

mister lister presents

Breaking Upwards

a film by daryl wein



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USA, 88 MINUTES

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FESTIVALS

-OFFICIAL SELECTION, NARRATIVE COMPETITION,
SXSW FILM FESTIVAL 2009
(WORLD PREMIERE)

Torino International Film Festival, Italy
Athens International Film Festival, Greece
Salvador International Film Fest, Brazil
Cork International Film Fest, Ireland
Calgary International Film Festival, Canada
Brooklyn International Film Festival, New York
Tallahassee Film Festival, Florida
St. Paul-Minneapolis International Film Festival, Minnesota
Boston Independent Film Festival, Massachusetts
Little Rock Film Festival, Arkansas
Detroit Windsor International Film Festival
Hardacre Film Festival, Iowa
Culture and Cultures Film Festival, France
Atlantic Film Festival, Nova Scotia, Canada
Royal Flush Festival, New York
Big Apple Film Festival, New York
Boston Jewish Film Festival, Massachusetts
Atlanta Jewish Film Festival, Georgia
Lone Star Film Festival, Texas

AWARDS

Little Rock Film Festival, Arkansas
AUDIENCE AWARD WINNER

Brooklyn International Film Festival
GRAND JURY PRIZE AND BEST NARRATIVE FEATURE WINNER

Detroit Windsor International Film Festival
BEST SCREENPLAY AWARD WINNER

Royal Flush Festival
*BEST SCREENPLAY

Big Apple Film Festival
Best Narrative Feature
Best Feature Shot In New York
Best Actress

Short Synopsis

'Breaking Upwards' follows a young, real-life New York couple in a fictional narrative loosely inspired by their open relationship. After four years together, the two have grown stifled. Desperate to escape their ennui, but fearful of life apart, they decide to intricately strategize their own break up.

Based on an actual experiment in real-life devised by filmmakers and partners, Daryl Wein and Zoe Lister-Jones, the film interprets a year in their lives exploring alternatives to monogamy, and the madness that ensues. The couple inhabits a hyper-articulate, emotionally layered world where twenty-somethings are portrayed in a complex and thoughtful new light.

An uncensored look at young love, lust, and the pangs of codependency, 'Breaking Upwards' follows its characters as they navigate each others' emotions across the city they love. It begs the question: is it ever possible to grow apart together?

Soundtrack

-All original soundtrack which features the lyrics and voices of the stars of the film. Available on iTunes and CD.

Promo Videos

-Sketch comedy videos featuring Olivia Thirlby and Andrea Martin on Funny or Die.com, also the Film Website under "PROMOS."

Long Synopsis

'Breaking Upwards' follows a young New York couple who, after four years together, have grown stifled. Desperate to escape their ennui, but fearful of life apart, they decide to intricately strategize their own break up. Daryl and Zoe create a maze of rules and boundaries, hoping they can avoid the pain of separation by slowly weaning themselves off of each other. Setting days on which they can speak and days on which they can't, the two twenty-something's are forced to confront their already embedded fears of self-government. Their experiment becomes an exploration of independence within the confines of a relationship--monogamous or polyamorous.

Driven by a quest for answers, both native New Yorkers turn to their parents for all things related. Zoe, a child of divorce, investigates her parents' failed partnership to gain insight into her own, while Daryl moves back in to an intact, but flawed childhood home. Zoe's mother Helaine (Andrea Martin), a single pot-smoking Brooklyn sculptor, promotes feminist self-empowerment. Daryl's mother Joanie (Julie White), a Southern Belle turned Jewish ball breaker, sees marriage as the only option for happiness. Daryl's father Alan (Peter Friedman), an introverted Upper West Side dentist, quietly watches the dissolution of Joanie and Daryl's once tight relationship. Each respective parent projects their perceptions of commitment and its subsequent failures or successes onto both Daryl and Zoe, ultimately leading to a tangled web of compromise, confusion, and betrayal.

Once the experiment allows for other lovers, our two protagonists are thrown into tumult as they forge new understandings of intimacy, be it lovely or humiliating. While Daryl finds temptation (Olivia Thirlby) at a synagogue meet-and-greet, Zoe's co-star in an Off-Broadway play (Pablo Schreiber) deceptively woos her solely to deepen his performance as an actor. The gender divide is revealed, and questions ensue: what does it mean to be a single woman in New York, and what does it mean to be a single man?

While Joanie at first suggests marriage, her brewing anxiety about Daryl's lack of a career propels her to ultimately interrogate his commitment to a faltering romance. However, her concern turns vicious when Daryl passes up a job opportunity in Vancouver to stay with Zoe. The drama finally erupts at the Wein's annual Passover Seder.

'Breaking Upwards' explores a world in which young people are hyper-articulate, while professionally sidetracked; foul-mouthed while emotionally vulnerable; intellectually curious while self-aggrandizing. This is a world in which parents ask the same questions as children, and children force parents to explore notions of loneliness much later in life. It is a world where all people need the same thing and don't quite know how to find it.

The film blurs the line between fiction and non-fiction by casting real life couple (and filmmakers) Daryl Wein and Zoe Lister-Jones as themselves. An uncensored look at young love, lust, and the pangs of codependency, 'Breaking Upwards' follows its characters as they navigate each others' emotions across the city they love. It begs the question: is it ever possible to grow apart together?

Director's Statement

We only had \$15,000 to spend on this production. Because we had so little, it affected everything: our crew size was limited, our shooting schedule was erratic, and our resources were few. We were able to make the film because of the generosity of our cast and crew who were willing to work for little to nothing, donating their time, services, and equipment out of love for the project.

