

Living the Dream, One Heist at a Time

THE BRING



Written and Directed by **SOFIA COPPOLA**

Based on Actual Events

An A24 release NALA Films Presents in association with Pathé Distribution, Tobokushinsha Film Corporation, Tobis Film GMBH & Co. KG, STUDIOCANAL Limited and FilmNation Entertainment an American Zoetrope / NALA Films production

ISRAEL BROUSSARD KATIE CHANG TAISSA FARMIGA CLAIRE JULIEN GEORGIA ROCK EMMA WATSON and LESLIE MANN Casting COURTNEY BRIGHT and NICOLE DANIELS

Costume Designer STACEY BATTAT Music Supervisor BRIAN REITZELL Film Editor SARAH FLACK ACE Production Designer ANNE ROSS Directors of Photography HARRIS SAVIDES ASC CHRISTOPHER BLAUVELT

Executive Producers EMILIO DIEZ BARROSO DARLENE CAAMAÑO LOQUET FRANCIS FORD COPPOLA PAUL RASSAM FRED ROOS MIKE ZAKIN

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Produced by ROMAN COPPOLA SOFIA COPPOLA YOUREE HENLEY Based on the Vanity Fair article by NANCY JO SALES Written and Directed by SOFIA COPPOLA

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an **AMERICAN ZOETROPE / NALA FILMS** production



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES
opening film

THE BLINKING

A film by **SOFIA COPPOLA**

ISRAEL BROUSSARD KATIE CHANG TAISSA FARMIGA
CLAIRE JULIEN GEORGIA ROCK EMMA WATSON
LESLIE MANN

Runtime: 90min

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SYNOPSIS



In the fame-obsessed world of Los Angeles, a group of teenagers take us on a thrilling and disturbing crime-spree in the Hollywood hills. Based on true events, the group, who were fixated on the glamorous life, tracked their celebrity targets online, and stole more than 3 million in luxury goods from their homes. Their victims included Paris Hilton, Orlando Bloom, and Rachel Bilson, and the gang became known in the media as “The Bling Ring.”

INTERVIEW

SOFIA COPPOLA



Had you heard of The Bling Ring robberies before the piece in Vanity Fair?

I remember when the story was on the news a little, but didn't pay much attention to it. However, when I read the article, I thought it seemed like a movie: it was unbelievable, and had young, pretty kids being bad in a glamorous world. I think their quotes really struck me: how they didn't seem to think they had done anything that wrong, and how they were mostly interested in the fame the robberies had brought them.

The whole story seemed to say so much about our times and growing up with Facebook and Twitter.

How did you turn this story in a screenplay?

I read the transcripts from the journalist and police reports and met some of the kids to try to understand as much as I could! Then, I thought about when I was that age and the things we did, and tried to relate to them. For example, I thought about being in a group of friends and the stupid things you do when you're that age, and how you want to fit in. As for the parents, I watched the mom of one of the real girls on a reality TV show, and I based her personality on what I watched.

What do you think about these kids? Do you blame them?

I tried to be empathetic, and not judgmental. I didn't want to say what they were doing was ok, but I want the audience to make up their own opinion. I never like to tell the audience how

to feel. It does show how the culture can affect kids who don't have strong values from their families.

From France, the simple fact that the Neiers sisters were involved in a TV-reality show is unbelievable...

Yes, I was thinking about how these kids must be affected by all of that, and how reality TV seems so normal now to all of them having grown up with it. The idea of no privacy has become the norm. I'm not sure what the public opinion of these kids is: I think they're fascinating to people how far they took things. We all like looking at tabloids sometimes, and these kids are the extreme of that...!

Stylistically, your film seems a bit different from the previous one: more straightforward narrative, shorter shots... Why?

It fit the material, which always dictates how I make a film. Moreover, after my last film, SOMEWHERE, I was in the mood to do something faster. But there are long shots, such as this one of the house seen from above, with the two kids going in and out, from rooms to rooms. Shooting from across the hill was an idea of Harris Savides, a director of photography. I love that shot and I am happy that Harris pushed for it, as we were trying to find different ways to show the robberies. Harris brought so much to my films, he supported me and helped me make them.

Besides Paris Hilton's, have you shot scenes in other celebrities' real houses?

Hers was the only real one. For the others, we made our own version of them. But I have to admit that it was exciting to shoot in one of the real places and to see her private world, in her closets...

