



SOME GIRL(S)

it's not you. it's him.

PRESS KIT

RUN TIME: 90 MINUTES

LEEDEN MEDIA PRESENTS ADAM BRODY KRISTEN BELL ZOE KAZAN MIA MAESTRO JENNIFER MORRISON AND EMILY WATSON "SOME GIRL(S)" CASTING BY LINDSAY CHAG CSA
MUSIC SUPERVISOR EVELYN WONG MUSIC BY DAVID CARBONARA COSTUME DESIGNER NANCEA CEO EDITOR MICHAEL DARROW PRODUCTION DESIGNER MAYA SIGEL DIRECTOR OF PHOTOGRAPHY RACHEL MORRISON
EXECUTIVE PRODUCER NICK HORBACZEWSKI PRODUCED BY PATTY WEST CHRIS SCHWARTZ ANDREW CARLBERG SCREENPLAY BY NEIL LABUTE BASED ON THE STAGE PLAY WRITTEN BY NEIL LABUTE DIRECTED BY DAISY VON SCHERLER MAYER
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THE STORY

LOGLINE

On the eve of his wedding, a successful writer (Adam Brody), travels around the country to meet up with ex-lovers (Jennifer Morrison, Mía Maestro, Emily Watson, Zoe Kazan and Kristen Bell) in an attempt to make amends for his wrongdoings.

SYNOPSIS

Based on his play by the same name, Neil LaBute's script follows a successful writer (Adam Brody) who, on the eve of his wedding, travels across the country to meet up with ex-lovers in an attempt to make amends for past relationship transgressions. Crisscrossing from Seattle to Boston, he reunites with high school sweetheart SAM (Jennifer Morrison), sexually free-spirited TYLER (Mía Maestro), married college professor LINDSAY (Emily Watson), his best friend's little sister REGGIE (Zoe Kazan), and "the one that got away" BOBBI (Kristen Bell). Daisy von Scherler Mayer (PARTY GIRL) directs this journey of a modern-day Candide stumbling through a landscape familiar to most men - messy breakups.



THE STILLS



FILMMAKER BIOS

DAISY VON SCHERLER MAYER, DIRECTOR

Daisy von Scherler Mayer wrote and directed her debut film, *PARTY GIRL*, starring Parker Posey, which premiered at the 1995 Sundance Film Festival and was an instant indie hit that remains a cult classic today. The film's success led to a FOX television series. Since then Daisy has directed the successful children's classic *MADLINE* for Columbia Pictures starring Oscar winners Frances McDormand and Nigel Hawthorne and based on Ludwig Bemelmans' famed books. For Working Title Films and Universal Pictures Daisy directed the Bollywood influenced comedy, *THE GURU* starring Heather Graham, Jimi Mistry and Oscar-winner Marisa Tomei. She has also directed two television movies, *MORE OF ME* for the Lifetime Network, and *FRENEMIES* for the Disney Channel. Daisy has written for television including the pilot *PRICELESS* for executive producer Lisa Kudrow and Warner Bros. Television. As a director of episodic television, Daisy has worked on a number of critically acclaimed series including, *MAD MEN*, *NURSE JACKIE* and *SHAMELESS*. Before her work in film and television, Daisy was a New York theater director and comedy improv performer. Prior to that, she studied both film and theater at Wesleyan University. Daisy also trained at The Circle in the Square, Williamstown Theater Festival and Atlantic Theater Company, where she went on to work as a director. Daisy lives in Los Angeles with her husband, film composer David Carbonara, and two daughters, Ava and Colette.



NEIL LABUTE, WRITER

Neil LaBute received his Master of Fine Arts degree in Dramatic Writing from New York University and was the recipient of a literary fellowship to study at the Royal Court Theatre, London, and also attended the Sundance Institute's Playwrights' Lab. His films include *IN THE COMPANY OF MEN* (New York Critics' Circle Award for Best First Feature and the Filmmaker Trophy at the Sundance Film Festival), *YOUR FRIENDS AND NEIGHBORS*, *NURSE BETTY*, *POSSESSION*, *THE SHAPE OF THINGS* (a film adaptation of his play by the same title), *THE WICKER MAN*, *LAKEVIEW TERRACE*, *DEATH AT A FUNERAL*, *SOME VELVET MORNING*. His short films include *TUMBLE*, *AFTER-SCHOOL SPECIAL*, *SEXTING*, *DENISE*, *DOUBLE OR NOTHING*, *BENCH SEAT*, *SWEET NOTHINGS* and *BFF*. His TV credits include *BASH: LATTER-DAY PLAYS* (an adaptation of his play by the same title) for Showtime. LaBute's plays include *Bash: Latter-Day Plays*; *The Shape of Things*; *The Distance from Here*; *The Mercy Seat*; *Filthy Talk* for *Troubled Times*; *Fat Pig* (Olivier nomination for Best Comedy),

Autobahn; Some Girl(s); This is How it Goes; Land of the Dead/Helter Skelter; Wrecks; In a Dark Dark House; The Break of Noon; In a Forest, Dark and Deep; The Heart of the Matter; Things We Said Today; The Furies/The New Testament/Romance; The Great War; Taming of the Shrew - additional scenes (Chicago Shakespeare Theatre); Short Ends; The Money Shot; Lovely Head; In the Beginning; Miss Julie - adaptation (The Geffen Playhouse); Woyzeck - adaptation; and Reasons to be Pretty (Tony Award nomination for Best Play). LaBute is also the author of Seconds of Pleasure, a collection of short fiction which was published by Grove Atlantic.

