at First Look International, Vice President of Business & Legal Affairs, as well as Vice President of International Sales at Concorde-New Horizons. Brian has a juris doctorate and is licensed to practice law in the state of California.

CAROLINE JACZKO (Co-Producer) has been line producing films since 2000. She has a film coming out in 2011 titled MY IDIOT BROTHER, a comedy written by Evgenia Peretz and Davis Schisgall, and directed by Jesse Peretz (starring Paul Rudd, Elizabeth Banks, Zooey Deschanel, Emily Mortimer, Rashida Jones and Steve Coogan). PLEASE GIVE, written and directed by Nicole Holofcener (starring Catherine Keener, Rebecca Hall, Amanda Peet and Oliver Platt) was released by Sony Pictures Classics on April 30th.

Caroline has also line produced 13, written and directed by Gela Babluani and starring Jason Statham, Mickey Rourke, Ray Winstone, 50 Cent and Alexander Skarsgard; BROOKLYN RULES, written by Terence Winter, directed by Michael Corrente and starring Alec Baldwin, Freddie Prinze Jr., Scott Caan, Jerry Ferrara and Mena Suvari; GRACIE, written by Lisa Marie Petersen and Karen Janszen, directed by Davis Guggenheim and starring Elisabeth Shue, Dermot Mulroney and Carly Schroeder.

Previously, Caroline also line produced PREACHING TO THE CHOIR, JUST ANOTHER STORY, POSTER BOY, JUST A KISS and the Leon Ichaso directed PINERO starring Benjamin Bratt.

GEOFF LINVILLE (Co-Producer) attended Stanford University on an athletic scholarship and graduated in 2000 with his degree in English. He began his career working as an assistant to Leslie Urdang at Robert Redford's production company, Wildwood Entertainment, where he worked in script development as well as the film production of PEOPLE I KNOW, starring Al Pacino, Kim Basinger, Tea Leoni, Ryan O'Neal and Richard Schiff. In 2002, Geoff moved to Universal where he initially worked in development for Gary Ross's Larger Than Life Productions. He later moved into assisting Gary before and during the production of his Academy Award®-nominated film, SEABISCUIT.

In 2005, Geoff became the Director of Production at Serenade Films, an equity-financed Production Company founded by Leslie Urdang, Michael Nozik, Amy Robinson and Michael Hoffman to produce low budget, artistically relevant feature films in which both the artists on screen and off could share in the sales proceeds from their work. Geoff has overseen elements of physical and post production as well as delivery of Serenade's slate of films which include THE GREAT NEW WONDERFUL, TWELVE AND HOLDING, GAME 6, THE NARROWS and ADAM, the first Olympus Pictures production.

Now serving as Vice President of Production for Olympus Pictures, Geoff has continued to work on Olympus' newest slate of films: Mike Mills' BEGINNERS and Julian Farino's THE ORANGES.

FRANK DEMARCO (Director of Photography) has worked as a director of photography on over a dozen feature and documentary films. Recent features include JC Chandor's MARGIN CALL starring Academy Award® winners Kevin Spacey and Jeremy Irons. Frankie's other films include Academy Award® winner Jessica Yu's PING PONG PLAYER, John Cameron Mitchell's controversial SHORTBUS which was a Cannes 2006 favorite, Tom DiCillo's DELIRIOUS with Steve Buscemi and Michael Pitt, and Warner Brothers' BEERFEST directed by Broken Lizard's Jay Chandrasekhar. Recently, Sundance 2009 premiered 3 films which Frankie lensed: Jay DiPietro's PETER & VANDY, Jim Strouse's WINNING SEASON

starring Sam Rockwell and Emma Roberts, and Warner Brothers' SPRING BREAKDOWN starring Amy Pohler, Rachel Dratch and Parker Posey.

His TV work includes first season episodes of the AMC/Lion's Gate TV show "Mad Men," a pilot for Comedy Central and NBC's "Kings," executive produced/directed by Francis Lawrence. He just finished a campaign for Dior starring Academy Award® winner Marion Cotillard that will be released internationally in November 2010.