From a creative standpoint, this film was born out of the desire to want to see a fresh, thoughtful new look at the way twenty-somethings were being portrayed on screen, both scripturally and visually. I appreciated what the Mumblecore movement was doing for DIY filmmaking, but I wanted to do something different. I wanted to create a story that I could identify with as a 25 year-old, where my demographic wasn't being depicted as meandering or inarticulate. I wanted to see a story where people my age were actively seeking answers to more complex questions; a world in which parents ask the same questions as children, and children force parents to explore notions of loneliness and happiness much later in life.

To me, the twenty-somethings I know who are in relationships aren't mumbling: they are emotional, hyper-articulate, self-aggrandizing, overly-analytical, eccentric, opinionated, sensitive people. They are constantly involved in games with one other. And there are endless text messages.

When my girlfriend of 2 ½ years told me she wanted to take a "break," but not break-up, but maybe set the goal of eventually breaking-up, I thought: what does that mean? How do you even do that? She said we would start by taking a day or two off from each other and see where it goes. Immediately, I was fearful and insecure, but I went along with it, for better or for worse. Eventually, I was inventing the rules and boundaries along with her. No calling at certain times. Keep particulars to yourself. Sex, negotiable. And so on.

At one point, I had the possibly self-destructive thought: this could make a movie. I decided I wanted to take the classic, romantic comedy model, and try to inject it with new life. Keep the form basically the same, almost pay homage to it, but make it work for a new generation. Hence, "Breaking Upwards" emerged.

This film features storylines with both of the protagonists' parents to give it what we think is a more dynamic, intergenerational appeal. It was important to make sure the parents weren't shallow clichés only there for filler. Because our parents are such a significant part of our lives, it was important to show how their choices impact the choices we make as young adults.

We also thought it would make it more interesting to explore the nature of performance by casting ourselves in the roles. To be in the story, as opposed to having a fictional couple play us, gives the film a true sense of authenticity. We are fighting to ask questions like what it means to be codependent in this day and age? How do you negotiate breaking up with someone? What are the boundaries we set for ourselves in a relationship? These are the questions that have always intrigued me and I hope will intrigue the viewer.

Anecdotes from the Production:

A POLYAMOROUS APPROACH TO FILMMAKING...

This movie was shot completely unconventionally. Five of our actors were in Broadway shows during the course of our shoot, so we shot the film over 3 and a half months, sporadically, dependent on their schedules. Kind of in the spirit of the open relationship, our actors were allowed to see other projects, and our weeks with them were spent three days on, four days off. In a lot of ways, it was easier on us that way, as we could have a few days to recover, look at footage, coordinate locations, do more script work. But it also made it difficult to keep crew morale up, or keep crew at all. It also left us in charge of continuity questions, spending many nights staring at footage, trying to figure out what an actor was wearing a month ago, in order to tell them to bring it to set the next day. We didn't have a costume designer, Daryl and Zoe kept track of wardrobe.

SHOOTING IN ZOE'S EX-BOYFRIEND'S HOUSE....

We shot all of Daryl's parents house in Zoe' ex-boyfriend's mother's townhouse on the Upper East Side. While she and her ex-boyfriend ended poorly, his mother remained close to Zoe and she very generously offered her apartment as a location. What she failed to tell us was that she didn't tell Zoe's ex. On a day when Zoe had two performances of her play and wasn't able to come to set, her ex showed up to be surprised by Daryl using his room as a production office.

PRODUCTION IN ILLEGAL SUBLET....

While we were shooting, we had to sneak crew members into our building to avoid getting evicted from our illegal sublet in a rent stabilized apartment. Our production office and main location doubled as our apartment. Once we wrapped shooting, we had both lost hair and weight. We had come home from battle. And now it was time to edit. Daryl spent the next two months sitting in his underwear in the living room, in the dark, twelve to sixteen hours a day, editing hours and hours of footage. Zoe would come home and look at what he'd done, give notes, and go to bed. He color corrected the film by hacking into an expensive software and using it for free.

BEFORE WE STARTED THE OFFICAL PRODUCTION...

Before we made any offers to our actors, Daryl, Alex, and Zoe shot almost all of our scenes in Zoe's West Village apartment whenever they had the time. Three hours a day, sometimes at night after work. Most of the time Alex's girlfriend, Kim, a jewelry designer with no film experience, would come over to pull focus or hold a boom made out of a broomstick and tape. Once we had a substantial amount of footage, we edited together a little trailer to show actors how much we could do with so little money.

DP AND 1st AC ENTER INTO OPEN RELATIONSHIP....

Kim, mentioned above, a jewelry designer with no film experience who was dating our Director of Photography, generously worked on our film as a camera assistant for the entire shoot. Because it was such an intimate set, it was pretty funny to have two couples running the show, bickering, speaking in code. In the end, Alex and Kim decided to embark on an open relationship because of our film. A classic case of art imitating life and then life imitating art.

WEARING SO MANY HATS....

Wearing so many hats on a film set was invigorating, because it left so much in our complete control, but it was all too overwhelming. Daryl was co-writing, directing, co-producing, editing, co-starring, doing on set HD transferring, 1st ad'ing at times. Zoe was co-producing, co-writing, co-starring, and also catering some of the shoots. Some days, when we had no P.A.s to act as 1st AD, Daryl would be on set, would take a look at his lines, then discuss the shots with our DP, Alex Bergman, then slate himself, then get in the shot and act, then cut, then direct the other actor, and then begin again for the next take.

