FOX SEARCHLIGHT PICTURES

Presents

A VERISIMILITUDE / WEWORK STUDIOS Production

In Association with BERSIN PICTURES and PENNY JANE FILMS

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MICHAEL PITT

BRIT MARLING

ASTRID BERGÈS-FRISBEY

STEVEN YEUN

ARCHIE PANJABI

CARA SEYMOUR

VENIDA EVANS

WILLIAM MAPOTHER

Introducing

KASHISH as SALOMINA

WRITTEN AND DIRECTED BY MIKE CAHILL

PRODUCED BY MIKE CAHILL

HUNTER GRAY

ALEX ORLOVSKY

EXECUTIVE PRODUCERS ADAM NEUMANN

REBEKAH PALTROW NEUMANN

BONNIE TIMMERMANN

ADAM S. BERSIN

JAYNE HONG

TYLER BRODIE

BURTON GRAY

MICHAEL PITT

CO-PRODUCERS BECKY GLUPCZYNSKI

PHAEDON PAPADOPOULOS

CO-EXECUTIVE PRODUCERS CASSIAN ELWES

SOFIA PAZ

DIRECTOR OF PHOTOGRAPHY MARKUS FÖRDERER, BVK

PRODUCTION DESIGNER TANIA BIJLANI

EDITOR MIKE CAHILL

COSTUME DESIGNER MEGAN GRAY

MUSIC BY WILL BATES

PHIL MOSSMAN

MUSIC SUPERVISOR JOE RUDGE

Rated R; Running time 107 minutes

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I ORIGINS, the second feature film from writer and director Mike Cahill, tells the story of Dr. Ian Gray (Michael Pitt), a molecular biologist studying the evolution of the eye. He finds his work permeating his life after a brief encounter with an exotic young woman (Astrid Bergès-Frisbey) who slips away from him. As his research continues years later with his lab partner Karen (Brit Marling), they make a stunning scientific discovery that has far reaching implications and complicates both his scientific and spiritual beliefs. Traveling half way around the world, he risks everything he has ever known to validate his theory.

Fox Searchlight Pictures Presents a Verisimilitude / WeWork Studios Production, in association with Bersin Pictures and Penny Jane Films, I ORIGINS starring Michael Pitt, Brit Marling, Astrid Bergès-Frisbey, Steven Yeun, Archie Panjabi, Cara Seymour, Venida Evans, William Mapother and introducing Kashish.

The film is written, directed and edited by Mike Cahill. Producers are Cahill, Hunter Gray and Alex Orlovsky; executive producers are Adam Neumann, Rebekah Paltrow Neumann, Bonnie Timmermann, Adam S. Bersin, Jayne Hong, Tyler Brodie, Burton Gray and Michael Pitt; co-producers are Becky Glupczynski and Phaedon Papadopoulos with Cassian Elwes and Sofia Paz as co-executive producers. The filmmaking team includes director of photography Markus Förderer, BVK; production designer Tania Bijlani; costume designer Megan Gray; music by Will Bates and Phil Mossman; and music supervisor Joe Rudge.

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**ABOUT THE PRODUCTION**

Writer and director Mike Cahill calls his second feature film, I ORIGINS, both a molecular-biology thriller and a love story.

“For generations, the eyes have been called the windows to the soul,” explains Cahill. “Think about it,” he says. “We each possess these magnificent artworks on the front of our face. They are all beautiful, if you look very closely at them. In 1987 a professor at Cambridge University named John Daugman gave that poetic belief a basis in science when he discovered that each human being has a unique and measurable iris pattern, not unlike a fingerprint.”

From a scientific point of view, the eye is an intricate, complex machine. Says Cahill: “It has an iris, a pupil, a retina, an optic nerve, sclera and various muscles. Each has specialized functions and work together seamlessly.”

Like Cahill’s first film, 2011 Sundance Film Festival winner ANOTHER EARTH, I ORIGINS is a personal and unconventional exploration of the mysteries of the scientific world. To Cahill, scientists are important role models for filmmakers. “They spend their lives asking the big questions,” he explains. “Why are we here? What are we made of? They explore the minutest levels of matter and they look at the biggest things, like the universe. I wish I were a scientist, but I’m a filmmaker, so I make films about scientists.”

I ORIGINS’ protagonist, Dr. Ian Gray (Michael Pitt), is a molecular biologist who studies the evolution of the eye. Cahill says Gray’s character is based very loosely on Richard Dawkins, the famed evolutionary biologist and atheist. “Ian is a researcher whose work leads him to question his beliefs on science and spirituality. When we first meet him, he believes in proof; he believes in data. Spirituality is guided by faith, which is the belief in something without evidence.”

At a late-night party, Ian meets a mysterious masked woman with magnificent eyes, but after their brief encounter, she disappears before he can get her name. A little detective work and a series of extraordinary coincidences lead Ian back to the young woman, whose name, he discovers, is Sofi.

“The way he finds her has everything to do with her eyes,” says Cahill. “It feels magical when it happens, but it involves both science and intuition. Sofi turns out to be totally different from Ian. She’s a wild child, a free spirit. But opposites attract and they have an intense romance.”

Since Daugman’s early groundbreaking work at Cambridge, iris-recognition systems have been developed that can photograph the human eye and generate a unique 12-digit code to describe them. Once a far-fetched element in science fiction films like MINORITY REPORT, the technology is now a reality used in airports and passport facilities, by the military, and even by private corporations including Google.

“When you travel through Heathrow Airport, you can now go through the fast lane if you’ve had your eye scanned,” says Cahill. “In some hospitals, they scan newborn babies’ eyes. It’s like a fingerprint, but you don’t have to touch ink. Everyone has his or her own unique iris. In the film, we’ve taken iris-recognition a step further, which I think is pretty compelling.”

The eye’s complexity has sparked an impassioned debate between people with a scientific bent and those who rely more on religious faith. Richard Behe, a prominent biochemist and creationist, has argued that the eye is irreducibly complex. It is too specific in its structure to be explained by evolution and therefore is proof of intelligent design—and the existence of God. Others, including Dawkins, have proposed that a fully functioning human eye could have evolved from light sensitive cells through mutations over centuries.

“The character of Ian is trying to demonstrate real, practical examples of each stage of the eye’s evolution,” Cahill says. “If he can, he will have made an unprecedented discovery that he hopes will settle the argument.”

I ORIGINS reteams the director with producer Hunter Gray, who produced ANOTHER EARTHalong with Cahill and Marling. “This script was something Mike had been talking about for a long time,” says Gray. “It’s an amazing story of discovery, science and faith.

In most science fiction, there is one facet that takes a leap of faith for the audience. Mike’s greatest ability is to make people wonder if there is a leap of faith, or if the world he has created is real. Once he has people hooked, his own excitement takes over and everyone becomes a believer. Throughout the filmmaking process, from pre-production to post, everyone who touched this film put their hearts into it because Mike’s energy is infectious.”

Producer Alex Orlovsky, Gray’s partner in production company Verisimilitude, adds: “Mike has a very special gift. He takes lofty ideas and explores them through compelling, intimate human stories. The phrase ‘a clear vision’ is thrown around quite a bit in the film world, but I think that Mike embodies those words.”

According to Orlovsky, at that point the filmmakers planned to make an ultra-low-budget movie, not unlike ANOTHER EARTH. “But as our treatment grew into a full-length screenplay, the characters gained depth and gravitas,” he says. “It evolved from a micro-budget project into an appropriately ambitious second film for Mike.”

“My process is to get together with the actors and read the script through,” Cahill continues. “I record that and listen to it over and over to see what feels right. Then I focus in on scenes that feel false and we work on them in rehearsal.”

The director points to a crucial scene early in the film in which Ian re-encounters Sofi on a train. “As I initially scripted it, there was all this dialogue. It became very clear that filming it on a real train was going to be very difficult because of the ambient noise. But working with the actors, I realized it was all subtext anyway. They didn’t have to say anything. It was all, appropriately enough, in their eyes. We stripped the whole scene of words and let it play out silently.”

