



PRODUCTION NOTES

Whatever Works

A new comedy written and directed by Woody Allen

Release date: October 15, 2009

Running time: 88 minutes

Rated: M (Sexual references)

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WHATEVER WORKS

Starring

(in alphabetical order)

John	ED BEGLEY, JR.
Marietta	PATRICIA CLARKSON
Boris	LARRY DAVID
Leo Brockman	CONLETH HILL
Joe	MICHAEL McKEAN
Melody	EVAN RACHEL WOOD

Co-Starring

(in alphabetical order)

Randy James	HENRY CAVILL
Perry	JOHN GALLAGHER, JR.
Helena	JESSICA HECHT
Jessica	CAROLYN McCORMICK
Howard	CHRISTOPHER EVAN WELCH

Filmmakers

Writer/Director	WOODY ALLEN
Producers	LETTY ARONSON STEPHEN TENENBAUM
Co-Producer	HELEN ROBIN
Executive Producers	VINCENT MARAVAL BRAHIM CHIOUA
Co-Executive Producers	JACK ROLLINS CHARLES H. JOFFE
Director of Photography	HARRIS SAVIDES, A.S.C.
Production Designer	SANTO LOQUASTO
Editor	ALISA LEPSALTER
Costume Designer	SUZY BENZINGER
Casting	JULIET TAYLOR LAURA ROSENTHAL ALI FARRELL

WHATEVER WORKS

Synopsis

Woody Allen returns to New York with an offbeat comedy about a crotchety misanthrope (Larry David) and a naïve, impressionable young runaway from the south (Evan Rachel Wood). When her uptight parents, (Patricia Clarkson and Ed Begley, Jr.) arrive to rescue her, they are quickly drawn into wildly unexpected romantic entanglements. Everyone discovers that finding love is just a combination of lucky chance and appreciating the value of WHATEVER WORKS.

After the failure of his career, his marriage, and his suicide attempt, world-class grouch Boris Yellnikoff (Larry David), spends his days insulting the small children unfortunate enough to study chess with him and irritating his still-loyal friends with his never-ending tirades about the worthlessness of absolutely everything. A former Columbia Professor and self-proclaimed genius who came close to winning a Nobel Prize for Quantum Mechanics, Boris fancies himself the only one who fully comprehends the meaninglessness of all human aspirations, and the pitch-black chaos of the universe. As he readily admits, Boris is not a “feel-good person.”

Boris once had a picture-perfect life. A world-renowned physicist teaching String Theory at Columbia, he was married to Jessica (Carolyn McCormick), a brilliant and beautiful, rich woman, and lived in an opulent uptown apartment. But Boris’s good fortune didn’t alleviate his perpetual feelings of despair, and one night, in the midst of an argument with Jessica, he leapt out the window. To his great disappointment, he landed on a canopy and survived. Afterwards, he divorced Jessica and moved downtown.

One night, Boris is about to enter his apartment when he is approached by a young runaway, Melody St. Ann Celestine (Evan Rachel Wood), who begs to be let into his apartment. Seeing that she is hungry and cold, he reluctantly agrees. Melody turns out to be dewy-eyed innocent from Mississippi, who takes every sarcastic comment Boris makes completely literally. Boris helpfully tells her she is a brainless twit too fragile to survive in New York, but he allows her to stay for a “few nights.” But as time passes, Melody makes herself at home, and shows no intention of moving out. She is even able to calm Boris down from one of his panic attacks, by inviting him to watch a Fred Astaire movie with her on TV. Eventually, Melody drops a bombshell: She has developed a crush on him. Boris tells her a beautiful girl like her should find somebody her own age. “You think I’m beautiful?” she asks.

Melody meets Perry (John Gallagher, Jr.), a young man who is immediately smitten with her. Although she bewilders him by parroting Boris’s doom-and-gloom philosophy, he asks her out on a date. While she’s out Perry, Boris tells his friends Joe (Michael McKean) and Leo Brockman that he hopes Perry will take Melody off his hands, but he lets it slip that he finds her more attractive than he had previously allowed. Returning to a too-quiet apartment, Boris brightens when Melody comes home. Her date was a washout; she couldn’t relate to Perry or any of his cretin friends, none of whom knew the first thing about string theory. Listening to Melody, Boris is struck by an unexpectedly pleasurable appreciation of the chance factor in life, the vast unlikelihood that the paths of two such dissimilar people would ever cross.

Boris and Melody get married and start a life that is surprisingly satisfying for both of them. He recognizes the value her cheerfulness, and she is proud to be married to a genius. But after a year, their happiness is interrupted by the sudden arrival of Melody’s strait-laced mother, Marietta (Patricia Clarkson). Marietta has come to New York to find Melody and get away from her husband, who cheated on her with her best friend. Discovering that her daughter is not only married, but wed to an eccentric curmudgeon decades older, she faints. In an effort to temper the awkwardness of the situation, Boris

takes the two of them out to lunch with his friend, Leo Brockman (Conleth Hill). While at the restaurant, Marietta encounters Randy Lee James (Henry Cavill), a handsome young man who is captivated by Melody. Likewise, Brockman is bowled over by Marietta.

Brockman soon invites Marietta on a date and later, to his apartment. When she shows him some snapshots she took, he is startled by her talent: She is a naturally gifted photographer, a true artist. Marietta spends the night with him. Making love with Brockman unleashes Marietta sexually and artistically. Soon she is freely exploring her sexuality and blossoming as a boundary-pushing photographer. Eventually she settles into a *ménage à trois* with Brockman and her gallery owner, Al Morgenstern (Olek Krupa).

Marietta arranges for Randy Lee James to turn up at a flea market where she will be shopping with her daughter. Buying Melody a handkerchief, Randy explains that he's an actor who lives on a houseboat, plays the flute, and who fell in love with her at first sight. Melody brushes him off, saying she's a married woman, but she holds onto the handkerchief.

Melody finally reacts to one of Boris's rants by telling him he's like a child who throws a tantrum when can't get his way. Boris is flabbergasted that Melody can have insight of her own and think for herself.

Marietta orchestrates a second "chance meeting" between Melody and Randy. This time it is successful and the two of them end up making love on his boat.

Melody and Boris are jolted by the unexpected arrival of her father, John (Ed Begley, Jr.), who is determined to bring his daughter and wife home. Ignoring Melody and Boris's warnings that Marietta has moved on and is not the woman she used to be, John insists on being taken to his wife immediately. Arriving in the middle of one of Marietta's gallery openings, John is stunned by the extent of his wife's transformation, and devastated by her rejection.

Trying her hardest to be kind, Melody tells Boris that she met someone else and has fallen in love. As cruel as life may be, she says she misses participating in it. Boris responds frostily, saying her leaving him doesn't run counter to his beliefs: If the universe is winding down, why shouldn't they?

That night, as John nurses his sadness in a bar, he gets into a conversation with another heartbroken man, Howard Cummings, née Kaminsky (Christopher Evan Welch). John is bewildered when he discovers that the wife that abandoned Howard is named Norman. Still, as their heart-to-heart continues, and John's tongue is loosened by alcohol, he admits that he never really had a passion for his wife and remembers that back in high school he had a feeling for the tight end on the football team. Cummings (née Kaminsky) orders another round.