ZOE DOING OFF-BROADWAY PLAY WHILE SHOOTING...

Zoe was in a play at the Roundabout during the entirety of our shoot, which was exhausting. Her director and cast mates set up a little office for her in the hallway of their rehearsal studio because she spent every free moment on the phone, negotiating schedules, locations, and writing duties. That is also where she wrote all the lyrics for the soundtrack. Once the play went into previews, she would often come home and cook a meal for the following day's shoot in order to save the production money. As we had no make up, Zoe was also in charge of powdering actors when they were shiny, conceptualizing costumes, and fixing any hair out of place in a take.

REAL LOCATIONS FOR FREE....

The rest of the locations were shot in Zoe's mother's house, father's house, our apartment, her friend's gallery, Ethan Coen's basement, a weird karaoke bar, and a few West Village locations given to us for free just by asking. The great thing about shooting in New York, aside from its raw beauty, is that no one gives a shit. We shot so many scenes on the street, and not one person asked what we were doing, looked into camera, demanded we leave. We were able to obtain permits for street shoots by piggybacking onto a friend's production company's insurance for a couple hundred bucks.

SCORING THE FILM...

In the midst of all the editing, we were also schlepping out to Ditmas Park, Brooklyn to work on the score and soundtrack with our composer, Kyle Forester, in the basement of a house. Zoe would write lyrics, email them to Kyle along with the tone and inspiration of the song, he'd come up with an idea and we'd go out to the studio to give notes, make tweaks, and record. Like everything else, it was a grueling but thrilling process. Because, conventionally, a composer works with a locked picture, we made Kyle's life a living hell, by giving him scenes that were constantly changing, and thus his music was constantly forced to change. But we were on a time crunch, and couldn't wait for picture lock to begin the process.

THE FREARS....

Will Frears, a prominent New York theater director, and son of Oscar nominated film director, Stephen Frears, plays himself as the director of Zoe's play. Another example of the line drawn between fact and fiction.

FRIENDS...

All our friends in the movie are our friends in real life.

Bios

Daryl Wein - Director, Co-Writer, Actor, Producer, Editor

Daryl Wein (Director, Co-Writer, Actor, Producer, Editor) is an award winning New York based filmmaker.

His debut narrative feature film, *Breaking Upwards*, with Zoe Lister-Jones (*State of Play*), Julie White (*Transformers*), Peter Friedman (*The Savages*), Olivia Thirlby (*Juno*), and Andrea Martin (*My Big Fat Greek Wedding*), was an official selection in the Narrative Competition at the 2009 SXSW Film Festival. IFC Films is releasing the film theatrically in 2010. The film won the Grand Jury Prize at the Brooklyn International Film Festival, as well as Best Narrative Feature Film, and the Audience Award at the Little Rock Film Festival.

Wein's feature length documentary, *Sex Positive*, won the Grand Jury Prize at the L.A. Outfest Film Fest, and was an official selection at the 2008 South by Southwest Film Festival, London Film Festival, Boston Independent Film Festival, among thirty other film festivals around the world. Regent Releasing has distributed the film theatrically in North America, and the film has been released in 8 foreign countries on broadcast and theatrically, most notably at the BFI in London.

In 2006 Daryl co-wrote and directed, *Unlocked*, a short psychological drama starring Olivia Thirlby (*Juno*, *The Wackness*) and executive produced by Stephen Daldry (*The Reader*, *Billy Elliot*). The film was an Official Selection at the Tribeca Film Festival, as well as the Gijon Film Festival in Spain and 20 other film festivals. It was voted one of the "Best Short Films in the World" by *Indy Mogul*.

As an actor, Daryl has appeared in films including *Breaking Upwards*, *The Hebrew Hammer*, and *Porn n' Chicken*. Television credits include *Law and Order*, *Law and Order: SVU*, and *Ed*.

Daryl's newest film, in which he co-wrote with Zoe Lister-Jones, has been optioned by Stephen Zaillian's production company, "Film Rites," and is currently being put together in Hollywood.

He is a graduate of NYU Tisch School of the Arts and USC School of Film and Television.

Zoe Lister-Jones – Actress, Co-Writer, Producer, Caterer

Zoe Lister-Jones is from Brooklyn, NY.

Her film credits include: *The Other Guys* (Will Ferrell), *Salt* (Angelina Jolie), *All Good Things* (Ryan Gosling), *State of Play* (Russell Crowe), *Explicit Ills* (Lou Taylor Pucci), *Arranged* (Marcia Jean Kurtz), *Turn the River* (Famke Johnson), *The Marconi Brothers* (Jon Polito), *Goyband* (Natasha Leon).

Television credits include “Bored to Death,” (HBO) “Washingtonian” (HBO) “Kidnapped,” “The Class.” She is the youngest female to ever guest star on all four Law and Order's. She can be seen in the upcoming Adult Swim live action series Delocated, in which she co-stars with Jon Glaser.

She made her Broadway debut in 2007 with the Tony-Award winning, The Little Dog Laughed, a role that she originated off Broadway at Second Stage, and reprised at the Kirk Douglas theater in Los Angeles. Other theater credits include The Accomplices (The New Group), The Marriage of Bette and Boo (Roundabout), and Codependence is a Four Letter Word: A One Woman Show (P.S. 122).

She Associate Produced Daryl Wein's award winning documentary, Sex Positive, and co-wrote, starred, and produced, Breaking Upwards.

Her newest film, in which she co-wrote with Daryl Wein, has been optioned by Stephen Zaillian's production company, “Film Rites,” and is currently being put together in Hollywood.

