Palmstar presents A Southpaw Entertainment and Irish DreamTime Production

Pierce Brosnan

Salma Hayek

and Jessica Alba

and Malcolm McDowell

Ben McKenzie

How To Make Love Like An Englishman

PRODUCTION NOTES

Directed by Tom Vaughan

Written by Matthew Newman

Produced by:

Richard Barton Lewis, Beau St. Clair

Kevin Frakes, Raj Brinder Singh

Remington Chase, Grant Kramer, Simon Orange

Running Time: 100 minutes

Sound: DCP 5.1

Format: DCP

Rating: R

International Publicity

Maxine Leonard PR

Soleil Zuanich

Tel 323 930 2345

Cell 213 448 9039

Email: soleil@maxineleonard.com

##### HOW TO MAKE LOVE LIKE AN ENGLISHMAN

Synopsis

Pierce Brosnan, Salma Hayek, Jessica Alba, Malcolm McDowell and Ben McKenzie star in this romantic comedy about love, family and the power of a good Mexican lawyer.

By day, Richard Haig (Brosnan) is a successful and well-respected English professor at renowned Trinity College in Cambridge, where he teaches 18th century romantic poetry. By night, Richard indulges his own romantic fantasies with a steady stream of beautiful undergraduates, who are more than happy to quote Byron and take off their clothes. Richard learned how to be a proper rogue from his father, Gordon (Malcolm MacDowell), a former English professor and a world-class swinger in his day. Even at his age, Gordon still bragged about his prowess. Richard was tired of the game and was looking for something more meaningful and lasting.

So when Kate (Jessica Alba), Richard’s tanned, athletic, 25-year-old American girlfriend tells him that she is pregnant, Richard is thrilled. He looks forward to having a family of his own, being a father his children could be proud of, not some sex-fueled bobcat like his father. There is only one problem. Richard’s not in love with Kate. Richard is in love with Kate’s sister, Olivia (Salma Hayek). He had been in love with her ever since he first saw her that night, her hair disheveled and drinking that big martini at the Savoy Hotel bar.

Richard and Kate move to Malibu to raise Jake and Olivia returns to New York. Richard is devoted to his son and the few two years on the Pacific are idyllic. But professionally he has stalled and Kate has been distant, so Richard is a little hurt but not surprised when Kate confesses she has fallen in love with a younger man, Brian (Ben McKenzie). Realizing he must legalize his living status before they divorce, so he won’t be deported, Richard convinces Kate to let him live in the guesthouse until he gets his green card. But Richard’s efforts to navigate the immigration red tape have frustrated him, and he is perceived as impertinent and a trouble-maker. When he is saddled with a DUI, he hires Ernesto, an immigration lawyer, to clear his name, but things go from bad to worse.

Richard wants to stay in the U.S. for Jake, but also to be with Olivia. His little family is growing larger, with the addition of Ben and Olivia, and to Richard’s surprise, Gordon himself. For the first time Richard can see that his own actions have caused him to lose some of the things that have been most precious to him. He also knows he is needed, and the knowledge makes him more determined than ever to correct his past mistakes. Gordon convinces Richard not to give up and do whatever it takes to hold his family together.

One-Liner Synopsis

Pierce Brosnan, Salma Hayek, Jessica Alba, Malcolm McDowell and Ben McKenzie star in this romantic comedy about love, family and the power of a good Mexican lawyer.

*HOW TO MAKE LOVE LIKE AN ENGLISHMAN*

Production Notes

ABOUT THE MOVIE

**Pierce Brosnan, Salma Hayek, Jessica Alba, Malcolm McDowell** and **Ben McKenzie** star in the sexy, spirited British/American romantic comedy ***How to Make Love Like an Englishman,*** directed by **Tom Vaughan** and produced by **Richard B. Lewis** of Southpaw Entertainment and **Beau St. Clair** from Irish DreamTime Productions. The script was written by **Matthew Newman.**

Richard B. Lewis’ Southpaw Entertainment acquired the script about a romancing Englishman who moves from London to Los Angeles when he falls in love, leaving behind an overbearing father and safer life. “It was the heart of the story that really hooked me,” said Lewis. “The grandfather-father-son story is pretty universal. There is this lineage of womanizing that is being passed down from generation to generation. And Pierce Brosnan’s character, Richard Haig, is in the middle trying to break the cycle and struggling. That is entertaining and poignant. “

Lewis reached out to Beau St. Clair, Mr. Brosnan’s partner at Irish DreamTime. “They thought Pierce was ideal,” said St. Claire, “and I liked that I’d done graduate work in English lit, and I’d spent a lot of time around British poetry professors and contemporary lit. professors. I quite liked academia, that kind of ivory tower world in literature.” Professor Haig’s specialty is Romantic Literature of the late 18th century, and though middle-aged, he lives his life as if he were one of the Romantic poets himself.”

St. Clair describes the plot. “It is the story of a wayward literature professor who lives an indulgent life and who refuses to grow up. Through a series of mishaps, he realizes that his life is passing him by and if he isn’t going to really take risks - the kind of risks the writers he teaches about took in their own lives writing - that life’s going to pass him by and he’s going to be an empty, shallow person at the end of his life.”

Pierce Brosnan was enthusiastic after reading the script. “I loved the character of Richard Haig,” Brosnan said. “He is this Cambridge professor, who is really kind-of a man-child type character, hasn’t really grown up. Someone who’s living out his romantic days in the arms of beautiful young girls. And he has a father who he’s in awe of.”

The title of the film, *How To Make Love Like An Englishman*, appealed to everyone’s imagination, for being provocative as well as a whimsical throw-back to such comedy classics as 1967’s *How To Succeed In Business Without Really Trying* and 1965’s *How To Murder Your Wife,* starring Jack Lemmon.

“We always get to chuckle,” Pierce laughed, “when you say, ‘you know, I am in a movie and it’s called *How to Make Love Like an Englishman.”*

The script also called for two leading ladies. Kate was the young American co-ed living with Richard and the reason he would go to Los Angeles. Olivia was her older sister, with whom Richard would ultimately fall in love.

“It’s the story of a professor of the romantics, who finds himself in the crosshairs between two sisters.

And who does a bit of growing up.”

### Pierce Brosnan

The project was on and off for five years before being green lit. “Beau and Richard and I,” Pierce said, “we never let it go. I’d go off and do other jobs, and they’d say, okay we’re getting close, and then something would happen and it would kind of languish there for a while. Their tenacity and passion kept moving this along.”

Matthew Newman who wrote the screenplay, drew from many of his own personal experiences in crafting the story and building the characters. Some difficult personal experiences proved to be catalysts. “I’d started to imagine a character who could say exactly what he thought and had no fear of self-destructing,” he said. “It’s about a man who tries to do the right thing. And in some sense, the romantic thing to do.”

“I loved the writing of Matthew Newman,” said Pierce Brosnan. “and I thought it was really well founded; he is an Englishman, he has a particular handle on this type of drama and comedy and lifestyle of a man like Richard.”

As the crew and production staff took shape, *How To Make Love Like An Englishman* began to feel like a sister to such classic British films as Working Title’s *Notting Hill* and *Love, Actually*. “We have a British writer, a British director in **Tom Vaughan**, an Irish actor, Malcolm McDowell is a Brit as well,” said Lewis. “**David Tattersall** is a Brit. I think they’re all drawn to the authenticity of the story. And yet, as an American, I found it incredibly relatable. The comedy comes out of Richard’s pathos - not good enough for his father; living in his fathers shadow and this desire to break away.”

About the characters

At the heart of the film are Richard’s relationships with Kate and Olivia. **Jessica Alba** read for Kate and liked the script. When she heard that Pierce Brosnan was on board, she made her interests known.

“She did,” said producer Beau St. Claire. “It’s not a traditional part for Jessica. She’s an interesting actor - you know she’s beautiful, she’s a leading lady, she does huge business. But the character of Kate is a different character for her.”

“Jessica Alba wanted to play this role, and fought for this role. And I’m over the moon that she did,” said Pierce. “Jessica makes just a beautiful Kate and someone who has a lovely arc to her character, playing this doe-eyed beauty who falls in love with this rapscallion of a Cambridge professor who she shouldn’t really be with, and who is old enough to be her father.“

The role of Olivia, Kate’s free-spirited sister, would be played by **Salma Hayek.**

“Richard makes two journeys in the movie,” said St. Clair. “The journey with Kate to come to California, start over and leave his past, which is a hugely brave moment for him in terms of growing up. And then he recommits to coming back for his family and being with the women he loves, Olivia, which is ultimately the most romantic move he could make.”

“That was a coup, to get Salma,” said Pierce. “She brings such a radiant personality. She is such a movie star. One hundred percent. She just is captivating…sexy, funny, warm-hearted, great figure, great lips, can’t say enough about her, really.”

Matthew Newman describes the dynamic between Kate and Olivia. “They’re very different,” he said. “Kate’s in love with this very dynamic teacher, who’s a rake, but he’s very attractive and he’s got great charisma, and she falls for him. She’s in her early twenties, she’s got her life worked out. She’s very ambitious, she knows what she wants and what she likes, and the only thing she gets wrong in the entire package is that Richard is not the guy. And she very quickly works that out.”

“Olivia, on the other hand,” Newman continues, “ is definitely more unpredictable, she’s a woman who spent her entire adult life around difficult, self-involved, narcissistic men. She marries this character Allen (inspired by somebody who will remain nameless), who’s is completely self-involved. So she’s a character who’s not quite come into her own, and she’s searching for something.”

“I think that romantic comedies have fallen into a pattern,” said Salma Hayek. “ They’re all sort of the same. *How to Make Love Like an Englishman* breaks the pattern. That’s what I love about it, it’s unique.”

Brosnan said, “I got lucky with Jessica Alba and Salma Hayek. We all did. They are a treat to watch on film together. To play opposite them, to have such a generous spirit of heart, great timing - to have players like Jessica and Salma, it’s a joy to go to work every day.”

**Malcolm McDowell** plays Gordon, Richard’s irascible, narcissistic father, whose chronic philandering and constant criticism are wearing thin to Richard, who is yearning for a more meaningful life.

“I think the relationship with Matthew’s own father and how it’s portrayed in the story is very real,” said Richard Lewis. “It’s very poignant, and it’s rather shocking, actually. I had a professor as a father myself, so when I read a story about a young man growing up with a professor as a father, who is always correcting him, challenging him, he’s never quite good enough; I thought that was a very relatable story.”

“Comedy comes out of pain, “ he continued, “something tragic that’s happened. In this case, Richard has grown up under the shadow of his father. He never feels fulfilled. He’s never good enough. His father…there’s a line in the script; ‘what are you even doing with your life? By the time I was your age I’d been tenured for seven years.’ …and Pierce who is a grown man becomes this little boy again.

