



**MUSIC
BOX
FILMS**

presents

ANY DAY NOW

a film by Travis Fine

Starring Alan Cumming, Garret Dillahunt, and Isaac Leyva

Featuring original song "Metaphorical Blanket"

written & performed by Rufus Wainwright

**Audience Award, Best Narrative Feature - 2012 Tribeca Film Festival
Golden Space Needle Awards, Best Film & Best Actor - 2012 Seattle Film Festival
Audience Award, Best Narrative Feature - 2012 Outfest Film Festival
Grand Jury Award, Best Actor - 2012 Outfest Film Festival
Audience Award, Best Narrative Feature - 2012 Provincetown
International Film Festival
Audience Choice Award - 2012 Chicago International Film Festival
Audience Award, Best Narrative Feature - 2012 Napa Valley Film Festival
Audience Award, Best Actor - 2012 Napa Valley Film Festival**

US, 97 min. Unrated

For downloadable high-res images and trailer:

<http://www.musicboxfilms.com/any-day-now-movies-58.php>

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SYNOPSIS

Inspired by a true story from the late 1970s and touching on legal and social issues that are as relevant today as they were 35 years ago, ANY DAY NOW is a powerful tale of love, acceptance and family. When a teenager with Down syndrome is abandoned by his mother, a gay couple takes him in and becomes the loving family he's never had. But when their unconventional living arrangement is discovered by authorities, the men are forced to fight a biased legal system to save the life of the child they have come to love as their own.

DIRECTOR'S STATEMENT

I'm a huge fan of the gritty, character-driven dramas of the 1970s. And I love stories about unlikely heroes finding love in unlikely places. But, when I first read a script that was written over thirty years ago inspired by a real life flamboyant gay man and the mentally handicapped kid he looked after, I honestly did not know why I was so passionate about bringing the story to the screen. I'm a straight guy with a wife, three healthy kids and a house in the suburbs. And while I have always had a soft spot in my heart for those less fortunate and supported equal rights for all, I have never been overtly political or sought to champion a specific political cause with my filmmaking. And then one day it happened...that "aha" moment when I discovered my very deep rooted and personal connection to the story. I was literally on the floor, sobbing over the parental alienation practiced by my ex-wife that has permanently damaged what was once a close and loving relationship with my oldest daughter. Through the tears that streamed down my face, I asked, "What right does she have to take my child away from me?" In that moment, I understood that Rudy's pain was not unique. It was not a gay pain or a straight pain. It was not a white pain or a black pain. It was not a rich pain or a poor pain. It was the universal pain felt by anyone who has ever had a child they love taken from them against their will. And, in my moment of seemingly unbearable pain that day, I understood why I had to make "Any Day Now".

An Interview with Alan Cumming

Patrick Z. McGavin

Rudy's nature is flamboyant, even effusive, but it struck me the key to your performance is locating his solitude, even loneliness.

I thought a lot about how to deal with the dichotomy in Rudy's character: the brashness and confidence he shows at the beginning of the movie alongside the tenderness he shows with Marco and Paul. I realized that someone like Rudy would need an armor, a protective shield to help him get by. I wanted to give him a swagger that would make sense of his survival, and then to use the other stuff for self-deprecation and humor. So I think you're right, solitude is a big part of what I was trying to get to, because I think when we meet him in the movie it's the first time he hasn't been on his own, and it's very new to him.

Was working in period--the recent past, the late 1970s-- liberating for you?

Yes, definitely, because it makes the experience less contemporary and therefore you are allowed to fly a little bit. A period piece, even a recent one like this, gives you a bit of freedom to invent and imagine, and I love that. So often 'contemporary,' in acting terms, means the volume is turned down, literally and figuratively, and I've never understood why.

The movie tackles a great deal, the political, cultural, the legal ramifications; but it seems, at heart, what makes it compelling is that it focuses on outsiders, people who are by circumstance or personal choices disenfranchised in some way.

I think all great drama involves a sense of the outsider, people who are different in some way but there but for the grace of God go us. In *Any Day Now* we have three outsiders all trying to be allowed to love each other, something that nobody should be prevented from doing. And they're on a new and magical journey together that the audience gets to come on too. The movie has a lot to say about gay rights, adoption, how we view disability. Mostly it is about family and the basic desire we all have to care and love others.

What was your emotional interaction with Isaac Leyva, who plays Marco; did you feel protective towards him because of his inexperience, or did you want to give him his own space for his own personality to emerge?

Isaac didn't need any space for his personality to *emerge*. His personality enters the room before him. He is an absolutely amazing and beautiful boy and we got along like a house on fire as soon as we met. I did feel protective towards him, but only in the way I'd feel protective towards someone who had never done a film before or been in that sort of situation. Working with Isaac was the best thing about this whole experience for me. Everything he felt was so completely pure and immediate and he really reminded me of what acting is supposed to be about. I adore him, and will always be grateful to him.

Within the framework of the legal struggle to gain custody of the child, the movie is, at heart, a love story of contrasting types-- your liberated cabaret performer staged against Garret Dillahunt's closeted professional. How were you and Garret able to achieve such an observational, tender rapport?

Sometimes things just happen. Garret and I had never met before and indeed we only met a day or two before our first scene together, when we were both getting wig fittings. But I immediately felt comfortable with him and I think we just looked each other in the eyes and thought, 'I trust you. This is huge, emotionally and spiritually, what we're about to go through together, but I trust you'. And I never felt out of synch with him for a second. It really was just about us both taking a chance on trusting each other, and both liking each other from the start.

Music is central to Rudy. The movie's very emotional ending is amplified by your great version of the classic Bob Dylan protest song, "I Shall Be Released." Is that a piece you suggested to Travis Fine, the director?

I didn't know the song at all. And for a long time the film didn't end that way. Often with films the songs change around a lot because it is so difficult and expensive to get the rights and permission. So it was quite late on that 'I Shall Be Released' came into the mix, and to let me hear it Travis sent me the YouTube clip of Bette Midler singing it in a bath house in New York in the '70s, with Barry Manilow accompanying her. I thought, 'Could you have made this any more daunting?' It is the most incredible and harrowing rendition of it. When it came for me to record it, it was quite late in the shoot and I had a sense of Rudy's grief and I tried to put that into his performance. I think the very last moment when he looks at Paul and sings 'I swear my love. We shall be released' is such a beautiful moment and it is so great how the song works so well for our story, and of course our title.

What do you think accounts for the almost visceral reaction people have had to the film so far?

I think it is the fact that people see three characters who obviously love each other and who are good for each other being prevented from being together because of hatred and bigotry and prejudice, and sadly although much has changed and much has improved, those emotions still exist in our world today. The audience knows that Rudy and Paul and Marco should be together, but they also know they live in a world that stops that from happening and so they feel complicit, and that's why I think it really gets to them.