PATTY WEST, PRODUCER

Patty holds a B.S. from Northwestern University and a M.F.A. in Producing from the American Film Institute Conservatory. Patty's short films have premiered at AFI FEST, been a New York Times Critics' Pick, screened at OutFest and aired on the Showtime Networks. Two of her commercials have won Gold and Silver for Best Use of Humor at the Summit Creative Awards. Patty cut her teeth working in freelance production and then in development working for producer Carol Baum (FATHER OF THE BRIDE, THE GOOD GIRL) as a Creative Executive. She then went on to work for the AFI Conservatory and the Directing Workshop for Women managing programs and the distribution of their films. She programs the renowned Harold Lloyd Master Seminars where she has brought such guests as David Cronenberg, Rian Johnson and Sam Mendes to the campus. Patty has taught producing workshops at the University of New Orleans and at the Athena Film Festival. She helped found the AFI Alumni Mentor Program where she serves as Co-Chair.

CHRIS SCHWARTZ, PRODUCER

Chris started in the business working for producers Kathleen Kennedy (SCHINDLER'S LIST, JURASSIC PARK) and Frank Marshall (RAIDERS OF THE LOST ARK, THE BOURNE IDENTITY). In his six years with Kennedy and Marshall, Chris worked directly on the productions of CONGO and THE INDIAN IN THE CUPBOARD, and on the pre-production of THE SIXTH SENSE. In 2000, Chris began working at AFI as the Manager of the AFI Conservatory and National Workshops. As program manager, he has overseen approximately 80 short films over the course of his working with the Directing Workshop for Women. With Patty, Chris programs the Harold Lloyd Master Seminars and Sloan Seminars where he recently brought Andy Serkis to campus. As a director, his short film, DINNER WITH KIP, won second place in Nintendo's Short Film contest and has aired repeatedly on the Independent Film Channel, HBO and various other cable channels. Chris also produces and stars in an ongoing web series. With Patty, Chris formed Leeden Media in 2011. SOME GIRL(S) is their first film.

ANDREW CARLBERG, *PRODUCER*

A graduate of the University of North Carolina at Chapel Hill, Andrew Carlberg worked with Executive Producer Laurie Zaks on the hit ABC series CASTLE (starring Nathan Fillion) for its first four seasons, under an ABC development deal. On screen, Andrew has produced several shorts and music videos, including, DOUBLE OR NOTHING (written by Neil LaBute; starring Adam Brody and Keith David), AFTER-SCHOOL SPECIAL (written by Neil LaBute; starring Sarah Paulson and Wes Bentley) and I HAVE IT (starring Larisa Oleynik and Devon Gummersall). Andrew founded The 4th Wall: Geffen Playhouse Arts Alliance, a theater initiative in partnership with the world-renown theater and The Piece Project, a celebrity-based theater ensemble and reading series. On stage at the Geffen, Andrew produced the Los Angeles premiere of 110 Stories (starring Katharine McPhee, John Hawkes, Ed Asner, Sharon Lawrence, Malcolm-Jamal Warner, and others). Other theater credits include the World Premiere of Rob Mersola's Dirty Filthy Love Story, the World Premiere of Steve Yockey's The Fisherman's Wife, the critically acclaimed intimate theater premiere of The Color Purple: The Musical at Celebration Theatre (LA Times, Backstage and LA Weekly Critics' Pick), the Los Angeles premiere of Neil LaBute's The Mercy Seat, the West Coast premiere of Edward Anthony's Wish I Had a Sylvia Plath and the World Premiere of David Dean Bottrell Makes Love. In addition to working in the entertainment industry, Andrew is an active volunteer and mentor through the I Have a Dream Foundation and serves on the Emerging Leaders Council for Outfest, the Board of Directors for Celebration Theatre and the Steering Committee for the Los Angeles Public Library's Young Literati.

RACHEL MORRISON, *DIRECTOR OF PHOTOGRAPHY*

Rachel Morrison holds an M.F.A. from the American Film Institute Conservatory and is emerging as one of the refreshing young talents at the forefront of independent cinema. She lensed four films that premiered at Sundance in the past two years, the most recent of which, FRUITVALE, won both the Audience Award and the Grand Jury Prize. This past year, Rachel saw two films open theatrically - SOUND OF MY VOICE starring Brit Marling and ANY DAY NOW starring Alan Cumming. Rachel has also shot for most TV networks, and was nominated for an Emmy in cinematography for her contribution to RIKER'S HIGH, a documentary about a high school within the Riker's Island prison system. Morrison is represented by Dattner Dispotto and Associates.

MAYA SEGAL, *PRODUCTION DESIGNER*

Maya Sigel is a Production Designer with experience in feature films, commercials, music videos, and web content. She holds a B.A. in Comparative Literature and Film Studies from Brandeis University and completed her M.F.A. in Production Design from the American Film Institute Conservatory in 2007. Her feature film credits include Tribeca Film Festival favorites TiMER (2009) and BEWARE THE GONZO (2010). In 2011, GUN HILL ROAD was an official selection of the Sundance Film Festival and was released in theaters across the country. That same year, Maya designed five commercials for a Google campaign that won the Gold Prize at the Cannes Lions International Festival. She just completed principal photography on her fourth feature film of 2012. Maya works frequently in New York and Los Angeles and currently resides in Brooklyn.

