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OUT OF COMPETITION

# Vicky Cristina Barcelona

**a film by Woody Allen**

**Javier Bardem**

**Patricia Clarkson**

**Penélope Cruz**

**Kevin Dunn**

**Rebecca Hall**

**Scarlett Johansson**

**Chris Messina**

97 minutes

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(EXCLUDING USA & FRANCE)**

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## **VICKY CRISTINA BARCELONA**

### **Starring**

(in alphabetical order)

Juan Antonio	JAVIER BARDEM
Judy Nash	PATRICIA CLARKSON
Maria Elena	PENÉLOPE CRUZ
Mark Nash	KEVIN DUNN
Vicky	REBECCA HALL
Cristina	SCARLETT JOHANSSON
Doug	CHRIS MESSINA

### **Co-Starring**

(in alphabetical order)

ZAK ORTH  
CARRIE PRESTON  
PABLO SCHREIBER

### **Filmmakers**

Writer/Director	WOODY ALLEN
Producers	LETTY ARONSON GARETH WILEY STEPHEN TENENBAUM
Co-Producers	HELEN ROBIN
Executive Producer	JAUME ROURES
Co-Executive Producers	JACK ROLLINS CHARLES H. JOFFE JAVIER MÉNDEZ
Director of Photography	JAVIER AGUIRRESAROBÉ
Production Designer	ALAIN BAINÉE
Editor	ALISA LEPSALTER
Costume Designer	SONIA GRANDE
Casting	JULIET TAYLOR & PATRICIA DiCERTO
Additional Spanish Casting	PEP ARMENGOL & LUCI LENOX

\* \* \*

## **VICKY CRISTINA BARCELONA**

### **Synopsis**

Woody Allen's breezy new romantic comedy is about two young American women and their amorous escapades in Barcelona, one of the most romantic cities in the world.

Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) are best friends, but have completely different attitudes towards love. Vicky is sensible and engaged to a respectable young man. Cristina is sexually and emotionally uninhibited, perpetually searching for a passion that will sweep her off her feet.

When Judy (Patricia Clarkson) and Mark (Kevin Dunn), distant relatives of Vicky, offer to host them for a summer in Barcelona, the two of them eagerly accept: Vicky wants to spend her last months as a single woman doing research for her Masters, and Cristina is looking for a change of scenery to flee the psychic wreckage of her last breakup.

One night at an art gallery, Cristina, true to form, instantly locks eyes on the most intense and provocative man in the room, Juan Antonio (Javier Bardem), a handsome painter. Cristina is only more intrigued when Judy whispers that Juan Antonio had such an explosive relationship with his ex-wife Maria Elena (Penélope Cruz) that one of them tried to kill the other. Later that night, when Vicky and Cristina are having dinner, Juan Antonio approaches their table with a brazen proposition: fly with him for a weekend trip to the provincial town of Oviedo, where he suggests they explore the cultural wonders, drink fine wine, and make love together. Vicky finds his proposal obnoxious, but Cristina is enchanted by his directness and charisma, and persuades Vicky to accompany her.

During a day of sightseeing and fine dining in Oviedo, Juan Antonio speaks in reverential terms about the magnificent Maria Elena, the great love of his life. Despite their profound connection, their passions ran too high for them to be together. Once, things got so cataclysmic that Maria Elena stabbed him in a mad fit of jealousy.

That night, Juan Antonio invites the girls to his room—an offer Vicky adamantly refuses and Cristina willingly consents to. But just as Cristina and Juan Antonio are about to fall into bed, Cristina becomes ill, and it's Vicky who spends the remainder of the weekend alone with him. Juan Antonio takes Vicky to meet his father and opens his heart about his childhood hopes and his turbulent relationship with Maria Elena. Perceiving a deeper side to him, Vicky gradually sheds her misgivings, and during the romantic night before they leave Oviedo, Vicky and Juan Antonio make love.

After returning to Barcelona, Vicky can't stop thinking about Juan Antonio. Meanwhile he directs his romantic attentions to the available and willing Cristina, who soon moves in with him. When Vicky expresses her disappointment, he points out that as she's engaged, it would cause needless pain for everyone if they continued.

Indeed, Vicky's fiancé Doug (Chris Messina) arrives in Barcelona early, and the two are soon married. As Cristina and Juan Antonio settle into a dreamy life together, one night he is awakened by an alarming phone call—Juan Antonio's ex-wife Maria Elena is at the hospital after a suicide attempt. Returning home with the dazzlingly beautiful and tempestuous Maria Elena, Juan Antonio explains to a stunned Cristina that his she will have to stay with them for a few months, as she has nowhere else to go.

Jealous and suspicious, and subject to wild mood swings, Maria Elena misses no opportunity to bicker with Juan Antonio and put Cristina down. In time, she becomes more relaxed and settles into a warmer relationship with Juan Antonio and even mentors Cristina's pursuit of photography. Maria Elena tells

Cristina that she is the “missing ingredient” that allows her to live happily with Juan Antonio. In a transition that is tranquil and natural, the three of them become lovers.

By chance at a party sometime later, Vicky sees Judy kissing Mark’s business partner. After Judy tells Vicky that she hasn’t been in love with Mark for years, Vicky reveals her feelings for Juan Antonio. Determined to rescue Vicky from her own fate, Judy tries to bring Vicky and Juan Antonio together. Meanwhile, Cristina, as always, is starting to get restless. As the summer draws to a close, Vicky and Cristina learn some hard lessons about love—and about themselves.

Set against the luscious Mediterranean sensuality of Barcelona, *VICKY CRISTINA BARCELONA* is Woody Allen’s funny and wise meditation on love, in all its romance, exhilaration, heartache, and elusive mystery.

\* \* \*

## **VICKY CRISTINA BARCELONA**

### **About the Production**

VICKY CRISTINA BARCELONA is a film that is indelibly linked to its location. “When I began writing the script, I wasn’t thinking of anything other than creating a story that had Barcelona as a character,” says Allen. “I wanted to honor Barcelona, because I love the city very much, and I love Spain in general,” he says. “It’s a city full of visual beauty and the sensibility of the city is quite romantic. A story like this could only happen in a place like Paris or Barcelona.”

When the film’s title characters Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) arrive for their summer in Barcelona, they are at very different stages in their lives. “Vicky has a plan ahead of her,” says Hall. “She’s getting married, she’s getting her Master’s, she’s moving out of the city and she’s going to have babies. She feels that everything is falling into place as expected.” Cristina, on the other hand, is completely at loose ends: she just broke up with her boyfriend and has walked away from a short film she worked on for six months (and now hates). “Cristina is kind of a wandering lost soul,” says Johansson. “She’s aimless and doesn’t really know what she wants. She’s exploring her youth with no responsibility and coasting wherever the road takes her.”

Allen sees contrasting advantages and trade-offs for the life choices the two women make. “A person who’s more conventionally middle-class like Vicky, stands to have what most people would consider a happier life,” says Allen. “It’s a more structured, a more stable, and a more well-functioning life. It may not achieve any goals she has that are beyond it, but she’ll have a good life with her husband, who’s a nice guy, and it will be fine. Whereas a character like Cristina has less of a chance of satisfying herself, because she’s always looking, and she only knows what she doesn’t want. But she’ll have a more varied menu, until maybe someday she’ll get lucky and something will drop into her lap.”

