



Presents

HELLO I MUST BE GOING



World Premiere – 2012 Sundance Film Festival

Directed by Todd Louiso
Screenplay by Sarah Koskoff

Starring
Melanie Lynskey, Blythe Danner, Christopher Abbott, John Rubinstein, Julie White

Running Time: 95 Minutes
In Theaters August 2012

For more information and stills please visit the link below:

<http://www.oscilloscope.net/hello/>

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HELLO I MUST BE GOING

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Synopsis

Selected as the opening night film for Sundance 2012, HELLO I MUST BE GOING features acclaimed actress Melanie Lynskey (WIN WIN, UP IN THE AIR, TWO AND A HALF MEN) in her breakout role as Amy, a recent divorcée who seeks refuge in the suburban Connecticut home of her parents (Blythe Danner and John Rubinstein). Demoralized and uncertain of her future, Amy begins an affair with a 19-year-old actor (GIRLS' Christopher Abbott) that jumpstarts her passion for life and helps her discover an independence and sense of purpose that she has missed for years. Coupling Danner's subtle, moving performance as a frustrated empty nester with Lynskey's endearing and nuanced depiction of both the comic and tragic coming together at a crossroads, HELLO I MUST BE GOING is a modern, unconventional love story infused with sex, humor, and emotional honesty – everything Amy will need to get on in life.

####

A Conversation with Director Todd Louiso and Writer Sarah Koskoff

QUESTION: What inspired you to write **HELLO I MUST BE GOING**?

SARAH KOSKOFF: I wanted to explore what it would be like for a grown woman to wake up suddenly in her parents' house with nothing of her own, totally dependent--the subtle humiliations of being an adult thrust into the position of being a child. There was something just so painfully funny to me about that situation, and I really wanted to render it as truthfully as possible, to follow it from her point-of-view, moment-to-moment.

TODD LOUIISO: The protagonist Amy Minsky is in a really ridiculous position, forced to be a child again, ride in the back seat of her parents' car, listen to career advice from them, etc.

KOSKOFF: It's also about somebody who's always in the background of her own life. Movies are so often about people who are larger than life: they're geniuses, they're incredibly gifted, people clap for them, homeless people give them advice about their love lives. It's great and exciting and everything—and it's fun to see movies about people like that - but I was interested in another kind of person, the one who gives the narcissists the attention they need—and really pays a price for it. It felt like a story I'd been waiting a long time to tell.

QUESTION: How did the film get made?

LOUIISO: Sarah gave me the script in very rough form and I loved it. Sarah's an incredibly serious writer and person, but she can't help but tell a joke. The script had so much of her in it—her humor and depth. We were accepted to the Sundance Screenwriting Lab; I was attached to direct. Michelle Satter, Ilyse Mckimmie, Cullen Conley and Anne Lai from the Sundance Feature Film Project all gave us (and continue to give us) an enormous amount of creative support. We would not have been able to do it without them.

But really, every person who worked on this project, from our producers, Mary Jane Skalski and Hans Ritter, to Melanie Lynskey to Chris Dimoulas (my assistant) and Kevin Bacon (not that Kevin Bacon! but our Best Boy), shared the same passion, connection and enthusiasm for the piece. Laura Veirs whose beautiful music we use in the film—we asked her late in the game if she would be willing to be a

part of it, and she was incredibly open and hardworking—generous with her time.

KOSKOFF: Her music now feels inseparable from the piece to me, like it's another character in the film, or Amy's voice or both.

LOUIISO: Sarah had been listening to the songs "Make Something Good" and "Drink Deep" throughout preproduction. She sent them to Mary Jane, Hans and Melanie.

KOSKOFF: They were really for inspiration, because they are so gorgeous to me. I never thought we'd be able to use the songs, let alone Laura's music throughout the film! But all we did was reach out to her...