Frankie's cinematography on HABIT and HEDWIG AND THE ANGRY INCH was nominated for Independent Spirit Awards. The documentary THEREMIN: AN ELECTRONIC ODYSSEY won the Sundance Filmmaker's Trophy Award and many international awards. HEDWIG AND THE ANGRY INCH won Best Director and the Audience Award at Sundance and was nominated or won over 53 other awards internationally.

Throughout Frankie's career he has worked on documentaries, features, TV shows, commercials, industrials and music videos. He considers himself fortunate to be able to move freely among so many genres.

Frankie has a BA in Modern Languages and it was while studying writing in Florence, Italy that he got bitten by the film bug after working as a PA on a TV commercial there.

An avid environmentalist, Frankie uses public transportation, has a solar-powered home and eats mostly vegetables and seafood.

KALINA IVANOV (Production Designer) was born in Sofia, Bulgaria. In 1979, during the height of communism, she escaped with her parents and landed in New York.

Kalina's design philosophy is to immerse herself in the script, fully embody the characters and reveal their history through color, texture and architecture in a visually original way.

In addition to RABBIT HOLE, Kalina's projects as production designer include the Golden Globe®-winning film GREY GARDENS, for which she received an Emmy® and Art Director's Guild awards; the upcoming film THE CONSPIRATOR directed by Robert Redford, the Oscar®-nominated LITTLE MISS SUNSHINE, as well as MADE OF HONOR, MY SASSY GIRL, SMOKE, UPTOWN GIRLS, BROWN SUGAR, SWIMFAN, MONDAY NIGHT MAYHEM and HOUSEHOLD SAINTS.

Kalina received her BFA from NYU/TSOA – Design Department and her MFA from NYU/TSOA – Film Department. She graduated with honors from both. Her designs have been exhibited at Lincoln Center.

JOE KLOTZ (Editor) has cut dramas, comedies and documentaries. He was an editor on the Comedy Central hit "Chappelle's Show," as well as "The Upright Citizen Brigade."

Joe edited JUNEBUG for director Phil Morrison, which was released by Sony Picture Classics. The film premiered at the 2005 Sundance Film Festival and won a Special Jury Prize for Amy Adams' outstanding performance. It also screened at the 2005 Cannes Film Festival as part of the "Critics Week" program.

In 2006 he edited THE LIVING WAKE for director Sol Tryon, which premiered at CineVegas. He also edited GRACE IS GONE for director James Strauss, which stars John Cusack and won the Audience award for Narrative feature at Sundance in 2007.

In 2007 he edited CHOKE for director Clark Gregg starring Sam Rockwell and Anjelica Houston. It premiered at Sundance 2008 and won Best Ensemble Cast.

In 2008 he edited PRECIOUS directed by Lee Daniels and THE WINNING SEASON directed by James Strouse, both premiered at Sundance 2009. PRECIOUS won the audience and jury awards and went on to be nominated for six Academy Awards®, including Best Editing.

ANN ROTH (Costume Designer) is an American costume designer for films and Broadway theatre. Roth was a Carnegie Mellon graduate who began her career as a scenery

painter for the Pittsburgh Opera. She intended to remain in the field of production design until she met Irene Sharaff at the Bucks County Playhouse. Sharaff invited her to California to assist her with costumes on the film BRIGADOON and suggested Roth apprentice with her for five films and five Broadway productions before setting out on her own.

Roth won the Academy Award® for Best Costume Design for THE ENGLISH PATIENT and was nominated for PLACES IN THE HEART, THE TALENTED MR. RIPLEY, and THE HOURS. Her more than one hundred screen credits include THE WORLD OF HENRY ORIENT, MIDNIGHT COWBOY, KLUTE, THE DAY OF THE LOCUST (for which she won the BAFTA Award for Best Costume Design), WORKING GIRL, SILKWOOD, THE UNBEARABLE LIGHTNESS OF BEING, THE MAMBO KINGS, THE BIRDCAGE, PRIMARY COLORS, COLD MOUNTAIN, CLOSER, FREEDOMLAND, THE GOOD SHEPHERD, MARGOT AT THE WEDDING and EVENING.