An Interview with Garret Dillahunt

Patrick Z. McGavin

There seems to be something slyly subversive about Paul in the context of your recent roles, where you played a figure of institutional authority-- the parts in *Winter's Bone* or *Amigo*, for instance.

Do you mean Paul is different than those other characters? I certainly strive for that. He is negotiating new territory in his life. I suppose the new Paul is, in the society he lives in, subversive by just existing.

Was working in period-- the late 1970s-- fairly liberating? Did it color the role in unexpected ways?

Period is always fun and helpful. It immediately helps you inhabit that world when everywhere you look is a different time. I wish I had time to grow my hair out so I could avoid the wig, but...

The key to the movie is the casting. There's the sense, from the very beginning with the scene inside the car, of the easy and instant rapport you have with Alan Cumming. How were you able to pull that off so effortlessly?

I hadn't met Alan prior to filming. I came fairly late to the project after someone fell out. I had just finished another movie and was settling in for a little break and was hesitant to take on such a demanding role so quickly. My wife read the script, however, and said, 'You have to do this.' She knows I like to do things as different from the last role as I can. This certainly fit that bill.

Alan and I exchanged a few emails and sort of tried to suss out that vibe. I wasn't worried. I don't know if he was or not, but I wasn't. I've always thought he was talented and I looked forward to working with him.

On set, it was so easy. Alan is joy personified. I think we work very similarly, which helps. As he says, "We're just pretending to be somebody else for a minute, right? It's fun." I don't think either of us like to take ourselves so seriously that we can't be loose. Yeah, he's easy to love, and that's all I had to do as Paul, really.

The filmmaker, Travis Fine, had an extensive acting background before he started making his own films. It appears his facility with actors is wholly connected to his experience as an actor?

It's tough to say. Some actors make horrible directors. Travis is a good one, and certainly stays emotionally connected and committed to the material that attracts him. He clings tenaciously to that vision. He is sensitive, I think, to each actor's needs. He knows when to step in, when he's said enough, and when to back off. I'd work with him again in a heartbeat.

If they read a synopsis of the plot, I think most people would be somewhat dismissive of the material. How did you, Alan, Isaac Leyva and the filmmakers transcend the more sensational aspects of the story?

The film is not an easy sell. "A period, gay weepie" someone called it. But, you know, the way around over-sentimentality is truthfulness, I think. We knew the danger of sliding into schmaltz and did everything we could to avoid it by being as honest as possible.

A Conversation with Travis Fine

Patrick Z. McGavin

How did the script originate?

I was looking for an original script to direct. I had all the pieces in place, but I didn't have a script. I just wanted a completed script. George Arthur Bloom was the original writer. He lived on Atlantic Avenue in Brooklyn when it was really rough and tumble. He knew this guy Rudy, a larger than life character from the neighborhood. In the building where Rudy lived was this kid who was terribly handicapped, both mentally and physically. The kid's mother was a drug addict. There were times when Rudy would just help the kid out. George was inspired by this relationship these two had developed, and he wrote a fictional story of adoption.

The film almost got made a number of times. There were a number of actors attached to the project, Tommy Lee Jones, Sylvester Stallone. Ultimately, as writers do with a lot of projects, George gave up on it. He said, "I guess this one didn't work." It sat there, unnoticed, for twenty years, until George's son P.J. Bloom, my music supervisor and old high-school friend, heard that I was looking for an original script to direct. P.J. said, 'My dad wrote this script.' I was very interested in this Ratso Rizzo kind of character of Rudy. It had elements of pieces of films I liked, and so I optioned the script.

I called George, and I said, 'I'm going to rewrite your script.' To his credit, he said have at it. I started with page one, and I inserted the character of Paul. In the original, Paul was in the opening scene and then you never see him again. I wanted to create a love story and this idea of Rudy as a revue performer who becomes a singer. I also expanded the legal case.

The movie is really a love story about people who are marginalized, like Marco, because of his disability, or Rudy and Paul, because of their sexuality. The casting was crucial.

Alan Cumming was always the first actor cast. We always knew we needed that lynchpin. Once you have that lynchpin, it becomes much easier to bring other high quality people in. I like to sit with a project. I like to come up with lists and people. When I was doing research on adoption, I came across the name of Ricky Martin. I called up his management agency and they said he was completely booked until 2013.

The manager asked me what the story was, and once I described, he said, 'That sounds like Alan Cumming.' Alan was also his client. I loved what he did in *Cabaret*, and that's what I

needed for Rudy, someone who was dangerous, sexy, smart and funny. I got him the script, we had a Skype conversation and he said he'd love to do it.

It sounds as though you had a similar serendipity in finding the boy, Isaac Leyva, for the role of Marco.

We put the word out, through Down syndrome associations throughout the country, that we were looking for a boy thirteen and up. We preferred to have somebody over eighteen who could play a teenager. We watched a lot of auditions. Most of them were non-actors. Their disabilities ranged from slight to really severe. Then I saw Isaac on an audition tape, and from the first moment he spoke, there was something engaging about him.

At the end of the first scene, he gave that big Isaac smile that lights up a room. It turns out he was from Los Angeles. In the first audition, the one I saw on computer, I didn't have any of the kids play all the scenes. In one of the scenes, the kid had to say some rough language. Down syndrome people typically shy away from violence, anger, or anything that is very upsetting to them. We tried to push Isaac in his acting, and he started to really shake. I thought, 'This isn't going to work.'

We went out to the parking lot, and my wife, Kristine Fine, who's a very smart producer, told me, 'You always said you were going to have to build a part around the kid.' She said, 'Play with the kid's silence.' That night, I stayed up until four in the morning and I rewrote the scene. We brought him back in, we read him and he was perfect.

How do you think your own background and training as an actor has shaped your work as a writer and director?

One of the things I feel a certain strength in is writing and developing characters that actors want to play. As an actor, I always knew what kind of characters I wanted to play. It's allowed me to become a better writer of characters.

On the set, it's a huge benefit because every actor speaks in a sense a different language. They come from a different training, a different background, and they need something different to get to the place they need to get to. Jeffrey Tambor was my acting teacher, and watching him work with lots of different types of personalities, people speaking different languages, allowed me to very quickly discern about the various actors, how they work and what they need to make it work. I feel very comfortable working with them and being around actors.

Your own career as an actor has been very eclectic, from studio films to independent

works and a lot of high-profile television.

One of the benefits of being in a big-budget film or a well-run television series, I'm talking good projects, is that you see how things how should be done. You see how directors should work, or a crew. My wife and producing partner Kristine worked in one-hour drama television at David Kelly Productions for seven or eight years, and she knows how a good set should be run. We set the bar high on our own productions. My last big film as an actor was not a pleasant or professional experience. It was a big Hollywood comedy done in poor taste. Having seen that, I also fully appreciate how important it is there are filmmakers who are making movies without a hierarchy of executives and marketing specialists.

Why did you shift the setting from Brooklyn to Los Angeles?