Peter Duchan - Co-Writer, Associate Producer

This is Peter Duchan's second collaboration with Daryl Wein. Previously, they co-wrote a short film, Unlocked, starring Olivia Thirlby (Juno), which was an official selection of the Tribeca Film Festival (2007).

Peter attended Northwestern University, where he participated in the Creative Writing for the Media program, writing for both stage and screen. He won the Jewish Theater Ensemble's first annual Playwriting Competition for his play, The Mammary Gardens.

His period drama, Lavender Scare, was a semi-finalist for the 2006 Los Angeles Outfest Screenwriting Lab Fellowship. He was Assistant Director for the off-Broadway production, Not a Genuine Black Man, produced by Daryl Roth.

Peter currently serves as Director of Development for Bob Balaban's company, Chicagofilms (Gosford Park, Bernard & Doris). His teen comedy feature screenplay, Emo Boys (co-written with Jeff Deutchman), is currently in development with XYZ Films. He lives in Manhattan.

Alex Bergman - Director of Photography

Alex has lived and breathed films from the moment he got his grubby hands on a VHS recording of Suburban Commando at the age of four. Alex began making movies at 17 and has not put the camera down since, acting as the Director of Photography on two feature films, several commercials, many short films and over a dozen music videos. “Breaking Upwards” marks his second collaboration with Daryl Wein. His first feature was the award winning documentary, “Sex Positive.” He lives in Manhattan and has formed a production company called BBGun Films, which produces music videos and films.

Kyle Forester - Composer

Kyle composed scores for the short film "Apartments" by Brian Perkins, and, recently, "Horsefingers 3: Starfucker" by Kirsten Kearse. He co-wrote the theme for the sci-fi erotica web serial "The Fold". He is a member of the Ladybug Transistor, Crystal Stilts, and Mark Dzula's Magic Caravan, plays for neo-burlesque shows with the Fisherman Xylophonic Orchestra, and once played bass with Nina Hagen. This is Kyle's third collaboration with Zoe Lister-Jones. He arranged the music for her debut covers album, "Skip the Kiss", and wrote the music for her still-in-progress one woman musical "Crying for Cash." The score for "Breaking Upwards" was written and recorded at Marlborough Farms, with the assistance of Gary Olson.

Julie White- Joanie

White has been a prolific stage actress, getting her start in regional theatre. Her theater credits include roles in Absurd Person Singular, Money and Friends, Marvin's Room, Largo Desolato, and On the Verge. White made her off-Broadway debut as the lead in Lucky Stiff. Her other off-Broadway credits include The Stick Wife, Early One Evening, Just Say No, Over Texas, and a starring role in Spike Heels with Kevin Bacon and Tony Goldwyn. White also appeared in a one-woman show, Theresa Rebeck's Bad Dates, written especially for her.

On Broadway, White appeared in a production of Wendy Wasserstein's Pulitzer Prize-winning play, The Heidi Chronicles. In 2006, she received rave reviews for The Little Dog Laughed by Douglas Carter Beane. She played the role of Diane, a screen agent, who, as one critic put it, is "a Mephistopheles in Manolos".[2] The show, originally produced off-Broadway, transferred to Broadway with a new cast, including former Grace Under Fire costar Tom Everett Scott. She won the Tony Award for Best Performance by a Leading Actress in a Play for her performance, over nominees Angela Lansbury, Vanessa Redgrave, Swoosie Kurtz, and Eve Best (mentioned by most critics as the favorite).

White's most high profile television role to date was as Nadine, the quirky neighbor on Grace Under Fire. White joined the show when it launched in 1993 and appeared in the first four seasons. However, she did not appear in the show's final season. Her departure was attributed to conflict with the show's troubled star, Brett Butler.[3]

White has subsequently made several guest appearances on HBO's Six Feet Under as Mitzi Dalton-Huntley and on NBC's Law & Order: Special Victims Unit as Dr. Anne Morella. White also appeared on Desperate Housewives as "Amanda" in the season two finale but chose to turn down a recurring role when she was offered the role in The Little Dog Laughed. According to White, the character may at some point be brought back onto the show.[4] She plays Judy Witwicky, mother of Sam Witwicky, in the Transformers movie (2007).

White appeared in the ABC sitcom Cavemen in the Fall of 2007.

In 2008, White received a Drama Desk Award nomination for her role in the play From Up Here.

She will reprise her role in Transformers: Revenge of the Fallen.

Peter Friedman

Born in New York City, Friedman graduated from Hofstra University before making his Broadway debut in *The Great God Brown* in 1972. Additional theatre credits include *The Visit* (1973), *Piaf and A Soldier's Play* (both 1981), *The Heidi Chronicles* (1989), *Ragtime* (1998), and *Twelve Angry Men* (2004). He has been nominated for the Tony Award for Best Performance by a Leading Actor in a Musical and the Drama Desk Award for Outstanding Actor in a Musical, Outstanding Actor in a Play, and Outstanding Featured Actor in a Play.

On television, Friedman starred as patriarch George Silver in *Brooklyn Bridge*, has made numerous guest appearances in such series as *Miami Vice*, *Law & Order*, *NYPD Blue*, *Without a Trace*, *Ghost Whisperer*, and *Damages*, and had a featured role in *Perfect Murder*, *Perfect Town: JonBenét and the City of Boulder*.

Friedman's many feature film credits include *Prince of the City*, *Daniel*, *The Seventh Sign*, *Single White Female*, *I'm Not Rappaport*, *I Shot Andy Warhol*, *Safe*, *Freedomland*, *The Savages*, and *I'm Not There*.

