

FRANNY



**** WORLD NARRATIVE FEATURE COMPETITION****
WORLD PREMIERE*

TRIBECA SCREENINGS:

Friday, April 17, 9:00pm at BMCC Tribeca PAC West Side Highway at Chambers Street. - PREMIERE

Saturday, April 18, 12:45pm at Regal Battery Park Stadium 11, 102 North End Ave, Theater 1 (P & I)

Saturday, April 18, 9:00pm at Bowtie Cinemas Chelsea, 260 West 23rd Street, between 7th and 8th Ave, Theater 7

Monday, April 20, 3:30pm at Regal Battery Park Stadium 11, 102 North End Ave. Theater 11

Sunday, April 26, 3:30 PM at SVA Theater, 333 West 23rd Street, between 8th and 9th Ave. Theater 1

Directed and written by: Andrew Renzi

Cast: Richard Gere, Dakota Fanning, Theo James

Producers: Kevin Turen, Jason Michael Berman, Jay Schuminsky, Thomas B. Fore

Runtime: 1 hour and 32 minutes

Press Contacts: Prodigy Public Relations: 310-857-2020

Erik Bright, eb@prodigypublicrelations.com, c: 310-902-1355

Richard Stafford, rs@prodigypublicrelations.com, c: 310-384-5753

Sales Contact:

Domestic:

Deborah McIntosh, WME, 310-285-9000 DMcintosh@wmeentertainment.com,

Nick Ogiony, CAA, 424-288-2000, filmsales@caa.com

International:

Sasha Shapiro, QED International, 323-924-6353, sshapiro@mediacontentcapital.com

To Download Materials: <ftp://corp.prodigypublicrelations.com/publicftp> (username – prodigyftp / password – pressaccess1)

CAST AND CREW

Franny	Richard Gere
Bobby	Dylan Baker
Mia	Cheryl Hines
Olivia	Dakota Fanning
Luke	Theo James
Jesse	Brian Anthony Wilson
Javier	Justin Goncalves
Sharon	Dennisha Pratt
Toby	Matthew Daisher
	Michael Daisher
Charlie	Roy James Wilson
Dr. Romano	Clarke Peters
Older Man	Robert Kelly
Clerk	Jeffry Cousar
Bathroom Attendant	Matt Myers
Mayor	Ed Rendell
Molly	Lyssa Roberts
Sam	Tibor Feldman
Doctor	Erica Cho
Security Guard	Garret Ching
Resident	Jayson Ward Williams
Directed and written by	Andrew Renzi
Producers	Kevin Turen
	Jason Michael Berman
	Jay Schuminsky
	Thomas B. Fore
Executive Producers	Michael Finley
	Ruth Mutch
	Walter Kortschak
	Justin Nappi
	Richard Loughran
	Shelley Browning
	Michael Diamond
	George Paaswell
	Andrew COrkin
	John Friedberg
	Mark Moran
Co-Producers	Brett Potter
	Andrew Kortschak
Casting By	Kerry Barden
	Paul Schnee
	Diane Heery
Director of Photography	Joe Anderson
Production Designer	Ethan Tobman
Edited by	Dean Marcial
	Matthew Rundell
Costume Designer	Malgosia Turzanska
Original Music by	Danny Bensi & Saunder Jurriaans
Music Supervisor	Linda Cohen

LOGLINE

In a desperate attempt to recreate the past, an aging drug addict ingratiates himself into the lives of a young couple.

SYNOPSIS

Francis “Franny” Watts is rich, he’s handsome, and he’s single, so what’s the problem? The problem is he’s 60, and he’s not sure what he has to show for it.

Up until five years ago, Franny was enjoying a privileged and carefree adult life, devoid of family, traditional responsibilities, and lasting relationships, with the exception of the McClellan Family -- consisting of his best friends, Bobby and Mia, and their daughter Olivia. The McClellans offered Franny a taste of domesticity and structure, while Franny provided their family with an insatiable supply of spontaneity and adventure. He was always a welcome third-wheel, and a co-dependence existed between them that worked very well. Perhaps so well that Franny never felt the need to create anything for himself.

When Franny unwittingly causes the deaths of both Bobby and Mia, Franny's entire sense of self crumbles. Unable to escape that tragic day, Franny becomes hermetic, spending his days festering in an upscale hotel room, replacing his co-dependence on the McClellans with a morphine dependency.

Then, five years later, Olivia calls, telling Franny that she is newly married and pregnant, and needs his help. This surges Franny with a renewed sense of purpose, and he catapults from his hibernation hopeful that he will emerge as the man he once was.

After Olivia and her new husband, Luke, move to Philly, Franny desperately tries to atone for his guilt with excessive attention and gift-giving, in an effort to recreate a sense of self and a past which he has never truly left behind. Franny once proudly donned a veneer of extroversion and gregariousness, but now, faced with the regrets of his past and questioning his own function in the world, that facade has become less and less authentic and his generosity is now desperate and overbearing.

Olivia and Luke’s sudden presence in his life gives Franny a renewed sense of purpose, but when he runs out of morphine it sends him down a path of withdrawal and mania. As Olivia and Luke try to separate themselves from him, he spirals even further out of control.

Can Franny accept the regrets of his past and usher in a new beginning? It’s never too late for a third act...

DIRECTORS STATEMENT

When I was 20 years old, and just starting in the film business, I was working as an intern for the filmmaker, Wes Anderson. One day, I was doing odd-jobs around the apartment, and while arranging his bookshelf I came upon a beautiful print of the J.D. Salinger book, *Franny and Zoey*. This book already happened to be one of my favorites, and upon further inspection, I discovered a handwritten letter on the inside cover that to this day has inspired me to make films of my own. The title of my film, *Franny*, is my way of saying thank you for this important moment in my early career.

When I was growing up in Philadelphia, I was fascinated by a man named John Dupont, whom we all know now from the film, *FOXCATCHER*. From the stories I had gathered about him from his friends and relatives that I knew as a kid, John was someone with infinite financial resources, but little to no substantive interpersonal relationships. After DuPont's life became news, I began creating a mythology around him, nothing based in fact, just an idea of what I thought him to be: wrought with loneliness, eccentric, and unafraid to use his financial resources as a means to develop human connections.

This archetype always stuck with me until years later, when I began building a fictional story that centered around this type of character, the city of Philadelphia, and the Brandywine River which flanked it, environments that I knew so well from my childhood and adult life. As I began to flesh things out, however, it became clear that the core inspiration for the film was more than this, it was evolving into something deeply personal.

My dad passed away in my early twenties, and immediately after his death, I became conflicted by two very distinct mindsets and identities. On the one hand, I felt I had lost so much of myself, I didn't really know who I was anymore. I began acting with a certain disregard for my well-being, I shed some of my compassionate skin, and my more morose moods seemed to bleed awkwardly into my otherwise cheerful disposition. I used money and self-medication as a way to avoid feelings, and replaced lasting connections with fleeting moments of vacuous gratification. Much like the film, I covered myself in a very glossy veneer, but underneath the surface, nothing was OK.

Then, on the other hand, I also became consumed by the need to build a family of my own, I longed for something domestic and wholesome that I could grasp onto in order to fill the void of losing my own sense of family and self. This desire for domesticity and family, however, was just as misguided and unhealthy as my more reckless and extreme tendencies, and not surprisingly, these two opposing forces did not lend well to one another, and I spent much of my 20s dancing between two very unhealthy extremes, unsure of the life that I was actually supposed to live.