Travis Fine: We started physical production May 24, 2011; it was a five-week shoot. The project was originally set for New York, and we started pre-production. I was all set to fly to Brooklyn and I realized I didn't know anything about Brooklyn. I made the decision to re-set the film in Los Angeles. It didn't change the story.

Liam Finn, a producer and location scout, was an expert of [California] locations. A youth correction facility in Whittier, California had a classroom that could be a school, a gym that could be a basketball court, the roads where we could do some of the driving scenes. They had the mental institution. We could land there, and have a cost effective way to not try to jump the whole city. We went to Lacy Street Studios, and it provided multiple apartments. We went to a library, which used to be an old courthouse in Culver City; they had two different courtrooms, interior of the jell cell, the interrogation room, the judge's office and Paul's office. We did steal some shots, of Marco walking, using a small digital camera.

The movie casts a hard light on the difficulties gay men and women who want to adopt children encounter in the legal system.

There are a million LGBT parents in this country. There are somewhere between 2-6 million LGBT people who have said they'd like to adopt or have indicated if the time was right, they'd like to be a parent. If they're a fit person, mentally, emotionally, psychologically, and if they have a home that's safe and stable, and give love to somebody nobody else in the world wants, that person should be allowed to bring a child into their home, regardless of what they do in the privacy of their bedroom when the door closes.

Statistics on Gay Adoption (as of March 2012)

Gay Adoption State Laws

In most states, whether gay adoption is legal is made on a case by case basis by a judge. However, there are 16 states that definitely allow joint gay adoptions (when a same-sex couple jointly petition for adoption):

Arkansas, California, Colorado, Connecticut, D.C., Illinois, Indiana, Iowa, Maine, Massachusetts, Nevada, New Hampshire, New Jersey, New York, Oregon, Vermont, and Washington.

Other states allow second parent adoption by law. Second parent adoption is whether one person adopts the child of his partner. These states include:

Arkansas, California, Colorado, Connecticut, D.C., Illinois, Massachusetts, New Jersey, New York, Pennsylvania, and Vermont

Still, people have successfully done second parent adoptions in the following 16 states as well:

Alabama, Alaska, Delaware, Hawaii, Iowa, Louisiana, Maryland, Minnesota, Nevada, New Hampshire, New Mexico, North Carolina, Oregon, Rhode Island, Texas, and Washington.

The most restrictive states are Mississippi and Utah, where same sex couples cannot legally adopt at all. Gay people in Florida used to not be able to adopt, jointly or singly, but a Florida district court ruled that law unconstitutional.

For more information:

<http://www.domesticpartnershipflorida.com/gay-adoption-statistics/>

CAST BIOGRAPHIES

ALAN CUMMING

Alan Cumming, born in Aberfeldy, Scotland, is an award-winning actor of stage and screen, producer, performer, writer, photographer and director. He recently received his second Emmy nomination for his portrayal of the tough talking politico Eli Gold in the acclaimed CBS series "The Good Wife." In addition to serving as the host of the PBS drama, "Masterpiece Mystery," Cumming recently starred in "The Runaway," a six-part mini-series in the UK. Cumming has also appeared in TV series such as "Sex and the City," "Frasier," "Third Rock from the Sun," "The L Word," "Reefer Madness" and "Tin Man." On the big screen, Cumming most recently starred in the film adaptation of "The Smurfs," as the voice of Gutsy Smurf. He was also recently seen alongside Cher and Christina Aguilera in "Burlesque." Cumming will next star opposite James Franco and Catherine Keener in the independent drama "Maladies." His past film credits include the film adaptation of William Shakespeare's "The Tempest," "Circle of Friends," "X2: X-Men United," the "Spy Kids" trilogy, "Romy and Michele's High School Reunion", "Goldeneye", "Eyes Wide Shut", "Titus," "Emma," "Dare" and "Sweet Land." With Jennifer Jason Leigh, he wrote, produced, directed and acted in "The Anniversary Party."

On Broadway, Cumming was heralded for his seminal performance as the Emcee in the 1998 revival of "Cabaret," receiving a Tony Award and a Drama Desk Award, among others. He has continued to work steadily in theater since, but highlights include the role of Dionysus in the National Theatre of Scotland's production of Euripides' "The Bacchae," "Hamlet" at the Donmar Warehouse in London, and his performance in "Accidental Death of an Anarchist." Cumming will soon be seen in a highly anticipated production of *Macbeth*, in which he performs every role in this re-imagined version of Shakespeare's classic play.

Alan's activism and passion for various civil rights and sex education causes have earned him many humanitarian awards, most notably GLAAD's Vito Russo media award. Cumming recently launched his second fragrance, 2nd Cumming, with all of the proceeds benefitting both the International Gay and Lesbian Human Rights Commission and the LGBT Stop Free Project. He was recently made an O.B.E. (Officer of the British Empire) in the 2009 Queen's Birthday Honours. Cumming will also continue to tour the world with his critically acclaimed/award-winning cabaret show and contribute to his recently launched obsession-based website, www.itsasickness.com.

GARRET DILLAHUNT

Born in California and raised in Washington, Garret Dillahunt studied journalism at the University of Washington and earned his M.F.A. through New York University's renowned graduate acting program. Dillahunt is currently starring on the hit Fox series "Raising Hope" but makes time to film features, such as "Any Day Now", "Cogan's Trade", starring Brad Pitt and directed by Andrew Dominic; "Looper" with Emily Blunt, Joseph Gordon-Levitt, and Bruce Willis; "Revenge For Jolly!" with Kristen Wiig, Oscar Isaacs, Ryan Philippe, Elijah Wood, and Adam Brody; and most recently the independent film "Headhunter" starring opposite Ulrich Tukur (The White Ribbon) and directed by Bastian Gunther. Last year he starred as the title character, "Oliver Sherman", in Ryan Redford's directorial debut opposite Molly Parker and Donal Logue. He also starred in the independent feature "Amigo", with Chris Cooper and directed by John Sayles. Additionally, he co-starred in the critically acclaimed "Winter's Bone," which earned the award for Best Ensemble at the Gotham Awards. His additional film credits include "The Road," with Viggo Mortensen and Charlize Theron; Wes Craven's "The Last House on the Left"; "The Assassination of Jesse James by the Coward Robert Ford"; and the Coen Brothers' Oscar-winning drama "No Country For Old Men," opposite Tommy Lee Jones.

Dillahunt is probably best known for his work on the critically acclaimed cable series "Deadwood," in which he portrayed two entirely different characters: the assassin Jack McCall and the complex and deadly Francis Wolcott. After recognizing Dillahunt's talent in his first incarnation, executive producer/writer David Milch created a second character for him. Additional television credits include "Terminator: The Sarah Connor Chronicles," "John From Cincinnati," "The Book of Daniel," "ER," "The 4400," "Damages," "Life," "Lie to Me," "Law & Order: Special Victims Unit," "Criminal Minds," "Burn Notice" and "White Collar", and most recently "Alphas" and "Memphis Beat". He boasts an outstanding theatrical resume and has performed extensively on and off Broadway and at such respected theater companies as Steppenwolf, ACT San Francisco, the Seattle Repertory Theatre, Huntington Theatre Company, Williamstown Theatre Festival and the Berkshire Theatre Festival. Dillahunt resides in Los Angeles and New York.