Friedman married actress Joan Allen in 1990. The couple divorced in 2002. They have one daughter, Sadie, born in March 1994.

Andrea Martin

Martin, the oldest of three children, was born in Portland, Maine,[3] of Armenian heritage, in 1947.[4][5] Her father owned Martins, a grocery store.[6] Her early success was found in Canada. Two of her first prominent roles were in 1973's *Cannibal Girls* and then as the bookish sorority sister Phyllis in *Black Christmas*, another Canadian slasher film from 1974. Two years later, she joined then-unknowns John Candy, Dave Thomas, Eugene Levy, Catherine O'Hara, Harold Ramis and Joe Flaherty on the Canadian sketch comedy television series, *SCTV*, which was set at fictional television station "Second City Television", or *SCTV*, in Melonville. Martin most notably portrayed leopard-print-wearing station manager Edith Prickley, whose dealings with the staff, including president/owner Guy Caballero, clueless newscaster Earl Camembert, and washed-up actor Johnny LaRue, helped to provide much of the show's humor. Her other memorable characterizations included repressed sexologist Dr. Cheryl Kinsey, insecure self-affirmation guru Libby Wolfson, pidgin-tongued janitress Pirini Scleroso, tone-deaf children's entertainer Mrs. Falbo, Texan curio pitchwoman Edna Boil, and impossibly tight-jeaned Melba, the Disco Queen. Her talent for impersonation was key in her humorous portrayals of such luminaries as Barbra Streisand, Ethel Merman, Arlene Francis, Sally Field, Sophia Loren, Beverly Sills, Lynn Redgrave, Linda Lavin, Bernadette Peters, Liza Minnelli, Connie Francis, Mother Teresa, Alice B. Toklas and Indira Gandhi.

Her early stage work was with the improvisational comedy troupe *The Second City*. In 1992, she made her Broadway debut in the musical *My Favorite Year*, for which she won the Tony Award, Theatre World Award, and Drama Desk Award for Best Featured Actress in a Musical. Additional Broadway credits include *Candide* (1997) and *Oklahoma!* (2002)—both of which brought her Tony nominations—and *Fiddler on the*

Roof (2005). She recently performed in Young Frankenstein as Frau Blücher, a role for which she received another Tony Award nomination for Best Featured Actress in a musical. Martin left the cast on July 6, 2008, and was replaced by Beth Leavel.[7] Martin has been confirmed to star alongside Geoffrey Rush and Susan Sarandon in the Broadway revival of Exit the King which will play at the Ethel Barrymore Theatre from March 7 to June 14, 2009.[8]

She wrote and performed in the critically acclaimed one-woman show *Nude, Nude, Totally Nude* in Los Angeles and New York City, where she garnered a 1996 Drama Desk Award for Outstanding One Person Show. Her lengthy theater credits include the leads in *The Rose Tattoo* and *Betty's Summer Vacation*, both produced at The Huntington Theatre in Boston. Martin has played Wanda the Word Fairy in numerous short segments on *Sesame Street*. Star Trek fans may recognize her as one of two actresses to play Ishka, Quark's iconoclastic mother on *Star Trek: Deep Space Nine*. For her role, she was made up to appear as an older woman although in reality Martin is less than three years older than Armin Shimerman, who played Quark. She only played the role of Ishka once - finding the prosthetics involved to be uncomfortable Martin declined to return, and Cecily Adams was hired to play Ishka in all future appearances.

She has won two Emmy Awards for Outstanding Writing in a Variety or Music Program in 1982 and 1983. She has done considerable voice work in such animated film and television productions such as *Anastasia*, *Jimmy Neutron: Boy Genius*, *The Simpsons* (as Apu's mother), *Earthworm Jim*, *Kim Possible*, *SpongeBob SquarePants*, and *Brother Bear 2*.

Her many screen credits include *Wag the Dog*, *All I Want for Christmas*, *Hedwig and the Angry Inch*, *The Producers*, and the independent smash hit, *My Big Fat Greek Wedding*, in which she portrayed Aunt Voula, a role she reprised in the short-lived small-screen adaptation.

In 2006, she played Mrs Mac, a major role in the remake of *Black Christmas*.

Olivia Thirlby

While still at high school, Thirlby was offered a role in *The Secret*. In 2006, she made her film debut in *United 93* and her television debut in *Kidnapped*.

In the Sundance Audience Award-winning film *The Wackness*, a mid-1990s period piece, she plays Stephanie, a pothead from New York City. Thirlby stars opposite Josh Peck, who plays a drug dealer. Ben Kingsley stars as her stepfather. The film was released in the U.S. on July 3, 2008.[1]

Thirlby was cast in the Judd Apatow-produced stoner comedy, *Pineapple Express*, as Seth Rogen's girlfriend, but was replaced by another actress after rehearsing for the film.[5] She will however reunite with Gordon Green on the animated TV pilot *Good Vibes*[6].

She made her stage debut in *Farragut North*, a play by Beau Willimon at the Atlantic Theater Company in New York City. The play is billed as "a classic tale of hubris set against a contemporary landscape — about the lust for power and the costs one will

endure to achieve it." [7] The cast included John Gallagher, Jr., Kate Blumberg and Isiah Whitlock, Jr., with Tony Award-winner Doug Hughes directing. The Off Broadway production ran from October 22, 2008 – November 29, 2008 with official opening on November 12. [7]

In 2009, Thirlby will appear in a number of films including New York, I Love You, Margaret and Safety Glass and the HBO pilot Bored To Death.