Despondent without Melody, Boris decides to end it all and jumps out the window. Through a random and capricious trick of fate, he lands on top of a woman, cushioning his fall and sending her to the hospital. Visiting the woman, Helena (Jessica Hecht), in the hospital, Boris discovers she doesn't suffer fools gladly any more than he does. What's more, Helena is a psychic. "How come you didn't know I would fall on you?" Boris asks her. "Maybe I did," she responds.

As the romantic partners in this story uncouple and realign, seeking the emotional configurations that fulfill their needs, the outcomes suggest that there are no rules for love, and everyone must learn to be flexible and realistic. However out of the ordinary a relationship might be, it's whatever works to get you through life.

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WHATEVER WORKS

About the Production

While it's hard to imagine that anyone but Larry David could have portrayed Manhattan misanthrope Boris Yellnikoff, the lead role in **WHATEVER WORKS** was actually written for Zero Mostel. Woody Allen set the script aside after Mostel's death, but recently, remembering it as a funny idea, decided to revive it. But he was well aware that Mostel's shoes were extra-large ones to step into. "I was thinking of who could play this who has enough humor and size as a character, and I thought Larry would be fun," says Allen. "I'm a fan of his and he's been in two movies of mine before [**RADIO DAYS** and **NEW YORK STORIES**], albeit in tiny parts."

David's debut with Allen was not particularly auspicious. "After I did my little scene in **RADIO DAYS**, I didn't see any cameras, so I turned to someone on the crew, and asked, 'Where is the camera?' And he pointed up, way up on the roof. And then, when I saw the movie, all I could see was my bald head."

When the production inquired about his availability to play Boris, David assumed he was being offered another small role. "I opened up the script and I saw there was the character of Boris plastered all over the first page," says David. "And then, just out of curiosity I flipped open the script to page 50—and there was Boris again. And then I went to the final page and Boris was on the final page too. And then I realized, 'Oh man, this is quite a part I have here.'"

While most actors would be thrilled to be offered the lead role in a Woody Allen film, David had a very different reaction. "I thought Woody had become unhinged," he says. "I wondered who put this crackpot idea in his head. And of course as with anything I've ever been offered, I didn't feel up to the task. Feeling up to the task is not my thing." Reading the three-page monologue that opens the film was particularly daunting. "On 'Curb Your Enthusiasm,' I never memorize anything," he says. "In fact, most of the time I don't even know what I'm shooting until a minute before. So this is quite a departure for me."

"Larry kept complaining to me what a mistake I was making by hiring him," says Allen, "telling me what a tiny range he has, how terrible he is, and all that. And then right out of the box, first take all the time, he was just wonderful, a natural actor. And what surprised me was how fine he was in the scenes that didn't require him to be funny, but required genuine acting. But being funny is sort of built into Larry, he just has it. He doesn't have to push it, he just has to show up and perform the scenes credibly, without trying to be funny, just trying to be real. When Larry's real, he's funny—because he's funny in life."

The character of Boris is a world-class misanthrope, with a high opinion of himself and a low opinion of the human race. As outrageous as his words can be, they don't wander far from statements Woody Allen has made in the past. "I wrote the script, so of course it is the way I see things," says Allen. "But Boris is a character I created. He doesn't express me exactly—he's an extreme exaggeration of my feelings."

David believes that much of Boris's pessimism stems from his atheism. "How can anyone be optimistic with death looming and no belief in the hereafter? He's also a physicist who thinks the planet's going to explode—so his glass isn't exactly half full. Also, it must be frustrating being smarter than everyone else, because no one understands you." Still, it can't be said that Boris is guilty of prejudice. "Boris treats everybody the same, which is to say, terribly," says David. "To him, most people are imbeciles. To me too, except of course, anybody who likes me."

Allen's original title for ANNIE HALL was "Anhedonia," a term for someone who is unable to feel pleasure, and Boris could be seen as someone who suffers from that malady. David doesn't agree. "There are some things he enjoys," he says. "He enjoys insulting people. He loves classical music, old movies, and knishes. But most of the pleasure in life he gets from expressing himself: he loves pontificating and showing off how brilliant he is."

While there are certainly similarities between Boris and the Larry David character that David plays on his hit HBO series "Curb Your Enthusiasm," but they are "Both of them enjoy confrontations and aren't shy about expressing their opinions," says David, "but 'Curb Larry' usually needs a reason to insult someone, whereas Boris is much more indiscriminate about it." He continues, "The guy on 'Curb' isn't as smart as Boris, but he has a better disposition, and seems to get a little bit more out of life. And he has the same needs as normal people, like love and sex, which Boris doesn't seem to have."

Abandoning his life as an eminent physicist with a beautiful wife and a fancy uptown apartment, Boris moves downtown into a dingy oasis that better suits his needs for solitude and despair. But his darkness is upended by the arrival of a ball of sunshine, in the form of Melody, a teenage runaway from Mississippi, played by rising star Evan Rachel Wood (THE WRESTLER). "Melody doesn't have a bad bone in her body," says Wood. "She's incredibly sweet and generous, and tries so hard to please people and seem smart to Boris. She's dumb as a rock, but that's what is so endearing about her." Since her years as a child actor, Wood has often played roles that are often described as "wise beyond her years," such as THIRTEEN, and Melody is a definite departure. "I'm not a genius or anything," says Wood, "but it was actually harder to play dumb. But it was much more fun—I got to make an ass out of myself, which everybody's entitled to do once."

It's no surprise that Boris, with his antipathy to everyone, would not be thrilled by Melody's arrival. "He certainly doesn't seem to want her there at first," says David. "He's kind of set in his ways. But I don't care who you are, no one's throwing her out so fast—not even Boris. That insane he's not." Still, Boris misses no opportunity to call her a brainless twit and otherwise put Melody down. Despite all this, she gradually becomes infatuated with him. "She's a lonely character in a lonely town," says Allen. "And here's a guy who takes her in and gives her a home and a bed and food, and doesn't take advantage of her in any way. Also, she recognizes that he is indeed a genius and that's very flattering to her, because she has such low self-esteem." Wood sees lots of reasons why Boris, with all his rudeness and eccentric phobias, might appeal to Melody. "I'm sure that she doesn't even understand half the insults he's giving her, and that makes it a little easier to bear," she says. "And as dumb as she is, she's good at reading people. I think she knows he has a good heart, and that it's more of a defense mechanism for him. Boris is

like Oscar the Grouch: he's prickly but he's cuddly." And over time, Boris comes to appreciate Melody's instinct for calming his panic attacks, through music and old movies. "When he watches Fred Astaire on TV it does have a reassuring quality to it," says Allen. "It's not provocative, it's not challenging, it's not depressing—it's escapist. And it's something done very beautifully with pretty music and lovely dancing, and that is the kind of thing that would mollify him."

Patricia Clarkson, who had a supporting role Woody Allen in last year's *VICKY CRISTINA BARCELONA*, joins the cast as Melody's mother, Marietta, who transforms from a conservative southern housewife into a sexually freewheeling New York art star. "I was born and raised in New Orleans," says Clarkson, "and I'm deeply Southern to the core. So I know these women. But the beauty of Woody is—he's such a Yankee, but he got her humor and her sexuality just right, because he's such a great writer." Despite Marietta's startling transformation, Clarkson doesn't think her character changes as much as it might appear: "I would say she's realigned. She is a very strong, willful woman. She's unleashed physically and sexually, but not mentally so much because her convictions are very true and very real, and she's not a fickle person."