ISAAC LEYVA

Isaac Leyva's love of acting began when he was a student at Luther Burbank Middle School and John Burroughs High School, where he appeared in a number of school performances. Isaac was also active in Special Olympics for three years before graduating from high school in 2008. In 2007 he was featured with Lacey Chabert in a recruitment commercial for the Best Buddies organization. In 2010 he decided to pursue an acting career. His mother began researching avenues for his career development and found Performing Arts Studio West, a performing arts school for adults with disabilities located in Inglewood, California. He began attending PASW in February 2011 and a few weeks later taped his first audition for "Any Day Now." Isaac loves film, music and dancing and is an avid reader.

FRANCES FISHER

Born in Milford-On-Sea, England, Frances Fisher's itinerant childhood in Columbia, Canada, France, Brazil, Turkey, Italy, and the United States undoubtedly provided fodder for her thespian career. After graduating from high school in Orange, Texas, Frances cut her teeth acting on Tennessee Williams and Robert Bolt before moving to New York City, where her career quickly blossomed. Ms. Fisher has starred in over 30 theatrical productions including Fool For Love, Desire Under the Elms, Cat on a Hot Tin Roof, Orpheus Descending, A Midsummer Night's Dream, and Three More Sleepless Nights. Her latest theatre was at The Taper in The Cherry Orchard and a two-hander opposite Paul Ben Victor in Sexy Laundry. Fisher's latest staged reading was the 9/11/11 reading of My Child - Mothers of War. Along with Zane Buzby, she is currently co-producing In Their Own Words, a fundraiser presenting selected readings of letters written by 1,500 Holocaust survivors in their 80s and 90s struggling to stay alive in Eastern Europe.

Ms. Fisher's diverse film career boasts roles in Tough Guys Don't Dance, Can She Bake A Cherry Pie?, Babyfever, Patty Hearst, Female Perversions, Oscar-winning Unforgiven, True Crime, The Big Tease, The Rising Place, Blue Car, Mrs. Harris, Sand & Fog, Laws of Attraction, The Kingdom, In The Valley Of Elah, Jolene, The Perfect Game, and Golf in the Kingdom. The versatile actress is perhaps best known for her memorable performance as Kate Winslet's mother in Titanic, which garnered her a Screen Actors Guild nomination as part of Best Ensemble Cast. In addition, Fisher has had many notable television roles, including Lucille Ball in Lucy & Desi: Before the Laughter, Audrey Hepburn's mother in The Audrey Hepburn Story, and Janet Bouvier in Jackie O: A Life Story. She has also had recurring roles on Becker, Lyons Den, Titus, The Shield, Eureka and Torchwood. Other most recent guest spots include The Mentalist, ER, 2.5 Men, Sons of Anarchy, Private Practice, and CSI. Ms. Fisher was seen in the #1 Box office hit The Roommate, playing Leighton Meester's mother, and she played Ryan Philippe's mother in the critically acclaimed Lakeshore feature Lincoln Lawyer, opposite Matthew McConaughey. Ms. Fisher currently stars in Janie Jones with Alessandro Nivola and Abigail Breslin, and in the Indie Sedona with Beth Grant (Hollywood Film Festival 2011). Frances is currently working on her next feature film, Franny, and her upcoming films include Any Day Now, The Silent Thief, Blind Pass, The "M" Word (her 4th film with Henry Jaglom), and Bad Hurt, starring opposite Bryan Cranston.

GREGG HENRY

Prolific and versatile character actor Gregg Lee Henry studied acting at the University of Washington in Seattle. His first TV acting gig was as a series regular, playing Nick Nolte's son Wesley Jordache in "Rich Man, Poor Man - Book II." He has won thirteen Drama Logue Awards, an L.A. Weekly Award, and the Los Angeles Drama Critics Circle Award.

Henry's most memorable movie roles include Val Resnick, Mel Gibson's duplicitous partner in "Payback," Mayor Jack MacReady in "Slither," drifter Paul Ramsey in "Mean Dog Blues," swaggering blowhard Warren in "Just Before Dawn" and rugged ex-Navy Seal Matt Ryder in "The Patriot." He also played Gallatin in "Star Trek: Insurrection," and Robert Gant in "Ballistic: Ecks vs. Sever." Gregg has appeared in "Body Double", "Scarface," "Raising Cain," "Femme Fatale", "Black Dahlia," "United 93," "The Big Brass Ring," "Sin," "Purgatory Flats," and the upcoming "Super," for James Gunn.

Gregg is a series regular on HBO's "Hung" and FX's "The Riches" and has had recurring roles on "The Gilmore Girls," "24," "EZ Streets," "Family Law," "Reasonable Doubts," and "Eyes." Recent guest roles include "Burn Notice," "Breakout Kings," "Harry's Law," "Castle," "Glee," "Grey's Anatomy," "The Mentalist," "Castle," "Numb3rs," "ER," "CSI," "CSI Miami," "Dark Blue," "The Beast," and "Firefly." Among his many stage credits are "Little Egypt-A Musical," (he also wrote music and lyrics), "The Water Children," and "Bobby Boland." Also a singer/songwriter, Gregg's songs have appeared on the soundtracks to the films "The Last of Philip Banter", "Purgatory Flats," and "The Riches." Dwight Yoakam released Gregg's "The Back of Your Hand" as a single. It went to #1 on CMT, and the video was in the top 20 for 15 weeks. Henry lives in Los Angeles, California with his wife Lisa James, a noted director with whom Gregg has collaborated on various stage productions as an actor, composer, and producer.

KELLI WILLIAMS

Kelli Williams is best known as one of the stars of the Emmy Award-winning courtroom drama "The Practice," which ran for eight seasons on ABC. Williams went on to star in numerous television productions, most recently three seasons of Fox's "Lie To Me" opposite Tim Roth. She is currently a regular on Lifetime's "Army Wives".

Williams was born and raised in Los Angeles, and still resides there with her husband and their three children.

JAMIE ANNE ALLMAN

A native of Kansas who moved to Los Angeles to pursue her dream, Jamie Anne Allman quickly established herself as a very powerful and versatile young actress. One of her first roles was a recurring part on the hit FOX series "The Shield." Soon after, she made her feature film debut in THE NOTEBOOK as "Martha Shaw," opposite Ryan Gosling and Rachel McAdams. In the years following, Allman booked a handful of roles on top television series, including "Six Feet Under," "Saving Grace," "The Closer," and "Monk." Over the past few years, Jamie Anne Allman has been acclaimed for both dramatic and comedic work in projects ranging from period to contemporary films, network television, and independent features. Her quirky humor, alluring beauty and southern charm have made her one of the most up and coming actresses on

television today. In 2011, Allman landed the career-changing role of “Terry Marek” in the AMC hit murder mystery series “The Killing.”