You mixed one very experienced actress, Emma Watson, with newcomers. Why?

I thought Emma would be great as Nicki, and I always like working with kids that are just starting, they're full of enthusiasm and freshness. I loved that they were really 16 and 17 years old. I tried to make them comfortable to try things, and I also had them hang out together as a group as much as possible before shooting, to bond and really seem like a group.

Would you say that *The Bling Ring* is a moral fable?
Maybe a cautionary tale...

2000 *THE VIRGIN SUICIDES*

FESTIVAL DE CANNES 1999 – DIRECTORS' FORTNIGHT

2004 *LOST IN TRANSLATION*

OSCAR 2004 – BEST WRITING (ORIGINAL SCREENPLAY)

CÉSAR 2005 – BEST FOREIGN FILM

2006 *MARIE ANTOINETTE*

FESTIVAL DE CANNES 2006

CINEMA PRIZE OF THE FRENCH NATIONAL EDUCATION SYSTEM

2011 *SOMEWHERE*

VENICE FILM FESTIVAL 2010 - GOLDEN LION

2013 *THE BLING RING*

FESTIVAL DE CANNES 2013 – UN CERTAIN REGARD – OPENING FILM

ABOUT THE PRODUCTION

Sofia Coppola had heard of the infamous “Bling Ring,” a group of teenagers who had burgled the homes of several celebrities, but it wasn’t until she read Nancy Jo Sales’ article in Vanity Fair called “The Suspects Wore Louboutins” that she thought to make a movie about the crime spree and the kids who committed it. After meeting with Sales, Coppola discovered there were a lot of interesting stories that didn’t fit into the original article and set about writing her script.

Turning this contemporary true-life tale into a script proved to be one of the most challenging aspects of the film for Coppola, “there’s so much material and I was doing a fictional version. Going through the research, editing it down, and finding a way to make these characters relatable and sympathetic was all very challenging.

As I started on it, Nancy Jo gave me her transcripts of interviews with the real kids. I couldn’t believe some of the quotes they said, it revealed so much about them and their goals and our culture. I kind of just let my imagination go from there. Hearing their stories gave me ideas and I took things from my own childhood experiences - not directly, but what I remember from being that age, and then just imagined what it would be like being these kids. For the characters, I started with the idea from the real story but then kind of invented my own characters based on that and combined them with real people I know.”

Producer Youree Henley had worked with Coppola on **SOMEWHERE** and describes her script as, “very minimal, as most of Sofia’s scripts are. It was exciting to read it and picture it and then sit down with her and have her talk about what she wanted to do. This film is interesting because there’s a lot of stuff that’s not scripted but is either stock footage or things that take place on Facebook pages or other things that fill out the landscape without it being on the page.”

THE CAST



The ensemble cast centers around the five teens that comprise *The Bling Ring*. Coppola and her team of casting directors Nicole Daniels and Courtney Sheinin (with whom she worked on *SOMEWHERE*) and longtime collaborator/advisor, executive Producer Fred Roos, searched for more than a year to find the ideal mix of actors.

Says Coppola, “To me it’s really a group of five kids so it was very important in casting to find kids that were authentic and really that age, because it always bugs me to see a 25 year old playing a teenager. I’m happy that most of the cast is close to the age of the real characters. It was fun to discover new talent and was great to work with Emma Watson, who is playing a part so different from how we know her. She worked really hard to get her Calabasas accent, so it was really fun to see her transformation. It was also great getting to work with these kids who for some this was their first professional job.”

Producer Youree Henley continues, “It’s about the balance of the ensemble. It wasn’t about what they were going to do individually but what they do together.”

The five actors include: Emma Watson, who is best known for her work as Hermione Granger in the *HARRY POTTER* films; Taissa Farmiga, who was on the first season of “*American Horror Story*”; Israel Broussard who was in Rob Reiner’s *FLIPPED*; and newcomers Claire Julien and Katie Chang.

Says Coppola of the actors, “I thought it was really energizing and fun to work with our young cast because some of them had never been in a feature film before. They were so open to learning and were very enthusiastic, and very professional. I mean Emma Watson on the other side is a real pro, but she brought good enthusiasm to tackling this part.”

EMMA WATSON / NICKI

For Emma Watson, she found playing Nicki – the pole dancing yoga teacher - liberating. Says Watson, “I got to do things that I myself as Emma would never do. It’s fun to explore a different side of yourself through a character. It gave me permission to do loads of crazy stuff.