LOUIISO: There wasn't anyone whose arm I had to twist to come on board and that really means something to the cohesion of a film. When everyone is there for the same reason, it shows. There's a lot of cynicism in and around the entertainment industry. It's really heartening to realize there's a world of people who really just want to do good work for its own sake.

QUESTION: Will you please describe your cast and the casting process?

LOUIISO: The film is filled with people who said, 'yes.' Every single one of our lead actors who were sent the script, had said 'yes' by the very next day. Melanie Lynskey was our anchor. She did a public reading of the script a year ago, and after that it was impossible to imagine anyone else doing it. It was just hers. When I gave the script to Mary Jane Skalski to consider producing, she was thrilled at the thought of Melanie playing Amy. Mary Jane had just worked with her on Win Win, and she wanted to work with her again.

KOSKOFF: Melanie is such an open actress—I've never really seen anyone like her on film. She's completely alive to the moment, able to open up, like a flower, on camera. Her performance takes my breath away, honestly, over and over again. She's just gorgeous, as a person and as an actress. We were really lucky she signed on early.

LOUIISO: Yes. We were really, really lucky.
(Pause for gratitude.)

LOUIISO: Blythe signed on next, very early on, without even meeting me and just stuck with us.

KOSKOFF: Blythe just embodied the part of Ruth. She is so strong and beautiful and elegant, but also has this heartbreakingly vulnerable side. And she brought all of those qualities to the role.

LOUIISO: In finding someone to play the role of Jeremy--it was honestly difficult to find a young male actor without pretense. Christopher Abbott auditioned...Melanie cried when she watched his audition tape. (Sorry to out you, Mel—and sorry we showed it to her, Chris!) He was able to be emotionally naked and incredibly funny--at the same time.

KOSKOFF: And sexy.

LOUIISO: Okay, okay, and sexy!

KOSKOFF: What? It's an important... plot...issue...

LOUIISO: All the actors we cast were also naturally funny, Sarah, that was important, too.

KOSKOFF: Yes! Important. Humor.

LOUIISO: Including John Rubinstein, who plays Amy's father, Stan. Stan is seemingly a great guy, a supportive father--but he's also inaccessible and emotionally cut off. I barely had to say anything to John. He intuited the role completely.

KOSKOFF: I couldn't be more thrilled about the cast, and I don't care if it sounds over-the-top, because it's true. Dan Futterman, who showed up for one day and brought so much subtlety and intelligence to his role, Sara Chase, Meera Simhan, who plays Amy's former school-mate, the great Julie White... all so unique and funny and surprising.

QUESTION: How would you describe the tone of **HELLO I MUST BE GOING?**

LOUIISO: The film is extremely joyful, and it also has a raw quality, that I hope sort of sneaks up on you. It has a vibrancy and life force that lives in Amy and Jeremy's emotional and physical closeness. I really wanted to see how close we could get to them, to feel like their relationship is unfolding right there in front of us.

KOSKOFF: There is also a very raw vulnerability in each character. So maybe it's the vulnerability that informs the tone. The

humor comes out of the vulnerability, and so does the emotion.

QUESTION: How did you approach the film visually?

LOUIISO: There's a marked contrast between the world Amy inhabits with her family and the one she's in with Jeremy. The cinematographer Julie Kirkwood and I explored that contrast visually in a lot of different ways.

When we're with Amy and Jeremy, they are usually hidden together in small places--it's hand-held, dark, a little out-of-control, almost documentary-like, and sort of like little kids meeting under the table at a family gathering.

When we are at Amy's parents' house, at least early on in the film, the camera is very still and controlled. The interiors of the enormous house are clean and spare - almost sterile. There's a ton of light, bouncing off giant white facades and shooting through walls of glass that frame the Long Island Sound. It seemed to me that the Minsky's lived in a sort of reverse aquarium - all of this life and nature outside, while inside, life was sucked away in a kind of emotional climate control.

Amy has kind of been dropped into a void emotionally and literally. The film is very much about encountering that void—the experience of complete loss of what we imagined was permanent—the things we build our identities on, suddenly gone.