Matthew said succinctly, “Gordon’s a nice version of my grandfather.”

About the themes

The film uses the culture shock of moving from London to Los Angeles in an authentic way, as several of the filmmakers have been through the experience. “I’m an Englishman who lives in America, “ said Newman, “ who is married to an American. We’re still hankering to go back to England, and we’re unresolved about that. We have sort of started a new life in America, in the U.S., and yet still haven’t really come to terms with the idea of living here, despite the beauty.”

“I live in New York partly because it reminds me a bit of London,” said Newman, “ but to go from Cambridge to Los Angeles, it’s a completely different world.”

“Richard is disconnected from the place that he finds himself,” said director Tom Vaughan, “and yet is connected to it though his son. It’s a very unexpected position, he has real roots here suddenly and yet is disconnected.”

“Olivia is also disconnected,” he adds, “not from here, and doesn’t really belong here. She’s from New York and a different world as well. Kate, who’s gorgeous and fantastic, when she’s in Cambridge, she’s like completely from another planet. When you see her in Los Angeles, you see that she totally belongs here. And to have those contrasting characters all in one house is a very appealing mixture to me.”

“One of the themes that I always go back to in our dramas and our stories is - what else are we going to do, but try to have our life with our family,” described St. Clair. “Not a normal family, maybe not a traditional family, but some crazy extended family. Like that’s what ultimately is the meaning of life and love; having a family. It’s one of the big threads of our story. “

*“How To Make Love Like an Englishman* is about transformation and change,” she continued, “and I think Richard gets some pretty hard knocks. He’s afraid of losing his family and getting thrown out of the country, and of losing the woman he truly loves. He can’t quite be straight with her because of insecurity or just not being ready to do it . We can all relate to getting over our own walls to tell the person you want to be with that you want to be with them. That’s a risk.”

“This guy,” said Brosnan, “who thinks he’s a real kind of God’s gift to women, he really hasn’t a clue about anything, what’s going on in his life, the real nuts and bolts of what it takes to be present and be responsible. “

“Some people take a long time to grow up,” said Newman. “It’s probably true for me. I really did start growing up when I had my son. It didn’t actually become real until I realized, oh, I actually have to take care of, help provide for, and raise this little creature.”

“In the movie,” he continued, “Kate grows up very quickly. Richard grows up very very slowly. Olivia needs to grow up a bit, too. So that’s really what it’s about. ‘Late onset adulthood’ is technically the term for it, I think.”

**Ben McKenzie**, who plays Kate’s second husband, describes *How To Make Love Like An Englishman* as a comedic drama. “You’re laughing away,” he said, “ and you realize midway through, ‘I actually care about these people, and am invested in their relationships. I hope that Richard figures it out and Brian and Kate and Olivia and so on’. This is one of those movies that sneaks up on you and surprises you with some emotion.”

“When people see the film,” said Newman, “I think you laugh and recognize, maybe if you’re a parent, some of the appalling things that you do in the name of raising your children. Olivia loves Richard because Richard is true to who he is. He gets in a lot of trouble because he speaks his mind. She likes him because he’s authentic. He says what he is, and he is who he is, and he doesn’t take crap from people. And although it’s hard for her to accept that this is her sister’s relationship, she’s being true to who she is. I love this man, and I know it’s going to be painful for you and I’m sorry, but you gotta let me have him! Cause he’s the one for me!”

“One hopes we will have a film that will be celebrated by people and embraced by an audience,” said Pierce, “and they’ll come out and say that was a really good movie, I really enjoyed that. To have fun, to be entertained. That’s really all you want; just to turn them on at the end of the day, at the end of the night. Did you have a good time at the movies? Did you believe the characters? Did you enjoy the story? Did it surprise you? Did it entertain you? Did you move you your heart? So… I think it has heart. I hope it has heart. That’s what you always hope for in any work you do, that it has heart.”

ABOUT THE PRODUCTION

About the cinematography

One of the thrills for the producers, the cast and crew was learning that the great cinematographer **David Tattersall** would be coming on board as Director of Photography. Tattersall was the DP on the *Star Wars* prequel films, *I: The Phantom Menace, II: The* *Attack of the Clones*, and *III: Revenge of the Sith*. He worked with Pierce when he shot the Bond film *Die Another Day* and on *The Matador*.

“David is a true warrior. He’s surrounded himself with these incredible cameramen and filmmakers. That’s what we need when you’re fighting hard like this - you don’t want any moaning and whining, you know, you say yes to it. That’s it. You go in, you make the movie.”

*Pierce Brosnan*

“My old friend Beau St. Clair called,” said Tattersall, ”asking if I would be interested in shooting a comedy-romance with Pierce, Salma, Jessica and Malcolm in sunny Malibu. How could I say no! Having worked with Pierce twice before and having a blast on both occasions in London and Mexico City, I was very much looking forward to hooking up again.“

“I first met David on a picture my former Trilogy Entertainment Group partners and I produced, *Moll Flanders,”* said Richard Lewis. “His photography was stunning. He was such a collaborative and delightful guy to work with, that when it came time to hire the right cinematographer for *How To Make Love Like An Englishman*, David was top of the list. Pierce and Beau had a similarly grand time working with him on *The Matador,* and when we discovered that David was now living in Los Angeles, what better choice could there be than an Englishman living in LA to capture the look and feel of this picture.”

“David is a great ally and friend of ours,” said Beau St. Clair. “He’s done Bond, he came and sat in Mexico City with us and all through pre-pro on *The* *Matador*, and gave it a great visual style. David is such an artist, a great filmmaker. He is such a positive force, and a great DP. It was a huge celebration to have him come. We love him. “

The warm relationship that developed between Tattersall and director Tom Vaughan favorably impacted the tone of the entire shoot. “David and Tom are like brothers,” said Beau. “We wanted Tom to have that support.”

“They hit it off immediately,” added Lewis, “both being Brits living in America and both with very positive and sunny dispositions.”

The contrast between rainy, gray London and lush, sun-streaked California is all the more pronounced by the beauty and richness of the scenes. The dramatic cultural difference mirrors Richard’s emotional conflicts.

“In my first meeting with Tom,” Tattersall explained, “he stressed how it would be good for us to emphasize the differences between the characters and the locations in the movie with cinematography and production design. To help highlight the unpredictable courses our characters would choose and their resulting interaction with each other.”

“Fish out of water stories are always appealing,” said Pierce Brosnan, “because being in foreign landscapes, going abroad and not knowing the way with all the lingo or how to fit in creates its own comedy. I think there’s a strong identification there for any audience.”

Tattersall continued. “With this in mind, locations were chosen for their polar opposite contrasting architectural features, colors and light qualities…oak paneled halls against whitewashed concrete… turned up collars in the rain against cut-offs at the beach… We flagged the sunlight off our British locations and added extra sunbeams in California. We hosed down the sidewalks in London and added rainbow colored set dressing to the Malibu house.”

“The ancient spires of Cambridge were shot

in the grey pastel light

of late November,

to contrast with

southern California’s blazing sun-drenched saturated color.”

#### David Tattersall

#### Cinematographer

*Cinematographer*

“My second creative meeting with Tom,” said David, “to discuss the photographic look. was over a pint at the Kings Head in Santa Monica, and a stack of contemporary fine art photography books and magazines. I’m sure that is where we came up with the master plan.”

Tattersall described the technical kit he assembled to shoot *How To Make Love Like An Englishman.* “The first stage in locking down our approach was deciding to shoot digitally and combine the beautifully smooth optics of Zeiss Master Prime lenses with Arri Alexa cameras shooting RAW, “said Tattersall. “The hope was to create most of the photographic moods with on-set lighting and in-camera filters. The main exception to this was a handful of flashbacks to the swinging sixties. To give these scenes their own distinctive look, they were tweaked later in the DI with a 20% desat/sepia pass and a slight fuzzy vignette.”

About the locations

Because the locations were so integral to the story, the filmmakers decided to pull out the stops and shot in London and Malibu, without stand-ins. “Beau and I always talked about making a movie in Malibu,” said Pierce, “and here we are. In the hood. We both live here, and I think everyone you know, knows that to make a movie in L.A. is a feat onto itself. So not only to be in LA, but to be here close to home is sheer heaven.”

“The script called for shooting in London, Cambridge, Los Angeles and Mexico,” said Tattersall.

“There was a scary moment in prep when it looked like the UK locations just couldn’t be shoehorned into the 25-day schedule, and that either a re-write was in order, or these locations would have to be fudged somehow in greater Los Angeles.”

“With a little jiggery-pokery,” David continued, “Tom and Richard cobbled together a crazy-looking plan to shoot all of the UK exterior sequences guerrilla style, with a six-man crew using only available light and no sound over a couple of days. These scenes consisted mostly of Pierce walking and riding his motorcycle through scenic spots in London and Cambridge, and turned out to be some of our most moody material and added a wonderfully different tone and texture to the US footage.”

Tattersall reveals a few secrets. “The UK interiors were cheated in art-directed California locations,” he explained. “The Biltmore doubled nicely for a fancy old London hotel. A downtown Catholic convent had the perfect space to build Trinity College Lecture Theater, and a Miracle Mile Arts and Crafts house became Richard Haig’s Cambridge family home.”

David Tattensall called shooting in Malibu “an exercise in logistical efficiency. With Pierce in almost every scene,” he said, “it made a lot of sense to find our main house location in Malibu, close to where Pierce lives. We would possibly save as much as ten hours of shooting time over the ten days in this location.”

“L.A. really plays a character in the movie, which I love,” said Jessica Alba. “It’s nice not to shoot on a location playing L.A.; there’s nothing like actually being here, listening to the waves in Malibu, you know.”

“For many Englishmen and women who’ve come to America,” said Lewis, “at first they ridicule California as being shallow and without substance or character. There’s no history, but you can’t beat the weather. You can’t beat the environment. So that’s part of what the story is; Englishmen coming to America and finding it’s phenomenal and they love being here. And David – he brings such a keen eye to what makes Malibu and America appear so glorious to Brits.”“

“You see directors, writers - Matthew Newman, our writer, same thing,” said Beau St. Clair. “He came from England, he comes here, and it’s like, ok, they complain about us culturally, but they really like the weather. Right? And I’m around a lot of Brits and Aussies, and everybody complains about being here, but you see them at the barbeques every weekend. And they’re really happy. And I’m happy.”

“The locations are just…they’re just a vacation,” said Salma. “ Yesterday I was swimming in the pool, I didn’t want to come out. It’s warm, it’s beautiful - everywhere you look there’s a beautiful location, there’s beautiful people, even the crew is beautiful in the film. “ She laughed.