Allen liked to stage very long scenes like theatre, in long extended takes. "You need to know your lines," says Clarkson, "because Woody likes to keep going." Says Wood: "You'd think on a comedy that you'd be laughing constantly, but you actually spend most of your time trying to stay serious, otherwise you ruin everything. We would do these ten page master shots, and then nine pages into it, Larry would say something and I would just lose it and break out laughing. That didn't go over too well." Preparing for the long scenes together, the actors quickly formed tight bonds. "Larry is very understated, very sweet and simple," says Clarkson. "I know maybe you wouldn't attribute those qualities to him, but he's actually quite dreamy—and of course, hysterically funny." Wood agrees. "We had a great time. Larry and I bonded on the fact that I had never done a comedy before, so I asked for his advice; and he had never done a film where he had to memorize lines before, so would ask me for advice on that." David has high praise for his co-star. "You never feel like you're talking to a 21-year-old when you're talking to Evan. She seems so much older than that. And I've seen her in a few things, and in each one she's a completely different person. She seemed to be channeling something for this part." Clarkson and Wood slipped easily into their mother-daughter relationship. "I felt an immediate kinship with Evan," says Clarkson. "I started calling her Sweet Pea, because it's southern and it felt right. And it turned out to be exactly what her mother used to call her." David admits to being a bit bowled over by Clarkson's acting chops. "I was always struck by how she just went into this other gear when action was called. She just revved it up a couple of notches. Sometimes I would get caught up in watching her and forget I was in the scene."

Allen was a quiet presence on the set. "He is very focused, kind of reserved," says David, "but you can strike up a conversation and he can be very funny. But it's not like he's trying to make someone laugh, it's just his natural way of talking." "He can be funny on the set, but you know he's usually quite quiet," says Clarkson. "And it's simple and it either works for him or it doesn't. He's very kind too."

Allen encouraged the cast to feel free to depart from the script. "I always do that," he says. "And the actors all say, 'it's wonderful to work for someone who wants me to improvise,' but

when the time comes they run right back into the lines. “He likes you to mix it up,” says Clarkson. “He’s the least precious writer I’ve ever worked with, but you want to say the words because they’re so funny.” David didn’t make use of his celebrated talent for improv in **WHATEVER WORKS**. “I tried to do it,” says David, “but the character is so much smarter than me that it didn’t sound right. It sounded too much like me and not enough like Boris. The other actors looked at me like I was crazy, so I dropped the whole idea.”

The title of the film speaks for itself, but in the movie it suggests a non-judgmental attitude towards the diverse choices people make to seek happiness. “As you go through life it’s a tough struggle and whatever works that doesn’t hurt anybody is fine,” says Allen. “So however bizarre a romantic relationship may be: if it works, it works. And it doesn’t have to be just about romantic relationships. It can be about one’s occupations, or one’s hobbies, or where one wants to live. If it works for you to be living by yourself on a desert island—then fine, it works. Nothing more need be said about it, and the same thing about any other aspect in life. If some utterly unconventional set-up works for you, then there’s nothing wrong with pursuing it. As long as you’re not encroaching on someone or hurting anybody, whatever works for you to get through life.”

“‘Whatever Works’ means you have to live your life, not by what society is telling us are the rules that are laid out for most people, but for whatever your drummer is telling you,” says David. “You can’t be with someone just because they’re in the right demographic, or they’re right on paper. That even if you have nothing in common with someone, something can happen when you’re with them that feels right and comfortable. This of course has never happened to me, and even if it did I would find reasons to reject it. With me it’s whatever doesn’t work.”

“What so many of the characters go through in the film is being unhappy by living a life that they think they should be living, or believe to be right,” says Wood. “They’re miserable. It’s not until they hit rock bottom, and have to build themselves back up again, they realize it’s just whatever makes you happy. You’ll always find your way. You’ll always find people like you. I think that’s what it means: whatever works, whatever makes you happy, that is how life should be.”

All the characters from the south in the film come to New York City and find whatever works for them. “Melody grows up a little bit,” says Allen. “At first she’s infatuated with Boris, but then she starts to realize his misanthropy. While often people deserve his mockery, not everybody always deserves it and he’s too extreme and ultimately it’s a hard way to live. She would be better off living with someone that’s not so afflicted by such intense feelings of pessimism and misanthropy, like Randy Lee James (Henry Cavill). So Melody is no longer the little pageant idiot that she was when she came, she’s progressed within her limitations, but she has definitely changed. Marietta had always been living a fake life with a guy who wasn’t really in love with her very much sexually and that probably colored the whole thing. And she was a victim of all those rural and ignorant prejudices that come from the lifestyle and the area that she was living in. When she gets a chance, when somebody encourages her artistic side rather than discourages it, all of a sudden she’s ready to burst into bloom. She’s an artist, and all it took was for someone to give her a chance for it all to come out. And the same with her husband John (Ed Begley, Jr.). He was a closet homosexual, and if given the chance it comes out, and he’s much happier for it.

So, actually, the picture itself is really a much more sentimental picture than the story would have you think. Because in the end the mother's happy she's found a new life, the fathers happy he's found a new life, though not with each other."

Many of the key events of *WHATEVER WORKS* are driven by pure chance. People come together through pure happenstance, like being at the same restaurant or bar at the same time. This reflects Allen's belief that luck is responsible for 90% of what occurs in our lives. "I do think that if you do your treadmill and you eat well you can make a contribution to your longevity or your health," he says. "But it's a small contribution. In the end you're very much dependent on luck. One can always make a contribution of hard work and discipline, but as I said in *MATCH POINT*: it's better to be lucky than good." He continues, "You can search for the loved one in every conceivable way but it doesn't mean anything. And then suddenly you're crossing a street and somebody drops her package and you pick it up and start a conversation and that's the person that you enjoy being with. And after that, there are a million things that have to fall in place correctly: you have to not get hit by a car, or not develop terminal cancer; you have to assume that your partner is lucky that way; you have to enjoy what they enjoy, and they have to enjoy what you enjoy. You get up in the morning, and all through your relationships, and for every little thing that happens all you can do is work very hard and try and influence it. But you can only do a very limited amount. The world is a very indifferent, meaningless, violent place. You can try your best to survive and be happy in it, but you need luck to do it—and a lot more luck than you think. You often hear people say, 'I make my luck.' But the same person who brags that he makes his luck steps out of his house, and they're hoisting a piano above him, and it happens to break and drop on his head. Then he didn't make his luck."

No matter what happens to Boris, he will always be to a certain extent lonely, isolated as he is by his higher intellect. "Everyone in the movie, no matter happy, or bright, or accomplished, or perceptive they are, they all function within a certain limited realm and they're fine," says Allen. "But their view is earthbound and limited, and Boris's view is not earthbound. Boris is the one who sees what the others can't see. He is indeed a genius, because he is the only one who is able to see that there really is an audience out there. Whenever the picture is shown, even if it's only for one person, they are being watched."