KOSKOFF: Different characters in the film have this experience throughout, a kind of intense belief in something that turns out to be not really there. Amy's parents bought a big house, and her father planned to retire, but they lost the bulk of their money. The family is fine, comparatively, but it echoes the economic groundlessness a lot of us feel right now.

And it is a comedy! I do think that underneath the sadness and panic and humiliation that comes with loss there's a lot of possibility – there is even the potential for a kind of giddy freedom.

LOUIISO: That's where Groucho comes in...

KOSKOFF: Yes, of course, Todd. Of course, that's where Groucho comes in.

About the Cast

MELANIE LYNSKEY

Amy

An accomplished and versatile actress, New Zealand born MELANIE LYNSKEY took audiences by storm in 1994 with her award winning performance (1995 Best Actress in Film, New Zealand Film & Television Awards) in Peter Jackson's *Heavenly Creatures* opposite Kate Winslet. Since then, she has amassed a number of credits in both features and television.

Last year, Lynskey worked on a number of features, including Stephen Chbosky's adaptation of his novel, *The Perks of Being a Wallflower*, with Paul Rudd and Emma Watson, and the Lorene Scafaria film *Seeking a Friend at the End of the World*, opposite Steve Carell and Keira Knightly. She starred in the features *Touchback*, written and directed by Don Handfield; and in Jesse Wolfe's film *Eye of the Hurricane*, opposite Campbell Scott.

Most recently, Lynskey received critical praise for her work in Tom McCarthy's *Win Win*, opposite Paul Giamatti and Amy Ryan. Previous film credits include: Jason Reitman's *Up in the Air*; the independent feature *Helena from the Wedding*; Tim Blake Nelson's *Leaves of Grass* opposite Edward Norton; Steven Soderbergh's *The Informant* opposite Matt Damon; Sam Mendes' *Away We Go*; Clint Eastwood's *Flags of Our Fathers*, where Lynskey played the female lead Pauline Harnois; and *Show of Hands* for the New Zealand Film Commission.

Additional feature film credits include: Andy Tennant's *Ever After* starring Drew Barrymore; *Sweet Home Alabama* opposite Reese Witherspoon; Billy Ray's *Shattered Glass* with Hayden Christensen and Peter Sarsgaard; Michael Cacoyannis' *The Cherry Orchard* with Charlotte Rampling and Alan Bates; and the independent New Zealand road movie *Snakeskin*, which garnered Lynskey her second New Zealand Film and Television Award nomination for Best Actress in Film. Lynskey again worked with Peter Jackson in his second film *The Frighteners*; and garnered excellent notices for her work in Stephen Gaghans' directorial debut film *Abandon*.

Television audiences love her as Rose in the hit series "Two and a Half Men," where she starred opposite Charlie Sheen and now Ashton Kutcher. Lynskey continues to voice a recurring role for the HBO animated series "The Life & Times of Tim." She has guest starred in numerous television series including: "House" (FOX), "Memphis Beat" (TNT); "It's Always Sunny in Philadelphia" (FX); "The L Word" (Showtime); "Psych" (USA); "The Shield" (FX); and was one of the leads in the FOX Series, "Drive." Lynskey also starred in the television miniseries "Comanche Moon" (CBS), the prequel to "Lonesome Dove," as well as Stephen King's "Rose Red" (ABC).

She currently lives in Los Angeles.

BLYTHE DANNER

Ruth

Blythe Danner won two Emmy® awards for her role on Showtime's "Huff" and was nominated twice for roles on "Will & Grace" and Joyce Carol Oates' "We Were the Mulvaney's." She received a Golden Globe® nomination for Anne Tyler's "Back When We Were Grownups," and her list of career accomplishments continues with a Tony® Award for her Broadway debut in "Butterflies Are Free" and nominations for roles in Harold Pinter's "Betrayal," Tennessee Williams' "Streetcar Named Desire" and Stephen Sondheim's musical, "Follies."