In Spain, Vicky and Cristina are drawn into a series of romantic entanglements involving two intense and passionate Spaniards, the painter Juan Antonio (Javier Bardem) and his fiery ex-wife Maria Elena (Penélope Cruz). Despite being head over heels in love, the two of them are always in bitter conflict for reasons neither one of them fully understand. “They tried many times to be together,” says Cruz. “It always ended in a very bad way, but they keep trying.” The pain from the failure of their relationship hangs heavily over Juan Antonio. “He’s a man with a wound to be healed,” says Bardem, “as a person, as an artist and in his relationship with Maria Elena. It’s like there’s a sign that is flashing over his body all the time. But his way of dealing with his fears is to face them.” Juan Antonio’s most conspicuous quality is his ability to speak with complete candor at all times. “He’s not an ambivalent person,” says Bardem. “That’s why he’s so direct. He needs to tell the truth and that creates some funny and also hard moments for other people.”

While Juan Antonio is a no-nonsense and relatively easy-going person, Maria Elena is a whirling emotional tornado, endangering everyone in her path. “Maria Elena is great at everything—playing the piano, painting—but she can’t really do anything with her life because she’s too nuts,” says Allen. “She’s too full of passion, too full of feeling, and it ruins her from really accomplishing things in a certain sense. He continues, “She’s too full of jealousy and willing to stick a knife in somebody because she feels so deeply about everything.” Penélope Cruz thinks Maria Elena’s problem is that she’s unhappy: “She suffers tremendously. It’s not easy for her to deal with her mind. All the chaos that she brings—I think she can’t help herself. I don’t think it’s something she does just to get attention. It comes from being totally confused in many ways and very scared—and at the same time very brave.”

The two worlds of the film collide when Juan Antonio approaches Vicky and Cristina in a restaurant with a proposal in his signature direct style: accompany him to the small Asturian town of Oviedo, where they

will take in the local sights, eat and drink well, and all make love. “Vicky’s thinking, ‘Who is this horrid European artist sleazeball cliché?’” says Hall. “She wants to get Cristina away from him as quickly as possible.” But as the story reveals, Vicky is mistaken in her judgment of Juan Antonio. He is a very unusual man and his offer is not the crude come-on it first appears to be.

“Juan Antonio is truly overwhelmed by their beauty and their personalities,” says Bardem, “and he tries to create a different kind of relationship between the three of them. Sexuality is a very important experience for him, but it’s not the end—it’s the beginning of something much more important. He really has a different way of perceiving life. I guess from an ethical point of view that’s not fair to everybody, but Juan Antonio’s ethics are different from what some people might expect, and that’s one of the keys to this story.” Bardem and Allen agree. “He’s thinking with no guile,” says Allen. “He’s a very decent guy and to him, lovemaking is just one part of life. A nice part of life.”

While in Oviedo, Juan Antonio intuitively feels that Vicky may not be clear-headed as she presents herself. “Vicky is seemingly together,” says Hall, “but she’s a little too *vehemently* ‘together,’ a little bit ‘the lady doth protest too much.’ She’s capable of wanting all sorts of things which are much more romantic and wild, but it’s hard for her to take risks because she has always been very in control and she doesn’t trust herself when things are outside her control. She doesn’t know how crazy she might go.”

Allen believes that Vicky has difficulty with too much freedom. “She might flirt now and then with doing something more adventurous, but what she really wants is the safety of a less risky formula existence.” Hall thinks Vicky’s plight expresses one of the larger questions the film is posing about love. “I think Woody’s looking into the tension between the fantasy-land of love and the real world,” she says. “The things you live with as opposed to the things you dream about. And then what happens when your fantasies intrude on your ‘real world.’”

In this film, as he has done since ANNIE HALL, Allen explores the success and failure of relationships through the psychology of the characters, rather than through the external devices of formulaic Hollywood love stories. “People are very complicated and relationships are very hard to sustain because people have incredibly detailed needs,” says Allen. “And if these needs are not met, you get annoyed. It’s exactly like Juan Antonio says in the movie, if there’s one element missing, it can be like salt or something from your diet—you’ve got your Vitamin A and C and Niacin and Iron—but if you don’t have some tiny little element, it can kill you. It could also be an added element that changes the chemistry, like the presence of a sibling, a mother, a best friend, a boss, a shrink, or a change of occupation. In the case of Juan Antonio and Maria Elena, the two of them fight like cats and dogs all the time even though they are passionately crazy about each other. But the presence of Cristina in the chemical equation somehow makes it possible for their relationship to work. They channel enough of their affection to Cristina and Cristina to them, and Cristina drains off some of the anger and irritation or makes it less heated.”

Of the trio, Scarlett offers “I think they see in one another what they don’t like to see in themselves, and Cristina provides a buffer for them. When they love her together it allows them to appreciate one another without having their relationship combusting.” “For Maria Elena it’s totally natural and normal to live with two people at the same time,” says Cruz. “And inside a situation that is not common, she feels safe. Because she’s so full of contradictions, it makes sense for her. It’s a very peculiar way of thinking: she doesn’t see Cristina as a threat for her relationship with Juan Antonio, she thinks Cristina brings balance into their relationship.”

Allen teams for the third time with Scarlett Johansson, after MATCH POINT and SCOOP. “Every now and then in my professional life, I find an actress with the kind of gift that inspires me to create parts for,” says Allen. “She’s very smart, sexy, very gifted, and with a big range. And she’s lightning fast with her sense of humor and is a phrase-maker which always impresses me.” “I think Woody and I have a very

similar sensibility and sense of humor certainly, and when I read his scripts I feel very connected to them,” says Johansson. “I think we just appreciate each other as artists and we enjoy working together because we’re always laughing and having a good time. It’s wonderful to be able to work with your friends, and I think that’s why we keep doing it.”

Allen had never seen Penélope Cruz in a film until he saw her Oscar-nominated performance in Pedro Almodovar’s *VOLVER*. “I just thought she was amazing,” he says. “And of course I couldn’t wait to get her for my movie. And then her agent called and said Penelope knew I was doing a movie in Spain and she called and said she knew I was doing a movie in Spain and wanted very much to be a part of it. To me, that was the greatest thing I could hear. Maria Elena is a force of nature, and that’s what Penélope is. She’s beautiful and amazingly sexy in a way that no other woman in the world is—a very special kind of beauty. And she’s a tremendous actress and she conveys it. Of course it’s overwhelming.”

Javier Bardem, a recent Academy Award-winner for *NO COUNTRY FOR OLD MEN*, joined the cast as the flamboyant Juan Antonio. “He was maybe the only actor in the world who could have done this role for me,” says Allen. “I needed a Spaniard who was sexy without being movie actor conventional pretty, but deeper than that. I’ve seen him in movies, and I thought he was just the greatest. I was thrilled to work with him—I didn’t know that that would ever happen in my life.”

For the role of Vicky, Allen looked for someone who had a contrasting personality to Johansson and Cruz. “[Casting Director] Juliet Taylor said you’ve got to meet Rebecca Hall,” says Allen. “And as soon as I saw her I thought she was right. Rebecca has got a real beauty and dignity to her, and of course she’s a wonderful actress.”

Patricia Clarkson, another Academy Award nominee, plays Judy, Vicky and Cristina’s host in Barcelona. “She is again another example of where I got the chance to work with an actress that I’ve loved for a long time,” says Allen. “Judy represents the direction that Vicky could go eventually, when you get married to a safe guy and don’t take the risk. If she had to do it over again, she would not have made that choice, or would she?”

While the actors (aside from Allen regular Johansson) felt a bit nervous about working with a filmmaker they admire, he soon set them at ease. “He is such a nice man,” says Bardem. “Every time I needed him, he gave me the right answer, a very helpful answer for me to really understand what I had to do. And working with Woody Allen is like having jewels in your mouth. The dialogue is so brilliant and so very helpful for any actor to move ahead and find the reason of the scene through the words.”