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WHATEVER WORKS

About the Cast

LARRY DAVID (Boris Yellnikoff) grew up in Sheepshead Bay, Brooklyn and attended Sheepshead Bay High School. Of his youth, he says, “I had a wonderful childhood, which is tough because it's hard to adjust to a miserable adulthood.” Not a surprising quote from a man whose alter ego came to life in the form of George Costanza on the television series, “Seinfeld,” which he co-created.

After attending the University of Maryland, David embarked on a career as a stand-up comedian in 1974. That career was peppered with odd jobs, including cab driver, bra salesman, and private chauffeur. In 1979, he moved to Los Angeles when he was hired as a writer and performer on the late night comedy series “Fridays.” The show lasted until 1982, at which point he moved back to New York and eventually landed a job as a writer for “Saturday Night Live.”

In 1983, he appeared in two films: Henry Jaglom’s “Can She Bake a Cherry Pie?” and Lawrence Turman’s “Second Thoughts”. David also first teamed with Woody Allen in 1987 to play a small role in “Radio Days” (as a “communist neighbor”) and then again in Allen’s segment of the 1989 “New York Stories” anthology (as a theatre manager).

A friend of Jerry Seinfeld since 1976 when the two were performing in comedy clubs, Seinfeld solicited David’s advice in 1988 when he was asked to develop a show for NBC. The two came up with the idea for “Seinfeld,” which debuted in 1989, and went on to become one of the most successful shows in television history. David occasionally appeared on the show, playing roles like New York Yankees owner George Steinbrenner. He was Emmy-nominated seven times for his writing on “Seinfeld”, and won in 1993 for the now classic episode “The Contest”. He also shared an Emmy that year for “Outstanding Comedy Series” (as well as sharing six other nominations). In addition, David won WGA awards for his work on “Seinfeld” in both 1994 and 1995. He left the show after serving as head writer and executive producer for seven seasons, but returned to write the series finale in 1998, two years later.

After leaving “Seinfeld” in 1996, David wrote and directed the 1998 feature, “Sour Grapes”, starring Steven Weber and Craig Bierko. In 1999, he received an “AFI Star Award” at the U.S. Comedy Arts Festival.

Also in 1999, David wrote and starred in “Larry David: Curb Your Enthusiasm,” a one-hour special for HBO, which spawned the critically acclaimed HBO series the following year. Six seasons of the show have aired on HBO between 2000 and 2007. David was nominated for a Golden Globe as Best Actor in a Musical or Comedy series three times (2003, 2005, and 2006) for his work on “Curb Your Enthusiasm”. The show also received a Golden Globe award for Best Television Series, Musical, or Comedy in 2003. In addition, “Curb” has been Emmy-nominated for Outstanding Comedy Series four times, and in 2003, David was also nominated for Lead Actor in a Comedy series. In 2006, he received a WGA award for Best Comedy Series for his writing on “Curb” and was nominated again in 2007. Currently, he’s shooting the seventh season of the show, slated to air in the fall of 2009.

EVAN RACHEL WOOD (Melody) has recently been acclaimed for her powerful performance as Stephanie, Mickey Rourke’s estranged daughter in Darren Aronofsky’s THE WRESTLER. A working actress since she was five, Wood had her breakout role in 2003 with Catherine Hardwicke’s controversial independent film, THIRTEEN (2003), for which she was nominated for a Golden Globe as Best Actress in a Drama as well as a Best Actress SAG Award. Born in Raleigh, North Carolina, Wood is the daughter of Sara Lynn Moore, actress, director and acting coach, and Ira David Wood IV, an actor,

singer, theatre director and playwright. While growing up, she was active in a regional theatre called Theatre in the Park, directed by her father. She began her professional career in 1994, acting in TV movies, including "In the Best of Families: Marriage, Pride & Madness," "Search for Grace," "A Father for Charlie," and "Death in Small Doses." She also had a recurring role on the series "American Gothic."

In 1996, Wood moved with her mother to Los Angeles. After a one season role on the drama "Profiler," she was cast as a series regular on the award-winning series, "Once and Again," in which she appeared for four seasons. Her first major screen role was DIGGING TO CHINA, with Kevin Bacon, followed by PRACTICAL MAGIC, with Sandra Bullock and Nicole Kidman. In 2002, she made her teenage debut as a leading film actress in LITTLE SECRETS, and played a supporting role in the sci-fi drama, "S1m0ne," starring Al Pacino. The following year, in addition to her role in THIRTEEN, Wood played the kidnapped daughter of Cate Blanchett and Tommy Lee Jones in Ron Howard's MISSING. Her subsequent films include THE UPSIDE OF ANGER, PRETTY PERSUASION (2005 Sundance Grand Jury Prize winner), DOWN IN THE VALLEY, RUNNING WITH SCISSORS, and KING OF CALIFORNIA. She displayed her singing talents in 2007 with her role as Lucy in Julie Taymor's ACROSS THE UNIVERSE, set to the songs of the Beatles. She then voiced the role of an alien in BATTLE FOR TERRA, and starred opposite Uma Thurman in THE LIFE BEFORE HER EYES, before playing Stephanie in THE WRESTLER. This summer, Wood will star opposite Justin Long in a North Carolina stage production of "Romeo and Juliet." Her next film will be SUCKER PUNCH, to be directed by Zack Snyder (WATCHMEN).

Academy Award nominated and Emmy winning actress, **PATRICIA CLARKSON (Marietta)** has taken on roles as varied as the platform in which she plays them. Her comfort in taking on roles from motion pictures, television and the theatre has earned her great accolades and success, and has become one of today's most respected actresses in the entertainment industry. WHATEVER WORKS is her second film with Woody Allen, having previously teamed with him on VICKY CRISTINA BARCELONA. She was recently seen in ELEGY, opposite Sir Ben Kingsley, Penelope Cruz and Dennis Hopper, and MARRIED LIFE, with Chris Cooper and Pierce Brosnan. She will next be seen in Martin Scorsese's SHUTTER ISLAND, with Leonardo DiCaprio, Mark Ruffalo, and Michelle Williams, and playing the lead role in Ruba Nadda's CAIRO TIME, filmed in Egypt.

Her other film credits include LARS AND THE REAL GIRL, BLIND DATE, PHOEBE IN WONDERLAND, ALL THE KING'S MEN, GOODNIGHT, AND GOOD LUCK, THE DYING GAUL, THE WOODS, FAR FROM HEAVEN, PIECES OF APRIL, THE STATION AGENT, MIRACLE, HIGH ART, DOGVILLE, WELCOME TO COLLINWOOD, THE PLEDGE, THE GREEN MILE, EVERYBODY'S ALL-AMERICAN, THE DEAD POOL, ROCKET GIBRALTAR, TUNE IN TOMORROW, JOE GOULD'S SECRET, WENDIGO, and Brian De Palma's THE UNTOUCHABLES, her film debut.