“He is the consummate artist and professional and as importantly a joy to work with,” said producer Richard Lewis. “David is so damn positive and calm under pressure, and always seems to find the best in everyone. It's extraordinary what he brings to the look of the film, it’s no surprise that George Lucas hired him. We were blessed to have him leading the team.”

About the direction

For Matthew Newman, the experience of working with Tom Vaughan and the whole team has been a career highlight. “You always want to be the last writer on a project,” he said, “so I feel very lucky and privileged that I was the only writer. It’s is a dream come true to see your words brought to life by a fantastic cast with a fantastic director helming it. I was sad when the twenty-five days of shooting was over.”

Tom Vaughan’s flexibile directing style allowed for plenty of improvisation and happy accidents. Matthew Newman recalls an unscripted scene that made its way into the final cut. “The joke is that Richard comes to America and he’s from a well-established college,” said Mathew. “ He doesn’t get a job at the prestigious university in L.A. because he’s not kissed ass enough. So he’s working at a city college, and his office is actually a storage space. There’s stacks of toilet paper and cleaning supplies. And on the very first take, the actor Fred Melamed knocked and opened the door too hard and a roll of toilet paper fell onto the floor. And he bent down and picked it up and handed it to Richard. That was all unscripted, that was great and it became the very funny business of the scene.”

The twenty-five day shooting schedule put minute-by-minute pressure on Vaughan to get his shots and move on. “We’re running all day long,” he laughed. “The good news is the actors understand that, ‘cause it can be really tough on them. You go - woah, I’ve one take, I got two takes, you know that’s it.”

Ben McKenzie was impressed with the positive environment on the set. “It’s been great,” he said. “Everyone’s really very friendly, very professional, obviously, and it’s kind-of a breath of fresh air. It’s just nice to be on a set where everyone’s really having a good time. Being out in Malibu, shooting in L.A. as opposed to shooting in the deep south and pretending we’re out here, it really does make the thing feel authentic.”

Salma Hayek agreed. “I’ve been so lucky to be surrounded by the writer to begin with - he’s incredible, Matthew - and with Pierce and with my lovely sister, Jessica, and Ben and Malcolm. It’s a great cast. There’s a great chemistry.”

“It’s a really a tough job, here in Malibu, on the beach,” laughed Richard Lewis, “working with all these incredibly good-looking, talented people. I mean, it’s pretty hard.”

“Not too tough, as they say,” Malcolm McDowell agreed.

“It’s a fantastic team and it’s absolutely like a sort-of A-team,” said Tom Vaughan. “This is where the comedy’s at its best, when it’s coming out of the situation that has naturally been set up by the story. I hope people find it very funny…and romantic…and sexy…and entertaining in every way. And I hope that it has a richness to it. I hope it’s moving, I hope there’s an emotional impact as well. You know, that would be the gold medal, if we get that.”

Salma Hayek said: “It’s a really romantic, funny, ironic, beautiful film.”

About the music

“Singer-songwriters Chris Trapper and Ben Rector’s work came to the soundtrack of *How To Make Love Like An Englishman* via very different routes,” explained Richard Lewis. Trapper had a breakout hit single “This Time”, from the Oscar® and Grammy® Award-nominated motion picture *August Rush,* starring Robin Williams and Jonathan Rhys-Meyers, produced by Lewis and distributed by Warner Bros. Pictures. Rhys-Meyers sings the track in the film.

Lewis reached out to Trapper once more, this time to capture the thematic voice of Pierce Brosnan's character Richard Haig. Trapper wrote and sang two songs in the movie.  “Into The Bright Lights” is playing when Richard comes to California, and it is the first end title song.  “’If You’re Still There’”, said Chris Trapper, “plays as the connective musical tissue between the ‘bad soup scene’ to the scene where Richard takes a bottle of wine to the main house.  The song really helps express his increasing emotional connection to Olivia.”

CAA recording artist Ben Rector also landed two songs in *How To Make Love Like An Englishman*. “My 16-year old son, Justin, brought him to my attention, “said Lewis, who listened to the tracks “When I’m With You” and “When A Heart Breaks” in the mornings on the way to school. “Both Trapper and Rector offer strong and poignant driving melodies which underscore the romantic themes of the film,” said Lewis.

## **ABOUT THE ACTORS and the DIRECTOR**

­About Pierce Brosnan

Pierce Brosnan described what went into creating the character of Richard Haig. “ It’s so hard to articulate how you form a character,” said Brosnan, “what terms you want. Within his brilliant mind and within this kind-of heart of his, is this certain naïveté and charm to the guy. And he’s a loser and he’s also on the knife-edge somewhat of his own kinda demons.”

“He’s brought an amazing sensibility to it,” said Tom Vaughn. “I think it’s partly about who Pierce is; he’s a very interesting man, he’s lived a very interesting life, has so many layers and depths that he brings that to character. He’s created a character, but he’s also being true to who he is in a way. And I think that’s a great combination.”

“And this story,” Vaughan continued, “Richard is a little bit of a late developer. He leaves that comfortable world that he’s been in and lands somewhere completely different. And how it’s the making of him, really. Pierce brings incredible richness to the role. But as we were saying, he’s also really good at the comedy. He knows how to do that and he just goes for it and it’s fantastic.”

“He’s naturally good at comedy,” echoed his partner Beau St. Clair. “He doesn’t do a lot of comedy, but this was the piece. I really thought he’d be great in this, as this character and with great leading ladies, how much fun, right? Even in the thrillers, if he just has one line, people in the whole audience will start laughing before it comes because they want to be in on the cool joke with Pierce. Just because he’s got that twinkle behind his eyes, it’s gonna let you know he’s got more going on.”

Co-star Salma Hayek starred with Pierce in 2004’s *After The Sunset.* “It’s been wonderful to work with Pierce,” said Hayek. “He’s so in the moment, so refreshing, so spontaneous. He’s improvising, we laugh a lot, we work so well together. Because he’s so present, accidents happen, he goes for it and I have to react to those accidents. I think we understand our characters really well.”

“And I realized - oh, wow, this is what good actors do, isn’t it? They take your words and they bring them to life.”

*Matthew Newman*

“He makes me laugh a lot,” Salma said. “Sometimes he makes me laugh and this is a problem because I’m shooting a scene, but he is absolutely hilarious in this film. He’s very very funny and he’s very very cynical, and you want to hate him and slap him, but then again it’s so hard to hate this man. No matter what he says; and trust me he says horrible things in this film.”

“He’s got a great sense of humor, Pierce,” said Richard Lewis. “He’s very dashing, very charming, so that comes naturally to him. The comedy, I don’t think he does nearly enough. He’s just so gifted at it, and is very self-effacing, and so what a great opportunity to play this character.”

“I’ve always liked Pierce’s work,” said Malcolm McDowell. “I think he’s rather undervalued as an actor. I mean, we know he’s handsome and all that, and he’s James Bond, but the truth is that Pierce is a better actor than he’s often given credit for. He makes it look so damn easy, and they are the best actors. I find him wonderful to work with, as a fellow actor. That’s important to me. We can also have a good laugh, which is very important.”

“When I first heard that Pierce wanted to do it, I was very excited,” said Matthew Newman. “As anybody would be to hear that Pierce Brosnan wants to be in something you’ve written.” But when Newman first heard Brosnan read his words aloud, he discovered he wasn’t listening to them as the script he had written, but as the story that Pierce was telling.

“As he started to speak,” remembered Newman, “I realized that I didn’t know what was coming next. So what’s great for me to be here, is I’m actually surprised by what happens in these scenes, as I watch them, because they’re so beautifully interpreted by Pierce and all the other cast. I actually don’t know what’s going to happen, ‘cause they’ve taken on a life of their own.”

“ Pierce is just fantastic,” Matthew added. “When we were doing the scenes at the school where he was teaching, he was magic. He had two pages of dialogue to learn, and we did it eight times and I don’t think he missed a word. He was great every time.”

About Salma Hayek

Richard Lewis had one word for Salma Hayek. “Vavoom. What can I say. I had no idea what it was gonna be like until she came to the set. Incredibly beautiful and a very bright woman. She knows what elements to bring to a story, and how to work with what she has. It’s just electric. She took a scene the first day, that was a lovely scene, and turned it completely upside down and made it a very sensual, very sexy scene that was just jaw dropping. It was pretty spectacular.”

Hayek is having fun as an actor with the role of Olivia. “ I really love this character because she is insecure and neurotic,” said Hayek, “and unexpected. The way she sees things, the way she reacts to things, and even the things that happen to her are unexpected. She’s really fun to watch, and she’s really fun to play.”

“Salma Hayek has had my heart for many a day in the year,” said Brosnan. “ I just love watching the woman, in the movies, on screen. Working with her, and that she wanted to do this film with me and us ,was just such a Godsend. She just lights up. We did the scene when we first meet each other at The Savoy Hotel, in London. I couldn’t speak! I quickly snapped outta that, and got my act together, and gave as good as I got. She’s just great to play with, as an actor.”

“ Salma and I totally get along,” said Jessica Alba. “She’s so funny. I’ve always been a fan of her work and I’m really a fan of her as a person. She’s a wonderful person, a wonderful mom, a great actress, really funny. She’s awesome.”

“I couldn’t speak. I couldn’t speak.

She was just so beautiful. She was so rich, and lovely, and vivacious, and and I felt like kind of a lamppost beside her.”

*Pierce Brosnan on Salma Hayek in*

*How To Make Love Like An Englishman*

Salma describes the first meeting of Richard and Olivia at the Savoy Hotel bar. “It’s a fantasy moment, almost, where my character comes into this bar to meet her father and her sister, and everything that she expected out of this moment in life was not there. And something completely unexpected happens. She meets a stranger, and they enter a bubble for a minute where she feels that anything is possible. She can be anyone and say anything, for some reason this stranger has that effect on her.”

“She’s not herself,” Salma continued, “but I think sometimes that can only happen when you’re with a stranger you know you’ll never ever see again. He will never be a part of her life, and of course that turns out not to be the case.”

“As good as Mathew’s writing is, there’s room to kind of go in the dressing room and improvise,” said Pierce. “ When you have someone like Salma - she and I have a report anyway - you just follow her.” He laughs. “You just let her do her thing.”

Beau St. Clair said, “Salma’s so wild and giving. She came with a character I’d never seen her play. She exploded on to our set - everybody was wrapped around her finger in three seconds. Everybody. ‘Cause she just knew her character and was so funny, charming, sexy, and vital. Salma has this great Mexican energy and with her Paris energy is quite unpredictable. You know you wanna go there…where she goes.”

“It’s been great seeing her interpret the role of Olivia,” said Newman, “ that’s very exciting to watch.”