NANCEA CEO, COSTUME DESIGNER

Nancea Ceo is a Costume Designer and Stylist with experience in feature films, TV, commercials, and print. She holds a BA from RISD, Rhode Island School of Design in Fashion Design with a minor in painting. Her feature film credits include *SOME GIRL(S)*, *MOVIE 43*, and *JACKS OR BETTER*. Assistant designer credits on such films as the Academy Award winning film *CRAZY HEART*. Also winner of Costume Designers Guild Award. And *LOVE RANCH*. TV pilot and series credits include; MTV's "HARD TIMES OF RJ BERGER, winner of Teen choice award, *AWKWARD*. winner of Peoples Choice award, and *ZACK STONE IS GONNA BE FAMOUS*. She just completed the pilot, *SOCIO* renamed *TWISTED* for ABC family and currently is getting ready to costume design the *TWISTED* TV series, which the story takes place in NYC. Commercials include MTV promos for her designed series. Nancea is based in Los Angeles and has worked throughout the USA, Eastern Europe and Caribbean.

DAVID CARBONARA, COMPOSER

David Carbonara is the composer of the critically acclaimed series *MAD MEN*, winner of multiple awards including three Golden Globes and four consecutive Emmys for Outstanding Drama Series. Carbonara's winning mix of contemporary score and period jazz has inspired a number of *MAD MEN* soundtracks. He also produced the *MAD MEN REVUE*, a live show starring cast members which was performed to packed houses in Los Angeles and Las Vegas.

He expands his successful collaboration with Matthew Weiner scoring the upcoming film, *YOU ARE HERE* (starring Owen Wilson and Zach Galifianakis) and written and directed by Weiner. Other films David Carbonara has scored include Working Title's British comedy hit, *THE GURU* (starring Heather Graham and Marisa Tomei.) Also internationally, he scored two French produced films for director Amos Kolleck, *QUEENIE IN LOVE* and *FAST FOOD, FAST WOMEN*, which premiered at Cannes, as well as Brazilian director Ana Carolina's *Amélia*. Other U.S. credits include David O. Russell's *SPANKING THE MONKEY*, Nick Smith's *MONUMENTAL* and James Ryan's award-winning, *THE YOUNG GIRL AND THE MONSOON*.

He is currently scoring the CBS show, *VEGAS* starring Dennis Quaid and Michael Chicklis for producer James Mangold. Carbonara has also composed music for theater, scoring productions at the Atlantic Theater Company and Playwright's Horizon and The American Repertory Theatre. A former touring trombonist, Carbonara has a bachelor degree in film scoring from the Berklee College of Music

THE CAST



ADAM BRODY, MAN



KRISTEN BELL, BOBBI



ZOE KAZAN, REGGIE



MÍA MAESTRO, TYLER



JENNIFER MORRISON, SAM



EMILY WATSON, LINDSAY

ADAM BRODY, *MAN*

A dynamic young actor, Adam Brody has crafted a distinguished career in film and television and is quickly becoming one of the finest newcomers to hit the big screen.

Last year, moviegoers saw Brody star in *DAMSELS IN DISTRESS*, *SEEKING A FRIEND FOR THE END OF THE WORLD* and *THE ORANGES*. *DAMSELS IN DISTRESS* is the long-awaited new movie from writer/director Whit Stillman, with Greta Gerwig, Analeigh Tipton, Caitlin Fitzgerald, and Megalyn Echikunwoke. In *THE ORANGES*, directed by Julian Farino from Ian Helfer and Jay Reiss' screenplay, Mr. Brody is part of an ensemble that includes Hugh Laurie, Catherine Keener, Alia Shawkat, Leighton Meester, Oliver Platt, and Allison Janney. The film premiered at the 2011 Toronto Film Festival. *SEEKING A FRIEND FOR THE END OF THE WORLD* follows a man on a quest to find his high school sweetheart as an asteroid quickly nears Earth. Steve Carell and Kiera Knightley star in the film as well.

Mr. Brody will also be seen in Rob Epstein and Jeffrey Friedman's *LOVELACE*, which premiered at the Sundance Film Festival, portraying Harry Reems, with Amanda Seyfried, Peter Sarsgaard, and James Franco; and in Rob Meltzer's *WELCOME TO THE JUNGLE*. Additionally, he starred in *DOUBLE OR NOTHING*, a short film penned by Neil LaBute, which premiered at the Tribeca Film Festival.

Past film credits include Jon Kasdan's *IN THE LAND OF WOMEN*, opposite Meg Ryan and Kristen Stewart; Wes Craven's *SCREAM 4*; Kevin Smith's *COP OUT*; Galt Niederhoffer's *THE ROMANTICS*; Karyn Kusama's *JENNIFER'S BODY*, written by Diablo Cody; Boaz Yakin's *DEATH IN LOVE*, with Josh Lucas, Lukas Haas, and Jacqueline Bisset; Gregg Araki's *SMILEY FACE*, with Anna Faris; David Wain's *THE TEN*; Jason Reitman's *THANK YOU FOR SMOKING*; Gore Verbinski's *SMASH THE RING*; and Doug Liman's blockbuster *MR. & MRS. SMITH*, alongside Brad Pitt and Angelina Jolie.

Mr. Brody memorably starred as Seth Cohen on the popular television series *THE O.C.*, the pilot episode of which was directed by Doug Liman. His television work also includes recurring roles on *ONCE AND AGAIN* and *GILMORE GIRLS*; and standout guest turns on *JUDGING AMY*, *FAMILY LAW*, and *SMALLVILLE*.

KRISTEN BELL, *BOBBI*

Kristen Bell is currently starring in the Showtime series, *HOUSE OF LIES* opposite Don Cheadle and was recently heard in the new animated FX television show *UNSUPERVISED*. She starred in and co-produced the comedy *HIT & RUN*, written and directed by Dax Shepard.

She is also lending her voice to the new Disney animated feature, *FROZEN*, directed by Chris Buck. She plays the lead role in the independent film *THE LIFEGUARD*, which recently premiered at the Sundance Film Festival. She can currently be seen in theaters in the Farrelly Brothers' *MOVIE 43*. Upcoming films to be released include *WRITERS* for Relativity Media.