Even though it might seem a stretch for Watson to be playing such a brash character, Coppola knew she was the right fit for Nicki, “I met her in New York and really liked her as a person. I mean she has an English accent and is very different from this character so it was difficult to imagine her doing it at first. But she did an audition for me and I could really see her and a glimpse of the character. When she came out to do the film I was very impressed with how she transformed. She could have easily been like a character of spoof, but having her take the part so seriously brought the reality to it. It was great to watch Emma and her transformation and her entire approach to the character.”

TAISSA FARMIGA / SAM

Taissa Farmiga plays Nicki’s adopted sister, Sam. According to Farmiga, “Sam is just looking for fun. One of the things Sofia had us do was make a vision board where you cut out pictures and inspirational phrases from magazines to put on a board to display where you want to be in five years, things that inspire you, or things you want. One of the little clippings I found said, ‘do whatever the f@#! you want’ which pretty much sums Sam up. She’s just looking for fun and she’s going to find it.”

ISRAEL BROUSSARD / MARK

Mark, played by Israel Broussard, is the new kid at school and befriended by Katie Chang’s Rebecca. According to Broussard, “Mark’s got a lot of self-loathing issues. I can relate to him a lot. Growing up as a kid in Mississippi I wasn’t popular at all and I never wanted to go to school because I didn’t like my class. I think when you first see the movie, at the beginning Mark is really this lonely, lost kid. He meets Rebecca and they befriend each other. The more time they spend together the more attached he becomes to her. When everything went down, he turned to Rebecca and she betrayed him. He grew up out of that experience.

“I think Sofia wanted Mark to be the heart of the story. There’s something compassionate about him. I hope I brought that out well.”

One thing Broussard did find difficult to relate to in his character is Mark’s love of fashion. “I remember having trouble with all of that,” says Broussard, who had little contact with couture while growing up in Mississippi and South Dakota. “Sofia had me meet with an acting coach. She helped me connect with all of that. I’m not into fashion like Mark is and probably never will be but I love music and the process by which it’s put together so I was able to tap into that interest - Mark’s fashion is my music.”

CLAIRE JULIEN / CHLOE

For Claire Julien, who, as the daughter of Oscar winning cinematographer Wally Pfister, grew up in Hollywood’s glare, she found it easy to tap into her character.

Says Julien, “If I were to use one word to describe Chloe it would be ‘badass.’ Chloe is definitely the most badass character in all of *THE BLING RING*. She’s funny, and actually pretty smart. She’s a very good criminal. It’s so much fun to play her. A lot of people tell me I was cast very true to character and I agree to an extent. I wouldn’t do the things that Chloe has done or make the same choices she did but I can see the similarities. We have a similar sense of humor, the same music taste, we use the same language.

Also, when it comes to the film industry as a whole, I do feel slightly more jaded, more experienced than others. Not necessarily on the acting front because this is my first movie. But I have a lot of experience on set, with crews. Talking to everyone, watching how it works, helping out. It’s always interested me. It’s always been the best thing ever whenever I get to visit my dad on set, whether it’s across the world or at Warner Brothers studios.”

Watson agrees, “Claire is amazing. She is Chloe. She’s my source for all knowledge of all L.A. slang and everything else L.A. so she’s been an amazing help.”

KATIE CHANG / REBECCA

Newcomer Katie Chang takes on the role of Rebecca, the ring-leader of the group.

“She’s kind of intense,” says Chang of her character. “She’s very sneaky and a little misleading at times. She is obsessed with this world of celebrities and this flashy, glamorous life she thinks she deserves to have. The trouble I had initially with the character was that Sofia’s scripts are known for being very bare bones because they are very minimal. Her work is very visual with the colors and the feeling. So as an actor I took the character and built underneath layers that I could use to put all the superficial stuff out there.”

Says Coppola of Chang, “I’m just really impressed with how different she is as the character as she is as a person. She’s such a sweet, kind girl and then she can turn into an ice queen on camera.”

Adds Henley, “Katie is wise beyond her years. She’s been uprooted from her life in Chicago and thrown into scenes with Emma Watson and she’s doing great. That’s a big deal.”

Co-star Watson agrees, “Katie is perfect for Rebecca. She looks so good in all of her costumes and she’s just a sweetie and I think it’s really interesting casting because you want to hate her, but there is something very human and alive and intriguing about Katie.”