Her film roles include Woody Allen's *Alice*, *The Great Santini*, the *Meet the Parents* series, *What's Your Number?* and *Sylvia*, a film in which she appeared with her daughter, actress Gwyneth Paltrow. In addition to *HELLO I MUST BE GOING*, Danner also appears in the forthcoming *The Lucky One*.

Danner takes action to support causes that are important to her. She has passionately advocated for environmental concerns for more than 40 years as a member of the Union of Concerned Scientists and other groups, and serves on the national board of Planned Parenthood. Since the death of her husband Bruce Paltrow nine years ago from oral cancer, she has also been helping the Oral Cancer Foundation raise disease awareness.

CHRISTOPHER ABBOTT

Jeremy

Christopher Abbott is an emerging stage, screen, and television actor. He can most recently be seen as "Charlie" in Lena Dunham's critically acclaimed HBO series "Girls." This fall Christopher will co-star opposite Melanie Lynskey and Blythe Danner in Oscilloscope's upcoming release *Hello I Must Be Going* which will hit screens in September. The film debuted earlier this year at Sundance unveiling Abbott as one of the festival's honored "Fresh Faces in Film" by 7 For All Mankind.

Last year the Stamford, Connecticut native made his Broadway debut in John Guare's "The House of Blue Leaves," opposite Ben Stiller, Jennifer Jason Leigh and Edie Falco. Additionally, film audiences were introduced to him alongside Elizabeth Olsen and John Hawkes in Sean Durkin's striking, award winning feature debut *Martha Marcy May Marlene*. Christopher received a Gotham award nomination for "Best Ensemble" for Durkin's film.

JOHN RUBINSTEIN

Stan

John Rubinstein made his Broadway acting debut in 1972 and received a Theater World Award for creating the title role in the musical "Pippin," directed by Bob Fosse. In 1980 he won the Tony, Drama Desk, Los Angeles Drama Critics Circle, and Drama-Logue Awards for his portrayal of James Leeds in Mark Medoff's "Children of a Lesser God," directed by Gordon Davidson. Other Broadway appearances were in Neil Simon's "Fool" and David Rabe's "Hurlyburly," both directed by Mike Nichols; Herman Wouk's *The Caine Mutiny Court-Martial*, which earned him a Drama Desk nomination; David Henry

Hwang's *M. Butterfly*, *Getting Away with Murder*, by Stephen Sondheim and George Furth, directed by Jack O'Brien, and the musical *Ragtime*, directed by Frank Galati. In 1987 he made his off-Broadway debut at the Roundabout Theater as Guildenstern in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, and subsequently performed in *Urban Blight* and *Cabaret Verboten*. In 2005 he received the Lucille Lortel Award for Best Lead Actor in a Play, as well as nominations for both the Outer Critics' and Drama League Awards, for his portrayal of George Simon in Elmer Rice's *Counselor-at-Law* at the Pecadillo Theatre Company. He was the original Andrew Ladd III in A. R. Gurney's *Love Letters*, and opened the play in New York and many cities across the U.S.; he also played the Wizard in *Wicked* in Los Angeles at the Pantages Theater for 18 months.

Rubinstein's feature films include *21 Grams*, *Red Dragon*, *Mercy*, *Another Stakeout*, *Someone to Watch Over Me*, *Daniel*, *The Boys from Brazil*, *Rome and Jewel*, *Jekyll*, *Kid Cop*, *Getting Straight*, *Zachariah*, *The Trouble with Girls* and *The Car*. Since 1965 he has acted in over 200 television films and series episodes. He received an Emmy Award nomination for his portrayal of Jeff Maitland III in the series "Family," a role he played for five years; and co-starred for two years with Jack Warden in the series "Crazy Like a Fox." He has subsequently played recurring parts on "Desperate Housewives," "Parenthood," "No Ordinary Family," "Greek," "The Wizards of Waverly Place," "Angel," "Dirty Sexy Money," "Day Break," "The Guardian," "The Practice," "Star Trek: Enterprise," "Girlfriends," "Robocop: the Series," "The Young and the Restless," and "Barber Shop." In the series finale of "Friends," he played the doctor who delivered Monica and Chandler's babies.