Roth's dozens of stage credits include *The Odd Couple*, *The Star-Spangled Girl*, *Purlie*, *Seesaw*, *They're Playing Our Song*, *The Best Little Whorehouse in Texas*, *Biloxi Blues*, *Butley*, *The Vertical Hour* and *Deuce*.

Roth is a two-time Emmy® Award nominee for the miniseries "Roanoak" (1986) and "Angels in America" (2003).

In 2000, the Theatre Development Fund honored Roth with the Irene Sharaff Award for Lifetime Achievement. In 2003, the Hollywood Film Festival honored her with the Outstanding Achievement in Costume Design Award.

ANTON SANKO (Composer) is a music composer and producer born in New York City.

Sanko's prominent production credits include producing and writing with Suzanne Vega on *Solitude Standing* (seven Grammy® nominations) and *Days of Open Hand* (one Grammy® Award), and producing and writing on Jim Carroll's last album *Pools of Mercury*. He has also produced Lucy Kaplansky, Anna Domino and Skeleton Key.

Sanko has since scored over 25 films. Amongst them are SAVING FACE, PARTY GIRL and SCOTLAND, PA. He works regularly for Tom DiCillo, having scored DELIRIOUS and providing music for WHEN YOU'RE STRANGE.

Anton is currently working on the epic seven hour series "Great Migrations" for National Geographic. It is their most ambitious project to date. He is also about to begin his third season scoring the HBO/Playtone series "Big Love."

He now lives in a loft in Downtown Los Angeles.

ROBIN URDANG (Music Supervisor), born in New York, began her career in the music industry after graduating from SUNY New Paltz. She worked in music management and for the Nederlander Organization and then relocated to Los Angeles. Robin's work with The Manhattan Transfer led her to the production side of music with the introduction of Robert Kraft, who hired Robin as the music coordinator on the film THE MAMBO KINGS, which was just beginning production. After two years of working on THE MAMBO KINGS, Robin began to independently work on films such as OUT TO SEA, INTRODUCING DOROTHY DANDRIDGE, PRINCE AND ME, GLITTER, CENTER STAGE, and numerous independent films.

Robin currently music supervises mostly on independent features and also music supervises the television shows "Burn Notice," "The Good Guys" and "Brothers & Sisters." She also has a consultant deal with The Weinstein Company.

SIG DE MIGUEL (Casting Director) and **STEPHEN VINCENT (Casting Director)** partnered in January 2006 with the mission to cast and produce high quality independent films. Over the past four and a half years, the duo has served as casting directors on 35 feature films. In

addition to RABBIT HOLE they have cast the upcoming releases UNION SQUARE by Sundance Grand Jury Prize winning director Nancy Savoca, starring Mira Sorvino and Tammy Blanchard; FUGLY for director Alfredo De Villa, starring John Leguizamo and Radha Mitchell and written by John Leguizamo; THE GIRL IS IN TROUBLE for executive producer Spike Lee and director Julius Onah starring Columbus Short, Alicja Bachleda, Jesse Spencer and Wilmer Valderrama; DRIFT starring Thomas Dekker, Lynn Collins, Jeremy Piven and Mira Sorvino for British director Gaby Dellal; MARIACHI GRINGO for director Tom Gustafson starring Shawn Ashmore; TFI script GUN HILL ROAD for director Rashaad Ernesto Green starring Esai Morales and Judy Reyes; THE IMPERIALISTS ARE STILL ALIVE! (Sundance 2010) starring Elodie Bouchez; FOR ELLEN starring Paul Dano and Jon Heder for Sundance and Berlin award-winning director So Yong Kim; JACK & DIANE for award-winning director Bradley Rust Gray starring Juno Temple, Riley Keough and Kylie Minogue; the feature film MESKADA (which they also executive produced) starring Nick Stahl, Rachel Nichols, Kellan Lutz and Jonathan Tucker; VERONIKA DECIDES TO DIE, the film adaptation of Paulo Coelho's critically acclaimed novel, starring Sarah Michelle Gellar, Jonathan Tucker, Melissa Leo and David Thewlis; and TIFF Audience Award winner STAKE LAND starring Connor Paolo, Kelly McGillis, Danielle Harris and Michael Cerveris. Theatrical releases include HOLY ROLLERS (Sundance 2010) starring Jesse Eisenberg and Justin Bartha; ADAM starring Hugh Dancy and Rose Byrne, directed by Max Mayer for Fox Searchlight; AN ENGLISHMAN IN NEW YORK starring John Hurt, Cynthia Nixon, Jonathan Tucker, Denis O' Hare and Swoosie Kurtz; and THE GOOD GUY starring Bryan Greenberg, Alexis Bledel and Scott Porter.