GEORGIA ROCK / EMILY

13-year-old Georgia Rock plays the younger sister of Nicki and Sam, Emily. “She starts out as a good girl,” says Rock of Emily. “She’s close to her mom - kind of like me. But she ends up going down the wrong path because she gets involved with the robberies as well. I think she’s just your average 13-year-old girl trying to fit in.”

LESLIE MANN / LAURIE

Leslie Mann is known for her comedic roles in films like *THE 40-YEAR-OLD VIRGIN* and *THIS IS 40*. As Leslie, the former Playboy model and clueless mother to Nicki, Sam, and Emily, she brought sincerity as well as a kookiness to her character, “I think Laurie is someone who went out on her own really early in life and doesn’t have very strong mothering skills and is just doing her best in trying to raise three girls but failing a lot of the time. I think that she is more interested in being friends with them than being a mother to them and lets them get away with way too much.”

Says Watson of Mann, “I have girl crushes on women who are funny, because I haven’t done a lot of comedy so far, so I’m always amazed when women have the confidence to hold the room and make people laugh and Leslie is one of those women. It was just so fun to get to do scenes with her and for us to be able to bounce off each other. People have been saying to her, ‘oh you’re perfect for this role’ and she says, ‘I don’t know what to say about that - that’s such an awful thing to say.’ But it’s true, she sells it a thousand percent and you hate her and love her at the same time.”

GAVIN ROSSDALE / RICKY

Bush frontman and burgeoning actor Gavin Rosedale took on the role of sleazy nightclub promoter Ricky. Says Rosedale, “This is my fifth film actually. It’s one of the first films where I don’t die, so I’m moving up the thespian ladder.”

My character is a sleazy club promoter. I was pretty flattered that I came to mind for that,” jokes Rosedale. “He’s one of the least likeable characters I’ve ever played. Plus he makes out with underage girls. That gave me one sleepless night, which I’ll never get back. Sofia owes me for that.”

Fred Roos sums the cast up: “You have Emma who’s lived her life on sound stages and you have four other kids who have done very little but I think they will all have big careers. I’m pleased with all of the performances of all of the kids.”

PARIS HILTON

Pop-icon Paris Hilton spent a day on-set playing a cameo role in a key scene and also generously opened up her home for filming. As a victim of the real Bling Ring criminals, Hilton understood the story better than most.

“My friend Stephen Dorff called me and told me that Sofia Coppola wanted to talk to me about something,” recalls Hilton. “So I was really excited and we started emailing back and forth. She told me about this project. And of course I know a lot about the actual story because I was involved with it in real life, so I was very excited to get her call and to be a part of this. I really was at clubs with these kids who were wearing dresses they had stolen from my closet right in front of me and I had no idea.

“Just being in a Sofia Coppola movie is an honor. She’s one of the most incredible women directors of our time and I admire her so much.

The rest of the cast was just as excited to be working with Hilton. “I was told, your scene is after Paris’s scene,” says Rosedale, “and I thought that was in some ways a showbiz milestone because everybody who wants to be somebody has to wait for Paris at some point, plus I think she’s great. And the movie is based on terrible things that happened to her which made it ironic, and even more relevant.”

“It was fun and surreal,” says Watson. “She said goodbye to me and she said ‘nice to meet you, gorgeous’ and I was like ‘woah, my life just got really weird.’”

Shooting at Hilton’s house was an amazing opportunity for the production because her home is so unique, it would have been nearly impossible to re-create on a soundstage.

Coppola says, “It was definitely pretty exciting being in Paris Hilton’s shoe closet and filming there, I felt in my element. That was such an exotic location. It was exciting to be able to shoot in her real house where these burglaries took place, and that she let us into her private world.”

Echoing Coppola’s sentiment about Hilton’s shoe closet, Chang says, “I’ve never been a shoe person but I think I became a shoe person because of Paris Hilton’s closet.”

TRUE HOLLYWOOD STORY



Although the film is a fictional account, the story it's based on is true and the filmmakers and cast all put in a fair amount of research to ensure authenticity which, for many of them, included marathons of watching "Pretty Wild", the reality show about the Neiers family (on which the film's family of Nicki, Sam, Emily and Laurie is loosely based).

According to Georgia Rock, who is an Angeleno native, "I didn't do specific research but I knew all about the Bling Ring before. I read all the articles about it. I watched the reality show. So I knew about it before I was even cast. However, I wanted to take my own spin on it instead of being exactly like the person Emily is based on."