About Jessica Alba

Jessica Alba was inspired by the fish-out-of-water component to the story. “The juxtaposition of a classic sensibility – that British kind of sensibility,” she said, “thrown into a very hippie-dippy, free, bright, sunny L.A. environment, is just funny in itself.”

As soon as she read the script and heard that Pierce Brosnan was on board, Jessica Alba wanted to make the film.

“She fought for it, she understood it, she worked on it,” said Beau St. Clair.

“And who has charming wit and nailed it everyday,” said Pierce.

“What I like about this film,” said Jessica, “is the journey and the evolution of the character. Kate starts off in college, bubbly, and open, and hopeful for the future. And as the movie goes on she becomes more grounded and realistic.”

Richard Lewis noted that Jessica was easily able to inform Kate’s ambitions and drive. “Kate goes through being a coed in England studying classics, to starting to work on a hedge fund and running her own businesses. In real life Jessica is an actress, but she has created her own business and is quite successful at it.”

Pierce Brosnan was full of praise. “To see Jessica Alba, whose work I’ve seen over the years, a young woman who’s just growing as an actor and as a woman – she has such a grace to her and very sharp timing. She’s this fragile, young, innocent, beautiful, sexy girl one minute and then this kick-ass, in- your-face, hard-nosed, I’m-gonna-just-kick–your-sorry-ass-right-outta-here-kid if you don’t pay attention to what’s happening in our life. “

“Olivia is Kate’s best friend, “ said Alba. “Her best-friend, her sister, and probably a pretty maternal figure in her life as well. I think they take on that role for each other, depending on the circumstance.”

The positive attitude on the set spread to everyone. “The days can be a little long, sometimes, but it doesn’t feel like work. I’m so happy to be here and it’s so much fun,” said Jessica. “As an actor you can only really take away from the experience what you have in the moment.

Ben McKenzie and Jessica Alba have known one another for a number of years, and Ben was excited to get the chance to work with her on *How To Make Love Like An Englishman.* “She’s really fun to work with,” said Ben, who plays her sincere, boy-toy second husband, Brian. “ She is serious about what she’s doing, she’s a pro.”

About Malcolm McDowell

Malcolm McDowell describes his character, Richard’s father, Gordon. “He’s a fantastic character in that he’s very emotional,” he said. “On the surface, sort of very British, if you like, he’s a quintessential, stiff-upper-lip in a weird way, but he’s got this grittiness, and I think you feel that underneath all this gruffness there is a heart of gold, which is what makes it fun to play.”

“One of the most challenging casting decisions on the movie was who’s gonna play Pierce’s father and be believable? Pierce is such a man, who’s gonna alpha him?”

*Beau St. Clair on casting*

*Malcom McDowell*

“I’ve done a couple movies and television shows with Malcolm,” said Richard Lewis, “and I thought he was so perfect for this role. When he did the table read, the whole script elevated, he was so real.”

Matthew Newman used bits of his own father and grandfather in creating Gordon, and both men were at the table reading and met McDowell. “It was a magnificent moment to see Malcolm shake hands with the author’s parents and watch the dynamic,” said Lewis. “For me, to have him go from a table read - which he did just as a favor - to actually getting the role, is just fantastic. I mean, it’s just a dream. “

“Malcolm came to the table read,” said Beau St. Clair, “and I haven’t told Malcolm, but *Clockwork Orange* is one of my top three favorite films ever. He could do nothing else and I would love him. Malcolm is tailor-made as Gordon. There is nobody else, and we fought like little mad dogs to get him and we’re lucky that Malcom lives here. “

“Everybody loved the script,” said Malcom McDowell. “It’s a beautifully written piece. Richard Lewis is a wonderful producer, and does class stuff. That’s really important. I’m thrilled to work with him, cause I’ve always been a fan and I’m really happy he managed to get this going.”

For Jessica Alba, working with Malcolm McDowell was a very special experience. “The first time I was on set with Malcolm, and we had lunch together, and he’s telling stories, and he’s just incredible,” said Alba. “I feel so lucky that I even get to share the same space. We got to do a scene together and it really cool. Something that I’m grateful for and super-proud of. ‘Cause he’s incredible.”

“Gordon, as you know, has never been a man of moderation as far as the ladies have been concerned,” said McDowell. “Hence his God-knows how many marriages. That’s probably the worst thing that he passed on to his son.”

About Ben McKenzie

Ben McKenzie is known more for his dramatic roles than comedic ones, but he delivers a charismatic performance as Kate’s new husband.

Ben’s interest in the cast and the comic nature of the script attracted him to the project right away.

“I’ve been a big fan of Pierce and Salma and Jessica,” said McKenzie, “I’ve known Jessica for a little bit. A terrific cast, a fun concept. And I don’t tend to get to do that much comedy, so it’s fun to take a break from more serious stuff and do something a little bit lighter.”

Ben explains his character and the relationship to Kate and to Richard. “ Brian meets Kate at the office and they embark on this affair that turns into marriage,” Ben said. “Brian is actually a relatively good guy, he’s a pretty decent, sort-of straight-forward kind of bloke, you might say. Perhaps just didn’t quite appreciate what he was getting himself into when he got involved with Kate and her son, and Richard, who sort-of lives with them. He’d kind of prefer Richard to be out of his hair. “

Matthew Newman was very pleased with the casting of Ben McKenzie. Early in the development process, Brian was being portrayed as dumb, a goofball, an idiot. Newman objected. “I said, ‘no he’s not, he’s absolutely not that, he’s really smart, he’s just a different kind of smart, he’s just not Richard.’”

“And Brian really likes Richard,” continues Newman. “Richard makes fun of him pretty much throughout the movie. There’s an innocence to Brian, which is attractive, and something you like about him. But he also knows what he likes, he likes the beach, he likes money, he likes stuff, he likes toys. He’s an ‘ungrown-up’ character, but he’s also grown-up in that’s as far as Brian’s gonna get, and he’ll be fine there. He was always meant to be a funny character, not someone you laugh at, but you know guys like that.”

McKenzie elaborated on Newman’s observations. “I imagine this is an opportunity for the Brits to poke a little gentle fun at the Americans and our tendency to be, at least in their eyes, a bit relaxed to the point of being sort of useless. Or not serious. Brian is certainly not a guy who searches his soul deeply, that much. He’s pretty much enjoying his life and when that flow is interrupted, ironically he goes to Richard seeking some sort of help.”

Ben continued, “Richard and Brian are both man-children. They’re both in this delayed state of adolescence. I guess permanent adolescents. Brian is maybe less troubled by that.”

About Tom Vaughan

“Tom Vaughan is our director and he’s been a dream director for us because he has a really good sense of humor,” said producer Beau St. Clair, “about the way he manages his team and the way he handles the work. He has fun with the comedy, and he allows the actors to explore and take risks. I think with comedy, it’s a little unpredictable where it’s gonna go, and people get ideas amongst it. He has a real gift for it.”

“I’d wanted to work with Tom for a long time,” said producer Richard Lewis. “*What Happens in Vegas* was quite good, and then *Extreme Measures* with Harrison Ford and Keri Russell was a real departure. I thought he had a great voice for this material. And being a Brit himself, and he’s married to an American.”

“I thought it was relatable,” Lewis continued. “Pierce Brosnan, playing a British professor, coming to America, marrying an American, and Mathew Newman, the writer, also is married to an American. I always think of that Sting song, an illegal alien living in New York, I thought that that was kind of fitting. And so it was a great match, it all seemed to come together.”

“Oh, Tom’s been just such a joy,” said Salma Hayek. “Such a joy to work with him.”

“He’s terrific,” said McDowell. “He knows what he wants, you go in, rehearse it, shoot it, done. So it’s great.”

“ Tom saved the day as well on this piece,” said Pierce Brosnan. “He’s an Englishman, so his sensibility and his comedic timing comes from that cloth of British cinema, cross-pollinated with a wonderful American style. Kind of a cinematic vernacular which is all his own. He is just a joy because he keeps this boat a float. Really does. Cause of his ebullience and his passion, and when you’re moving fast, you know…you really want it to just be joyous.”

BIOS

PIERCE BROSNAN

SALMA HAYEK

Academy Award® Nominee Salma Hayek has proven herself as a prolific actress, producer, and director, in both film and television. She received an Academy Award® Nomination, a Golden Globe® Nomination, a SAG Nomination, and a BAFTA Nomination for Best Actress as the title role in Julie Taymor's *Frida.*

Hayek has two upcoming films scheduled for release. *How to Make Love Like an Englishman* stars Hayek opposite Pierce Brosnan and Jessica Alba and Joe Lynch’s *Everly,* which showcased at Comic Con 2014.

Most recently Salma produced, and lends her voice to *The Prophet*, inspired by the book by Kahlil Gibran, alongside Liam Neeson, John Krasinski, Quvenzhané Wallis, and Alfred Molina, as Kamila. The animated film debuted at Toronto International Film Festival in September 2014.

Hayek recently completed filming *The Septembers of Shiraz* alongside Adrien Brody, the film is set to premier in 2015 and *Tale of Tales* with director Matteo Garrone. She will also voice the part of “Teresa Taco” in Seth Rogen’s upcoming animated feature *Sausage Party* about a sausage’s journey through the grocery store to be back on shelves by 4th of July weekend.

Most recently, Hayek reprised her role as Adam Sandler’s wife in *Grown-Ups 2*, alongside Chris Rock, Kevin James, David Spade and Maya Rudolph. This is the sequel to success 2010 film, Grown-Ups. Hayek also starred in Oliver Stone’s *SAVAGES*, opposite Blake Lively, John Travolta and Benicio del Toro. She also appeared in *Here Comes the Boom* opposite Kevin James.

On television, she was last seen guest starring on NBC's critically acclaimed show “30 Rock”. Hayek won an Emmy® for her directorial debut, *The Maldonado Miracle*, which she also produced. The film, which starred Peter Fonda, Mare Winningham, and Ruben Blades, premiered at the 2003 Sundance Film Festival and later aired on Showtime. She has directed music videos for both Prince and Jada Pinkett.

Hayek’s other film credits include: Alex de la Iglesia’s *La Chispa de la Vida*; Mathieu Demy’s *Americano*; the Academy Award-nominated *Puss In Boots* with Antonio Banderas; *Grown Ups,* released by Columbia Pictures, and alongside Adam Sandler, Kevin James, and Chris Rock; Paul Weitz's *The Vampire’s Assistant,* released by Universal; Todd Robinson's *Lonely Hearts,* opposite John Travolta and James Gandolfini; Robert Towne's *Ask the Dust*, alongside Colin Farrell and Idina Menzel; Luc Besson's *Bandidas,* opposite Penelope Cruz; Brett Ratner's *After the Sunset*; Robert Rodriguez's *Once Upon a Time in Mexico*; Mike Figgis' *Hotel* and *Timecode*; Kevin Smith's *Dogma*; *From Dusk Till Dawn,* directed by Robert Rodriquez and written by Quentin Tarantino; and Robert Rodriguez's *Desperado*.