FINAL END CREDITS

Unit Production Manager	CAROLINE JACZKO
First Assistant Director	KAREN KANE
Second Assistant Director	THOMAS K. LEE

CAST

Becca	NICOLE KIDMAN
Howie	AARON ECKHART
Nat	DIANNE WIEST
Jason	MILES TELLER
Izzy	TAMMY BLANCHARD
Gabby	SANDRA OH
Auggie	GIANCARLO ESPOSITO
Rick	JON TENNEY
Kevin	STEPHEN MAILER
Craig	MIKE DOYLE
Rhonda	ROBERTA WALLACH
Peg	PATRICIA KALEMBER
Donna	ALI MARSH
Ana	YETTA GOTTESMAN
Sam	COLIN MITCHELL
Reema	DEIDRE GOODWIN
Debbie	JULIE LAUREN
Bob	ROB CAMPBELL
Sotheby's Receptionist	JENNIFER ROSZELL
Librarian	MARYLOUISE BURKE
Gary	JAY WILKISON
Sammy	BEN HUDSON
Lori	SALLI SAFFIOTI
Lilly	URSULA CLARE PARKER
Danny	PHOENIX LIST
Abby	SANDI CARROLL
Mary	TERESA KELSEY
Jason's Mother	SARA JANE BLAZO
Caden	BRADY PARISELLA
Stunt Coordinator	DOUG CROSBY
Aaron Eckhart Stunt Double	JARED BURKE