Over the past couple of years, I have thankfully gained some perspective, and throughout the process of coming to terms with the idea of life without my father, this film emerged. In this way, all of the character arcs are representative of emotions that I felt during my twenties. Franny flounders through life with reckless disregard for his own well-being and a misguided sense of purpose and true human connection, Olivia bottles up her issues and wants so desperately to start a family of her own in the midst of loss, and Luke is caught in between these two extremes, trying to forge his own path in life while being pulled in two very opposing directions. From a filmmaking standpoint, I wanted to steer away from the tropes of the stripped-down, gritty indie drama, in favor of something more baroque, heightened, and lustrous, because I always tricked myself into believing that my world was warm and grand, despite the fact that beneath the glossiness, the wounds were very raw.

Through this film and these characters, I was able to make the mistakes that I no longer wanted to continue making in real life. It has become as much an exploration in storytelling and filmmaking as it has been a necessary source of catharsis for me.

-Andrew Renzi, Writer and Director

ABOUT THE PRODUCTION

In *Franny*, an iconoclastic philanthropist survives a devastating accident that kills his two best friends, but four years later, he is still struggling with the guilt and pain. When his late friends' daughter Olivia resurfaces with a new husband and a baby on the way, Franny tries to overcome his emotional and physical suffering by inserting himself into their lives. Outrageously charming and limitlessly infuriating, Franny hands his young friends undreamt-of opportunities while attempting to micromanage their lives in ever more intrusive ways. A bravura portrait of a larger-than-life personality in crisis, *Franny* is writer-director Andrew Renzi's debut feature film.

"Our protagonist, Franny, has lived his life with infinite resources, but he's always one foot in and one foot out of whatever he takes on," says Renzi. "He has the ability to turn people's lives upside down, but he never fully commits to them. The one lasting thing he had was his friendship with Olivia's parents. That disappeared in a flash. Now he's looking back and searching for meaning at an age when you're expected to have that all figured out."

Franny first attracted Hollywood's attention when Renzi participated in the Sundance Institute's 2013 Screenwriter's Lab, where he put the finishing touches on the script. Producer Jason Michael Berman was introduced to the writer-director at a dinner sponsored by Facebook. "Andrew had just finished the Screenwriter's Lab and was staying on for the festival because his short film, *Karaoke!*, was in competition," remembers Berman. "I've worked on projects that came out of the lab before and I find them to be unique stories with interesting characters, the kind of projects that are attractive for well-known actors.

"Andrew and I hit it off at dinner," Berman continues. "He told me about the screenplay he had been working on. I liked his energy and his attitude so I made sure I saw his short and asked him to send me the script. What appealed to me was that it is a coming-of-age story, even though the main character is about a man in his 60s. Franny has to grow up. He is man who has so much in some ways, but in others has nothing at all. I found that dichotomy so interesting."

Renzi's longtime friend, producer Kevin Turen, had also been tracking the script over the two years it took Renzi to polish the storyline and develop the characters, championing it on its way to production.

"It spoke to me about false opportunities," says Turen. "Franny is trying to recreate his life, but he is not connecting with anyone and it has a chilling effect on him. He is truly lonely, because all of his energy is dedicated to the past. He can't really accept the world the way it is."

Producer Jay Schuminsky says that of the many scripts he has read over the years, this one touched him on a profound level. “The themes are universal,” he says. “The writing is nuanced. The relationships are real and the protagonist is a well-drawn, mature character. It’s easy to understand Franny’s sense of loss. Even when he’s at his lowest point, you still care for him.”

During the years that have elapsed since the fatal accident, Franny has self-medicated with prescription painkillers and isolation. “In the face of loss, it’s sometimes easier to hide,” Renzi says. “Franny doesn’t see anything wrong with it. These drugs were prescribed for him. He has a legitimate injury. But when Olivia comes back into his life, Franny thinks he’s getting his old life back in an instant. He throws away his stash so he can rebuild, but it’s not that easy. He’s physically addicted at this point.”

The script handles the issue of Franny’s substance abuse thoughtfully and delicately, according to Turen. “It is clear that Franny has allowed himself to stay ill longer than he really has to” notes the producer.

Renzi was determined to direct his first script in a manner that didn’t follow what he calls “the usual stripped-down, gritty indie-drama tropes.” “I saw *Franny* as a character piece with a central performance that is big and theatrical,” he explains. “I grew up loving grand-gesture Italian cinema and I wanted it to be more baroque than the usual independent film.”

Although there are plenty of films that explore addiction, Renzi adds, “I was interested in examining the man. Maybe he used alcohol and drugs recreationally in his youth, but now he is seriously addicted to painkillers. At first, it seems like there’s nothing threatening about it—until he doesn’t have it any more. The depth of his addiction sneaks up on him—and the audience. I think they will be surprised by how dependent he is.”

With an untested filmmaker at the helm, the script seemed destined to become a micro-budget production, but Turen had a hunch that the plum leading role could attract a big-name actor. In fact, he had someone specific in mind. The producer suggested approaching Richard Gere, with whom he had worked on the 2012 thriller *Arbitrage*, to play Renzi’s mercurial antihero.

“When Kevin mentioned Richard, I realized that this role is unlike anything I’d ever seen him do,” says Renzi. “He seemed like a very interesting choice. We presented the script to his agent and met with him six or seven times to talk through the script and the character. To our delight, he agreed to play Franny.”

The unusual subject matter and the chance to play a unique character captured Gere’s attention and imagination. “Franny is a total original,” the actor says. “I certainly hadn’t read this guy before. Andrew was pretty courageous about going into areas that aren’t clichéd. He hadn’t made a feature

before, but I enjoyed his short films and I thought he was a promising director. It was a really intriguing character, which made it worth taking the chance.”

In the months before production began, Gere became an invaluable resource for Renzi. “With every movie, I try to work with the director to see what we’re not fully exploring in the storytelling,” says Gere. “A lot of times, things are suggested by the writer, but if we are able to take those things further, it makes the story fuller, richer.”

Under Gere’s influence, the mood of the script became lighter, according to Renzi. “There are still dark aspects to the script, but it sneaks up on you. Richard is a very smart guy and he had his own ideas that changed the movie. That was an interesting experience for me. Previously, I’d made short films where I had 100 percent control over everything. Suddenly, I was working with someone who had strong ideas and brought his own point of view. We were rewriting up until the first day of shooting. He’s a great collaborator.”

Once production began though, Renzi took control with authority. “Andrew inspired such respect and loyalty on set,” says Schuminsky. “It was pretty obvious that there wasn’t a job on the set he couldn’t do if he needed to, including camera positioning and lighting. He treated everyone with understanding and was ready for anything. His presence kept the set very youthful and energetic.”

Turen agrees: “As a director, Andrew has such a sure hand. He is incredibly substantive. For a person his age, he’s had a lot of experience. Here he has made a personal film that doesn’t compromise. I certainly hope the audience is moved by the predicament all of the characters find themselves in. There’s something very sad about not being in the present and living in the past. I want people to be inspired to be in the present.”

AN UNHAPPY “FAMILY”

According to Andrew Renzi, the three leading characters in *Franny* were all inspired in part by a real-life loss. Renzi’s father passed away when he was in his early 20s and his life veered off course for a time, he explains.

“Franny, Olivia and Luke are all in part representative of the changes I went through,” he says. “Like Franny, I became reckless and tried to replace lasting relationships with things that were more ephemeral. Like Olivia, I craved a family and domesticity. Like Luke, I felt stuck between the two extremes.”