“With somebody else I would have been scared to play a character that approaches every situation with the same level of energy,” says Cruz. “When you have a character that is so extroverted and so loud and brings so much chaos, I think, maybe because of fear, I wanted to do some of the scenes a little bit quieter. And I tried a couple of times to make things smaller and he said, ‘No, she lives in that state permanently.’ He gave me a clear direction—‘Be brave!’—and I think he was completely right about that.”

Allen decided to enlist a narrator (Christopher Evan Welch) to comment throughout the action of *VICKY CRISTINA BARCELONA* as it unfolds. “The story has the quality of a tale,” he says. “It’s the story of what happens to these two girls in the summer. And I thought somebody should just relate it, and it would work that way. And it would save me a lot of boring expositional scenes, and the story could be moved quickly forward or in any way I wanted, by the narrator effortlessly.”

The jaunty tone of *VICKY CRISTINA BARCELONA* is set by Giulia y Los Tellarini’s catchy song “Barcelona,” which plays often in the film. The tune found its way to Allen serendipitously. “People



send me music all the time, but I rarely get a chance to listen to anything. One morning, as I was running out to go to the set, I grabbed it without even opening it and listened to it in the car on the way to the location. And I said, ‘Hey, this is great! This is exactly what I want for the movie!’ And it worked out well for everyone. They were grateful we were using their music, and my producer was happy that we weren’t using something that would cost a lot of money like a George Gershwin song!”

All the shooting took place in Barcelona, the capital of Catalonia and Spain’s second largest city, on the Spanish east coast of the Mediterranean, as well as in Oviedo and Avilés, two cities in the Principality of Asturias on the north coast (approximately 400 miles away). The Barcelona locations are a virtual postcard of the city, notably the fantastically intricate architecture of Antoni Gaudí, including his famous Sagrada Família, Parc Güell, and La Pedrera. One particularly memorable moment in the film is when Javier Bardem and Rebecca Hall play out an entire scene from opposite sides of a mosaic lizard fountain in the Parc Güell. “We had to tamp down the amount of water flowing out of the lizard’s mouth,” says Allen. “You couldn’t hear the dialogue!”

Other notable Barcelona sites include the Tibidabo Amusement Park, Hospital de Saint Pau, Fundació Joan Miró (The Miró Museum), Museu Nacional d’Art Catalunya, Port Olímpic, the Barcelona Airport (with its Miró wall mural), and La Rambla. “Barcelona has all the elements of a great European city in terms of beautiful architecture, but there’s also something underneath the surface that is quite anarchic,” says Hall. “The moment I got there I was staying up much later and going out and partying much more than I ever do anywhere else (on weekends, not work days, let it be known!). It’s got a really strong spirit as a city and the people there are very proud of it—they like to define themselves as outside of Spain. It stands on its own with its unique culture and identity.”

Gaudí’s fervid architecture is a constant touchstone for the movie. His life’s work, the spellbinding Sagrada Família church, is one of the most celebrated unfinished works in art, and as such, is a supremely romantic building. It echoes Maria Elena’s belief that only unfulfilled love is truly romantic.

“Denis de Rougemont wrote that once love is fulfilled, it’s never romantic again,” says Allen. “I think it can then have other qualities that lead one to a wonderful life, but it never has that romance.” “I think there are many different kinds of ‘romantic,’” says Johansson. “There’s a romance that’s very seductive and part of the kind of mating game, and then there’s a deep romance of people who have been together for thirty years and still surprise one another, and are still learning about each other. I think that’s terribly romantic.”

“I think the film shows many kinds of love,” says Johansson, “whether it’s Maria Elena and Juan Antonio having this interminable, impossible sort of love or whether it’s the love that Cristina has for Maria Elena and Juan Antonio, a sort of infatuation and an artistic expression of love. And Vicky’s feelings for Juan Antonio are a very obsessive, fanatical kind of love. I think the film shows that all kinds of love are valid.” “I think there are different aspects of love,” says Bardem. “Love is as different as the people who feel it. I’d say I guess the movie wants to show some of those relationships with love in different people, different minds.”

Allen thinks that VICKY CRISTINA BARCELONA may say things about love that even he isn’t aware of. “I have no profound things to say about love but by creating live characters, and having them interact, inferences can be made by people” he says. He continues, “there are probably things in the final film that are in spite of what I hoped to say—they may even contradict what I had on my mind, which is not that deep. On the other hand, I did have some points to make. Some things work for some people in some situations. One can’t preconceive these things and one has to be more flexible when it comes to love.”

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## **VICKY CRISTINA BARCELONA**

### **About the Cast**

#### **JAVIER BARDEM as Juan Antonio**

Javier Bardem is the first Spaniard to have been nominated for an Academy Award for Best Actor, an honor he received for his portrayal of the Cuban poet and dissident Reinaldo Arenas in Julian Schnabel's BEFORE NIGHT FALLS. He was also named Best actor at the Venice Film festival for this role, which also won him Best Actor honors from the National Society of Film Critics, the Independent Spirit Award and the National Board of Review, as well as a Golden Globe nomination for Best Actor. Javier has received a total of seven nominations and four wins for the Goya Award, which is the Spanish equivalent of an Oscar.

Most recently, Javier starred in the critically acclaimed film NO COUNTRY FOR OLD MEN, directed by Joel and Ethan Coen. For his role as the chilling Anton Chigurh, Bardem won an Oscar for Best Supporting Actor, Golden Globe, Screen Actors Guild and NY Film Critics Award. The film won an Oscar for Best Picture, as did the Coen brothers for Best Director. The cast, which also includes Tommy Lee Jones, Josh Brolin and Woody Harrelson won a Screen Actors Guild for Best Ensemble as well as a National Board of Review Award.

In 2004 he went on to win another Best Actor Award from the Venice Film Festival (only one other actor has won the Best Actor Award twice in Venice) for his performance in Alejandro Amenabar's film THE SEA INSIDE. For this role, he also won a Goya Award and received a Golden Globe nomination. Bardem's other film credits include Luna's GOLDEN BALLS, THE TIT AND THE MOON, BETWEEN YOUR LEGS, DIAS CONTADOS (Best Actor, San Sebastian), MOUTH TO MOUTH, ECSTASY, Almodovar's LIVE FLESH, DANCE WITH THE DEVIL, WASHINGTON WOLVES and SECOND SKIN.

Javier Bardem was born March 1, 1969 in Las Palmas Gran Canarias (Canary Islands, Spain). His mother is Pilar Bardem, a respected actress who has worked continuously from the mid-60s to the present day, and his uncle was Juan Antonio Bardem, one of Spain's most celebrated directors, jailed by the Franco regime when his DEATH OF A CYCLIST won the critics prize in Cannes. Many other members of the Bardem family are also well-known actors, including his grandfather Rafael Bardem and grandmother Matilde Muñoz Sampedro.

Javier was four when his mother secured him a minor role in the Spanish mini-series EL PICASSO. As a youth, Bardem studied painting in the Escuela de Arte Y Oficios Art School while playing small roles on TV. It was in the early 1990s when the Spanish director Bigas Luna offered him a role in THE AGES OF LULU that his acting career got seriously underway.

After a small role in Pedro Almodovar's HIGH HEELS, Bardem made his name in 1992 with a lead role in the film JAMON, JAMON. Bardem was nominated for the Best Actor Award at the San Sebastian film festival and won several other awards for his performance.

Recent works include in John Malkovich's directorial debut THE DANCER UPSTAIRS, Fernando Leon de Aranoa's MONDAYS IN THE SUN, which was named best film at the San Sebastian film festival, Michael Mann's COLLATERAL; GOYA'S GHOSTS opposite Natalie Portman and in LOVE IN THE TIME OF CHOLERA.

In 2008, Javier was honored with the Montecito Award at the Santa Barbara Film Festival.

