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**I N T E R N A T I O N A L**

*Moonrise Kingdom*

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# ***Moonrise Kingdom***

## **Synopsis**

***Moonrise Kingdom*** is the new movie directed by two-time Academy Award-nominated filmmaker Wes Anderson (*The Royal Tenenbaums*, *Fantastic Mr. Fox*, *Rushmore*).

Set on an island off the coast of New England in the summer of 1965, ***Moonrise Kingdom*** tells the story of two 12-year-olds who fall in love, make a secret pact, and run away together into the wilderness. As various authorities try to hunt them down, a violent storm is brewing off-shore - and the peaceful island community is turned upside down in every which way. Bruce Willis plays the local sheriff, Captain Sharp. Edward Norton is a Khaki Scout troop leader, Scout Master Ward. Bill Murray and Frances McDormand portray the young girl's parents, Mr. and Mrs. Bishop. The cast also includes Tilda Swinton, Jason Schwartzman, and Bob Balaban; and introduces Jared Gilman and Kara Hayward as Sam and Suzy, the boy and girl.

A Focus Features and Indian Paintbrush presentation of an American Empirical Picture. ***Moonrise Kingdom***. Bruce Willis, Edward Norton, Bill Murray, Frances McDormand, Tilda Swinton. With Jason Schwartzman and Bob Balaban. Introducing Jared Gilman and Kara Hayward. Casting by Douglas Aibel. Associate Producer, Octavia Peissel. Co-Producers, Molly Cooper, Lila Yacoub. Costume Designer, Kasia Walicka Maimone. Khaki Scout Marches by Mark Mothersbaugh, Performed by Peter Jarvis and his Drum Corps. Original Music by Alexandre Desplat. Music Supervisor, Randall Poster. Editor, Andrew Weisblum, ACE. Production Designer, Adam Stockhausen. Director of Photography, Robert Yeoman, asc. Executive Producers, Sam Hoffman, Mark Roybal. Produced by Wes Anderson, Scott Rudin, Steven Rales, Jeremy Dawson. Written by Wes Anderson & Roman Coppola. Directed by Wes Anderson. A Focus Features Release.

# ***Moonrise Kingdom***

## **About the Production**

It could have been a risky proposition for a film director to cast in key roles two newcomers with little or no experience.

But, as ***Moonrise Kingdom*** producer Jeremy Dawson notes, "Wes Anderson trusts his instincts, so it came down to whom he felt he could visualize in these two roles - and, once again, he's hit it out of the park in terms of the casting."

Youngsters Jared Gilman and Kara Hayward won Anderson over at different junctures of what was an extensive casting process.

After an initial audition and three more callbacks over the course of six months, Gilman remembers, "I was getting in the car with my mom on the way home from school, and I asked her if she had any news. She didn't answer; she called up my father instead, and he pulled a Ryan Seacrest [*American Idol* results buildup] on me, before he told me I got the part. I screamed, I laughed, and I cried. It was probably the happiest day of my life."

Hayward's mother was more straightforward in delivering the good news. The actress recalls, "I had just come home from school, and my mother said, 'Guess what?' and I said, 'What?' and she said, 'You got the role.' It took me a minute to digest. It was thrilling. My little five-minute video from the open call got me the movie.

"I love my character. Suzy Bishop is misunderstood at home; she is among three little brothers, a father with issues, and a mother who is having an affair. She's very sensitive yet also a tough girl."

Gilman saw his character of Sam Shakusky as "a good kid with amazing scouting skills; he's earned all these badges. But he's mistreated by his foster brothers - Sam is an orphan - and by the other Khaki Scouts. He meets Suzy at a church pageant and, over a year, they create a plan to run away together."

Despite being new to films, the two young stars applied themselves with aplomb and dedication. Both of them memorized the entire script as preparation before arriving on location.

"People tell me I have a good memory," states Hayward. "So that didn't really take me long. I read it over until I finally knew it."

For Gilman, the process was by necessity a little lengthier. He explains, "I had to memorize some of the script for the callbacks. Then, before filming, I went to several rehearsals with Kara for which I memorized basically all of my part. By the time we started officially shooting, I really had the script down; it was recorded read onto a file, and I listened to that over and over again on my phone."

The young stars would also rehearse together in the production office before going to the set. But preparation entailed much more than

merely learning their lines; Anderson wanted them to explore their characters, to feel comfortable in their skins, and to understand who they were and why Suzy and Sam do what they do. So, he assigned the kids some homework.

Gilman recounts, "I took canoeing lessons, a couple of karate lessons, and learned some cooking - there's scenes where I have to cook over a fire."

With a nod to the movie's 1965 setting, Gilman notes that "Wes also had me watch a [1963-set] Clint Eastwood movie, *Escape from Alcatraz*; it was very good. And I had my parents to rely on, since they grew up in the 1960s."

Hayward reveals, "Wes had Jared and I write letters to each other. Because in the story, Sam and Suzy write letters for a year to each other after they meet. He would have us start with the beginnings of their sentences -"

"Because in the script, the letters cut off [into the next ones] mid-sentence," adds Gilman. "Wes thought maybe we could finish them."

Given the world they live in and have come of age in, the two young performers began the assigned homework of their own correspondences through e-mails. But Anderson swiftly put a stop to that. "I don't think he felt that the e-mails were authentic enough," Hayward says. "He wanted the letters."

Once they abandoned electronic transmission for old-fashioned epistles, they embraced the task wholeheartedly. Hayward says, "I learned a lot about Jared. He's very entertaining!"

Gilman remarks, "Kara's letters even had a little label on the top that said, 'Suzy Bishop,' with a fake address."

Once production began, Gilman found the most difficult part to be "the early mornings," while Hayward was "shocked" to discover that films are typically shot out of sequence.

Then again, she notes, "I had no clue what to expect because I'd never been in a movie or a commercial or anything, just school plays and plays at summer camp. From reading the script on, it was all more than I thought it was going to be. My favorite part about the production was watching the other actors work. That was inspiring.

"What helped me get into character was listening to Wes. He would say, 'This is what's happening. This isn't Kara doing these things. This is Suzy.'"

Picking up on those cues from his leading lady and his director, Gilman would get into character "on the set. Whenever I put on Sam's coonskin cap and his glasses - a change from my normal glasses - it was, 'Now I'm Sam.'"

On a weekend day off, Anderson would invite the pair to see edited dailies and would discuss screen chemistry with them. However, Gilman notes, "Wes had us rehearse scenes, but not the kissing one; he wanted

that to feel natural, since it's the first time kissing for Sam and Suzy."

Another discovery came when Frances McDormand, who portrays Suzy's mother Mrs. Bishop, pointed out to Hayward the typewriter in her character's office. Hayward had never seen one before "in real life," and said so. "Fran thought that was so funny," Hayward laughs. "She showed me how it worked, typing out our names. The props helped me feel like I was in the 1960s."

McDormand made a strong impression on the younger actress. Hayward reflects, "Fran is amazing. My favorite scene is probably the one where Suzy is in the bathtub and talking with her mother. It's very tender and loving, and emotional; it shows how Suzy is feeling."

"Seeing Fran become a different person, and me having to do the same, was awesome. I loved being able to be so different from who I normally am."

Gilman was also taken under the wing of accomplished costars; Bruce Willis encouraged him to review and run lines before shooting, even if the words were already committed to memory.

Additionally, reveals Gilman, "Bill Murray overheard me tell one of the costumers that I didn't know how to tie a tie, so he called me over. He basically put his hands around mine and did it, and then had me try it. That's how I learned to tie a tie."

Murray offers, "Well, you do what you have to; once I showed a kid how to shave, and this time I showed a kid how to tie a tie."

Hayward confides, "Bill also told Jared and me to hum in the morning to get our voices ready for filming. It really works!"

Another cast member had to get his voice ready even when no other actors did; Bob Balaban is both heard and seen as the Narrator in **Moonrise Kingdom**. "When I first read the script, I couldn't put it down," says the veteran actor and filmmaker, who then spent weeks growing out his beard to meet Anderson's conception of the character of the Narrator. "It was really entertaining, with great characters and dialogue that was shot pretty much exactly as written; the words we had to say were so good."

He adds, "That you see the Narrator reflects the style of the movie. Suzy, the young girl, reads a lot and loves adventure books for kids. I'd say I'm kind of like the voice of the book, her own adventure, that she's writing in her head. But my character also has an on-screen connection to the boy."

"What's universal and relatable about **Moonrise Kingdom** is that this is a story about first love and a magical summer," comments Dawson. "It's about a young boy and girl who run away to be together. There is a sweetness and charm to this movie, and it's also funny."

"The title references the cove that the two kids run away to. It has the technical name of Mile 3.25 Tidal Inlet on the map - but for them it's a secret, magical place, so they re-name it: Moonrise Kingdom."

Both the technical name and the more meaningful one represent the creative attention to detail that moviegoers have come to expect from a Wes Anderson picture. Anderson collaborated with his fellow filmmaker Roman Coppola in writing the script for ***Moonrise Kingdom***, marking the second time that the two have scripted Anderson's ideas into the road map of a movie, following *The Darjeeling Limited* (2007).

Balaban notes that he was struck by how "Wes makes movies according to his own particular sensibilities. His is not just a talented mind; it is an organized and kind one. He makes movies like nobody else, and he's not trying to do it to be different; he's doing it because that's who he is."

What is evident to any and all working with Anderson is how precise his directing style is; he knows exactly what he wants, and how he will proceed to get it, before arriving on set each day. This, however, only makes him relish the process even more; he exhibits a sense of pure joy through his direction. Actors and crew alike are invited to share in, and contribute to, his vision.

"He has a firm hand, yet things are very relaxed on the set," reports Balaban. "Actors love him. He'll let you alone if things are going well; if he has something to talk to you about, he'll be very articulate."

"As a writer, a producer, and the director, Wes is involved in every element of the film, from clothing design to casting," adds Dawson. "All of it contributes to the world that he wants to create."

Anderson's enthusiasm spreads to cast and artisans, many of whom will collaborate with him on more than one project. As one such returnee, Dawson notes, "He wants the movie to be an adventure for all the people involved in making it, whether it's getting on a train in India or traveling on a boat in the Mediterranean. Making this movie definitely lived up to that tradition.

"He is always trying to evolve as a director, trying new things and learning from his experiences on previous movies."

"Wes cares about the process," says set decorator Kris Moran. "But he also cares about everybody around him, about the on-set environment; it brings out the best in you. When you're making a movie, that's a creative place you want to be in."

Even when calling for multiple takes to get a scene exactly the way he's envisioned it, Anderson remains calm and won't press to "make the day." This would serve him particularly well on ***Moonrise Kingdom*** since key members of the cast, and most of the extras, were children.

"Wes deals with children so well - in much the same way that Steven Spielberg does. He's encouraging to them," observes Balaban.

Anderson was able to relate to the youngsters in part because his films combine a grown-up seriousness with pure make-believe; ***Moonrise Kingdom*** directly accesses children's worlds of secrets and the convergence of magical moments one associates with youthful summers.

"Wes had this concept for some time," reveals Coppola. "He had the world and the characters and this feeling, and we spent some time together discussing it. We discovered a banter, and a manner of inquiry, between the two of us that seemed to gel and unlock all these ideas. After we had engaged in that dialogue, the writing process happened very quickly. It's always mysterious how that all happens.

"My role in writing was to draw out some of the ideas and to help define them. When you have a sounding board, it helps unlock things. That was sort of my main function; sounding board, shaper, editor."