Cahill, who produced, directed, edited and wrote ANOTHER EARTH (as well as being the cinematographer), takes on these four roles again in I ORGINS but he gives credit to producers Gray and Orlovsky for making the film possible. “Hunter and Alex are the world’s best producers. To say they are passionate about the project is an understatement. They are intelligent, tireless and creatively engaged. Both of them care as much as I do about the final work and that is saying a lot. I trust them completely and I know that finding this partnership early in my career is a great fortune. They consistently make my work better.”

In I ORIGINS, Cahill examines the ultimate question. “What happens after we die? That is at the heart of the film. Our main character believes in facts and data and evidence. The last thing in the world that he believes is that there is an actual soul. But he and lab partner Karen (Brit Marling) discover something that changes that.”

“The movie is both a drama and a science-fiction film, but ultimately it’s about love and the infinite nature of love,” says Cahill. “I think audiences will take what they wish for or need from the film, but I also want the film to inspire hope and wonder. I often think that the deeper and more precisely we explore the world through science, the closer we will come to what could be understood as a spiritual narrative of life, and I hope that both sides of this are well represented in the film. I want it to inspire conversation.”

**SCIENTISTS AND SAINTS**

Cahill tailored the role of Dr. Ian Gray, professional skeptic and passionate researcher, specifically for actor Michael Pitt. “Michael is an actor I’ve admired for many years,” says Cahill. “Meeting him, I was immediately drawn to his energy and his intuitive emotional intelligence. He is absolutely fearless as an actor and makes bold choices, both in the films he chooses to do and in his performances. As an artist, Michael is the real deal.”

Casting a character who appears in every scene of a film, as Ian does, is never a simple task, notes Orlovsky. “We knew I ORIGINS would be defined to a great extent by the casting choice for Ian,” he says. “The truth is, there are very few actors who are capable of carrying a film, and fewer still who make original, unexpected choices in the moment that elevate a character in surprising and thrilling ways. Michael is one of them. He brings a true independence of spirit and charisma to Ian that is very much his own.”

For his part, Pitt was immediately intrigued by Cahill’s pitch. “I just couldn’t get the idea out of my head,” the actor says. “Mike gave me the treatment and we started emailing back and forth furiously. He put the script together in two or three weeks. From the beginning, Mike had very clear ideas about where he wanted to go.”

Perhaps best known for his role as Jimmy Darmody on the HBO series “Boardwalk Empire,” Pitt has been acting professionally since the age of 16, and has built a reputation for his versatility and range. Still, he says, “I haven’t played a character like this before. Ian is pretty straight-laced, whereas I usually play roles that lean toward off-beat. I like a good amount of time for preparation, especially with something like this, since I don’t have much of a science background. Mike’s brother is a scientist and he set up some time for Brit Marling and me to meet some people at the Johns Hopkins Medical Center in Baltimore. We talked to the researchers and they let us participate in some of the experiments. It was a really positive experience.”

Ian’s hope is that his research into the evolution of the eye will impact the ongoing debate between science and spirituality. “I know it’s very common for people to draw a line between the two, but I don’t think that line has to be there,” says Pitt. “There is a place in the middle where they can meet. I hope that audiences will question their views after seeing this. When it was screened at Sundance, it really got people talking, which was pretty exciting.”

For the role of Sofi, the filmmakers launched an international search. “The role was wide open from the beginning,” says Orlovsky. “Casting was complicated by two things: We were looking for somebody exotic and not American, and we thought it would be great if, on top of being a fantastic actress, she also had a unique and unforgettable pair of eyes.”

Michael Pitt told Cahill about a young woman he’d met in Paris with extraordinary eyes and suggested that they try to track her down. She turned out to be Spanish actress Astrid Bergès-Frisbey, who received the Chopard Trophy for Female Revelation of the Year spotlighting emerging talent at the 2011 Cannes Film Festival.

“Sofi represents the unknown, all the things that Ian can’t explain, which are the things that are both the most beautiful and the most frustrating for him,” says Pitt. “Working with Astrid had to be primal and instinctual. The way they look at each other tells you more than what they say.”

While Cahill had never heard of Bergès-Frisbey before casting this film, once he met her there was never a doubt that he had found his Sofi.

“Astrid’s name came up during the casting process,” he recalls. “Sexo de Los Angeles (The Sex of Angels) was playing right next to our office in New York, so I went to see it. I was completely taken by her. She is so compelling on screen. Sofi’s presence has to echo through all of the scenes that she is not in and Astrid has that quality. When she leaves a room, you can still feel her with you.”

The actress also possesses an unusual characteristic that Cahill had already incorporated into the character. Sofi and Bergès-Frisbey both have sectoral heterochromia, a rare genetic mutation that creates irises of multiple colors. “What you see in the film are Astrid’s real eyes,” Cahill says. “The inner part is brown, the outer part is this greenish grey-blue and they have specks and spots of different colors. I wrote the character to have that quality. When I saw Astrid’s eyes, I knew it was meant to be.”

Bergès-Frisbey, who had been looking forward to taking a long-anticipated break from making films when she received Cahill’s script, considered passing without even reading it. “But once I started, I couldn’t stop,” she says. “I was so moved by the story, the intensity and the complexity of it. One of the most interesting elements to me was the idea that you can have two great love stories in your life and they can be completely different, but equally powerful.”

Cahill and Bergès-Frisbey made an immediate connection during their initial meeting via Skype. “We spent two hours talking about science and life and spirituality,” says the actress. “Mike has a very special energy. He is so passionate about what he does that you fall in love with him. He is actually very knowledgeable about science and can talk about it for hours. But at the same time, he’s a very spiritual person. The movie is a lot like him in that it’s about the connections between the two ways of looking at the world.”

The actress arrived in New York just 10 days before shooting began and was thrown into an intense rehearsal period. “I was so anxious because I had not spoken English for two years,” she says. “It was a very small amount of time to prepare. We worked a lot, rewriting, changing the dialogue and making the scenes even more real and more intense.”

Despite the pressures of the shoot, Bergès-Frisbey says she is extremely grateful for the experience. “I have no words to express it. Mike Cahill likes to improvise a lot and to be able to do that, I had to trust the other actors and feel comfortable with my director. Michael Pitt is such a hard worker. I have never worked with an actor that gave so much.”

The other love in Ian’s life is Karen, played by Brit Marling, who is his research partner and eventually his wife. “Sofi and Karen are opposite sides of the same coin,” says Cahill. “Sofi believes in things that sound very ‘New Age-y’ from Ian’s perspective. But he is attracted to her because she has a deep embedded intelligence within the context of her spirituality. She may not have read the same books Ian has, but her understanding of the world has validity.”

Karen, on the other hand, pursues knowledge as fervently as Sofi follows intuition. “It’s quite romantic, in its own way,” says Cahill. “The greatest thrill for Karen is the night after a discovery, when she’s lying in bed, the only person on the planet to know this truth. She loves being on the cutting edge of human knowledge. “The role is deceptively tricky,” he continues. “When I was writing it, I was thinking, how do we make the pursuit of knowledge seductive? And I thought, Brit Marling!”

In much the same way that it felt inevitable Michael Pitt would play Ian, Marling was the filmmakers’ only choice for Karen, according to Orlovsky. “She has the innate intelligence, the subtle charisma and beauty, that the character required. She also has a history of collaborating with Mike.”

Marling and Cahill, who met as undergrads at Georgetown University, have been creative partners for more than a decade. Marling played the lead role in Cahill’s feature directing debut, ANOTHER EARTH. “Working with Brit is a true pleasure,” says Cahill. “She’s super talented and hardworking. When you’re creating art, you hope to find partners you can rely on, and she’s someone I want to work with for the rest of my life.”

As longtime creative partners, Marling and Cahill have developed their own unique collaborative process. “We pitch each other ideas and run in weird directions with them,” says Marling. “So I knew that this was a story that Mike had wanted to tell for a long time. The movie really is a meditation on faith and science. Are those things disconnected from one another, or are they expressions of the same things?”