### **PATRICIA CLARKSON as Judy Nash**

Academy Award nominated and Emmy winning actress, Patricia Clarkson has taken on roles as varied as the platform in which she plays them. Her comfort in taking on roles from motion pictures, television and the theatre has earned her great accolades and success, and has become one of today's most respected actresses in the entertainment industry.

Clarkson recently starred in Ira Sachs' MARRIED LIFE starring Clarkson, Chris Cooper and Pierce Brosnan. MARRIED LIFE is a romantic drama set in the 1940s about an adulterous man (Cooper) who plots his wife's (Clarkson) death instead of putting her through the humiliation of a divorce.

Prior to that, Clarkson was last seen in LARS AND THE REAL GIRL opposite Ryan Gosling and Emily Mortimer. LARS is the story of a timid man (Gosling) whose life changes dramatically when an Internet friend comes to visit. The beautiful, religious missionary is in fact an inanimate replica of a woman. Clarkson plays the doctor who is trying to help him.

This past January, Clarkson attended the Sundance Film Festival on behalf of Stanley Tucci's BLIND DATE and Daniel Banz's directorial debut PHOEBE IN WONDERLAND.

BLIND DATE centers around a couple (Tucci and Clarkson) who has suffers a tragedy and tries to rebuild their relationship by pretending to be other people by meeting on blind dates.

In PHOEBE IN WONDERLAND she stars opposite Felicity Huffman, Bill Pullman and Elle Fanning. Clarkson plays the role of an unconventional drama teacher who tries to guide a rebellious little girl (Fanning).

Next, Clarkson will be seen in ELEGY opposite Sir Ben Kingsley and Dennis Hopper premiering at the 2008 Berlin Film Festival. Directed by Isabel Coixet, the film is based on the novel by Philip Roth about a cultural critic, played by Kingsley, who's life is thrown into disarray after an encounter with a student.

Additional credits include: ALL THE KING'S MEN, GOODNIGHT, AND GOOD LUCK, THE DYING GAUL and THE WOODS, FAR FROM HEAVEN, PIECES OF APRIL, THE STATION AGENT, MIRACLE, HIGH ART, DOGVILLE, WELCOME TO COLLINWOOD, THE PLEDGE, THE GREEN MILE, EVERYBODY'S ALL-AMERICAN, THE DEAD POOL, ROCKET GIBRALTAR, TUNE IN TOMORROW, JOE GOULD'S SECRET, WENDIGO and Brian De Palma's THE UNTOUCHABLES, her film debut.

In 2003, Clarkson's work in two independent films earned her unparalleled recognition. She was nominated for an Academy Award, Golden Globe, SAG Award, Broadcast Film Critics Award and an independent Spirit Award for her role in PIECES OF APRIL. In addition, the Sundance Film Festival awarded her the Jury Prize for Outstanding Performance in PIECES OF APRIL, THE STATION AGENT and ALL THE REAL GIRLS. Her performance in THE STATION AGENT earned her a SAG Award nomination for Best Actress and Best Ensemble Cast. The National Board of Review and the National Society of Film Critics named her Best Supporting Actress of the Year for her work in PIECES OF APRIL and THE STATION AGENT.

She also won best-supporting-actress awards from the New York Film Critics Circle and National Society of Film Critics for her performance in Todd Haynes' FAR FROM HEAVEN. That role also earned her a nomination from the Chicago Film Critics Her performance as Greta in Lisa Cholodenko's HIGH ART earned her a nomination for an IFP Independent Spirit Award.

On television, Clarkson won an Emmy in 2002 and 2006 for her guest-starring role on HBO's acclaimed drama, *SIX FEET UNDER*.

Clarkson made her professional acting debut on the New York stage. Her theatre credits include "Eastern Standard" (on and off-Broadway), "Maidens Prayer" (for which she received Outer Critics Circle and Drama Desk Award Nominations), "Raised in Captivity," "Oliver Oliver," "The House of Blue Leaves" and "Three Days of Rain." Her regional credits include performances at the Williamstown Theatre Festival, South Coast Repertory, and Yale Repertory.

Born and raised in New Orleans, Clarkson began acting in school plays in her early teens. After studying speech at Louisiana State University for two years, she transferred to Fordham University in New York, where she graduated Summa Cum Laude with a degree in theatre arts. She earned her MFA at the prestigious Yale School of Drama, where she appeared in "Electra," "Pacific Overtures," "Pericles," "La Ronde," "The Lower Depths" and "The Misanthrope."

She currently lives in New York.

### **PENÉLOPE CRUZ as Maria Elena**

Academy Award nominee Penélope Cruz has proven herself to be one of the most versatile, young actresses by playing a variety of compelling characters, and most recently becoming the first actress from Spain to be nominated for an Academy Award.

First introduced to American audiences in the Spanish films *JAMON, JAMON* and *BELLE EPOQUE*, in 1998 she starred in her first English language film, *HI-LO COUNTRY* for director Stephen Frears opposite Woody Harrelson, Patricia Arquette and Billy Crudup. In 1999, Cruz won the Best Actress award at the 13th Annual Goya Awards given by the Spanish Academy of Motion Pictures Arts and Sciences for her role in Fernando Trueba's *THE GIRL OF YOUR DREAMS*.

Confirming her status as Spain's hottest international actress, Cruz landed the coveted role opposite Matt Damon in the film adaptation of *ALL THE PRETTY HORSES*, directed by Billy Bob Thornton. Next, she portrayed Isabella, in *WOMAN ON TOP* for Fox Searchlight. The film was a whimsical tale of a gifted gourmand who journeys across the world in search of success, but ultimately finds herself.

Other featured credits include her starring role in the thriller *OPEN YOUR EYES*, *TWICE UPON A YESTERDAY*, Pedro Almodóvar's *LIVE FLESH* and *TALK OF ANGELS*. Additionally, Cruz co-starred in Pedro Almodóvar's critically acclaimed *ALL ABOUT MY MOTHER* which was awarded the Golden Globe and Oscar for Best Foreign Film.

Up next for Penélope was *BLOW* for director Ted Demme. The film portrayed the true story of how cocaine became the designer drug in the U.S. in the early 70's seen through the eyes of an American, played by Johnny Depp, who became one of the biggest traffickers for reputed drug kingpin Carlos Escobar. Cruz portrayed Depp's wife. She next starred opposite Nicolas Cage and Christian Bale in *CAPTAIN CORELLI'S MANDOLIN*. The film, directed by John Madden, was shot in Greece and is based on Louis de Bernières' bestselling novel set during WWII.

Penélope starred opposite Tom Cruise in the erotic thriller *VANILLA SKY*. The film also starred Cameron Diaz and Jason Lee and was directed by Cameron Crowe. She then tackled *MASKED & ANONYMOUS*, *FAN FAN LA TUIPE*, which opened the 2003 Cannes Film Festival, and *DON'T TEMPT ME*. She received rave reviews for her eagerly awaited performance in *DON'T MOVE* ("Non ti

Muovere”) in which she was honored with a David Di Donatello Award (Italian Oscar) and European Film Award for Best Actress.

Penélope’s next films only added to her already brilliant and diverse choice of film credits. Recent films include *GOTHICA*, in which she co-starred with Halle Berry and Robert Downy Jr; director John Duigan’s romantic drama *HEAD IN THE CLOUDS* opposite Charlize Theron and Stuart Townsend; *NOEL* opposite Susan Sarandon; and *CHROMOPHOBIA* with Ralph Fiennes. Penélope also co-starred with Matthew McConaughey and William H. Macy as Dr. Eva Rojas in the action packed film *SAHARA*.