Rubinstein has composed, orchestrated, and conducted the musical scores for five feature films, including *Jeremiah Johnson* and *The Candidate*, as well as for over 50 television films and episodes, including "Family," "China Beach" and "The Dollmaker". He spent six years as host for the radio program "Carnegie Hall Tonight," broadcast on 180 stations in the United States and Canada, and two years as the keyboard player for the jazz-rock group Funzone. He has also recorded over 75 audiobooks, including 23 of the best-selling Alex Delaware novels by Jonathan Kellerman.

In 1987, Rubinstein made his directorial debut at the Williamstown Theater Festival, staging Aphra Behn's "The Rover," with Christopher Reeve. He directed the world premieres of A. R. Gurney's "The Old Boy" and Sybille Pearson's "Phantasie," and the New York premiere of Elizabeth Diggs's "Nightingale" off-Broadway, and the Emmy-winning "A Matter of Conscience" for television, and has won numerous awards for directing plays and musicals in Los Angeles.

In 2011, Rubinstein provided commentary for the online webcasting of the XIV International Tchaikovsky Competition, a classical music competition held in Moscow, Russia. He currently teaches a course in musical theater audition, and directs the annual spring musical, at the University of Southern California.

His most rewarding experience has been participating in the lives of his five children: Jessica, Michael, Peter, Jacob, and Max.

DAN FUTTERMAN

David

As an actor, Dan Futterman has appeared on stage in New York in numerous productions ("Angels in America," "The Lights," "A Fair Country," "Dealer's Choice", among others). His films include *A Mighty Heart*, *The Birdcage*, *Enough* and *Urbania*, which screened at the Sundance Film Festival and for which he received Best Actor at the Seattle Film Festival. Futterman appeared as a series regular on CBS' "Judging Amy" and has played recurring roles on "Will and Grace", "Related" and appeared in such shows as "Sex & The City" and "Homicide."

Futterman was nominated for a 2005 Academy Award for his screenplay for the film *Capote* and was the showrunner for season three of HBO's "In Treatment."

He makes his home in New York with his wife, Anya Epstein, and their two daughters.

JULIE WHITE

Gwen

Born and raised in Austin, Texas, Julie White was late to her high school sophomore English class so often that she had accumulated two-and-a-half hours of detention. When she showed up to do her time, she discovered that her English teacher was holding auditions for the big school production of "Guys and Dolls." He told Julie that she could avoid sitting through detention if she would audition for the play, which she did and was cast as Miss Adelaide. She found her calling and has been acting ever since.

On the big screen, White most recently co-starred in *Lincoln* for Steven Spielberg opposite Daniel Day-Lewis and Sally Field. She has been a staple in the indie film market in such films as *Inside Out*, *My Idiot Brother* and *Killing Karma*. Her studio films include *Transformers 1, 2 & 3*, *Michael Clayton* opposite George Clooney, *The Astronaut Farmer* starring Billy Bob Thornton, *War of the Worlds* with Tom Cruise, *Slap Her...She's French*, *What Women Want* with Mel Gibson and *Say It Isn't So*.

On television, White starred as Leslie on ABC's "Cavemen," Nadine Swoboda on ABC's "Grace Under Fire" and guest starred on such shows as "Damages," "Law & Order: Special Victims Unit," "Six Feet Under," "Ally McBeal," "JAG," "Strong Medicine," "Touched By an Angel," "Arli\$\$" and "Law & Order."

A stage veteran, White garnered a Tony Award in 2007 for Best Performance by a Leading Actress in a Play for her role in "The Little Dog Laughed" and also starred in "The Understudy," "Twelfth Night" and "From Up Here." She played the title character on Broadway in "The Heidi Chronicles" and also starred at the Mark Taper Forum in "Expecting Isabel" and "Money and Friends."