Since 2006, Hayek and her producing partner Jose Tamez have been developing, producing and acquiring mainstream projects that either draw on Latin themes or feature Latin talent, both in front of and behind the camera for ABC Studios. She served as the Executive Producer on ABC's award-winning program *Ugly Betty*, starring America Ferrera, and based on the enormously successful Colombian series *Yo Soy Betty, La Fea*. In 2001, she starred in and co-produced Showtime's *In the Time of the Butterflies*, for which she was nominated a Broadcast Film Critics Association's Award. Also produced by Hayek's Ventanarosa Productions was the Mexican feature *No One Writes to the Colonel*, directed by Arturo Ripstein, and based on the novel by Gabriel Garcia Marquez. *No One Writes to the Colonel* was selected for official competition at the 1999 Cannes Film Festival.

Born and raised in Coatzacoalcos, Mexico, Hayek studied International Relations in college in Mexico. Her additional Mexican credits include, *Midaq Alley*, based on a novel by Nobel Prize recipient Naguib Mafouz.

Noted for her acting career, Hayek has also dedicated much of her time to social activism. Hayek served as spokesperson for the Pampers/UNICEF partnership worldwide, to help stop the spread of life-threatening maternal and neonatal tetanus. She also served as the spokesperson for the Avon Foundation's *Speak Out Against Domestic Violence* program, which focuses on domestic violence education, awareness and prevention, as well as support for victims. In 2005, she spoke in front the US Senate, encouraging its members to extend the Violence Against Women Act. In January 2006, the legislation was passed, ensuring that 3.9 billion dollars will be allocated to thousands of domestic violence crises and intervention agencies throughout the US. In April of 2005, Hayek visited the Arctic Circle for the celebration of Earth Day, in an effort to bring attention to the dangers that global warming is putting on the lives of the Inuit people and the rest of the world. In November 2005, she served as co-host, alongside Julianne Moore, at the Nobel Peace Prize Concert in Oslo, which honored Nobel laureate Mohamed el-Baradei and the UN's International Atomic Energy Agency. She was also part of the One campaign that singer and activist Bono created, as well as a member of Global Green, and Youth Aids.

In 2013, Hayek, alongside Beyoncé and Frida Giannini, the creative director of Gucci, co-founded CHIME FOR CHANGE, an organization dedicated to improving the education, help and welfare of women and girls around the world.

JESSICA ALBA

Jessica Alba's acting career began at a very early age, studying at the Atlantic Theatre Company with founders William H. Macy and David Mamet. She fell in love with the craft and became active professionally at the age of 12.  She went on to star in James Cameron’s *Dark Angel*, gaining worldwide recognition and her first starring role in a major studio film, the 2003 release *Honey*, Universal Pictures’ contemporary urban drama that grossed over $60 million worldwide. She has since made over 25 feature films that have earned a combined box office total of over $800 million, including comedies and dramas, from gritty independents to major studio blockbusters.

In 2005, she starred opposite Bruce Willis and an all-star cast in the provocative and critically acclaimed *Sin City,* directed by Robert Rodriguez and Frank Miller.  She next starred as Sue Storm ‘The Invisible Girl’ in Marvel’s action-franchise blockbuster *Fantastic Four,* which was released by 20th Century Fox in July 2005 and became a worldwide box-office success with over $300 million in revenue.

Jessica was part of Garry Marshall’s all-star ensemble romantic comedy, *Valentine’s Day,* which broke box office records with the largest opening on a four-day President’s Day weekend in history.  She starred opposite Casey Affleck and Kate Hudson in director Michael Winterbottom’s controversial screen adaptation of Jim Thompson’s *The Killer Inside Me,* as well as Robert Rodriquez’s *Machete.* She co-starred in the third installment of the hit *Meet the Parents* franchise *Little Fockers,* as well as the 4D family adventure *Spy Kids: All the Time in the World*, marking her third of five collaborations with Robert Rodriguez.

Jessica was part of an all-star voice cast for The Weinstein Company’s 2013 hit animated adventure, *Escape From Planet Earth,* also featuring Sarah Jessica Parker, Brendan Fraser and James Gandolfini. She was last seen this past Fall in the comedy *A.C.O.D,* which premiered at the Sundance Film Festival and stars Adam Scott, Jane Lynch and Amy Poehler. She makes a cameo appearance in *Machete Kills*, and co-stars in Robert Rodriquez’s highly-anticipated, star-studded sequel *Sin City: A Dame to Kill For,* which debuted in Summer 2014.

Jessica has a full slate of acting projects on the horizon, including the period drama *Dear Eleanor;* *How To Make Love Like An Englishman* opposite Pierce Brosnan and Salma Hayek; the IFC parody mini-series *The Spoils of Babylon*, produced by Funny or Die, with a stellar cast, including Will Ferrell, Kristen Wiig, Tobey Maguire, Michael Sheen and Tim Robbins; and *Stretch* co-starring Patrick Wilson, Chris Pine, Ray Liotta, Ed Helms and Brooklyn Decker.

Jessica showcased her comedic talents as host of the 2006 MTV Movie Awards.  She has appeared in a several iconic endorsement campaigns, including the famous Got Milk? “milk mustache” campaign, a star-studded 30th Anniversary campaign for The Gap, and other prestigious campaigns in the U.S. and internationally.  She has been featured in global endorsement campaigns for such companies as L’Oreal and Revlon, and she has appeared on countless magazine covers in the United States and throughout the world.

Although known throughout the world for her acting career, it is her role as a mother of two girls that inspired the launch of The Honest Company ([Honest.com](http://honest.com/)) in January 2012, of which she is the Founder and President.  With a line ranging from effective natural and non-toxic personal care products for the entire family to diapers and wipes to household cleaning detergents and vitamins, the products have been recognized by top parenting and eco-friendly proponents, listed on the Environmental Working Group’s Sunscreen Guide and received numerous awards and honors, including the National Parenting Publication Awards and the Natural Child World Eco-Excellence Awards.  This mission-driven company and certified [B Corp](http://bcorporation.net) also is committed to giving children the best possible start, ensuring families’ well being, and safeguarding the planet through sustainable business practices — every purchase allows The Honest Company to donate time, money and product to [Baby2Baby](http://www.baby2baby.org) and other non-profit organizations that address critical health and social issues impacting families in need.

Last March, she released her first book and instant New York Times Bestseller “The Honest Life,” a how-to handbook based on her mission to create a natural, authentic and non-toxic life for her family. **“The Honest Life”** recounts her personal journey of discovery and reveals her tips for making healthy living fun, real and stylish, while offering a candid look inside her home and daily life. She shares strategies for maintaining a clean diet (with favorite family-friendly recipes), embraces non-toxic choices at home, and provides eco-friendly decor tips to fit any budget. Jessica also discusses cultivating a daily eco-beauty routine, finding one’s personal style without resorting to yoga pants, and engaging in fun, hands-on activities with kids.

Jessica’s activism endeavors are extensive. She is the spokesperson for the Safer Chemicals, Healthy Families Coalition, joining leading public health experts and demanding that government leadership increase protections against toxic chemicals. In 2010, she was the global ambassador and co-chair for 1Goal with Queen Rania Abdullah of Jordan and Bono, an international campaign tied to the World Cup to provide education for all. She has been an avid supporter of several other non-profits including V-Day, Healthy Child Healthy World, Step Up Women’s Network, The Children’s Defense Fund, Declare Yourself and Voto Latino. Her passion for social justice, particularly for women and children, has led to several trips to Capitol Hill. She is on the board of directors of Baby2Baby and was among Fast Company’s 100 Most Creative People in Business 2012 (#17), Vanity Fair's Next Establishment, chosen as Entrepreneur of the Year at the UK Glamour Women of the Year 2012 Awards, selected as one of Fortune Magazine’s 10 Most Powerful Entrepreneurs, received the Entertainment Media Association’s inaugural “Green Parent” Award, and was honored with the Mt. Sinai Children’s Environmental Health Center Champion for Children Award.

Jessica has also received Golden Globe and People’s Choice Award nominations, was voted TV Guide readers’ Breakout Star of the Year, and won Favorite TV Actress at the 2001 Teen Choice Awards for *Dark Angel.* She won the Nickelodeon Kids’ Choice Award for Favorite Female Actress for her performance in *Fantastic Four* and an MTV Movie Award for Sexiest Performance in

*Sin* *City.* She received another Teen Choice Award for Choice Movie Actress in a Horror/Thriller for *The Eye* and was honored by the Young Hollywood Awards as Superstar of Tomorrow in 2005.  She has received ALMA Awards for her performances in *Dark Angel* and *Machete,* as well as a Fashion Icon in 2009.

Jessica was raised in a traditional American family in Southern California.  Her mother’s family has a French-Danish heritage, while her father is from Mexican-Indian and Spanish lineage.

MALCOLM MCDOWELL

Malcolm Mcdowell is arguably among the most dynamic and inventive of world-class actors, yet also one capable of immense charm, humor and poignancy. McDowell has created a gallery of iconic characters since catapulting to the screen as Mick Travis, the rebellious upperclassman in Lindsay Anderson's prize-winning sensation, *If*...

His place in movie history was subsequently secured when Stanley Kubrick finally found the actor he was searching for to play the gleefully amoral Alex in *A Clockwork Orange;* when McDowell himself conceived the idea for Mick Travis' further adventures in Anderson's Candid-like masterpiece, *O Lucky Man!;* and when he wooed Mary Steenburgen and defeated Jack the Ripper as the romantically inquisitive H.G. Wells in *Time After Time.*

Those legendary roles are among the ones that have endured with legions of filmgoers while new fans have been won over by his tyrannical Soran (the destroyer of Capt. Kirk) in *Star Trek: Generations*; his Machiavellian Mr. Roarke in "Fantasy Island" and his comically pompous professor Steve Pynchon in the critically hailed CBS television series, "Pearl," starring opposite Rhea Perlman.

For his motion picture work, the American Cinemateque honored him with a retrospective in June 2001, highlighted by showings of his electrifying performances in two major works. The first is Paul McGuigan's *Gangster No. 1*, in which McDowell and Paul Bettany portray the consumed, driven title character and which affords McDowell the chance to create a character both on screen and through nuanced voice-over. The second is Russian director Karen Chakhnazarov's acclaimed and rarely seen *Assassin of the Tsar*, which Vincent Canby called "a remarkable mystical and psychological exploration of the murder of the Romanov family."

About McDowell's performance as the conflicted Yurovsky, the man who carried out the crime, The New York Times said, "Not since reaching his mature years has McDowell given such a fine, strong, crafty performance. It is acted with immense skill."