The entire cast echoed this idea of using the real people as inspiration but taking the characters and making them their own.

Says Farmiga, "Because Sam and Nicki are based off of the girls from "Pretty Wild", Alexis Neiers and Tess Taylor, Sofia sent me the DVDs and I watched the whole season. Even though the characters are based off them, you're still going to take some things from yourself and put it all together so you have the character. To prepare for the film I started watching things

like "The Hills" and watched season one of "The Simple Life". I have magazines at home, but for me it wasn't as much about the fashion as it was just having fun and letting go."

Emma Watson adds, "I did do a lot of research. I mean it was important to me that a lot of the dialogue is actually things that Alexis Neiers said. But at the same time, she was being fed things when she was on a reality TV show, and a lot of people are aware now that reality TV isn't really reality TV. These women are actresses of themselves and they have scripts and have stories that are written for them. So yes it's based on a real person but it was based on a person who was acting and reading lines herself. So it's sort of like two levels of separation."

Leslie Mann also watched "Pretty Wild" and went the extra mile, "I followed her on twitter," says Mann. "She tweets a lot about animals. I followed all of her kids on Twitter - I still do. I didn't get to meet her but I talked to Sofia about her and then did my take on it."

THE CITY OF ANGELS

Because The Bling Ring was based in Los Angeles, there was never any doubt that the city would serve as the setting for the story.

Says Coppola, “I think Los Angeles is so the center of American culture right now because of all these reality TV shows, like the Kardashians, that are set in Hollywood and L.A. And the red carpet culture has become so influential around the whole country - this story could only take place here.

“There were so many locations,” says Coppola. “I didn’t realize when I was writing the script how many locations there were - we have like 20 some locations. I love them all because it shows so many different aspects of L.A. and feels authentic. We got big mansions in Calabasas, the high school, and then we also got to shoot in Paris Hilton’s actual house. We really took advantage of being in L.A. in getting to show so many locations.”

Many of the cast are not native to the city and being in L.A. very much inspired their performances.

Says Katie Chang, “Even just driving around and seeing the lights and all the different things that come at you at once and just the overall feeling of being here really just put the cherry on top to creating this girl.”

“Growing up in Mississippi and South Dakota, it’s very rural and spread out a lot,” says Israel Broussard. “I never felt like I belonged there. L.A. is much different - much faster pace - everybody’s moving. But that’s more me. This is what I call home.”

Those who do call L.A. home felt a responsibility to showcase it properly. “I’m the only one from L.A. other than Georgia Rock,” says Claire Julien. “It was kind of my responsibility to show the cast around and let the cast know about L.A., the real side of L.A. I was telling everyone the best restaurants, shopping areas, hangout areas.”

Adds Producer Youree Henley, “I grew up in L.A. and any kind of L.A. story, I love. This is my third movie in L.A. I felt very responsible for having great locations because this is my city and I needed to represent.”

THE CREW

ANNE ROSS PRODUCTION DESIGNER

Coppola and Anne Ross have known and worked together for more than 25 years, and Ross describes their friendship and working relationship as one and the same. She says, “It makes working together much more fun because you’re hanging out with one of your closest friends.”

Says Coppola, “I love working with Anne because she really understands what I like and she’s got a great eye and great taste. It was interesting, actually, to see her approach to this world – which is not really a world of great taste. I thought it was an interesting challenge and she brought a lot to it.”

In order to highlight the difference between the teens of *The Bling Ring*, who live in Calabasas, a high-end area of the valley, and the celebrities living in more centralized Los Angeles, the team first found the celebrity homes, which represented a variety of architecture unique to L.A., and then found the McMansions the teens would live in.

What would become known as “the beige world” of the teens’ McMansions was an important aspect to the film. Says Ross, “Sofia and I specifically talked about palette - there was a photo we had at the beginning of production of a street in the valley. It was really washed out, overly lit, sun-drenched, and we decided that’s what we wanted. I think it was hard at times for Sofia to shoot something she didn’t find attractive. And it gets exhausting to shoot for a week in a beige box, but that’s the reality of it. Most people live in off-white boxes.”

Ross found that she relied a lot on costume designer Stacey Battat because so much of the set dressing included luxury handbags, shoes, and clothing. “I really depended on Stacey,” says Ross. “Because I wouldn’t necessarily know the difference between two handbags or why one is more important than the other – but Stacey knew immediately. This is her world and her input definitely influenced those scenes.”