Her other film credits include: *BIG MIRACLE*, *YOU AGAIN*, *BURLESQUE*, *WHEN IN ROME*, *COUPLES RETREAT*, *FORGETTING SARAH MARSHALL*, *PULSE*, *SERIOUS MOONLIGHT* and David Mamet's *SPARTAN*.

Kristen's television credits include: *VERONICA MARS*, *DEADWOOD*, *HEROES* and *PARTY DOWN*.

Her Broadway credits include: *Tom Sawyer* and *The Crucible* opposite Liam Neeson and Laura Linney. Her Off-Broadway credits include: *Reefer Madness* and *A Little Night Music* both at The Kennedy Center in New York and Ahmanson Theatre in Los Angeles.

ZOE KAZAN, *REGGIE*

Zoe Kazan is an award-winning stage and film actress, who recently wrote her first screenplay, *RUBY SPARKS*, which she went on to star in opposite Paul Dano, Chris Messina, Annette Bening and Antonia Banederas. She also served as Executive Producer. A 2005 graduate of Yale University, Zoe made her New York stage debut in 2006 in the Off-Broadway revival of *The Prime of Miss Jean Brodie* opposite Cynthia Nixon. In 2008, Zoe received the Clarence Derwent Award, honoring “the most promising female and male performers on the New York metropolitan scene.” She is the only actor to be awarded the Derwent Award for three roles in one year: *Come Back*, *Little Sheba*, *100 Saints You Should Know*, and *Things We Want*.

As a playwright, Zoe’s family drama, *Absalom*, was produced at the Humana Festival at the Actor’s Theater of Louisville in 2009. Her second play, *We Live Here*, was produced Off-Broadway by The Manhattan Theatre company in the fall of 2011. While continuing to work in theater, Zoe has appeared in several feature films, including Sam Mendes’ *REVOLUTIONARY ROAD* and Nancy Meyers’ *IT’S COMPLICATED*. Since wrapping *RUBY SPARKS*, Zoe has had starring roles in the independent films *IN YOUR EYES*, written and produced by Joss Whedon, and *THE PRETTY ONE*, written and directed by Jenée LaMarque. She recently completed filming *THE F WORD*, which she stars in opposite Daniel Radcliffe.

MÍA MAESTRO, *TYLER*

Actress and singer-songwriter Mía Maestro has accrued a wide array of credits, both on screen and onstage during her career.

Mía was most recently seen as the vampire Carmen in the second installment of *THE TWILIGHT SAGA: BREAKING DAWN- PART 2*; the first installment of *Breaking Dawn* featured her single *Llovera* on the soundtrack. In 2012, she appeared in the season premiere of USA’s series *WHITE COLLAR* and was featured in Oliver Stone’s *SAVAGES* opposite Benicio del Toro.

Born in 1978 in Buenos Aires, Argentina, Mía began her classical vocal training at an early age and moved to Berlin at the age of eighteen to develop a repertoire that includes the works of Kurt Weill and Hans Eisler. By 1998, she secured the coveted role of ‘Lulu’ in Wedekind’s *Pandora’s Box* at the San Martin Theater in her hometown, Buenos Aires. Her performance earned her an Ace Award for Best New Artist of the Year.

That same year, Mía made her screen debut in Carlos Saura’s *Tango*, which received Golden Globe and Academy Award nominations for best foreign film. She went on to play the lead role in Jonathan Jakubowicz’s thriller *Secuestro Express* and a starring role in Miramax’s *Frida*, directed by Julie Taymor. In 2004, Mía appeared in *The Motorcycle Diaries*, which was a 2005 Golden Globe nominee for Best Foreign Film. Other film credits to date include *TIMECODE* (2000), *HOTEL* (2001), and *POSEIDON* (2006).

Mía is also known for her recurring role on ABC’s critically acclaimed series *ALIAS* as Jennifer Garner’s sister, Nadia Santos.

In addition to acting, Mía has continued to pursue her talents as a singer-songwriter. She has performed in Los Angeles, New York, and Buenos Aires, and recently opened for Emiliana Torrini at the Haskolabio Theater in Reykjavik. She also collaborated with the UK band Faithless on their most recent album. Mía recorded and released her first solo album earlier this year.

JENNIFER MORRISON, *SAM*

Morrison currently has her plate full with numerous television and film projects. She currently stars in the second season of ABC's hit drama series, *ONCE UPON A TIME* as 'Emma Swan,' a woman with a troubled past who is drawn into a small town in Maine where the magic of Fairy Tales become real. *Once Upon a Time* is currently the highest rated network drama on television.

Morrison can currently be seen in theaters and on VOD in the independent feature *KNIFE FIGHT*, directed by Bill Guttentag and produced by Guerrino De Luca. *KNIFE FIGHT* centers on a young political crisis manager who learns a valuable lesson in believing in the most unlikely of people.

EVENT 15 is a thriller directed by British director Matthew Thompson. Morrison stars opposite James Frain and Josh Steward as 'White,' one of three soldiers trapped in an elevator after terrorists set off a dirty bomb. After escaping, 'White' discovers that the world she once knew no longer exists.

In September 2011, Morrison was seen in the Lionsgate feature *WARRIOR* opposite Nick Nolte, Tom Hardy and Joel Edgerton. The film was directed by Gavin O'Connor and centered on two brothers in the competitive world of mixed martial arts.