In 2006, Penélope starred in *VOLVER*, which again teamed her with director and friend Pedro Almodovar. Critically acclaimed for her role as Raimunda, she won the “Best Actress” awards at the European Film Awards, the Spanish Goya Awards, the Cannes Film Festival, and received both Golden Globe and Oscar nominations. Penélope’s next film, *THE GOOD NIGHT*, written and directed by Jake Paltrow, opened in select theaters this past fall. Cruz next appears in *ELEGY* opposite Sir Ben Kingsley.

### **KEVIN DUNN as Mark Nash**

Kevin is a very busy actor in both television and film. He most recently starred in the highly successful 2007 summer blockbuster, *TRANSFORMERS*. Kevin plays Shia Labeouf’s quirky, house-tinkering, do it yourself dad, Ron Witwicky (opposite Julie White). He will reprise his role in the sequel, which starts shooting this summer (2008).

Kevin is currently starring on the wildly lauded ABC sitcom, *SAMANTHA WHO?* where he plays Christina Applegate’s father. The show has received incredibly high ratings and has really pushed Kevin’s presence into the spotlight. The show is coming into its second season strong, as it has amassed quite an audience. People have really fallen in love with Kevin’s character on the show.

Kevin had a very memorable cameo appearance as a news station director opposite Meryl Streep in *LIONS FOR LAMBS*. Kevin also starred in *THE GRIDIRON GANG* directed by Phil Joanou and produced by Neil Moritz. He played alongside The Rock as the director for a recreation center.

Kevin’s previous work includes such classics as *DAVE*, where he co-starred with Sigourney Weaver and Kevin Kline. Kevin also starred in such films as *NIXON*, *CHAPLIN*, and *BONFIRE OF THE VANITIES*.

### **REBECCA HALL as Vicky**

Rebecca Hall is one of the world’s most intriguing young talents.

Hall will soon be seen as Caroline Cushing in Ron Howard’s *FROST/NIXON*, based on Peter Morgan’s screenplay about the post-Watergate television interviews between British talk-show host David Frost and former president Richard Nixon. She is currently working on Nicole Holofcener’s untitled new dramatic comedy, starring alongside Catherine Keener and Amanda Peet.

Last year, Hall starred opposite Christian Bale, Michael Caine and Hugh Jackman in Christopher Nolan’s *THE PRESTIGE*, a tale of two turn-of-the-century London magicians whose rivalry jeopardizes the lives of everyone around them. In Tom Vaughn’s *STARTER FOR TEN*, a coming-of-age comedy about university students struggling to find themselves while learning the differences between knowledge and wisdom, Hall starred opposite James McAvoy.

Hall received wide acclaim for her performance as Rosalind, Shakespeare's love conflicted heroine in Peter Hall's production of "As You Like It," which began at The Theatre Royal Bath in 2003 and was followed by an international tour. It was revived in 2005 at the Rose Theatre in Kingston and subsequently ran at the Brooklyn Academy of Music, Los Angeles' Ahmanson Theater and the Curran Theater in San Francisco. In summer 2004, she starred in three productions at the Theatre Royal, Bath: as the title role in Timberlake Wertenbaker's "Galileo's Daughter," (d: Peter Hall), Elvira in Simon Nye's version of the Moliere comedy "Don Juan" (d: Thea Sharrock) and as Ann Whitfield in Shaw's epic "Man and Superman" (d: Peter Hall). In summer 2003, she starred as Barbara in D.H. Lawrence's "Fight for Barbara" (d: Thea Sharrock) at the Theatre Royal, Bath. For her West End debut as Vivie, the tough minded daughter in "Mrs. Warren's Profession" (Strand Theatre, premiered October 2002), Hall garnered the Ian Charleson Award. In 2003, she was again nominated for the Ian Charleson Award for "As You Like It."

Hall's television credits include Brendan Maher's WIDE SARGASSO SEA (BBC 4), EINSTEIN AND EDDINGTON (HBO/BBC Films) with David Tennant and Andy Serkis, JOE'S PLACE (HBO/BBC Films) with Michael Gambon, Peter Hall's acclaimed adaptation of Mary Wesley's novel THE CAMOMILE LAWN for Channel 4 and DON'T LEAVE ME THIS WAY, directed by Stuart Orme.

### **SCARLETT JOHANSSON as Cristina**

With more than a decade of work under her belt, four-time Golden Globe nominee and BAFTA winner, Scarlett Johansson has proven to be one of Hollywood's most talented young actresses. Johansson received rave reviews and a Best Actress Award at the Venice Film Festival for her starring role opposite Bill Murray in LOST IN TRANSLATION, the critically-acclaimed second film by director Sofia Coppola.

In May 2008 she will debut her album, "Anywhere I Lay My Head," a collection of Tom Waits covers featuring one original song. She recently wrapped production on her directorial debut, a short film called, NEW YORK, I LOVE YOU. She also wrapped production on two films; HE'S JUST NOT THAT INTO YOU and THE SPIRIT. HE'S JUST NOT THAT INTO YOU is slated for an October 2008 release, and THE SPIRIT is scheduled to be released in January 2009. She was last seen playing Mary Boleyn opposite Natalie Portman in THE OTHER BOLEYN GIRL.

At the age of 12, Johansson attained worldwide recognition for her performance as Grace Maclean, the teen traumatized by a riding accident in Robert Redford's THE HORSE WHISPERER. She went on to star in Terry Zwigoff's GHOST WORLD, garnering a Best Supporting Actress Award from the Toronto Film Critics Circle. Johansson was also featured in the Coen Brothers' dark drama THE MAN WHO WASN'T THERE, opposite Billy Bob Thornton and Frances McDormand.

Her other film credits include the critically acclaimed Weitz brothers' film IN GOOD COMPANY, as well as opposite John Travolta in A LOVE SONG FOR BOBBY LONG, which garnered her a Golden Globe nomination (her third in two years.) and Woody Allen's MATCH POINT, which garnered her 4th consecutive Golden Globe nominee in three years. Other film credits include GIRL WITH A PEARL EARRING opposite Colin Firth, THE ISLAND opposite Ewan McGregor, Brian DePalma's THE BLACK DAHLIA, Christopher Nolan's THE PRESTIGE and THE NANNY DIARIES.

Her additional credits include Rob Reiner's comedy NORTH; the thriller JUST CAUSE, with Sean Connery and Laurence Fishburne; and a breakthrough role at the age of 10 in the critically-praised MANNY & LO, which earned her an Independent Spirit Award nomination for Best Female Lead.

A New York native, Johansson made her professional acting debut at the age of eight in the off-Broadway production of “Sophistry,” with Ethan Hawke, at New York’s Playwright’s Horizons.

Johansson currently divides her time between New York and Los Angeles.

### **CHRIS MESSINA as Doug**

Chris Messina is currently shooting the Nora Ephron film, JULIE AND JULIA, in which he stars opposite Amy Adams. The film also stars Meryl Streep and Stanley Tucci based on Julia Child’s memoir “My Life in France.”

Messina has just signed on to star in the upcoming untitled Sam Mendes comedy film about a couple who decide to travel around the US trying to find the perfect place to start their family. The film features comedic stars Toni Collette, John Krasinski, Cherly Hines, Allison Janney and Maya Rudolph.

Messina can also be seen in the romantic comedy MADE OF HONOR opposite Patrick Dempsey and Michelle Monaghan. Comedy arises when a man falls in love his best friend who is engaged and tries to win her over after she asks him to be her maid of honor. Messina will soon be seen in Alan Ball's feature film directorial debut TOWELHEAD, in which he co-stars as the boyfriend to Maria Bello's character, a man with a limited sense of propriety and responsibility. TOWELHEAD premiered at the 2008 Sundance Film Festival to rave reviews.