STACEY BATTAT COSTUME DESIGNER

Another longtime Coppola collaborator, costume designer Stacey Battat, worked closely with the filmmaker and the cast to create the perfect looks for each character.

Says Coppola, “Working with Stacey, we just started talking about the characters in the beginning and we both had references, so slowly each character developed their own

personality through their wardrobe. We shot two scenes at the beach, one from the beginning of the story, and one at the end. We shot them back-to-back and I could really see how Mark’s character changes through his wardrobe.”

Adds Emma Watson, “Costumes are really important, and were very important to Nicki and getting into the role. She isn’t as interested in fashion as Rebecca. She’s much more interested in things being ‘hot’ and ‘sexy.’ So, the trashier the better, the tighter the better. All of my usual fashion rules went out the window. I remember the first fitting when I said, ‘you can see my bra through this; we should put a different color bra on’ and Stacey said, ‘sweety, this movie’s going to be different for you; Nicki would want her bra to be showing.’ Visible panty lines, visible bras, visible cleavage, very short skirts, things that are very tight, lots of high-heels, big hoop earrings, lots of bling.”

Watson continues, “Her hair is like an accessory too. She does a lot to maintain that. I also had to get a fake tan every week because she’s this bronze, perfectly-kept California girl. The costumes, hair, and makeup really help me get into character. All of those little things really put it into place for me.”

ROZ MUSIC MAKEUP DEPARTMENT HEAD

Key to creating the hair and make-up looks for each character was Roz Music, who has worked with Roman and Sofia Coppola numerous times over the years.

Says Music, “I did a lot of research on Instagram to find kids that were inspiring for these characters and I talked with Sofia about the looks for everybody. She liked the idea of everyone being a bit tan, since they’re California kids. There’s also an aspect to them looking like themselves. Sofia doesn’t like a lot of make up layered on. And I’ve gotta say, putting makeup on 17 year olds is just a delight. Their skin is just luminous.”

“We work a lot in subtleties,” continues Music. “For example, after one of the robberies, Israel gets a tan too because he’s part of the gang then. It’s subtle. At the beginning of the film, Katie wears light eye shadow - more fresh and innocent. Then after the robberies she wears greys and darker colors. Emma had a lot to say about her character and I love that kind of collaboration. We used a lot of pink on her.”

Music says there’s one character in the film that might not seem so obvious: lip gloss. “It’s a very lip glossy movie,” she says. “The girls are applying lip gloss in several scenes. It’s a very important aspect to their characters.”

**HARRIS SAVIDES
AND CHRISTOPHER BLAUVELT
CINEMATOGRAPHERS**

Coppola worked with Harris Savides on a number of projects, including her last film, *SOMEWHERE*. Savides and fellow DP Christopher Blauvelt worked with Coppola to create the film's look. Sadly, Savides passed away shortly after the film completed principal photography.

Says producer Youree Henley, "Harris and I would meet at Hugo's in West Hollywood and talk about the movie and it was really exciting cause he's a huge hero of mine. He contributed invaluable to the cinematic look of the film.

"Some health complications came up that prevented him from being with us all the time. But his spirit is here every day. We came up with a recipe for how the film would look with Harris and Chris. Chris used to operate for Harris and is now a cinematographer in his own right but he has such respect for Harris, as we all do. It was really sweet to see them work together on this. We were able to benefit from the best of both worlds with Harris and Chris working together."

Adds Coppola, "I've loved working with Harris ever since I met him on a commercial we did together. When I talked about this project he was really interested in it and always encouraged me when I was thinking about writing it. I had never shot on digital before so that was a new thing for me this time and he really came up with a look that he had never done before. But he really set a look that I loved. He also put together a great crew. Chris, who has worked with him for many years, came in to shoot the film."

For Coppola, who typically shoots on film, *THE BLING RING* was an opportunity to work in new technologies. "It was exciting to shoot in digital for the first time and to just try a new way of doing something", she says. "I felt like it suited the material since it's so contemporary. They're constantly filming stuff with phones or they're looking at stuff online, so it felt like it was suited for a digital world. The fact that Harris was setting the look, I felt assured it would look good."

**SOFIA COPPOLA
DIRECTOR, WRITER, PRODUCER**

THE BLING RING is Coppola's fifth movie and she now has a reputation for sets that are collaborative, peaceful, and inspiring environments. Actors and crew alike have nothing but praise for working with her.