By drawing on his own experiences, Renzi was able to populate the film with richly drawn, fully realized characters who are rife with contradictions, the kinds of roles that attract a cast of talented and ambitious actors.

After four decades as a leading man, Gere found himself playing a significantly different kind of role. “Most characters are motivated by what they’re trying to achieve, but it’s not clear what Franny wants,” he explains. “He doesn’t need the normal things people need, like money or a job. Certainly there’s a yearning for connection, but there’s also a redemptive drive. He’s a bit of an enigma. So how do you play an enigma? The grounding part is that he’s not an enigma to himself. He knows himself pretty well.”

The filmmakers say that Gere was meticulous in his preparation and approach, making sure that the motivation and through lines were present in every scene. “This is a character who can be affable one moment and confrontational the next,” says Schuminsky. “It was incredible seeing Richard put it all out there with an unabashed, no-holds-barred performance. It was often difficult to watch him in character because it was so authentic and painful.”

The actor’s inherent likeability and charisma worked for the character in ways that Renzi hadn’t anticipated. “Richard makes the character more jovial than I had originally envisioned,” he says. “He wanted to play Franny in an operatic way, and made him manic rather than brooding. He brought nuances to the character’s movement and speech, as well as so many little things that only he could have brought.”

Gere enjoyed exploring the mysteries that Franny brings with him. “We don’t know much about him,” he says. “We don’t know where his money comes from or even his sexual orientation. He doesn’t have a job I could research or a skill I could try to master. I didn’t have to learn how to fence or ride a horse. I made my own decisions about his background, but he is impossible to really pin down. It was more about the emotional life of someone who has a lot of guilt and self-loathing, but also a lot of joy.”

Franny at his best is truly infectious.”

The actor’s presence and commitment set the tone for the shoot, says Turen. “Richard is one of the most generous actors I have ever worked with. He really cares about the production as a whole. Very few actors are as in the moment as Richard. He has a likability that has made him a huge star.”

To play Olivia, the daughter of Franny’s best friends, the filmmakers selected Dakota Fanning, who brings an understated steel to the vulnerable, young mother-to-be. “Dakota is incapable of being dishonest on screen,” says Turen. “This is a very quiet role and she brings a lot of heart to it. It’s quite powerful.”

Olivia lived a normal, even sheltered, childhood until her parents were killed, according to Renzi. “She was on a path to do whatever she wanted in life. Tragedy changed everything, and she is now stuck trying to rebuild what she used to have. She’s quite young to be having a child and she’s not necessarily doing it for the right reasons. The character represents the idea that loss and tragedy can get in the way of creating a future.”

When Olivia’s husband loses his job, she turns to Franny for help even though they have been estranged for some time. “Franny is like an eccentric uncle to Olivia,” says Renzi. “Kids look for adult figures that have an edge that they can rally behind. When Olivia had her first boyfriend, she probably talked to Franny about it before she talked to her parents. She probably smoked her first joint with Franny. He was someone who brought her a lot of happiness when he was around, but then maybe disappeared for eight months at a time.”

Their once close relationship was complicated by the accident that killed Olivia’s parents and sent Franny careening out of control. “She hasn’t seen him in several years,” Fanning explains. “She’s looking for a parental figure and trying to find that in Franny, as inappropriate as that is. There is still a deep love between them. He is all that she has left that feels like home.”

Fanning impressed both the director and his leading man at their first meeting. “Dakota came in with a fire in her eyes,” says Renzi. “It’s a tough role. Luke and Franny are big and expressive characters. Olivia is far more interior. She is desperate beyond her years. Her eyes have to tell her story and Dakota got that.”

Olivia is another unusual and hard-to-pin-down character, Gere points out. “There’s not a lot to hold onto for an actor, which makes it a challenging role. Dakota had to bring a lot of her own life to it. It is important that the audience genuinely like her and Dakota is a very likable person. When they were casting the part, Andrew and I had a long dinner with her and we just felt like there was a genuine bond and an understanding that went beyond the obvious.”

Despite her youth, the actress has starred opposite some of Hollywood's most acclaimed leading men, starting with Sean Penn in *I Am Sam* when she was just six years old and including Robert De Niro, Tom Cruise and Denzel Washington. But that hasn't left her jaded about her costars. "I was so excited to be able to work with Richard," she says. "He is such a kind, caring person, and funny as well. I was consistently blown away by his performance. Every day was a new experience as I watched to see what he was going to bring to his character."

Like Gere, Fanning is venturing into new territory, playing a young wife and expectant mother trying to move forward without giving up the past. "The story is beautiful and unique," says Fanning. "Everyone is trying to connect with family, even if the family is no longer there. Olivia is in a very different place from me and has experienced things I haven't, but I felt like I knew her. A lot of things are happening so fast for her. She's married and pregnant, but still dealing with the loss of her parents. She wants to reconnect with Franny because he is the one person who feels the loss as much as she does."

With a baby on the way, Olivia's focus is trying to stay calm. "That's hard because she's dealing with stressful emotions," says Fanning. "She's the one trying to keep it all together, to balance everybody's feelings—her husband's, her own and Franny's. It's difficult not to let things spin out of control."

Fanning says Renzi gave her exactly the guidance and support she needed to play the challenging role. "Andrew is an amazing director," she says. "He's so collaborative. He always had his own take on the scenes, but was welcoming of everyone else's opinions and ideas, which is so important for a director. I came away from the experience treasuring his friendship."

Olivia's husband, Luke, first meets Franny when the older man finds him a position at the hospital he founded and continues to fund. "Luke is the eyes and ears of the audience," says Renzi. "He's a young, ambitious guy who has worked hard for everything he has. Now that he's expecting a kid and settling down, he gets stuck in the middle of a relationship that's built on tragedy. Franny is intoxicating and Luke is struggling to maintain his integrity. He has to learn that there are no free handouts."

Theo James, star of the blockbuster *Divergent* franchise, was the last of the three leads to come on board. "We met with a lot of people," says Renzi. "Theo brought so much to the table. His career is blowing up because of *Divergent*, but he still has this fire in his belly to do something dramatic. He reminded us of this character in a big way. They are both incredibly ambitious and straddling the line between two very different worlds. I really hope to work with him again."

Despite his relative youth, James held his own in volatile scenes with Gere, says Schuminsky.

“Theo is very versatile. He went toe to toe with Richard, which would have been daunting for a lot of other actors. Audiences have not seen Theo play anything this complex and nuanced before. He is a powerhouse who elevated every scene he was in.”

James met with the director and Gere several times before casting was finalized. “I liked Theo immediately,” says Gere. “It was important that he be strong enough not to wither under Franny’s frenetic assaults on the world. He maintains his center and is not thrown off by Franny’s extreme behavior. If the actor couldn’t do that, there wouldn’t be any movie. Theo had that strength, as well as a good sense of humor and intelligence, which it made it easy for me to play with him.”

Knowing that Gere was involved was a big draw for James, who has admired his work for years. “Richard was amazing to work with,” says the actor. “He is very much about getting the best performance out of everyone. He embraces change and is always willing to push a scene to be as deep and complex as possible. Meanwhile, Dakota has both a natural intelligence and an ethereal quality that’s hard to describe. She is quite perceptive, but very quiet, which plays very well against the forcefulness of Richard’s character and the boyish bond between these two men.”

James says he loved the script from the moment he read it. “It’s a classic story of two men of different generations butting heads. There was something poetic in the script that addressed the nature of love and family and resonated with me.”

