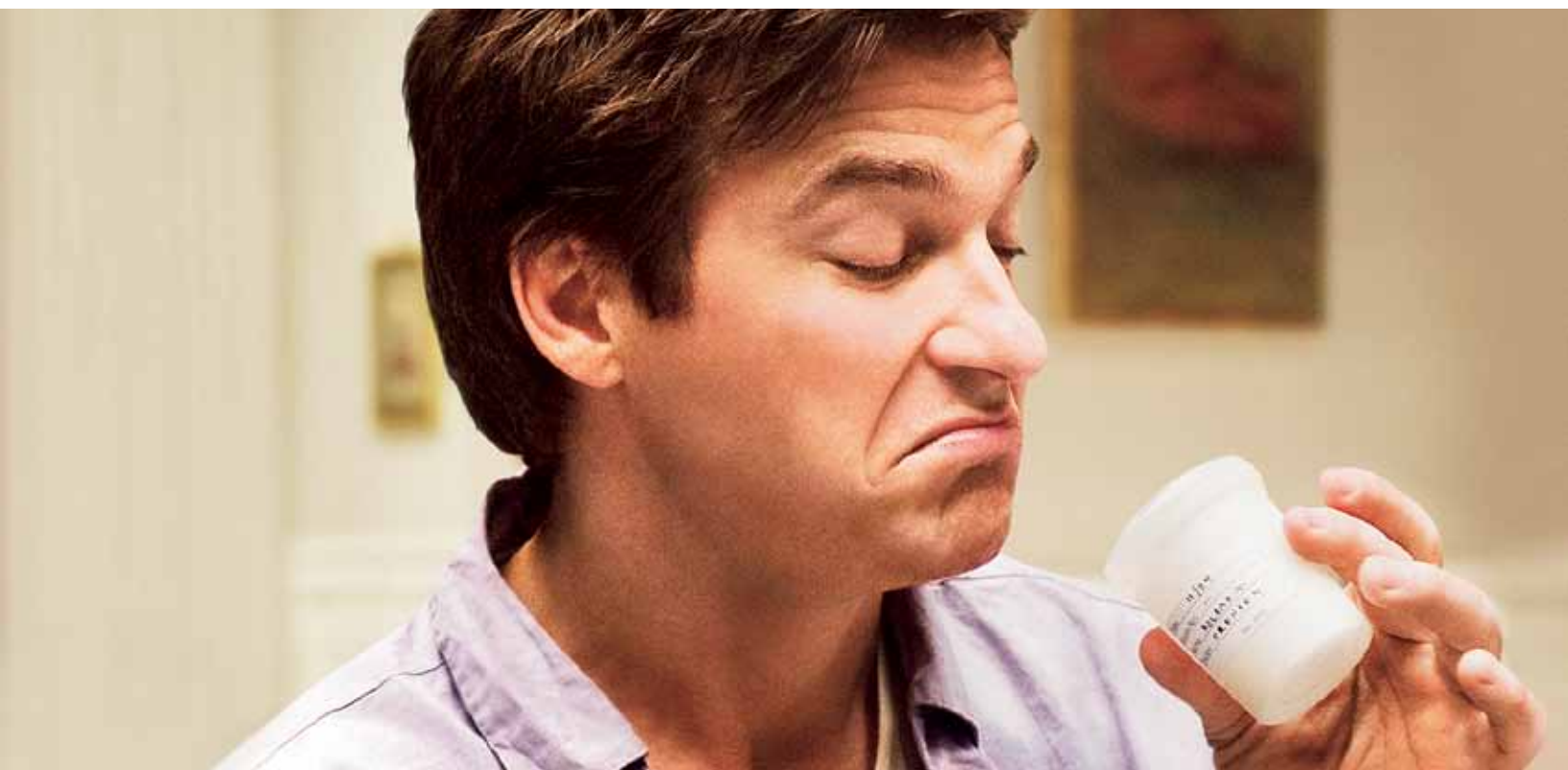





THE SWITCH

THE MOST UNEXPECTED COMEDY EVER CONCEIVED.



THE SWITCH

PG-13 PARENTS STRONGLY CAUTIONED 
Some Material May Be Inappropriate for Children Under 13
MATURE THEMATIC CONTENT, SEXUAL MATERIAL INCLUDING
DIALOGUE, SOME NUDITY, DRUG USE AND LANGUAGE

©2010 Miramax Film Corp. All Rights Reserved.

www.theswitch-movie.com

MIRAMAX FILMS
and
MANDATE PICTURES
Present

THE SWITCH

A
BONA FIDE / ECHO FILMS
Production

Directed by JOSH GORDON
& WILL SPECK
Screenplay by ALLAN LOEB
Based on the Short Story "Baster" by JEFFREY EUGENIDES
Produced by ALBERT BERGER
and RON YERXA
Executive Producers NATHAN KAHANE
JENNIFER ANISTON
KRISTIN HAHN
Director of Photography JESS HALL, BSC
Production Designer ADAM STOCKHAUSEN
Film Editor JOHN AXELRAD
Costume Designer KASIA WALICKA MAIMONE
Co-Producers ALLAN LOEB
BRIAN BELL
KELLI KONOP
MARY LEE
STEVEN PEARL
Music Supervisor STEVEN BAKER
Music by ALEX WURMAN
Casting by DOUGLAS AIBEL
Unit Production Manager BRIAN BELL
First Assistant Director TIMOTHY BIRD
Second Assistant Director JENNIFER TRUELOVE

CAST

(in order of appearance)

Wally Mars JASON BATEMAN
Knit Hat Guy VICTOR PAGAN
Kassie Larson JENNIFER ANISTON
Leonard JEFF GOLDBLUM
Debbie JULIETTE LEWIS
Artie TODD LOUISE
Declan SCOTT ELROD
Roland PATRICK WILSON
Party Guest REBECCA NAOMI JONES
Roland's Wife Jessica KELLI BARRETT
Party Guest 2 JEREMY J. MOHLER
Actor on Stage WILL SWENSON
Man in Theatre EDWARD JAMES HYLAND
Pauline CAROLINE DHAVERNAS
Waiter BRIAN PODNOS
Sebastian THOMAS ROBINSON
Woman on Bus CARMEN M. HERLIHY
Girl at Pizzeria LILY PILBALD
Climbing Wall Guide JASON JONES

Stunt Coordinators DOUG CROSBY
JARED BURKE

Stunts

DAVID JANUZZI CHASE MILLEA
CURTIS LYONS CHRIS CENATIEMPO
JON TROSKY BLAISE CORRIGAN
ISABELLA CENATIEMPO SOPHIA CENATIEMPO
JOHN CORSON

Choreographer KEITH YOUNG

Production Supervisor DAVID PRICE

Post Production Supervisors JACK SCHUSTER
NANCY KIRHOFFER

Art Director LARRY GRUBER
Set Decorator CAROL SILVERMAN

A-Camera/Steadicam Operator CRAIG HAAGENSEN
First Assistant A-Camera FRANK RINATO
Second Assistant A-Camera DAVID FLANIGAN
B-Camera Operator DAVID M. DUNLAP
First Assistant B-Camera KATHLEEN CORGAN
Second Assistant B-Camera SCOTT LIPKOWITZ
Camera Loader KEVIN WALTER

Script Supervisor JESSICA LICHTNER

Production Sound Mixer THOMAS VARGA
Boom Operator SAM PERRY
Sound Utility ADAM SANCHEZ

Assistant Costume Designer SUSANA GILBOE

Wardrobe Supervisor WINSOME G. MCKOY
Key Costumer CAREEN FOWLES

Set Costumer	MAGDALENE "TREENEE" CLAYTON	Assistants to Mr. Berger & Mr. Yerxa	KEN FURER BRIAN MCKINLEY
Costumer for Ms. Aniston	ANNIE LAOPARADONCHAI	Assistant to Mr. Kahane	BRIAN SEGNA
Costume Coordinator	CHRIS MAHNKEN	Assistant to Ms. Hahn	MICHELLE JOHNSON
Makeup Department Head	SHERRI BERMAN LAURENCE	Assistants to Ms. Aniston	CAROLYN MCGUINNESS MARGARET MALONEY
Personal Makeup Artist for Ms. Aniston	JORJEE DOUGLASS	Assistant to Ms. Konop	ALEXIS AUDITORE
Key Makeup Artist	AMY SPIEGEL	Assistant to Mr. Bateman	ANGELICA REYNOSO
Hair Department Head	JERRY DECARLO	Production Assistants	
Personal Hair Stylist for Ms. Aniston	LONA VIGI	MARK J. ROMANELLI	KYLE GORJANC
Key Hair Stylist	JACQUELINE PAYNE	OMAR HERNANDEZ	DAN GLOECKNER
Special Effects Makeup	LOUIE ZAKARIAN	KEITH MARLIN	NICOLE REAL
Additional Editors	TOM CROSS ANDREW BUCKLAND	RAMONA MURPHY-ADAIR	GERARD FARINON
First Assistant Editor	SEAN VALLA	DAN MAJKUT	ABBY KINGSTON
Assistant Editor	RYAN MALANAPHY	JEREMY J. MOHLER	ANTHONY ALTIERI
Editorial Production Assistant—New York	DYLAN CORRELL	AMY HABEN	LORI MESSERSCHMITT
Chief Lighting Technician	SCOTT RAMSEY	VANESSA FROST	LAUREN DIGIULIO
Best Boy Electric	MICHAEL MCDONALD	CHRISTOPHER ROVIRA	KENNY GUILTY
Company Electrics	DARRALL GRAHAM JEREMY KNASTER TIGRE MCMULLAN	SEAN SULLIVAN	PETER PYUN
Genny Operators	STEVEN EDICK EUGENE LYNCH	DAN MAJKUT	GERARD FARINON
Base Camp Genny Operator	DARRIN SMITH	Coach for Mr. Robinson	KATIE CAPPIELLO
Rigging Gaffer	CLAY LIVERSIDGE	Studio Teacher for Mr. Robinson	REBECCA DAVIS
Best Boy Rigging Electric	JOHN BILLECI	Additional Studio Teacher	MARIA MESSINA
Company Rigging Electric	WILLIAM P. LOUTHE	Graphic Designers	ROBERT LUDEMANN HOLLY WATSON
Key Grip	RICH GUINNESS	Art Department Coordinator	BRIANNE ZULAUF
Best Boy Grip	WESLEY BATTLE	Storyboard Artists	JOHN F. DAVIS DAVID COONEY
Dolly Grip	JASPER JOHNSON JR.	Shopper	HEATHER PRENDERGAST
Company Grips	LUIS COLON HOWARD DAVIDSON ROBBIN "BIG KAHUANA" PARK ROB 'THUNDA' HARLOW	Leadman	BRYAN WALSH
Key Rigging Grip	BRENT POLESKI	Set Dressing Foreman	MICHAEL FOSTER
Best Boy Rigging Grip	JEFF PANESSA	Set Dressers	NICK TORELLI MICHAEL SACCIO CHRISTINE MONTGOMERY-STERBENS STEPHEN T. PODRANG
Company Rigging Grips	JOE BELSCHNER RASHAD CLINTON JOHN DAHAN	On Set Dresser	RICHARD MORRIS
Property Master	EDWARD P. SCOPPA, JR.	Post Production	
Assistant Property Master	PETE DANCY	Facilities Provided by	20TH CENTURY FOX STUDIOS
Third Property Person	STEPHANIE ARMSTRONG	Re-Recording Mixing	ANNA BEHLMER JIM BOLT
Special Effects Coordinator	DREW JIRITANO	Recordists	TIM GOMILLION DENNIS ROGERS
Special Effects Foreman	MIKE MYERS	Re-Recording Engineers	PAUL PAVELKA BILL STEIN
Special Effects Technicians	JON DOWDY ANDREW MORTELLITI DREW JIRITANO, JR.	Supervising Sound Editors	CHRISTOPHER T. WELCH M.P.S.E. GEORGE SIMPSON
Production Coordinator	MEGHAN K. WICKER	Effects Editors	ODIN BENITEZ, M.P.S.E. BEN WILKINS, M.P.S.E.
Assistant Production Coordinator	RYAN MCDONALD	Dialogue & ADR Editors	CHRISTOPHER T. WELCH, M.P.S.E. JULIE FEINER
Script Coordinator	JESSE LASKY	Foley Editor	JOHN DUNN
Production Secretary	QUINCY GOW	Assistant Sound Editor	RONNIE MORGAN
Assistant to Mr. Gordon & Mr. Speck	JORDAN POPE-ROUSH		