The dynamic between Karen and Ian is radically different than it is between Sofi and him. “Mike and I were interested in the idea of a marriage that has real equality,” says Marling. “Karen is not the assistant-slash-wife. This is a relationship between two people who are equally matched and encourage each other in beautiful, positive ways. They have a lot in common. With Sofi, there’s a real divide. Mike does an incredible job portraying two very different kinds of love and not judging one or the other as better.”

Pitt concurs: “The two relationships are nothing like each other. Karen is a true partner to Ian. They know and understand each other on many levels. Brit’s really an amazing actress, so it it was really fun to watch her build this character. You could see the wheels in her head turning as the character slowly came alive. Every day we worked together was a pleasure.”

Marling sees similarities in her working relationship with Pitt and the lab partnership between Ian and Karen. “I’ve loved Michael’s work for such a long time,” says the actress. “You can feel from his performances that he really takes the work seriously. He wanted to do each scene 50 times, pushing it to the next level. I feel like we left no stone unturned.

“And Mike kept it all grounded and in a frame,” she adds. “He creates a magic soap bubble for the actors where it is quiet and still and beautiful. Then he’ll whisper something to each of us and the scene will come together. You know how they say some people were born to direct? Mike was born to do this job.”

Ian’s best friend Kenny, played by Steven Yeun, is a brilliant programmer who works for a company that has amassed a database of iris biometric profiles. While he and Ian studied together, Kenny is more concerned with cashing in on a practical application of the science than the pursuit of pure knowledge, according to Yeun.

“Kenny becomes entrenched in iris biometrics because it’s going to make a ton of money for him,” says Yeun. “But he ends up being pivotal in the discovery Ian is about to make. He offers his help expecting one thing and then realizes that everything that he thought, all the research and all the technology that’s been built, is being called into question.”

Yeun’s character often provides a humorous counterpoint to the films more dramatic scenes, a quality which comes naturally to Yeun, according to his co-stars. “Steven was so up for everything,” says Marling. “He provides a lightness and sense of humor that the film needs, because it’s dealing with so many intense things, Steven comes in as just an amazing breath of fresh air.”

“On and off the set, Steven gave off an energy that drew people to him,” says Gray. “He stole the show with comedy in this film, but he can do anything and I am sure he will in the future.”

Yeun, who stars as Glenn Rhee in the hit television drama “The Walking Dead,” initially got involved in the project based on his admiration for Cahill’s ANOTHER EARTH.“I think there’s a great deal in life that is unexplained,” he says. “There is the sense of inner connectivity that we have as human beings. We’re all woven into each other’s lives. People want concrete evidence to explain why, but we don’t have it. What if our souls do recycle themselves in some sense?”

I ORIGINS’ climactic third act takes place in Delhi, India, where Cahill brought in British-born actress Archie Panjabi to play Priya Varma. An Indian woman running a community center in the slums of Delhi, it is Priya who helps Ian finally find what he is searching for.

“Archie’s humanity is absolutely beautiful,” says Cahill. “Her spirit is so warm. She brought an approach to the character that is bulletproof and full of heart. It was just a privilege to be able to work with her.”

“Archie is just wonderful in this film,” agrees Pitt. “She has a quiet strength to her. Her performance is very subtle, but she had all these things going on underneath the surface that were really inspiring for me.”

It wasn’t until the filmmakers reached Delhi that Cahill completed casting. An epic search was launched to select a little girl to play the role of Salomina, a youngster Ian hopes will provide the key to the mystery he so badly wants to unravel. Indian casting director Dilip Shankar screened more than 1,400 hopefuls for the part.

Initially, the search was focused on Indian-American girls in and around the New York metropolitan area. But Cahill and the producers quickly realized that they weren’t going to find a believable young actress there. “Everyone who came in was too Americanized to feel authentic,” says Orlovsky.

“Ultimately, we found the marvelous Kashish, a young girl from the Salaam Baalak orphanage in Delhi,” says Cahill. “Kashish has an astounding energy and spirit that radiates on and off screen. She is completely natural and unselfconscious in front of the camera, as if it doesn’t exist. When we found Kashish, I knew we had a movie.”

The child not only had never acted before, she had very limited knowledge of English, but Pitt says she is a naturally talented actor. “Essentially it’s all about pretending,” he notes. “Kids can tap into that pretty quickly. I know some people say that it can be the biggest challenge for an actor to work with a child, but it is also really rewarding.”

**SUBCONTINENTAL SOJOURN**



India, despite its distance and the myriad complications involved in shooting there, was the ideal place to resolve Ian’s search, says Cahill. “I wrote the third act to take place in India because we are dealing with science and spirituality,” he explains. “The particular science we’re dealing with is the uniqueness of the eyes and iris scanning. The particular spirituality we’re dealing with is the soul. In India, the transmigration of the soul is taken for granted. But at the same time, they have a unique ID program to scan every single citizen’s eyes in India.”

India’s Aadhaar program may be the most ambitious application of iris recognition biometrics to date, as the government attempts to build a database of the country’s more than one billion citizens, a mind-bogglingly complex undertaking intended to facilitate social welfare and allow people to vote more easily.

“Every day they scan another million Indians’ eyes,” Cahill says. “I thought, wow, this is the greatest location for the final part of this film to take place.”

Shooting took place in Delhi, India’s capital and the world’s second most populous city. Locations included Okhla Mandi, one of Delhi’s oldest and largest open-air markets; a community center built by the filmmakers; and the Imperial Hotel, a magnificent relic of the Raj era and still one of the city’s most luxurious lodgings.

“India is a beautiful country filled with a palpable spirituality, stunning beauty and wonderful people,” says Cahill. “Shooting there was such a privilege. It’s one of the things I’ll take with me for the rest of my life.”

Cahill served as director of photography for his earlier feature, but decided to bring in German cinematographer Markus Förderer after seeing his film HELL. “I had that rare special feeling that he and I were in sync. I didn’t know him, but I could tell from the subtle way he lit a scene or moved the camera that we would make a great team. At our first meeting, Markus did some simple magic tricks and I was fully enchanted. He’s a mathematician, a magician and a wonderful human being.”

The film was shot using two RED cameras simultaneously, which allowed Cahill to capture extra footage on the fly. “I wanted to work with someone else on this film because our scope was so big, but I do like to operate a camera myself,” he explains. “I chose one that was not too heavy and it allowed me to maneuver easily.”

Cahill lived up to his reputation for being both precise and improvisatory in his camera work. “The shots were planned out and very strategic,” says Pitt. “Then Mike would just follow the actors and what they were doing. He knew how to execute what he wanted. We’d be shooting and he would say, ‘No, more like this,’ and then grab the camera and start shooting. It gives I ORIGINS the best of both worlds visually—documentary style, but with a very elegant eye.”

It is an approach Bergès-Frisbey describes as “playing with accidents.” “We were always shooting two cameras at the same time, because Mike was expecting us to improvise,” she says. “It allowed us to feel free to do whatever we wanted to do.”

The film’s ending, says Marling, will leave audiences with a sense of wonder and awe. “Something happens that makes the viewer feel, like Ian, that something unseen carries over in life, but the particulars of that, I don’t think the film claims to know. I can only say that something mysterious and miraculous is afoot.”

According to Cahill, I ORIGINS is just the beginning of his examination of the line between fact and faith. He hopes to continue with either a sequel to the film or even a television series that picks up where it leaves off.

“Einstein said, ‘Everyone who is seriously involved in the pursuit of science becomes convinced that a spirit is manifest in the laws of the Universe—a spirit vastly superior to that of man, and one in the face of which we with our modest powers must feel humble,’” he says. “The Dalai Lama has said that if science ever disproved his religious beliefs, he would change his beliefs. This film is a sort of metaphorical meeting place between Einstein and the Dalai Lama. The ending of the film opens a door, and I hope to explore the impending new paradigm in greater breadth and depth.”

About the Cast

**MICHAEL PITT (Dr. Ian Gray)** is known for his gripping and unforgettable performances, working with some of the most talented filmmakers, such as Academy Award® and Palme d’Or Winners Martin Scorsese, Gus Van Sant, Bernardo Bertolucci, Michael Haneke and Larry Clark.