Nicole Kidman Stunt Double

SHAWNNA THIBODEAU

CREW

Associate Producer

GEMMA O'NEILL

Production Supervisor

FRAN GIBLIN

Art Director

OLA MASLIK

Comic Book Design and Illustration by

DASH SHAW

Set Decorator

DIANA SALZBURG

Leadman

THOMAS A. DELILLO

On Set Dresser

JONATHAN HUGGINS

Swing Set Dresser

MARY FELLOWS

Additional Set Dressers

JYOTA BERTRANG

LUIS CORTES

MATT GAMIELLO

DANIEL NERODA

GREGORY NEUMOUZ

DANIEL NISENSEN

SARAH A. RIGGS

MICHAEL STEIN

Additional Shopper

KATE FOSTER

Art Department Coordinator

ALMITRA COREY

Construction Coordinator

PETER BUNDRICK

Charge & Camera Scenic

ALICIA LEATHERBURY LAMBERTI

Scenic Foreman

LAURIE SHERIDAN

Additional Carpenter

MARTIN D. KIRCHOFF

Additional Scenics

MARY BLANCHARD

DAVID BOYD

EILEEN CONNOR

LIZA J. HANDZIAK

DIANNE FINN

SUE KUTOSH

JANE THURN

Prop Master

YOLAN FISHER

Assistant Prop Master

RENE SEKULA

Additional Props

JENNIFER BUBKA

EDMUND P. BASTIAN

Additional "Danny" Artwork by	HAZEL G. DeMARCO
Special Effects Foreman	EDWARD A. DROHAN IV
Assistant Costume Designer	MICHELLE MATLAND
Set Costumer	JONATHAN SCHWARTZ
Costume Production Assistants	KATE FRIEDBERG
	FRANK TROTTA JR.
Additional Costume Production	MOLLY REBUSCHATIS
Assistant	
Wardrobe Supervisor	SONJA CIZMAZIA
On-Set Costumers	REBECCA EDMONSTON
	GIOVANNI LIPARI
Camera / Steadicam Operator	GEORGE BIANCHINI
Additional Camera Operator	KEITT
Additional Steadicam Operators	SANDY HAYS
	KEN FERRIS
	RICHARD RUTKOWSKI
Additional Camera Operator	TODD ARMITAGE
First Assistant Camera	MICHAEL BURKE
Second Assistant Camera	LAUREN HABER
Additional Second Assistant Cameras	RANDY SCHWARTZ
	OLGA ABRAMSON
	EVAN C. NEWELL
"B" Camera Operator	MICHAEL INDURSKY
Red Camera Technician	KEITH PUTMAN
Phantom Camera Technician	IAN BLOOM
Camera Intern	DYLAN GLOCKLER
Script Supervisor	DIANNE HOUNSELL
Still Photographers	JOJO WHILDEN
	DAVID GIESBRECHT
Production Sound Mixer	JAN McLAUGHLIN
Boom Operators	BRENDAN O'BRIEN
	JULIE STALKER-WILDE
Additional Boom Operator	VINCE REED CAMUTO
Sound Interns	MATT EGAN
	ELANA MUGDAN

Gaffer
Best Boy Electric
Company Electrics

Additional Electrics

RADIUM CHEUNG
BROOKS TORAN
CHRISTIAN BAIRD
ERIK GULDBECH
MICHAEL ARISOHN
CAIRO BURMAN
JOSEPH R. BURNS
HOI-FAN CHAN
CASEY FORD
TEDDY "THE PILOT" GOODWIN
GLENN HEAP
CHRIS HEIKEL
JOHN F. MAHER
KEVIN McCLEAN
RYAN MINELLI
SIMEON MOORE
COLIN OBERSCHMIDT
RODOLFO PEYRANO
LARA SFIRE
LEON VIRGO

Key Grip
Best Boy Grip

CASWELL COOKE
BRIAN SMITH

Dolly Grip
Additional Grips

JOE PAOLINI
JOHN VENDETTI
OLIVIER BERNIER
IAN CAMPBELL
DAN COCUZZO
DOM COCUZZO
JOHN DIANDA
JOHN GUZI
AARON JACOBS
MATTHEW JACOBS
EDWARD JONES
MENO PAYNE
NIKI PENALBA
ERIK ROONEY
JASON SARREY
MICHAEL SOULANTZOS
ELIZABETH L. STERN
CHRISTOPHER VIDAIC

	DANIEL ZIMMER
	MARTIN JAKSA
Location Manager	EDDY COLLYNS
Assistant Location Managers	YORGO STATHOPOULOS
	MEREDITH CROWLEY
Location Production Assistants	CHRISTOPHER LARREA
	BILLY STEINMAN
Location Scout	GABE GREENBERG
Location Interns	SAM BELLIKOFF
	CAMERON KRAUSE
Department Head Hair	COLLEEN CALLAGHAN
Key Hair Stylist	JOE WHITMEYER
Additional Hair Stylist	ROBYN DAY
Makeup Department Head and Personal Makeup Artist to Nicole Kidman	
Key Makeup Artist	KYRA PANCHENKO
Additional Makeup Artist	AMY SPIEGEL
	CASSANDRA KEATING
Production Coordinator	PATRICIA DE PAULA
Assistant Production Coordinators	ALISON DAVIS
	OREN YANIV
Accountant	SARAH RUBENSTEIN
First Assistant Accountant	MINICO ROBERTS
Accounting Clerk	JOHN HOLLAND
Dialect Coach	THOMAS JONES
Second Second Assistant Director	TOM TOBIN
Key Production Assistant	MATT REEDY
Production Assistants	KARA RYAN
	BRENDAN LYNCH
	ZACH SHILDWACHTER
	COREY JUDGE
	DAISY FLORES
	DAWN ROSADO
	JULIA BEREZOVSKAYA
	KEVIN PAZMINO
	REBECCA LINDSEY