"I've learned so much working with Sofia," says Henley. "Her style is so confident and decisive and quiet."

Adds Katie Chang, "Working with Sofia is amazing. There's no way I can really vocalize how wonderful a person she is. She's very kind and she has a calming effect on everyone. Even if you're stressed out going into the day or something on set stressed you out, once you get into a room with her, she just calms you down. She makes you feel really safe and appreciated, as if you're on her team. As if you are working together to do something. She's definitely one of my role models, having worked with her. I felt comfortable enough around her to ask her for a college recommendation."

Emma Watson agrees, "I feel like she lets things happen naturally and organically, which is really interesting, like she'll shoot past the dialogue that we have, because she's always interested to see what will happen at the end of the scene."

Make-up artist Roz Music says, "Sofia's a unique kind of director and she's my favorite kind because she picks people that are really good at their jobs and then lets them do their jobs. She doesn't control you but she makes you want to work hard for her. She's so appreciative when your vision aligns with hers that it's really thrilling to delight her in some little ways."

THE BLING-RING ***A CAUTIONARY TALE?***



In a culture obsessed with celebrity, the cast and crew found themselves often answering the question, does *THE BLING RING* serve as a cautionary tale?

Coppola sums it up: “I think it looks at our culture today and the reality TV phenomenon and how that has affected this group of kids and I’ve tried to tell the story in a way that you can get into it from the kids point of view and see how it’s fun and exciting and then hopefully by the end of it you get another perspective that they have taken it too far.

“So I hope not to be judging them too much, but I’m definitely looking from a distance at them - there is a critical aspect to it. I feel like you can get caught up in the teen/fun/bad behavior side of it so I hope I’m not glamorizing their bad behavior. I think there is a mix of both glamour and critique in the film, but that, in the end, it will give audiences something to think about.”

CAST

<i>Mark</i>	ISRAEL BROUSSARD
<i>Nicki</i>	EMMA WATSON
<i>Sam</i>	TAISSA FARMIGA
<i>Chloé</i>	CLAIRE JULIEN
<i>Rebecca</i>	KATIE CHANG
<i>Emily</i>	GEORGIA ROCK
<i>Laurie</i>	LESLIE MANN
<i>Ricky, the nightclub promoter</i>	GAVIN ROSSDALE

CREW

<i>Written and Directed by</i>	SOFIA COPPOLA
<i>Based on the Vanity Fair article by</i>	NANCY JO SALES
<i>Casting</i>	COURTNEY BRIGHT NICOLE DANIELS
<i>Costume Designer</i>	STACEY BATTAT
<i>Music Supervisor</i>	BRIAN REITZELL
<i>Film Editor</i>	SARAH FLACK ACE
<i>Production Designer</i>	ANNE ROSS
<i>Directors of Photography</i>	HARRIS SAVIDES <i>asc</i> CHRISTOPHER BLAUVELT
<i>Executive Producers</i>	EMILIO DIEZ BARROSO DARLENE CAAMAÑO LOQUET FRANCIS FORD COPPOLA FRED ROOS MIKE ZAKIN
<i>Produced by</i>	ROMAN COPPOLA SOFIA COPPOLA YOUREE HENLEY

SONGS

"CROWN ON THE GROUND"

Written by Will Hubbard, Alexis Krauss
and Derek Miller
Performed by Sleigh Bells
Courtesy of Mom + Pop
By arrangement with Zync Music Group LLC

"9 PIECE"

Written by Dwayne Carter, Lexus Lewis
and William Roberts
Performed by Rick Ross featuring Lil Wayne
Courtesy of The Island Def Jam Music Group /
Cash Money Records
Under license from Universal Music Enterprises

"LIVE FROM THE UNDERGROUND"

Written by Justin Lewis Scott
Performed by Big K.R.I.T.
Courtesy of the Island Def Jam Music Group
Under license from Universal Music Enterprises

"COTTON CANDY"

Written and Performed by Brian Reitzell
Licensed Courtesy of Maryannis Music, Inc.