ADR Mixers	GREG STEEL DAVID WEISBERG	Scenic Journeymen	ALICIA LEATHERBURY WILLIAM VALENTIN GENNADIY FELDMAN
ADR Voice Casting	THE FINAL WORD	Camera Scenic	JULIA GARRISON GARY FINKEL
Music Editor	ELLEN SEGAL, M.P.S.E.	Location Manager	RONNIE KUPFERWASSER
Orchestration & Conductor	TOM CALDERARO	Assistant Location Managers	DAN TRESKA MEGAN FOERSTER
Guitars	TEDDY KUPPEL RENZO MANTOVANI	Location Assistant	ALEC BATES
Music Preparation by	SEVEN LETTER MUSIC GROUP	Location Scouts	WING YEONG SARAH CROFTS TRISH GRAY
Score Recorded by	ERIK FLETTTRICH	Parking Coordinator	MAURICE CABRERA
Score Mixed by	SAM LEHMER	Parking Supervisor	ANGEL DEJESUS
Score Mixed at	SONART PRODUCTIONS	Production Accountant	KATHI SCHARER
Assistant to Alex Wurman	STEPHEN PERONE	First Assistant Accountant	J. MAX RUSCHACK
Additional Music Research	KRISTA MONTAGNA	Second Assistant Accountant	STEPHANIE WU
Music Licensing	JESSICA DOLINGER	Payroll Accountant	JOHN WHITLEY
Visual Effects by	THE MILL	Accounting Clerk	MARC GIACOMI
Visual Effects Supervisor	ANGUS KNEALE	Post Production Accountant	HEATHER TYLER
Visual Effects Producers	GEORGI UPPINGTON BOO WONG	Production Video Assist	VINCENT P. CAMUTO
Designer	JEFF STEVENS	Unit Publicist	AMY LEIGH JOHNSON
Digital Compositors	JAMES ETHERINGTON NITANT ASHOK KARNIK	Still Photographers	MACALL POLAY PHIL CARUSO
Additional Visual Effects by	E3 MEDIA GROUP WUNDERFILM, INC. HOWEY DIGITAL	Second Second Assistant Director	MATTHEW MASON
Visual Effects Supervisor—Howey Digital	JASON HOWEY	Transportation Captain	EDDIE "ACK" SR.
Compositor—Howey Digital	JOSH GROW	Transportation Co-Captain	JIM POPPER
Digital Intermediate Provided by	COMPANY 3 LA	Drivers	
CO3 Executive Producer	STEFAN SONNENFELD	JOHN MORESCO	ED KENNEDY
Colorist	SEAN COLEMAN	RON LUCAS JR.	BILLY CURTIN
On-Line Editor	ROB DOOLITTLE	FRED MOMOLE	TOM PIRO
DI Producer	ERIK ROGERS	RUDY ARIETTA	BARRY SWEENEY
DI Assist	J. CODY BAKER	RICH HUBKA	ANDY MIODUSZEWSKI
DI & VFX Scanning Manager	MICHAEL BOGGS	MIKE AGOSTA	RAY FENNELL
DRS Operator	CHRIS CLAUSING	FRANK MAYR	ANTHONY LEE
Main Titles Designed and Produced by	PROLOGUE	JOHN MCMORROW	ZAHAR HAJBI
End Titles by	SCARLETT LETTER	JIM LEMBO	GREG CLAVEL
Construction Coordinator	PIERRE ROVIRA	WAYNE JACKSON	MIKE BRYAN
Key Carpenter	JOHN CICCIMARRO	BOB RAUER	BRIAN SALOMONE
Carpenters	DANNY ROVIRA MICHAEL KALL	HOWARD ENGEL	
Key Construction Grips	DAVE MCALLISTER THOMAS VAUGHAN	Casting Associate	HENRY RUSSELL BERGSTEIN
Best Boy Construction Grip	EDWARD KOZA	Los Angeles Casting Associate	DEBORAH MAXWELL DION
Shop Electrician	KURT LENNIG	Extras Casting	GRANT WILFLEY
Charge Scenic	REBECCA PERRENOD	Extras Casting Associate	DAVID WALDRON
Scenic Foreman	MELISSA JACKSON	Extras Casting Assistant	STEPHANIE FOREST
Scenic Industrial	ALEXANDER JAMES	Catering Provided by	GOURMET TO U Chef
			GREG CUOZZO
		Craft Service	EVA VEDOCK WILLIAM SEPULVEDA

Animal TrainersBAMBI BROOK
MARY GLEICH

ADDITIONAL PHOTOGRAPHY

Unit Production Manager CRISTEN CARR STRUBBE

First Assistant Director GEORGE PARRA
Second Assistant DirectorTHOMAS D. COE

Art Director RICHARD JOHNSON
Set Decorator ELIZABETH KEENAN

Camera Operator JACQUES JOUFFRET
First Assistant A-Camera ANTHONY CAPPELLO
Second Assistant A-Camera MICHELLE PIZANIS
First Assistant B-Camera BILL GERARDO
Second Assistant B-Camera LEE JORDAN
Camera Loader BRANDON MCKENZIE

Script Supervisor BECKY BOYLE

Sound Mixer RICHARD GOODMAN
Boom Operator CARY WEITZ
Sound Utility DAMON HARRIS

Costume Supervisor HOPE SLEPAK
Costumer ANNIE MILLER

Makeup Department Head MARILYN CARBONE
Personal Makeup Artist to Ms. Aniston ANGELA LEVIN
Assistant Makeup KELCEY FRY

Hair Department Head FRANCES MATHIAS
Personal Hair Stylist to Ms. Aniston KELSIE GIGANDET
Assistant Hair Stylist NATASHA ALLEGRO

Gaffer RANDY WOODSIDE
Best Boy Electrician CHRIS NAPOLITANO
Company Electrics RAY GONZALES
MIKE SCHWARTZ
CHAD COHLIMA
JOE AYERS
CRAIG GLEASON

Key Grip GARY DAGG
Best Boy Grip RODNEY VETO
Dolly Grip DAVID NIMS
Company Grips BEN MEDLEY
CHUCK BUKEY
STEVE IRIGUCHI

Property Master STU RANKINE
Assistant Property Master STEVE WHITESIDE

Production Coordinator SUSAN DUKOW
Assistant Production Coordinator MEL SANFTNER

Production AssistantsTOM WOOSLEY
DEON BOYCE
JAKE GROSS
ANGELIA HUNT
NIKKI REAL
ANDREA RENNARD

Leadman DAN DUPONT
Set DressersSTEVE WATSON
MICHAEL PARIANOS
SHANNON GARDNER
TIM WOODRUFF
ANDREW "PINKY" SWARTSEL

Buyer HEIDI PIEH

Standby Painter GUY EDWARDS

Location Manager FRANK YOSHIKANE
Assistant Location Manager KIERON ESTRADA

Video Assist CHRIS SHADLEY
Catering Provided by MARIO'S CATERING
Craft Service LAURA BEGANO
Medic JEREMY DAVIS
Studio Teacher JACK STERN
Second Second Assistant Director MELODY BEAM

Transportation Coordinator GENO HART
Transportation Captain HARDY OPHULS
Transportation Co-Captain J.P. PELLIGRINO

SPLINTER UNIT

First Assistant Director CHRISTOPHER SWARTOUT
Second Assistant Director CHRIS DEANGELIS

Director of Photography TERRY STACEY

Directors of Photography—Time Lapse DAVID M. DUNLAP
EDUARD GRAU

Script Clearance
Research MARSHALL/PLUMB RESEARCH ASSOCIATES, INC.

Clearances & Product Placement LAURIE GERSHON

Cameras Provided by CAMERA SERVICE CENTER

Teachers Provided by ON LOCATION EDUCATION

Animals Provided by DAWN ANIMAL AGENCY, INC.

EPK Services Provided by BLUE COLLAR PRODUCTIONS, INC.

Production Financing Provided by U.S. BANK

Production Legal Provided by WYMAN & ISAACS, LLP

Insurance Services
Provided by MOMENTOUS INSURANCE BROKERAGE, INC.

Completion Bond Provided by FILM FINANCES, INC.

Avids Provided by L.A. DIGITAL POST

Stock Footage Provided by THOUGHT EQUITY MOTION
CORBIS

Diane Sawyer Photos Courtesy of . . ANDREW ECCLES/JBG PHOTO

Chinese News Footage Courtesy of KTSF, SAN FRANCISCO

"PANIC ROOM" Poster Courtesy of COLUMBIA PICTURES

Rolex Watches Provided by TARRYTOWN JEWELERS

Select Items of Jason Bateman's

Wardrobe Provided by BROOKS BROTHERS

Additional Photos Courtesy of FARM SANCTUARY

Use of *The Wall Street Journal*

Courtesy of DOW JONES & COMPANY, INC.

© New York Daily News, L.P. used with permission.

"Fast Track and Speedwheels" © 1990 Dan Sinclair and "Grand Central: Arches, Grand Towers, Pyramids" © 2000 Jackie Ferrara and owned by MTA New York City Transit and commissioned by the Metropolitan Transportation Authority/Arts for Transit.

© 2009 NYSE Euronext.- Images of NYSE Euronext, including the NYSE Trading Floor®, are federally registered service marks of NYSE Euronext. Neither NYSE Euronext nor its affiliated companies sponsor, approve of or endorse the contents of this film.

"Baster" was originally published in *The New Yorker*.

The 'Made in NY' name, logo and insignia are trademarks of the City of New York and are used with the City's permission.

MUSIC

"Instant Replay"

Written by Dan Hartman

Performed by Dan Hartman

Courtesy of Epic Records

By arrangement with Sony Music Licensing

"Freakshow On The Dance Floor"

Written by James Alexander, Michael Beard, Larry Dodson, Mark Bynum, Harvey Henderson, Lloyd Smith, Winston Stewart, Frank Thompson and Allen A. Jones

Performed by The Bar-Kays

Courtesy of The Island Def Jam Music Group

Under license from Universal Music Enterprises

"I Can't Wait"

Written by John Smith

Performed by Nu Shooz

Courtesy of Atlantic Recording Corp.

By arrangement with Warner Music Group Film & TV Licensing

"Lounge With Stress"

Written by Michael Wilson, Louis Segura, and Nigel Williams

Performed by N-I-Gel featuring Phat AI & Lou Wop

Courtesy of LoveCat Music & Tony Mercedes Music

"The Bomb! (These Sounds Fall Into My Mind)" (Pop Radio Mix)

Written by Kenneth Gonzalez, Daniel Seraphine

and David James Wolinski

Performed by Sunrider

Courtesy of Andorfine Music, Germany

"Little L"

Written by Jason Kay and Toby Smith

Performed by Jamiroquai

Courtesy of Sony Music Entertainment (UK) Limited
and Epic Records

By arrangement with Sony Music Licensing

"Prioritize"

Written by Justin Meldal-Johnsen

Performed by Justin Meldal-Johnsen and

Roger Joseph Manning Jr.

"Pushin' On" (feat. Alice Russell)

Written by William Holland

Performed by The Qantic Soul Orchestra

Courtesy of Ubiquity Records / Tru Thoughts

"Boogie Town"

Written by Larry James and Doris James

Performed by Fat Larry's Band

Courtesy of Concord Music Group, Inc.

"Papa Don't Preach"

Written by Brian Elliot

Performed by Donna De Lory

Courtesy of Johnny Yuma Productions

"Here Comes The Sun"

Written by Arthur Austin, Len Barry, Larry James,

Anthony Middleton and Lawrence Taylor

Performed by Fat Larry's Band

Courtesy of Concord Music Group, Inc.

"Bluebird Of Happiness (Ulrich Schnauss Short Version)"

Written by Neil Halstead and Ian McCutcheon

Performed by Mojave 3

Courtesy of 4AD Ltd.