McDowell's distinctive motion picture characterizations include: Richard Lester's *Royal Flash,* Paul Schrader's *Cat People*, Rachel Talalay's *Tank Girl*, Joseph Losey's *Figures in a Landscape*, Bryan Forbes' *The Raging Moon* and the Chaplinesque studio boss in Blake Edwards' *Sunset*.

His film credits are further highlighted by his compellingly sinister *Caligula*; the brilliant literary editor Maxwell Perkins in Martin Ritt's *Cross Creek*; his cameo in Robert Altman's *The Player;* and his final incarnation of Mick Travis in *Britannia Hospital*, the third film in Anderson's trilogy marking the disintegration of British culture.

McDowell's film work also includes *Bobby Jones: Stroke of Genius, In Good Company, I Spy*, Robert Altman's *The Company;* Robert Downey Sr.'s *Hugo Pool* with Sean Penn, Robert Downey Jr. and Cathy Moriarty; *Just Visiting*, *Mr. Magoo*, Hugh Hudson's *My Life So Far*, *Blue Thunder*, Neil Marshall’s *Doomsday* in 2007, Rob Zombie’s *Halloween I & II*, and the voice of villain, Dr. Calico, in Disney’s 2008 box office hit, *Bolt*.

In late 2011, Malcolm was seen in the Academy Award winning silent film sensation, *The Artist*. In 2012, Amy Heckerling’s *Vamps* with Sigourney Weaver and Alicia Silverstone followed, as did *Silent Hill Revelation: 3D.*

On television, McDowell continued his recurring appearances as Terence on the hit HBO series, “Entourage” until the show ended, Also as Linderman on NBC’s “Heroes,” Darren Vogel on “CSI: Miami,” and currently as Bret Stiles on the hit show “The Mentalist.” In summer of 2011, Malcolm starred in his own show, TNT’s, “Franklin & Bash,” as Stanton Infeld. “Franklin & Bash’s” debut success and high ratings resulted in a second, third and now fourth season pick-up. That fourth season premiere was in August of 2014.

BEN MCKENZIE

Ben McKenzie was born and raised in Texas. Following, his graduation from the University of Virginia (Economics and Political Science), he moved to New York to find work as an actor.

In 2003, he was cast Ryan Atwood on “The OC”. The show aired on Fox from 2003-2007.

Ben appeared in several films, including *Junebug* with Amy Adams, as well *88 Minutes* starring Al Pacino. He also received praise for his solo turn in the independent film *Johnny Got His Gun*, based on a novel by Dalton Trumbo.

In 2009 Ben returned to series television in “Southland”, executive produced by John Wells. The critically-acclaimed show ran for five years.

Ben currently stars as Detective James Gordon in the hit Fox series “Gotham”*,* which tells the original story behind Detective Gordon’s rise to prominence in Gotham City in the years before Batman’s arrival.

TOM VAUGHAN - Director

Born and brought up in Scotland, Tom Vaughan now lives in New York City with his wife and three children regularly making films and TV projects for a wide range of studios and networks in both the US and UK.

As a Brit born in Scotland but also a long-time Londoner, now living in the USA married to an American and father to three American children, the story and themes of *How To Make Love Like An Englishman* have a particular resonance for Vaughan. He immediately responded to the project when producer Richard Lewis sent him Matthew Newman’s original screenplay.

Vaughan's first movie was the coming of age comedy *Starter for Ten*, based on David Nicholl’s best-selling book of the same name. Set in the English college town of Bristol in 1985, *Starter for Ten* starred a host of then-new British talent including James McAvoy, Benedict Cumberbatch, Rebecca Hall, Alice Eve, Dominic Cooper, and James Corden. The film was financed by HBO Films and BBC Films and produced by Tom Hanks and Gary Goetzman of Playtone and Sam Mendes and Pippa Harris of Neal Street Productions.

The success of *Starter for Ten* lead to Vaughan being asked to direct Cameron Diaz and Ashton Kutcher in the hit comedy *What Happens in Vegas* for 20th Century Fox.  The producers of *Extraordinary Measures* approached Vaughan after seeing *Starter for Ten* and went into production at CBS Films starring Harrison Ford, Brendan Fraser, Kerri Russell and Jared Harris. This film was followed by *So Undercover* starring Miley Cyrus and Jeremy Piven and then *How To Make Love Like An Englishman* starring Pierce Brosnan, Salma Hayek and Jessica Alba.

Next, Vaughan is preparing a new film version of *Tom Jones*, a period comedy based on the Henry Fielding novel of the same name and starring British comedy star Jack Whitehall. Set in England in 1745, this project is due to go into production in early 2015.

Born and raised in Helensburgh, Scotland, Tom Vaughan began his film career as a teenager. Earning enough money from acting in a TV drama to buy a video camera, he was able to pursue his burgeoning interest in filmmaking.  He spent his teenage years re-making his favorite movies starring his friends and family. After studying drama at Bristol University, Vaughan moved to London and continued making short films. His first short film, *Super Grass,* executive produced by Mike Leigh’s producer, Simon Channing Williams, went on to win a theatrical distribution deal.  The film played in theatres across the UK as well at film festivals and was bought by Film Four and shown on national and international television.

With casting director Stephanie Duala, Vaughan ran an acting workshop at the Holborn Centre for Performing Arts from which came the ideas and characters for his next short film, *Box* – featuring a performance by a young Russell Brand. A devised piece set around a phone box over one night in London, the film caught the attention of the organizers of a Levi’s sponsored short film program.  Vaughan’s comedy, *Still Buzzin’* , became the first film made under this scheme and was shown at festivals around the world.  It, too, won a theatrical distribution deal. On the strength of *Still Buzzin’*, ad agency St. Luke’s approached Vaughan to produce a short film for their BBC Radio 1 campaign. The resulting film, *Plotless*, was again shown at cinemas across the UK and won Vaughan a Creative Circle Award for Best Newcomer which lead to success in UK commercials. He was named by Campaign magazine as one of the UK’s Hottest Directors and was selected as part of Saatchi & Saatchi’s New Directors’ Showcase at Cannes.

Film Four fully financed Vaughan’s next short film, *Truel,* a period drama based on a game theory problem, and he took time out of commercials to direct the hit TV show “Cold Feet”. Vaughan successfully balanced parallel careers directing commercials with TV dramas. This included, among other projects, a period adaptation for the BBC starring Bill Nighy, Anna Massey, Matthew Goode and Laura Fraser called “He Knew He Was Right”, based on the novel by Anthony Trollope and adapted by Andrew Davies.

Vaughan’s work for the BBC lead directly to him making his first feature film, *Starter For Ten.*

Tom is represented by CAA, United Agents and 3arts.

RICHARD BARTON LEWIS - Producer

With the Pierce Brosnan, Salma Hayek, Jessica Alba romantic comedy *How To Make Love Like An Englishman* just wrapping up post production, producer and writer Richard Barton Lewis has completed his 15th motion picture production. Founder and CEO of Southpaw Entertainment, and formerly a co-founder and partner of Trilogy Entertainment for 17 years, Lewis was the driving force in bringing the Oscar® and Grammy®-nominated Warner Bros. modern day musical fable *August Rush*to the big screen, producing both the film and its enormously successful platinum soundtrack, which has sold nearly one million units worldwide. A Broadway musical, in partnership with Warner Bros. and Korean powerhouse CJ Entertainment, is now heading to the stage and will be directed by Tony®-winner John Doyle (*Sweeney Todd*).

With a career that has generated more than $1.3 billion dollars in revenue from 15 films, 10 soundtracks, and over 300 hours of television, Lewis has more than a dozen motion picture, television and Broadway projects in active development, including a re-imagining of the classic Grimm’s fairy tale *Rumplestiltskin* for Twentieth Century Fox, written by Lewis and James V. Hart (*Dracula, Hook*), with Andy Serkis (*Planet Of The Apes*) starring and directing, and *Out Of This World*at Relativity Media, with story by Lewis and Allan Loeb (*Wall St. 2),* to be directed by Peter Chelsom *(Serendipity*).

At Southpaw, Lewis produced and co-financed four motion pictures: *August Rush***,**staring Robin Williams, Freddie Highmore, and Terrence Howard; *Eulogy*, starring Ray Romano, Debra Winter, Hank Azaria, Kelly Preston, Zooey Deschanel, Famke Janssen, Jesse Bradford and Rip Torn; *House Of D,* starring Robin Williams, Frank Langella, Tea Leoni, David Duchovny, Anton Yelchin and Erykah Badu; and *Brooklyn Rules*written by Terence Winter, Emmy® award-winning head writer of HBO's “Boardwalk Empire” and “The Sopranos”, and starring Freddie Prinze Jr., Scott Caan, Alec Baldwin, Jerry Ferrara and Mena Suvari.

Prior to Southpaw Entertainment, Lewis and his former Trilogy partners burst onto the scene by producing two mega-hit films: *Robin Hood: Prince Of Thieves,* and *Backdraft.* Together, these films garnered four Academy Award® nominations, resulted in two hugely successful soundtracks, inspired a major theme park attraction at Universal Studios and were the number two and five most successful pictures of the year, generating $600 million in world-wide box office alone.

Lewis was also the primary force behind trilogy's prodigious television line-up which included the multi-award-winning ShowTime series “The Outer Limits” (154 episodes), and the Sci-Fi channel's “Poltergeist: The Legacy” (88 episodes) created by Lewis, the CBS Emmy®-winning series “The Magnificent Seven”, and the double Emmy®-winning first-run series, “Fame L.A”., also created by Lewis for which he won an Emmy® for writing and producing the theme song: the TNT original movies *Houdini*and *Buffalo Soldiers;* and the ABC event mini-series Peter Benchley's “Creature”, starring Craig T. Nelson and Kim Cattrall.

Lewis' other credits include the feature films *Moll Flanders*, starring Robin Wright Penn, Morgan Freeman and Stockard Channing; *Blown Away,* starring Jeff Bridges, Tommy Lee Jones, Lloyd Bridges and Suzy Amis, and *Larger Than Life*, starring Bill Murray, Matthew McConaughey and Janeane Garofalo.

Lewis is a graduate of UC Berkeley's Department Of Biological Anthropology, and received his Master's Degree From UCLA's School Of Motion Picture And Television Production.

BEAU ST. CLAIR – Producer

Beau St. Clair formed Irish DreamTime with Pierce Brosnan in 1996, with the goal of fostering new talent and producing both independent and studio films. That partnership has seen St. Clair and Brosnan make ten films together, working with some of the best actors, writers and directors in the industry.