Also adept at television, Morrison is best known for her work as 'Dr. Allison Cameron' on Fox's critically acclaimed drama, *HOUSE*. The show was nominated for a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series in 2009 as well as a Primetime Emmy Award for Outstanding Drama Series in 2009, 2008, 2007 & 2006 and a Golden Globe Award for Best Television Series – Drama in 2008. Morrison was nominated for a 2008 WIN Award for Outstanding Actress Drama Series for *House*. She also had a notable guest appearance on the CBS sitcom *HOW I MET YOUR MOTHER* as 'Zoey,' a love interest of 'Ted,' played by Josh Radnor.

Other film credits include J.J. Abrams' film *STAR TREK* wherein she played 'Winona Kirk', 'Captain James Kirk's' mother; the 20th Century Fox film *MR. AND MRS. SMITH*, with Brad Pitt and Angelina Jolie; Dreamworks' *SURVIVING CHRISTMAS* starring Ben Affleck and Christina Applegate; and the independent film *FLOURISH* which she starred in and produced.

Now residing in Los Angeles, Morrison hails from Chicago, where she studied with the celebrated Steppenwolf Theatre Company and earned a degree in theater from Loyola University.

EMILY WATSON, *LINDSAY*

Over the last few decades, Emily Watson has become one of the entertainment industry's most acclaimed actresses. She first caught the world's attention for her memorable performance as "Bess" in Lars Von Trier's *BREAKING THE WAVES*, her first feature film. For her heartbreaking performance, she received Oscar and Golden Globe Award nominations and won the New York Film Critics Circle Award and the Felix Award for Best Actress, and the London Film Critics Circle Award for British Newcomer of the Year in 1997.

Watson received her second Oscar and Golden Globe nominations, in addition to SAG and BAFTA nominations for Best Actress in 1999 for her riveting performance as "Jackie" in October Films' *HILARY AND JACKIE*. The film is the poignant and tragic story of famed classical cellist Jacqueline du Pre, directed by Anand Tucker.

In 2011, Emily starred in three exceptional titles. The first film, *ORANGES & SUNSHINE*, was adapted from the memoir *Empty Cradles* and tells the true story of Margaret Humphreys, a social worker who uncovered one of the most significant social scandals in recent times. She was also seen as a mother of a son who leaves her behind when he goes off to war in Steven Spielberg's Golden Globe and

Oscar nominated WAR HORSE. On television, Watson starred in the Sundance Channel's original film, APPROPRIATE ADULT, which centers on the untold story of Janet Leach and her role in uncovering the crimes of murderous real-life couple Fred and Rosemary West. Her performance garnered rave reviews and Golden Globe and SAG nominations for "Best Actress in a Mini-Series or Motion Picture Made for Television." Last year, Emily starred in ANNA KARENINA alongside Jude Law and Keira Knightley. Directed by Joe Wright, the film follows Anna (Knightley) as she looks for a better life while trapped in a loveless marriage.

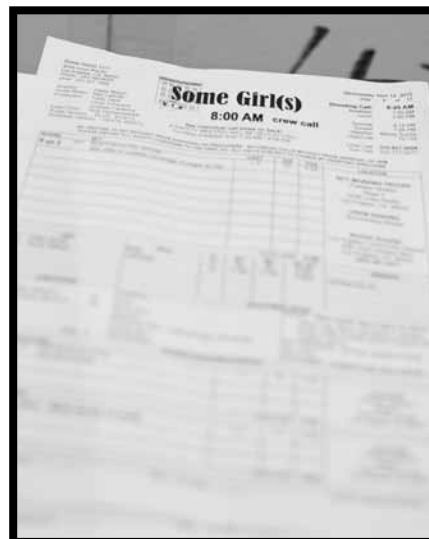
Watson will next be seen in LITTLE BOY, a film that tells the story of a young American boy who works to bring his father back from World War II. She will also star opposite David Tennant in THE POLITICIAN'S HUSBAND a 3-part drama series about a marriage between two politicians, and what happens when the wife's career starts to overshadow her husband's.

Past film credits include Charlie Kaufman's SYNECDOCHE, the ensemble drama FIREFLIES IN THE GARDEN opposite Julia Roberts and Willem Dafoe, MISS POTTER with Renee Zellweger and Ewan McGregor, WAH-WAH, THE PROPOSITION with Guy Pearce, Liam Neeson, and John Hurt, CRUSADE, Tim Burton's CORPSE BRIDE, SEPARATE LIES, with Tom Wilkinson and Rupert Everett, THE LIFE AND DEATH OF PETER SELLERS, for which she received a Golden Globe nomination for her performance as "Anne Sellers," Paul Thomas Anderson's PUNCH-DRUNK LOVE, RED DRAGON, the prequel to Silence of the Lambs, Robert Altman's GOSFORD PARK; Tim Robbin's CRADLE WILL ROCK; as the title character in Alan Parker's ANGELA'S ASHES, an adaptation of Frank McCourt's Pulitzer Prize-winning memoir; Alan Rudolph's TRIXIE in which she starred with Nick Nolte. She also starred with John Turturro in THE LUZHIN DEFENSE, directed by Marleen Gorris, based on the Nobokov novel; Jim Sheridan's THE BOXER with Daniel Day-Lewis; and METROLAND with Christian Bale, which is based on the Julian Barnes novel.

Television credits include Lifetime's Television Movie THE MEMORY KEEPER'S DAUGHTER starring opposite Dermot Mulroney and Gretchen Mol. The film, based on the best-selling novel by Kim Edwards, follows a father as he separates his son from his twin sister at birth to prevent him and the mother from knowing she was born with Down syndrome. Ms. Watson also starred as Maggie Tulliver in the acclaimed BBC Masterpiece Theatre production of George Eliot's THE MILL ON THE FLOSS.