In addition to season two of “The Killing,” Allman also stars in the independent feature film THE LAST RITES OF JOE MAY. In her spare time, Allman supports a variety of organizations involving mentally disabled adults and loves to spend time with her husband, actor Marshall Allman. She currently resides in Los Angeles.

DON FRANKLIN

Don Franklin was born and raised in Chicago, where he started his long career in the arts as a dancer. He danced with “The Joseph Holmes Dance Theater” and “The Chicago Repertory Dance Ensemble,” the latter being a company of soloists from major companies around the country. He quickly moved from dance to drama, eventually working in every major theater in Chicago including the famous Goodman Theatre, Northlight Theater, and Court Theater. He was nominated for a Jefferson Award, Chicago’s version of the Tony, for his performance in “The Middle of Nowhere” at the Wisdom Bridge Theater.

In the mid ‘80s, Don moved to California and was quickly hired by a slew of Hollywood directors including Christopher Guest, Alan Metter and movie icon Sidney Poitier—who picked him to star in “Fast Forward”. Shortly thereafter, Don found a home in television and went on to star in 5 television series, including ABC’s “The Young Riders”, NBC’s “Seaquest DSV and UPN’s Seven Days. Since then, he has been a recurring character on several shows such as NBC’s “Journeyman,” ABC’s Day Break,” and UPN’s long-running series “Girlfriends”. He won rave reviews for his performance on TNT’s hit show “The Closer” and has worked on several other shows including “CSI Miami, NCIS” and “The Mentalist.”

CHRIS MULKEY

Chris Mulkey has a long list of credits on stage, television, and film. His indie films include THE HIDDEN, GAS FOOD LODGING, MYSTERIOUS SKIN, and the cult hit PATTI ROCKS in which he starred with wife Karen Landry. Features about to be released are BAD ACTRESS, SPIN DRY, and ANY DAY NOW. Chris’ studio credits include, RAMBO FIRST BLOOD, RADIO, BULLWORTH, THE FAN, 48 HOURS, GHOST in the MACHINE, NORTH COUNTRY, and CLOVERFIELD.

Chris has television’s most watched episodic series credits— from ex-con Hank Jennings on cult-classic TWIN PEAKS, to memorable roles in Lifetime’s series, ANY DAY NOW, FRIDAY NIGHT LIGHTS, SAVING GRACE, and JUSTIFIED. Chris worked the Golden Globe nominated Showtime series SLEEPER CELL and had guest roles in CRIMINAL MINDS and all the CSIs. He presently reoccurs on HBO’s series BOARDWALK EMPIRE.

Chris directed his TV pilot about the music business, “THE NEVER HAS BEENZ”, which tells gig stories from the Louisiana bayou club circuit. He has also developed his talent as a singer/songwriter, telling stories about everyday life and painting aural portraits of America, and sold six songs to television and films this year.

Nominated for Spirit Awards for best actor and best screenplay, Chris also won an L.A. Drama Critic Award for the play BLUE WINDOW.

ALAN RACHINS

Alan is best known for his starring role in the successful Emmy Award winning TV series “L.A. Law” as Douglas Brackman, which earned him both a Golden Globe and Emmy nomination. He also played Larry Finkelstein, the hippie father, in “Dharma & Greg.”

Born in Boston, Rachins left the Wharton School of Finance for New York. Credits include the original Broadway productions of *After the Rain* and *Hadrian the Seventh*, as well as the original off-Broadway productions of *The Trojan Women* and the outrageous and controversial *Oh! Calcutta*. In 1972, Rachins put his acting career on hold when he was accepted as a fellow in the writing and directing programs at the American Film Institute. He went on to sell scripts to a variety of shows, including *Hill Street Blues*, *Fall Guy*, *Hart to Hart* and *Knight Rider*. He also directed an episode of *Paris* with James Earl Jones. Rachins later returned to his acting career with a leading role in Henry Jaglom's critically acclaimed independent film *Always*. Feature films include *Heart Condition* co-starring with Denzel Washington and Bob Hoskins, Paul Verhoven's *Showgirls*, and Rob Reiner's *North*.

Off-Broadway and regional theatre appearances most recently include the world premiere of Arthur Laurents' two-hander “Attacks Of The Heart” at the George Street Playhouse and at the Cape Playhouse, he played the part of Matthew Harrison Brady in *Inherit The Wind*. Additionally, he tackled the role of 'Albin', the flamboyant transvestite in the famed Jupiter Theater production of *La Cage Aux Folles*. Alan and his wife Joanna have a son, Robert.

CREW BIOGRAPHIES

TRAVIS FINE (WRITER, PRODUCER, DIRECTOR)

In the midst of a successful acting, writing and directing career that began at the age of seven, Travis Fine abruptly left the entertainment business in 2001. Deeply affected by the events of September 11th and seeking a more fulfilling pursuit of his artistic endeavors, he enrolled in flight school and forged a new path as a screenwriting airline pilot.

While Travis was in the flight deck of a commercial airliner on autopilot at 36,000 feet, he developed the story of a hardened flight attendant and an unaccompanied minor who connect amidst the chaos of September 11 into his screenplay "The Space Between". Starring Academy Award winning actress Melissa Leo, "The Space Between" had its world premiere at the Tribeca Film Festival and aired on the USA Network on the 10th anniversary of 9/11.

GEORGE ARTHUR BLOOM (WRITER)

George Arthur Bloom has been a successful freelance writer for the past forty years. He has been the Head Writer on such long running television programs as The Magic School Bus and Cyberchase for PBS, and won an Emmy for his work on Cyberchase. He has over 300 writing credits that cut across the spectrum of children's animation, network television and movies. Before becoming a writer, George was the Executive Story Editor for American International Pictures, working with writers and directors on many low budget movies that encompassed the Horror and Youth genres. Prior to AIP, George worked for MCA and Universal. After nearly 3 years of working directly for Lew Wasserman, George moved into the TV side of the business working in a production capacity for a number of hit TV series produced by Universal, including The Alfred Hitchcock Hour, Wagon Train, To Catch a Thief and Ironside. George is currently working on several book projects.

KRISTINE FINE (PRODUCER)

Kristine Fine graduated from the University of Puget Sound with a double major in Theatre Arts and Communication. Her first job in the entertainment business was as an intern on Tim Burton's THE NIGHTMARE BEFORE CHRISTMAS. After moving to Los Angeles, Kristine joined Creative Artist Agency as an assistant in the Television Packaging Department. Realizing that production was her true passion, Kristine left the agency world to work with John Tinker, Bill D'Elia and David Kelly Productions on PICKET FENCES, CHICAGO HOPE and ALLY MCBEAL. Kristine also assisted Tinker/D'Elia Productions in developing THE GAME, and JUDGING AMY. During this time Kristine wrote, directed and produced three short films - NORTH UNION, CANCER GIRL, and SWING, SWING SWING! After seven years at David Kelly Productions, Kristine joined manager/producer Cheryl Stanley's team at Moore/Medavoy Management Company - representing writers and directors in both film and television. Kristine was then hired as the Director of Development at East of Doheny. During her three years at East of Doheny, she helped develop and package numerous film, television and theatre projects including FLIPPED, A TIME FOR DANCING and AKEELAH AND THE BEE.