Most recently St. Clair & Brosnan produced *The November Man*directed by Roger Donaldson, starring Pierce Brosnan and based on a series of books by Bill Granger. Before that St. Clair produced *The Greatest*, teaming Brosnan with Susan Sarandon and Carey Mulligan.

St. Clair has produced critically-acclaimed independent features like *The Matador*as well as the studio blockbuster *The Thomas Crown Affair.*St. Clair's other producing credits include *The Laws of Attraction, Evelyn*and *Shattered.*

St. Clair has also led Irish DreamTime into television production, bringing the company's feature sensibilities to the small screen. To date, the company has sold scripted series to Sony, Fox and Spike TV.

GABRIELLE JEROU-TABAK – Co-Producer

Gabrielle Jerou-Tabak is the Co-Producer of *How To Make Love Like An Englishman* and has served as the President of Development and Production for Southpaw Entertainment for the last decade.

After graduating from the University of Southern California with a B.A. in English/Creative Writing, she began her career as a television literary assistant at Metropolitan Talent Agency and television movies and miniseries assistant at King World Entertainment. She then transitioned to Creative Executive at Ovation Entertainment and most recently was Vice-President at Southpaw Entertainment.

While at Southpaw she has worked on such films as the Oscar® and Grammy® nominated *August Rush*, directed by Kirsten Sheridan and starring Robin Williams, Freddie Highmore, Keri Russell and Jonathan Rhys Meyers; *Brooklyn Rules,* written by Terence Winter, the Oscar® nominated writer of *The Wolf of Wall Street,* and starring Alec Baldwin; *House Of D* written and directed by David Duchovny, starring Duchovny, Robin Williams and Anton Yelchin, and *Eulogy* starring Zooey Deschanel. Jerou-Tabak has worked on the development of over 30 film and television projects including the Relativity Media feature *Out Of This World*, to be directed by Peter Chelsom, *You Belong To Me*, to be directed by Rob Reiner and the Broadway musical adaptation of *August Rush.*

BEN RECTOR – singer/songwriter

Having toured consistently since his junior year at the University of Arkansas, the young artist has spent the past six years building an impressive fan-base that enables him to routinely sell-out clubs and theatres nationally. His first two releases, 2010’s “Into the Morning” and 2011’s “Something Like This” were iTunes leaders; “Something Like This” reached No. 1 on the digital retailer’s Singer/Songwriter Albums chart. Tracks from both albums appeared in multiple television shows, including “One Tree Hill,” “Castle”, “The Neighbors” and “Pretty Little Liars”.

On his most recent independent album, “The Walking in Between”, released on August 20th, 2013, Rector sets ordinary moments to some extraordinary music. “The Walking In Between” debuted at #16 on the Billboard Top 200 and #1 on the iTunes Singer/Songwriter chart. Over the course of the thirteen tracks on “The Walking in Between”, Rector reflects on life’s simple pleasures, offers a fresh view on matters of the heart, examines the pursuit of material wealth, and recognizes the importance of the subtle struggles and modest victories of ordinary living.

Produced in conjunction with Jamie Kenney and Charlie Peacock “The Walking in Between” is the first release on Rector’s own label, Aptly Named Recordings.

CHRIS TRAPPER – singer/songwriter

Chris Trapper began his career as the front man for late-90’s alternative rock band The Push Stars, recording for Capitol Records.  With four CD releases and several high-profile national tours, including a run with Matchbox Twenty, The Push Stars served to establish Chris as an authentic talent.

A highly-respected singer/songwriter, Chris is best known for his song**“**This Time”,the #1 selling song on the Grammy® nominated soundtrack for *August Rush* for Warner Bros. Pictures**,** starring Robin Williams and Jonathan Rhys Meyers.

The CD Technicolor, released on October 18, 2013, is a collection of 17 songs written and performed by Trapper.  The CD was produced, recorded, mixed and mastered by Brad Young at BKY Music, Boston, MA. Focus tracks include the title track 'Technicolor' and “Northwest Sun” and “The Accident”.

Chris Trapper’s music can best be described as lyrically driven roots-pop with a knack for telling everyday stories filled with extra-ordinary characters. In spring 2013, Chris performed a duet with his songwriting idol John Prine at the Portsmouth Songwriter Festival. In 2012 and 2013 Chris toured North America and the UK with multi-platinum songwriter Colin Hay.

Chris’ previous CD, The Few & The Far Between, is a collection of 14 songs also written and performed by Trapper. Focus tracks include the CD opener, “Here All Along”, featuring guest vocals by Rob Thomas of Matchbox Twenty, and “The More I Think”, featuring vocals and slide guitar by Colin Hay of Men at Work.

A prolific songwriter, Chris’ songs have been featured in such films as *There's Something About Mary*, *The Devil Wears Prada*, *Say It Isn’t So* and *Gun Shy*, as well as television shows including *All My Children, Women's Murder Club, Malcolm In The Middle*, a coveted placement in George Clooney's final episode of *ER*, the theme song for WB Networks dramedy *Pepper Dennis* and a cameo on-screen appearance with the show's star, Rebecca Romjin.

A respected songwriter of the highest caliber, Chris has written seven songs with and for the Canadian band Great Big Sea, including their #1 single "Sea Of No Cares" from the certified-platinum Sea Of No Cares CD.  Great Big Sea covered Trapper's song "Everything Shines” and their version served as the debut single off their certified-gold *Road Rage* CD album. Chris’ songwriting collaborations with Great Big Sea earned him two prestigious SOCAN awards. Rob Thomas of Matchbox Twenty and Antigone Rising have performed other notable versions of Trapper's songs.

Unit Production Manager

MICHAEL R. WILLIAMS

First Assistant Director

JOE MCDOUGALL

Second Assistant Director

TIM ENGLE

**Cast**

**(SAG requires no less than 50 cast names. If cast consists of less than 50 performers, then credit must be given   
to all performers hired under a SAG agreement including stunt and ADR loop performers)**

|  |  |  |
| --- | --- | --- |
| Character | Actor | Agreement |
| RICHARD | PIERCE BROSNAN |  |
| OLIVIA | SALMA HAYEK |  |
| KATE | JESSICA ALBA |  |
| GORDON | MALCOLM McDOWELL |  |
| JAKE | DUNCAN JOINER |  |
| BRIAN | BEN McKENZIE |  |
| ANGELA | MERRIN DUNGEY |  |
| PIGGOT | FRED MELAMED |  |
| TIM | IVAN SERGEI |  |
| ERNESTO | LOMBARDO BOYAR |  |
| CINDY | MARLEE MATLIN |  |
| WENDY | LEE GARLINGTON |  |
| CHAD | PAUL RAE |  |
| OFFICER LEWIS | ERIK PASSOJA |  |
| ALAN | ROBERT MAILHOUSE |  |
| MISTY | LINDSEY SPORRER |  |
| BARRY | SETH MORRIS |  |
| DWIGHT | TAYLOR JOHN SMITH |  |
| STACY | ALEX SGAMBATI |  |
| DOORMAN | JULIAN BARNES |  |
| DENTAL ASSISTANT | YIMMY YIM |  |
| PEDRO | DAVID SAUCEDO |  |
| ANNA | ELIZABETH ANWEIS |  |
| PRINCIPAL CHANDLER | MARIANNE MUELLERLEILE |  |
| PRISSY TEACHER ANITA | BONNIE HELLMAN |  |
| JOAN | JULIET MILLS |  |
| DARYL | VAUGHN WILKINSON |  |
| SUSAN VALE | SANDY MARTIN |  |
| PRETTY DESIRAY | BRANDI BURKHARDT |  |
| HOT WAITRESS | BRITTINI LONDON |  |
| GORDON (30) | PAUL FOX |  |
| RICHARD (7) | OLIVER BELL |  |
| JAKE (2) | JASON DAVID |  |
| RICHARD’S TA | MAKENA SCHWARTZ |  |
|  |  |  |
| OLIVIA STUNT DOUBLE  STAND INS  LOOP GROUP | MICHELLE JUBILEE GONZALEZ  NOELLE BONHOMME  ROB MCCABE  DANN FINK  TAMMY McNEILL  MATT FRIEDMAN |  |
|  |  |  |

IN ASSOCIATION WITH LANDAFAR ENTERTAINMENT

Additional Editor

TODD E. MILLER

|  |  |  |
| --- | --- | --- |
| Art Director | lindsey moran |  |
| Assistant Art Director | rachel block |  |
|  |  |  |
| Set Decorator | kat wilson |  |
| Leadperson | steve coover |  |
| Set Dressers | jason bennett |  |
|  | thomas lewis |  |
|  | CHRIS NUCCIO |  |
|  | BRENT SMITH |  |
|  | JOHN STONE |  |
|  | JACE SULLIVAN  DEAN WELCH |  |
| On Set Dresser | MONETTE SEARLES |  |
| Property Master | SCOTT NIFONG |  |
| Assistant Property Master | OTNIEL GONZALEZ  DOMINICK BRUNO |  |

|  |  |  |
| --- | --- | --- |
| A Camera First Assistant | Cary Lalonde |  |
| A Camera Second Assistant | james coker |  |
| B Camera Operator / Steadicam | george Billinger |  |
| B Camera First Assistant | john woodward |  |
| B Camera Second Assistant | Johnny garrett |  |
|  | DAVID o’BRIEN |  |
| Digital Imaging Technician | tim hubbard |  |
| Digital Utility | jule fontana |  |
| Still Photographers | richard foreman  beth dubber |  |
|  | Peter iovino |  |
|  | darren michaels  tony rivetti  scott white |  |
|  |  |  |
| Additional Aerial Photography | JUSTIN LEWIS-WEBER  JT’S FLYING PICTURES |  |
| Drone Operators  Production Sound Mixer | JUSTIN CHAPMAN  RYAN WILMOTT  RICHARD LIGHTSTONE |  |
| Boom Operators | COLIN CAMPBELL |  |
|  | ANDREW EDELMAN |  |
| Sound Utility | jesse kaplan |  |
|  | eli moskowitz |  |
| Makeup Department Head | Mary burton |  |
| Key Makeup Artist | myke spezzano |  |
| Additional Makeup Artists | Deborah huss-humphries  Vivian Maxwell  chrystal wolfchild |  |
| Hair Department Head | VITo trotta |  |
| Key Hair Stylist  Additional Hair Stylists | karen zanki  ursula hawks  jacklin masteran  maria sandoval |  |
| Costume Designer | lizzy gardiner |  |
| Assistant Costume Designer  Costume Supervisor  Key Costumer  Set Costumer  Shopper | nicola dunn  luellyn harper  roger forker  ADAM SABODISH  meghan mcdonald |  |