A veteran of the London stage, Ms. Watson's theatre credits include Three Sisters, The Children's Hour at the Royal National Theatre and The Lady From The Sea. In the Fall of 2002, Ms. Watson starred at the Donmar Warehouse Theatre in two concurrent productions – Uncle Vanya (Sonya) and Twelfth Night (Viola), both directed by Academy-Award winning director Sam Mendes (AMERICAN BEAUTY, THE ROAD TO PERDITION). These critically acclaimed productions also ran in a very limited engagement at the Brooklyn Academy of Music in New York City. She has also worked extensively with the Royal Shakespeare Company in such productions as Jovial Crew, The Taming of the Shrew, All's Well That Ends Well and The Changeling.

BEHIND THE SCENES



DIRECTOR'S NOTE

*"You can't compare some war with me not calling you!"
"Yes, I can. And I will. And I stand by it."*

Is he a toxic bachelor or a misguided romantic? A sensitive seeker or a sadist? Making *SOME GIRL(S)* was like staying up all night with a friend hashing out our most complicated relationships – the ones that still gnaw at us years later. The scenes were so much longer and more dense than normal film scenes that the process felt voyeuristic – like listening to your neighbors break-up through the apartment wall. I would catch the most unlikely crew members standing riveted at the monitors. Yes, we were all living in the play, the film, the therapist's office.



It's such a pleasure to work on a script as rich and complex as this. Neil LaBute holds up such an unflinching mirror to his characters we knew that we had to stay true to these complex people in all their awkwardness and authenticity. Each scene had a rigorous rehearsal process and the actors worked tirelessly – digging deeper with each new approach. Because the audience's relationship with the characters is constantly shifting, we wanted the camera to organically follow their lead. The camera also subtly reflects the different women; Emily Watson's scene as Lindsay is shot with more elegance, on a dolly, while Mia Maestro's Tyler literally loses focus and Zoe Kazan's raw performance as Reggie is shot handheld. The text also dictated when we shifted perspective to allow for funnier or more dramatic lighting. We wanted to keep the visuals interesting given that these intense, intimate scenes are confined to a series of very specific rooms. Exploring the script, interpreting the characters, visually enhancing their story -- this process is nothing new, it's as old as drama itself. But it's so rare that you get to do it in such depth!

Honestly, my hope is that after our screening people will be debating the characters in it. If we've really done our job, then some might even go home and call their best friend or their brother so that they can talk, one more time, about that relationship, the one that got away, the one you're still trying to figure out...

THE REVIEWS

SCREEN DAILY, MARCH 10 2013

by Mark Adams

A classy and beautifully performed screen adaptation of Neil LaBute's stage play, *Some Girl(s)* is an astute and provocative drama about the perils of relationships and messy breakups in particular. Driven by a series of strong performances it veers into dark areas at times, but the episodic nature of the story keeps things fresh and intriguing.

Directed with style by Daisy von Scherler Mayer (who made *Madeline* and *The Guru*), the film starts relatively sedately as it follows a successful writer (Adam Brody) on the eve of his wedding as he criss-crosses the country, meeting up with ex-girlfriends in an attempt to make amends for past relationships and the issues that ended them.

His first assignation is with now-married Sam (Jennifer Morrison) in Seattle, a girl friend from schooldays; his second with sexually free-spirited Tyler (Mia Maestro) in Chicago; his third with married college professor Lindsay (Emily Watson) in Boston; his fourth with his former best friend's little sister Reggie (Zoe Kazan) back in Seattle, and finally with "the one that got away", Bobbi (Kristen Bell) in Los Angeles.

Sam is a gentle soul with fond memories of their time together; Tyler would be up for an affair – claiming "no harm, no foul" – while Lindsay is still angry with him, especially since his book *The Calculus Of Desire* obliquely mentions their affair and what happened. And is even more annoyed when he mentions the movie rights have been sold, though has her own plans for a form of revenge.

The film reaches its dramatic peak when he meets with Reggie, whose character did not feature in LaBute's original production. She is a 26 year-old journalist, but had an encounter with him (unnamed) on the eve of her 12th birthday when he slept over at her family home. He tells her he thinks it was a simple kiss...but she stares at him as says: "Do you remember touching my ass?"

She adds: "You were a man...you knew what was going on...it was not right doing that to me." It is a powerful and disturbing sequence, and to a certain extent takes the dramatic sheen off the final encounter who toys with him a little, but also takes him to task for his behaviour towards her, calling him an "emotional terrorist," while he thinks of himself as an "fearless cartographer of the soul," when she unearths that he is only talking the women for an article.

Emily Watson and Zoe Kazan are especially impressive (though they have the meatier and more dramatic roles), while Kristen Bell handles the nuances of her role with ease. Adam Brody to a degree has a thankless role – his character is quite simply a cad and a bounder (though a fruitier description would be better) and he can do little but use a little charm to balance against his manipulative behaviour.

The simply staged backdrop is a series of hotel rooms, with the sequences interlinked by shots of aircraft and airports, with Daisy von Scherler Mayer wisely never attempting to open up the story and allowing its stage-bound origins be centre-stage.