A young doctor from Chicago, Luke grew up without many luxuries after his father died suddenly. Franny’s affluence is both seductive and off-putting for him. “Franny was born into the wealthy, blue-blooded aristocracy,” observes James. “Luke has a bit of a chip on his shoulder about money. He’s never had much and now he’s saddled with enormous debt from med school. At first he’s seduced by Franny’s generosity, but he quickly becomes frustrated by his misbehavior. It’s quite a complex relationship.”

Bit by bit, Franny begins to take over Olivia and Luke’s lives, eventually even buying the house Olivia grew up in for them. “He thrusts himself into their relationship,” says James. “He’s charming and fun and eccentric. He is part of Philadelphia’s high society, but he doesn’t give a damn about it, which Luke finds intriguing. They become buddies quite quickly, until Luke realizes he is being manipulated. At that point, the relationship becomes quite fractious. Olivia, of course, is caught between her husband and Franny, who is the last remnant of her relationship with her parents.”

Producer Jason Berman points out that each of these actors is playing a role that is outside their comfort zone, to great effect. “This was an opportunity for Richard to play a role that he hadn’t played before, which I think was exciting for him and I know it will be for the audience. Theo steps out of the action-hero mold and gets a chance to tackle a serious dramatic role. Dakota plays an expectant mother

who in few words conveys both vulnerability and great inner strength. It's a credit to the script and to Andrew that we were able to attract such an extraordinary cast for an independent film that couldn't offer them a lot of money."

The three strong performances anchoring the action will captivate audiences, says Schuminsky. "It's a poignant, well-told story about how things don't always work out as planned. Richard's tour-de-force performance, Dakota's quiet power and Theo's versatility underscore the idea that tragedy can befall anyone. It's how you handle it and make decisions that affect everyone else that will define who you are in the end."

HOMETOWN HERO

For Andrew Renzi, being able to shoot his first feature film in and around his hometown of Philadelphia was a gift beyond measure. "I've always wanted to go home to make my first feature," he says. "I just felt like I needed to be in Philadelphia and it was wonderful that everyone got on board with that. When you're making a movie like this, it turns into a family affair and I knew I could pull from great resources there. For example, the house Franny buys for Olivia, the one she grew up in, held lots of personal history for me. It was the home of my best friend's."

The Philadelphia native took some inspiration for his upper-crust character from some of his hometown's blue-blooded eccentrics, including John Eleuthère du Pont, a philanthropist who established an Olympic swimming and wrestling training center at his Pennsylvania estate and provided the basis for the recent film, *Foxcatcher*.

"Growing up in that area, I knew there was a great deal of local mythology surrounding du Pont," Renzi says. "For years, I have been fascinated with his life. I was thinking of him and others like him when I conceived the character of Franny, but it became more personal as time went on."

Once location scouting began, the producers found many reasons to place the action in the City of Brotherly Love. "Philadelphia was amazing," says Turen. "The locations we had far exceeded the budget. The Philadelphia film commissioner, Sharon Pinkerton, was really terrific. The whole town seemed to open up for us. We were able to shoot at the Philadelphia Museum of Art and get these incredible town houses that normally cost five times the price. It was a truly great experience."

"Imagine—we were able to shoot on the same museum steps where *Rocky* shot," adds Schuminsky. "We had a limited budget, but we put every bit of the funds on screen."

Renzi's deep familiarity with the setting was a big plus for the film, says Gere. "The story is all about making connections for Franny, so Andrew's emotional connection was important. Andrew's formative years were all spent in Philadelphia. So much of this was coming from personal experience

for him. The reality of someone who knows the place really well comes through, rather than just being a location.”

Although she had never been there before, Fanning had her own connection to the city. “Fun fact: my grandfather was a quarterback for the Philadelphia Eagles in the ’70s,” she says. “My mom grew up there, but I’d never been there before. It was fun to experience the city. We filmed in some amazing locations. Shooting in the Philadelphia Museum of Art was one of the most exciting days for me.”

James also became a big fan of the city. “We had these long, bright-blue days and being British, I was not familiar with that. The leaves were turning. It was a wonderful setting for this story. There are certain locations that are iconic and instantly recognizable.”

Philadelphia is not only a great city with unique visual opportunities, it also has a deep pool of technical talent to pull from, according to Berman. “There have been a lot of big films shot here,” says the producer. “But there wasn’t a lot of production going on at that point, so we were able to get a really great crew for this movie.”

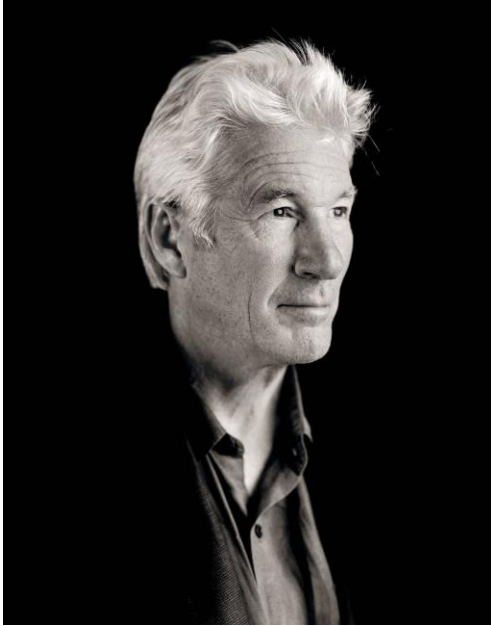
“We were blessed in that respect,” agrees Turen. “We had the best people the city had to offer. A lot of them usually have to work in New York and Boston. In terms of morale, being here was terrific for them. They said they had never felt so protected by a director.”

Renzi credits his production designer Ethan Tobman with crafting a look for the film that was exactly as he imagined it. “I am used to running and gunning and finding locations I can walk in and shoot,” the director says. “For the first time, I was able to sit down and map everything out. I had the resources to build sets and Ethan had the expertise. Franny’s entire world, which I wanted to be unique, luxurious and mysterious, was built from the ground up. We were able to be meticulous about the production design, to decide exactly what the rooms would look like and include details that helped Richard inhabit the sets in the way he felt was necessary.”

After Renzi’s previous film, *Fishtail*, an art-world-commissioned documentary about raising free-range cattle on the real-life Fishtail Basin Ranch in Montana, *Franny* presented an entirely different set of challenges. “This is a big indie drama, with name actors, a good budget, 35mm cameras and all kinds of great equipment,” says Renzi. “On my first film we had a three-person crew and a 16mm camera. I welcomed the contrast. At this point in my career, I’m trying to go to as many extremes as possible to find myself as a filmmaker. Franny is a big character on a big canvas and I hope audiences enjoy the great performances these actors have created, as well as the simple human story we are telling.”

CAST BIOS

Richard Gere (“Franny”)



Humanitarian, actor, and Golden Globe winner, Richard Gere is known for his roles in films such as AN OFFICER AND A GENTLEMAN, DAYS OF HEAVEN, AMERICAN GIGOLO, PRETTY WOMAN, FIRST KNIGHT, PRIMAL FEAR and CHICAGO.

Among his most recent projects are TIME OUT OF MIND, directed by Oren Moverman; and THE BEST EXOTIC MARIGOLD HOTEL 2, directed by John Madden. Gere also recently appeared alongside Susan Sarandon in ARBITRAGE, directed by Nicolas Jarecki. His performance brought him Golden Globe and Screen Actors Guild (SAG) Award® nominations.