"Summer Night"

Written by Jonathan Dagan and Noa Lembersky

Performed by Other Viewz

Courtesy of LoveCat Music

"Open Your Heart"
Written by Rebecca Ann Stark, Ronald Rege Jr.,
Jeffrey M. Rosenberg and Steven John Gregoropoulos
Performed by Lavender Diamond
Courtesy of Matador Records

"Sick Of Being Love Today"
Written by Jean-Sebastien Nouveau, Martin Duru
and Julien Bonneau
Performed by Justement
Courtesy of 5 Alarm Music

"Sea Green, See Blue"
Written and Performed by Jaymay
Courtesy of EMI Records Ltd./Blue Note Records
Under license from EMI Film & Television Music

"I Walk Alone"
Written and Performed by Mick McMains
Courtesy of Rescue Records, a Division of 5 Alarm Music

"Party People"
Written by Geoff Siegel
Performed by Assassinz
Courtesy of Fundamental Music, Inc.

"More Bad Luck"
Written and Performed by Albert King
Courtesy of Concord Music Group, Inc.

"All The Beautiful Things"
Written by E
Performed by Eels
Courtesy of Vagrant Records

"Paul's Pal"
Written and performed by Sonny Rollins
Courtesy of Concord Music Group, Inc.

"Numbered Days"
Written by E and Joe Gore
Performed by Eels
Courtesy of Geffen Records
Under license from Universal Music Enterprises

"Happy Birthday To You"
Written by Mildred J. Hill and Patty S. Hill

"Lovers' Carvings"
Written by Stephen Wilkinson
Performed by Bibio
Courtesy of Warp Records
By arrangement with Zync Music Inc.



American Humane monitored the animal action.
No animals were harmed®.
(AHAD 01666)

Miramax Film Corp. prohibits the receipt of payment or anything
of value in connection with, or entrance into any agreement in
relation to, the depiction of tobacco products in films it produces.

SPECIAL THANKS

In memory of ANITA GORDON 1946-2008

NYC Mayor's Office of Film, Theatre and Broadcasting
Michael R. Bloomberg, Mayor
Katherine L. Oliver, Commissioner
NYPD Movie & TV Unit
Bloomberg L.P.
Jeffrey Daniels for Gem Platinum
Matthew L. Saunders
Daniel Battsek
Keri Putnam
Michael Falbo
Diane Sawyer
Mark Robertson
Furlined
Carlo Martinelli
Jonathan Krauss
Charles Goodman
Rob Speyer
Karen Neasi
Luke Janklow



Prints by Deluxe

Produced and Distributed on





MPAA # 45846



MOTION PICTURE ASSOCIATION OF AMERICA

THIS PICTURE MADE UNDER
THE JURISDICTION OF



AFFILIATED WITH
A.F.L.-C.I.O.-C.L.C.

COPYRIGHT © 2010 BASTER PRODUCTIONS, LLC.
All Rights Reserved

Baster Productions, LLC is the author of this Film (Motion Picture)
for the purpose of copyright and other laws.

This is a work of fiction. The characters, incidents, and locations
portrayed and the names herein are fictitious, and any similarity
to or identification with the location, name, character or history
of any person, product or entity is entirely coincidental and
unintentional.

This motion picture photoplay is protected pursuant to the
provisions of the laws of the United States of America and other
countries. Any unauthorized duplication and/or distribution
of this photoplay may result in civil liability and criminal
prosecution.

MIRAMAX
F I L M S

PG-13	PARENTS STRONGLY CAUTIONED	
Some Material May Be Inappropriate for Children Under 13		
MATURE THEMATIC CONTENT, SEXUAL MATERIAL INCLUDING DIALOGUE, SOME NUDDITY, DRUG USE AND LANGUAGE		

THE SWITCH

"I can't wait around for something that may never happen!"



With those words, spoken to her best friend Wally, Kassie sets out to find the perfect sperm donor, but her plans go awry in Miramax Films and Mandate Pictures' offbeat comedy "The Switch," directed by Josh Gordon and Will Speck and written by Allan Loeb, based on the short story "Baster" by Jeffrey Eugenides.

Starring Jennifer Aniston, Jason Bateman, Patrick Wilson, Jeff Goldblum and Juliette Lewis, "The Switch" is produced by Albert Berger and Ron Yerxa. Nathan Kahane, Jennifer Aniston and Kristin Hahn are executive producers.

THE STORY

Neurotic, self-absorbed and pessimistic Wally Mars' (Jason Bateman) financial success with New York stock trading partner Leonard (Jeff Goldblum) does little to shake his fundamentally gloomy perspective on the world. The one bright spot is his best friend Kassie (Jennifer Aniston), beautiful and funny, who, unfortunately for Wally, is content being just friends. When Kassie, in her early 40s and single, announces that she wants to have a baby and doesn't plan to let the lack of a husband or boyfriend stand in the way, Wally is bursting with anticipation at what he expects to be asked. Then Kassie lowers the boom—she wants him to help her find Mr. Perfect Sperm Donor, not be Mr. Perfect Sperm Donor.

Before long, Kassie finds the perfect donor in the form of charming, Nordic-looking Roland (Patrick Wilson). At Kassie's "insemination party," thrown by her best girlfriend Debbie (Juliette Lewis), Wally makes what is surely a life-changing switch, then passes out and remembers nothing.

Kassie's plan moves right along—she becomes pregnant and happily moves back home to Minnesota to raise her baby.

Seven years later she moves back to New York, and Wally, still neurotic and still single, gets acquainted with Kassie's precocious—though slightly neurotic—son, Sebastian (Thomas Robinson). The two hit it off, and Wally starts spending more time with Sebastian.



Wally becomes more and more intrigued, and confused, by how familiar Sebastian seems, even though Sebastian seems to understand very clearly he came from a “seed guy” and has no real father.

Wally becomes convinced that Sebastian is his son—that he hijacked Kassie’s pregnancy. But how can Wally tell her? Kassie is getting ready to get married and have the family she always wanted. If Wally tells Kassie the truth now, he could lose her forever—and if he doesn’t, he could lose his son.

But the way a man looks at the world when he is young and single and the way he looks at it when he loves a woman and has a child of his own are two very different things. Neurotic Wally needs to find the courage to face the truth and take the biggest risk of his life.

BIRTHING “THE SWITCH”

“The Switch” is based on the short story “Baster,” written by Pulitzer Prize-winning novelist Jeffrey Eugenides, author of “The Virgin Suicides” and “Middlesex.” Screenwriter Allan Loeb discovered the story when it was originally published in *The New Yorker* in 1996 and believed it would be a great premise for a film. Loeb subsequently developed the screenplay with producers Albert Berger and Ron Yerxa of Bona Fide Productions.



Producer Nathan Kahane, president of Mandate Pictures (“Juno,” “Stranger than Fiction”), had an opportunity to read the script and became an enthusiastic fan. “We felt it had a totally fresh approach to a very unique subject, so we reached out to Albert [Berger] and Ron [Yerxa], whom we have worked with in the past, to let them know we were extremely passionate about partnering with them on this film.”

Albert Berger and Ron Yerxa have produced an eclectic roster of some of the most popular and critically acclaimed films of recent years, including “Little Miss Sunshine,” “Election,” “Cold Mountain,” “Bee Season” and “Little Children.”

Ron Yerxa explains why he and Berger were drawn to the premise behind “The Switch.” “We like comedies that explore the underlying social forces in America. This project had a unique premise and it presented social ideas in collision.”

But Berger says that doesn’t mean the story won’t resonate. “This movie, and particularly the character of Kassie, will be very familiar to audiences. She’s going through a classic dilemma that women face these days. She has a career. She is very well educated. She has been in relationships that haven’t exactly panned out for her. She very much wants to have a child and to find the right balance between family and career, so she goes ahead and does something about it. That go-at-it-alone quality is something that people will really relate to.”

Jennifer Aniston, empathizing with her character Kassie, explains, “When we meet Kassie she’s at a time in her life where she’s just ready to have a child. She alerts her best friend that she’s going to sort of do this on her own because she really feels she wants a child more than she needs the man, which I found quite interesting. I don’t know if I would do it that way, but anyway, she does, and there are a lot of women out there who do, so I think it’s great to represent.”

Yerxa felt that this story allowed the comedy genre to be developed and explored in a new way. He describes “The Switch” as a “subversive comedy” because the ordinary innocent peccadilloes—losing a phone number and needing to find it, misunderstanding a message and consequently believing a falsehood—are absent.

Nathan Kahane adds that “the core of this story is also really about Wally’s journey. He’s a regular guy who is so repressed he barely knows what he wants or how to get it. When he finally does take action on his feelings, he does a terrible thing and we then can’t help but laugh as we watch him repent and redeem himself to become the kind of man a boy would be proud to call his father.”

In “The Switch,” Wally suffers a real crisis of conscience over his deceitful act. He risks losing Kassie forever as a friend if he tells her, and yet he has to face that not telling her would be the actions of a child and not a grown man. For the first time in his life, Wally has to grow up and take responsibility for his own actions, regardless of the outcome, because it is the right thing to do.

Kassie, on the other hand, must deal with trust—being deceived by her best friend in a way that is irrevocable. Her innocent denial of the fact that Sebastian looks and acts so much like Wally is her own way of postponing the inevitable truth—knowing she will need to make some choices as a result.

“As far as the comedy goes,” says Bateman, “it’s not pie-in-the-face, winky, slapstick kind of broad comedy. It’s whatever laughs would come from people being in a real situation, so we never lean into any of the stuff and it’s not some knee-slapping, silly comedy. It’s character-driven with a lot of reactions—stuff that I really like to do and it’s material that makes me laugh, so if I’ve ever made you laugh, then you’d probably like this.”

“In a way, this is a comedy, but it’s a moral tale too,” Ron Yerxa says. “The implications of not being emotionally honest or going deep enough with yourself so that almost every way you act is the opposite of what you really want and need, that’s certainly the character that Jason Bateman plays. Jennifer Aniston’s character is strong and clear in her desires. She holds on to her beliefs and is a good parent even in the face of the obstructions and difficulties she never anticipated.”



Yerxa continues, “It’s interesting that Jennifer Aniston’s character is a good parent throughout, but Jason Bateman’s character, when he first meets Sebastian, is put off. He has no tolerance or humanistic connection to children and it’s really an act of discovery on his part. The very reasons he can’t stand this child are the things that he repudiates in himself. So, only by a mutual act of self-discovery can he open himself up to accept and love the child. And the journey here is that you might be a totally narcissistic, materialistic, career-oriented New Yorker, but given enough time if you open up to the people who enter your life, you have a chance to become a much better person than you were in the beginning. So I’d put it in the social-class category of comedy.”

“‘The Switch,’ in my view,” says Berger, “is really about a guy, Wally, Jason Bateman, who has very strong, unrealized feelings towards Kassie, Jennifer Aniston, who he thinks is his best friend. But, what the audience realizes is that there’s much more to it for him and it’s one of those movies that takes the character a while to catch up to what the audience may be suspecting early on. It’s a very recognizable situation. There are a lot of dynamics in relationships where a character has to grow into his own feelings and I think that’s very much the journey of Wally in this movie.”



ON BOARD WITH DIRECTORS JOSH GORDON & WILL SPECK

Berger and Yerxa knew of Josh Gordon and Will Speck from their extensive commercial work, but it was their hilarious figure-skating spoof “Blades of Glory” that made the directors appealing candidates for “The Switch” to all the filmmakers involved. “We thought ‘Blades of Glory’ was quite witty and inspired and had an interestingly odd, unexpected premise,” says Ron Yerxa.

In “Blades of Glory,” where two men partner up to compete for the national figure-skating championships, the directors explored gender roles and expectations as well as the changing dynamic of adversaries becoming friends.

“We thought they’d be a good match, because they could deal with the outrageous and the physical,” continues Yerxa, “but they also wanted to explore the characters and crisis of conscience and other weightier issues.”

Kahane comments, "Once we all sat down with Will and Josh to hear their thoughts on how to bring this great script to life, it was clear that we had to make this movie."

Berger adds, "Will and Josh are fantastic collaborators and wonderful directors. They have primarily made a name for themselves in the world of commercials. They have one feature under their belt, 'Blades of Glory,' which is a mainstream comedy. This was something a bit more sophisticated and I think the direction they are moving toward. They're perfectionists. Ron and I have worked a lot with directing teams and Will and Josh are really unique in the sense that they collaborate very closely, but at the same time they have divided interests, so that Will is more in the arena of production design and costume design whereas Josh is more camera oriented."