"OUROBOROS"

Written by Daniel Lopatin
Performed by Oneohtrix Point Never
Licensed Courtesy of Editions Mego

"SUNSHINE"

Written by Mathangi Arulpragasam
and Ryeisha Berrain
Performed by Rye Rye featuring M.I.A.
Courtesy of Interscope Records
Under license from Universal Music Enterprises
M.I.A. appears courtesy of XL Recordings Limited

"212"

Written by Azealia Banks and Jef Martens
Performed by Azealia Banks feat. Lazy Jay
Courtesy of Interscope Records / Be Yourself
Catalogue BV
Under license from Universal Music Enterprises

"HELL OF A NIGHT"

Written by Quincy Hanley and Dacoury Natche
Performed by ScHoolBoY Q
Courtesy of Interscope Records
Under license from Universal Music Enterprises

"GUCCI BAG"

Written by Gemar Akoto, Kwadwo Boateng
and Reem Oweti
Performed by Reema Major
Courtesy of G7 Records Inc.

"BIG LIGHTS"

Written by John O'Brien
and Samuel Adams Wisner
Performed by Sammy Adams
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

"DANS BEAT"

Written and Performed by Brian Reitzell
Licensed Courtesy of Maryannis Music, Inc.

"BAD GIRLS"

Written by Marcella Araica, Mathangi Arulpragasam
and Nate Hills
Performed by M.I.A.
Courtesy of Interscope Records
Under license from Universal Music Enterprises

"DROP IT LOW"

Written by Christopher Maurice Brown,
Esther Dean and Jamal F. Jones
Performed by Ester Dean featuring Chris Brown
Courtesy of Interscope Records
Under license from Universal Music Enterprises
Chris Brown appears courtesy of JIVE Records, a
unit of Sony Music Entertainment

"ALL OF THE LIGHTS"

Written by Jeff Bhasker, Stacy Ferguson,
Malik Yusef El Shabbaz Jones, Scott Mescudi,
Warren Trotter and Kanye West
Performed by Kanye West
Courtesy of Roc-A-Fella Records, L.L.C.
Under license from Universal Music Enterprises

"ARABIC PRINCESS"

Written by Kwadwo Boateng and Reem Oweti
Performed by Reema Major
Courtesy of G7 Records Inc.

"FREEZE"

Written and performed by Klaus Schulze
Courtesy of Motor Music GmbH
Under license from Universal Music Enterprises

"HALLELUWAH"

Written by Michael Karoli, Jaki Liebezeit, Irmin Schmidt, Holger Schuering, and Kenji Suzuki
Performed by Can
Courtesy of Mute

"MONEY MACHINE"

Written by Tauheed Epps
and Christopher James Gholson
Performed by 2 Chainz
Courtesy of the Island Def Jam Music Group
Under license from Universal Music Enterprises

"LEVELS (INSTRUMENTAL)"

Written by Tim Bergling
Performed by Avicii
Courtesy of Interscope Records
Under license from Universal Music Enterprises

"POWER"

Written by Boris Bergman, Francois Pierre Camille Bernheim, Jeff Bhasker, Mike Dean, Jean-Pierre Lang, Robert Fripp, Michael Rex Giles, Larry Darnell Griffin Jr., Malik Yusef El Shabbaz Jones, Greg Lake, Ian McDonald, Nathan Perez, Peter John Sinfield, and Kanye West
Performed by Kanye West
Courtesy of Roc-A-Fella Records, L.L.C.
Contains a sample of "21st Century Schizoid Man"
Performed by King Crimson
Under license from Universal Music Enterprises
Contains a sample of "It's Your Thing"
Performed by Cold Grits
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film & TV Licensing

"LOCOMOTION"

Written by Richard Hawtin
Performed by Plastikman
Licensed courtesy of Minus

"EVERYTHANG"

Written by Demetrius Ellerbee, Jay Jenkins, and Antoine Kearney
Performed by Jeezy
Courtesy of the Island Def Jam Music Group
Under license from Universal Music Enterprises

"FML"

Written by Joel Zimmerman
Performed by deadmau5
Licensed courtesy of Ultra Records, Inc.

"DISINTEGRATION PART IV"

Written by Lorin Ashton
Performed by Bassnectar
Courtesy of Amorphous Music

"SHOWERS OF INK"

Written by Scott Morgan
Performed by loscil
Courtesy of Kranky, Ltd.

"BANKRUPT"

Written & Performed by PHOENIX
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"SUPER RICH KIDS"

Written by Christopher Breaux, Roy Hammond, James Ryan Ho, Thebe Kgositsile, Mark Morales, Kirk Robinson, Nathaniel V. Robinson, Jr., and Mark Rooney
Performed by Frank Ocean
Courtesy of the Island Def Jam Music Group
Under license from Universal Music Enterprises