Together with her husband and producing partner, Travis Fine, Kristine produced "The Space Between" in 2010. Starring Academy Award winning actress Melissa Leo, "The Space Between" had its world premiere at the Tribeca Film Festival and aired on the USA Network on the 10th anniversary of 9/11.

LIAM FINN (PRODUCER)

With over twenty years of production experience in all forms of media, such as feature films, commercials, music videos, corporate videos and new media, Liam Finn innately understands the production process. His career began as an assistant to renowned director Peter Bogdanovich on the movie "Texasville." At Warner Bros. Studios, Finn worked with the Senior Vice President of Worldwide Feature Production, where he learned physical production logistics and served as a liaison between studio executives and movie producers. Establishing relations with studio producers, Finn was hired by Producer Jeffrey Silver of Outlaw Productions to help fulfill the company's slate of Warner Bros. feature films, which included "Training Day," "Dennis the Menace Strikes Again," "Three to Tango," "Ready to Rumble," and "Gossip." In 2000, Finn joined Filmmakers Alliance, a Los Angeles based filmmaker collective, as Vice President of Physical Production overseeing more than 400 projects including the feature films "God in a Box" and "Midnight Son." In 2004, along with partner Jacques Thelemaque, Finn established FA Productions, a production company producing a slate of independent feature films: "Midnight Movie," "Within" and "The Revenant." In 2009, Finn wrote, produced and directed "Rejouer," the first feature length movie shot entirely on an HD SLR still camera using cinema lenses. Finn's most recent feature is "Any Day Now," produced, directed and written by Travis Fine, starring Alan Cumming and Garret Dillahunt.

CHIP HOURIHAN (PRODUCER)

Chip Hourihan has produced ten independent features in as many years. His production "Frozen River" won the Grand Jury Prize at the 2008 Sundance Film Festival, an AFI Award for one of the top ten films of 2008, two Gotham Independent Film Awards, and two Independent Spirit Awards, in addition to being nominated for two 2009 Academy Awards. Hourihan recently produced the independent feature "They're Out of the Business", directed by and starring Eric Schaeffer and Donal Lardner Ward. Since then, he has produced and line produced the independent features Any Day Now and Desert Cathedral, starring Lee Tergesen and Chaske Spencer. Hourihan produced and was the 2nd unit director for Mind the Gap, winner of the Special Jury Award for Narrative Feature at South by Southwest. Hourihan wrote, produced, and directed the dramatic feature Glissando, an adaptation of a short story by acclaimed novelist Robert Boswell, which won many Best Picture awards at film festivals across the US and Canada. He has also produced documentary work including The Red Book Film, currently in post-production, and Rocks With Wings, the documentary TV series Aperture and Made in the USA, and short-form work for Maysles Films. He has also produced television programs, series, segments and promo packages for networks that have included NBC, CBS, Fox, PBS, TNT, TNN, MTV, ESPN, Showtime, Nickelodeon, Al Jazeera and TF1. He is a former commercial line producer, music video director, and location manager for Ridley Scott, Tony Scott, Paul Mazursky, Anton Corbijn, and Tony Kaye. A graduate of Yale University, magna cum laude, with degrees in English and Architecture, he also teaches film production at Marlboro College and at the New York Film Academy, and has been a guest lecturer at Syracuse University, Hunter College, Columbia University, and Phillips Exeter Academy.

ANNE O'SHEA (EXECUTIVE PRODUCER)

In 1996, Anne O'Shea founded the not-for-profit Minerva Productions to give women more opportunities in theatre both in front of and behind the footlights. It was also intended to encourage new works by women and to focus on women's and children's issues both locally and globally. O'Shea has taken the message of Minerva throughout the country with such productions as *The Women*, *The Last Night of Ballyhoo*, *Extremities*, *The Vagina Monologues* (with Michele Williams and Mary Beth Piel) and most recently, *Cloud Nine* in Key West, FL. It was always O'Shea's goal to expand the Minerva mission statement to include film, and in 2009 Minerva Productions LLC was formed with Brian Quattrini and Henry Cosec. They immediately achieved success with the critically acclaimed, Golden Globe winning and Oscar Nominated film, *The Kids Are All Right*, starring Annette Bening and Julianne Moore. Current releases include *The Whistleblower*, starring Rachel Weisz and based on the Kathryn Bolkovac story; and *Another Happy Day* starring Ellen Barkin, Demi Moore, Kate Bosworth and Ellen Burstyn. Most recently premiering to rave reviews at the 2012 Sundance Film Festival was the much anticipated "Goats," (picked up for domestic theatrical release by Image Entertainment) starring David Duchovney, Ty Burrell and Vera Farmiga. Recently wrapped projects include "Imogene" starring Kristen Wiig, Annette Bening and Matt Dillon; and "What Maisie Knew" based on the Henry James Novella of the same name and starring Julianne Moore and Alexander Skaarsgard.

MAXINE MAKOVER (EXECUTIVE PRODUCER)

Maxine Makover began her producing career in 1986 when, along with legendary Broadway producer, Cheryl Crawford, she co-produced the Broadway production of *SO LONG ON LONELY STREET*. Originally produced at THE ALLIANCE THEATER in Atlanta, Georgia, *SO LONG ON LONELY*, broke all box office records there, and then went on to critical acclaim in Boston and New York by Boston Globe theater critic, Kevin Kelly and Time Magazine theater critic, William Henry III. In 1996, Maxine began her career as a film producer when she became the executive producer of Travis Fine's independent film, *THE OTHERS*. In 2009, Maxine again worked with Travis Fine as executive producer of his film *THE SPACE BETWEEN*, starring Academy Award winner Melissa Leo. *THE SPACE BETWEEN* premiered at The 2010 Tribeca Film Festival, where Melissa Leo was given an award for her performance and the film was later sold to The USA Network. *THE SPACE BETWEEN* had its world premiere on September 11, 2011 on The USA Network to commemorate the 10th anniversary of 9/11. Maxine is honored to be working with Travis Fine again on his latest film, *ANY DAY NOW*, starring Tony award winning actor Alan Cumming, Garret Dillahunt, and Frances Fisher.