In 2003, Clarkson's work in two independent films earned her unparalleled recognition. She was nominated for an Academy Award, Golden Globe, SAG Award, Broadcast Film Critics Award and an Independent Spirit Award for her role in PIECES OF APRIL. In addition, the Sundance Film Festival awarded her the Jury Prize for Outstanding Performance in PIECES OF APRIL, THE STATION AGENT, and ALL THE REAL GIRLS. Her performance in THE STATION AGENT earned her a SAG Award nomination for Best Actress and Best Ensemble Cast. The National Board of Review and the National Society of Film Critics named her Best Supporting Actress of the Year for her work in PIECES OF APRIL and THE STATION AGENT.

She also won best-supporting-actress awards from the New York Film Critics Circle and National Society of Film Critics for her performance in Todd Haynes' *FAR FROM HEAVEN*. That role also earned her a nomination from the Chicago Film Critics. Her performance as Greta in Lisa Cholodenko's *HIGH ART* earned her a nomination for an IFP Independent Spirit Award.

On television, Clarkson won an Emmy in 2002 and 2006 for her guest-starring role on HBO's acclaimed drama, "Six Feet Under."

Clarkson made her professional acting debut on the New York stage. Her theatre credits include "Eastern Standard" (on and off-Broadway), "Maidens Prayer" (for which she received Outer Critics Circle and Drama Desk Award Nominations), "Raised in Captivity," "Oliver Oliver," "The House of Blue Leaves," and "Three Days of Rain." Her regional credits include performances at the Williamstown Theatre Festival, South Coast Repertory, and Yale Repertory.

Born and raised in New Orleans, Clarkson began acting in school plays in her early teens. After studying speech at Louisiana State University for two years, she transferred to Fordham University in New York, where she graduated Summa Cum Laude with a degree in theatre arts. She earned her MFA at the prestigious Yale School of Drama, where she appeared in "Electra," "Pacific Overtures," "Pericles," "La Ronde," "The Lower Depths," and "The Misanthrope."

ED BEGLEY, JR. (John) was inspired to become an actor by the work of his Academy Award-winning father. He first came to audiences' attention for his portrayal of Dr. Victor Ehrlich on the long-running hit television series, "St. Elsewhere," for which he received six Emmy nominations. Since then, Begley has moved easily between feature, television and theatre projects. He was recently seen in the hit Seth Rogan/Judd Apatow film, *PINEAPPLE EXPRESS*, as well as many Christopher Guest films, including *A MIGHTY WIND*, *BEST IN SHOW*, and *FOR YOUR CONSIDERATION*. His other feature film credits include *BATMAN FOREVER*, *THE ACCIDENTAL TOURIST* and *THE IN-LAWS*.

On TV, Begley recently played lawyer David Boies in the Golden Globe-winning HBO telefilm "Recount," with Kevin Spacey, Tom Wilkinson and Laura Dern, and has had memorable recurring roles on "Six Feet Under," "Arrested Development," and "Boston Legal." He is currently starring in the new CBS comedy, "Gary Unmarried." Begley's theatre credits include the West Coast premiere of David Mamet's "Cryptogram," at the Geffen Playhouse, in a role that he first performed in Boston and then in New York. He also starred in Mamet's production of "Romance" last fall at the Mark Taper Forum. Begley also directed several episodes of "NYPD Blue," as well as a play that he wrote called "Cesar and Ruben," which won a Nosotros Award and four Valley Theater League Awards.

CONLETH HILL (Leo Brockman), born in Ballycastle, County Antrim, Northern Ireland, is an award-winning film, stage, and television actor. He won the Laurence Olivier Award in 2001 as Best Actor for his performance in "Stones in His Pockets" at the New Ambassador's and York's Theatre, and went on to play the role in Toronto and on Broadway, where he was nominated for a Tony. He also received prizes from the Critics' Circle, the Drama Desk (Special Award), Theatre League, and a Dora Award, among others, for his work in the play. In 2005, he was awarded his second Olivier for Best Performance in a Supporting Role in a Musical for his role in "The Producers." In 2008, he garnered his second Tony nomination, for Best Performance as a Featured Actor in a Play, as well as a Drama Desk Award for Outstanding Featured Actor in a Play, for Conor McPherson's "The Seafarer." His films include *PERRIER'S BOUNTY*, *INTERMISSION*, *TRUST ME*, *A MAN YOU DON'T MEET EVERY DAY*, *OUT OF THE DEEP PAN*, and *CYCLE OF VIOLENCE*. He is about to start rehearsals for "All's Well That Ends Well" at The National.

MICHAEL McKEAN (Joe) is an American actor, comedian, writer, composer, musician, and director. Some of his notable roles include heavy metal musician David St. Hubbins in the film classic *THIS IS SPINAL TAP*,” Leonard “Lenny” Kosnowski on the hit TV series “Laverne and Shirley,” and as a member of the “Saturday Night Live troupe. He has appeared frequently in his *SPINAL TAP* co-star Christopher Guest’s movies, including *THE BIG PICTURE*, *BEST IN SHOW*, *FOR YOUR CONSIDERATION*, and *A MIGHTY WIND*. For the latter film, he co-wrote the songs “A Mighty Wind” (Grammy winner), and “A Kiss at the End of the Rainbow” with his wife actress Annette O’Toole, which was nominated for an Academy Award for Best Song.

Among McKean’s numerous film credits are *THE PRODUCERS*, *AUTO FOCUS*, *THE GURU*, *LITTLE NICKY*, *TEACHING MRS. TINGLE*, *MYSTERY*, *ALASKA*, *TRUE CRIME*, *THE BRADY BUNCH*, *RADIOLAND MURDERS*, *MEMOIRS OF AN INVISIBLE MAN*, *PLANES*, *TRAINS & AUTOMOBILES*, and *USED CARS*. His TV appearances include “The Simpsons,” “Law & Order,” “Family Guy,” “The X-Files,” “Primetime Glick,” “Smallville,” and “Lois and Clark: The New Adventures of Superman.” McKean’s stage credits include “Hairspray,” “The Pajama Gama,” “The Homecoming,” and recently, “Superior Donuts.” McKean is about to embark on a 30-city U.S. concert tour, “Unwiggled & Unplugged: An Evening with Christopher Guest, Michael McKean & Harry Shearer.”

Born in Jersey, Channel Islands, British actor **HENRY CAVILL (Randy James)** has already made an impact in both film and television. His film work to date includes *THE COUNT OF MONTE CRISTO*, *I CAPTURE THE CASTLE*, *TRISTAN & ISOLDE*, and *STARDUST*, however he is arguably best known for his role as Duke of Suffolk, Charles Brandon, the elevated commoner, backroom schemer and close confidant of Henry VIII on Showtime’s “The Tudors.” Season three of “The Tudors” will premiere in April. Cavill, who is also the face of Dunhill Cologne, recently completed filming on Joel Schumacher’s *CREEK*.

JOHN GALLAGHER, JR. (Perry) is best known for originating the role of Moritz Stiefel in Broadway’s 2007 smash hit “Spring Awakening” for which he won a Tony Award for Best Featured Actor in a Musical; he was also nominated for a Drama Desk Award and a Drama League Award. John made his Broadway debut in 2006 in David Lindsay-Abaire’s play “Rabbit Hole” which went on to win the Pulitzer Prize. John earned critical acclaim for his two recent Off-Broadway performances at the Atlantic Theatre: Conor McPherson’s Irish monologue drama “Port Authority,” and Beau Willimon’s political thriller “Farragut North.” Aside from acting on stage in New York, California and London, John has appeared in film and on television, most notably in the independent movie *PIECES OF APRIL* and in guest spots on TV’s “Law and Order: SVU” and “The West Wing.” He is also a singer/songwriter, and an independent EP is expected to be released soon. He will soon be seen in Kenneth Lonergan’s upcoming film, *MARGARET*.