He previously shot J.J. Abrams' HOPE AGAINST HOPE for HBO, based on the book “The Anatomy of Hope” by Jerome Groopman. In this extraordinary new pilot set in the oncology ward of a hospital, Messina plays an experienced oncologist whose life is affected by the fates of his patients. He was seen in 2007 starring as Ira in the “divorce comedy” IRA & ABBY opposite Jennifer Westfeldt, Fred Willard, Robert Klein, Judith Light, and Frances Conroy. The film won the audience award at the Los Angeles Independent Film Festival in 2006.

Other upcoming films include HUMBOLDT COUNTY, in which he stars opposite Brad Dourif and Fairuza Balk, set in the world of pot growers in Northern California, and a cameo appearance opposite Julianne Nicholson in BRIEF INTERVIEWS WITH HIDEOUS MEN, John Krasinski's directorial debut based on the acclaimed David Foster Wallace novel.

Messina first came to national attention for his performance in HBO's hit series SIX FEET UNDER's final season as Ted, the love interest to Claire played by Lauren Ambrose. Among his many stage appearances, he starred opposite Frances McDormand in Caryl Churchill's “Far Away” at New York Theatre Workshop, directed by Stephen Daldry, and on Broadway appeared in “Salome” opposite Al Pacino and Marisa Tomei. Other notable plays include Adam Rapp's “Faster, This Thing of Darkness” for Craig Lucas at the Atlantic Theatre Company, “Blur” at Manhattan Theatre Club, and “Good Thing” for director Jo Bonney at The New Group, and Frank Pugliese's “Late Night, Early Morning,” which premiered at the 2004 Tribeca Theatre Festival and won the Jury Award for Best Theater at the 2005 Aspen Comedy Festival.

Messina currently resides in New York City.

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## **VICKY CRISTINA BARCELONA**

### **Writer-Director Woody Allen**

<i>What's New Pussycat?</i>	1965/screenwriter, actor
<i>What's Up, Tiger Lily?</i>	1966/co-screenwriter, actor
<i>Casino Royale</i>	1967/actor
<i>Take the Money and Run</i>	1969/director, co-screenwriter, actor
<i>Don't Drink the Water</i>	1969/co-screenwriter
<i>Bananas</i>	1971/director, co-screenwriter, actor
<i>Everything You Always Wanted to Know About Sex But Were Afraid to Ask</i>	1972/director, screenwriter, actor
<i>Play It Again, Sam</i>	1972/screenwriter, actor
<i>Sleeper</i>	1973/director, co-screenwriter, actor
<i>Love and Death</i>	1975/director, screenwriter, actor
<i>The Front</i>	1976/actor
<i>Annie Hall</i>	1977/director, co-screenwriter, actor Academy Award nominee (& winner), Best Director Academy Award nominee (& winner), Best Original Screenplay Academy Award nominee, Best Actor
<i>Interiors</i>	1978/director, screenwriter Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay
<i>Manhattan</i>	1979/director, co-screenwriter, actor Academy Award nominee, Best Original Screenplay
<i>Stardust Memories</i>	1980/director, screenwriter, actor
<i>A Midsummer Night's Sex Comedy</i>	1982/director, screenwriter, actor
<i>Zelig</i>	1983/director, screenwriter, actor
<i>Broadway Danny Rose</i>	1984/director, screenwriter, actor Academy Award nominee, Best Director Academy Award nominee, Best Original Screenplay





<i>Antz</i>	1998/actor (voice)
<i>The Impostors</i>	1998/actor (cameo)
<i>Celebrity</i>	1998/director, screenwriter
<i>Sweet and Lowdown</i>	1999/director, screenwriter, on-camera interviewee
<i>Small Time Crooks</i>	2000/director, screenwriter, actor
<i>Picking Up the Pieces</i>	2000/actor
<i>Company Man</i>	2001/actor (cameo)
<i>The Curse of the Jade Scorpion</i>	2001/director, screenwriter, actor
<i>Hollywood Ending</i>	2002/director, screenwriter, actor
<i>Anything Else</i>	2003/director, screenwriter, actor
<i>Melinda and Melinda</i>	2004/director, screenwriter
<i>Match Point</i>	2005/director, screenwriter Academy Award nominee, Best Original Screenplay
<i>Scoop</i>	2006/director, screenwriter, actor
<i>Cassandra's Dream</i>	2007 director, screenwriter

#### Academy Awards summary

Nominated six times for Best Director; won for *Annie Hall*

Nominated fourteen times for Best Original Screenplay; won for *Annie Hall* and *Hannah and Her Sisters*

Nominated one time for Best Actor

Two films nominated for Best Picture; won for *Annie Hall*

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## **VICKY CRISTINA BARCELONA**

### **About the Filmmakers**

#### **LETTY ARONSON / Producer**

Letty Aronson previously produced Woody Allen's CASSANDRA'S DREAM, SCOOP, MATCH POINT, MELINDA AND MELINDA, HOLLYWOOD ENDING, and THE CURSE OF THE JADE SCORPION.

Her extensive film, television, and stage experience includes numerous other collaborations with Mr. Allen. She co-executive-produced such films as DON'T DRINK THE WATER, which marked Mr. Allen's first foray into television moviemaking; BULLETS OVER BROADWAY, which garnered seven Academy Award nominations, winning for Best Supporting Actress (Dianne Wiest); MIGHTY APHRODITE, for which Mira Sorvino was awarded the Best Supporting Actress Oscar; and SWEET AND LOWDOWN, for which Sean Penn and Samantha Morton both earned Oscar nominations. Her other credits as a co-executive producer include Mr. Allen's highly acclaimed musical comedy EVERYONE SAYS I LOVE YOU; and his CELEBRITY, DECONSTRUCTING HARRY and SMALL TIME CROOKS.

In addition, Aronson co-executive-produced THE SPANISH PRISONER, written for the screen and directed by Pulitzer Prize-winning playwright and critically acclaimed filmmaker David Mamet. Critics universally praised the film when it was released in 1998. She also co-executive-produced INTO MY HEART, which was written and directed by two newcomers, Sean Smith and Anthony Stark; and Coky Giedroyc's WOMEN TALKING DIRTY, starring Helena Bonham Carter, which marked Ms. Aronson's first European co-production with Elton John's Rocket Pictures.

Her credits also include "Dinah Was," the off-Broadway musical about blues legend Dinah Washington; THE STORY OF A BAD BOY, written and directed by acclaimed playwright Tom Donaghy; JUST LOOKING, a heartwarming coming-of-age film directed by Jason Alexander; and the comedy SUNBURN, directed by Nelson Hume, which screened at the Galway Film Festival and the 1999 Toronto International Film Festival.

Aronson's television work includes SATURDAY NIGHT LIVE and THE ROBERT KLEIN COMEDY HOUR, both for NBC. In the world of theatre, she served as associate producer of "Death Defying Acts," an off-Broadway comedy consisting of three one-act plays written by Elaine May, Woody Allen, and David Mamet.

She had earlier served as Vice President of the Museum of Television and Radio for ten years.

#### **GARETH WILEY / Producer**

Gareth Wiley is continuing his collaboration with Woody Allen on VICKY CRISTINA BARCELONA, having previously produced CASSANDRA'S DREAM, SCOOP and MATCH POINT.

He had earlier served as an executive producer on several film projects, including Michael Petroni's acclaimed independent film TILL HUMAN VOICES WAKE US, starring Helena Bonham Carter and Guy Pearce; Rob Sprackling's award-winning short film GREEN MONKEY; Dean Murphy's Australian dark comedy MUGGERS; and Simon Sprackling's independent horror film FUNNY MAN. Upcoming for Wiley is the thriller TORN, starring Costas Mandylor with two further films, David Skynner's off-

beat comedy, TEA SHOP ASYLUM, (John Hannah and Sophie Okonedo attached) and an epic Edwardian love story, A RICHER DUST CONCEALED.