|  |  |  |
| --- | --- | --- |
| Production Accountant | tad driscoll |  |
| First Assistant Accountant | olivia barber |  |
| Payroll Accountant | scott baldwin |  |
| Accounting Clerk | jenny lee |  |
|  |  |  |
| Production Coordinators | paul jaconi-biery  sarah dignan |  |
| Assistant Production Coordinator  Second Second Assistant Director  Production Secretary | JONATHAN BEHAR  Matt smith  jason mesias |  |
| Office Production Assistants  Set Production Assistants | derek beamer  james burg  jack brungardt  nick ferrari  carson lane  matt brewer  noelle horelik  zebulun huling |  |
| Script Supervisor | marvel wakefield |  |
| Nurse | walter prescott |  |
|  |  |  |
| Chief Lighting Technician | jeff murrell |  |
| Assitant Chief Lighting Technician | ron koch |  |
| Set Lighting Technicians | erik barginear  ken cooper  casey desmet  russell griffith  dana hill  joe iverson  lee majors  matt markey  brent studler  eddie tanaka |  |
|  |  |  |
| Key Grip | richard mall |  |
| Best Boy Grips  A Dolly Grip  B Dolly Grips | chris rauch  ric griffith  brian christie  andres crawford  ralphie del castillo |  |
| Company Grips | EDWARD APODACA  STEVE BREWER  KEVIN CHICKANIS  BILL COLINO  kevin chiu  danny dogherty  jesus jimenez  jason juravic  jay lack  jimmie owens  joel prescott  jason rolfe  svoy stantion  craig wadlin  eric yahraus |  |
| Location Manager | ernest belding |  |
| Key Assistant Location Managers  Assistant Location Manager  Location Scout | Alison mccormack  eva schroeder  darrin cummings  kathy mccurdy |  |
|  |  |  |
| Transportation Captain  Transportaion Co-Captain | terry owens  shaun ryan |  |
| Drivers | Demostenes de aguiar  mark dobkousky  jack griffith  trevor james  chris king  bob komisar  david lifton  miguel lozano  dick mccartney  jacqueline mouneu  leo mouneu, jr.  derek raser  ron robart  daniel sanchez  peter sebring  marilyn shannon  linda smith  darlenE steward  chad wadsworth  don williams |  |
| Casting Associate  Casting Assistant | kate caldwell  dani kurtzman |  |
| Background Casting | kristan berona |  |
| Key Set Medic  Medics | robert “sarge” hepburn  christy powers  chad smith  justin taylor  jeffrey thomas  larry wells |  |
| Animal Noise Consultant | MINDY STEARNS |  |
| Caterer | bruce’s catering |  |
| Chef  Catering Helpers | edward eum  guillermo hernandez  romulo hernandez  filberto martinez  ramon martinez  randolf “j.r.” regaldo  fernando silva  eric yi |  |
| Craft Services | alma weaks |  |
|  |  |  |
| Assistant to Mr. Vaughan | Ayla eloy |  |
| Assistant to Mr. Lewis  Assistant to Ms. St. Clair  Assistant to Mr. Brosnan  Assistant to Mr. Cramer  Assistant to Mr. Chase  Assistant to Ms. Hayek | gina podley  sarah morcos  ally hawkins  sean tweedale  madisun leigh  Sarah Kinga Smith  eddie jaszek |  |
|  |  |  |
| Post Production Supervisor | stuart macphee |  |
| Assistant Editors | tom cabela  KATHRYN SCHUBERT |  |
| Supervising Sound Editor | ROBERT HEIN |  |
| Supervising Dialogue/ADR Editor | SYLVIA MENNO |  |
| FX Editor | GLENFIELD PAYNE |  |
| Foley Engineer | GEORGE LARA |  |
| Re-Recording Mixers | ROBERT HEIN  JOSHUA BERGER |  |
| Foley Recorded at | C5 |  |
|  |  |  |
| Sound Editorial and Mix | HARBOR |  |
| ADR Voice Casting | DANN FINK  LOOPERS UNLIMITED |  |
|  |  |  |
| Scoring Mixer | BILLY SUlLIVAN |  |
| Music Supervisor | RUPERT HOLLIER |  |
| Music Consultant | JEFFREY POLLACK |  |
| Music Editor | JEFF CARSON |  |

|  |  |  |
| --- | --- | --- |
| Visual Effects Executive Producer | JASON GHANDI |  |
| Visual Effects Supervisor  Photoshop Artist | CHRIS HANEY  ASHER HUNG |  |

|  |  |  |  |
| --- | --- | --- | --- |
| Special Effects Coordinator  Special Effects Technician | tom ceglia  daniel ossello | |  |
| EPK Producer | JOY LISSANDERO | |  |
|  |  | |  |
| Construction Coordinator | chris garr | |  |
| Construction Foreperson | casey Garrett | |  |
| Paint Foreperson | sergio martinez | |  |
| Greens Foreperson  Greenperson | scott heakin  dean welch | |  |
| Propmakers | timothy o’brien  mark simpson  matT trollope  jim waters  robert nelson | |  |
| Painter  Layout Board | jill haber  hector hernandez  MICHAEL LABERTEAUX | |  |
| uk film crew | | |  |
| Line Producer | paul sarony | |  |
| Location Manager | Ben Bailey | |  |
| 1st Assistant Camera | rod marley | |  |
| 2nd Assistant Camera | roland philips | |  |
| Makeup Artist | sarah grundy | |  |
| Costume Runner | Emma McCormack | |  |
| Set PA | Jennifer eriksson | |  |
| UK Stunt Coordinator | james grogan | |  |
| Transportation Captain | rob hempenstall | |  |
|  |  | |  |
| Insurance Provided by | dewitt stern group | |  |
| Digital Intermediate by | HARBOR PICTURE COMPANY |  | |
| Colorist | JOE GAWLER |  | |
| Senior DI Producer  Conform Artist  DI Assist | MOLLE DeBARTOLO  CHRISTIAN FARFÁN  DYLAN BALL |  | |
| Dolby Sound Consultant | JAMES NICHOLS |  | |

|  |  |  |
| --- | --- | --- |
| Title Design by | PLUCKY |  |
| Creative Lead  Animation Lead  Title Producer  Animation and Design | DAVID CLAYTON  JOSH NOVAK  LIAH CORRAL  BETH LI |  |
|  |  |  |

|  |  |  |
| --- | --- | --- |
| Post Production Accoutants    Production and Legal Affairs  Post Supervisor  Assistant Editor  Additional Sound Supervision  Re-Recordng Mixer  Re-Recordist  Post Sound Services Provided by | LISA COFINI  BOB WEBER  COHEN GARDNER, LLP  JAMEY PRYDE  MICHAEL HOFACRE  MANDELL WINTER, MPSE  DEB ADAIR  ERIC HARWOOD  SONY PICTURES STUDIOS |  |
| DI Colorist  DI Producer  DI Conform  DI Facility  Music Editor  Music Consultant  Music Preparations  and Orchestrations by  Score Recorded and Mixed by  Assistants to Mr. Endelman  Music Legal and Clearance | CULVER CITY, CALIFORNIA  DOUG DELANEY  MORNING STAR SCHOTT  JASON SAULOG  COLORWORKS  LISE RICHARDSON  KEVIN DOWLING  KEITH MURRAY  JIMMY HOYSON  SAUL OROS  JUSTIN FRIEDEN |  |
|  |  |  |
|  |  |  |

"Want You Today"

Composed by Mark G Hart/Stephen Emil Dudas

Courtesy of Extreme Production Music

“Bar Music”

By Stephen Endelman

“Restaurant”

By Stephen Endelman

"Into the Bright Lights"

Written and performed by Chris Trapper

(p) and (c) 2014 Always Gone Music/SESAC

Produced by Jason Meeker

“Back To You”

Written by Colton Fisher, Jason Rabinowitz, Jason French Muniz, Daniel Mestanza

Performed by Damato

Courtesy of Bridge Compositions

Under license by Music Asset Management, Inc.

“After Party”

By Stephen Endelman

“When A Heart Breaks”

Written and Performed by Ben Rector

Courtesy of Aptly Named Recordings

By arrangement with Secret Road Music Services, Inc.

“If You’re Still There”

Written and performed by Chris Trapper

(p) and (c) 2014 Always Gone Music/SESAC

Produced by Jason Meeker

"Fingers Crossed"

Written by: Angelique Bianca, Tomi Del Castillo & Esteban Lucci

Performed by: Angelique Bianca

Courtesy of Immaculate Ibiza

“4th Set At Catalina’s”

Written by Michael A. Levine

"On The Video"

Written by: Stephen Laurence Harvey

Performed by: Startlite Lounge featuring Lyrica Garrett

Courtesy of Stephen Harvey Music (BMI)

“When I’m With You”

Written and Performed by Ben Rector

Courtesy of Aptly Named Recordings

By arrangement with Secret Road Music Services, Inc.

Music Score produced and published by Atlantic Screen Composers

**CLEAR FIELD**

The Producers wish to thank the following:

A2E

Alaia

Alexandre Vauthier

Aurélie Demel

Balenciaga

Baracuta

Bollare PR

Bumble and Bumble Hair Products

Cameo

Chris Cortazo

Christina Born

Coach

Damir Doma

Dick Kyker at Studio Prop Rentals

Diesel

Eberjey

Fifi Chachnil

Finders Keepers

For Love and Lemons

Giambattista Valli

Gucci

Helen Ficolora

House of Harlow

Intissimi

Italia Independent

Janey Lopaty PR

Jennifer Bond

Jennifer Zeuner

Jitrois

Jon Levin

La Mer Cosmetics

Lacoste

Lejaby

LNA

Moncler

Mykita

Phil Radin

Rosie for Autograph

Saint Laurent

Sandast

Sergio Rossi

Steve Altman

Steve Berman

Superdry

The A List

The Raven Group LA

The Shop PR

Tolani

Tom Ford Cosmetics

Tory Burch

Yaya Publicity

Completion Bond Services provided by:

Film Finances, Inc.

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Mike Harding - Coastside Ventures, LLC

Pond5

Film Footage courtesy of Shutterstock, Inc.,

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Corbis

In Memory of Kat Wilson

THE FILM WAS SHOT ENTIRELY ON LOCATION IN LOS ANGELES, CA, CAMBRIDGE AND LONDON, UK.

MPAA LOGO

# 49101

MPTV_POST_PRODUCTION_outline

Macintosh HD:Users:woofwarp:Desktop:PROJECTS:OLD PROJECTS:BLING RING:CREDITS:END CRAWL:LOGOS:Dolby_Digital_selected-1.eps

Macintosh HD:Users:woofwarp:Desktop:PROJECTS:OLD PROJECTS:MOONRISE:CREDITS:LOGOS:IATSE_credits_logo.eps

HARBOR LOGO

SAG/AFTRA LOGO

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This film is rated "\_\_"

[