Michael recently starred in Martin Scorsese's Golden Globe and Emmy Award winning HBO series “Boardwalk Empire,” playing opposite Steve Buscemi, Michael Shannon, Michael Stuhlbarg, Stephen Graham and Kelly MacDonald as well as ROB THE MOB,a black comedy, which Pitt stars in with Tony® Award winner Nina Arianda, Ray Romano and Andy Garcia and directed by Raymond DeFelitta.  Michael Haneke cast Pitt in his U.S. remake of FUNNY GAMES, playing opposite Tim Roth and Naomi Watts.   Bernardo Bertolucci cast him in his cult classic film THE DREAMERS, nominated for a Golden Globe as Best Foreign Film, playing opposite Eva Green. Gus Van Sant chose Michael to star and score LAST DAYS, nominated for the Palme d’Or at Cannes Film Festival, inspired by the last days of Kurt Cobain.

Michael Pitt was introduced to the Sundance Film Festival in his first film HEDWIG AND THE ANGRY INCH, directed by John Cameron Mitchell. The film won Home Audience and Best Director Awards.  He then played in Larry Clark’s film BULLY, nominated for Golden Lion Award at the Venice Film Festival.

His first studio film was MURDER BY NUMBERSby acclaimed director Barbet Schroeder opposite Sandra Bullock and Ryan Gosling. Other films include SILKwith Keira Knightley, DELIRIOUSwith Steve Buscemi, M. Night Shyamalan’s THE VILLAGEwith Joaquin Phoenix, Adrien Brody and William Hurt, and Gus Van Sant’s FINDING FORRESTERwith Sean Connery and Anna Paquin, which was an Official Selection at The Berlin Film Festival.

Pitt’s first job as an actor was in his Off Broadway debut in *The Trestle At Lick Creek*, written by award winning playwright Naomi Wallace. His other theater credits include Mary Shelley’s *Monster*at Classic Stage, and *Birdy*, based on William Wharton’s novel by Naomi Wallace, at Duke University.

Michael has produced original music compositions for Martin Scorsese’s SHUTTER ISLAND, Gus Van Sant’s LAST DAYS, and Asia Argento’s adaptation of J.T. Leroy’s novel THE HEART IS DECEITFUL ABOVE ALL THINGS, along with fronting his alternative rock band Pagoda. He has also performed on stage with Patti Smith and Thurston Moore and is currently working on a solo record.

He has just completed a film he stars in, co-wrote and produced, based on the underground classic memoir You Can’t Winby Jack Black, the story of a transient hobo thief in the early 1900’s, which greatly influenced William Burroughs and The Beat Generation; the film is directed by Rob Devor.

**BRIT MARLING (Karen)** recently wrapped production on “Babylon,” a six-part series directed by Danny Boyle and written by Sam Bain and Jesse Armstrong. The series focuses on London’s police force and look at the people and politics in the command rooms and on the frontlines, as it attempts to uphold the peace under constant scrutiny in one of the world’s busiest capital cities. Starring Marling as ‘Liz Garvey,’ she stars alongside Jimmy Nesbitt, Paterson Joseph, Jill Halfpenny, Adam Deacon, Daniel Kaluuya, Johnny Sweet, Andrew Brooke and Bertie Carvel.

Upcoming, Marling will be seen in Daniel Barber's THE KEEPING ROOM, co-starring Hailee Steinfeld, Muna Otaru and Sam Worthington. Additionally, she wrapped production on A.J. Edwards' THE BETTER ANGELS, opposite Diane Kruger, Wes Bentley and Jason Clarke. Marling portrays Nancy Lincoln, Abe's mother.

Marling was recently seen starring in Zal Batmanglij's THE EAST, also featuring Alexander Skarsgård and Ellen Page. This film marked the re-teaming of Batmanglij and Marling, which she co-wrote and co-produced.

Additional credits include Robert Redford's THE COMPANY YOU KEEP, co-starring alongside Redford, Shia LaBeouf, and Stanley Tucci; as well as Nicholas Jarecki's financial thriller ARBITRAGE, co-starring opposite Richard Gere, Susan Sarandon and Laetitia Casta.

In 2011, Marling made an indelible mark at the 2011 Sundance Film Festival as the first female multi-hyphenate to have two films premiere side by side. Marling's first feature length narrative film, ANOTHER EARTH, premiered at Sundance in the U.S. Dramatic Competition category. Directed by Mike Cahill, Marling starred, co-wrote and co-produced the film. Her second feature length film, SOUND OF MY VOICE, premiere at Sundance in the Next category. Directed by Zal Batmanglij, Marling starred, co-wrote and co-produced the film. Fox Searchlight acquired both films following the festival premieres, and released them in 2011 and 2012, respectively. Brit was nominated for Independent Spirit Awards for both films in the categories of Best First Feature (alongside Cahill, Hunter Gray and Nicholas Shumacher) and Best First Screenplay (alongside Cahill) for ANOTHER EARTH, and for Best Supporting Female and Best First Feature (alongside Batmanglij, Hans C. Ritter and Shelley Surpin) for SOUND OF MY VOICE.

Marling's foray into filmmaking started during her college years at Georgetown University, as she began writing and starring in projects that her friends were working on. This introduction led Marling to take a leave of absence from school, moving to Havana, Cuba to co-direct the documentary BOXERS AND BALLERINAS, which followed young artists and athletes living in the communist country. Marling graduated from Georgetown, having studied Economics and Studio Art. Her work experience included a stint as an investment-banking analyst at Goldman Sachs.

Realizing that acting and filmmaking was what she found most fulfilling, Marling followed her passion and moved to Los Angeles, where she currently resides.

Hand-picked by director Rob Marshall and producer Jerry Bruckheimer, **ASTRID BERGÈS-FRISBEY (Sofi)** made her English language debut in 2011 in the highly anticipated sequel PIRATES OF THE CARIBBEAN: ON STRANGER TIDES starring Johnny Depp. She landed the role of Syrena, after a whirlwind of auditions in France, Hollywood, and the UK.

Born in Barcelona to a Spanish father and a French-American mother, Bergés-Frisbey grew up in Spain, France and Dominican Republic and at the age of 17 she moved to Paris on her own. In 2006 she got her first job as an actress via an online casting—a small part in a big European production but unfortunately her role ended up on the cutting room floor.

In 2007 Bergés-Frisbey got her first major part in Bernard Stora's film for France 2: ELLES ET MOIalongside actors Danielle Darrieux and Adiadna Gil. Then she spent four months in Cambodia on an adaptation of Marguerite Duras’ novel The Sea Wall directed by the documentary awards winner Rithy Panh where she worked alongside Isabelle Huppert and Gaspard Ulliel.   In 2008, she starred in the successful French comedy LA PREMIERE ETOILEdirected by Lucien Jean-Baptiste, an adaptation of a Montherlant's play *La Reine Morte* for France 2. Additionally she starred on stage at the Theatre Marigny in *Equus* by Peter Shaffer.   Since 2009, Astrid Bergés-Frisbey has been starring in Spanish, French, and American films, acting in French, Spanish, Catalan and English, including a Spanish independent film directed by Xavier Villaverde, Daniel Auteuil's first film, a remake of LA FILLE DU PUISATIER.

This past summer she was seen in JULIETTE, Pierre Godeau's first feature film. She recently finished filming HOME IS WHERE YOUR HEART ACHESdirected by the visual artist and writer Julien Levy.

**STEVEN YEUN (Kenny)** currently stars on the AMC smash hit “The Walking Dead”as Glenn Rhee, a role which he originated and developed into a pivotal character, becoming a favorite for both fans and critics alike. “The Walking Dead” is the top-rated scripted series on television, a first for a cable program and the top show across all of television in adults 18-49. The fifth season is expected to premiere in October 2014.