White lives in the New York area with her Pomeranian, Lulu. She enjoys playing golf and spending time on a ranch in Texas, which has been in the family for 100 years. She is active in Broadway Cares/Equity Fights Aids and supports environmental causes.

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About the Filmmakers

TODD LOUISO

Director

Todd Louiso directed *Love, Liza* with Philip Seymour Hoffman and Kathy Bates (Sony Classics), and *The Marc Pease Experience* with Jason Schwartzman and Ben Stiller (Paramount Vantage). His first short, *The Fifteen Minute Hamlet*, starring Austin Pendleton, screened at the 1997 Sundance Film Festival. As an actor, he has appeared in many films, including *Scent of a Woman*, *Jerry Maguire*, *High Fidelity*, *School for Scoundrels* and *Thank You for Smoking*.

SARAH KOSKOFF

Screenwriter

Sarah Koskoff studied Literature and Anthropology at Sarah Lawrence College. After graduating, she made the natural transition to working as an actress in episodic television. She also wrote plays for the Los Angeles theater scene. Unencumbered by audiences, she was free to develop her voice as a writer. **HELLO I MUST BE GOING** is her first screenplay. She was a 2009 Sundance Screenwriting Lab Fellow. She currently lives in Los Angeles with her husband and two children.

MARY JANE SKALSKI

Producer

Critical acclaim, commercial success, original writing, directing and breakout performances distinguish the work of New York-based independent film producer Mary Jane Skalski. Her most recent credits include Thomas McCarthy's *Win Win* (Fox Searchlight) and Dee Rees' *Pariah*, which sold to Focus Features at last year's Sundance Film Festival and is currently in theatres. Skalski also produced McCarthy's *The Visitor*, starring Richard Jenkins, *The Station Agent*, with Patricia Clarkson and Gregg Araki's *Mysterious Skin*, starring Joseph Gordon-Levitt.

Skalski began her career with producers Ted Hope, James Schamus, and Anthony Bregman at the NYC-based independent production company Good Machine. There, she worked on the breakthrough films of Ang Lee (*The Wedding Banquet*), Edward Burns (*The Brothers McMullen*), and Nicole Holofcener (*Walking and Talking*). Her first projects as producer included Bart Freundlich's *The Myth of Fingerprints*, starring Julianne Moore and John O'Hagan's award-winning documentary *Wonderland*. More recently, Skalski produced Adam Salky's *Dare*, starring Emmy Rossum and Peter Callahan's *Against the Current*.

In 2003, *Variety* identified Skalski as one of "10 Producers to Watch." A year later, she received the Independent Spirit Award (Producers). Skalski continues to serve as an adjunct in the Graduate Film Program at Columbia University and recently began blogging for ifp.org.

HANS RITTER

Producer

Hans Ritter has produced many independent films over a long career, including the critically acclaimed *Hard Candy* starring Ellen Page and Patrick Wilson, and Gregg Araki's *Mysterious Skin*, which was named one of the year's top 10 films by the *New York Times*. Ritter also produced Araki's *Smiley Face*, and *An American Crime*, starring Ellen Page and Catherine Keener, who received an Emmy Award nomination for her work.

Ritter ran the physical production arm of First Look Studios prior to setting up his own Skyscraper Films to produce Zal Batmanglij's *Sound of My Voice* (Fox Searchlight, 2012) with Brit Marling. *Between Us*, starring Julia Stiles, Taye Diggs and Melissa George, is currently in post-production and will be released theatrically in 2012.