Wiley started out in the banking business, but has been involved in film production since 1993. Prior to working with Woody Allen on MATCH POINT he maintained a career in investment banking, with an increasing involvement in film finance. Since 2002, he has been working exclusively in the entertainment arena.

In 2003, he founded a classical music recording company, G & H Music, which received its first Grammy Award nomination in 2005.

#### **STEPHEN TENENBAUM / Producer**

Stephen Tenenbaum previously executive-produced Woody Allen's MATCH POINT, SCOOP, MELINDA AND MELINDA, ANYTHING ELSE, HOLLYWOOD ENDING, and THE CURSE OF THE JADE SCORPION, the last of which marked his first onscreen producing credit. He served as a producer on CASSANDRA'S DREAM for the first time.

He graduated with a B.S. from New York University, where he majored in Accounting. He began his show business career in the financial arena, handling such noteworthy clients as The Beatles, Jimi Hendrix, Barbra Streisand, Bruce Springsteen, Percy Faith, the Platters, Nat King Cole, Mario Lanza, Gilda Radner, Robin Williams, and many others.

Tenenbaum later decided to venture into the field of motion picture and television production, as well as personal management. He is currently a partner in Morra, Brezner, Steinberg & Tenenbaum Entertainment, Inc. (MBST), where his client roster includes Woody Allen, Billy Crystal, Robin Williams, and Alain Boubil (the creator of "Les Misérables" and "Miss Saigon"). MBST has also been involved in the production of feature films, including Barry Levinson's GOOD MORNING VIETNAM; Steve Gordon's ARTHUR; Danny DeVito's THROW MOMMA FROM THE TRAIN; and Bill Paxton's THE GREATEST GAME EVER PLAYED, to name only a few.

#### **HELEN ROBIN / Co-Producer**

Helen Robin served as a co-producer on Woody Allen's CASSANDRA'S DREAM and MATCH POINT.

She began her film career as a production assistant on Allen's STARDUST MEMORIES. Over the course of his next 18 films, she worked her way up from an office production assistant, production coordinator, and production manager to, eventually, line producer. Robin co-produced ALICE, SHADOWS AND FOG, HUSBANDS AND WIVES, MANHATTAN MURDER MYSTERY, BULLETS OVER BROADWAY, MIGHTY APHRODITE and EVERYONE SAYS I LOVE YOU.

Following the last, she left Allen's production company to take some time off and do freelance film work. During that period, she worked as an associate producer on Allan Arkush's highly-rated television miniseries THE TEMPTATIONS for Hallmark Entertainment and NBC.

After a three-year hiatus, Robin returned to work with Woody Allen on his comedy SMALL TIME CROOKS, which she co-produced. She has since served as a co-producer on all of his films, including SCOOP, MELINDA AND MELINDA, ANYTHING ELSE, HOLLYWOOD ENDING, THE CURSE OF THE JADE SCORPION and CASSANDRA'S DREAM.

**JAUME ROURES / Executive Producer**

Jaume Roura is a founding partner of MEDIAPRO-IMAGINA, a leading group in the creation and production of integrated audiovisual content and one of the three biggest audiovisual producers in Europe.

He has produced more than 20 feature-length films, both independently and in co-production with prestigious names such as Elías Querejeta and Pedro Almodóvar. Social awareness and the defense of values, such as tolerance and solidarity, are recurring themes in his films: MONDAYS IN THE SUN, LA ESPALDA DEL MUNDO, ASESINATO EN FEBRERO, SALVADOR (PUIG ANTICH), etc.

His films, distributed all round the world, have earned both critical and audience recognition, winning a host of awards at some of the world's most emblematic international festivals including the Cannes International Film Festival, The Berlinale, and the Sundance Film Festival.

His filmography includes both works by debut directors as well as internationally renowned filmmakers such as Oliver Stone (COMANDANTE), Patricio Guzmán (SALVADOR ALLENDE) and Jean-Jacques Annaud (SA MAJESTÉ MINOR).

Jaume Roura will produce Woody Allen's next three films, the first of which will start shooting in 2009.

**JAVIER MÉNDEZ / Co-Executive Producer**

Javier Méndez comes from a family well versed in the entertainment industry. His father was a film producer for more than 50 years and his brothers are also in the business.

Javier Méndez began his career as an acquisition executive in SOGECABLE, the main Pay TV operator in Spain. After this he went to Antena 3 TV, one of the biggest free television stations in Spain, as Head of Acquisitions, Sales and Materials. During those days, Antena 3 was able to get the leadership among the private television stations.

When he left Antena 3, he had the opportunity to start working on the production side. At that time MediaPro was creating their Film Production Division. After almost 6 years with the company, MediaPro has already produced 30 films. They always work with the best filmmakers, either internationally, such as Oliver Stone (COMANDANTE) or Jean Jacques Annaud, or locally, such as Fernando León de Aranoa (MONDAYS IN THE SUN, PRINCESAS), Isabel Coixet (THE SECRET LIVE OF WORDS) and Javier Fesser (the upcoming CAMINO). He has served as either Executive Producer or Associate Producer on all of these films.

MediaPro has earned the Best Film Spanish Award twice as well as over 50 nominations. MediaPro has attended the most important festivals around the world including Cannes, Venice, San Sebastian, Toronto, and Sundance.

**JAVIER AGUIRRESAROBÉ / Director of Photography**

Javier Aguirresarobe, from Eibar in Northern Spain, has enjoyed the collaboration with such noted filmmakers as Pedro Almodovar on TALK TO HER; Alejandro Amenabar on THE SEA INSIDE and THE OTHERS; Victor Erice on THE QUINCE TREE OF THE SUN (Special Jury Award at Cannes International Film Festival, 1993); Milos Forman on GOYA'S GHOSTS and James Ivory on THE CITY OF YOUR FINAL DESTINATION. He is winner of the National Prize for Cinematography in Spain as well as six Goya awards. Currently he is in the US filming THE ROAD with Australian director, John Hillcoat, based on the novel by Cormac McCarthy.

**ALAIN BAINÉE / Production Designer**

Alain Bainée has previously been the production designer for Brad Anderson's TRANSSIBERIAN and THE MACHINIST as well as Pedro Almodovar's KIKA. His others credits include: PARA ENTRAR A VIVIR, FRAGIL, YO, PUTA, MALA LECHE, EL VIAJE DE CAROL, NOS MIRAN, DESAFINADO/OFF-KEY, EL ARTE DE MORIR, LA MUJER MAS FEA DEL MUNDO, ENTRE LAS PIERNAS, LOS ANOS BARBAROS, NO ME HABLES DE LOS HOMBRES QUE ME PONGO ATOMICA, SPANISH FLY, MAS QUE AMOR, FRENESI, MALENA ES UN NOMBRE DE TANGO, L'APPARTEMENT, EL DETECTIVE Y LA MUERTE, BIG BANG, ANABEL, and BENJAMIN.

In 1994, Bainée was nominated for a Goya Award for 'Best Production Design' for his work on Pedro Almodovar's KIKA.

**ALISA LEPSALTER / Editor**

VICKY CRISTINA BARCELONA marks Alisa Lepselter's ninth collaboration with Woody Allen. She first worked with him when she edited the critically acclaimed feature SWEET AND LOWDOWN, and has since edited SMALL TIME CROOKS, THE CURSE OF THE JADE SCORPION, HOLLYWOOD ENDING, ANYTHING ELSE, MELINDA AND MELINDA, MATCH POINT, SCOOP and CASSANDRA'S DREAM.