Will Speck, commenting on the film's appeal from his and Josh Gordon's point of view, says, "I think the thing that we thought was different here was that it didn't have a lot of artificial conceit to it. These characters felt real and they felt grounded in the real world. It was pretty much, to us, as it would unfold in real life."

Josh Gordon adds: "It really is about how families come together in kind of interesting ways. They don't have to follow a pre-prescribed path, and this group of people certainly didn't do that in this movie."

Some of the cast members commented on the experience of working with two directors:

"Working with two directors was great," says Jason Bateman. "Will and Josh are a lot of fun and we share the same sensibilities. It was like doing a film with two of your really good buddies. They've really worked out a great system and I'd love to work with another pair. It's much more efficient, you know."

"The only other time I've worked with two directors was when I did a Gap commercial," says Patrick Wilson, "with Jonathan Dayton and Valerie Faris, who did 'Little Miss Sunshine.' That was the only time I'd ever experienced two directors in the room, so I was wondering how it was going to go, but they get along so well. They're like Butch and Sundance...or Batman and Robin...actually, it's more like Tango and Cash."



Will was the one who'd run in and give the acting notes and Josh handled more of the technical side. They work really well together, which makes it easy on everyone around."

For Juliette Lewis, it was a new experience. "This is the first time I've worked with the duo, the directing team, and this is a very unique situation. They seem to really agree and the great thing about creative partnerships is they probably have different talents and together collectively create this really creative dynamic. And they're really, really fun."

JENNIFER ANISTON SHINES AS "KASSIE"

For the determined, no-nonsense Kassie, the filmmakers say there was never any question about who they wanted in the part.

"The first piece of casting was Jennifer Aniston, which seemed like perfect casting," says Ron Yerxa. "The definition of the character, her situation and the comedic but heartfelt moments in the screenplay we built around Jennifer Aniston."

"The audience will get a lot out of 'The Switch.' It's very funny. It's a lot of physical comedy. It's also very emotional, and it hopefully will encourage people to know that there are always options." —Jennifer Aniston

Albert Berger seconds, “We always had Jennifer Aniston in mind. She seemed the perfect choice for this movie as an actress who has done such excellent work in comedy. She was really at the right point in her career and in her life for this particular role.”

Director Will Speck adds, “Jennifer Aniston was always at the top of our list. She’s great comedically, but we feel like she’s a really good, underestimated actress too. She brought a lot to the dilemma of this character in a real way that never felt phony.”

Director Josh Gordon, commenting on how Jennifer Aniston puts herself out there in her roles, says, “Jen’s really brave. She chooses characters that do sometimes come close to her own experience, so it adds another layer to her character.”



Berger agrees: “She is well known as perhaps our premier comedic leading lady and this is a movie that’s comfortably in her zone. Yet she always looked for the honesty in the dialogue and in what she could bring to it and into that character’s dilemma.”

Will Speck sums up: “It was great to have her. Jen was incredible and we think she delivers an amazing performance.”

Aniston is also an executive producer on the film, along with her Echo Films partner Kristin Hahn. “Jennifer, who’s a real pro, was able to wear those two

hats in a very positive way for the film,” says Berger. “She’s graceful, generous and is able to exert her influence on behalf of the production in subtle but good ways. Kristin Hahn, Jen’s partner, is a very capable producer and it has been a real pleasure making the movie with them.”

“I’ve found Jennifer to be amazingly earthy, charming, direct, very easy to talk to,” adds Yerxa.

Jennifer Aniston found herself drawn to the part for several reasons: “I thought it was a really beautiful, great story that was kind of unconventional and it’s also one of the first movies that our production company Echo Films will be coming out with. I also wanted to work with Jason Bateman.”

JASON BATEMAN—THE PERFECT “WALLY”

After breaking out in “Arrested Development,” Jason Bateman has gone on to motion picture acclaim, often playing an ordinary man trying to get by in increasingly surreal circumstances, appearing in such films as “Juno,” “Forgetting Sarah Marshall” and “Hancock.” His self-deprecating demeanor and appealing charm work well in the creation of Wally, an otherwise largely unsympathetic man who commits an incredible act of deceit.

“Jason Bateman has a distinct kind of comedy, a dry wit, an improvisational feel,” describes Ron Yerxa. “He is very spontaneous and I thought he would complement Jennifer Aniston’s style of acting nicely. She’s very heartfelt and in the moment and he has this edgy, dry wit that we thought would establish the character well.”

The filmmakers were amazed at Bateman’s comic skills and ability to improvise. “He’s a remarkably gifted comedic actor, and one thing that really helped us along was his ability to improvise,” says Berger. “He always stuck to the script and all that, but then at the end of each sequence, or each setup, he would really give a lot in the way of alternatives. I think it’s going to bring a fresh, spontaneous quality to the film.”

Nathan Kahane, who worked closely with Bateman on “Juno” and “Mr. Magorium’s Wonder Emporium,” also concurs with Berger’s assessment of Bateman’s comedic timing and creative instinct.

Directors Josh Gordon and Will Speck have been longtime fans of Bateman and were similarly impressed by his talent. Speck says, “We feel super lucky and feel like this is a role for him that we hope shows people more of what they saw a little bit of in ‘Juno.’ It was really exciting for us to work with him.”

Bateman describes the character that drew him to the role: “I play Wally Mars and he is the best friend of Kassie. I’m a guy who is a little bit complicated and a little in his own head and is not the most free-spirited, fun-loving kind of guy. He has complications and some challenges to get through to reach a point of happiness and so he’s a little bit more of a girlfriend to Kassie than a potential boyfriend. Maybe that’s why he’s not a perfect candidate to be a sperm donor. Plus it would wreck their friendship, so he’s that kind of guy.”



Bateman and Aniston are longtime friends, and the actor is a fan and an admirer. “It was nice to get a chance to work together more than just one or two scenes like in ‘The Break Up,’” says Bateman. “Doing a full film with Jen was as great as I hoped it would be and we used every part of our familiarity, especially since we’re supposed to be best friends, so it was nice to have that beforehand. She’s incredibly talented, you know. I think some people that are as good-looking as she is don’t get the credit they deserve sometimes for their acting abilities, but she’s incredible in this.”

Aniston also enjoyed the experience of working with Bateman. “Jason Bateman is just one of the sweetest. I’ve always adored him and he’s just delightful.”

Juliette Lewis found Bateman the perfect foil for her own ad-libbing as Kassie’s friend Debbie. “Jason and I, we’re sparring partners. He’d throw these insults out, and the way Debbie takes to the insults—she just doesn’t have it.”

Jeff Goldblum had nothing but kudos for Bateman’s work ethic and talent. “Jason Bateman is fantastic. I didn’t know him. I knew his work and was a big fan but only met him on this film. I hadn’t seen ‘Arrested Development,’ but now I’ve seen it all, every single one, it’s just hilarious and I’m addicted to it and it’s great.”

Albert Berger observed that Wally’s character allows Jason to explore the non-comedic side of his art. “Even though Jason is known primarily for his comedic movies, I think he saw in this an opportunity to show a dramatic side and there is a real integrity to his performance. He never allowed anything to get too broad and he was always looking for the truth in his character and in the scenes. There was a very healthy tension between the material and Jason’s approach that I think is going to bring a real depth to this movie. Jason is in almost every scene in the movie and had to bear the weight of all sorts of difficulties, including night shooting and rain

machines and an ongoing writing process that really kept him on his toes. So my hat really goes off to him. He carried the burden of this movie on his shoulders and never complained and really, I think, took on this challenge of being the leading man and delivered a fantastic performance.”

PATRICK WILSON SURPRISES AS “ROLAND”

The Emmy®- and Golden Globe®-nominated Patrick Wilson, who is known for his performances in “Angels in America,” the film version of “The Phantom of the Opera,” the edgy “Hard Candy” and “Watchmen,” would not be the first actor to come to mind when casting a comedic role. But Albert Berger, who



worked with Wilson on “Little Children,” saw that the actor was more than capable of delivering comedy.

“Patrick Wilson, Ron and I worked on ‘Little Children’ and he, for the most part, is known for more dramatic roles. But he’s a very versatile

actor. He's big in the world of musicals, on Broadway, and has many sides to him that people haven't seen. There was one outtake that he did with Noah Emmerich on 'Little Children' where we were filming a driving sequence using rear screen projection. Noah was driving the car and Patrick was in the passenger seat. In the middle of the take Noah opened the passenger door and shoved Patrick out. Patrick pretended to be running to catch up and it was all filmed from the side and it was kind of a genius, almost like a Buster Keaton-type moment, and you just realized that there's a physicality to this guy. There's a humor to him. He has so many sides that have been untapped in movies that when we had the opportunity to approach somebody with this particular role we immediately thought Patrick would be perfect."

"I got involved initially because of Albert Berger," says Patrick Wilson. "He and Ron Yerxa of Bona Fide pictures had produced 'Little Children,' so we already had a great relationship and I have always had a great respect for the projects they choose. I knew a little of Will and Josh's work, but it was Albert who introduced us, and after a few minutes with them, I knew this was going to be a very original and special film."

Will Speck comments, "Josh and I met with Patrick first thing. We had thought about who would be not just a genetic superstar, but also able to play with a sense of humor. We thought about him because we loved 'Little Children' so much. We had seen him in that and he was so iconic."

"It was important to us that the character was just not a paper target. It was a tricky role to play," adds Josh Gordon.

Wilson describes his character: "I play Roland Nilson, very Nordic, who is the donor in the movie. Roland's a good guy. He's ultimately unbelievably earnest and eager, perhaps a little bit too much. In creating Roland and getting with Will Speck, and with Allan Loeb, who'd been brought on to write, and sort of sitting in a room hashing out what I felt like Roland needed to be, my whole basis of that was I need to be everything that Wally's not."

Wilson continues. "I just have to be the opposite of him. That's all. Roland has to serve Wally and Kassie. If Wally's negative, then I've got to just play Roland as the most positive person around. Annoyingly positive. That's the goal; if Wally was cynical then I have to be an optimist. I just had to play the opposite, so when they said, you know, what do you think about Roland? I'd say, well, let's talk about Wally first. Where is Wally coming from and then I'll go the opposite way."

"When I heard that Jen and Jason were attached to the movie," says Wilson, "I thought, man, I can't think of a more likeable couple who are both funny and charming. I was thinking that's a movie I'd like to see, so when it became something interesting that I wanted to be a part of, it was really just a bonus."



Ron Yerxa explains his rationale in choosing Patrick to play Roland. "Well, Patrick is a bit of odd casting. I mean, to put Patrick Wilson in that kind of role...he's a handsome guy...but it's a comedic role. You don't immediately connect with the work Patrick's done. What he did was take someone who could have been just a beautiful DNA sample and turned him into this inspired character who's so energetic, but kind of delusional about his life. He brought a level of comedy and psychological sophistication that really didn't exist in the early drafts of the script."

Wilson agrees. "Yeah, I haven't had a chance to do a lot of comedy. I seem to be doing more of it lately, which is nice. I try to do as many different genres as I can, but comedy is another story. My resume doesn't exactly scream hilarity, so, with me, it usually takes someone knowing me personally to know that I'm not nearly as serious as the roles I tend to play."

Jason Bateman first saw Wilson perform in a play in New York and then saw him in "Little Children." "I was really, really impressed with his performance in 'Little Children.' At first, I was surprised we got him for a role that is smaller than he's used to doing, but I guess it really speaks to the quality of the script and the fact he wanted to be a part of it irrespective of the size of the role. We were lucky again with him and our scenes were pretty effortless. He's a really, really good actor."

JULIETTE LEWIS LETS LOOSE AS "DEBBIE"

One of the most fearless actresses of her generation, with a roster of films that include Oliver Stone's "Natural Born Killers," "Kalifornia," "Strange Days" and "Cape Fear," Juliette Lewis is the embodiment of Kassie's slightly ditzzy friend Debbie.

Juliette was offered the part after she appeared in Drew Barrymore's directorial debut "Whip It!" which was made at Mandate Pictures with Nathan Kahane executive-producing.

"I also know Albert Berger," she says, "and so they were aware of me and I guess they were all masterminding who's going to play this friend part, Debbie. I'm a huge admirer of Jennifer Aniston and Jason Bateman, and the script, of course, was really unique and funny."