Additional Production Assistants

MIA LIDOFISKY
THELONIOUS BROOKS
JEOVANNY CABRERA
LAUREN CIOFFI
JOSHUA A. FRIEDMAN
PAUL COLLINS JOHNSON
ATON M. ROBERTS
MARK STORELLA
JOHN VELTRI

Casting Associate
Extras Casting

JOHN R. ORT
KEE KASTING LLC
KAREN E. ETCOFF
BILL TRIPICIAN

Extras Casting Associate

Transportation Captain
Transportation Co-Captain
Cast Driver #1
Cast Driver #2

KENNY GASKINS
JAMES KEEGAN
JOHN LALOR
MIKE GUIDO

HMU/ Wardrobe Truck Driver
Grip Truck Driver
Electric Truck Driver
Additional Drivers

JOHNNY BATISTA
JOHN BUTLER
LARRY McGEE
TERRY J. ADAMS
MIKE BRYAN
ROCCO CURATOLO
THOMAS KEARNS
ANSLEM KING
MARK J. LIPARI
MICHAEL PAPA
WILLIE SPERANZA JR.

Parking Coordinator
Assistant Parking Coordinator

JOSE TEJADA
JAVIER DELAROSA

Caterer
Chef
Assistant Chefs

Additional Chefs

TRIBE ROAD CATERING
ANDREW GILBERT
TIM CROWLEY
LORI CROWLEY
SEAN CARROLL
ANDREW M. CROWLEY

Craft Services
Craft Services Intern

JAVIER ROJAS
SAMANTHA REED

Assistant to Mr. Mitchell	BRIAN SABOWSKI
Olympus Pictures Assistant	MERCEL MEYERS
Assistants to the Producers	RITA COLIMON RACHEL LUCERA-FEIN RIEL ROCH-DECTER JENNIFER McINNIS
Assistant to Per Saari and Leslie Urdang Assistant to Caroline Jaczko and Fran Giblin	DANIELA TOLOMEI
Assistant to Aaron Eckhart	
Set Dec Production Assistants	DUSTIN HAHN MICHAEL NASON CHRIS YAGER MEREDITH LIPPINCOTT MAURA MURNANE CAROL NHAN PETER SPARK ELIAS STERN MATT VITRWAL
Art Dept. Production Assistant Art Dept. Interns	
Office Production Assistant Additional Office Production Assistants	ERIC LEFFLER MICHAEL BRANT JACK McDONNELL LONG CHRISTINA KIM MYRIAM ARCHILLE BEN EPSTEIN DANIELLA ARBULU
Office Interns	
Cast Security	WAYNE PETRUCCELLI

2nd UNIT

First Assistant Directors	DAVID McWHIRTER NEIL DALY
Second Assistant Director	PATRICK HUBER
Production Supervisor	ERIK WEIGEL
Gaffer	BROOKS TORAN

Best Boy Electric	ERIC LUTZ
Additional Electric	MICHAEL MORTELL
Key Grip	MELISSA GUIMARAES
Best Boy Grip	JOE PAOLINI
Dolly Grip	PAUL SWAN
Prop Masters	CYNTHIA NIBLER
	ANNA BUTWELL
Set Costumer	SANDRA POLAND
First Assistant Camera	TOM VANDERMILLEN
Second Assistant Cameras	PAUL BRADY
Grips	PAT O'MARA
	MARK DIMITROV
Key Hair	LINDA de ANDREA
Key Makeup Artist	ANGELA LEVINE
Production Assistants	SAMANTHA HOLLINGSWORTH
	DAVID ROSE
	STEPHEN GIARDINA
	JUSTIN PIERRET
	DAN SHARNOFF
	PHIL McGONIGLE
Transportation Captain	JOSEPH JOHNSON
First Assistant Editor	ANTHONY BRANDONISIO
Editorial Production Assistant	JIMMY McCOY
Editorial Interns	MATTHEW MORGENTHALER
	SEAMUS GEORGE
Re-Recording Mixer	RON BOCHAR
Supervising Sound Editor/FX Editor	BEN CHEAH
Dialogue/ADR Editor	MIKE POPPLETON
Assistant Sound Editor	GREGG SWIATLOWSKI
Foley Artist	MARK COSTANZO
Foley Mixer	GEORGE LARA