JESSICA HECHT’s (Helena) film credits include *25/8*, *DAN IN REAL LIFE*, *STARTING OUT IN THE EVENING*, *SIDEWAYS*, *THE FORGOTTEN*, *SAVING FACE*, *THE GREY ZONE* and *KICKING & SCREAMING*. She will soon be seen in *CALLING IT QUILTS*, *REUNION*, *THE WINNING SEASON*, and Wes Craven’s *25/8*. A respected New York stage actress, Jessica performed leading roles in the American premiere of Patrick Marber’s play “Howard Katz,” at The Roundabout Theatre, as well as Richard Greenberg’s “The House in Town” at Lincoln Center. She appeared on Broadway in revivals of “After the Fall” and “Julius Caesar” (opposite Denzel Washington), and originated the role of Lala Levy in “The Last Night of Ballyhoo,” which won the Tony Award for Best Play. Her other New York stage credits include “Howard Katz,” “The House in Town,” “After the Fall,” “Stop,Kiss,” “Lobster

Alice,” “Plunge,” “The Fourth Sister,” and “Flesh and Blood.” Hecht’s TV credits include four seasons on “Friends,” as well as “The Single Guy,” “What About Joan?,” “Seinfeld,” “Mad About You,” “Law & Order: SVU,” “Criminal Intent,” “Homicide,” “ER,” “Breaking Bad,” “Eleventh Hour,” and the telefilms “Stone Cold: Thin Ice,” “Harvey,” “The Christmas Tree,” and “Intimate Betrayal.”

CAROLYN McCORMICK (Jessica) was most recently seen in “Equus” on Broadway with Daniel Radcliffe and Richard Griffiths. Other on and off Broadway credits include “Private Lives,” with Alan Rickman, “The Dinner Party,” with Larry Miller and John Lovitz, “Privilege,” with Bob Saget, “Celebration,” and “Dinner with Friends,” to name a few. Her Los Angeles theater credits include “Hedda Gabler,” with Annette Bening, and “The Father,” with Frank Langella. She has also worked extensively in regional theater. Since 1991 she has played Dr. Olivet on “Law & Order,” as well as being a series regular on “Cracker” and “Spencer For Hire,” and appearing as a guest star on “The Practice,” “Cold Case,” “L.A. Law,” “Star Trek: The Next Generation,” “Judging Amy,” “Homicide,” and others. Her film credits include NIGHTS IN RODANTHE, LOVERBOY, YOU KNOW MY NAME, ENEMY MINE, A SIMPLE TWIST OF FATE, PROUD IZA, and the soon to be released COMPANY RETREAT (directed by Campbell Scott) and TRUE NATURE. She is the voice behind many audio books and has narrated many Ken Burns documentaries.

Last year **CHRISTOPHER EVAN WELCH (Howard)** was the narrator of Woody Allen’s VICKY CRISTINA BARCELONA and gave a memorably despairing sermon as the minister who appears near the end of Charlie Kaufman’s SYNECDOCHE, NEW YORK. He began his career in Seattle as the lead singer of the band The Ottoman Bigwigs, before moving to New York City to pursue his acting career. One of Welch’s first jobs was voicing “Tails” in the popular 1993 cartoon series “The Adventures of Sonic the Hedgehog.” His film credits include THE STEPFORD WIVES, THE INTERPRETER, THE HOAX, KEANE, THE GOOD SHEPHERD, CHINESE COFFEE, and WAR OF THE WORLDS. On TV, Welch has been seen on “Third Watch,” “The Practice,” “Law & Order: Criminal Intent,” “Whoopi,” “Law & Order: Special Victims Unit,” “The Book of Daniel,” “The Sopranos,” and “Law & Order.”

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WHATEVER WORKS

Writer-Director Woody Allen

<i>What's New Pussycat?</i>	1965/screenwriter, actor
<i>What's Up, Tiger Lily?</i>	1966/co-screenwriter, actor
<i>Casino Royale</i>	1967/actor
<i>Take the Money and Run</i>	1969/director, co-screenwriter, actor
<i>Don't Drink the Water</i>	1969/adapted from his play
<i>Bananas</i>	1971/director, co-screenwriter, actor
<i>Everything You Always Wanted to Know About Sex But Were Afraid to Ask</i>	1972/director, screenwriter, actor
<i>Play It Again, Sam</i>	1972/screenwriter, actor
<i>Sleeper</i>	1973/director, co-screenwriter, actor
<i>Love and Death</i>	1975/director, screenwriter, actor
<i>The Front</i>	1976/actor
<i>Annie Hall</i>	1977/director, co-screenwriter, actor Academy Award nominee (& winner), Best Director Academy Award nominee (& winner), Best Original Screenplay Academy Award nominee, Best Actor
<i>Interiors</i>	1978/director, screenwriter Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay
<i>Manhattan</i>	1979/director, co-screenwriter, actor Academy Award nominee, Best Original Screenplay
<i>Stardust Memories</i>	1980/director, screenwriter, actor
<i>A Midsummer Night's Sex Comedy</i>	1982/director, screenwriter, actor
<i>Zelig</i>	1983/director, screenwriter, actor
<i>Broadway Danny Rose</i>	1984/director, screenwriter, actor Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay

<i>The Purple Rose of Cairo</i>	1985/director, screenwriter Academy Award nominee, Best Original Screenplay
<i>Hannah and Her Sisters</i>	1986/director, screenwriter, actor Academy Award nominee, Best Director Academy Award nominee (& winner), Best Original Screenplay
<i>Radio Days</i>	1987/director, screenwriter, narrator Academy Award nominee, Best Original Screenplay
<i>September</i>	1987/director, screenwriter
<i>Another Woman</i>	1988/director, screenwriter
<i>New York Stories</i> ("Oedipus Wrecks")	1989/director, screenwriter, actor
<i>Crimes and Misdemeanors</i>	1989/director, screenwriter, actor Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay
<i>Alice</i>	1990/director, screenwriter Academy Award nominee, Best Original Screenplay
<i>Scenes from a Mall</i>	1991/actor
<i>Shadows and Fog</i>	1992/director, screenwriter, actor
<i>Husbands and Wives</i>	1992/director, screenwriter, actor Academy Award nominee, Best Original Screenplay
<i>Manhattan Murder Mystery</i>	1993/director, co-screenwriter, actor
<i>Bullets Over Broadway</i>	1994/director, co-screenwriter Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay
<i>Don't Drink the Water</i> (made-for-television movie)	1994/director, adapted from his play, actor
<i>Mighty Aphrodite</i>	1995/director, screenwriter, actor Academy Award nominee, Best Original Screenplay
<i>Everyone Says I Love You</i>	1996/director, screenwriter, actor
<i>Deconstructing Harry</i>	1997/director, screenwriter, actor Academy Award nominee, Best Original Screenplay
<i>The Sunshine Boys</i> (made-for-television movie)	1997/actor