It was also recently announced that Yeun will star in and executive produce THE AQUARIUMS OF PYONGYANG, the film adaptation of Kang Chol-Hwan's autobiography. Hwan was the first survivor of one of the brutal North Korean concentration camps to escape and tell his story to the world, documenting the extreme conditions in these gulags and providing a personal insight into life in North Korea.

On stage, Yeun has a number of theatre credits including the Steppenwolf Theatre's production of *Kafka on the Shore*, where he understudied the roles of Kafka and Crow. Yeun's additional television credits include appearances on “The Big Bang Theory,” “Law & Order: Los Angeles,” “Warehouse 13” and “NTSF:SD:SUV.” He has also lent his vocal talents to the Nickelodeon animated series, “The Legend of Korra.”

Born in Seoul, South Korea and raised in the city of Troy, Michigan, Yeun began his foray into acting while studying psychology at Kalamazoo College in Kalamazoo, MI. After seeing a performance of the school's improv group, he decided to switch his focus to acting. Following graduation, Yeun moved to Chicago, where he performed with the famed Second City Theatre comedy troupe in various shows with their Touring Company. He has been a part of several improvisational / sketch comedy groups including *Stir Friday Night*, *Hands* and *Detective Detective*.

Yeun currently resides in Los Angeles.

**ARCHIE PANJABI (Priya Varma)** plays the provocative ‘Kalinda Sharma’ in CBS’ hit show THE GOOD WIFE for which she won an EMMY Award in 2011. Archie also won an NAACP Image Award for Best Supporting Actress in a Drama Series in 2012, and was nominated in 2013 and 2014.

Archie was recently seen opposite Gillian Anderson in the critically‐acclaimed BBC drama THE FALL. She is also set to appear in New Line’s SAN ANDREAS, directed by Brad Peyton. Archie can currently be seen playing a leading role in THE WIDOWER, a 3‐part ITV drama written by Jeff Pope.

Archie made her film debut as tomboy ‘Meenah Khan’ in the critically‐acclaimed EAST IS EAST, which won a BAFTA for Best Picture of the Year in 2000. She starred in the international hit BEND IT LIKE BECKHAM, for which she won a BBC Mega Mela Award.

For starring in the title role of YASMIN, Archie won Best Actress Awards at the Reims Festival and Mons International Festival. Archie then appeared as the friend of Ralph Fiennes and Rachel Weisz in THE CONSTANT GARDENER, which won an Oscar®, a BAFTA, and a Golden Globe® in 2005.

Alongside Angelina Jolie in A MIGHTY HEART, Archie won The Chopard Revelation Award at Cannes. She appeared in the spy‐thriller TRAITOR opposite Don Cheadle, and charmed audiences as Russell Crowe’s savvy assistant in A GOOD YEAR.

Archie has a degree in Management Studies and was awarded an Honorary Doctorate of Letters from her alma mater, Brunel University (England), for her contribution to the Arts. Archie was born in London, spent part of her childhood in Mumbai, and currently resides in New York.

**CARA SEYMOUR (Dr. Simmons)** co- founded *Trouble and Strife* as an undergraduate in England the company produced three original plays and won the Time Out award for *Now and at the Hour of Our Death*. She co-wrote her NYC debut at The Cucaracha Theater *Stairway to Heaven.*

She has appeared in New Group 's award winning productions of Mike Leigh's *Ecstasy* and *Goose Pimples*; Caryl Churchill's *The Stryker* at The Public Theater; *Present Laughter* on Broadway; David Cale's *Betwixt, Freedom of the City* and *Gibraltar* at The Irish Rep.

Her film work includes AMERICAN PSYCHO, DANCER IN THE DARK, GANGS OF NEW YORK, ADAPTATION, SILENT GRACE, BIRTH, HOTEL RWANDA,THE SAVAGES, AN EDUCATION, JACK AND DIANE and I ORIGINS.

Cara co-stars in Cinemax’s new 10-part original series, “The Knick,” starring Clive Owen and directed by Steven Soderbergh to debut this summer.

**VENIDA EVANS (Margaret Dairy)** has a long list of film and theater credits: series regular in HBO’s “Tremé” playing the role of “Mrs. Brooks.” Soon to be released films: “Sassy Old Lady” in TEENAGE MUTANT NINJA TURTLES (2014) and “Miss Jeannette” THE BRAVEST, THE BOLDEST (2014).  Her 2013 film and TV credits:  Ginny HOME, Ada Monroe “Boardwalk Empire,” “Rose” A STRANGE BRAND OF HAPPY.  Prior film and TV:  THE ADJUSTMENT BUREAU, MARCH!, ONCE MORE WITH FEELING, “Law & Order,” “Law & Order SVU,” The Exonerated, and the role of Arletty in the Academy Award® nominated film, TRANSAMERICA. Broadway: *Amen Corner*;  Off-Bdwy: *Little Ham*; National Tours:  *The Wiz, Stepping Out*; Regional: *Having Our Say, Hamlet, MacBeth, A Raisin in the Sun, The Member of the Wedding, The Shadow Box, For Colored Girls, Jar the Floor, Iphigenia at Aulis, Purlie, The Amen Corner, You Can’t Take it With You, The Rose Tattoo; Intimate Apparel; To Kill a Mockingbird; Little Foxes*.

**WILLIAM MAPOTHER (Darryl Mackenzie)** graduated from the University of Notre Dame as an English major, and then taught high school in East Los Angeles for three years before becoming an actor.

He has become widely known as a character actor, who sometimes plays scary or otherwise dark characters. Despite playing a pivotal role in Todd Field’s **IN THE BEDROOM**, Mapother is perhaps more widely known as Ethan Rom in the TV show “**Lost**.”

William has also had considerable roles in a series of independent films, such as **THE LATHER EFFECT**, **MOOLA**, **HURT**, and **ANOTHER EARTH**. **ANOTHER EARTH** was a Sundance darling that won multiple awards, including the Alfred P. Sloan Feature Film Prize. Mapother starred in **THE BURROWERS** as a former Indian fighter who joins a posse to help find missing white settlers, only to discover that the hunters have become the hunted.

In September 2007, he was elected to a three-year term on the National Board of Directors for the Screen Actors Guild.

**KASHISH’s (Salomina)** compelling audition with Dilip Shankar beat out 1400 young girls to win the role of Salomina. However, not content to be singled out, Kashish asked the producers for all of her friends to be included as background in the film. Kashish lives in the Salaam Baalak Trust group home in New Delhi, India and is likely seven years old but does not know her birth year. She loves dancing, singing and performing. I ORIGINS is her first film.

About the Filmmakers

**MIKE CAHILL (Written and Directed by, Producer, Editor)** was born July 5, 1979 in New Haven, Connecticut.   From a young age, Mike experimented with filmmaking on Fisher Price and VHS camcorders.  While studying Economics at Georgetown University, he bought a Hi8 camera from a pawnshop and taught himself to edit on Adobe Premiere.  Instead of pursuing a career in Economics, Cahill began working for National Geographic, first as an intern, but within a few months, he became the youngest field producer, editor, and cinematographer on the staff.  After several years filming sharks, turtles, and other sea life for the “Crittercam” series, Cahill moved to Cuba for a year to make the award-winning documentary, BOXERS AND BALLERINAS.  He later migrated to Los Angeles where he worked on various documentaries including the Sundance 2006 films, LEONARD COHEN I’M YOUR MAN and EVERYONE STARE: THE POLICE INSIDE OUT.

Cahill made his feature film debut as director and screenwriter with ANOTHER EARTH, a science fiction film about a parallel planet.  The film was a huge success at the 2011 Sundance Film Festival and won the Alfred P. Sloan Feature Film Prize as well as the Special Jury Award at the festival.  His second feature I ORIGINS also won the Alfred P. Sloan Feature Film Prize at the 2014 Sundance Film Festival.  Both films were distributed by Fox Searchlight Pictures. Mike currently resides in Brooklyn, New York.