Post Production Sound Facility	C5, INC, NEW YORK
ADR Mixers	THOMAS J. O'CONNELL BEAUX NEYLEN
ADR Recordists	PAUL FRYE RICK CANELLI
ADR Recording Facilities	WARNER BROS. POST SOUNDTRACK NEW YORK
Dolby Sound Consultant	JAMES NICHOLS
Datasat Sound Consultant	JORDAN O'NEILL
Main Titles by	ANTHONY BRANDONISIO
Digital Intermediate By	OFFHOLLYWOOD
Supervising DI Producer	JOHN "PLINY" EREMIC
DI Colorist	ROBBIE RENFROW
DI Conform	BENJAMIN MOSES SMITH
DI Coordinator	MEGAN MILNES
Senior VFX Artist	JIM GEDULDICK
OffHollywood Account Executive	MARK DOYLE
Digital Film Recording by	TECHNICOLOR, NY
Recording Producer	RALPH COSTANZA
Recording	DANIEL SILVERMAN
Account Manager	BARBARA JEAN KEARNEY
Music Clearance Coordinator	SANAZ LAVAEDIAN
Music Editors	BRYAN LAWSON JOHN M. DAVIS MAARTEN HOFMEIJER
Orchestration by	JOACHIM HORSLEY
Additional orchestration by	BEN LEATHERS

Music scoring mixer
Composer's Assistant
Score Coordinator

DAMON TEDESCO
JOEL THOMPSON
JOEL THOMPSON

OLYMPUS AFFILIATES

Olympus Capital Investments
General Counsel & Secretary,
Olympus Power
Controller, Olympus Power
Treasurer, Olympus Power
Accounting Manager, Olympus Power
Tax & Risk Management, Olympus
Power
Manager of Human Resources,
Olympus Power

CHRISTOPHER W. BODELL
SEAN P. LANE

ROY OTT
JOANNE M. PIASECKI
CHRISTINE DETIZIO
PHILIP W. MCCARTIN

TAMMY MIKALOUSKAS

ODDLOT ENTERTAINMENT

Executive Vice President,
Business & Legal Affairs

Senior Vice President, Finance
Executive, Physical Production
Executive, Creative Development
Accounting Manager
Assistant to Ms. Pritzker
Assistant to Mr. Lischak
Assistant to Ms. McDonough
Assistant to Mr. Michiel

AARON MICHIEL

NATALYA PETROSOVA
CHRIS RANTA
JAMES SMITH
LISA ANDOH
KENDALL FARLEY
ZOE WILSCHINSKY
CRAIG THOMPSON
TOM JUST

AFFINITY INTERNATIONAL

Executive Vice President,
International Sales

Senior Vice President,
Worldwide Marketing & Publicity

Senior Vice President,
Worldwide Marketing & Publicity

Vice President, Business Affairs
Executive, Worldwide Sales &
Acquisitions

JIM HARVEY

ANDREW BOYD

JOEY MONTEIRO

CYNTHIA GRIFFITHS
NAT McCORMICK

Production Legal Services by

DEMBITZER & DEMBITZER LLP
STEPHEN A. DEMBITZER, ESQ.