Together, Anderson and Coppola created a rich tapestry of colorful characters with overlapping connections that draw us into the realm of the movie's island community, New Penzance. The community is a richly realized place populated by rounded and complex denizens.

Accordingly, actors were captivated by the story immediately. "It takes you into a completely new world from the first page," says Tilda Swinton. "A world that is as beautifully designed and completely conceived as this one is always going to be a thrill in cinema."

Murray, who also appeared in *The Darjeeling Limited*, adds, "It's a really fine script. There is an electricity that moves through it; Roman and Wes are really wonderful together."

To film their movie about the discovery of first love and an adventure for two children, the filmmakers honed in on Rhode Island as an all-purpose location - after what Dawson refers to as "Google-scouting."

"It was an unusual scouting process," adds production designer Adam Stockhausen. "Everyone - myself, Wes, Jeremy, [co-producer] Molly Cooper - was in New York and researching islands."

Dawson elaborates, "The story was written to take place on an island, and was envisioned as a New England coastal island. But we looked all over the world - albeit often from our living rooms - the Eastern seaboard, the West Coast, even the coast of Cornwall."

With a modest population and few automobiles allowed, New Penzance lends itself to being a place that sparks the children's imaginations and senses of adventure.

Rhode Island's miles and miles of beautiful coastline and its contained geography sealed the deal, finalized through the Rhode Island Film & TV Office. The state's topography encompasses rolling fields and craggy ravines, points of elevation, forests and beaches, and rocky coves. Among the state's many shooting locations for ***Moonrise Kingdom*** were Narragansett Bay; the 1,800-acre Camp Yawgoog, lensed in just ahead of the summer season; and the historic Trinity Church in Newport, where George Washington was a parishioner.

Particular care was taken by the cast and crew when working at the latter location, which was redressed twice as New Penzance's church; initially, for the pageant at which Suzy and Sam first meet one year before the main events of the story transpire, and then for the

climactic sequence of the movie which brings their adventure full circle.

The filmmakers wanted the physical production to be focused, not bloated. Accordingly, there were no big trucks, and no actor or filmmaker trailers. Actors were encouraged to arrive camera-ready, requiring them to don their costumes in their hotel rooms before coming to set.

Prudence Island, in Narragansett Bay, provided probably the most unique location for the production. Dawson comments, "There's no infrastructure there; there's one tiny little store at which to buy things. We had to get local environmental clearance to set foot on some of the pebble beaches, and charter a ferry boat to get crew members on-site. It pays off on-screen; Prudence really does look untouched."

With Rhode Island's geographical versatility and the unit's leanness, it wasn't uncommon for the production to move to and film at three or four different locations around the state on a given day - a park here, a beach there, a waterfall down the road.

Anderson had prepared for this part of the process as well, with an advance shoot weeks prior to the commencement of principal photography; he recruited a skeleton crew and shot footage - much of it amidst natural foliage - that would be included in the finished film. This minimal unit enjoyed a great amount of freedom.

Dawson remembers, "We drove around in a van and just went around the state and shot, including with the child actors. The cameras were light and small, so we weren't bogged down with heavy gear. The technology and the creativity went hand-in-hand.

The "pre-shoot" encompassed "a lot of unscripted stuff, and improv," explains Gilman. "We spent a whole week in the forest."

Once the main leg of the shoot got underway, "there was a feeling that we were all at camp, or maybe a well-run playground with rules," says Balaban. All of this was as hoped-for; Anderson wanted cast and crew to have as communal an experience as possible in filming the story.

Murray remembers, "My first day at work was on a camp set, and I realized that they didn't have trailers and so forth. We had tents, pup tents.

"It was about 40 degrees outside and raining, but once you get 51 people crammed inside a tent, it gets plenty warm. We were cozy after a while."

Another factor bringing cast and crew closer together was the collective make-believe effort; whether they were alive in 1965 or not, each member of the unit had to work together to help the actors slip into their characters and the world they inhabit.

Dawson notes, "This story is Wes' take on 1965. From my perspective, his previous movies always existed in a time that you couldn't quite place, mixing past and present.



"Wes has always storyboarded in pre-production; something that we had done on *Fantastic Mr. Fox*, which we also applied here, was to edit the storyboards together with voices and music, pre-testing some of the sequences."

"Our starting point was visual research," says costume designer Kasia Walicka Maimone. "That came primarily from photography."

Art director Gerald Sullivan concurs, saying that "the biggest thing for us in the art department was researching the architecture of the time, and of the area; meaning, both interiors and exteriors. So, we looked at houses on islands, lighthouses, shingled houses - all in constant collaboration with Wes, who had collected reams of research photos for us to make use of in our designs." So many photos accrued that a private production website had to be set up in order for departmental staffs and crew members to have access to them all.

Set decorator Kris Moran, who had first worked alongside Anderson as "on-set prop" on *The Royal Tenenbaums*, notes, "Wes cares about every detail so much. We scoured antique shops and borrowed things from crew members and people we met. If Wes had been out walking and seen something on someone's porch that he liked, we chased it down. When I was dressing a set, it was often with something that wasn't necessarily iconic of the time, but tertiary and interesting so that it could get more at the characters' history.

"This movie has a bit of a different aesthetic than Wes' other movies; it's a little more rough around the edges, and a little more lived-in."

Yet there often proved to be little in the way of vintage props, set dressing, or wardrobe that could be found on the scale needed for the production.

One exception was the trailer home for Captain Sharp, Bruce Willis' character; the desired 1952 Spartanette was found through a dealer in Texas. But for Robert Yeoman's camera to be able to move around inside, Moran says, "We actually had to cut it apart and then rebuild it. The interior was intact, but we reconfigured it so there could be a 360-degree field of vision inside. We then re-dressed it in full."

Moran recalls her team looking for tents needed to colonize the fictional Khaki Scouts of North America's Troop 55 at their camp under the command of Scout Master Ward, played by Edward Norton. After they scoured the country to locate a stash of old stock tents, they found that even Army/Navy stores were coming up short. Only a couple of vintage tents had been found - and these mostly weren't the right color or shape or size; Anderson had specified the Khaki Scouts tents' piping (bright yellow) and interior lining (plaid, including a plaid wall for Ward's own tent).

Efforts to refashion the existing tents didn't take. Moran recounts, "We realized that every tent would have to be custom-made. That way we wouldn't have to hide or cheat anything, and we could control the color and shape."

A New Hampshire company, Tentsmiths, specializes in fabricating historical reenactment tents. Although geared towards replicating tents from pre-1950, Tentsmiths staff rose to the challenge of moving their aesthetic forward to 1965.

Moran says, "We sent someone up there to rally them, and to convey an understanding of the visuals we were trying to achieve. Everyone at Tentsmiths really got into it, and the tents they made for us looked fantastic!"

As production designer, Stockhausen would oversee the entire look of **Moonrise Kingdom** and would have to coordinate with every department. His research was therefore multifaceted.

He comments, "I researched everything from general lifestyle to very specific objects. For example, I wondered, 'In what exact year did switches develop on night lights?' so that we wouldn't make a mistake."

Dawson says, "Adam did an amazing job, especially with his research into the origins of scouting and camping."

Stockhausen's crew proved inventive and resourceful, making camp signs out of sticks and logs tied together. As with the tents, the story's requisite canoes were built to design specifics; many mornings at the local Holiday Inn Express, crew members would test out the newly built and painted canoes in the hotel pool. Since these were made out of plywood, buoyancy was not always achieved; ultimately, for many of the scenes involving canoeing, off-camera ballast of weighted keels had to be rigged underneath, helping to maintain the actors' immersion in the moment rather than risk their immersion in the drink.

Rhode Island's existing pool of craftsmen joined the group effort. Citing their contributions, Moran enthuses, "A local artist, James Langston, carved little raccoons on the front of the canoes, and he also made some totem poles for us. Chris Wiley made corn finials [e.g., sculpted ornaments] for Scout Master Ward's tent. Another artist made all the stick furniture inside that tent - all matching out of chicory, an entire suite! We even had a chainsaw artist make some of the totems on top of the signage for the Khaki Scouts' camp."

For the Bishop family home, the hope was to find a house that could immediately assume the role. The house chosen to portray the Bishop home exterior was Conanicut Light, in Jamestown, RI - a former lighthouse. For the interior, four candidates had such strong qualities that the production sought to re-create elements of each. The decision was made to build the house interiors on a soundstage in a vacant retail space at a local strip mall in Middletown, RI. On the soundstage, all the best elements - whether architecture or furnishings - of the favored locations were re-created.

Dawson notes, "At each of these homes, we picked up inspirations and reference points. There were things that we just loved and wanted to see up on-screen. Adam would run those through his brain. When he went back to Wes, a hybrid was created - one that comes fully alive in the opening sequence of the film."

"All of them were unique houses," marvels Stockhausen. "Together, our favorite pieces of them inform and convey the eclectic and individual family that lives within."

The four houses that went into the DNA of the Bishop home interior were Comfort Island, in Alexandria Bay on the St. Lawrence River, at the border between New York and Canada; Stafford House, on Cumberland Island in Georgia; the Cottage at Ten Chimneys, in Wisconsin; and Clingstone in Narragansett Bay, which is visible from the shore of Newport, RI.

"The wall murals, with the trees, are replicas of the walls at Comfort Island," reveals Moran. "The interior shingles are a defining feature of Clingstone. The kitchen set is part of Alexandria Bay. On-screen, it all coheres as the Bishop family home."

"There is definitely that certain New England feel to it," states Sullivan. "Some of that architecture you just wouldn't see anywhere else. The sets and the environment were meant to bolster the characters - and the actors."

As with the Spartanette trailer in its original state, the camera movements that Anderson and Yeoman envisioned for the opening sequence necessitated something of a dissection of the home's interior.

Stockhausen notes, "It all developed once Wes decided to go with his idea of moving through the house in a very specific manner - from room to room without cuts - for the opening sequence. It was broken down shot by shot for us with storyboards.

"We sat down and started to figure it out from a design point of view, and also from a budget point of view. It was like a puzzle; is this piece of research right for that shot? We took a deep breath, and we went for it. It was a lot of fun."

Working on a soundstage allowed the filmmakers to slightly bend the rules of architecture and physics so that they weren't constrained by congruent placement of windows, doors, and rooms.

Sullivan remarks, "Wes was a constant collaborator, a total partner all the way who was always receptive to input. He would augment things a day, or an even an hour, before shooting."

Unique features that were built in to the Bishop house, such as the bead board, contribute to an eclectic interior with a hint of age. Books pervade the home, reflecting the parents' vocations as lawyers; some are vintage books, while others were crafted by the crew. A good portion of the furniture and artwork was rented from Comfort Island, including works by painter Alson Skinner Clark. With the home being a former lighthouse, a nautical theme also flows through the Bishops' interior.

Although the time of the story is 1965, the house itself is not meant to be from any particular time period but rather an amalgamation of period details through the mid-1960s.

Moran notes, "We made room for stuff in their lives from the 1940s and 1950s; there are random objects that they might have found, reflecting a strong love of the arts."

"It's a beautiful set, with all its handmade work," Bill Murray says admiringly. "It's one of the nicest ones I've worked in. The crew spent a lot of time making it feel authentic - how a house gets decorated by the first person who lives there, and then later you're sort of stuck with it - so we could feel authentic when we were acting."

"There was cool stuff around, a lot they didn't keep track of - if you wanted something you could walk right out of there with it."