WAYNE LARUE SMITH AND DANIEL E. SKAHEN (EXECUTIVE PRODUCERS)

Wayne LaRue Smith and Daniel E. Skahen have been domestic partners for twenty years. In 1999, they were licensed as foster parents and have gone on to foster 33 children in Key West, Florida. In the same year that they became foster parents, they filed a lawsuit in Federal court challenging the constitutionality of Florida's infamous statute that categorically banned gay men and lesbians from adopting children, a statute passed in the fury of the 1979 Anita Bryant crusade against an anti-discrimination ordinance that included sexual orientation among those protected from discrimination in Miami, Florida.

The Federal lawsuit garnered extensive international media coverage over the several years that it wound its way up to the Supreme Court of the United States. The Federal case was not successful, but Mr. Smith and Mr. Skahen were not so easily turned back in their quest to adopt two of their foster children that no one else cared to adopt. Following the loss in Federal Court, they filed suit in the state court dependency action to adopt and, in August 2009, finally succeeded in obtaining a judicial declaration that the adoption ban was unconstitutional, in an exhaustive judicial opinion that has now been cited in several subsequent cases. Mr. Smith and Mr. Skahen continue to live in Key West, Florida with their two teenage boys. Mr. Smith is a lawyer in private practice, Mr. Skahen is a real estate broker, and together they own and operate two upscale men's clothing stores in Key West and Delray Beach, Florida. When not devoted to their offices and stores, they are hard at work on a book detailing their family and legal saga, with the hope that their heart-warming story will inspire others to consider becoming a foster or adoptive parent to the many children awaiting their own forever family.

JOEY NEWMAN (COMPOSER)

"Any Day Now" is Joey Newman's second collaboration with Travis Fine. Their first film, "The Space Between," premiered at TriBeCa in 2010 and later went on to play on USA Networks on the 10th anniversary of September 11th. A native of Los Angeles, music is in Newman's blood; his grandfather is famed composer and conductor Lionel Newman, and his great uncle is Alfred Newman, both of whom impact the very definition of movie music. Film composing runs in the Newman family, with Joey's cousins Randy, Thomas and David all being successful, celebrated composers in their own right. Recently, Joey conducted Randy's "Toy Story Suite" at the Young Musicians Foundation Gala alongside friend and legend John Williams. Joey Newman's music can currently be heard on the hit ABC comedy "The Middle", starring Patricia Heaton, and the TLC docu-series, "Little People, Big World", for which his underscore was nominated for a Primetime Emmy® Award. In addition, he wrote the orchestral score to NCsoft's "Lineage," one of the biggest online role-playing games in history. Newman began his career working in television with Emmy®-winning composer W.G. "Snuffy" Walden, co-composing the final seasons of "Once and Again", starring Sela Ward, and "Providence", starring Melina Kanakaredes. Joey also provided orchestrations for Aaron Sorkin's "The West Wing" as well as a number of other primetime dramas and sitcoms. Newman is a graduate of the Berklee College of Music.

PJ BLOOM (MUSIC SUPERVISOR)

In his near two-decade career, PJ has become one of the premier Music Supervisors in the Entertainment Industry, creating and producing soundtracks for over fifty films, hundreds of episodes of television, video games and advertisements. PJ's career has paired him with such prolific filmmakers and television producers as Steven Spielberg, Ryan Murphy, Michael Mann, Jerry Bruckheimer, Ridley Scott and Mike Nichols, allowing him to render his unique brand to nearly every studio and network. Projects include the entire Glee franchise, American Horror Story, United States of Tara, Eat, Pray, Love, CSI: Miami, Nip/Tuck and The Shield. PJ has been a Music Consultant for HBO Films for over a decade, overseeing major successes like Generation Kill, Angels In America and Maria Full of Grace and has consulted for Disneyland Theme Parks

for their music driven attractions. PJ will also appear on the upcoming Oprah Winfrey series Real Life: The Musical. PJ is a partner in Neophonic, one of the largest Music Supervision firms in the US. He is a founding member of the Guild of Music Supervisors, serves on The Hollywood Reporter/Billboard Magazine Film & Television Music Conference Advisory Board, the Academy of Country Music Film & Television Task Force and is a voting member of The Grammys. PJ's career soundtrack sales have tallied more than 30 million singles and 15 million albums Worldwide. He is a successful Music Publisher signing pop act Far East Movement whose Top 10 singles "Like A G6" and "Rocketeer" have sold over 7 million units in the US alone. PJ speaks regularly around the world on the subject of music in the visual arts and has been a club-level DJ for over 20-years.

RACHEL MORRISON (DIRECTOR OF PHOTOGRAPHY)

Rachel Morrison resides in Los Angeles, where she completed a Masters degree in Cinematography at the American Film Institute. She had two films premiere at Sundance this year and just wrapped two features back to back - a comedy starring Tim & Eric, Will Ferrell, Zach Galifianakis, and John C Reilly, and ANY DAY NOW. 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. She also completed two seasons as the DP on "The Hills," but left to return to the narrative and documentary work she felt most passionate about.

TOM CROSS (FILM EDITOR)

After graduating from SUNY Purchase, Tom began his editing career in commercials in NYC. He then moved into the indie feature world, working as an assistant editor with acclaimed writer/director Ang Lee (RIDE WITH THE DEVIL) and Paul Auster (LULU ON THE BRIDGE). While in NYC, Tom also worked on documentaries, editing award-winning filmmaker Michel Negroponte's feature W.I.S.O.R., THE ROBOWELDER and working as additional editor on Jeremy Spear's doc feature FASTPITCH. He then moved to Los Angeles and found work as an assistant editor on Rob Schmidt's horror film WRONG TURN (Fox) and John Stockwell's thriller TURISTAS (Fox Atomic). He assisted on the HBO tv series THE COMEBACK starring Lisa Kudrow and David Milch's western drama DEADWOOD. In addition, Tom was an assistant editor on director Ross Katz's HBO film TAKING CHANCE, which won an Emmy for best editing. Tom continued to cut his teeth working as an additional editor on director James Gray's WE OWN THE NIGHT and TWO LOVERS. Both films screened in competition at the Cannes Film Festival. He was an additional editor on Scott Cooper's CRAZY HEART, which won two Academy Awards (Best Original Song & Best Actor - Jeff Bridges) and the Independent Spirit Award for Best First Feature. Tom was also an additional editor on the Jennifer Aniston / Jason Bateman comedy THE SWITCH (Miramax), the Kate Hudson romantic comedy SOMETHING BORROWED (Alcon Entertainment / Warner Bros) and THE MOTEL LIFE, based on the novel by musician and writer Willy Vlautin and starring Emile Hirsch & Dakota Fanning. Tom worked with director Travis Fine, editing his feature THE SPACE BETWEEN. After winning the Grand Prize for Best Dramatic Feature at the Heartland Film Festival, it premiered on the USA Network as part of its Characters Unite film series.