**HUNTER GRAY (Producer)** is a partner and producer of Verisimilitude as well as co-founder of Artists Public Domain (APD), a non-profit organization dedicated to the production of innovative film and media projects. Gray produced Mike Cahill’s first feature, ANOTHER EARTHstarring Brit Marling, which premiered at the 2011 Sundance Film Festival and released theatrically by Fox Searchlight in June of 2011.

His film TERRI, directed by Azazel Jacobs and starring Jacob Wysocki and John C. Reilly, was released in July 2011 by ATO Pictures. The film premiered in competition at the 2011 Sundance Film Festival.

Gray served as an Executive Producer on THE LONELIEST PLANET, starring Gael Garcia Bernal, and Joshua Marston’s film, THE FORGIVENESS OF BLOOD. Other past producing credits include HALF-NELSON, ZERO BRIDGE, MOMMA’S MAN and VOY A EXPLOTAR.

**ALEX ORLOVSKY (Producer)** is an independent film producer and partner at Verisimilitude.  Orlovsky’s most recently produced the untitled Gerardo Naranjo project, starring Dakota Fanning. His past producing credits include JAMIE MARKS IS DEAD, THE PLACE BEYOND THE PINES, BLUE VALENTINE, TERRI, MOMMA’S MAN and HALF NELSON

**MARKUS FÖRDERER, BVK (Director of Photography)** began at the University of Television and Film in Munich, Germany, specializing early as a director of photography and quickly developing an impressive resume of visually unique feature films. Marking his feature film debut, HELLearned Förderer a number of awards, including the 2012 German Camera Award for Best Cinematography, the Best Cinematography Award at the 2011 Sitges Film Festival in Spain, and a nomination for Best Cinematography Debut at the world-renowned Camerimage Festival in 2012.

Förderer has since shot Frauke Finsterwalder’s FINSTERWORLD, which was featured at the 2013 Montreal Film Festival and was nominated for Directorial Debut at the 2013 Camerimage Festival.

**TANIA BIJLANI (Production Designer)** recently designed Paul Bettany’s upcoming directorial debut SHELTER, starring Jennifer Connelly and Anthony Mackie. Bijlani also designed comedian Mike Birbiglia’s Sundance Audience Award winner SLEEPWALK WITH ME*.*

Bijlani’s other design credits include Dave Rodriguez’s LAST I HEARD, Ishai Setton’s 3 DAYS OF NORMALand Martin Snyder’s MISSED CONNECTIONS*.*

Originally from Mumbai, India, Bijlani now resides in New York. She received her MFA from the Department of Design for Stage and Film at NYU’s Tisch School of the Arts.

**MEGAN GRAY (Costume Designer)** began designing at the age of twenty while studying fashion design at Long Beach State in California. She became an assistant designer for the women’s line at Geren Ford in Los Angeles and helped to launch their first collaboration with Urban Outfitters known as “Hawks.”

In 2007, Gray was offered a position at Ralph Lauren designing men’s and women’s collections. After leaving Ralph Lauren in 2010 Megan then went on to assist stylist Anya Ziourova styling editorial for Vogue Russia, Tatler Russia and Vogue Japan. She has continued styling both editorial and advertorial for Vogue, Glamour, Allure, Lucky, and Elle Japan, as well as celebrity clients.

**WILL BATES (Composer)** is an award winning composer and founder of Fall On Your Sword.

As a saxophonist, Bates has collaborated with a myriad of legendary artists ranging from 60's icon Lulu to techno legend Marshall Jefferson. A prolific producer and composer, Bates has collaborated with a similarly diverse bunch including Mike Rutherford, Roy Ayers and Morcheeba's Skye Edwards. As a solo artist and multi-instrumentalist, Bates has recorded and toured under the name of his own post-punk band, The Rinse, and collaborated with Electric Six front-man Dick Valentine as The Evil Cowards. Bates’ first outings as a film composer bore fruit quickly as he scored Ry Russo-Young's YOU WON'T MISS ME, which premiered at Sundance and won a Gotham Award.

In 2007, Bates created the first of a series of videos under the name Fall On Your Sword. His videos quickly went viral on YouTube, racking up hits in the millions and an explosive FOYS live act soon followed. In 2009 Fall On Your Sword evolved into a music production company and audio post facility with purpose built studios in Brooklyn New York. Since then, FOYS has created music for award-winning commercials and feature films such as the critically acclaimed scores to ANOTHER EARTH, 28 HOTEL ROOMSand NOBODY WALKS. Bates' most recent scores of 2013 include WE STEAL SECRETS: THE STORY OF WIKILEAKS by Alex Gibney and BENEATHdirected by horror maestro Larry Fessenden. He is currently working on Ryan Piers Williams’ X/Y.

Originally from London, **PHIL MOSSMAN (Composer)** came into prominence in the mid 90's during the UK’s post-rave era as a member of Andrew Weatherall’s dark apocalyptic visionaries “The Sabres of Paradise.” After the “Sabres” self-imposed exile, Mossman was recruited by Belfast’s very own David Holmes to collaborate on a slew of productions for the likes of U2, Manic Street Preachers, Primal Scream and Jon Spencer Blues Explosion, to name but a few. Holmes’ cinematic influences soon caught the attention of Hollywood and the team was whisked off to LA to score Stephen Soderbergh's OUT OF SIGHTand later OCEANS 11.

In 2000, Mossman relocated New York where he co-composed and collaborated on two seminal recordings including Primal Scream's “Xtrmntr” and David Holmes' “Bow Down To The Exit Sign,” at the newly constructed and now legendary DFA studios founded by James Murphy. Shortly after, James Murphy invited Mossman to join the newly minted outfit, LCD Soundsystem. After six years with the band, he made the tough decision to quit touring but was invited to rejoin for the band’s legendary, epic finale at Madison Square Gardens which was filmed and released as the full length documentary, SHUT UP AND PLAY THE HITS.

Since LCD Soundsystem, Mossman has worked on seven full-length feature films including Mike Cahill’s ANOTHER EARTH and Jim Mickle’s WE ARE WHAT WE ARE, as well as a long format commercial project for Gillette with director Michel Gondry.

An experienced music supervisor, **JOE RUDGE (Music Supervisor)** has spent over a decade working in film, television and commercial advertising. He began his career with Rian Johnson’s cult hit BRICK, starring Joseph Gordon-Levitt. Since then, he has supervised over fifty independent and studio films, in addition to numerous spots for clients including Expedia and Mitsubishi. Joe is best known for his work on Derek Cianfrance’s BLUE VALENTINE, Martin Scorsese’s documentaries PUBLIC SPEAKING and GEORGE HARRISON: LIVING IN THE MATERIAL WORLD, J.C Chandor’s MARGIN CALL, and BEASTS OF THE SOUTHERN WILDdirected by Behn Zeitlan. His most recent film credits include COLD IN JULY and LAND HO, all hitting theatres this summer. He lives in Brooklyn, NY.

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| --- | --- |
| Associate Producers  First Assistant Director  Second Assistant Director | DAWN CULLEN JONAS  TRACE HENDERSON  PRIYA NAT  WILLY FRIEDMAN  DAN GLOECKNER |

CAST

|  |  |
| --- | --- |
| Ian  Kenny  Sofi  Karen  7-Eleven Attendant  Marriage Clerk  TV Anchor  Posh Waitress  Nurse  Baby Tobias  Dr. Simmons  Waitress  Julie Dairy  Margaret Dairy  Darryl Mackenzie  Priya Varma  Salomina  Lab Assistant  Stunt Coordinator | MICHAEL PITT  STEVEN YEUN  ASTRID BERGÈS-FRISBEY  BRIT MARLING  DORIEN MAKHLOGHI  CHARLES W. GRAY  JOHN SCHIUMO  FARASHA BAYLOCK  AKO  CHRISTOPHER SANTAMARIA  SEBASTIAN SANTAMARIA  CARA SEYMOUR  RHONDA AYERS  CRYSTAL ANNE DICKINSON  VENIDA EVANS  WILLIAM MAPOTHER  ARCHIE PANJABI  KASHISH  VICTOR VARNADO  BRIAN SMYJ |