<i>Antz</i>	1998/actor (voice)
<i>The Impostors</i>	1998/actor (cameo)
<i>Celebrity</i>	1998/director, screenwriter
<i>Sweet and Lowdown</i>	1999/director, screenwriter, on-camera interviewee
<i>Small Time Crooks</i>	2000/director, screenwriter, actor
<i>Picking Up the Pieces</i>	2000/actor
<i>Company Man</i>	2001/actor (cameo)
<i>The Curse of the Jade Scorpion</i>	2001/director, screenwriter, actor
<i>Hollywood Ending</i>	2002/director, screenwriter, actor
<i>Anything Else</i>	2003/director, screenwriter, actor
<i>Melinda and Melinda</i>	2004/director, screenwriter
<i>Match Point</i>	2005/director, screenwriter Academy Award nominee, Best Original Screenplay
<i>Scoop</i>	2006/director, screenwriter, actor
<i>Cassandra's Dream</i>	2007/director, screenwriter
<i>Vicky Cristina Barcelona</i>	2008/ director, screenwriter

Academy Awards summary

Nominated six times for Best Director; won for *Annie Hall*

Nominated fourteen times for Best Original Screenplay; won for *Annie Hall* and *Hannah and Her Sisters*

Nominated one time for Best Actor

Two films nominated for Best Picture; won for *Annie Hall*

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WHATEVER WORKS

About the Filmmakers

LETTY ARONSON (Producer) previously produced Woody Allen's VICKY CRISTINA BARCELONA, CASSANDRA'S DREAM, SCOOP, MATCH POINT, MELINDA AND MELINDA, HOLLYWOOD ENDING, and THE CURSE OF THE JADE SCORPION.

Her extensive film, television, and stage experience includes numerous other collaborations with Mr. Allen. She co-executive-produced such films as DON'T DRINK THE WATER, which marked Mr. Allen's first foray into television moviemaking; BULLETS OVER BROADWAY, which garnered seven Academy Award nominations, winning for Best Supporting Actress (Dianne Wiest); MIGHTY APHRODITE, for which Mira Sorvino was awarded the Best Supporting Actress Oscar; and SWEET AND LOWDOWN, for which Sean Penn and Samantha Morton both earned Oscar nominations. Her other credits as a co-executive producer include Mr. Allen's highly acclaimed musical comedy EVERYONE SAYS I LOVE YOU; and his CELEBRITY, DECONSTRUCTING HARRY and SMALL TIME CROOKS.

In addition, Aronson co-executive-produced THE SPANISH PRISONER, written for the screen and directed by Pulitzer Prize-winning playwright and critically acclaimed filmmaker David Mamet. Critics universally praised the film when it was released in 1998. She also co-executive-produced INTO MY HEART, which was written and directed by two newcomers, Sean Smith and Anthony Stark; and Coky Giedroyc's WOMEN TALKING DIRTY, starring Helena Bonham Carter, which marked Ms. Aronson's first European co-production with Elton John's Rocket Pictures.

Her credits also include "Dinah Was," the off-Broadway musical about blues legend Dinah Washington; THE STORY OF A BAD BOY, written and directed by acclaimed playwright Tom Donaghy; JUST LOOKING, a heartwarming coming-of-age film directed by Jason Alexander; and the comedy SUNBURN, directed by Nelson Hume, which screened at the Galway Film Festival and the 1999 Toronto International Film Festival.

Aronson's television work includes SATURDAY NIGHT LIVE and THE ROBERT KLEIN COMEDY HOUR, both for NBC. In the world of theatre, she served as associate producer of "Death Defying Acts," an off-Broadway comedy consisting of three one-act plays written by Elaine May, Woody Allen, and David Mamet.

She had earlier served as Vice President of the Museum of Television and Radio for ten years.

STEPHEN TENENBAUM (Producer) previously produced Woody Allen's VICKY CRISTINA BARCELONA and CASSANDRA'S DREAM. He served as executive producer on SCOOP, MATCH POINT, MELINDA AND MELINDA, ANYTHING ELSE, HOLLYWOOD ENDING, and THE CURSE OF THE JADE SCORPION, the last of which marked his first onscreen producing credit.

Tenenbaum graduated with a B.S. from New York University, where he majored in Accounting. He began his show business career in the financial arena, handling such noteworthy clients as The Beatles, Jimi Hendrix, Barbra Streisand, Bruce Springsteen, Percy Faith, the Platters, Nat King Cole, Mario Lanza, Gilda Radner, Robin Williams, and many others.

Tenenbaum later decided to venture into the field of motion picture and television production, as well as personal management. He is currently a partner in Morra, Brezner, Steinberg & Tenenbaum Entertainment, Inc. (MBST), where his client roster includes Woody Allen, Billy Crystal, Robin Williams, and Alain Boubil (the creator of “Les Misérables” and “Miss Saigon”). MBST has also been involved in the production of feature films, including Barry Levinson’s GOOD MORNING VIETNAM; Steve Gordon’s ARTHUR; Danny DeVito’s THROW MOMMA FROM THE TRAIN; and Bill Paxton’s THE GREATEST GAME EVER PLAYED, to name only a few.

WHATEVER WORKS is the 17th film that **HELEN ROBIN (Co-Producer)** has co-produced for Woody Allen, the most recent being VICKY CRISTINA BARCELONA.

She began her film career as a production assistant on Allen’s STARDUST MEMORIES. Over the course of his next 18 films, she worked her way up from an office production assistant, production coordinator, and production manager to, eventually, line producer. Robin co-produced ALICE, SHADOWS AND FOG, HUSBANDS AND WIVES, MANHATTAN MURDER MYSTERY, BULLETS OVER BROADWAY, MIGHTY APHRODITE and EVERYONE SAYS I LOVE YOU.

Following the last, she left Allen’s production company to take some time off and do freelance film work. During that period, she worked as an associate producer on Allan Arkush’s highly-rated television miniseries THE TEMPTATIONS for Hallmark Entertainment and NBC.

After a three-year hiatus, Robin returned to work with Woody Allen on his comedy SMALL TIME CROOKS, which she co-produced. She has since served as a co-producer on all of his films, including SCOOP, MELINDA AND MELINDA, ANYTHING ELSE, HOLLYWOOD ENDING, THE CURSE OF THE JADE SCORPION, MATCH POINT, CASSANDRA’S DREAM and VICKY CRISTINA BARCELONA.

HARRIS SAVIDES, A.S.C. (Director of Photography) is well known for his acclaimed collaborations with director Gus Van Sant, notably the trilogy of GERRY, ELEPHANT, and LAST DAYS, as well FINDING FORRESTER, and the Academy Award nominated MILK. He also teamed with David Fincher on THE GAME and ZODIAC. His other films include Martin Scorsese’s short flm THE KEY TO RESERVA, Ridley Scott’s AMERICAN GANGSTER, Noah Baumbach’s MARGOT AT THE WEDDING, Jonathan Glazer’s BIRTH, James Gray’s THE YARDS, John Turturro’s ILLUMINATA, and his feature debut, Phil Joanou’s HEAVEN’S PRISONERS. He has been nominated four times for an Independent Spirit Award (for GERRY, ELEPHANT, LAST DAYS, and MILK), and was named Best Cinematographer by the New York Film Critics for his work on GERRY and ELEPHANT.