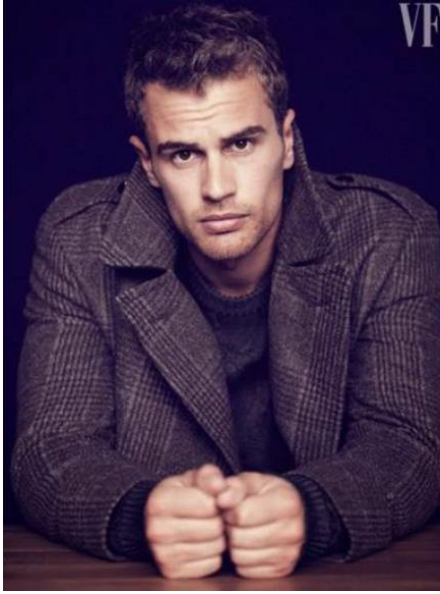
In 2009, Gere starred in Fox Searchlight’s AMELIA, opposite Hilary Swank and Ewan McGregor. In addition, he was seen in Lasse Hallström’s HATCHI: A DOG’S TRAIL, a drama based on the true story of a college professor’s bond with the abandoned dog he takes into his home. In the same year, he starred in BROOKLYN’S FINEST alongside Don Cheadle and Ethan Hawke.

In 2007 he starred in Lasse Hallström's critically acclaimed film THE HOAX based on the true story of Clifford Irving (Gere) who sells his bogus biography of Howard Hughes to a premiere publishing house in the early 1970s. That year, he starred in THE HUNTING PARTY, which tells the story of two journalists in post-war Bosnia and in I’M NOT THERE, a film that provides a view into the life and songs of the legendary Bob Dylan as told through seven-characters. The all-star cast includes Cate Blanchett, Christian Bale, and Heath Ledger.

In 2003, Gere won his first Golden Globe Award as Best Actor in a Musical or Comedy for his portrayal of the infamous lawyer Larry Flynn in Chicago.

Other notable credits include SHALL WE DANCE with Susan Sarandon and Jennifer Lopez; UNFAITHFUL with Diane Lane and Olivier Martinez; MOTHMAN PROHECIES; RUNAWAY BRIDE; LOOKING FOR MR. DOODBAR; BLOOD BROTHERS; YANKS; and INTERNAL AFFAIRS.

Theo James (“Luke”)



Theo stars as the male lead FOUR in Lionsgate’s newest franchise, the Divergent trilogy. Based on the popular book series by Veronica Roth, the first film in the series, DIVERGENT, was directed by Neil Burger and also starred Shailene Woodley and Kate Winslet. It was released on March 21st and has earned \$275 million in worldwide gross. Theo wrapped filming the second installment, INSURGENT, which is due for release on March 20th, 2015 with Robert Schwentke helming. He most recently wrapped shooting a lead role in Jim Sheridan’s next film THE SECRET SCRIPTURE opposite Vanessa Redgrave and Rooney Mara.

Theo James trained at the prestigious Bristol Old Vic Theatre School out of the UK. He soon after worked with Woody Allen in the film YOU WILL MEET A TALL DARK STRANGER and played a pivotal role of ‘Kemal’ in the first season of *Downton Abbey*.

Dakota Fanning (“Olivia”)



Film actress Dakota Fanning has starred in over 30 films in her short 21 years. Most notable are I AM SAM, DR. SUESS’ CAT IN THE HAT, MAN ON FIRE, WAR OF THE WORLDS, UPTOWN GIRLS, DREAMER, CHARLOTTE’S WEB, THE SECRET LIFE OF BEES, THE RUNAWAYS, CORALINE, and THE TWILIGHT SAGA. She is the youngest actor to have been nominated for a Screen Actors’ Award. She has also been nominated for numerous Critics’ Choice Awards.

Dakota was seen last year in director Kelly Reichardt’s NIGHT MOVES. She stars opposite Jesse Eisenberg and Peter Saarsgard. The film had its world premiere at the 2013 Venice Film Festival and North American premiere at the 2013 Toronto International Film Festival. It was also the winner of the 2013 Deauville Grand Prize. She was most recently seen in THE LAST OF ROBIN HOOD, directed by Wash Westmoreland and Richard Glatzer. In this film, Dakota stars as Errol Flynn’s teenage girlfriend in the years before his death. Kevin Kline and Susan Sarandon also

star. The film had its world premiere at the 2013 Toronto International Film Festival.

She will next be seen in FRANNY for writer/director Andrew Renzi. Dakota stars opposite Richard Gere and Theo James in a story about a philanthropist and hedonist who finds renewed purpose in life when he meddles in the lives of a young married couple in a bid to relive his past.

Dakota most recently wrapped VIENNA AND THE FANTOMES for writer/director Gerardo Naranjo. In the film, Dakota plays a roadie who’s on a journey of self-discovery and survival as part of a punk band’s convoy, traveling through America circa the 1980s.

This Summer, Dakota will begin production on *BRAIN ON FIRE*, based on the New York Times bestselling memoir by Susannah Cahalan and for producer Charlize Theron. Gerrard Barrett wrote the screenplay and will direct.

Dakota currently attends New York University. She is an ambassador for Save the Children.

Cheryl Hines (“Mia”)



Actress, Producer and Director Cheryl Hines is a two-time Emmy nominee for her role as Cheryl David on HBO's Golden Globe Award-winning series *Curb Your Enthusiasm*, the brainchild of *Seinfeld* co-creator Larry David. Cheryl recently starred for three seasons on the ABC comedy series *Suburgatory*, opposite Jeremy Sisto and Jane Levy.

Last fall Cheryl was seen in the Vuguru produced web series “We Need Help,” on Yahoo! Cheryl starred alongside Rachael Harris, they played exaggerated versions of themselves as actresses who share a personal assistant. In addition to creating and producing the show Cheryl also directed each of the episodes.

Cheryl co-starred alongside Peter Bogdanovich and Alicia Witt in the feature film *COLD TURKEY*, which was released this fall. Set in present-day Pasadena, the film centers on the eccentric Turner clan, an upper-class family torn apart by secrets revealed over a Thanksgiving weekend. Patriarch Poppy (Bogdanovich) has invited his black sheep daughter Nina (Witt) home for the holiday – her first visit in 15 years. Nina immediately clashes with stepmother Deborah (Hines), and competes with her siblings (Holmes and Walger) for Poppy’s affection – and money. Over three days, the family gradually disintegrates over who will get Poppy’s money – only to discover he’s broke.

Cheryl's feature film directorial debut, *SERIOUS MOONLIGHT* was released in 2012 through Magnolia Films. The film premiered with critical acclaim at the Tribeca Film Festival. The screenplay was written by the late Adrienne Shelly, who directed Cheryl in the critically acclaimed *WAITRESS*. The film is a dark comedy centered on the troubled marriage of a high-powered female attorney (played by Meg Ryan) who learns that her husband (Timothy Hutton) is about to leave her for another woman.

Cheryl’s additional television projects included a co-starring role in the live action/CG adaptation of the Nickelodeon hit animated series *The Fairly Odd Parents* television movie *A FAIRLY ODD MOVIE: GROW UP, TIMMY TURNER!* opposite Jason Alexander. She had major story arc on the ABC drama series *Brothers and Sisters* and a starring role opposite Megan Mullally in the ABC Television Network series *In the Motherhood*, a single camera comedy series chronicling the hilarious ups and downs of motherhood.