"Josh and I thought about Juliette pretty early in the process and I think the thing that we were excited about was she's really unpredictable and she brings that kind of messiness to the relationship with her and Jen's character that we really wanted," says director Will Speck.

"My character's name is Debbie Epstein," Lewis explains. "She's Kassie's friend and you'll find her often at all the parties in the movie. Essentially the part was just one scene, and then they expanded it for me and I got to play with

Jason Bateman and improvise and make up some fun stuff. I wouldn't call my character eccentric; I would say she's a bit daffy maybe."

"Juliette Lewis is really a live wire," says Ron Yerxa. "She's the vulgarian friend, and so whatever scene she is in, she cuts right through it with the most direct, off-putting, somewhat insulting thing to say to people, but she's brilliant at it. She had a minor role in 'Old School' that I always think about because she's the betraying wife and she's just so heartfelt and duplicitous at the same time. Here she really has a level of energy and materialism and narcissism that eclipses everybody else."

"Juliette Lewis is remarkable," adds Berger. "She's a comic genius. She has a very interesting process in that she takes a little while in rehearsal. You can't quite see where she's going, but once filming starts she just comes at you with all sorts of different fresh and unpredictable ideas and she really grabs the role and makes the most of it."

Lewis admits to finding the comedic work challenging and rewarding. "I love mixing up my creative bag, so to speak, and I'm always looking to work with interesting people. That's the first, that's the most important thing to me. The second thing is making sure I can do a part I've never done before and do new things, but always I try to ground my work in something really honest. I've just done four movies in a row, and right before this I did really dramatic heavy stuff where I played a drug addict and it's dark and I worked with Mark Ruffalo and he was superb. So it was fun to come and do this."

Lewis describes one of her favorite scenes in the film. "It's the scene when she throws the big party. I guess that's eccentric. My character throws a party for Jennifer's character that's an insemination party. I mean, that's a little weird and so we sort of have made Debbie that she's creative. She makes these creative tapestries you'll see in the film, inspired by sperm of course, so look out for the semen-inspired artwork of Debbie Epstein."

JEFF GOLDBLUM ACES “LEONARD”

Jeff Goldblum has the remarkable pedigree of having appeared in two of the highest-grossing films in movie history—“Jurassic Park” and “Independence Day.” And this for an actor who has most often preferred independent films with developed, nuanced characters. “Jeff Goldblum is the old pro in our group,” says Berger. “He is always coming up with different options and different comedic flair. He’s a very serious actor, but is able to play comedy in a great way. He’s thoughtful. Jeff has been a great partner in the process of crafting the character of Leonard. He was the last guy to work and so we had the most time leading up to the production with Jeff.”



Yerxa adds, “In meetings and in a reading rehearsal, Jeff brought this electric energy of a guy who’s so ambitious and pragmatic—and in a way, that character is ethically challenged. He barely knows what the right thing to do is because he’s so concerned with what is the most practical, self-serving way to behave. His character struggles to find what might be a moral conscience, but basically, he’s like the pure American who defines himself by materialist ambition.”

“He’s the eyes of the audience in this movie,” says Berger, “an anchor for the viewer.”

Director Will Speck agrees, “Jeff was our absolute first choice. We begged him to do it because it’s a small part and he would bring so much to it. We were lucky that he happened to be shooting in New York and we could get him on his off days to come in.”

Jeff Goldblum explains his character. “I play Leonard and I work with Jason Bateman’s character. We are at our workplace doing financial advising and that’s who I am. I’m a good friend to him. He’s been going through this challenging and interesting, fascinating relationship, and he talks to me about it.”

In talking about the genre, Goldblum admits he likes comedies best. “I like to watch them. I really enjoy them and so I try to do things that are supposed to be funny and some people have found them funny perhaps along the way and I enjoy it. I like that.”

This is Jason Bateman’s first time working with Jeff Goldblum. “I’ve never worked with Jeff Goldblum before, but I’ve always wanted to. You know, he’s got a very unique style and rhythm that is very anti-acting, you know. It’s very sort of free-formed and very conversational and he’s famous for it. He was one of the first to really introduce a current style.”

“We’ve been huge Goldblum fans our whole lives. We sort of grew up on him and we were hoping to lure him back into comedy with a nice, juicy comedic part.” —Director Josh Gordon

THOMAS ROBINSON BREAKS OUT AS 6-YEAR-OLD SEBASTIAN

Finding the right child to play Sebastian was a big piece of the puzzle for the filmmakers. Directors Speck and Gordon and casting director Doug Abel did a search for two months in both the New York City and Los Angeles areas with a lot of open calls at grade schools, resulting in many work sessions, callbacks, and screen tests to find the right fit for Sebastian.

Finally, in Los Angeles, they found talented six-year-old Thomas Robinson. Both directors are justifiably proud of the work they put in bringing Thomas through the casting process and then nurturing and guiding him to deliver a fine performance on screen.

Says Speck, "We had seen Thomas on tape and knew we had to meet him in person, so we flew to LA and had a great work session with him." Adds Gordon, "He had the perfect balance of vulnerability and introspection that the character demands, and he happens to look a lot like Jason Bateman."

"We've worked with a lot of kids in 'Little Miss Sunshine,' 'King of the Hill,' 'Little Children' and 'Bee Season,'" says Berger when talking about the child actor. "Thomas Robinson has been fantastic. He's got a natural gift, he's an adorable kid, plus he works hard. He knows his lines and it's a tough role. He plays a kid with a lot of edges and someone who badly desires the father he hasn't had for the first six years of his life. It's an emotional role and yet, at the same time, there's a lot of humor. Thomas did a fantastic job and really, really stepped up to the challenge."



Jason Bateman recalls his own experiences as a child actor. "I started when I was ten and it was tough at ten, so I have no idea how he got it done at six. For him to learn his lines and then also manipulate those lines and try to find some nuance and all that sort of actor crap is amazing. It could have been a whole lot more difficult with somebody who wasn't as talented as him, so we got really, really lucky."

ABOUT THE LOCATION

In the tradition of many classic comedies like "When Harry Met Sally" and "Annie Hall," "The Switch" was shot in New York City. The filmmakers combined familiar locations with new areas of the city known only by the residents to give the city some extra-fresh appeal.

Says Josh Gordon, "We wanted to make sure to find locations in the city that were a little bit less expected and felt like the place that Will and I went to school." (The two met at New York University's Tisch School of the Arts.)

"We shot entirely on location in neighborhoods that made sense for who each character is," adds Speck. "It was so great to not have to double the city and get only a week to grab exteriors—it's one of the things that really excited us about the movie."



Josh Gordon explains: "A lot of times, like Will said, they'll shoot in another city and then they'll go to New York and just capture the monuments. So you'll have the requisite scene in front of the Plaza and you'll have the big Central Park scene, and for a lot of people that actually live in New York, that's not the New York you usually pay attention to and see. You're usually pretty focused on your own little life and walking through, and we really wanted to capture that kind of New York in this movie, which we called 'the New York B-sides.'"

Albert Berger comments, "It's been an exciting place to film, and of course, filming with Jennifer Aniston is a trip as well because everywhere she goes, everywhere she is, there's a lot of enthusiasm. A lot of fans. A lot of paparazzi and so it brings an energy to the experience, as if New York doesn't have enough. It's created a really exciting film environment for us. We're really happy with the locations we've found, and for the directors, it was very important to them to find the 'B-sides' of New York. The New York that hasn't been perhaps overexposed in every movie you've seen, so it was a lot of fun trying to find these locations and even more fun filming there. Because you walk off the set and you're in the greatest city in the world, so what could be better?"

"We felt it was important to be true to the world Allan created in his script, so shooting in New York City was our top priority," adds Kahane.

"I love New York City," says Jeff Goldblum. "Don't get me started on New York City. I'm staying here now because of 'Criminal Intent.' So

I've been here for nine months and got a place here. I grew up in Pittsburgh, and then after high school I lived here for four years right around this neighborhood on the Upper East Side. Then I lived in the West Village and then I moved out to LA, so I've been there for a while and I have a kind of a base there which I love."

"I love when movies come here, because selfishly it's just much easier for me to commute and be able to go home. There's nothing like shooting in New York," states Patrick Wilson.



Juliette Lewis echoes Wilson's sentiments. "Filming in New York—any time you come to New York for any reason is always a good time. I mean, it's New York City, but it is a challenge for film companies just in the parking, you know. The energy is so rich and is so vibrant and people and all those cars and the great buildings and spaces, so it's nice that the movie will have an authentic New York City feel."

Bateman has always wanted to live in New York. "New York City is a place that I've always wanted to live since I was in my teens, but because I did so much television I had to be in Los Angeles and so never got a chance to move out here," he says. "Now I'm married and have a kid and they're not too keen on unplugging from there and coming here, so I think the best chance I have of living in the Big Apple is doing jobs here, and that was one of the draws to doing this. I think we only went out to Brooklyn a couple of times; it was really neat to park trucks on these streets that are usually so jammed anyway. To own little pockets of the city from day to day really felt like a privilege."

True to the film's location mission, "The Switch" takes in a lot of New York City—Soho, Upper Westside, Williamsburg, Central Park, Park Avenue, Chelsea Piers, The Meatpacking District, Midtown Manhattan, Queens, and more—making for a visually rich backdrop for the story.

ABOUT THE PRODUCTION DESIGN

Directors Will Speck and Josh Gordon knew exactly how they wanted the film to look and knew exactly who to hire to deliver it for them—Adam Stockhausen, who was the art director on "Synecdoche, New York" and the supervising art director on "The Darjeeling Limited."

Adam Stockhausen gladly accepted the production designer assignment to create the visual look and tone of the film—the world in which the characters live. "The process came together very quickly," says Stockhausen. "We had only about seven weeks. We started out broadly and then got specific... How did we want to portray the character and how did we want to see New York City...and how has New York City been seen in other movies, both a long time ago and very recently. And what did the directors like and what did they not like, and again it started with broad images and then we narrowed it down."

Stockhausen started with Kassie's world and what her spaces were going to feel like. "What did she do for a living and what kind of a place would she have at the various stages in her life that we see her? The first thing we hit upon was this apartment on the Upper West Side for when she comes back after seven or eight years in the story," he says. "We locked in on that and said this is her space and that influenced everything else. Kassie's first apartment was a younger place, a hipper place, more of a loft with an open space plan, rougher around the edges. Then she moves later into a more finished space."



Finding Wally's space meant focusing on his work environment. "Jason's space keyed off his office, really," explains Stockhausen. "Will and Josh wanted it to be Park Avenue, midtown financial as opposed to lower Manhattan, and that gave an international style in his office that kind of carried into his home life. His apartment has clean lines, large windows, a lot of repeated windows...more straight-edged and modern as opposed to Kassie's places which have a richness, depth and softness that his place never did."

"For Leonard's place, we looked at all kinds of different spaces," Stockhausen continues. "The thing that seemed important in talking to Will and Josh about it is that Leonard is a one-of-a-kind sort of guy, so it really had to be a one-of-a-kind sort of space. We looked at all kinds of styles and architecture and we ended up at this townhouse in the Village. It is a beautiful, stunning, incredible house that had been renovated in a very special and careful way. It allowed for us to do these great scenes with Leonard in the window above and Wally down on the street yelling up at him with this white grand piano right behind him, and then a kitchen when Wally comes over to see him in the middle of the night. It was a 'kitchen table' scene but again in a one-of-a-kind beautifully redone brownstone kitchen with a little terrace outside and a garden in back and it was an incredible space that none of the other characters had."

Stockhausen continues explaining his process. "We looked at a lot of imagery, a lot of films from the '70s and how those films and photographers from that time looked at the city. Then we looked at newer films and newer photography and we felt that lately we've been seeing a lot of romantic, downtown Village scenes. What we hadn't seen lately was Park Avenue, the modern, streamlined, glass-and-steel Manhattan which had been very popular in the past. There's a new building boom going on, and Josh was interested in seeing them and staying away from the tree-lined gorgeous Magnolia Bakery West Village kind of thing."

One of the challenges on the film was that no large stage was built.
The scenes went from location to location, with sometimes as many as
three location changes in a day.