Moran laughs, "Bill *thinks* we weren't keeping track of the record albums, but I know *exactly* which ones he took."

For what the actors would be wearing, "Wes had done a lot of initial research," comments costume designer Kasia Walicka Maimone, who with Anderson pored through a multitude of photography, mostly in book form, looking for inspirations "that would enrich and expand the characters," as she notes. From a clearly articulated vision and framework, she could enhance and execute his concepts.

She says, "The next steps were to produce collages and very rough sketches. He would give me immediate feedback and we would further define what was needed."

"In the fittings, there would always be a moment of adjustment; not just, 'Do we need to change a color or a shape?' but, 'Does what we created resonate?'"

Dawson remarks, "The costumes are detailed and intricate, and have little elements drawn from different reference points."

"The animal costumes in the Noah's Ark church pageant sequences were influenced by 'Carnival of the Animals' as interpreted by Leonard Bernstein and Benjamin Britten; as a kid, Wes was in a production of that, so we looked at photos from his family and from the production's conductor."

In line with the creative track the production was taking, the majority of the costumes were handmade. "A lot of them had starting points in real vintage pieces or research," Walicka Maimone says. "But then we would make it our own, while always adhering to Wes' vision."

The actors' input was solicited, although flattering fitting results were not a given; Murray sighs, "[My character of] Mr. Bishop's pants are made out of separate squares of loud material sewn together - and they're so short."

Even so, clarifies Walicka Maimone, "Mr. Bishop's costumes are the most toned-down of anyone's; his character is more conservative than the others."

"The longest search came for Suzy's Sunday school saddle shoes, because after our research we realized we were looking for ones with

leather soles, as they had in the 1960s; contemporary ones don't have leather soles. We ultimately got a blue pair and a red pair, one in a store in New York City and one online."

But the biggest sartorial challenge was the design for, and subsequent manufacture of, the uniforms for the Khaki Scouts. After consulting with Anderson and Stockhausen, Walicka Maimone and her department created every single element of the uniforms, from the socks to the activity buttons. It was a massive amount of work, completed in a short amount of time; raccoon mascot insignia patches, made out of felt, were hand-sewn onto the uniforms.

The group of Khaki Scout extras was made up largely of scout troops from Narragansett Bay, who were happy to report for extras duty and experience moviemaking firsthand; as Murray reports, "Some of them earned a merit badge in cinematography." But the boys did have to leave their 21<sup>st</sup>-century uniforms at home.

"We had a lot of Khaki Scouts in large-scale scenes," says Walicka Maimone. "I think the final number of uniforms we created was 350."

She adds, "The Scout uniforms and Suzy's outfit were my absolute favorites, but I also particularly enjoyed doing the ones for Scout Master Ward, Mr. Bishop, and Social Services."

In *Moonrise Kingdom*, the latter is neither a department nor a group, but rather the name of a character; Tilda Swinton was cast as Social Services.

Real-life social services workers did not wear uniforms, so Walicka Maimone turned to the Salvation Army for inspiration as well as to women-in-service uniforms. She then accentuated shapes and extended capes until she came up with the final outfit - one eagerly donned by Swinton, hat-wig and all.

"Social Services' uniform was the most structured, the most physically tailored piece we had," says Walicka Maimone.

Swinton elaborates, "Social Services represents authority, *force majeure*; when mayhem erupts, she is called in to impose order. Social Services wears a blue-and-white uniform, a pantsuit. Atop her head is a Salvation Army officer-style hat. Tied around her neck is a red ribbon, in a bow.

"There are several cinematic references, and actresses and actors, which inspired us; I loved playing that out with Wes."

In contrast, the costume for Frances McDormand's character of Mrs. Bishop reflects an amalgamation of women artists, painters, and writers from the 1960s. The back story proffered by Anderson was that, though Mrs. Bishop is a lawyer, she grew up in a house full of creative types and so her costuming is infused with more colorful elements.

As Swinton notes wistfully, "My mother wore clothes like those that Fran wears. I remember all these colors from my early childhood in a very visceral way; the costumes are so accurate.

"In this story, our community of adults doesn't really know what they're doing and in the process find themselves to be no less childlike, and no more grown-up, than the two children. It was great fun, a real joy, to be part of this movie. There is such a playfulness in it because there is absolute structure."

Swinton and McDormand were but two of the first-time acting collaborators with Anderson on ***Moonrise Kingdom***. The majority of the cast, including Bruce Willis and Edward Norton, had not worked with the director before. Dawson opines, "It's a different look and feel for both Bruce and Ed in this movie, and I think people are going to respond to them."

Bill Murray and Jason Schwartzman had first starred for Anderson in his acclaimed *Rushmore* back in 1998, and have since reteamed with him multiple times apiece. Dawson notes, "Bill and Jason are always great to have around. Bill keeps us all going; he's our pep captain."

Whether learning about typewriters or ties, the two youngest newcomers realized that their first moviemaking experience was something special. "***Moonrise Kingdom*** is such a sweet story," says Hayward. "It's beautiful. I love everything about the movie - how the story is told, the relationship between the characters - and I hope audiences love everything about it too."

Gilman enthuses, "It's got action. It's got comedy. It's got drama. It's got romance. It really packs a punch!"

# Moonrise Kingdom

## About the Cast

**BRUCE WILLIS (Captain Sharp)** has demonstrated career versatility with diverse characterizations in memorable motion pictures.

Among these have been Quentin Tarantino's *Pulp Fiction*, which won the Palme d'Or at the 1994 Cannes International Film Festival; Robert Benton's *Nobody's Fool*, opposite Paul Newman; Terry Gilliam's *12 Monkeys*, with Brad Pitt and Madeleine Stowe; Norman Jewison's *In Country*, for which Mr. Willis received a Golden Globe Award nomination; M. Night Shyamalan's phenomenon *The Sixth Sense*, for which he won the People's Choice Award; and, as Detective John McClane, four globally popular *Die Hard* movies directed by John McTiernan (the first and third installments), Renny Harlin, and Len Wiseman, respectively. He is reprising the latter role for a movie that he is executive-producing, directed by John Moore, to be released in 2013.

Following studies at Montclair State College's prestigious theater program, the New Jersey native honed his craft in several stage plays and countless television commercials. In 1984, he took on the lead role in *Fool for Love*, under the direction of the play's author Sam Shepard, in a run which lasted for 100 performances off-Broadway.

Mr. Willis next won international stardom and multiple honors, including Emmy and Golden Globe Awards, for his starring role as private eye David Addison in the hit television series *Moonlighting*.

Since then, his many motion pictures have included Robert Altman's *The Player*; Michael Bay's *Armageddon*; Robert Benton's *Billy Bathgate*; Luc Besson's *The Fifth Element*; Blake Edwards' *Blind Date* and *Sunset*; Stephen Frears' *Lay the Favorite*; Barry Levinson's *Bandits* and *What Just Happened*; Rob Reiner's *North* and *The Story of Us*; Robert Rodriguez's *Sin City* and *Planet Terror*; Alan Rudolph's *Mortal Thoughts* and *Breakfast of Champions*, which he executive-produced; Robert Schwentke's *RED*; M. Night Shyamalan's *Unbreakable*; Florent Emilio Siri's *Hostage*, which he produced; Sylvester Stallone's *The Expendables*; Robert Zemeckis' *Death Becomes Her*; and Edward Zwick's *The Siege*. With his brother David Willis and business partner Stephen Eads, he co-founded Willis Brothers Films, a film production company based in Los Angeles.

He also maintains a hand in the theater. In 1997, he co-founded A Company of Fools, a non-profit theater troupe committed to developing and sustaining stage work in the Wood River Valley of Idaho, and throughout the U.S. He starred in and directed a staging of Sam Shepard's dark comedy *True West* at the Liberty Theater in Hailey, Idaho. The production, dedicated to Mr. Willis' late brother Robert, was recorded for television airing.

An accomplished musician, he recorded two Motown albums; *The Return of Bruno* (1986), which went platinum and yielded a Top 5 hit in "Respect Yourself," and *If It Don't Kill You, It Just Makes You Stronger* (1989). In 2002, he launched a club tour with his musical group Bruce

Willis and the Blues Band, traveling to Iraq to play for U.S. servicemen.

**EDWARD NORTON (Scout Master Ward)** has acted in such films as Gregory Hoblit's *Primal Fear*, Woody Allen's *Everyone Says I Love You*, Milos Forman's *The People vs. Larry Flynt*, Tony Kaye's *American History X*, John Dahl's *Rounders*, David Fincher's *Fight Club*, Frank Oz's *The Score*, Danny DeVito's *Death to Smoochy*, Julie Taymor's *Frida*, Brett Ratner's *Red Dragon*, Spike Lee's *25th Hour*, F. Gary Gray's *The Italian Job*, David Jacobson's *Down in the Valley*, Ridley Scott's *Kingdom of Heaven*, Neil Burger's *The Illusionist*, John Curran's *The Painted Veil* and *Stone*, Louis Leterrier's *The Incredible Hulk*, Gavin O'Connor's *Pride & Glory*, Tim Blake Nelson's *Leaves of Grass*, and Tony Gilroy's upcoming *The Bourne Legacy*.

He has been nominated for two Academy Awards, for *Primal Fear* and *American History X*; and won a Golden Globe Award for the former, along with numerous other awards for his performances.

Mr. Norton produced and directed the feature film *Keeping the Faith*. He founded and runs Class 5 Films, in partnership with Academy Award-nominated screenwriter Stuart Blumberg and producer Bill Migliore. Class 5's first two features, David Jacobson's *Down in the Valley* and John Curran's *The Painted Veil*, were released in 2006. Class 5 more recently produced *Leaves of Grass*, written and directed by Tim Blake Nelson; and Mr. Blumberg's directorial debut, *Thanks for Sharing*. The company is developing adaptations of Dan O'Brien's *Buffalo for the Broken Heart* and Jonathan Lethem's *Motherless Brooklyn*, for which Mr. Norton is writing the screenplay.

Class 5's most recent documentary, *By The People: The Election of Barack Obama*, directed by Amy Rice and Alicia Sams, aired on HBO in November 2009; it won an Emmy Award and was nominated for two more. Class 5's other documentaries include Jim Norton's *The Great Rivers Expedition* and David Sampliner's *Dirty Work*; the latter premiered at the Sundance Film Festival and aired on the Sundance Channel. Class 5 also collaborated with the Sea Studios Foundation on their highly acclaimed, multi-million dollar series about earth system sciences for National Geographic, *Strange Days on Planet Earth*, which Edward Norton hosted and narrated, and which premiered on PBS in April 2008.

Class 5 is currently working in partnership with Brad Pitt's Plan B and National Geographic to produce an epic miniseries for HBO based on Stephen Ambrose's acclaimed book *Undaunted Courage*, about the Lewis and Clark expedition. Edward Norton and Mr. Pitt will executive-produce the miniseries.

**BILL MURRAY (Mr. Bishop)**'s portrayal of Herman Blume in Wes Anderson's *Rushmore* brought him the New York Film Critics Circle, National Society of Film Critics, Los Angeles Film Critics Association, and Independent Spirit Awards for Best Supporting Actor. He has acted in all of Mr. Anderson's subsequent features, including *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Darjeeling Limited*, and *Fantastic Mr. Fox* (in voiceover).

Born in Chicago, he began his acting career there with the improvisational troupe Second City. He joined the cast of NBC's



*Saturday Night Live* in the show's second season, and shortly thereafter won an Emmy Award as one of the show's writers. He later authored the book Cinderella Story: My Life in Golf.