SUSAN LEBER

Co-Producer

Susan Leber is a producer and line producer of independent feature films. She was named one of *Variety*'s "10 Producers to Watch" in 2004. She has produced many Sundance premieres including Debra Granik's *Down to the Bone*, which won Best Director and a Special Jury Prize for actress Vera Farmiga, Ilya Chaiken's *Margarita Happy Hour*, Scott Saunders' *The Technical Writer* and Emily Abt's *Toe to Toe*. She also produced the cult horror *The Roost* by Ti West and Alexandra Brodsky's *Bittersweet Place*. As a line producer, Leber has worked on many features including JC Chandor's acclaimed *Margin Call*, Alfredo DeVilla's *Adrift in Manhattan*, Ed Radtke's *The Speed of Life*, Jeff Lipsky's *Twelve Thirty* and Steven Williford's *The Green*.

JULIE KIRKWOOD

Cinematographer

Los Angeles-based Julie Kirkwood won the 2009 Emerging Cinematographer Award from the International Cinematographers Guild for her work on Yuan Chien-Wei's film *Watchtower*, a 1920's period film about the making of a hit man. Her other credits include Martin Donovan's writing/directing debut, *Collaborator*, produced by Ted Hope and Ham Tran's *Journey from the Fall* (Sundance selection 2006), which won the Milan International Film Festival's award for Best Cinematography. She is currently in production on the sci-fi drama *After We Leave* with director Aleem Hossain.

TOM McARDLE

Editor

Tom McArdle edited Thomas McCarthy's *Win Win*, the Oscar-nominated film *The Visitor* and the Sundance and Independent Spirit Award-winner *The Station Agent*. McArdle also edited *Tenure* with Luke Wilson, Nick Gomez' *Laws of Gravity* with Edie Falco and *Hi-Life* with Campbell Scott.

McArdle graduated from Dartmouth College and currently lives in downtown Los Angeles.

RUSSELL BARNES

Production Designer

Russell Barnes began his creative career in New Zealand where he owned a prop fabrication business. While in Auckland, Barnes designed several commercials and music videos, and he soon relocated to New York City to continue his career in film. After art directing *Howl* and *All Good Things*, Barnes designed his first feature film *The Best and The Brightest*, starring Neil Patrick Harris. He then went on to design his first 3D film *The Mortician*, which premiered at the Berlin Film Festival last year. Barnes followed the success of this film with another 3D independent titled *Hellbenders*, directed by J.T. Petty and starring Clancy Brown. His next film, *In Our Nature*, directed by Brian Savelson and starring Jenna Malone and John Slattery, wrapped this past summer.

LAURA VEIRS

Music

Laura Veirs grew up in Colorado Springs, Colorado, where she often spent summers camping with her family, which gave her much of her songwriting inspiration. Veirs has said that she didn't seriously listen to music until she was in her 20s; instead, she just heard what was in her environment. She listened to folk, country, classical and pop music around the house and on the radio during her youth.

Attending Carleton College in rural Minnesota, Veirs latched onto feminist punk rock from the Pacific Northwest, eventually starting an all-female punk band called "Rair Kx!". Laura studied geology and Mandarin Chinese. After college, she embraced older country and folk music. Her first foray into songwriting started with a geological expedition in China, where she served as translator. She was miserable and immersed herself into writing lyrics as a way of coping.

She put out her own self-titled album *Laura Veirs*, recorded live and featuring just her and guitar, in 1999. She has since made seven highly acclaimed records with producer/husband Tucker Martine. Veirs' seventh album, *July Flame*, was released in January 2010 on her own record label, Raven Marching Band Records. Her most recent album, "Tumble Bee: Laura Veirs Sings Folk Songs for Children," was released in November, 2011 to rave reviews both in the mainstream and parenting press.

Veirs tours frequently in Europe and North America and is currently writing songs for a new album. She lives in Portland, Oregon with Martine and their young son Tennessee.