Born in New York City, Savides graduated with a degree in photography and film from the School of Visual Arts. His next project is Noah Baumbach’s GREENBERG, starring Ben Stiller, Jennifer Jason Leigh and Greta Gerwig.

SANTO LOQUASTO (Production Designer), designer for theatre, film, dance and opera, has won three Tony Awards and has been nominated fourteen times. He has collaborated with Woody Allen on 24 films, including costume design for ZELIG and production design for RADIO DAYS and BULLETS OVER BROADWAY, for which he received Academy Award nominations. His recent stage designs include “Inherit the Wind,” “110 in the Shade,” “Uncle Vanya,” “A Man For All Seasons,” and “American Buffalo.” Loquasto received the Merritt Award for Excellence in Design and Collaboration in

2002, was inducted into the Theatre Hall of Fame in 2004, and garnered the Pennsylvania Governor's Award for the Arts in 2006 and the Robert L.B. Tobin Award for Lifetime Achievement in 2007.

ALISA LEPSALTER (Editor) marks her eleventh collaboration with Woody Allen with **WHATEVER WORKS**. She first teamed with him when she edited the critically acclaimed feature **SWEET AND LOWDOWN**, and has since edited **SMALL TIME CROOKS**, **THE CURSE OF THE JADE SCORPION**, **HOLLYWOOD ENDING**, **ANYTHING ELSE**, **MELINDA AND MELINDA**, **MATCH POINT**, **SCOOP**, **CASSANDRA'S DREAM**, and **VICKY CRISTINA BARCELONA**. Lepselter began her editing career as an intern on Jonathan Demme's **SOMETHING WILD**. She has also worked with such leading filmmakers as Martin Scorsese, Francis Ford Coppola, and Nora Ephron. Her first feature as editor was **WALKING AND TALKING**, for director Nicole Holofcener.

WHATEVER WORKS is **SUZY BENZINGER's (Costume Designer)** fourth film as costume designer for Woody Allen, after **CELEBRITY**, **DECONSTRUCTING HARRY** and the telefilm, "Don't Drink the Water." Her other film credits include **CLUB PARADISE** and **WALKING THE DOG**. A celebrated stage costume designer, Benzinger's credits include the Broadway productions of "Miss Saigon," "Ain't Broadway Grand," "Saturday Night Fever," and "Movin' Out."

Benzinger began her career in Buffalo, New York, where she assisted many top theatrical costume designers. After moving to New York, she began a nine-year association with designer Theoni V. Aldredge, where she contributed to the designs of such films as **GHOSTBUSTERS**, **MOONSTRUCK**, **STANLEY & IRIS**, **WE'RE NO ANGELS**, and **ANNIE**, in addition to the Broadway musicals "42nd Street," "Dreamgirls," "La Cage Aux Folles," "Woman of the Year," and "Gypsy."

Benzinger's other work includes Off-Broadway productions of "Boys in the Band," "I Do! I Do!," "Mirette," "The Seagull," with Dianne Wiest, and "Uncle Vanya," with Maggie Gyllenhaal and Peter Sarsgaard, and Arthur Laurent's "New Year's Eve." She also designed regional productions of "The Runner Stumbles," "Cabaret," and many other musicals. She has also created costumes for Whitney Houston, Elton John, Gloria Estefan, Paula Abdul and others for Steve Horn, Inc. She is currently designing a show for Steve Wynn in Las Vegas and "City of Dreams" in Macao, China.

JULIET TAYLOR, LAURA ROSENTHAL & ALI FARRELL (Casting Directors)

JULIET TAYLOR has worked with some of the leading directors of our time, including Mike Nichols, Steven Spielberg, Woody Allen, Louis Malle, Martin Scorsese, Alan Parker, James L. Brooks, John Schlesinger, Stephen Frears, Nora Ephron, Neil Jordan and Sydney Pollack. She has cast more than 80 films, with more than 30 of them for Woody Allen.

Among her credits are: **SCHINDLER'S LIST**, **TERMS OF ENDEARMENT**, **SLEEPLESS IN SEATTLE**, **DANGEROUS LIAISONS**, **BIG**, **THE GRIFTERS**, **MISSISSIPPI BURNING**, **THE KILLING FIELDS**, **WORKING GIRL**, **JULIA**, **TAXI DRIVER**, **NETWORK**, **PRETTY BABY** and **THE EXORCIST**. She won an Emmy Award for casting on the HBO Miniseries **ANGELS IN AMERICA**. Her work with Woody Allen dates back to **LOVE AND DEATH** in 1975 and includes most recently **MATCH POINT** and **CASSANDRA'S DREAM**.

Juliet Taylor graduated from Smith College in 1967, and joined the staff of David Merrick, remaining there until the spring of 1968. At that time, she went to work as a secretary to Marion Dougherty who was opening a motion picture casting office in New York. In 1973, when Marion Dougherty left casting to produce films, Taylor ran Marion Dougherty Associates until 1977, when she became Director of East

Coast Casting for Paramount Pictures. She left that position in 1978 to cast motion pictures independently.

LAURA ROSENTHAL began her career with Juliet Taylor working with directors such as Woody Allen, Neil Jordan, Nora Ephron and Harold Ramis, and has become one of the top feature casting directors in the industry. She cast the pilot for “Rescue Me,” the Sundance Film Lab, a MOMA art installation with Doug Aitken and the Pirandello play, “Right You Are If You Think You Are” as a part of the “Performa 07” series at the Guggenheim Museum with Cate Blanchett and Natalie Portman. While she has worked on Academy Award winning films like “Far From Heaven” and “Chicago,” she takes particular satisfaction in her work with independent filmmakers like Jim Jarmusch, Alison Maclean, Tamara Jenkins, Tom Kalin, Adam Rapp, Adam Brooks, Joel Hopkins, Katherine Dieckmann, Oren Moverman & Shana Feste. A long-time collaborator with director Todd Haynes, she received the 2008 Robert Altman Award at the Independent Spirit Awards for the best ensemble cast in “I’m Not There.” 2008 brought three films that premiered at The Sundance Film Festival, “Motherhood,” “The Messenger” and “The Greatest.” She is currently casting a pilot for HBO and a John Wells film to be shot in April.

ALI FARRELL has worked in casting for over fifteen years. Starting as an intern with Phyllis Huffman on the Clint Eastwood film A PERFECT WORLD, she began her partnership with Laura Rosenthal one year later. With Laura she has worked on a variety of films, from working as an assistant on Jim Jarmusch’s DEAD MAN, to later becoming a partner on films such as CHICAGO, directed by Rob Marshall, and THE BRAVE ONE, directed by Neil Jordan. Together they also have a passion for independent films and have cast over twenty projects, including FAR FROM HEAVEN and I’M NOT THERE, both directed by Todd Haynes. In addition to feature films they have also collaborated on several museum projects including SLEEPWALKERS, directed by Doug Aitken for the Museum of Modern Art, and the Pirandello play RIGHT YOU ARE, IF YOU THINK YOU ARE, directed by Francesco Vezzoli for the Guggenheim.

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