Cheryl has also produced and directed several television projects including Executive Producer and creator of the NBC Television Series *School Pride*, a proactive, alternative series that told the stories of communities coming together to renovate their aging and broken public schools. The cameras followed students, teachers and parents as they rolled up their sleeves and rebuilt their own schools, concluding with the unveiling of a brand new, completely transformed school. She also produced the award-

winning comedy series *Campus Ladies* for the Oxygen Channel and the Starz Networks original comedy series *Hollywood Residential*.

Cheryl is one of Hollywood's busiest film actresses with starring roles in a number of critically acclaimed feature films and box office hits including *THE UGLY TRUTH*, *RV*, *WAITRESS*, *THE GRAND AND BART GOT A ROOM*.

Dylan Baker (“Bobby”)



Dylan Baker was born in Syracuse, New York, but spent his childhood in Lynchburg, Virginia. Upon graduation from Georgetown Prep School in Rockville, Maryland, he attended William and Mary College, where his interest in the theater was born. He earned a B.F.A. at Southern Methodist University in Dallas and his M.F.A. at the Yale School of Drama.

Baker was honored with an IFP Gotham Award and an IFP West Independent Spirit Award nomination for his starring role as ‘Bill Maplewood’ in the critically acclaimed film *HAPPINESS*, directed by Todd Solondoz. His additional feature film credits include, *SELMA*, *ANCHORMAN 2*, *FRANNY*, *THE HUMBLING*, *23 BLAST*, *SECRETARIAT*, *REVOLUTIONARY ROAD*, *HIDE AND SEEK*, *SPIDERMAN II & III*, *HEAD OF STATE*, *HOW TO DEAL*, *ROAD TO PERDITION*, *CHANGING LANES*, *THE CELL*, *ALONG CAME A SPIDER*, *RANDOM HEARTS*, *REQUIEM FOR A DREAM*, *CELEBRITY*, *TRICK ‘R TREAT*, *SIMPLY IRRESISTIBLE*, *DISCLOSURE*, *PLANES*, *TRAINS*, *AND AUTOMOBILES*, *THE LONG WALK HOME*, *DELIRIOUS*, *LET’S GO TO PRISION*, *FIDO*, *THE HUNTING PARTY*, *WHEN A MAN FALLS IN THE FOREST*, *ACROSS THE UNIVERSE*, *THE STONE ANGEL*, *DIMINISHED CAPACITY* and *2 DAYS IN NEW YORK*.

Baker’s television credits include season four of *Damages*, *The Mentalist*, *Chicago Fire*, *Chicago PD*, Tom Hanks’ HBO mini-series *From The Earth To The Moon*, Stephen Bochco’s courtroom drama *Murder One*, *Drive*, *Book Of Daniel*, *The Pitts*, *Feds*, HBO’s *THE LARAMIE PROJECT*, the CBS *MOW THE ELIZABETH SMART STORY*, the NBC series *Kings*, USA’s *Political Animals* and recurring roles on ABC’s *Ugly Betty* and USA’s *Burn Notice*. He appears as Colin Sweeney on the hit CBS show *The Good Wife* for which he was nominated for three Emmy Awards.

Baker earned Tony Award and Drama Desk Award nominations for his role as The Prince in the Broadway production of “La Bête” and an Obie Award for his performance in the Off-Broadway production “Not About Heroes.” He starred in “Sea Of Tranquility” at the Atlantic Theatre Company and received rave reviews for his role in the Off-Broadway production of “Homebody/Kabul” at the New York Theatre Workshop. Baker received a Theater World Award for his Broadway debut, Richard Greenberg’s “Eastern Standard,” and also was seen on Broadway in Theresa Rebeck’s “Mauritius,” David Mamet’s “November,” and Yasmina Reza’s “God Of Carnage.” He is currently appearing on Broadway in “The Audience” starring Helen Mirren.

Baker recently made his directorial debut on the feature film, *23 BLAST*. It was an Audience Award winner at the Heartland Film Festival. Check out 23Blast.com

Clarke Peters (“Dr. Romano”)



Clarke Peters is a London based actor and former Royal National Theatre Player.

He is known for roles in; “Five Guys Named Moe” (Olivier Award Best Entertainment, Olivier Award nomination Best Actor in a Musical, Tony Award nomination for Best Book, Best Book and BASE Award (now The MOBO) Best actor and Best Musical), “Unforgettable” (Olivier Award nomination Best Actor in a Musical), “The Iceman Cometh” Theatre World Award Outstanding Newcomer, “Porgy and Bess” (Olivier Award nomination Best Actor in a Musical 2007).

He was nominated for an Emmy Award in the Best Supporting Actor category for his work on *The Corner*.

His other works in the theatre include “Chicago”; The “Iceman Cometh” (both London and Broadway); “Guys & Dolls,” “Ma,” “Rainey’s Black Bottom,” “The Passion,” “Despatchers” (all National Theatre); Porgy and Bess,” “Driving Miss Daisy,” “The Kiss of the Spiderwoman,” “Amen Corner,” “The Little Shop of Horrors,” “Blues in the Night,” “King,” “Five Guys Named Moe,” (playwright) (all West End); “Othello” (Sheffield Crucible); “The Wiz,” “Carmen Jones,” “Putting it Together” (all Fringe).

Peters has been featured in JOHN WICK, SEXUAL HEALING – THE MARVIN GAYE STORY, RED HOOK SUMMER, ENDGAME, MARLEY AND ME, NOTTING HILL, and MONA LISA.

In addition to his extensive work in the theater, Peters’ has also worked in a number of television series including, *Treme*, *The Wire*, *The Cornet*, *Jonathan Creek*, *Holby City*, *Masculine Ending*, *Person of Interest*, *Blue Bloods*, *Damages*, and *True Detectives*.

ABOUT THE FILMMAKERS

Andrew Renzi – Writer and Director

Andrew recently completed a feature documentary, FISHTAIL, which premiered at the 2014 TribeCa Film Festival, went on to play festivals around the world, and won the artistic vision award at the Big Sky Film Festival. The film was recently acquired and will be available on Netflix in June 2015. Andrew's short film, KARAOKE! premiered at the 2013 Sundance Film Festival, and was the recipient of the Panavision Future Filmmaker Award presented by CO3 and won the 2013 year's best audience award on Short of the Week. Andrew's short film, The Fort, premiered at the 2012 Sundance Film Festival and went on to play festivals around the world. Andrew recently co-wrote the Janis Joplin biopic, JANIS, with director, Sean Durkin. In addition to his writing and directing, Andrew has worked in various producing capacities on the films SYMPATHY FOR DELICIOUS (Sundance '10) starring Mark Ruffalo, Laura Linney, Orlando Bloom, Juliet Lewis and Chris Thornton, AFTERSCHOOL (Cannes '08) starring Ezra Miller, and TWO GATES OF SLEEP (Cannes Fortnight '10) starring Brady Corbet and David Call. Andrew attended Brown University where he studied Literary Arts, focusing on playwriting and screenwriting. Andrew has produced and directed music videos for various artists, including Edward Sharpe and the Magnetic Zeros, hip hop artist Mobb Deep, Blondfire, and the dj duo Zeds Dead. Andrew entered the film industry by blending mango lasses for filmmaker Wes Anderson.