After making his screen debut in Ivan Reitman's *Meatballs*, Mr. Murray reteamed with the director on *Stripes* and the *Ghostbusters* movies. His film credits also include Harold Ramis' *Caddyshack* and *Groundhog Day*; Art Linson's *Where the Buffalo Roam*; Sydney Pollack's *Tootsie*; John Byrum's *The Razor's Edge* (1984); Richard Donner's *Scrooged*; Frank Oz's *What About Bob?*; John McNaughton's *Mad Dog and Glory* and *Wild Things*; Tim Burton's *Ed Wood*; Peter and Bobby Farrelly's *Kingpin*; Jon Amiel's *The Man Who Knew Too Little*; Tim Robbins' *Cradle Will Rock*; Michael Almereyda's *Hamlet* (2000); Gil Kenan's *City of Ember*; Aaron Schneider's *Get Low*, for which he received Spirit and Satellite Award nominations; Mitch Glazer's *Passion Play*; and, upcoming, Roman Coppola's *A Glimpse Inside the Mind of Charles Swan III*.

For his performance as Bob Harris in Sofia Coppola's *Lost in Translation* (also a Focus Features release), Mr. Murray received the Golden Globe, BAFTA, Independent Spirit, and New York, Los Angeles, and Chicago film critics' Awards, among others, for Best Actor. He also was nominated for the Screen Actors Guild and Academy Awards.

He has starred for Jim Jarmusch in the "Delirium" segment of *Coffee and Cigarettes*; in *Broken Flowers*, also a Focus release, for which he was nominated for a Satellite Award for Best Actor; and in *The Limits of Control*, also a Focus release.

He will next be seen in *Hyde Park on Hudson*. The historical tale, in which Mr. Murray portrays President Franklin Delano Roosevelt, is directed by Roger Michell from Richard Nelson's screenplay. Laura Linney stars opposite him in the movie, which will be released by Focus in December 2012.

**FRANCES McDORMAND (Mrs. Bishop)** recently returned to Broadway in the Daniel Sullivan-directed hit staging of David Lindsay-Abaire's play *Good People*. Her portrayal of Margie Walsh earned her the Drama League, Drama Desk, Outer Critics Circle, and Tony Awards for Leading Actress.

Ms. McDormand has established a worldwide cinema audience with roles in a variety of films, including her Academy Award-winning portrayal of Marge Gunderson in the acclaimed Coen Brothers film *Fargo*. With the Coen Brothers, she has made four other films; *Blood Simple*, *Raising Arizona*, *The Man Who Wasn't There*, and *Burn After Reading*.

Other films include Bharat Nalluri's *Miss Pettigrew Lives for a Day*; Nicole Holofcener's *Friends with Money* (Spirit Award for Supporting Actress); Niki Caro's *North Country* (Academy Award, Golden Globe, and SAG Award nominations); Lisa Cholodenko's *Laurel Canyon*; Nancy Meyers' *Something's Gotta Give*; Cameron Crowe's *Almost Famous* (Golden Globe, BAFTA, and Academy Award nominations, as well as several critics' awards); Curtis Hanson's *Wonder Boys*; Michael Caton-Jones' *City by the Sea*; Daisy von Scherler Mayer's *Madeline*; Gregory Hoblit's *Primal Fear*; John Sayles' *Lone Star*; Alan Taylor's *Palookaville*; Mick Jackson's *Chattahoochee*, opposite Gary Oldman; Sam Raimi's *Darkman*, opposite Liam Neeson; Ken Loach's *Hidden*

*Agenda*; Robert Altman's *Short Cuts* (Venice International Film Festival Award and special Golden Globe Award for Best Ensemble Cast); John Boorman's *Beyond Rangoon*; Bruce Beresford's *Paradise Road*; and Alan Parker's *Mississippi Burning* (Academy Award nomination). Most recently, she was seen in Michael Bay's blockbuster *Transformers: Dark of the Moon*. Upcoming films include Paolo Sorrentino's *This Must Be the Place*, opposite Sean Penn; and, voicing the character Captain Chantel Du Bois, the animated *Madagascar 3: Europe's Most Wanted*, directed by Eric Darnell.

Ms. McDormand has starred in the television films *The Good Old Boys*, directed by Tommy Lee Jones; *Talking With*, directed by Kathy Bates; *Crazy in Love*, directed by Martha Coolidge; and *Hidden in America* (Emmy Award nomination), opposite Jeff Bridges and directed by Martin Bell.

She studied at the Yale School of Drama. Other stage appearances include Caryl Churchill's *Far Away*, directed by Stephen Daldry, at the New York Theatre Workshop; her Tony Award-nominated performance as Stella in *A Streetcar Named Desire*; *The Sisters Rosenzweig*, at Lincoln Center; *The Swan*, at the Public Theatre; *A Streetcar Named Desire* (this time as Blanche), at the Gate Theater in Dublin; Dare Clubb's *Oedipus*, at the Blue Light Theater Company, with Billy Crudup; *To You, The Birdie!* and *North Atlantic*, with The Wooster Group; and *The Country Girl*, on Broadway with Morgan Freeman under Mike Nichols' direction.

**TILDA SWINTON (Social Services)** started making films with the English director Derek Jarman in 1985; their first was *Caravaggio*. They made seven more films together, including *The Last of England*, *The Garden*, *War Requiem*, *Edward II* (for which she was named Best Actress at the Venice International Film Festival), and *Wittgenstein*, before Mr. Jarman's death in 1994.

Ms. Swinton gained wider international recognition in 1992 with her portrayal of *Orlando*, based on the novel by Virginia Woolf under the direction of Sally Potter. She established rewarding ongoing filmmaking relationships with Lynn Hershman-Leeson, teaming on *Conceiving Ada*, *Teknolust* (playing four roles), and *Strange Culture*; with John Maybury, on *Man 2 Man* and *Love is the Devil*; with Jim Jarmusch, on *Broken Flowers* and *The Limits of Control*, both also for Focus Features; with Luca Guadagnino, on *The Protagonists*, *The Love Factory*, and the widely acclaimed *I Am Love*, which she also produced.

Her other films include Susan Streitfeld's *Female Perversions*; Robert Lepage's *Possible Worlds*; Danny Boyle's *The Beach*; Cameron Crowe's *Vanilla Sky*; Spike Jonze's *Adaptation*; David Mackenzie's *Young Adam*; two films costarring with Keanu Reeves, Mike Mills' *Thumbsucker* and Francis Lawrence's *Constantine*; Béla Tarr's *The Man from London*; the three blockbuster *The Chronicles of Narnia* tales, directed by Andrew Adamson (the first two installments) and Michael Apted; Erick Zonca's *Julia*, for which she won the Evening Standard Award, and was a César Award nominee for Best Actress; Joel and Ethan Coen's *Burn After Reading*, also for Focus Features, for which she was a BAFTA Award nominee; and David Fincher's *The Curious Case of Benjamin Button*, for which she won a London Critics' Circle Film Award.

Ms. Swinton won an Academy Award and a BAFTA Award for her performance in Tony Gilroy's *Michael Clayton*; she also received Screen Actors Guild and Golden Globe Award nominations for her portrayal. Ms. Swinton had earlier been a Golden Globe Award nominee for David Siegel and Scott McGehee's *The Deep End*, which also brought her an Independent Spirit Award nomination. She was recently once more a Golden Globe and Screen Actors Guild Award nominee for her performance in Lynne Ramsay's *We Need to Talk About Kevin*, which she executive-produced. Other accolades for the latter performance include nominations from BAFTA, the London Critics' Circle, and the Critics' Choice Movie Awards, as well as a National Board of Review win.

In 1995, she conceived and performed her acclaimed live-art piece *The Maybe* - in which she presents herself lying asleep in a glass case for eight hours a day over seven days - at The Serpentine Gallery in collaboration with an installation she devised with Cornelia Parker. 22,000 people saw *The Maybe* there, making it the most popular exhibition of its time. The following year, in collaboration with the French artists Pierre et Gilles - and for comparable numbers of visitors - she performed the piece at the Museo Baracco in Rome.

In the summer of 2008, Ms. Swinton launched the Ballerina Ballroom Cinema of Dreams film festival in her hometown of Nairn, Scotland. In 2009, the festival not only curated a Scottish Cinema of Dreams edition in Beijing, but returned in August as a mobile cinema that travelled -and was bodily pulled - from Kinlochleven on the west coast of Scotland to Nairn on the east coast. All three festivals became events of international interest.

In 2010, she and Mark Cousins inaugurated their 8 and a Half Foundation, which seeks to establish a new birthday for children - the 8 and a halfth - for the celebration of a magical introduction to the wide company of cinema fandom.

Ms. Swinton has been honored to be the longtime muse and collaborator of Viktor & Rolf. In 2003, she worked with them on their "One Woman Show," wherein the designers created a collection on her and made up all the models to look like her. Her latest contribution to fashion was a collaborative film with Ryan McGinley for Pringle of Scotland - for which she remains the face of both women's and men's wear - that received industry acclaim.

**JASON SCHWARTZMAN (Cousin Ben)** made his motion picture acting debut for Wes Anderson, starring as Max Fischer in the acclaimed comedy *Rushmore*, opposite Bill Murray. His performance earned him a nomination for Most Promising Actor from the Chicago Film Critics Association, among other honors. He again starred for Mr. Anderson in *The Darjeeling Limited*, which the two wrote with Roman Coppola; in the short film *Hotel Chevalier*; and, in voiceover, on *Fantastic Mr. Fox*. He appears in the upcoming *A Glimpse Inside the Mind of Charles Swan III*, written and directed by Mr. Coppola.

His other movies include Judd Apatow's *Funny People*, opposite Adam Sandler, Seth Rogen, Jonah Hill, and Aubrey Plaza; Edgar Wright's *Scott Pilgrim vs. the World*; Sofia Coppola's *Marie Antoinette*, alongside Kirsten Dunst; David O. Russell's *I Heart Huckabees*; Roman Coppola's *C.Q.*; Jonas Åkerlund's *Spun*; Andrew Niccol's *Simone*, with Al

Pacino; and Anand Tucker's *Shopgirl*, adapted by Steve Martin from the latter's book of the same name, for which Mr. Schwartzman received a Satellite Award nomination.

The Los Angeles native recently starred for three seasons as Jonathan Ames on HBO's Brooklyn-based acclaimed television series *Bored to Death*, alongside Ted Danson and Zach Galifianakis.

In the musical world, he was lead drummer for the Los Angeles-based band Phantom Planet. Their second studio album, *The Guest*, written in part by Mr. Schwartzman, was released by Epic Records in February 2002; shortly thereafter, the band embarked on a 14-month tour with Incubus. By 2006, he had a new endeavor as a one-man group, under the name Coconut Records. Coconut Records released its debut album, *Nighttiming*, in 2007, with contributions from Incubus and Kirsten Dunst. Mr. Schwartzman wrote all of the songs and performs the majority of the instruments. The song "West Coast" was heard in an episode of the television series *The O.C.* as well as in Matt Reeves' *Cloverfield*. Coconut Records' second album, *Davy*, was released in January 2009.

**BOB BALABAN (Narrator)** last directed the telefilm *Georgia O'Keeffe*, starring Joan Allen and Jeremy Irons, which was nominated for three Golden Globe Awards and nine Emmy Awards, with Mr. Balaban receiving his second Emmy nomination for Outstanding Directing for a Miniseries, Movie, or a Dramatic Special; the first came for *Bernard and Doris*, which he also produced. The latter feature, starring Susan Sarandon and Ralph Fiennes, received ten Emmy Award nominations overall, as well as three Golden Globe Award nominations. He also earned Directors Guild of America Award nominations for his helming of both features.