ABOUT THE CAST

Born in Sherman Oaks, California, and raised in New York City, **JENNIFER ANISTON (Kassie)** is a versatile actress who was exposed to acting at an early age by her father, John Aniston, who starred on NBC's daytime drama "Days of Our Lives," and her godfather, the late Telly Savalas. In addition to the massive success she has achieved on the small screen, Aniston has continued to branch out with very different roles on the silver screen.

Aniston most recently starred in the romantic comedy "The Bounty Hunter" opposite Gerard Butler, directed by Andy Tennant. In 2009, she was seen in the ensemble feature film "He's Just Not That Into You," based on the bestseller by Greg Behrendt and Liz Tuccillo, as well as opposite Steve Zahn in the romantic comedy "Management." During this year she also starred in "Love Happens" with co-star Aaron Eckhart. Aniston was later seen in the box-office-hit screen adaptation of John Grogan's beloved book "Marley & Me" with Owen Wilson in 2008. Later this year, Aniston will feature in Miramax Films and Mandate Pictures' "The Switch" alongside Jason Bateman, and she recently wrapped production on "Just Go with It" opposite Adam Sandler and Nicole Kidman.

Jennifer was seen in the hit romantic comedy "The Break-Up" with costar Vince Vaughn in 2006. She also starred in "Friends with Money," which marked Jennifer's return to the indie screen. Both her performance and the film received rave reviews. Additionally, Aniston starred in the Rob Reiner film "Rumor Has It" as well as the thriller "Derailed" co-starring Clive Owen. Aniston played opposite Ben Stiller in Universal's "Along Came Polly" in 2004. She was also seen in the smash-hit comedy "Bruce Almighty" opposite Jim Carrey and Morgan Freeman. Aniston earned an Independent Spirit Award nomination for her performance in Miguel Arteta's critically acclaimed third film, "The Good Girl," opposite Jake Gyllenhaal, John C. Reilly and Zooey Deschanel. The film made its debut to rave reviews at the 2002 Sundance Film Festival and was released by Fox Searchlight.

Aniston's other film credits include: "Rock Star," opposite Mark Wahlberg and directed by Stephen Herek; "She's the One," opposite director

Ed Burns and Cameron Diaz; "Picture Perfect," opposite Kevin Bacon and Olympia Dukakis, directed by Glenn Gordon Caron; "'Til There Was You," with Jeanne Tripplehorn, Sarah Jessica Parker and Dylan McDermott; and the critically praised "The Object of My Affection," opposite Paul Rudd. Her other film credits include "Office Space" and "Dreams for an Insomniac."

In 2006, Aniston also made her directorial debut, directing the short film "Room 10" as part of an award-winning short film series, Glamour Reel Moments. Despite her current work in film, her success and efforts in television cannot be forgotten.

Aniston completed her 10th and final season on the hit ensemble comedy "Friends," along with Courteney Cox-Arquette, Matt LeBlanc, Matthew Perry, David Schwimmer and Lisa Kudrow, on NBC. Her work as Rachel Green has earned her five Emmy® nominations, two Screen Actors Guild® Award nominations as well as two Golden Globe® Award nominations. In addition to receiving four People's Choice Awards, Aniston won her first Emmy® in 2002 for Lead Actress in a Comedy Series as well as her first Golden Globe Award in 2003 for Best Performance by a Lead Actress in a Comedy Series.

Aniston, who is of Greek descent, spent a year of her childhood living in Greece with her family, but relocated to New York when her father landed a role on the daytime drama "Love of Life." She had her first taste of acting at age 11 when she joined the Rudolf Steiner School's drama club. Aniston said: "I was always fascinated by acting, but my experience at Rudolf Steiner encouraged me to pursue it as a career." She added: "Steiner was a free-spirited school that encouraged creativity and individualism." Her experience at the Rudolf Steiner School also helped Aniston develop a passion for art. At age 11, one of Aniston's paintings was selected to be on display in an exhibit at New York's Metropolitan Museum of Art.

She began her professional training as a drama student at New York's High School of Performing Arts. After graduating in 1987, Aniston won roles in such Off-Broadway productions as "For Dear Life" at New York's Public Theater and "Dancing on Checkers' Grave." In 1989, she landed her first television role as a series regular on "Molloy." Aniston's other television credits include series-regular roles on "The Edge," as well as "Ferris Bueller," a recurring role on "Herman's Head" and guest-starring roles on such series as "Quantum Leap" and "Burke's Law."

Aniston currently resides in Los Angeles.

Actor, producer, and director **JASON BATEMAN (Wally)** was honored with a Golden Globe® Award in 2004 for Best Actor in a Comedy Series and earned an Emmy® Award nomination and two Screen Actors Guild® nominations for his irreverent portrayal of Michael Bluth in the Mitch Hurwitz-created, multi-award-winning comedy series, "Arrested Development." Since then, Bateman has attained "leading man" status on the big screen while returning to his roots in television by continuing to produce, write and develop projects for the small screen.

In August 2010, Bateman will star with Jennifer Aniston in the Miramax Films/Mandate Pictures romantic comedy film, "The Switch," in which he plays the lead role of Wally, the best friend keeping a life-changing secret from Aniston's Kassie. Following "The Switch," Bateman co-stars in the Universal and Working Title comedy "Paul" directed by Greg Mottola and written by Nick Frost and Simon Pegg. "Paul" follows two British comic-book geeks who have a supernatural encounter while road-tripping across the United States. Bateman co-stars as Agent Lorenzo Zoil. The film is slated for release in March 2011.

Currently, Bateman is filming a lead role in the Warner Bros.' ensemble comedy "Horrible Bosses" alongside Jennifer Aniston, Colin Farrell, Jamie Foxx, Charlie Day and Jason Sudekis. "Horrible Bosses" follows three friends who conspire to murder their awful bosses when they realize the bosses are standing in the way of their happiness. "Horrible Bosses" is directed by Seth Gordon and will be released July 29, 2011.

Also in 2011, Bateman will be seen opposite Ryan Reynolds in the Universal Pictures comedy "The Change Up" as a responsible family man who switches bodies with his lazy best friend. "The Change Up" will begin production in October 2010 and will be directed by David Dobkin.

Bateman is also producing and starring in a film for Universal based on his own original idea called "The Remarkable Fellows," which Joe Carnahan is writing and directing. (Bateman partnered with Carnahan again after working together on the feature "Smoking Aces" for Universal in 2006.) The film is an action comedy about two elite "revenge specialists" who are hired by the most powerful and wealthy people all over the world to exact revenge on those who have wronged them. The film is currently in development.

In 2009, Bateman completed one of his busiest years yet. In December, he was seen in a supporting role opposite George Clooney in the Golden Globe® and Academy Award®-nominated "Up in the Air" for Paramount Pictures and director Jason Reitman. Bateman made a memorable turn as Craig Gregory, the brash head of a corporate downsizing company set on revolutionizing the industry. In October, he co-starred alongside Vince Vaughn, Kristen Bell, Jon Favreau, Kristin Davis and Malin Akerman in "Couples Retreat." Bateman starred as the neurotic and over-achieving Jason married to Bell's Cynthia. In "Couples Retreat," the couple on the brink of divorce convinces their friends to travel to Bora Bora to try to revive their stale marriages.

In September 2009, Bateman headlined the Miramax feature "Extract" as Joel Reynolds, the owner of an extract manufacturing plant overcome by a comedic series of personal and work-related problems. "Extract" was directed by Mike Judge and produced by Bateman through his F+A Productions banner. Bateman also had a memorable cameo in the Ricky Gervais-penned and -directed comedy, "The Invention of Lying."

In April of 2009, Bateman delivered an emotionally charged performance as a political press agent in the crime drama "State of Play" directed by Kevin Macdonald for Universal Pictures.

On the small screen, Bateman secured a first-look production deal for his company, F+A Productions, to develop, direct and write original content for 20th Century Fox Television. The deal came to fruition after Bateman directed the comedy pilot for the network entitled "Do Not Disturb," which premiered in the fall 2008 lineup. Bateman also reteamed with his "Arrested Development" creator, Mitch Hurwitz, to voice a character in the Fox animated comedy series "Sit Down, Shut Up" which premiered in April 2009. In summer 2009, Bateman directed and produced the FX Network pilot "The Merger."

In 2008, Bateman co-starred in the Peter Berg action film "Hancock" alongside Will Smith and Charlize Theron. "Hancock" became one of the top box-office openings worldwide in 2008 and came on the heels of one of the biggest success stories in independent filmmaking with Fox Searchlight's gem "Juno," for which Bateman had a pivotal role as the potential, yet uncertain, adoptive father to Juno's unborn child. Directed by Jason Reitman, the film was nominated in 2008 for Best Film by most major film critics' groups, as well as by the Hollywood Foreign Press and Academy of Motion Picture Arts & Sciences. Also in 2007, Bateman co-starred opposite Jamie Foxx, Chris Cooper and Jennifer Garner in the Universal Pictures drama "The Kingdom," an action-thriller set in Saudi Arabia, once again for director Peter Berg.

Prior to this, Bateman starred opposite Dustin Hoffman and Natalie Portman in the Fox/Mandate Pictures family fantasy film "Mr. Magorium's Wonder Emporium" for ingénue director and writer Zach Helm.

Bateman's other recent film roles include starring with Zach Braff and Amanda Peet in the Miramax comedy "The Ex" and a supporting role in "The Break-Up" with Vince Vaughn and Jennifer Aniston. Prior to that, he portrayed a loose-lipped sports commentator in 20th Century Fox's comedy "Dodgeball: A True Underdog Story," starring Vince Vaughn & Ben Stiller. Bateman also co-starred in the Warner Bros. film "Starsky & Hutch," opposite Ben Stiller, Owen Wilson and Vince Vaughn. In 2002, he starred with Cameron Diaz, Christina Applegate and Selma Blair in the romantic comedy, "The Sweetest Thing."

Dating back to his adolescent and teenage years, Bateman's portrayal of the charming schemer Derek Taylor in "Silver Spoons" prompted NBC to create a spin-off, "It's Your Move," starring Bateman. He then starred with Valerie Harper in her serial series "Valerie/Valerie's Family" and "The Hogan Family" from 1986-1991 and, prior to this, was a series regular on the iconic television series with Michael Landon that has become an American treasure, "Little House on the Prairie."

In January 2010, Bateman and his longtime friend and “Arrested Development” co-star, Will Arnett, announced the creation of their digital-driven production company, DumbDumb Productions. DumbDumb Productions, working alongside Electus, allows Bateman and Arnett to produce commercials, shorts and original content to be distributed on the Internet and for the film industry.

Bateman currently resides in Los Angeles with his wife, Amanda Anka, and their daughter, Francesca.

PATRICK WILSON (Roland) has a B.F.A. in Drama from Carnegie-Mellon University. His theater work has produced many nominations and awards. He was nominated for a Best Actor in a Musical Tony Award® for “The Full Monty,” a Drama League Award for “Fascinating Rhythm,” a Drama League Award for “Bright Lights, Big City” and an Encore nomination for “Tenderloin.” He had national tours in “Carousel” (Drama-Logue Award winner and L.A. Ovation nomination) and “Miss Saigon.” Regionally, he has appeared in “Sweet Bird of Youth” (La Jolla), “Ciderhouse Rules” (Mark Taper Forum), “Romeo and Juliet: The Musical” (Ordway), “Lucky in the Rain” (Goodspeed), “Harmony” (La Jolla), “The Full Monty” (Globe).

Wilson’s feature film credits include “Watchmen,” “Passengers,” “Lakeview Terrace,” “Life in Flight,” “Evening,” “Purple Violets,” “Brothers Three: An American Gothic,” “Running with Scissors,” “Little Children,” “Hard Candy” and “Barry Munday.”

In television, his credits include HBO’s “Angels in America,” for which he was nominated for both an Emmy® and a Golden Globe® for Best Supporting Actor in a miniseries or movie.

JEFF GOLDBLUM (Leonard) is one of the most talented and respected actors of his generation. In a career spanning film, television, and theater, Goldblum recently garnered critical attention for his role in Paul Schrader’s “Adam Resurrected,” in which he plays Adam, a stage performer who survives the concentration camps during the time of the Holocaust. The film premiered at the Telluride and Toronto Film Festivals in September 2008 and was released by Bleiberg Entertainment in the U.S. in December of 2008.