The screenshot shows a webpage from SCREEN DAILY. At the top, there's a navigation bar with 'HOME', 'NEWS', 'REVIEWS', 'SCREENBASE', 'BOX OFFICE', 'TERRITORIES', and 'FESTIVALS'. Below that, there are regional links: 'US-American', 'Europe', 'UK-Ireland', 'Africa/Middle East', 'Asia-Pacific', and 'The Latest'. The main title is 'Some Girl(s)' with a sub-headline '10 March 2013 | By Mark Adams, Chief Film Critic'. There's a photo of Adam Brody and Jennifer Morrison. Below the photo is a short synopsis: 'A classy and beautifully performed screen adaptation of Neil LaBute's stage play, *Some Girl(s)* is an astute and provocative drama about the perils of relationships and messy breakups in particular. Driven by a series of strong performances it veers into dark areas at times, but the episodic nature of the story keeps things fresh and intriguing.' To the right of the synopsis is a 'RELATED ARTICLES' section with links to 'The Twilight Saga: Breaking Dawn - Part 2', 'AFM Buzz: UK sellers', 'Recent Films Don't Stack Up As Cool As I Am for AFM', 'The Raytheon Outlets', and 'Toronto 2012: Gales, Social presentations'. At the bottom of the article, there's a paragraph starting with 'His first assignation is with now-married Sam (Jennifer Morrison) in Seattle, a girl friend from schooldays...'.

by Joe Leydon

In the world according to playwright-screenwriter Neil LaBute, men continually behave badly — some much worse than others — and the nameless protagonist of “Some Girl(s)” certainly is no exception. But the complexities and contradictions of this character remain perversely fascinating throughout the pared-to-essentials indie feature that helmer Daisy von Scherler Mayer (“Party Girl”) and LaBute have adapted from the latter’s play. While self-styled cinematic purists may dismiss the pic as canned theater, others will appreciate it as thought- and conversation-provoking drama. It’s a work that merits at least limited theatrical exposure before wider release on homescreen platforms. Adam Brody strikes a deft balance of purposeful sincerity and sociopathic self-justification in the lead role, a thirtysomething college professor and successful author identified in the credits only as “Man.”

Shortly before his marriage to his younger, never-seen fiancée — one of several women he refers to, either casually or dismissively, as “some girl” — he decides to re-visit a few old flames to seek forgiveness for past sins or, failing that, offer excuses for inexcusable behavior.

The reunions, all of which occur in real time in upscale hotel rooms, take him from Seattle to Boston and points in between for meet-ups with Sam (Jennifer Morrison), the high-school sweetheart he didn’t take to the prom; Tyler (Mia Maestro), a sexually uninhibited free spirit who always knew she wasn’t his first choice for happily-ever-aftering; Lindsay (Emily Watson), an older and wiser college professor who extracts a suitably humiliating revenge; Reggie (Zoe Kazan), his best buddy’s kid sister, who’s never forgotten him, no matter how hard she’s tried; and Bobbi (Kristen Bell), the closest thing to a one true love that a man like Man could ever have, and even then only fleetingly.

The premise lends itself to a logline that, while simplistic, isn’t far from inaccurate: “Rashomon” meets “The Last of the Red Hot Lovers,” with a side order of “Candide.”

In each new hotel room, with each successive woman, Man presents himself as a penitent pilgrim, owning up to sins of betrayal and/or abandonment. And during every conversation, the longer he talks, the clearer it becomes, for the audience if not for him, that his narcissistic take on the past is quite removed from reality. The dichotomy between what he recalls (or chooses to recall) and what actually occurred is sufficiently stark to unnerve even the egotistical Man in the pic’s most riveting sequence, his close encounter with Reggie. Impressively played by Kazan with equal measures of vulnerability and outrage, Reggie initially seems like a Valley Girl ditz whose choice of writing as a profession suggests undimmed hero-worship of Man. But as she reveals the full extent of his influence on her, Kazan’s performance becomes steadily more powerful and unsettling, forcing viewers to rethink much of what they may have assumed about him up to that point. Indeed, by the time Man reveals the darkest of his true colors in the final scenes, Brody has skillfully and fearlessly primed the aud to suspect the worst. Those expectations are more than adequately fulfilled. Each member of the ensemble offers a vividly detailed performance resounding with emotional truth, delivering lengthy swaths of LaBute’s sometimes savagely furious, sometimes shocking funny dialogue with pitch-perfect degrees of intensity. Kazan and Brody arguably are first and second among equals but, really, there isn’t a weak link in the chain.

Director von Scherler Mayer enhances the overall air of heightened realism by having lenser Rachel Morrison pursue the actors in the manner of a cinema-verite documentarian, framing shots and choosing angles with a randomness that is doubtless more seeming than real.

The last encounter, with Bobbi, is shot in a markedly more traditional fashion than the others. Which makes it even easier to see Man for who and what he really is.



THE CREDITS

OPENING TITLES

a Leeden Media production

in association with Pollution Studios

Adam Brody

Kristen Bell

Zoe Kazan

Mía Maestro

Jennifer Morrison

and Emily Watson

Some Girl(s)

casting by Lindsay Chag, CSA

music supervisor Evelyn Wong

music by David Carbonara

costume designer Nancea Ceo

editor Michael Darrow

production designer Maya Sigel

director of photography Rachel Morrison

associate producers

Narineh Hacopian

Joe Klest

co-producers

Jennifer Getzinger

Jennifer Glynn

Andrew Manser

executive producer Nick Horbaczewski

produced by Andrew Carlberg

produced by Chris Schwartz

produced by Patty West

based on the stage play written by Neil LaBute

screenplay by Neil LaBute

directed by Daisy von Scherler Mayer

CLOSING CRAWL

CAST

In order of appearance

MAN	Adam Brody
SAM	Jennifer Morrison
FLIGHT ATTENDANT #1	Laura Perloe
TYLER	Mía Maestro
LINDSAY	Emily Watson
REGGIE	Zoe Kazan
BOBBI	Kristen Bell
FLIGHT ATTENDANT #2	Kathleen Christy
Stunt Coordinator	Jessica Harbeck
Assistant Stunt Coordinator	Courtney Schwartz