Jason Michael Berman – Producer

Jason Michael Berman is the Vice President of Mandalay Pictures, where he is responsible for structuring financing for Mandalay's slate of independent films, in addition to packaging projects. Jason has produced feature films that have debuted at premiere film festivals around the globe, including the Sundance Film Festival, the Toronto International Film Festival, SXSW, Tribeca, Berlinale, and Edinburgh. Berman was named by Variety in 2011 as one of the Top Ten Producers to Watch, and by Deadline Hollywood in 2012 as one of the Top Ten Producers to Watch at Sundance.

Jason recently produced Sara Colangelo's film LITTLE ACCIDENTS starring Elizabeth Banks, Boyd Holbrook, and Jacob Lofland which premiered at the 2014 Sundance Film Festival, and was released theatrically in January 2015 by Amplify.

Jason recently wrapped production on Jonas Carpignano's MEDITERANNEA in Calabria, Italy. Jason recently finished post-production on Andrew Renzi's FRANNY starring Richard Gere, Dakota Fanning and Theo James, and Mark Elijah Rosenberg's AD INEXPLORATA starring Mark Strong. Jason is in pre-production on Clay Jeter's IO starring Diego Luna and Elle Fanning; the above four films have all gone through the Sundance Institute Labs programs. Jason is also in pre-production on Nate Parker's BIRTH OF A NATION starring Armie Hammer and Nate Parker.

Jason's past producing credits include THE DRY LAND, JESS + MOSS, SEVEN DAYS IN UTOPIA, BROOKLYN BROTHERS BEAT THE BEST, LUV, STRUCK BY LIGHTNING, KILIMANJARO and X/Y.

Prior to producing, Jason started his career at the William Morris Agency in Beverly Hills, California. His understanding of the entertainment business was further honed under the Chief Operating Officer at MGM Studios, and then writer/director Gary Ross.

Jason is a 2006 graduate of the University of Southern California, School of Cinematic Arts, where he is now an adjunct professor teaching a course on Entrepreneurship in Entertainment.

Jason is a co-founder of the Sundance Institute Catalyst Initiative (creative investor and financier lab), in which he is now a consultant. Jason is a member of the Producers Guild of America. Jason lives in Los Angeles, California, and is originally from Baltimore, Maryland.

Kevin Turen – Producer

Kevin Turen is currently the President of Phantom Four, a production company founded by David S. Goyer, overseeing both the feature and television development.

Graduating from Columbia University with a degree in English and Critical Film Studies, Turen began his career at Capital Entertainment, which quickly grew into First Look Studios. Turen was influential in building the company up from four employees to over 150. Starting as creative executive, he was promoted to Senior Vice President of Acquisitions and eventually to President of Production. Serving at the studio, Turen was responsible for acquiring and distributing over 100 films, including THE PROPOSITION, THE DEAD GIRL, AMERICAN CRIME, A GUIDE TO RECOGNIZING YOUR SAINTS, AQUA TEEN HUNGER FORCE and PARIS J'TAIME. Turen then became President of Production at Infinity Media. Following Infinity, he then became a principal at Treehouse Pictures. Under the Treehouse banner, Turen has produced films including: ARBITRAGE, written and directed by Nicholas Jarecki, starring Richard Gere and Susan Sarandon and released by Lionsgate/Roadshow Attractions. Gere received a Golden Globe nomination for Best Actor – Drama; AT ANY PRINCE, starring Dennis Quaid and Zac Efron which premiered at the 2012 Venice, Toronto, and Telluride Film Festivals and released domestically by Sony Pictures Classics; ALL IS LOST starring Robert Redford. The film was an Official Selection at the Cannes Film Festival and released domestically by Lionsgate. Redford received a Golden Globe nomination for his work and Alex Ebert won for best score; THAT AWKWARD MOMENT, starring Zac Efron, Miles Teller and Michael B. Jordan and was released domestically by Focus Features; the upcoming feature, 99 HOMES, directed by Ramin Bahrani, starring Andrew Garfield, Michael Shannon, & Laura Dern. 99 HOMES premiered in competition at the Venice film festival as well as Telluride and Toronto film festivals and will be released domestically by Broad Green Pictures.

Jay Schuminsky - Producer

Jay Schuminsky is a fusion of sorts, combining his MBA and business background with his film and creative passions. Jay started Celerity Pictures, LLC who's noteworthy producing and company credits include upcoming FRANNY (2015) starring Richard Gere which the company also financed. Currently Schuminsky has four projects in development as various levels and looks to grow organically with star-driven elevated material. Jay resides in Los Angeles and is an avid film, music lover, rock climber, and lover of the hyphen.

Joe Anderson - Cinematographer

Joe Anderson is a New York City based Cinematographer. His recent work has been on SIMON KILLER, THE CASE AGAINST 8 (Sundance Best Director award) THE GREAT INVISIBLE (SXSW Best Documentary award).

A long time alum of the Sundance Film Festival, his first short appeared there at age 16. He has since collaborated on over 13 films premiering at Sundance, including three best director winners. Joe has worked with directors such as Antonio Campos, Emily Kai Bock, Andrew Renzi, Zach Heinzerling, Mike Birbiglia, Jody Lee Lipes and Toby Halbrooks.

His latest project is Antonio Campos's CHRISTINE.

Dean C. Marcial - Editor

Dean C. Marcial co-founded Calavera USA in 2008, creating independent feature films, short videos, branded content, and an infomercial for a putting aid. As a writer and director, his first film, THE GOD PHONE won Best World Short at the 2012 Little Rock Film Festival; his second, directed with Brett Potter, SEA DEVIL, won an Audience Award at the 2014 Fantasia Film Festival and an Honorable Mention at the 2015 Slamdance Film Festival, going on to play NYC Horror and River Run after being Staff Picked on Vimeo in Halloween 2014, going on to garner 90K+ views. He also collaborated with OK Go's Paracade Music Label to create the Infinity Shred short music film *Mapper*, which starred *Twin Peaks*' Dana Ashbrook and debuted on The Verge in 2013.

His production credits include ALL THAT I AM (SXSW '13 - Special Jury Prize for Acting), YEARBOOK (Sundance '14, Jury Prize for Animation), MASTER MUSCLES (Sundance '14, Winner of the Hammer To Nail Film/Video Contest), and FISHTAIL (Tribeca '14, Winner - Vision Award at Big Sky FF '15, also edited). In 2013, he won the Best Editing Award at the Berlin Fashion Film Festival for the APC short film ODYSSEY, which he also photographed and produced. He photographed and edited the short DEATH AND THE BLUE-EYED BOY (Slamdance '11), and shot, cut, and produced the music video for Frankie Rose's NIGHT SWIM for Slumberland Records.

As an editor, Dean has cut the features Bryan Reisberg's BIG SIGNIFICANT THINGS (SXSW '14), Adam Newport-Berra's THANKSGIVING (Rooftop '14); he has also cut the shorts THE FORT, KARAOKE!, 1009, and various videos for Andrew Jarecki, Casey Neistat, Warner Brothers Music, MTV, Nike, History Channel, The New York Times, Red Bull, Vice, The Harvard Business School, Improv Everywhere and cut the really crazy trailer for Terence Nance's AN OVERSIMPLIFICATION OF HER BEAUTY.

Currently, he's writing two feature films, editing a documentary, and rewatching the fourth season of The Simpsons. Dean was born in Manila, Philippines and grew up in New York.