Goldblum currently can be seen in the role of detective Zach Nichols on the hit drama series “Law and Order: Criminal Intent,” which premiered on the USA Network on April 19, 2009.

In 2008, Goldblum also starred alongside Kevin Spacey in David Mamet’s critically acclaimed play “Speed-the-Plow” at London’s Old Vic Theatre. He dazzled sold-out audiences as Bobby Gould, the marginally less cynical of two contemptuous movie producers.

In 2007, Goldblum garnered an Emmy® nomination for his guest appearance on NBC’s “Will & Grace.” Previously, he starred in the Universal Studios film “Man of the Year” opposite Robin Williams, Christopher Walken and Laura Linney. Goldblum also starred in Hal Hartley’s independent film “Fay Grim” with Parker Posey, which premiered at the Toronto Film Festival in September 2006 and was screened at the 2007 Sundance Film Festival.

Goldblum starred with Illeana Douglas, Ed Begley Jr. and Moby in a documentary that he also produced, “Pittsburgh,” which premiered at The Tribeca Film Festival in April 2006. The documentary then premiered on the Starz channel in 2006 and is currently available on DVD.

In 2005, Goldblum received critical praise for his return to Broadway, starring in Martin McDonagh’s “The Pillowman” with Billy Crudup, Zeliko Ivanek and Michael Stuhlberg. He received an Outer Critics Circle Award for his performance and was nominated for a Drama Desk and Drama League Award. The play received a Drama Critics Award and was nominated for a Tony®, Outer Critics Circle, Drama Desk and Drama League Award.

In 2004, Goldblum starred in Wes Anderson’s “The Life Aquatic” with Bill Murray, Anjelica Huston, Owen Wilson, Willem Dafoe and Cate Blanchett. Also in 2004, Goldblum received critical attention starring opposite Anthony LaPaglia and Liev Schreiber in Showtime’s “Spinning Boris,” directed by Roger Spottiswoode (“Tomorrow Never Dies”).

In 2003, Goldblum starred in "War Stories," a compelling two-hour television movie for NBC about journalists risking their lives while covering conflicts in the Middle East.

In 2002, Goldblum starred in MGM's "Igby Goes Down," opposite Susan Sarandon, Ryan Philippe and Claire Danes. The film was written and directed by Burr Steers, a former acting student of Goldblum's at Playhouse West.

Goldblum's film career began at the age of 17, when he moved to New York City to study acting under Sanford Meisner at the Neighborhood Playhouse. In less than a year, Joseph Papp cast him in the Broadway hit "Two Gentlemen of Verona." Soon after, he had his first film audition and was cast as the terrifying rapist in "Death Wish." In contrast to that role, the very next week Robert Altman cast Goldblum as the 20-year-old boy wonder in "California Split" and asked him to play the mysterious biker/magician in "Nashville."

Goldblum's long list of film credits includes roles in some of the highest-grossing films of all time, including Steven Spielberg's worldwide box-office success "Jurassic Park," and Roland Emmerich's science-fiction thriller, "Independence Day." Other film credits include "The Lost World: Jurassic Park," "Holy Man," "The Prince of Egypt," Chris Columbus' "Nine Months," Woody Allen's "Annie Hall," Lawrence Kasdan's "The Big Chill," "Silverado," "The Fly," "Deep Cover," Paul Mazursky's "Next Stop Greenwich Village," "Remember My Name," "The Right Stuff," "Threshold," "Between the Lines," "Invasion of the Body Snatchers," "The Adventures of Buckaroo Bonzai," "Into the Night" and "The Tall Guy." On television, Goldblum starred in the Showtime original film "Lush Life" with Forest Whitaker and Kathy Baker.

Aside from acting, Goldblum was nominated for an Academy Award® for directing the live-action short film "Little Surprises." He served on the jury of The 1999 Cannes Film Festival and occasionally plays piano with Peter Weller on trumpet in their live-performing jazz band, The Mildred Snitzer Orchestra.

Goldblum is currently in London, performing on the West End in "The Prisoner of Second Avenue."

JULIETTE LEWIS (Debbie) has been recognized as one of Hollywood's most talented and versatile actors of her generation since she first stunned audiences and critics alike with her Oscar®-nominated performance as Danielle Bowden in "Cape Fear." To date, she has worked with some of the most revered directors in the industry, including Martin Scorsese, Woody Allen, Lasse Hallström, Oliver Stone and Garry Marshall. Whether lending dramatic authenticity or a natural comedic flair to her roles, Lewis graces the screen with remarkable range and an original and captivating style.

Lewis was born in Hollywood, and by the age of 6, she knew she wanted to be a performer. At 12, Lewis landed her first leading role in the Showtime miniseries "Home Fires." After appearing in several TV sitcoms including "The Wonder Years," she made her move to film, starring with Chevy Chase in "National Lampoon's Christmas Vacation" and with Jennifer Jason Leigh in the drama "Crooked Hearts." At 16, Lewis starred in the critically acclaimed television movie "Too Young to Die?" and caught the attention of Martin Scorsese, who cast her in his thriller "Cape Fear." Her powerful scenes with Robert De Niro captured the quiet complexities of adolescence and earned her an Oscar® nomination and Golden Globe® nomination for Best Supporting Actress. Her auditorium scene with De Niro goes down in movie-making history as one of cinema's classic scenes.

Lewis next worked with Woody Allen in "Husbands and Wives," playing a self-assured college coed with a penchant for older men and, particularly, her married professor. She quickly followed suit with a succession of starring roles in a variety of blockbusters and critically acclaimed projects including "Kalifornia," "Romeo Is Bleeding," "What's Eating Gilbert Grape" and "Natural Born Killers," Oliver Stone's controversial media satire about two mass murderers who become legendary folk heroes. Lewis' other credits include the Nora Ephron comedy "Mixed Nuts," with Steve Martin and Adam Sandler; the sci-fi action film "Strange Days," with Ralph Fiennes and Angela Bassett; Quentin Tarantino's vampire tale "From Dusk Till Dawn," with George Clooney; "Evening Star," with Shirley MacLaine; the Garry Marshall-directed "The Other Sister"; and "Old School," co-starring opposite Luke Wilson, Vince Vaughn and Will Ferrell.

In addition to her film career, Lewis has continued to add roles to her growing list of television credits with a performance in Showtime's

“My Louisiana Sky,” for which she secured an Emmy® nomination, and a starring role in the Mira Nair-directed HBO film “Hysterical Blindness,” alongside Uma Thurman and Gena Rowlands.

After a three-year hiatus from film to pursue her burgeoning music career exclusively, Lewis returned to acting and was seen in “Whip It,” the tenth production from Drew Barrymore’s film company, Flower Films. Directed by Barrymore, the film tells the story of an ex-beauty pageant contestant who leaves her crowns behind after joining a roller derby team. Lewis plays Dinah Might, the star of a top derby team. The film also stars Ellen Page, Marcia Gay Harden, Kristen Wiig, Jimmy Fallon and Eve.

Lewis also completed work on “Sympathy for Delicious,” Mark Ruffalo’s directorial debut, which won the Special Jury Prize at Sundance. The film follows a paralyzed DJ struggling to survive on the streets of LA, who turns to faith healing and mysteriously develops the ability to cure the sick. Lewis co-stars alongside Orlando Bloom, Ruffalo and Laura Linney.

In February 2009, Juliette Lewis joined the cast of the indie drama “Betty Anne Waters,” which stars Hilary Swank, Melissa Leo, Minnie Driver and Sam Rockwell. Lewis plays Roseanne Perry in the true story of an unemployed single mother (Swank) who saw her brother begin serving a life sentence in 1983 for murder and robbery. Convinced that he was innocent, she earned a law degree and challenged the conviction with DNA evidence, resulting in her brother being freed in 2001.

Juliette Lewis resides in Los Angeles and recently released her third studio album, “Terra Incognita.”

THOMAS ROBINSON (Sebastian) is excited to make his film debut in “The Switch,” and thanks to Will Speck, Josh Gordon, the production team, Jason Bateman, Jennifer Aniston and the rest of the cast and crew, it was a great experience for him.

Before being cast in “The Switch,” Thomas played the part of Noah in a season three episode of the award-winning TV series “Heroes.”

Aside from acting, 6-year-old Thomas plays the piano and drums. He also sings popular music and is in a choir. Thomas enjoys playing tennis and hanging out with his friends and family and currently resides in Southern California with his parents, brother Bryce (also an actor) and dog Anna.

ABOUT THE FILMMAKERS

WILL SPECK (Director) grew up in New York and Shaker Heights, Ohio. **JOSH GORDON (Director)** grew up in Berkeley, California, and Los Angeles. They met in the film program at NYU and began working together as a writing and co-directing team, making several award-winning short films, including “Culture” starring Philip Seymour Hoffman, Greg Germann and Florence Stanley, which was nominated for an Academy Award®.

When they weren’t working on studio and TV script assignments, Speck and Gordon began directing commercials, first at Ridley and Tony Scott’s RSA Productions and then at their current company, Furlined. Over the last seven years, team Speck/Gordon has directed hundreds of commercials and won numerous awards in the United States and Europe for clients like Levi’s, Pepsi, Visa, Samsung and GEICO, including the popular “Cavemen” campaign.

In 2007, Speck and Gordon directed their first feature film, the Will Ferrell ice-skating comedy “Blades of Glory” for DreamWorks/MTV Films. Following that, they directed and executive-produced the TV series “Cavemen” for ABC.

Speck and Gordon are currently developing a comedy with Scott Stuber at DreamWorks focused around an original idea set at an office Christmas party that is being written by Jon Lucas and Scott Moore (“The Hangover”). Speck and Gordon are also executive-producing the project. In addition they are developing another film with Mandate Pictures, which is a comedy about the Persian community in Los Angeles.

ALBERT BERGER (Producer) formed Bona Fide Productions with Ron Yerxa in 1993. Their producing credits include Steven Soderbergh's "King of the Hill" (1993), Alexander Payne's "Election" (1999), Rick Famuyiwa's "The Wood" (1999), Anthony Minghella's "Cold Mountain" (2003), the documentary "I Am Trying to Break Your Heart" (2002), "Bee Season" (2005) and "The Ice Harvest" (2005). Albert also executive-produced the award-winning documentary "Crumb" (1994).

In 2006, Bona Fide produced "Little Miss Sunshine" and "Little Children," which both opened to critical acclaim. "Little Miss Sunshine" won two Academy Awards® and was nominated for a total of four, including Best Picture. The producers also won Best Picture at the PGA Awards and Independent Spirit Awards. "Little Children" received three Academy Award nominations as well as a Golden Globe® nomination for Best Drama. Bona Fide also executive-produced "Hamlet 2" from Universal/Focus Features in 2008 and the Levon Helm documentary "Ain't in It for My Health" in 2010. Their next film will be "Nebraska" at Paramount, to be directed by Alexander Payne.

After graduating from Tufts University, Albert Berger returned to his native Chicago, where he owned and managed the Sandburg Theatre, a revival showcase for obscure and classic films. He attended Columbia University film school before moving to Los Angeles to write scripts for Paramount, TriStar, MGM, Orion, and producer Roger Corman. Berger went on to serve as Vice President of Development for Marvin Worth Productions at Paramount Pictures, where he worked on several projects, including "Malcolm X."

RON YERXA (Producer) formed Bona Fide Productions with Albert Berger in 1993. Their producing credits include Steven Soderbergh's "King of the Hill" (1993), Alexander Payne's "Election" (1999), Rick Famuyiwa's "The Wood" (1999), Anthony Minghella's "Cold Mountain" (2003), the documentary "I Am Trying to Break Your Heart" (2002), "Bee Season" (2005) and "The Ice Harvest" (2005).

In 2006, Bona Fide produced "Little Miss Sunshine" and "Little Children" which both opened to critical acclaim. "Little Miss Sunshine" won two Academy Awards® and was nominated for a total of four, including Best Picture. The producers also won Best Picture at the PGA Awards and Independent Spirit Awards. "Little Children" received three Academy Award nominations as well as a Golden Globe® nomination for Best Drama. Bona Fide also executive-produced "Hamlet 2" from Universal/Focus Features in 2008 and the Levon Helm documentary "Ain't in It for My Health" in 2010. Their next film will be "Nebraska" at Paramount, to be directed by Alexander Payne.