ALEC CHORCHES (CO-PRODUCER AND POST SUPERVISOR)

Alec Chorches is currently working as an independent producer and Internet entrepreneur. Most recently Alec has set up multiple TV dramas and the feature film Superzero. In addition, Alec is the VP and COO of A Kid's Life, a vertical pre-school property that features a live stage show and interactive subscription website. On the TV front, Alec partnered with Lloyd Sagan of Pillar/Sagan/Shepard to create a television pitch of the YA book Sea Changes. Alec has partnered with EFX house Rhythm and Hues to bring the award winning graphic novel "Tales from the Farm" to the big screen. Previously, Alec was Vice President of Production at Wasserman Media Group, a management and online content firm specializing in the action sports medium. During Alec's tenure at WMG, he supervised/produced over 50 titles, was instrumental in augmenting their web presence, and worked closely with producing partners to develop and execute new and exciting web-based strategies. At New Line Cinema, Alec worked closely with A-level directors and cinematographers to re-master many earlier releases, including *The Lord of the Rings* trilogy. Alec produced two independent feature films, including "I Shot a Man in Reno," which received domestic and international theatrical distribution.

CAST

ALAN CUMMING - Rudy Donatello
GARRET DILLAHUNT - Paul Fleiger
ISAAC LEYVA - Marco Deleon
FRANCES FISHER - Judge Meyerson
GREGG HENRY - Lambert
CHRIS MULKEY - DA Wilson
DON FRANKLIN - Lonnie Washington
JAMIE ANNE ALLMAN - Marianna Deleon
KELLI WILLIAMS - Miss Fleming
ALAN RACHINS - Judge Resnick
MINDY STERLING - Miss Mills
DOUG SPEARMAN - Johnny Boy
RANDY ROBERTS - PJ
MIRACLE LAURIE - Monica
MICHAEL NOURI - Miles Dubrow
JEFFREY PIERCE - Officer Plitt
LOUIS LOMBARDI - Mr. Blum
DONNA W. SCOTT - Kelly Wilson
CLYDE KUSATSU - Dr. Nakahura
ANNE O'SHEA - Mrs. Lowell
JOE HOWARD - Dr. Watkins
KIRK FOX - Beaux
EZRA BUZZINGTON - Larry
KAMALA LOPEZ - Agent Martinez
EDWARD JAMES GAGE - Saergent Johnson
RANDY THOMPSON - Coco

CREW

TRAVIS FINE - Writer, Producer & Director
GEORGE ARTHUR BLOOM - Writer & Associate Producer
KRISTINE HOSTETTER FINE - Producer
MAXINE MAKOVER - Executive Producer
ANNE O'SHEA - Executive Producer
WAYNE LARUE SMITH - Executive Producer
DAN SKAHEN - Executive Producer
CHIP HOURIHAN - Producer
LIAM FINN - Producer
ALEC CHORCHES - Co-Producer
STEVEN ROBERT KOZLOWSKI - Co-Producer
SARAH TRIPPE - Associate Producer
STEPHEN TRIPPE - Associate Producer
RACHEL MORRISON - Director of Photography
TOM CROSS - Film Editor
JOEY NEWMAN - Original Music By
PJ BLOOM - Music Supervisor
ANYA COLLOFF - Casting Director
MICHAEL NICOLO - Casting Director
ELIZABETH GARNER - Production Designer
SAMANTHA KUESTER - Costume Designer
SCOTT MARTIN GERSHIN - Supervising Sound Editor and Mixer

MUSIC CREDITS

“Come To Me”

Written by Tony Green

Performed by France Joli

Courtesy of Cicada Music/The Tony Green Organization

By arrangement with Spirit Music Group, Inc.

“The Stud”

Written by Biddu

Courtesy of Cherry Red Records

By arrangement with Natural Energy Lab

“It Would Be A Shame”

Written by B. Mitchell and M. Wright

Performed by Betty Padgett

Courtesy of Ubiquity Records

By arrangement with Sugaroo!

“Telegram Sam”

Written by Marc Bolan

Performed by T. Rex

Courtesy of Spirit Music Group, Inc.

“Super Stupid”

Written by George Clinton Jr., Edward Hazel, William Nelson, Lucious Ross

Performed by Funkadelic

Courtesy of Westbound Records

Used with permission by arrangement through Fine Gold Music

“One Monkey Don’t Stop The Show, Part 1”

Written by General N. Johnson and Gregory S. Perry

Performed by The Honey Cone

Courtesy of Invictus Records

Holland Dozier Holland Productions, Inc.

“Nighttime Ramble”

Written and Performed by Jeff Lass

“Inside The Crowd”

Written and Performed by Jeff Lass

“Backstory Blues”

Written by Travis Fine & Jeff Lass

Performed by Jeff Lass and Alan Cumming

“Shake Down”

Written by Eddie Horan, Hadley Murrell and Dwight J. Emile

Performed by Black Ice
Courtesy of HDM Records

“It’s All About Love”
Written and Performed by Teddy Rabb
Courtesy of Songs For Film & TV obo Lee Silver Productions

“Miracles”
Written by Martyn Buchwald
Performed by Marty Balin
Courtesy of The Bicycle Music Company

“Green Haze”
Written and Performed by Miles Davis
Courtesy of Concord Music Group, Inc.

“Come To Me”
Written by Tony Green
Performed by Alan Cumming

“America The Beautiful”
Written by Katharine Lee Bates and Samuel A. Ward

“Don’t Leave Me This Way”
Written by Kenneth Gamble, Leon Huff, Cary Grant Gilbert
Performed Thelma Houston
Courtesy of Motown Records
Under license from Universal Music Enterprises

"Getting Hot"
Written and Performed by Teddy Rabb
Courtesy of Songs For Film & TV obo Lee Silver Productions

“Love Don’t Live Here Anymore”
Written by Gregory Miles
Performed by Alan Cumming

“Buick Mackane”
Written by Marc Bolan
Performed by T. Rex
Courtesy of Spirit Music Group, Inc.

“I Shall Be Released”
Written by Bob Dylan
Performed by Alan Cumming

“Metaphorical Blanket”
Written and Performed by Rufus Wainwright

ABOUT MUSIC BOX FILMS

Founded in 2007, Music Box Films has quickly established itself as one of the leading theatrical and home entertainment distributors of foreign language, American independent and documentary films in the US. Music Box's release of Guillaume Canet's TELL NO ONE was the most popular foreign-language film of 2008. In 2010, the film adaptations of Stieg Larsson's trilogy of international mega sellers dominated the foreign-language film market. THE GIRL WITH THE DRAGON TATTOO, the first in the series, was one the most popular international releases of the decade with over \$10 million in US box office. 2012 releases include Terence Davies' THE DEEP BLUE SEA, starring Rachel Weisz, Philippe Falardeau's Academy Award nominated MONSIEUR LAZHAR, one of the top grossing foreign language films of the year, and Ira Sachs' KEEP THE LIGHTS ON, winner of the Grand Jury Prize at Outfest 2012 and the Teddy Award at the Berlin International Film Festival. Upcoming releases include Sean Baker's STARLET, starring Dree Hemingway in her debut performance, and Cate Shortland's LORE. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.

Music Box Films
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