She is attached to star in Parts Per Billion, Legion [8], Breaking Upwards which will reunite her with Daryl Wein, who directed her in Unlocked [9] and Christmas In New York for Arlen Faber director John Hindman [10].

Pablo Schreiber

Pablo Tell Schreiber (born April 26, 1978) is an American actor known for his dramatic stage work and for his portrayal of the Polish-American character Nick Sobotka on HBO's Baltimore drugs crime drama The Wire. He appeared in the movies The Manchurian Candidate and Lords of Dogtown. He also had a guest role on Law & Order: Criminal Intent. He was nominated for a Tony Award for his performance in Awake and Sing! on Broadway.

His father, Tell Schreiber, was an actor, as is his half-brother Liev. Pablo attended Carnegie Mellon University.

La Chanze

Born Rhonda LaChanze Sapp in St. Augustine, Florida, her stage name "LaChanze" (Creole: the charmed one), is taken from her grandmother. Her father was in the Coast Guard and her mother is Rose Hines. LaChanze's childhood love of singing and dancing caused Rose to enroll in the Bowen Peters Cultural Arts Center, in New Haven, Connecticut. It is there that she first discovered her love for performing. At Warren Harding High School in Bridgeport, LaChanze made her debut as Lola in Damn Yankees musical.

Living in Connecticut in such close proximity to New York City gave LaChanze access to the world of theatre. LaChanze's first theatre production she ever saw was the musical Chicago. Graciela Daniele was cast in this production and many years later Ms. Daniele continues to have a lasting impact on LaChanze's professional development as a performer. While she greatly enjoyed the dance world, LaChanze often felt limited and remembers the frequent urge to stop dancing and belt out a dramatic tune or to erupt into an intense monologue.

After high school, LaChanze attended The University of the Arts in Philadelphia where she majored in theatre dance, voice, and acting. Her first summer job was as a tap dancer in the ensemble of Uptown it's Hot at the Tropicana Hotel in Atlantic City. The show soon moved on to Broadway where LaChanze began her professional theatre career.

On September 11, 2001, while she was 8 months pregnant with her second child, her husband, Calvin Gooding, a bond trader at Cantor Fitzgerald, was killed in the terrorist

attacks on the World Trade Center. With Gooding she has daughters Celia Rose and Zaya LaChanze.

LaChanze remarried to artist Derek Fordjour on 30 July 2005 and has a stepson Langston through him.

In the spring of 2009, LaChanze will star in world premiere of "Inked Baby", a new play by Christina Anderson. The production will be run from March 5th through April 5th at the Peter Jay Sharp Theater at Playwrights Horizons in New York City.

Ebon Moss-Bachrach

Ebon Moss-Bachrach (born August 17, 1978) is an American stage and screen actor. He attended high school at Amherst Regional High School in Massachusetts and graduated from Columbia University.

- * The Royal Tenenbaums (2001) - Fredrick the bellhop
- * Mona Lisa Smile (2003) - Charlie Stewart
- * The Lake House (2006) - Henry Wyler
- * Wedding Daze (2006) - Matador
- * Evening (2007) - Luc
- * John Adams (2008) - John Quincy Adams

Heather Burns

Heather Burns (born April 7, 1975) is an American actress.

Burns was born in Chicago, Illinois, the daughter of Chicago Bull and U.S. Attorney Jim Burns. She is engaged to fellow actor Ajay Naidu, her high school boyfriend. She is a graduate of New York University's Tisch School of the Arts. Burns has appeared in a number of films with Sandra Bullock, including Miss Congeniality (2000) and Two Weeks Notice (2002). More recently she was in the film Bewitched (2005). Heather stands 5 foot and 8½ inches. She is sometimes mistaken for Drew Barrymore.

- * Ashes (2008) (post-production) as Jasmine
- * Choke (2008) as Prim Professional
- * Watching the Detectives (2007) as Denise
- * Twenty Good Years (2006) (TV series) as Stella
- * The Groomsmen (2006) as Jules
- * Law & Order: Criminal Intent (2006) (TV series) as Claire Quinn
- * Kill the Poor (2006) as Scarlet
- * Brooklyn Lobster (2005) as Kerry Miller
- * Bewitched (2005) as Nina
- * Miss Congeniality 2: Armed & Fabulous (2005) as Cheryl Frasier
- * Perception (2005) as Ramona
- * With You In Spirit (2003) (Television) as Emily Burke
- * Two Weeks Notice (2002) as Meryl Brooks
- * The \$treet (2000-2001) (TV series) as Joanne Sacker
- * Miss Congeniality (2000) as Cheryl Frasier, Miss Rhode Island
- * The Beat (2000) (TV series) as Beatrice Felsen

- * You Are Here* (2000) as Lydia
- * Nearly Yours (1999) (TV series) as Olivia Hammersmith
- * Chicks (1999) (Television) as Darcy
- * You've Got Mail (1998) as Christina Plutzker
- * Number One (1998) as Lily
- * Law & Order (1998) (TV series) as Lana Madison
- * 99 Threadwaxing (1998) as Girlfrien

END CREDITS

Directed & Edited by Daryl Wein
Executive Produced by Bill Lister
Produced by Zoe Lister-Jones & Daryl Wein
Associate Produced by Peter Duchan
Screenplay by Peter Duchan, Daryl Wein, Zoe Lister-Jones
Director of Photography Alex Bergman
Original Music by Kyle Forester

Additional Line Producer Sheena Lister
Additional Unit Production Manager Jesse Liotta