MARY RAMOS

Music Supervisor

A Music Supervisor for the past 18 years, Mary Ramos has helped create the musical elements for over 100 films and television shows. She has worked with many gifted directors such as Thomas McCarthy on *The Station Agent*, *The Visitor* and *Win Win*, Quentin Tarantino on *Pulp Fiction*, *Jackie Brown* and the Grammy-nominated soundtracks for *Kill Bill Vol. 1 & 2* and *Inglourious Basterds*, Richard LaGravenese on *Freedom Writers*, and *P.S. I Love You*, Robert Rodriguez on *From Dusk Till Dawn*, Helen Hunt on *Then She Found Me* and Allison Anders on *Grace of My Heart*, to name a few. In addition to film music, Ramos worked with legendary music producer Rick Rubin to create the platinum selling "South Park: Chef Aid" soundtrack for Comedy Central and

she has provided music for ad campaigns for the Gap, the NFL and "Entertainment Tonight." The song "Think You Can Wait" which The National wrote for Thomas McCarthy's film *Win Win* is now in consideration for a Best Original Song Academy Award nomination.

HOLLY ADAMS

Music Supervisor

Holly Adams has an extensive background in music. Working for the past decade in soundtrack marketing & brand development, as well as label producer for the films of Quentin Tarantino, the *Austin Powers* & *The Matrix* film franchises. Currently, Adams works with indie label MOM + POP Records, producing creative release & branding campaigns for artists such as Sleigh Bells, Metric, Ingrid Michaelson & Andrew Bird. Adams is also working as creative consultant to Amnesty International for the release of "Chimes of Freedom: The Songs of Bob Dylan," which celebrates Amnesty's 50th year and features 75 artists (Adele, My Morning Jacket, Maroon 5, Miley Cyrus) covering Dylan's catalogue.

BOBBY FREDERICK TILLEY II

Costume Designer

Bobby Frederick Tilley's film credits include *The Green*, *Four Lane Highway*, *Little Kings*, *Rubout* and as Assistant Designer, *Jack Goes Boating*.

His extensive stage work includes "All New People" (Second Stage), "Thinner Than Water" (LAByrinth Theater Company), "Captors," "Sons of the Prophet," "Circle Mirror Transformation" (The Huntington Theatre Company), "The Pinter Plays: The Collection" and "A Kind Of Alaska," "Body Awareness," "Birth and After Birth," "10X20," and "The Butter and Eggman" (Atlantic Theatre Company), "The Aliens" (Company One), "Body Awareness" (Speakeasy Stage Company), "The Aliens" (Rattlestick), "Lizzie Borden" (The Living Theater), "Top Girls; Act 1" (The Biltmore-MTC), "Mel and El: Show and Tell" (Ars Nova), "The Betrayal," "Rhinoceros" (The Mighty Theatre), "Gaugleprixtown," "The Most Lamentable and Tragical Historie of the Barber-Surgeons" (Studio 42), "The Ontological Detective" (Blue Heron Arts Center), "Red Angel" (Williamstown Theatre Festival), Len Jenkin's "The Country Doctor" (Marymount College), "Further Than The Furthest Thing" (MTC), "Tallahassee," "The Lesser Magoo," and Mac Wellman's "Dracula" (The 78th Street Theatre Lab).

Tilley garnered the Elliot Norton Award for Outstanding Design in 2011 and nominations for Drama Desk and Henry Hewes awards in 2010.

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A Momus & Klamm Film

HELLO I MUST BE GOING

Melanie Lynskey
Blythe Danner
Christopher Abbott
John Rubinstein
Dan Futterman
and Julie White

Sarah Chase
Daniel Eric Gold

Meera Simhan
Damian Young

Casting By
Kerry Barden
Paul Schnee
Allison Estrin

Costume Designer
Bobby Frederick Tilley II

Music Supervisors
Mary Ramos
Holly Adams

Music
Laura Veirs

Production Designer
Russell Barnes

Editor
Tom McArdle

Director of Photography
Julie Kirkwood

Co-Producer
Susan Leber

Producer
Hans Ritter

Producer
Mary Jane Skalski

Written by
Sarah Koskoff

Directed by
Todd Louiso

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