Mr. Balaban was an Academy Award and Golden Globe Award nominee as producer of Robert Altman's Best Picture nominee *Gosford Park*, which brought Mr. Altman the Golden Globe Award for Best Director and Julian Fellowes the Academy Award for Best Original Screenplay, based on an idea by Mr. Altman and Mr. Balaban. With his fellow actors from the movie, Mr. Balaban shared the Screen Actors Guild Award's top prize, for Outstanding Performance by the Cast of a Theatrical Motion Picture. With his fellow producers from the movie, he shared BAFTA's Alexander Korda Award for Best British Film.

He produced, directed, and co-wrote *The Last Good Time*, starring Armin Mueller-Stahl and Olivia d'Abo; and directed *Parents*, starring Randy Quaid, Sandy Dennis, and Mary Beth Hurt. He created, wrote, and produced the animated television series *Hopeless Pictures*; and executive-produced the game show *Celebrity Charades*.

In 2002, Mr. Balaban produced and directed Erik Jensen and Jessica Blank's hit Off-Broadway play *The Exonerated*, starring Richard Dreyfuss and Jill Clayburgh, which won the Drama Desk Award and the Outer Critics Circle Award; and then produced and directed the show's touring version. He subsequently directed the telefilm version, adapted by the playwrights, which starred Susan Sarandon, Danny Glover, Aidan Quinn, Delroy Lindo, and Brian Dennehy.

As actor, he has appeared in over fifty movies, including such classics as John Schlesinger's *Midnight Cowboy*, Mike Nichols' *Catch-*

22, Steven Spielberg's *Close Encounters of the Third Kind*, and Bennett Miller's *Capote*. He has starred in his friend Christopher Guest's films *Waiting for Guffman*, *Best in Show*, *A Mighty Wind*, and *For Your Consideration*. His many other movies as actor include Woody Allen's *Alice* and *Deconstructing Harry*; Tim Robbins' *Bob Roberts* and *Cradle Will Rock*; and Jill and Karen Sprecher's *Clockwatchers* and *Thin Ice*.

He has starred on Broadway in such shows as *Plaza Suite*, *Speed-the-Plow*, and *The Inspector General*, for which he was a Tony Award nominee. He has starred off-Broadway in *You're a Good Man Charlie Brown*, and *Marie and Bruce*, among other shows. His next stage work is directing the July 2012 Williamstown Theater Festival production of Lucy Boyle's play *The Blue Deep*, starring Blythe Danner.

Mr. Balaban writes the best-selling McGrowl series of children's books for Scholastic, and has begun a second series entitled The Creature from the Seventh Grade.

A Chicago native, his roots are in the entertainment world; his uncle was a longtime president of Paramount Pictures and his grandfather headed production at MGM for many years.

**JARED GILMAN (Sam)** won the role of Sam in *Moonrise Kingdom* at the age of twelve; it is his first professional acting assignment.

He has studied acting and filmmaking in professional performing art studios and summer camps. He enjoys scripting, acting in, and editing his own short action videos.

Now thirteen years old, Mr. Gilman attends middle school in his native New Jersey and is on his school's cross country and fencing teams. Besides acting, his other passion is playing golf.

**KARA HAYWARD (Suzy)** was born and raised in Massachusetts. She acted in her first play during summer camp, and it was there that she discovered a passion for acting.

She was subsequently discovered at an open call, landing her first movie audition, for *Moonrise Kingdom*. She made the movie - her feature debut - at the age of twelve. She is now thirteen years old.

Ms. Hayward has been a member of Mensa since the age of nine. In addition to acting, she enjoys reading, dancing, and writing, including poetry. Her artwork and poems have been published locally as well as in books such as Inspired and A Celebration of Poetry.

# Moonrise Kingdom

## About the Filmmakers

**WES ANDERSON (Director/Screenplay/Producer)** was born in Houston, Texas and attended college at the University of Texas at Austin. His other films include *Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Darjeeling Limited*, the short film *Hotel Chevalier*, and the animated feature *Fantastic Mr. Fox*.

**ROMAN COPPOLA (Screenplay)** was a producer and co-writer on Wes Anderson's *The Darjeeling Limited*.

Mr. Coppola grew up in the world of filmmaking, and has developed his directing skills by working in multiple capacities - from sound recordist to cinematographer, from writer and producer to inventor.

He began his directing career with visual effects direction and second-unit direction on *Bram Stoker's Dracula*, which garnered a BAFTA Award nomination for Best Special Effects. His first feature film, *C.Q.*, world-premiered at the Cannes International Film Festival and was well-received critically. He has lent his talents as second-unit director to, among other films, Sofia Coppola's *Lost in Translation* and *Marie Antoinette*; and Wes Anderson's *The Life Aquatic with Steve Zissou*.

He is also the founder and owner of The Directors Bureau (TDB), an award-winning production company. It is through TDB that Mr. Coppola has directed highly acclaimed and influential music videos, for such bands as The Strokes and Green Day; and commercials, for such clients as Coca-Cola, Honda, and The New Yorker. His work has earned him various industry honors, including a Grammy Award nomination and two MTV Video Music Awards. His stream-of-consciousness music video for Phoenix's "Funky Squaredance" track was invited into the permanent collection of the Museum of Modern Art.

Mr. Coppola is a founding partner of the Photobubble Company, which markets a newly patented inflatable film enclosure; details can be viewed at [www.photobubblecompany.com](http://www.photobubblecompany.com).

He is president of the pioneering San Francisco-based film company American Zoetrope. Among his producing credits are Sofia Coppola's *Somewhere* (also for Focus Features), which won the top prize, the Golden Lion Award, at the 2010 Venice International Film Festival. He also produced *On the Road*, the forthcoming film directed by Walter Salles, based on Jack Kerouac's iconic novel.

His next film as director and writer is *A Glimpse Inside the Mind of Charles Swan III*, starring Charlie Sheen, Bill Murray, Patricia Arquette, Mary Elizabeth Winstead, and Jason Schwartzman.

**SCOTT RUDIN (Producer)** Films include: *The Girl with the Dragon Tattoo*; *Extremely Loud & Incredibly Close*; *Moneyball*; *Margaret*; *The Social Network*; *True Grit*; *Greenberg*; *It's Complicated*; *Fantastic Mr. Fox*; *Julie & Julia*; *Doubt*; *No Country for Old Men*; *There Will Be Blood*; *Reprise*; *The Queen*; *Margot at the Wedding*; *Notes on a Scandal*; *Venus*;

*Closer; Team America: World Police; I Heart Huckabees; School of Rock; The Hours; Iris; The Royal Tenenbaums; Zoolander; Sleepy Hollow; Wonder Boys; Bringing Out the Dead; South Park: Bigger, Longer & Uncut; The Truman Show; In & Out; Ransom; The First Wives Club; Clueless; Nobody's Fool; The Firm; Searching for Bobby Fischer; Sister Act; The Addams Family.*

Theatre includes: *Passion; Hamlet; Seven Guitars; A Funny Thing Happened On The Way to The Forum; Skylight; The Chairs; The Blue Room; Closer; Amy's View; Copenhagen; The Designated Mourner; The Goat, or Who is Sylvia?; Caroline, or Change; The Normal Heart; Who's Afraid of Virginia Woolf?; Doubt; Faith Healer; The History Boys; Shining City; Stuff Happens; The Vertical Hour; The Year of Magical Thinking; Gypsy; God of Carnage; Fences; The House of Blue Leaves; Jerusalem; The Motherf\*\*ker with the Hat; The Book of Mormon; One Man, Two Guvnors; Death of a Salesman.*

Television includes: HBO's *The Newsroom* and *The Corrections*.

**STEVEN RALES (Producer)** founded the Santa Monica-based production company Indian Paintbrush in 2006. The company's films include Wes Anderson's *The Darjeeling Limited* and *Fantastic Mr. Fox*; Drake Doremus' *Like Crazy*; and Jason Reitman's *Young Adult*.

**JEREMY DAWSON (Producer)** began his continuing association with Wes Anderson when he served as visual effects supervisor on *The Life Aquatic with Steve Zissou*. He subsequently co-produced *The Darjeeling Limited*, and produced *Fantastic Mr. Fox*. The latter received Academy Award nominations for Best Animated Feature and for Alexandre Desplat's original score, among other honors.

He started in the film industry by designing the title sequence for Darren Aronofsky's acclaimed debut feature *Pi*. He has since designed visual effects and animation for several films, including Julie Taymor's *Frida* and *Across the Universe*; and, reteamed with Mr. Aronofsky, *Requiem for a Dream*, *The Fountain* (on which he was also the second unit director), and *Black Swan* (for which he designed the main titles). He has twice been nominated for the Visual Effects Society (VES) Award, with his colleagues from *Frida* and *The Fountain*.

**SAM HOFFMAN (Executive Producer)** has enjoyed a twenty-year-and-counting career in the New York feature film and television industry in producing, directing, and assistant directing capacities. Previously with Wes Anderson, he was the first assistant director on *The Royal Tenenbaums* and *The Life Aquatic with Steve Zissou* as well as New York line producer on *The Darjeeling Limited*.

Mr. Hoffman recently executive-produced Julian Farino's *The Oranges*, starring Hugh Laurie, Catherine Keener, Oliver Platt, Allison Janney, and Leighton Meester; and Richard Levine's *Every Day*, starring Liev Schreiber, Helen Hunt, and Ezra Miller. He was co-producer on John Polson's *Tenderness*, starring Russell Crowe and Jon Foster; and produced Michael Ian Black's *Wedding Daze*, starring Jason Biggs and Isla Fisher.

He has been the first assistant director on such movies as Woody Allen's *The Curse of the Jade Scorpion*; Nicholas Hytner's *The Object*

of *My Affection* and *Center Stage*; Susan Stroman's *The Producers*; and Richard Linklater's *The School of Rock*. He was a second assistant director on such films as Tim Robbins' *Dead Man Walking*; Mike Newell's *Donnie Brasco*; Brian De Palma's *Carlito's Way*; Harold Ramis' *Groundhog Day*; David Anspaugh's *Rudy*; and Penny Marshall's *A League of Their Own*, among other projects.

In 2009, he created the renowned website [www.OldJewsTellingJokes.com](http://www.OldJewsTellingJokes.com); the site's video portraits have been viewed over 15 million times, been released on DVD, and broadcast on the BBC. The site has been featured on countless blogs as well as in New York Magazine and The Wall Street Journal, among other publications. Mr. Hoffman's book, based on the site, is now in its fourth printing.

He graduated with Honors from the University of Pennsylvania.

**MARK ROYBAL (Executive Producer)** is the President of Production at Indian Paintbrush, overseeing all creative aspects of film development, production, and acquisitions. Previously, Indian Paintbrush co-financed and executive-produced Wes Anderson's *Fantastic Mr. Fox* and *The Darjeeling Limited*.

Indian Paintbrush is currently in post-production on Drake Doremus' untitled new film, starring Guy Pearce, Amy Ryan, and Felicity Jones; David Chase's *Not Fade Away*; Park Chan-wook's *Stoker*, starring Nicole Kidman, Mia Wasikowska, Matthew Goode, Dermot Mulroney, and Jacki Weaver; and Danny Boyle's *Trance*, starring James McAvoy, Rosario Dawson, and Vincent Cassel.