ALLAN LOEB (Screenplay by) worked at the Chicago Board of Trade until 1992, when he gave it up to move to Los Angeles and write screenplays. Loeb took a screenwriting class at UCLA Extension and started writing script after script, selling his first project, "The Second Time Around," to DreamWorks in 1997.

Loeb then spent several years in Hollywood as a struggling writer, earning Writers Guild minimum for scripts that were all put into turnaround. He was thinking about leaving the business in 2004, but instead went to New York to write "The Only Living Boy in New York." That script sold to Sony Pictures, and since then he has written 11 scripts for five studios.

Loeb's first produced screenplay was "Things We Lost in the Fire." He wrote the screenplay for Sony Pictures' "21," and the screenplay for the upcoming Oliver Stone film "Wall Street 2."

In his role as president of Mandate Pictures, **NATHAN KAHANE (Executive Producer)** oversees the company's growing feature slate while nurturing relationships with high-level talent and filmmakers, and he has developed a unique ability to put together winning business models behind compelling films.

Kahane's commitment to producing quality films at independent budgets has generated success for the company with movies that have crushed at the box office, as well as launched franchises such as the "Harold & Kumar" and "Grudge" series. While at Mandate, Kahane has successfully overseen the financing, development and production of exceptional and distinct films, such as the Academy Award®-winning (Best Original Screenplay, written by Diablo Cody) \$231 million worldwide box-office sensation "Juno," released by Fox Searchlight in 2008, and the critical darling "Stranger than Fiction," released by Sony Pictures in 2006.

Most recently, he has served as an executive producer on films including the “Untitled Comedy” starring Joseph Gordon-Levitt, Seth Rogen, Academy Award®-nominated actress Anna Kendrick and Academy Award®-winning actress Anjelica Huston, which will be distributed by Summit Entertainment; Drew Barrymore’s directorial debut “Whip It,” distributed by Fox Searchlight; and Columbia Pictures’ “Nick and Norah’s Infinite Playlist,” directed by Peter Sollett and starring Michael Cera and Kat Dennings. He served as a producer on Rogue Pictures’ “The Strangers,” which starred Liv Tyler and Scott Speedman, and on “Harold & Kumar Go to White Castle” and its sequel, “Harold & Kumar Escape from Guantanamo Bay,” both distributed by New Line Cinema. He serves as a producer on the upcoming installment of the “Harold & Kumar” series, which is currently in production and will be distributed by Warner Bros. Pictures worldwide in 2011.

Kahane is currently shepherding Mandate’s diverse production and development slate which includes a remake of the French \$31 million local box-office hit “LOL (Laughing Out Loud)” from writer/director Lisa Azuelos, starring Miley Cyrus and Demi Moore, produced by Michael Shamberg and Stacey Sher of Double Feature Films and Tish Cyrus; “Young Adult,” an original screenplay from Academy Award® winner Diablo Cody, which will be produced by Mason Novick and Lianne Halfon and Russell Smith of Mr. Mudd Productions; a romantic actioner directed by Dante Ariola from an original screenplay by Matt Drake titled “The Necessary Death of Charlie Countryman,” produced by Academy Award®-winning producers Albert Berger and Ron Yerxa, and William Horberg; “Dream On,” a teen dance movie directed by Emmy® Award winner Thomas Carter and produced by Carter and Academy Award®-nominated producer Laurence Mark; and a remake of the highly acclaimed South Korean action-adventure/epic “Oldboy,” with partners Roy Lee and Doug Davison of Vertigo Entertainment, who originally set up the adaptation of the film at Universal.

Nathan Kahane also oversees the daily operations of Ghost House Pictures, a production company founded by filmmakers Sam Raimi, Rob Tapert, Joe Drake and Kahane, and has shepherded a string of hit movies including “The Grudge,” “30 Days of Night,” “The Messengers,” and most recently “Drag Me to Hell.” Kahane recently expanded Mandate’s filmmaker relationships by inking an exclusive production deal with David Gordon Green, Jody Hill and Danny McBride to produce high-concept comedies with their brand of humor under the label Rough House Pictures.

Kahane previously headed the development and acquisition of feature films for the Los Angeles-based Senator International. Prior to joining Senator International, he co-headed the development and production slate for Mark Canton’s production company, The Canton Company (housed at Warner Bros.), where he was Executive Vice President of Production. Kahane is a graduate of the Haas School of Business at the University of California, Berkeley, and began his entertainment career in the agent training program at ICM.

Born in Sherman Oaks, California, and raised in New York City, **JENNIFER ANISTON (Executive Producer)** is a versatile actress who was exposed to acting at an early age by her father, John Aniston, who starred on NBC’s daytime drama “Days of Our Lives,” and her godfather, the late Telly Savalas. In addition to the massive success she has achieved on the small screen, Aniston has continued to branch out with very different roles on the silver screen.

Aniston most recently starred in the romantic comedy “The Bounty Hunter” opposite Gerard Butler, directed by Andy Tennant. In 2009, she was seen in the ensemble feature film “He’s Just Not that into You” based on the bestseller by Greg Behrendt and Liz Tuccillo, as well as opposite Steve Zahn in the romantic comedy “Management.” During this year she also starred in “Love Happens” with co-star Aaron Eckhart. Aniston was later seen in the box-office-hit screen adaptation of John Grogan’s beloved book “Marley & Me” with Owen Wilson in 2008. Later this year, Aniston will feature in Miramax Films/Mandate Pictures’ “The Switch” alongside Jason Bateman, and she recently wrapped production on “Just Go with It” opposite Adam Sandler and Nicole Kidman.

Jennifer was seen in the hit romantic comedy “The Break-Up” with costar Vince Vaughn in 2006. She also starred in “Friends with Money,” which marked Jennifer’s return to the indie screen. Both her performance and the film received rave reviews. Additionally, Aniston starred in the Rob Reiner film “Rumor Has It” as well as the thriller “Derailed” co-starring Clive Owen. Aniston played opposite Ben Stiller in Universal’s “Along Came Polly” in 2004. She was also seen in the smash-hit comedy “Bruce Almighty” opposite Jim Carrey and Morgan Freeman. Aniston earned an Independent Spirit Award nomination for her performance in Miguel Arteta’s critically acclaimed third

film, "The Good Girl," opposite Jake Gyllenhaal, John C. Reilly and Zooey Deschanel. The film made its debut to rave reviews at the 2002 Sundance Film Festival and was released by Fox Searchlight.

Aniston's other film credits include: "Rock Star," opposite Mark Wahlberg and directed by Stephen Herek; "She's the One," opposite director Ed Burns and Cameron Diaz; "Picture Perfect," opposite Kevin Bacon and Olympia Dukakis, directed by Glenn Gordon Caron; "'Til There Was You," with Jeanne Tripplehorn, Sarah Jessica Parker and Dylan McDermott; and the critically praised "The Object of My Affection," opposite Paul Rudd. Her other film credits include "Office Space" and "Dreams for an Insomniac."

In 2006, Aniston also made her directorial debut, directing the short film "Room 10" as part of an award-winning short film series, Glamour Reel Moments. Despite her current work in film, her success and efforts in television cannot be forgotten.

Aniston completed her 10th and final season on the hit ensemble comedy "Friends," along with Courteney Cox-Arquette, Matt LeBlanc, Matthew Perry, David Schwimmer and Lisa Kudrow, on NBC. Her work as Rachel Green has earned her five Emmy® nominations, two Screen Actors Guild® Award nominations as well as two Golden Globe® nominations. In addition to receiving four People's Choice Awards, Aniston won her first Emmy in 2002 for Lead Actress in a Comedy Series as well as her first Golden Globe Award in 2003 for Best Performance by a Lead Actress in a Comedy Series.

Aniston, who is of Greek descent, spent a year of her childhood living in Greece with her family, but relocated to New York when her father landed a role on the daytime drama "Love of Life." She had her first taste of acting at age 11 when she joined the Rudolf Steiner School's drama club. Aniston said: "I was always fascinated by acting, but my experience at Rudolf Steiner encouraged me to pursue it as a career." She added: "Steiner was a free-spirited school that encouraged creativity and individualism." Her experience at the Rudolf Steiner School also helped Aniston develop a passion for art. At age 11, one of Aniston's paintings was selected to be on display in an exhibit at New York's Metropolitan Museum of Art.

She began her professional training as a drama student at New York's High School of Performing Arts. After graduating in 1987, Aniston won roles in such Off-Broadway productions as "For Dear Life" at New York's Public Theater and "Dancing on Checkers' Grave." In 1989, she landed her first television role as a series regular on "Molloy." Aniston's other television credits include series-regular roles on "The Edge," as well as "Ferris Bueller," a recurring role on "Herman's Head" and guest-starring roles on such series as "Quantum Leap" and "Burke's Law."

Aniston currently resides in Los Angeles.

KRISTIN HAHN (Executive Producer) co-directed, wrote and produced (along with Shainee Gabel) the documentary feature "Anthem," a time-capsule exploration of American identity at the turn of the century, featuring interviews with Hunter S. Thompson, Willie Nelson, Tom Robbins and Studs Terkel. "Anthem" was dubbed "essential viewing" by Variety, "illuminating" by The Hollywood Reporter and "One of the most charming and thought-provoking documentaries of the year!" by the Chicago Tribune. "Anthem" was released theatrically by Zeitgeist Films and enjoyed an extended life on HBO/Cinemax. Hahn also co-wrote the companion book, "Anthem: An American Road Story," published by HarperCollins.

Hahn went on to write "In Search of Grace"—a nonfiction investigation of religious/spiritual practices in America, also published by HarperCollins, which The Washington Post praised as "a brave book." Publishers Weekly wrote: "Hahn's writing is astonishingly vivid, and she describes her encounters with a cocktail of good humor, respect, curiosity, admiration, and the occasional wry but gentle criticism."

Following the release of "Grace," Hahn founded Plan B Entertainment with Jennifer Aniston and Brad Pitt, where she originated and supervised a large slate of pictures, including "A Mighty Heart" (directed by Michael Winterbottom), "Time Traveler's Wife" (directed by Robert Schwenke), on which Hahn served as co-producer, and the Academy Award®-winning "The Departed" (directed by Martin Scorsese), on which she served as executive producer.

Aniston and Hahn have since formed Echo Films. "The Switch," starring Aniston and Jason Bateman, is the first Echo Films production. Echo currently has projects in development at Universal, DreamWorks, Summit Entertainment, Screen Gems and Warner Bros. as well as films in the independent pipeline.

Hahn has a B.A. from the University of Southern California's School of Cinema-Television and began her career as a theater producer with six acclaimed productions, including "Maps for Drowners," the first play in Los Angeles to address the AIDS crisis, and a 12-month run of the West Coast premiere of "The Survivor," which originated on Broadway and told the true story of nine children in the Warsaw ghetto during WWII.

Hahn currently lives in Los Angeles with her husband and two children.

ADAM STOCKHAUSEN (Production Designer) recently served as Production Designer on writer/director Richard Levine's "Every Day" and Wes Craven's "25/8." Stockhausen's film credits as art director include "Margot at the Wedding," "The Darjeeling Limited," "Synecdoche, NY" and "State of Play."

JESS HALL (Director of Photography) recently served as cinematographer on Julian Jarrod's "Brideshead Revisited," starring Emma Thompson. His other film credits include Edgar Wright's "Hott Fuzz," starring Simon Pegg; Garth Jennings' "Son of Rambow"; Bronwen Hughes' "Stander"; Jerry Dyson's "The Cicerones"; and "Hideous Man," directed by John Malkovich.

KASIA WALICKA MAIMONE's (Costume Designer) recent film credits include Barnett Miller's acclaimed "Capote." Her other credits include "Little Manhattan," "Jesus' Son," "The Opportunists," HBO's "Hysterical Blindness," Mira Nair's segment "India" in "11'9"01 – September 11" and "Songcatcher." She also designed the costumes for Ang Lee's BMW short, "The Hire: Chosen." Her opera projects include Philip Glass' "Les Enfants Terribles" and "The Sound of a Voice."

Maimone has also participated in elaborate experimental theater pieces by Robert Woodruff ("Oedipus Rex") and Richard Foreman ("Maria Del Bosco" and "King Cowboy Rufus Rules the Universe"). She has also collaborated with choreographers Susan Marshall, Twyla Tharp, Donald Byrd and David Dorfman.