CREW

Line Producer	Jennifer Glynn
Unit Production Manager	Tom Shell
Production Supervisor	Michael McGuire
Art Director	Ben Spiegelman
Set Decorator	Jeremy Cisneros
Assistant Art Director	Brett Hatcher
1st Assistant Director	Nancy Townsend
Additional 1st Assistant Director	Sean Vawter
2nd Assistant Director	Cristi Rickey
1st Assistant Camera	Mike Valentine
	Shaun Mayor
	Patrick Blanchet
Additional 1st Assistant Camera	Jimmy Ward
	Sam Graydon
	Jonathan Taylor
	George Nienhuis
2nd Assistant Camera	Saad Hameed
Additional 2nd Assistant Camera	Wey Wang
Digital Imaging Technician	Andrew Wilsak
Leadman	Jason Bennett
On-Set Dressers	Chris Scharffenberg
	Robert Ford

	Daniel Warren
	David Delarosa
	Jane Parrott
	Levi Smith
	James Emrich
	Melissa Molinar
Costumer	Josh Bissett
Production Sound Mixer	Kyle Warmack
Gaffer	Chad Cohlma
Additional Gaffer	Justin "Chuck" Lewis
Best Boy Electric	Will Elder
Additional Best Boy Electric	Derrick Cohan
Rigging Electrician	William Hayek
Set Lighting Technicians	Israel Grajeda
	Eric Androvich
	Peter Mosiman
	Jih-E Peng
	Tim Kang
Key Grip	Matt Verscheide
Best Boy / Dolly Grip	Jared Threatt
Grips	Sean Clark
	Casey Schuman
Script Supervisor	Suzanne C. Swindle
Key Set Production Assistant	Tal Levitas
Production Assistant	Glen Akers
Intern Coordinator	Narineh Hacopian
Production Interns	Álvaro Baquero
	Antoinette Luzano
	Richard Okoturoh
	Jessica Shim
	James Sweeney
	Brian Wielicki
	Justin Edwards
	Carlen Palau
	Jahmar Griffin
	Debbie Zoller
Department Head – Make-Up	Laci Hill
Key Make-Up	Stacey Quach
Additional Make-Up	

Assistant Make-Up	Adina Sullivan
Department Head – Hair	Derek Louis
Property Master	Alex Gabel
Graphic Designer	Mike Manning
Set Photographer	Kristin Klier
Assistant to Director	Leah Cameron
Stage Managers	David Viste
	Corey Perez
Catering	Full Moon Pickles
Chef	Jen Smith
Craft Services	Debbie Filla
Lead Scenic	Fernando Diaz-Barriga
Carpenters	Arnoldo Da Silva
	Christian D'Amico
	Christopher Noell
Art Department Interns	Erin J. Anderson
	J.R. Griffin
	Christina Saldana
	Kritika Kapoor
	Maya Levy
	Rudy Sanchez
	Shaz Taylor
	Whitney Donald
	Joseph Mehrabians
	Lauren Cunningham
	Pete DiLorenzo
	Randy Kizer
Chicago Unit Location Manager	Scott Prestin
Chicago Unit Assistant Location Manager	Timothy Farrell
Chicago Unit Camera Operator	Marc Menet
Chicago Unit DIT	Jason Madeja
Assistant Editors	Gregory Goldman
	Vanara Taing
Post-Production PA	Stephanie Barber
Digital Intermediate Facilities	In a Place Post
Digital Intermediate Colorist	Bob Curreri
Online Editor	Augustine Arredondo
Title Designer	Shawn Sheehan

Sound Re-Recording Mixer	Matthew Iadarola
Supervising Sound Editor, Foley	Rick Larimore, CAS
Re-Recording Mixer, Dialogue Editor	Jon Lyga
Additional Re-Recording Mixer	Michael Phillips Keeley
Sound Effects Editor, Foley Editor	James Scullion
Sound Services Provided By	Jet Stream Sound
	Media City Sound
Camera Equipment Provided By	A-List Camera
	The Camera House
	Radiant Images
	VER
Dolly Provided By	J.L. Fisher
Grip & Electric Equipment By	Cinelease
	Pollution Studios
Production Supplies Provided By	Castex
Stage Facilities Provided By	Pollution Studios
Backings Provided by	J.C. Backings
Production Legal Services	Ramo Law
Production Attorneys	Erika Canchola
	Jennifer Gray
Packaging and Sales Executive	Tiffany Boyle
Distribution Advisory Services	Cinetic Media
Stock Footage Provided By	Frank Spangler, license granted through Clipcanvas.com, 2012
	GM Artwork, license granted through Pond5.com, 2012
	Travel Tely, license granted through Pond5.com, 2012
	Bob Gifford, license granted through Bostonstockfootage.com, 2012
	French Toast, license granted through Revostock.com, 2012

“Buffalo Flower”

Written by Laura Burhenn
Performed by The Mynabirds
Courtesy of Saddle Creek Records

“Soldier Soul” (Dub)

Written by Dwayne Otis, Sophia Lolley, Julien Aletti and Raphael Aletti
Performed by Dirtee Lektrix
Courtesy of Peace Bisquit

“Drug of Choice”

Written by Matt Kent and Cameron McVey

Performed by cirKus

Courtesy of Booga Bisquit

“The Orientalist”

Written by Daniel Hart

Performed by Daniel Hart

“Cancer”

Written by Jashub Absher

Performed by Hand Over Heart

“Willis”

Written by Julie Baenziger

Performed by Sea of Bees

Courtesy of Music Playground

“Lonesome Hunter”

Written by Taylor Kirk

Performed by Timber Timbre

Courtesy of Arts & Crafts Productions Inc.

Some Girl(s) New York Premiere at the MCC Theater June 8, 2006

Artistic Directors: Robert LuPone & Bernard Telsey

Associate Artistic Director: William Cantler

CINETIC (logo)

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