Opening in the first half of 2012 are writer/director Lorene Scafaria's *Seeking a Friend for the End of the World*, starring Steve Carell and Keira Knightley, also in partnership with Focus Features; and *Jeff Who Lives At Home*, written and directed by Jay and Mark Duplass, starring Jason Segel and Ed Helms.

Prior to joining Indian Paintbrush in 2010, Mr. Roybal was the President of Scott Rudin Productions, where he worked with the Academy Award-winning producer from 1996 to 2010. He was an executive producer on Joel & Ethan Coen's *No Country for Old Men*, which won four Academy Awards: Best Picture, Best Director, Best Adapted Screenplay, and Best Supporting Actor (Javier Bardem). He also produced Kimberly Peirce's *Stop-Loss* and John Patrick Shanley's *Doubt*, which received five Academy Award nominations.

**ROBERT YEOMAN, asc (Director of Photography)** marks his sixth feature collaboration with Wes Anderson on ***Moonrise Kingdom***, following *Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, and *The Darjeeling Limited*. The duo also worked together on the short film *Hotel Chevalier*, starring Natalie Portman and Jason Schwartzman.

Mr. Yeoman was born in Pennsylvania and grew up in the Chicago suburb of Wilmette. He received a BA from Duke University and an MFA in film production from the University of Southern California.

After working in commercials at the beginning of his career, he transitioned to feature films when he shot the second unit on William



Friedkin's *To Live and Die in L.A.* This led to his being the cinematographer on many independent features, including Gus Van Sant's *Drugstore Cowboy*, for which Mr. Yeoman was honored with an Independent Spirit Award; Mr. Friedkin's *Rampage*; Daniel Sullivan's *The Substance of Fire*; David Veloz's *Permanent Midnight*; Kevin Smith's *Dogma*; Roman Coppola's *C.Q.*; and Noah Baumbach's award-winning *The Squid and the Whale*.

His major studio features as cinematographer include the smash hit *Bridesmaids*, directed by Paul Feig and starring Kristen Wiig; Nicholas Stoller's *Get Him to the Greek*; Drew Barrymore's feature directorial debut, *Whip It*; Peyton Reed's *Yes Man*; and Wes Craven's *Red Eye*.

**ADAM STOCKHAUSEN (Production Designer)** first worked with Wes Anderson as supervising art director on *The Darjeeling Limited*.

He had previously worked in the art departments on Susan Stroman's *The Producers*, Charles Shyer's *Alfie*, and Julie Taymor's *Across the Universe*. He was subsequently art director on Charlie Kaufman's *Synecdoche, New York*; Kevin Macdonald's *State of Play*; and Noah Baumbach's *Margot at the Wedding*.

Mr. Stockhausen has since been the production designer on *Scream 4* and *My Soul to Take*, both directed by Wes Craven; Josh Gordon and Will Speck's *The Switch*, starring Jennifer Aniston and Jason Bateman; and Richard Levine's *Every Day*, starring Liev Schreiber, Helen Hunt, and Ezra Miller.

**ANDREW WEISBLUM, ACE (Editor)** previously collaborated with Wes Anderson as supervising editor on *Fantastic Mr. Fox*, for which he was an American Cinema Editors (ACE)/Eddie Award nominee, and as editor on *The Darjeeling Limited*.

He was recently an Academy Award nominee for his editing of Darren Aronofsky's *Black Swan*. His work on the film was also recognized with, among other honors, BAFTA and Eddie Award nominations, and the award for best film editing from the Boston Society of Film Critics. He previously worked with Mr. Aronofsky as editor on *The Wrestler*; and as visual effects editor on *The Fountain*.

Mr. Weisblum's credits as film editor include Zoe Cassavetes' *Broken English*; Amy Hobby's *Coney Island Baby*; Nevil Dwek's *Undermind*; and the pilot episode of the television series *Smash*, directed by Michael Mayer.

Earlier in his career, he worked in the editorial department on such films as John Waters' *A Dirty Shame* and *Cecil B. DeMented*; Brian De Palma's *Femme Fatale* and *Snake Eyes*; Allison Anders' *Grace of My Heart*; Richard Linklater's *The School of Rock*; and Rob Marshall's multi-Academy Award-winning *Chicago*, on which Mr. Weisblum was also visual effects editor.

**ALEXANDRE DESPLAT (Original Music)** previously composed the original score for Wes Anderson's *Fantastic Mr. Fox*, which brought him his third of four Academy Award nominations.

In January 2007, Mr. Desplat won the Golden Globe Award for his score for John Curran's *The Painted Veil*; he was also simultaneously nominated for his score to Stephen Frears' *The Queen*. He was subsequently an Academy Award nominee for his score for the latter film. His scores for both films earned him the Los Angeles Film Critics Association's Best Music award.

He has since been an Academy Award, Grammy Award, and Golden Globe Award nominee for his scores for David Fincher's *The Curious Case of Benjamin Button* and Tom Hooper's *The King's Speech*. The latter score earned him the BAFTA Award for Best Music.

Mr. Desplat is a classically trained musician, and fuses that knowledge with his love of American jazz and classic movie scores in the film scores that he composes.

He has composed the music for over four dozen European films, earning multiple César (France's equivalent of the Oscar) Award nominations, including for scoring Jacques Audiard's *Un héros très discret* [a.k.a. *A Self-Made Hero*], *Sur mes lèvres* [a.k.a. *Read My Lips*], and *Un prophète*. Mr. Desplat won the César, and a Silver Bear at the Berlin International Film Festival, for scoring Mr. Audiard's *De battre mon coeur s'est arrêté* [*The Beat That My Heart Skipped*]. He also won the César for scoring Roman Polanski's *The Ghost Writer*.

Mr. Desplat first came to U.S. film industry attention with his score for Peter Webber's *Girl with a Pearl Earring*. The latter earned him Golden Globe, BAFTA, and European Film Award nominations. His subsequent scores have included the ones for Jonathan Glazer's *Birth*; Stephen Gaghan's *Syriana*, for which he was again a Golden Globe Award nominee; Ang Lee's *Lust, Caution*, also for Focus Features; Chris Weitz's *The Golden Compass*, [*The Twilight Saga:*] *New Moon*, and *A Better Life*; Stephen Frears' *Chéri* and *Tamara Drewe*; Nora Ephron's *Julie & Julia*; David Yates' two *Harry Potter and the Deathly Hallows* films; George Clooney's *The Ides of March*; Roman Polanski's *Carnage*; Stephen Daldry's *Extremely Loud & Incredibly Close*; and Terrence Malick's *The Tree of Life*.

**KASIA WALICKA MAIMONE (Costume Designer)** collaborated with director Bennett Miller on the multi-award-winning *Moneyball* and *Capote*. She received a Costume Designers Guild Award nomination for her work on the latter.

Dressing characters throughout a variety of different decades on-screen, her film credits as costume designer also include George Nolfi's hit thriller *The Adjustment Bureau*, starring Matt Damon and Emily Blunt; Josh Gordon and Will Speck's *The Switch*, starring Jennifer Aniston and Jason Bateman; Joachim Back's Academy Award-winning short *The New Tenants*; Ang Lee's short *Chosen*, starring Clive Owen; Alison Maclean's *Jesus' Son*, starring Billy Crudup; Jill and Karen Sprecher's *Thirteen Conversations About One Thing*; Patrick Stettner's *The Business of Strangers*, starring Stockard Channing and Julia Stiles; Mira Nair's *Amelia*, *Hysterical Blindness*, and the "India" segment of the omnibus feature *11'09"01*; and Maggie Greenwald's *Songcatcher*, starring Janet McTeer and Emmy Rossum.

In designing for the stage, Ms. Walicka Maimone has contributed to elaborate experimental pieces by Robert Woodruff (*Oedipus Rex*) and Richard Foreman (*Maria del Bosco* and *King Cowboy Rufus Rules the Universe*). She has collaborated with choreographers Susan Marshall, Twyla Tharp, Donald Byrd, and David Dorfman. Her opera projects have included Philip Glass' *Les Enfants Terribles* and *The Sound of a Voice*. She also worked on the stagings of *Book of Longing*, in which Mr. Glass interpreted Leonard Cohen in poetry, music, and image.

# ***Moonrise Kingdom***

Bruce Willis	as Captain Sharp
Edward Norton	as Scout Master Ward
Bill Murray	as Mr. Bishop
Frances McDormand	as Mrs. Bishop
Tilda Swinton	as Social Services
Introducing	
Jared Gilman	as Sam
Kara Hayward	as Suzy
With	
Jason Schwartzman	as Cousin Ben
and	
Bob Balaban	as the Narrator
With Troop 55	
Lucas Hedges	as Redford
Charlie Kilgore	as Lazy-Eye
Andreas Sheikh	as Panagle
Chandler Frantz	as Gadge
Rob Campbell	as Deluca
L.J. Foley	as Izod
Gabriel Rush	as Skotak
Seamus Davey-Fitzpatrick	as Roosevelt
Tommy Nelson	as Nickleby
and	
Larry Pine	as Mr. Billingsley
Marianna Bassham	as Becky
Neal Huff	as Jed
Eric Anderson	as Secretary McIntire
	<u>Additional Cast</u>
	(in order of appearance)
Lionel	Jake Ryan
Murray	Tanner Flood
Rudy	Wyatt Ralff
Chef	Max Derderian
Edgar	Hugo DeAscentis
Mrs. Billingsley	Liz Callahan
Noah	James Demler
Noah's Wife	Christine Noel
Ham	Jean-Michael Pion
Junior Khaki Scout Master	John Peet
Mrs. Lynn	Carolyn Pickman
Sparrow	Ada-Nicole Sanger

Owl	Isabella Guinness
Bittern	Violet Guinness
Curlew	Caris Yeoman
Dove	Lily Tiger McEnerney
Morse Code Khaki Scout	Kevin DeCoste
Commander Pierce	Harvey Keitel
Bugle Khaki Scout	Tyler Metivier
Indian Chief Khaki Scout	Cooper Murray
Trampoline Khaki Scout	Coledyn Garrow
Archery Khaki Scout	Ben Haffner
B-B-Q Khaki Scout	Michael Malvesti
Ft. Lebanon Khaki Scouts	Richie Conant
	Johnathon Deneault
	Jack TeJean Hartman
	Preston Hatch
	Alex Milne
	Jordan Puzzo
Weather Man (Voice)	Steve Smith
Acolyte	Dakota Pimentel
Acolyte's Assistant	Roman Keitel
Pigeon Scout	Derek Sardella
Sam Double	Ed Barend
Suzy Double	Eliza Taylor
Directed by	Wes Anderson
Written by	Wes Anderson & Roman Coppola
Produced by	Wes Anderson
	Scott Rudin
	Steven Rales
	Jeremy Dawson
Executive Producers	Sam Hoffman
	Mark Roybal
Director of Photography	Robert Yeoman, ASC
Production Designer	Adam Stockhausen
Editor	Andrew Weisblum, ACE
Music Supervisor	Randall Poster
Original Music by	Alexandre Desplat
Khaki Scout Marches by	Mark Mothersbaugh,
Performed by	Peter Jarvis and his Drum Corps
Costume Designer	Kasia Walicka Maimone
Co-Producers	Molly Cooper
	Lila Yacoub
Associate Producer	Octavia Peissel
Casting by	Douglas Aibel
Unit Production Manager	Sam Hoffman
First Assistant Director	Nate Grubb
Second Assistant Director	Jennifer Truelove