Loop Group

JASON HARRIS MONICA KAPOOR

ROMMY SANDHU

PRODUCTION

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| --- | --- |
| Production Coordinator  Script Supervisor  Production Accountant  Art Director  Set Decorator  On-Set Dresser  Lead Man  Property Master  Property Assistants  Graphic Designers  Visual Effects Consultant  Additional Graphics  Shopper  Set Dressers  Carpenters  Interns  Wardrobe Supervisor  Key Hair/Make-Up  Additional Hair/Make-Up  1st Assistant Camera  2nd Assistant Camera  DIT  Additional DIT  Stills Photographer  Camera Intern  Technodolly Operator  Technodolly Tech  Sound Mixer/Boom Operator  Gaffer  Best Boy Electric  Additional Electricians  Key Grip  Best Boy Grip  Additional Grips  Location Manager  Location Scout  Key Production Assistant  1st Team Production Assistant  Production Secretary  Set Production Assistant  Assistant to Michael Pitt  Office Interns  Set Intern  Extras Casting  Craft Services | TRACE HENDERSON  ERIKA SANZ CORBACHO  ANGELA COLEMAN  ALAN LAMPERT  GRACE YUN  ZOE ZIMET  TRAVIS DEVINE  RAQUEL CEDAR  COLLEEN RUSHTON  PAUL WHEATLEY  VANESA MAZZA  ARIEL POSTER  MARK RUSSELL  TIFFANY BAKER  PETE CHUNG  MATT MARKS  COREY CARDOSO  JUAN DIAZ DE LINDO  ALEX GUERRERO  ARMANN ORTEGA  KELLY RECKERT  MADDIE RUDER  BRAD BAILEY  RYAN BRENNAN  BRIAN CHANDLER  ADAM CLAYTON  GRAHAM HUBER  RYAN MILKS  TED ROGERS  BRIAN RZEPKA  LEEANN ARJOON  ALLEY COLTON  DEIDREA HAMID  GISELE LIAKOS  BECCA MINES  PATTY LU  JENNIFER FLEMING  DANIELLE BROWN  RYLAN SCHERER  ANDREA BOGLIOLI  LIANG CAI  FLEMMING LAURSEN  JELENA VUKOTIC  NATHAN MARCUS  ANTHONY JACQUES  DREW CERRIA  KYLE PORTER  AARON SMITH  BROOKS LOCKWOOD  SETH COLEMAN  LYON TAYLOR  THOMAS MOLL-ROCEK  JOACHIM GLASER  IAN MACINNES  TOBY ORZANO  DREW VERDERAME  MIA THOMPSON  GREG DONAHUE  ANDREAS O'DONOHUE VILLAGIO  JASON REIF  CASEY KREHBIEL  BENJAMIN COHEN  KATE WEST  CHARLIE MARTIN  FRANKIE WOFFORD  KIRI MCCART  RITA POWERS  SEAN POWERS  VINCENT FERRIS |

Additional Production Assistants

|  |  |
| --- | --- |
| SCHUYLER AYER | BRENDAN BUTLER |
| JONATAN LOPEZ | JOSHUA POUNDS |

INDIA UNIT

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| --- | --- |
| Production Services Provided by  Line Producer  Unit Manager  Production Manager  Location Manager  Production Accountant  Set Production Assistant  Assistant to Michael Pitt  Production Runner  2nd Assistant Director  Art Director  Art Assistants  Gaffer  Electrician  Additional Electrics  Steadicam Operator  Casting Assistants  Extras Casting  Security | REEL INDIA PICTURES  MOHIT RASTOGI  TARUN REVOO  SAMAY SAHNI  SANDEEP LEYZELL  MUKESH PATHAK  PRITHA SHARMA  AISHWARYA SHARMA  MOHIT SEJWAL  NAMAN MEHRA  SHEKHAR UJJAINWAL  HIMANSHU GARG  KAPIL MAHAWAR  SIBY VELIATH  SATWIR SINGH  DEV BARTHA  RAM NATH  VIRENDER PRATAP  BITTU RAWAT  NITIN RAO  SUPRIYA BAGGA  SENJEEV MAURYA  AJAY SAHNI  HIMANSHU SEJWAL  OMBIR TANWAR |

POST PRODUCTION

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| --- | --- |
| Post Production Supervisor  Additional Editor  Assistant Editor  Editorial Consultant  Post Production PA | TRACE HENDERSON  SAM JAFFE  DAN FRYE  TROY TAKAKI  CLAIRE HEALEY |

Post Production Sound Services Provided by

SKYWALKER SOUND

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MARIN COUNTY, CALIFORNIA

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| Sound Designer & Supervising Sound Editor  Re-recording Mixers  Supervising Dialogue Editor  Dialogue Editor  Sound Effects Editor  Foley Supervisor  Foley Editor  Foley Artists  Assistant Re-recording Mixer  Engineering Support  Digital Editorial Support  Vice President & General Manager  Director of Production  Director of Engineering  Bidding & Scheduling  ADR Facilities  ADR Engineer  ADR Voice casting | STEVE BOEDDEKER  BRANDON PROCTOR  STEVE BOEDDEKER  BRANDON PROCTOR  CLINT SMITH  JEREMY BOWKER  FRANK A. RINELLA  ANDREA GARD  MARGIE O'MALLEY  ANDREA GARD  STEPHEN URATA  JAMES AUSTIN  STEVE MORRIS  DANNY CACCAVO  RYAN J. FRIAS  SCOTT LEVINE  JOSH LOWDEN  JON NULL  STEVE MORRIS  CHARLOTTE MOORE  GIGANTIC STUDIOS  FALL ON YOUR SWORD, NYC  SONIC MAGIC STUDIOS  HALO POST PRODUCTION  WILD WOODS, INC.  RYAN M. PRICE  JASON HARRIS/THE LOOPING DIVISION |

Digital Intermediate Provided by

HARBOR PICTURE COMPANY

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| --- | --- |
| Colorist  Additional Colorist  Senior DI Producer  Conform Artist  Chief Technologist | JOE GAWLER  ROMAN HANKEWYCZ  MOLLE DEBARTOLO  CHRISTIAN FARFÁN  JOHN KLEBER |

Visual Effects Provided By

HARBOR PICTURE COMPANY

|  |  |
| --- | --- |
| Visual Effects Artist  After Effects Animation  Roto  Additional Visual Effects  Additional Visual Effects  Additional Visual Effects Supervisor  Additional Visual Effects Executive Producer  Additional Visual Effects Producer  Additional Flame Compositor  Original Music Coordinator  Cello  Viola  Percussion  Music recorded at  Production Insurance Provided by  Post Production Accountants  NYS Tax Credit Consulting  Production Legal Services  Payroll Services Provided by  Camera Equipment Provided by  Lighting Equipment Provided by  Technodolly Provided by  Wardrobe Provided by  Additional Wardrobe Provided by | MICHAEL GLEN  DAN FRYE  JORDAN MENDENHALL  JONATHAN PODWIL  THE ARTERY VFX  VICO SHARABANI  YFAT NEEV  LYNZI GRANT  TAL SHUB  LUCY ALPER  ERIC JACOBSEN  MARIO GOTOH  SPENCER COHEN  FALL ON YOUR SWORD, NYC  ARTHUR J. GALLAGHER  LAUREN SILVER  KATIE CORDEAL  YANNA COLLINS LEHMAN  TREVANNA POST, INC.  GRAY KRAUSS STRATFORD DES ROCHERS LLP  ANDRÉ DES ROCHERS, ESQ.  ANITA SURENDRAN, ESQ.  JESSE FOX, ESQ.  ENTERTAINMENT PARTNERS  OFFHOLLYWOOD DIGITAL LLC  EASTERN EFFECTS INC  PAWS & CO.  SEIZE SUR VINGT  REED KRAKOFF  RALPH LAUREN  OLIVER PEOPLES  AEA JEWELRY |