Andrew D Corkin – Executive Producer

Andrew D Corkin, of Uncorked Productions, is a Gotham Award winning New York-based Producer. Andrew's recent credits include: MARTHA MARCY MAY MARLENE (Sundance 2011, Cannes 2011, 4 Independent Spirit Award nominations), AN OVERSIMPLIFICATION OF HER BEAUTY (Sundance 2012, Gotham Award winner), KING KELLY (SxSW 2012), WE ARE WHAT WE ARE (Sundance 2013, Cannes 2013), and BIG SIGNIFICANT THINGS (SxSW 2014). Recently, Andrew executive produced Andrew Renzi's feature debut, FRANNY, starring Richard Gere and Dakota Fanning, produced Brent Chesnek's second feature documentary, ACADEMY, a study into the training lives of elite teenage soccer players, and just wrapped producing EMELIE, an elevated thriller starring Sarah Bolger.

George Paaswell – Line Producer

George Paaswell is a long-time member of the Independent Film community, having been a part of the producers' team on over 20 feature films. Getting credit as Executive, Coor Line Producer, nine of his films have premiered at The Sundance Film Festival, including JACK GOES BOATING, SILENT HOUSE, PHOEBE IN WONDERLAND, and JOSHUA. FRANNY was selected to premier at the Tribeca Film Festival, and others have premiered there or at SXSW. He is a member of the Producers Guild of America and the Directors Guild of America. A native New Yorker, he recently moved to Los Angeles with his wife and two children.

Michael Finley – Executive Producer

Michael Finley was born and raised in Maywood, Illinois and became a standout basketball player at Proviso East High School. Finley later attended the University of Wisconsin, where he majored in business and averaged over 20 points per game. He finished his career as the all time leading scorer in Wisconsin history, with over 2,100 points. Finley was drafted in the first round of the 1995 NBA Draft by the Phoenix Suns. Finley also played for the Dallas Mavericks, San Antonio Spurs and Boston Celtics. He was named to the First Team All-Rookie squad following his rookie year with the Suns. Finley is a two time NBA All-Star and won the 2007 NBA Championship as a member of the San Antonio Spurs. Finley played professional basketball for 15 years and retired in 2010.

In 2003, Michael Finley founded The Michael Finley Foundation, a not-for-profit organization, for the sole purpose of supporting children and their families to reach their fullest potential through education, entrepreneurial mentorship, and other programs that emphasize improving the quality of life.

In 2009, Michael Finley started his film production company, Follow Through Productions, LLC. Finley is a financier and executive producer to several films, including SANCTUM (2011), LUV (2012), THE DAY (2012), THE BUTLER (2013), SNEAKERHEADZ (2014), THE FIRST TO DO IT (2015) and FRANNY (2015).

Outside of the film business, Finley is an active real estate investor and venture capitalist who also enjoys playing golf in his spare time. Finley resides in Dallas, Texas, with his wife and three children.

Ruth Mutch – Executive Producer

Ruth Mutch and her company Soaring Flight Productions have executive produced over twenty-five films including TV JUNKIE (2006 Sundance-Documentary Special Jury Prize Winner), THE BROOKLYN BROTHERS BEAT THE BEST (2012 Florida Film Festival-Narrative Audience Award Winner), THE FACE OF LOVE starring Annette Bening and Ed Harris, INFINITELY POLAR BEAR starring Mark Ruffalo and Zoe Saldana, LITTLE ACCIDENTS starring Elizabeth Banks, Boyd Holbrook and Chloe Sevigny, 5 to 7 starring Anton Yelchin and Berenice Marlohe and THE LAST FIVE YEARS starring Anna Kendrick and Jeremy Jordan. In the 2015 Tribeca Film Festival, she has FRANNY starring Richard Gere, Dakota Fanning and Theo James in the World Narrative Competition and INDIAN POINT in the World Documentary Competition section.

Andrew Kortschak - Co-Producer

Andrew Kortschak is a film producer and principal of Audax Films, an independent production company located in Santa Monica, California. Andrew was a producer of Jon Watts' COP CAR, starring Kevin Bacon and Shea Whigham, which premiered at the Sundance Film Festival in 2015 and acquired by Focus World; a co-producer of PRINT THE LEGEND, a documentary film acquired by Netflix and

the winner of a Special Jury Prize at the SXSW Film Festival in 2014; and an executive producer of GORE VIDAL: THE UNITED STATES OF AMNESIA, which premiered at the Tribeca Film Festival in 2013. Andrew earned a B.A. in Film and Television Production from the USC School of Cinematic Arts and a B.A. in Political Science from USC, both in 2013. He is a native of Palo Alto, California.

Walter Kortschak – Executive Producer

Walter Kortschak is a principal of Audax Films and a private investor in technology companies. Over a 30-year venture capital career, he has served as a director of over 50 companies and a number of his investments have had successful public exits and merger transactions. He has served as a managing partner of Summit Partners, a private equity and venture capital firm he joined in 1989, a Vice President at Crosspoint Venture Partners and a software engineer in the computer graphics field. He received a BS in engineering from Oregon State University, an MS in engineering from Caltech, and an MBA from UCLA. He has consistently appeared on the *Forbes* Midas List and is a member of the Board of Trustees at Caltech. He is also a past director of the National Venture Capital Association.

John Friedberg – Executive Producer

John Friedberg is the former EVP of International Sales and Distribution at QED International, where he oversaw worldwide sales and all aspects of the international distribution business on QED films. During his tenure at QED, Friedberg's responsibilities crossed into all areas of the company including production, finance, business affairs, sales and distribution. Friedberg worked closely with QED's principal, Bill Block, to spearhead the company's financing and distribution strategies on such films as FURY, directed by David Ayer and starring Brad Pitt, DIRTY GRANDPA, starring Robert De Niro and Zac Efron, ROCK THE KASBAH, directed by Barry Levinson, and starring an ensemble cast including Bill Murray, Bruce Willis and Kate Hudson, and FADING GIGOLO, directed by Jon Turturro and starring Woody Allen.

Friedberg has served as an executive producer on DIRTY GRANDPA, THAT AWKWARD MOMENT starring Zac Efron, Miles Teller and Michael B. Jordan, ALEX CROSS directed by Rob Cohen and starring Tyler Perry, and TEXAS KILLING FIELDS, directed by Ami Canaan Maan, produced by Michael Mann, and starring Sam Worthington and Jessica Chastain.

John attended Wesleyan University, where he graduated with a B.A. in Psychology, before launching a career in the motion picture industry.

Justin Nappi – Executive Producer

Justin Nappi is a producer and founder/president of film finance company Treehouse Pictures based in Los Angeles, California.

Justin's feature film credits through Treehouse Pictures include:

Producer of ARBITRAGE, starring Richard Gere, nominated for a 2013 Golden Globe (Best Actor) for his performance.

Executive Producer of ALL IS LOST with 2011 Oscar®-nominated director J.C. Chandor directing and starring Robert Redford. The film was selected for the 2013 Official Selection at the Cannes Film Festival and garnered Robert Redford a Golden Globe nomination for Best Actor.

Producer of THAT AWKWARD MOMENT starring Zac Efron, Imogen Poots and written/directed by Tom Gormican. The film was released through Focus Features.

Currently in development is INCOMPATIBLE from the team behind *Robot and Frank*, writer Christopher D. Ford and director Jake Schreier – most recently of *Paper Towns*.

Recently announced is the forthcoming feature adaptation of the acclaimed graphic novel I Kill Giants to be directed by Oscar winning director Anders Walter (HELIUM). Justin will produce with Chris Columbus and his 1492 Pictures. Justin grew up in Central New York and currently resides in Los Angeles.

He is an alumni of NYU's Tisch Kanbar Institute of Film & Television.