Assistant Camera Kim Greenblatt
2nd Assistant Camera Maria Ines Manchego
 Additional Assistant Camera Shaun Joye
Additional Assistant Camera Eric Westpheling
 1st Assistant Director Daryl Wein
Additional 1st Assistant Director Michael Belcher
 P2 Loader Daryl Wein
 P2 Loader Alex Bergman

Art Director Ryan Schaefer
Sound Mixer Allison Jackson
 Sound Mixer Thomas Byrd
Re-Recording Mixer Cory Melious
Additional Sound Mixer Zach Rossman
Additional Sound Mixer Neal Seidman
 Music Engineer Gary Olson
ADR Mixer David Boulton
ADR Recordist Brian Gallagher

 Additional Key Grip Jesse Bloch
 Production Assistant Rebecca Horn
 Production Assistant Quinn Meyers
Part Time On Set Photographer John von Pamer
 Additional Behind the Scenes Footage Kaya Dillon
Halloween Additional Cinematography Richard Ropeneck
Halloween Parade Producer David Oliver Cohen
Halloween Parade Assistant Producer Cristi Andrews Cohen

Cast

Zoe	Zoe Lister-Jones
Daryl	Daryl Wein
Joanie	Julie White
Alan	Peter Friedman
Helaine	Andrea Martin
Turner	Pablo Schreiber
Maggie	La Chanze
Erika	Olivia Thirlby
Dylan	Ebon Moss-Bachrach
Hannah	Heather Burns
Lindsay	Francis Benhamou
Sam	Sam Rosen
Toby	Toby Burns
Brian	Tate Ellington
Frosh	Max Jenkins
Tolan	Alexander Gil
Director	Will Frears
Aunt Barbara	Maggie Burke
Hot Bartender	David Call
Hot Bartender	Harmon Walsh
Casting Director	Roger Del Pozo
Stage Manager	Bryce McDonald
Asst. Manager	Jenn McNeil
Dancing Model	Marlouse Borm
Theater Model	Shelly Zander
Yoga teacher	Becca Kannapell
Funny Yoga Guy	Aaron Burns
Yoga Girl	Ashley Lambert
Waitress	Audrey Wauchope
Man at Synagogue	Ray Iannicelli
Boy at Party	Rodrigo Lopresti
Puppy	Tuna

Polyamorous Actors:

Ed Cohen
Michael Benjamin
Michael Warner
Brenda Bergman
Shira Gregory
Matt Gregory
Ricki Goldman
Chris Smith
Rebecca Delgado
Joan Snyder
Maggie Cammer

Seder-goers:

Ardele Lister
Mitch Wein
Willie Wein
Lynda Kaplan
Richard Rabinowitz
Sondra James
Tori Rosen
David Rosen
Sarah Rosen

Models at Casting Office:

Brianna Lance
Tina Tyrell
Vera Correll
Nancy Gomez
Yeva Glover

All Star Extras:

Kim Greenblat (6x!)
Alla Zlotnikov (5x!)
Katie Connor (3x!)
Sheena Lister (3x!)
Maria Ines Manchego (3x!)
Ricki Goldman (2x!)
Peter Duchan (2x!)
Nat Bennett (2x!)
Allison Jackson (2x!)
Hillary Miller (2x!)
Eli Diner (2x!)
Colin Whitaker (2x!)
Tali Ravid (2x!)
Jesse Manocherian (2x!)
Marshall Elliott (2x!)

Extras:

Charlie Socarides
Maria Dizzia

Tracy Hazas
Bill Jones
Joy Garnett
Nick Mosquera
Andrea Garcia
Jon Roth
Stephanie Atlan
Michael Cortez
Corinne Casagrande
Leslie Tonkonow
Klaus Ottmann
Hale Appleman
Russ Spiegel
Michael Hinchey
Upkar Chana
Daphne Correll
Cleo Greenblatt
Jason Tagg
Quinn Meyers
Nicolas Klam
Michael Zahler
Molly Sissors
Laurel Ptak
Eric Nylund
Tina Tyrell
Vera Correll
Adrian Frandle
Kristin Miller
Kieran Gopaul
Masha Udensiva-Brenner
Tom Keenan
Shruti Kumar
Wade German
Hannah Hirschland
Lisa Gilman-Rosen
Masha Udensiva-Brenner
Jessica Apuzzo
Ben Sinclair
Caitlin Shure
Adam Riff
Amanda Ryan
Marissa Burge
Caroline Bitter
Michaela Lobel
Nathaniel Taylor
Christine Alexander

Lauren Predmore
Cory Siegler
Matt Forgotson
Julia Oschatz
Chloe Ramras
Amanda Peters
Maria Ines Manchego
Kathryn Trigg
Sarah Trigg
Amy Chen
Chere Krakovsky
Ardele Lister
Kyle Forester
Richard Berkowitz
David Glazer
Meryl Shapiro
Anita Sherman
Susan Chadick
Bob Weiss
Amy Holson-Schwartz
Lyssa Mandel
Kennie Pressman
Sara Siegel
Alex Sherman
Davon Rainey
Samantha Sherman
Jason Tagg

Featured Artists courtesy of
Leslie Tonkonow Artworks + Projects:

Julia Oschatz
Ori Gersht
Danny Jauregui
Dean Byington
Ali Banisadr
Matthew Schenning
Ian Davis

Loop Group:

Samantha Sherman
Peter Duchan
Toby Burns
Emily Weiss
Atlev Laughridge

Michael Benjamin
Caitlin Shure
Daryl Wein
Zoe Lister-Jones
Stephanie Atlan

Music:

"Nous Sommes le Nous"
Music by Kyle Forester
Guitar, keyboard, bass, drums, percussion
by Kyle Forester
Lyrics by Zoe Lister-Jones
Vocals: Daryl Wein, Zoe Lister-Jones,
Kyle Forester.