Sam's Artwork by	Asher Liftin
Music Orchestrated and Conducted by	Conrad Pope
	<u>Art Department</u>
Set Decorator	Kris Moran
Property Master	Sandy Hamilton
Art Director	Gerald Sullivan
Assistant Art Director	Carl Sprague
Art Department Coordinator	J.M. Hunter
Graphic Artist	Mark Pollard
Art Department Assistant	Anastasia White
Art Department Production Assistant	Kim Fischer
Art Department Interns	Sam Dabney
	Michael Fails
	Ian Glover
	Guy Kozak
	Danielle Levine
	Zarela Mosquera
	Irene Su
	Kat Tedesco
	Matthew Vidalis
	Jamie Wolfond
Buyer	Danica Chipman
Leadman	Robert Schleinig
Set Dressing Foreman	Bridget Keefe
Key On-Set Dresser	Steve Brennan
Set Dressers	Jason Case
	Jessica Case
	Nick Ferrara
	Kevin Lang
	C. Kent Lanigan
	Erik Malkovich
	Brian McKenzie
	Olivia Sauerwein
Set Decoration Production Assistants	Kate Dougherty
	Bill Logan
Set Decoration Intern	Dustin Sohn
Assistant Property	Janine Moore
	Ryan Webb
	Mike Powsner
	Michelle Sherwood
Construction Coordinator	David Rotondo
General Foreman	Tom Sola
Foreman	David Henry Buck
Gang Bosses	Alcinio Melim
	Dudley Merritt
Propmakers	Jason R. Allard
	Richard Cambria

	Russell Cioe
	Jack Coyle
	Joseph Elwell
	David Haller
	Daniel Leonard
	George McEachern
	Peter Rippe
Laborer	James R. LaFazia
Charge Scenic	Rebecca Perrenod
Scenic Foreman	Edward Rezendes
Gang Boss	John H. Storey
On-Set Scenic	Laura McPherson
Sign Painter	Dan Joy
Scenics	Paula Bird
	Johan Bjurman
	Russell DeYoung
	Lori Hruska
	Melissa Jackson
	Lance Littlefield
	Kerri McGill
	David Moriarty
	David Rickson
	Terry Synnott
	José Tran
Key Greens	Anthony Simone
Greens	Robert Travisono
	Chris Walsh
Noah's Ark Stained Glass	Venturella Studios
Designer	Indre McCraw
Fabricator	Jim Murphy

#### Book Cover Artwork

"Shelly and the Secret Universe"  
by David Hyde Costello  
 "The Francine Odysseys" by Juman Malouf  
 "The Girl from Jupiter" by Sandro Kopp  
 "Disappearance of the 6th Grade"  
by Eric Anderson  
 "The Light of Seven Matchsticks"  
by Andrea Dopaso  
 "Return of Auntie Lorraine" by Kevin Hooyman

#### Costume Department

Assistant Costume Designers	Mickey Carleton
	Keri Lee Doris
Wardrobe Supervisors	Joanna E. Murphy
	Joseph T. Mastroliia
Key Costumer	Honah Lee Milne
Set Costumer	Alyson MacInnis
Key Tailor	Susanna Brown
Costume Coordinator	Brittany Loar
Costume Production Assistant	Nicola Gardiner

Buyer (NY)	Susana Gilboe
Mask Maker	Scott Coppock
Additional Costume Construction	Classic Apparel Arel Studio
Uniform Pattern Maker	Ann Russo
Costume Interns	Julie Chien Nora MacLeod Lauren Montagna Matthew Park Scout Willis
	<u>Camera Department</u>
First Assistant Camera	Stanley Fernandez
Second Assistant Camera	Braden Belmonte
Loaders	James Sylvia Courtney Perkins
"B" Camera Operator	Bill Trautvetter
"B" Camera First Assistant Camera	Rob Bullard
Steadicam Operators	Dave Chameides Afton Grant
Camera Interns	Matt Hedges Julian Marshall
Second Unit Director of Photography	Barry Braverman
Still Photographer	Niko Tavernise
Documentarian	Martin Scali
	<u>Hair and Make-up</u>
Department Head Hair	Mandy Lyons
Department Head Make-up	Nuria Sitja
Key Hair Stylist	Frank Barbosa
Additional Hair Stylists	Brenda McNally Stephen Bruno Liz Cecchini
Barber	Shelly Bowen Shough
Key Make-up Artist	Bjoern Rehbein
Additional Make-up Artist	Marleen Alter
Hair/Make-up Interns	Hallie Cantor Irene Koh Rachel Mossberg
	<u>Location Sound</u>
Sound Mixer	Pawel Wdowczak, CAS
Boom Operator	James Baker
Sound Utility	David C. Manahan
	<u>Grip and Electric</u>
Supervising Key Grip	Sanjay Sami
Gaffer	Frans Weterrings
Key Grips	David LaRue Robert Knowles



Best Boy Grip	Mark S. Brochu
Dolly Grip	P.J. Hand
Company Grips	Bill LeClair
	J.D. Leedham
Additional Grips	Paul Bulgin
	Beecher Cotton
	Jacob Kane
	Brandon Meadows
	Xavier Munoz
	Chris Ryerson
Rigging Key Grip	Christine Willard
Best Boy Rigging Grip	Paul Jaasko
Rigging Grips	Kevin Barnello
	Alfredo R. Carballo
	Tobias Haller
	Raymond McHale
Additional Rigging Grips	Malachi Bibel
	Robert Dew
	Amanda Dobson
	Matt Meeds
	Matt Passarelli
	Jonathan Salvo
	Pat Shelby
	Tony Soucier
	Robert S. Thorp
Best Boy Electric	Tom "T.K." Keenan
Generator Operator	Jason Bowen
Lamp Operator	Chuck Rudolph
Dimmer Board Operator	Deborah N. Zometa
Rigging Gaffer	Roger Marbury
Best Boy Rigging Electric	Carlos Bermudez
Rigging Electrics	Mark Price
	David M. Rogers
Electric Intern	Magdalena Bermudez
	<u>Stunts and Effects</u>
Stunt Coordinator	Paul Marini
Stunts	Jennifer Alix
	Tim Buchanan
	Timothy Gallin
	Derek Gustafson
	Mitchell Lopes
	John Mason
	Tina McKissick
	Ian McLaughlin
	Jeff Medeiros
	Paul Wissel
Special Effects Coordinator	John Ruggieri
Special Effects Foreman	Jay C. Stone
Special Effects Techs	Lindsay Boffoli

	Christopher Johnson
	James Johnson
	Brian Ricci
	Michael Ricci
	Ralph E. Wilber III
Safety Diver	Mark Phillips
Set Medics	Jack McCullough
	Ryan McPeake
Construction Medic	Kim Quam
	<u>Production Department</u>
Location Manager	Colin Walsh
Production Supervisor	Danielle Blumstein
Production Associate	John Peet
Production Coordinator	Evan Beier
Assistant Production Coordinator	Briana Taylor
Production Secretary	Christine Colburn
Office Production Assistants	Cait Wessely
	Tisha Marie Wosencroft
Film Runners	Tanisha Jones
	Josh Smith
Production Interns	Suzy Cosgrove
	Kayla Cruz
	Charlotte Oldsman
	Julia Scaparotti
	Adam Wagner
Second Second Assistant Director	Stuart Valberg
DGA Trainee	Alyssa Frankel
Staff Set Assistants	Elizabeth Fisher
	Katie Kramer
	Cameron Morton
Assistant to Mr. Anderson	Edward Bursch
Co-Producer for Scott Rudin	Eli Bush
Executive Assistant to Mr. Rudin	Steven Cardwell
Assistants to Mr. Rudin	Jessica Held
	Dan Sarrow
	Joshua Mehr
Assistant Location Managers	Jillian Roache
	Eoin Walsh
Location Assistant	Mike Buonanno
Location Coordinator	Nisha Pathak
Location Production Assistants	Alex Martin
	Patrick O'Hala
Location Interns	Tripp Clemens
	Nick Dible
Production Accountant	Rebecca Garland
First Assistant Accountant	Mollie Grace
Payroll Accountant	Jessica Thorne
Additional Assistant Accountant	Morgan Howard
Accounting Clerk	Lauren Ro
Completion Bond	Film Finances

Post-Production Accounting	Maureen Duffy, Paula Schmit Trevanna Post, Inc. Jennifer Freed
Payroll Services provided by Collection Account Management by	IndiePay Fintage House
Production Legal Services by Production Insurance	Irwin M. Rappaport DeWitt Stern Peter Marshall, Stacie O'Beirne
Rhode Island Legal Counsel	Adler Pollock & Sheehan P.C. E. Hans Lundsten, Richard Beretta
Additional Legal Services	Davis Wright Tremaine LLP Daniel Waggoner
Clearances Script Research provided by Unit Publicist Studio Teachers	Wendy Cohen Act One Script Clearance James Ferrera Krista Selvaggio Michaela O'Donnell-Small Nick Provazza
Animal Coordinator	Gleanna Doyle
Key Craft Services	Nicole Anderson
Second Craft Services	Ed Ellis
Production Chef	Joe Hafner
	<u>Casting Department</u>
Casting Associate (NY)	Henry Russell Bergstein
Casting Associate (LA)	Deborah Maxwell Dion
Massachusetts/New Hampshire Casting	Carolyn Pickman, CSA
Extras Casting	Anne Mulhall
	<u>Transportation Department</u>
Transportation Captain	Tim Paustian
Co-Captain	Tom Reilly
Drivers	Daniel J. Allen Joseph K. Barth Richard Busardo Ronald Carter Jeff Chakovian John Donahue III George Forte Lance Imor Neil Martin Robin Monaghan Scott Mundy Thomas O'Connor Harry St. Pierre James Rebeiro Nicholas Ricamo Michael Simone Ronald Tartaglia, Jr. Ernest J. Thibault

Car Service (NY) Ronald J. Vincent, Jr.  
 Ozo Car  
 Water Taxi Bruce Shaw

Indian Paintbrush

Finance Executive Deborah Wettstein  
 Business Affairs Executive Peter McPartlin  
 Controller Kristen Yi  
 Executive Joe Bunting  
 Assistant to Mr. Rales Sandra K. Schilling  
 Assistant to Ms. Wettstein  
 & Mr. McPartlin Haley Hanson

Editorial Department

Post-Production Supervisor Stuart Macphee  
 First Assistant Editor Daniel Triller  
 Post-Production Assistant Salomé Stulberg  
 Post-Production Interns Marcelo Agudo  
 Helle Andersen  
 Kim Lessing  
 Jesse Lessing  
 Sixteen19

Post-Production Services provided by

Post-Production Sound

Sound Supervisor/ Craig Henighan  
 Sound Re-Recording Mixer  
 Sound Re-Recording Mixer Chris Scarabosio  
 Dialogue Editor Lewis Goldstein  
 ADR Editor Cate Montana  
 ADR Recordist Tom Ryan  
 Dialogue Assistant Alex Soto  
 ADR Stage Parabolic - New York, NY  
 Foley Artist Steve Baine  
 Foley Engineer Pete Persaud  
 Mixed at Sound Lounge  
 Assistant Re-Recording Mixer Steve "Major" Giammaria  
 Studio Coordinator Rob Browning