Additional Legal Services by	BEN FELDMAN, ESQ. ANGELA MAK, ESQ. STEPHANIE J. SANET, ESQ. O'MELVENY AND MYERS, LLP STEPHEN SCHARF, ESQ. JONATHAN WEST, ESQ.
Production Insurance Services by	D.R. REIFF & ASSOCIATES, LLC ROSS MILLER MEREDITH WURZBACH SKYLER WILMAN
Payroll Services by	INDIEPAY
Accounting Services by	STEVEN R. PINES, CPA
EPK	KARL SWINGLE
Script Clearance Research	EASTERN SCRIPT, INC INDIECLEAR SCRIPT CLEARANCE RESEARCH
Completion Bond Services by	FILM FINANCES, INC SUSAN MUIR PAULA SCHMIT HELEN SAM
Lighting and Grip Equipment Supplied by	KAS - MIKE SPERA EASTERN EFFECTS INC

“Over The Moon”

Written by Charlotte Politte and John Rowin

Performed by Rick Riso

Courtesy of Mar-Tune Music

“Ivory Tickles”

Written and performed by Charlotte Politte

Courtesy of Mar-Tune Music

“Lay It Down”

Written by Chalmers Alford, Adam Blackstone, Al Green,

Anthony Hamilton, James Poyser, Ahmir Thompson

Performed by Al Green featuring Anthony Hamilton

Courtesy of The Blue Note Label Group

Under License from EMI Film & Television Music
Anthony Hamilton appears courtesy of Arista Records, a unit of Sony Music Entertainment

“No Better Love”

Written and Performed by Angela Johnson
Courtesy of Purpose Records
By arrangement with Ocean Park Music Group

“Look At You Now”

Written and Performed by Katie Herzig
Courtesy of Marion-Lorraine Records
By arrangement with Secret Road Music Services, Inc.

“What Do You Know”

Written by Jason Turton
Performed by Beatphreak
Courtesy of Jack To Phono Records
By arrangement with Steel Synch

“Don’t Give Up On Us”

Written by Tony Macaulay
Performed by David Soul
Courtesy of David Soul
By arrangement with Nola Leone/Ace Music Services, LLC.

“Miss High Heels”

Written by Will Thompson
Performed by The Steps
Courtesy of Playing In Traffic Records
By arrangement with Secret Road Music Services, Inc.

"Anthem"

Written and Performed by Ron Foutenberry
Courtesy of Sound Bubble Music
By arrangement with Steel Synch

“Bored”

Written and performed by Zhang Zhene
Courtesy of CRC JIANIAN INC.

“Nail”

Written and performed by Anton Sanko

“Oh Oh”

Written by Ran Jackson, Ricky Jackson, and Svend Lerche

Performed by The Daylights

Courtesy of Terra Firma Music and Twenty Ten Music, LLC.

By arrangement with Secret Road Music Services, Inc.

VERY SPECIAL THANKS

DENISE, CHRISTINA, & NICKY VANECH

KEITH URBAN
SUNDAY ROSE URBAN

MICHAEL ZARA
ANNE TRYGSTAD
KRISTINA TRYGSTAD

ELIZABETH TIMPERMAN
MEGAN HAWKINS

MICHAEL PUCKER
ABBY PUCKER
MAGGIE PUCKER
JESSY PUCKER
ANITA, LIAM & ABIGALE LISCHAK
ROBERT & KATHY McDONOUGH
JON & TARA REILLY

MR. MITCHELL WISHES TO THANK

CRAIG GERING
RICHIE JACKSON
BRIAN SABOWSKI
STEPHEN WINTER
DASH SHAW
BRIAN KATES
HOWARD GERTLER
JONATHAN CAOQUETTE
MIGUEL ARTETA
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ABEL KORZENIOWSKI
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GENERAL JOHN H. MITCHELL
JOAN MITCHELL
CHRISTOPHER MITCHELL
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and in loving memory of
SAMUEL LATHAM MITCHELL
and JACK STEEB

SPECIAL THANKS

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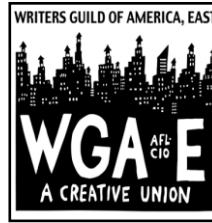
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