"Once Upon a Time"
Music by Kyle Forester
Lyrics by Zoe Lister-Jones
Vocals: Daryl Wein
Guitar, Bass, Piano, Drums, Back-up
Vocals Kyle Forester

"Women Loves"
Music by Kyle Forester
Lyrics by Zoe Lister-Jones
Guitar, Bass, Percussion, Vocals: Kyle Forester
Drums: Eric Farber

"Boy Like You"
Music by Kyle Forester
Lyrics by Zoe Lister-Jones
Vocals: Zoe Lister-Jones
Piano, Organ, Bass: Kyle Forester
Drums: Eric Farber

"Baby Please"
Music by Kyle Forester
Lyrics by Zoe Lister-Jones
Vocals: Kyle Forester
Guitar, Bass: Kyle Forester
Saxophone: David Steinberg
Drums: Eric Farber

"We Are the Boys"
Music by Kyle Forester

Lyrics by Zoe Lister-Jones
Vocals: Kyle Forester
Back up Vocals: Ryan Miller, Zoe Lister-Jones
Guitar, Bass: Kyle Forester
Violin: Amy Cimini
Drums: Eric Farber

"She Goes She Goes"
Music by Kyle Forester
Lyrics by Zoe Lister-Jones
Vocals: Ryan Miller
Backup Vocals: Zoe Lister-Jones, Kyle Forester
Guitar, Bass: Kyle Forester
Viola: Amy Cimini
Drums: Eric Farber
Snaps: Gary Olson

"Little One"
Music by Kyle Forester
Lyrics by Zoe Lister-Jones
Guitar, Ukulele, Percussion
Vocals: Gary Olson
Viola: Amy Cimini

"Shadow Party"
Music by Jack Lewis & Raphi Gottesman
Performed Jack Lewis & Raphi Gottesman

"Fan of Shades" (credit song)
Music by Kyle Forester
Lyrics by Zoe Lister-Jones
Vocals: Daryl Wein and Zoe Lister-Jones
Drums, Guitar, Bass: Kyle Forester
Whistling: Gary Olson
Violin: Julia Rydholm
Viola: Amy Cimini

Recorded and Mixed by Kyle Forester and Gary Olson at Marlborough Farms
"Anticipation" appears courtesy of Kirsten Kears

Very Special Thanks (in no particular order):

Ardele Lister
Bill Jones

Joy Garnett
Ann Springer
Ryan Schaefer
Sheena Lister
Alla Zlotnikov
Toby Burns
Kim Greenblatt
Alex Bergman
Kyle Forester
Gary Olson
David Boulton
Lily Lister
Bill Lister

Special Thanks (in no particular order):

Stefan Schaefer
Diane Crespo
Nadia Korinth
Colin Whitaker
Eric Nylund
Sondra James
Charlie Socarides
Travis Call
John Levy
Sound Lounge
Katie Seguin
Jessika Tindall
Isaac Wilkins
Lily Gurton Wachter
Anna Gurton Wachter
Alicia Van Couvering
Anne Hubbell
Hillary Miller
Otto Arsenault
Tracy Hazas
Jason Fuchs
Ellen Fedors
Craig Walker
Antonio Campos
Roger Lirtsman
Amelia Bauer
Kerrilynn Pamer
Jon Von Pamer

Halle Madia
Steven Hawley
David Oliver Cohen
Cristi Andrews Cohen
Mimi Lieber
Nancy Manocherian
Amanda McCroskery
Sara Siegel
Lauren Weisman
Will Schmenner
Candice Hanson
Emily Weiss
Diana Glazer
Andrew Jarecki
Eli Diner
Chris Van Ginhoven
Jordan Kirk
Halley Feiffer
Chris Schmidt
Ed Cohen
Tribeca Grand
Amy Robinson
Bob Balaban
Carina Alves
Janet Pierson
Jarod Neece
Allison Walker
Maria Dizzia
Lou Taylor Pucci
Nina Spensley
Ashley Lambert
Ben Kendall
Christian Everhard
Colby Trane
Mike Wade
Josh David Stein
Anna Mascarenhas Heeren
Bob Glennon
Scott Metzger
Tim Sage
Michael Lazo
Olivia Thirlby
Paradigm Agency
Authentic Management
Jon Rubenstein
GenArts

Jen Konowal
Gersh Agency
Jan Wein
Mitch Wein
Erika Wein
Bobo Restaurant
Castor and Pollux
Local Coffee
Kodak Film
Sound Lounge
Fat Cat Billiards
Gradisca Restaurant
Atlantic Theater Company
Charles Street Synagogue
Jack's Stir Brew Coffee
Tinga Tinga Karaoke
Bikram Yoga Union Sqaure
Tony Dapolito Recreation Center
Printing House Fitness and Squash Club
NYC Parks and Recreations Department
Leslie Tonkonow Artworks + Projects

"Mister Lister" performed by:
Lavender Light: The Black and People of All Colors Lesbian
and Gay Gospel Choir

This film could not have been made possible without the epic generosity
and unwavering support of all those involved. Thank you.

Shot on the Panasonic HVX 200 with a Redrock 35mm Lens Adapter
on location in New York City and Brooklyn.

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