Visual Effects/Digital Intermediate

Visual Effects by Look Effects  
 Visual Effects Supervisor Dan Schrecker  
 Visual Effects Producer Colleen Bachman  
 Digital Supervisors Kevin Moseley  
 Mat Krentz  
 Digital Artists Manda Cheung  
 Leslie Chung  
 Michael Collins  
 John Gray  
 Alex Jacquet  
 Brad Kalinoski  
 Matt Kushner

	Shawn Lipowski
	Craig Mathieson
	Joseph Oberle
	Uros Otasevic
	Greg Silverman
	David Zeevalk
Visual Effects Editor	David Wanger
Additional Visual Effects by	Space Monkey
	Hy Drau Lx
Film Dailies by	Technicolor New York
Dailies Producer	Kristyn Dipane
Dailies Colorist	Chris Gennarelli
Dailies Assistants	Carlos Monfront
	Patrick Rossi
Digital Intermediate by	Technicolor New York
Digital Intermediate Colorist	Tim Stipan
Digital Intermediate Producer	Kevin Vale
Digital Intermediate Editor	Samantha Uber
Digital Intermediate Engineer	Andrew Still
VFX Artist	Jessica Elvin
Digital Restoration	Morgan Miller
	John Bosch
Avid Technician	Richie Roefaro
Account Executive	Barbara Jean Kearney
Film Scanning and Recording by	Technicolor Los Angeles
Film Scanning and Recording Producer	Mikala Engel
Film Scanning	Scott Drost
	Ian Turpen
	Floyd Burks
Film Recording	Todd Mitchell
	Doug Richardson
	Scott Osborn
	Mady Yatham
Laboratory Color Timer	Lee Wimer
	Jill Bogdanowicz
Storyboard Artist	Patrick Harpin
Animatic Editor	Edward Bursch
Additional Graphics	Eric Helmin
	Jeff Kryvicky
Map Animations	Matt Christensen
Title Design	Jessica Hische
End Title Animation	Collider
	<u>Music Department</u>
Music Clearances	Jessica Dolinger

"The Young Person's Guide to the Orchestra, Op. 34 (Themes A-F)"

Written by Benjamin Britten  
 Performed by Leonard Bernstein  
 & The New York Philharmonic  
 Courtesy of Sony Masterworks  
 By arrangement with Sony Music Licensing

"Playful Pizzicato from  
 Simple Symphony, Op. 4"

Written by Benjamin Britten  
 Performed by English Chamber Orchestra, Benjamin Britten  
 Courtesy of Decca Music Group Limited  
 Under license from Universal Music Enterprises

"Take These Chains from My Heart"

Written by Fred Rose and Hy Heath  
 Performed by Hank Williams  
 Courtesy of Mercury Nashville Records  
 Under license from Universal Music Enterprises

"Kaw-Liga"

Written by Hank Williams and Fred Rose  
 Performed by Hank Williams  
 Courtesy of Mercury Nashville Records  
 Under license from Universal Music Enterprises

"Noye's Fludde, Op. 59:

Noye, Noye, Take Thou Thy Company"  
 Written by Benjamin Britten  
 Performed by Trevor Anthony, Owen Brannigan, David Pinto,  
 Darian Angadi, Stephen Alexander,  
 Caroline Clack, Marie-Therese Pinto,  
 Eileen O'Donovan, Chorus of Animals,  
 English Opera Group Orchestra,  
 Merlin Channon, Norman Del Mar  
 Courtesy of Decca Music Group Limited  
 Under license from Universal Music Enterprises

"Soave Sia il Vento" (from "Cosi Fan Tutti")

Written by Wolfgang Amadeus Mozart  
 Performed by Roméo Fidanza,  
 Mahe Goufan, and Sophie Fejoz  
 Courtesy of Les Films A4

"A Midsummer Night's Dream, Act 2:

'On the Ground, Sleep Sound"  
 Written by Benjamin Britten  
 Performed by Choir of Downside School, Purley,  
 Emanuel School Wandsworth, Boys' Choir,  
 London Symphony Orchestra, Benjamin Britten  
 Courtesy of Decca Music Group Limited  
 Under license from Universal Music Enterprises

"Long Gone Lonesome Blues"

Written and Performed by Hank Williams  
 Courtesy of Mercury Nashville Records  
 Under license from Universal Music Enterprises

"Honky Tonkin"

Written and Performed by Hank Williams  
 Courtesy of Mercury Nashville Records  
 Under license from Universal Music Enterprises

"Le Carnaval des Animaux: 'Volière,' 'Pianistes,'  
 'Le Coucou au Fond des Bois,' 'Aquarium'"

Written by Camille Saint-Saëns  
 Performed by Leonard Bernstein  
 & The New York Philharmonic  
 Courtesy of Sony Masterworks  
 By arrangement with Sony Music Licensing

"Le Temps de l'Amour"

Written by Lucien Morisse-André Salvet  
 and Jacques Dutronc  
 Performed by Françoise Hardy  
 Courtesy of Disques Vogue S.A., Paris  
 By arrangement with Sony Music Licensing

"Songs from 'Friday Afternoons,'  
 Op. 7: Cuckoo!"

Written by Benjamin Britten  
 Performed by Choir of Downside School, Purley, Viola Tunnard, Benjamin Britten  
 Courtesy of Decca Music Group Limited  
 Under license from Universal Music Enterprises

"An die Musik"

Written by Franz Schubert  
 Performed by l'Ensemble Vocal  
 Courtesy of Les Films A4

"Variation 'An die Musik'"

Written by Franz Schubert  
 Arranged by Philippe Rombi  
 Performed by l'Orchestre Symphonique Bel'Arte  
 Courtesy of Les Films A4

"Ramblin' Man"

Written and Performed by Hank Williams  
 Courtesy of Mercury Nashville Records  
 Under license from Universal Music Enterprises

"Cold Cold Heart"

Written and Performed by Hank Williams  
 Courtesy of Mercury Nashville Records  
 Under license from Universal Music Enterprises

"Songs from 'Friday Afternoons,'  
 Op. 7: Old Abram Brown"

Written by Benjamin Britten  
 Performed by Choir of Downside School, Purley, Viola Tunnard, Benjamin Britten  
 Courtesy of Decca Music Group Limited  
 Under license from Universal Music Enterprises

"Noye's Fludde, Op. 59:  
The Spacious Firmament on High"  
Written by Benjamin Britten  
Performed by David Pinto, Darian Angadi, Stephen Alexander,  
Owen Brannigan, Sheila Rex,  
Caroline Clack, Marie-Therese Pinto,  
Eileen O'Donovan, Patricia Garrod,  
Margaret Hawes,  
Kathleen Petch, Gillian Saunders,  
Trevor Anthony, Chorus of Animals,  
English Opera Group Orchestra,  
Merlin Channon, Norman Del Mar  
Courtesy of Decca Music Group Limited  
Under license from Universal Music Enterprises

"Noye's Fludde, Op. 59:  
Noye, Take Thy Wife Anone"  
Written by Benjamin Britten  
Performed by Trevor Anthony,  
Chorus of Animals, Sheila Rex, David Pinto, Darian Angadi, Stephen Alexander,  
English Opera Group Orchestra,  
Merlin Channon, Norman Del Mar  
Courtesy of Decca Music Group Limited  
Under license from Universal Music Enterprises

"The Young Person's Guide to the Orchestra, Op. 34: Fugue: Allegro Molto"  
Written by Benjamin Britten  
Performed by Leonard Bernstein  
& The New York Philharmonic  
Courtesy of Sony Masterworks  
By arrangement with Sony Music Licensing

Score Recording Engineer	Gary Chester
Khaki Drum Marches	Stewart Lerman
Recording and Mixing	Bill Newlin
Copyists	Cliff Tasner
Stage	Avatar Studios
Auricle Operator	Jay Duerr
Music Editor	Suzana Perić
Music Coordinator	Sara Matarazzo
Orchestra Contractor	Sandra Park
Violins	Lisa Kim, Concertmaster
	Annaliesa Place
	Matt Lehmann
	Eva Burmeister
	Suzanne Ornstein
	SungYun Lim
	Jung Sun Yoo
	Cathy Sim
	Han Saem Lim
	Pico Alt
	Ellen Payne
	Lisa G. Kim
	Sein Ryu
	Misa Iwama
	David Southorn



	Nancy Wu
	Hyunju Lee
Violas	Vivek Kamath
	Dawn Hannay
	Desiree Elsevier
	Karen Dreyfus
Cellos	Alan Stepansky
	Sophie Shao
	Rupei Yeh
	Mina Smith
Basses	Jeremy McCoy
	Kurt Muroki
	Shawn Conley
	Stephen Sas
Flute and Piccolo	Mindy Kaufman
	Diva Goodfriend
Clarinet and Soprano Sax	Lino Gomez
Tenor and Bari Sax	Tim Ries
Bassoon	Kim Laskowski
Contrabassoon	Marc Romatz
Trumpets and Bugles	Matt Muckey (Piccolo Trumpet Solo)
	Jim Ross
	Tony Kadleck
Horns	Phil Myers
	Erik Ralske
	Michelle Baker
	Javier Gandara
Trombones	Demian Austin
	Weston Sprott
	Paul Pollard
Tuba	Andy Bove
Percussion	Erik Charlston
	Gordon Gottlieb
	Sean Ritenauer
Keyboards	Doug Petty
Guitars	Chuck Loeb
	Ira Siegel
Harps	Tori Drake
	Barbara Biggers
Additional Bass	Nick South
Moonrise Kingdom Bass/Baritone Chorus	Kevin Osbourne
	Curtis King
	Barry Carl
	Marlon Saunders
	Gary Kahn
	Jeff Lyons
	Frank Simms
	Kenny Williams
	Gavin Spencer
	Greg Clarke
	Frank Barr

Joshua South  
 Dennis Deal  
 Russell Velasquez  
 Jerry Kixon  
 Joe Neal

Miniatures Department

Miniature Effects by	Fantasy II Film Effects
Visual Effects Producer	Gene Warren, Jr.
Visual Effects Supervisor	Gene Warren III
Visual Effects Director of Photography	Christopher Lee Warren
Lead Model Maker	Phillip Hartmann
Office Coordinator	Katie Dillman
Construction Production Assistants	Danny Moss Chris Aguilar
Key Set Production Assistant	Guy Zackary Gardner
First Assistant Camera	Tony Magaletta

Special Thanks

Juman Malouf  
 Texas Anderson  
 Mel & Stephennie Anderson  
 Michael Chabon  
 Wally Wolodarsky & Maya Forbes  
 Erasmus & Helene Lischio  
 Don & Heather Minto  
 Paul Forbes & Tom Sisson of Camp Yawgoog  
 South Kingstown Land Trust  
 & The Town of South Kingstown, RI  
 Mike Hurley of Lincoln Woods State Park  
 The Vanderbilt Grace Hotel

Laurie Cubellis  
 Henry Wood & Clingstone House  
 Rev. Anne Marie Richards  
 & Trinity Church, Newport  
 Tad Clark & The Comfort Island Family  
 Gogo & Dave Ferguson  
 Michael Cioffi  
 Agnès Jaoui  
 Ann Adkins  
 Rhode Island Children's Chorus  
 The Ocean House Resort  
 Warren Schummer  
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 Stephen J. Eads  
 Andrew Groothuis

Commander Sean Carroll  
 Chief Warrant Officer Chad Saylor  
 In appreciation for support provided by  
 The United States Coast Guard  
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In Memoriam  
 David S. Anderson  
 Narragansett Council, B.S.A.  
 For his enthusiastic encouragement  
 and generosity -- and his invaluable  
 scouting guidance.

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