MUSIC

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| "WHO ARE YOU"  Written by Adrian Sherwood & Burnell Anderson Performed by African Head Charge  Courtesy of On-U Sound Records & Music Ltd. | "LA TRAVIATA: ACT 1: UN DI, FELICE, ETEREA (ALFREDO, VIOLETTA)"  Composed by Francesco Maria Piave  & Giuseppe Verdi  Performed by Slovak Radio Symphony Orchestra Courtesy of Naxos of America, Inc. |
| "DRIVERLESS CAR"  Performed by Fall on Your Sword  Written by Will Bates  Published by Fall On Your Sword (ASCAP) | "MOTION PICTURE SOUNDTRACK"  Written by Thomas Yorke, Philip Selway, Edward O'Brien, Colin Greenwood & Jonathan Greenwood Performed by Radiohead  Courtesy of Parlophone Label Group UK  By arrangement with Warner Music Group Film & TV licensing |
| "DUST IT OFF"  Written by Olivia Bouyssou-Merilahti & Dan Levy  Performed by The Dø  Courtesy of Six Degrees Records  By Arrangement with Downtown Music Services | "ETERNALLY YOURS"  Written by Mat Andasun (PRS)  Published by In-spired Sound (BMI)  Courtesy of Warner/Chappell Production Music |
| "LIFE IN A GLASSHOUSE"  Written by Thomas Yorke, Philip Selway, Edward O'Brien, Colin Greenwood & Jonathan Greenwood  Performed by Radiohead  Courtesy of Parlophone Label Group UK  By arrangement with Warner Music Group Film & TV  licensing | "BEAUTIFUL DREAMER"  Written by Stephen Foster  Performed by Brit Marling |

"WALTZ IN C MINOR"

Composed by Phaedon Papadopoulos

Performed by Phaedon Papadopoulos

Courtesy of Naya Playa Publishing (ASCAP)

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Margaret Thatcher, Netherlands National Archives

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| JACQUELINE KENNEDY ONASSIS, MARK SHAW  ELK WOMAN, SIOUX, HEYN AND MATZEN  AMELIA EARHARDT  MARGARET SANGER | ABRAHAM LINCOLN, ALEXANDER GARDNER  JOHN F. KENNEDY  ALBERT EINSTEIN  THOMAS EDISON |

George Grantham Bain Collection (Library of Congress)

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| HELENE DUTRIE  NELLE B. STULLE | NIKOLA TESLA  VLADMIR ILYICH LENIN |

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| ELVIS PRESLEY  MALCOLM X, CREDIT HERMAN HILLER  MARI SANDOZ, CREDIT AL AUMULLER  FEDERICO FELLINI, CREDIT WALTER ALBERTIN  VALLE STEAKHOUSE, CREDIT PAT BONI | FRANK LLOYD WRIGHT, CREDIT AL RAVENNA  MEYER LANSKY, CREDIT AL RAVENNA  SALVADOR DALI, CREDIT ROGER HIGGINS  MLK JR., CREDIT PHIL STANZIOLA  LOUIS ARMSTRONG, HERMAN HILLER |

EXTRA SPECIAL THANKS

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| --- | --- | --- |
| DALEEP AKOI  STAN JONAS  BRYCE EDGE | LEAH KELLY  HUGH CAHILL  TATE MILL  STEVE NEBESNEY | JOSEPH BONNER  RACHEL MIKOLYSKI  DILLY HOSSAIN |

JELENA VUKOTIC AND MAYA CAHILL

SPECIAL THANKS

|  |  |  |
| --- | --- | --- |
| ANDREW ADAIR | THE AKOI FAMILY | ADRIENNE ALAIMO |
| LEE-ANN ARJOON | KATHLEEN BARRETT | RUTH BARRIE |
| MICHAEL BEHE | DAVID BENHAM | KATHRYN BLAIS |
| DOUG BURACK | ALEXANDRA CACCAMO | ANGELA CARBONETTI |
| JEFF CARTER | JON CHANG | NICOLAS CHARTIER |
| ANDREW CHOW | WENDY CHRISTENSEN | ALEX CORDA |
| GINA D'ANGELO-MULLEN | LEAH DANLEY | PULKIT DATTA |
| ROSE DELCASTILLO | MARIA DI ANGELIS | DAVID DOLBY |
| LAURIE FOLKES | KARIM MANUEL FRESNO | ROSE GANGUZZA |
| MYA GONZALEZ | ARIANA GOODELL | BRIAN GOODWIN |
| JEFF GORIN | JANIE GRAY | DAVID GRAVER |
| SARI GREENBERG | JENNI HENSLER | PATTI HOPKINS |
| WILL JENNINGS | CRAIG KESTEL | CANDIA KILPATRICK |
| GLENN KISER | LARS KNUDSEN | ANNE LAI |
| MICHAEL LATT | PHILIPPE LAUMONT | KIRSTEN LEWIS |
| SHANNON LUMPKIN | MIROSLAV MANDIC | DARREN MANELSKI |
| ALEXANDRA MANNING | JOANNA MCLEAN | PAUL MEZEY |
| JONATHAN MORR | KAT MURELLO | MICHAEL J. MURPHY |
| SANA NASEEM | JEREMY NATHANS | GENE PARSEGHIAN |
| OLIVIA PEEBLES | JAKE PERLIN | ALEXIS POLGAR |
| FRANCISCO PRAT | KERI PUTNAM | HYLDA QUEALLY |
| SUGANDH RAJARAM | ADRIENNE REYNOLDS | JANINE RHODES |
| DANIELLE ROBINSON | ERIC ROLLAND | SAMANTHA RUDDOCK |
| ROMINA SHAMA | JAMIE SICO | PHIL SMALLWOOD |
| MATTHEW SMITH | DANIE STREISAND | LOUISE STURGES |
| SALLY SYMONS | JOHANNA TELANDER | MAX TISCHFIELD |
| JULES TRAN | SYLVAIN TRON | NICOLE TUCKER |
| JAY VAN HOY | ADAM VITALE | VIJAY WANCHOO |
| ANNA LEE WOLCOTT | JOON YOON |  |

|  |  |  |
| --- | --- | --- |
| 7-ELEVEN | AMERICAN LICORICE | BEN AND JERRY'S |
| DAN’S DINER | PUNSIT VALLEY FARM | NASSAU PHARMACY |
| ALEWIFE OF QUEENS | BENITOS | NORTHERN DUTCHESS HOSPITAL |
| BLACKBERRY | BOIRON | LARRY LAWRENCE |
| BOGGS BOOTS | BROOKLYN BREWERY | PAUL MAFFI PHOTOGRAPHY |
| CARS FOR FILMS | BUFFALO TRACE DISTILLER | ADLER CHICAGO PLANETARIUM |
| CHEAP TRICK | CAFÉ DE LA ESQUINA | ELITE MODELING AGENCY |
| CHERRY NYC | CONVERSE | HOUSE SPIRITS DISTILLERY |
| ENTERPRISE RENT-A-CAR | CORONA | LAMAR ADVERTISING COMPANY |
| EVERLAST | DELL | MORBID ENTERPRISES |
| GIGASET PHONES | DOV LAND USA | MULTI-STATE LOTTERY ASSOC. |
| GREENLIGHT RIGHTS | DUPPY | NATIONAL GEOGRAPHIC SOCIETY |
| JANSPORT | KEDS | NELSON'S GREEN BRIER |
| KOR WATER BOTTLES | L'OREAL | NEW YORK LOTTERY |
| LACOSTE | LOGITECH | OLD CHATHAM HUNT CLUB |
| MR. MILKER | NINTENDO | OXFORD UNIVERSITY PRESS |
| NOKIA | NY1 NEWS/TWC | PABST BLUE RIBBON BEER |
| PERFETTI VAN MELLE | TEDXEAST | ROMINA SHAMA PHOTOGRAPHY |
| SMITHSONIAN INSTITUTION | THE CARS | TEDXKC |
|  | UPPABABY |  |

THE IMPERIAL HOTEL, NEW DELHI

SALAAM BAALAK TRUST

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American Humane Association monitored the animal action.

No animals were harmed® in those scenes. (AHAD 04147)









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Sugandh Rajarem, Consul of Cultural Affairs.

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