Lepselter began her editing career as an intern on Jonathan Demme's SOMETHING WILD. She has also worked with such leading filmmakers as Martin Scorsese, Francis Ford Coppola, and Nora Ephron.

She cut her first feature when she edited WALKING AND TALKING for director Nicole Holofcener.

**SONIA GRANDE / Costume Designer**

Sonia Grande began her career in theater and dance. In 1989 she switched over to cinema and has specialized in film ever since. Sonia has worked on many notable films, including Alejandro Amenabar's THE OTHERS, for which she was nominated for a Goya Award. Throughout her career Sonia has been nominated for a total of 6 Goya Awards and won 1 for Best Costume Design for her work on LA NINA DE TUS OJOS. She was also nominated for the Silver Condor Award for her work on LA PUTA Y LA BALLENA.

Sonia's is currently working on Pedro Almodovar's BROKEN EMBRACES and recently completed LOS GIRASOLES CIEGOS. Her past credits include: LOLA, LA PELICULA, MANOLETE, LA EDUCACION DE LAS HADAS, SEMEN, UNA HISTORIA DE AMOR, MAR ADENTRO, EL HORRIBLE CRIMEN RITUAL DE LA CALLED TRIBULETE, ROMASANTA, LA PUTA Y LA BALLENA, LA LUZ PRODIGIOSA, HABLE CON ELLA ("Talk to Her"), FATUM, SIN NOTICIAS DE DIOS, THE OTHERS, FUGITIVAS, ANO MARIANO, LA LENGUA DE LAS MARIPOSAS, LOS LOBOS DE WASHINGTON, LA NINA DE TUS OJOS, EN DAG TIL I SOLEN, EL ANGEL DE LA GUARDA, COMO UN RELAMPAGO and LA CELESTINA.

**JULIET TAYLOR & PATRICIA DiCERTO / Casting**

Juliet Taylor has worked with some of the leading directors of our time, including Mike Nichols, Steven Spielberg, Woody Allen, Louis Malle, Martin Scorsese, Alan Parker, James L. Brooks, John Schlesinger, Stephen Frears, Nora Ephron, Neil Jordan and Sydney Pollack. She has cast more than 80 films, with more than 30 of them for Woody Allen.

Among her credits are: SCHINDLER'S LIST, TERMS OF ENDEARMENT, SLEEPLESS IN SEATTLE, DANGEROUS LIAISONS, BIG, THE GRIFTERS, MISSISSIPPI BURNING, THE KILLING FIELDS, WORKING GIRL, JULIA, TAXI DRIVER, NETWORK, PRETTY BABY and THE EXCORCIST. She won an Emmy Award for casting on the HBO Miniseries ANGELS IN AMERICA. Her work with Woody Allen dates back to LOVE AND DEATH in 1975 and includes most recently MATCH POINT and CASSANDRA'S DREAM.

Juliet Taylor graduated from Smith College in 1967, and joined the staff of David Merrick, remaining there until the spring of 1968. At that time, she went to work as a secretary to Marion Dougherty who was opening a motion picture casting office in New York. In 1973, when Marion Dougherty left casting to produce films, Taylor ran Marion Dougherty Associates until 1977, when she became Director of East Coast Casting for Paramount Pictures. She left that position in 1978 to cast motion pictures independently.

Prior to VICKY CRISTINA BARCELONA, Patricia DiCerto previously served as casting director on Allen's CASSANDRA'S DREAM, MATCH POINT, and SCOOP. She's also cast independent features such as JOSHUA, starring Sam Rockwell and Vera Farmiga, FLANNEL PAJAMAS, starring Julianne Nicholson and Justin Kirk, EULOGY, starring Ray Romano and Debra Winger, and MARIE AND BRUCE, starring Julianne Moore and Matthew Broderick. DiCerto is currently casting the independent feature ONCE MORE WITH FEELING, starring Robert Forster, Drea DeMatteo and Linda Fiorentino and in development with the screen adaptation of Richard Greenberg's THREE DAYS OF RAIN for director Deborah Reinisch.

In addition, DiCerto has worked alongside a number of the industry's top casting directors, including a longtime association with Juliet Taylor. As a casting associate, DiCerto has been involved in the casting of ten Woody Allen films, as well as such projects as THE INTERPRETER, directed by Sydney Pollack, PRIMARY COLORS and ANGELS IN AMERICA, directed by Mike Nichols, ANGELA'S ASHES, directed by Alan Parker, YOU'VE GOT MAIL, directed by Nora Ephron, and most recently on the features THE DEVIL WEARS PRADA, directed by David Frankel, and Martin Scorsese's Academy Award winning THE DEPARTED.

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## **VICKY CRISTINA BARCELONA**

Unit Production Manager  
Helen Robin

First Assistant Director  
Daniela Forn

Second Assistant Director  
Anna Rua

Associate Producer  
Tedy Villalba

Line Producer  
Bernat Elias

Unit Manager	ORIOL MARCOS
Production Coordinator	ALMUDENA CORMENZANA
Post-Production Coordinator	SCOTT KORDISH
Production Secretary/Clearances	JO GALLAGHER
Production Office Assistant	MAR FARGA
Assistant to Mr. Allen	MELISSA TOMJANOVICH
Production Controller	PIETRO LORINO, JR.
Production Accountant	ALI MOSHREF
Assistant Production Accountant	LAURA MATEOS
Assistant Accountant	SARAY PEREZ
Location Manager	LLUIS BOTELLA
Assistant Location Manager	MARÍA TORRELLAS
Location Scout Assistant	MANUEL MANTECA
Art Director	IÑIGO NAVARRO
Set Decorators	SYLVIA STEINBRECHT SOL CARAMILLONI
Props Buyers	MARINA POZANCO PAULA DE LA FUENTE
Props Buyer Assistant	BLANCA FRANCOLÍ
Set Props	MIGUEL ANGEL DELGADO CARLES GRANÉ
Set Dressers	CHAN CANELO JOSEAN GOYA
Art Department Runners	LAIA ATECA IVETTE MASSIP
Camera Operator	JOSU INCHAUSTEGUI
Focus Puller	FRANCESC CARRERAS
Clapper Loader	BEATRIZ DELGADO
Camera Trainee	FERRAN CALVÓ
Stills Photographer	VICTOR BELLO
Gaffer	JOSÉ LUIS RODRIGUEZ
Best Boy Electric	MANUEL FERNÁNDEZ
Electricians	TXACA ESCUDERO JAVIER GUERRERO DIEGO MOYANO PABLO SUÑER
Grip	MUNDO MULERO
Best Boy Grip	JOSÉ ANGEL MANRIQUE



Assistant Costume Designer	MACARENA GARCIA
Costume Assistants	FRAN CRUZ
	JOAQUIN MONTULL
	LUCIA LOPEZ
Costume Trainee	MANUELA RODRIGUEZ DE PARTEARROYO
Make-up Designer	ANA LOZANO
Make-up Artist	EVA QUÍLEZ
Make-up Assistants	ANA CABALLERO
	ESTHER PLAZA
Hair Designer	MANOLO GARCÍA
Hairdresser	JESÚS MARTOS
Production Sound Mixer	PETER GLOSSOP
Boom Operator	SHAUN MILLS
Sound Assistant	JORGE ADRADOS
Video Assistant Trainee	IGOR ANDRÉS
Voice Coach	JUAN JOSÉ IRIGOYEN
Script Supervisor	MARALYN CAUSLEY
Second Assistant Director	AINHARA GAMERO
Third Assistant Director	VICTOR CUADRADO
AD Department Runner	DAVID GONZALEZ
Production Assistants	MAGDA GARGALLO
	BERNAT MANZANO
	NICO BEATTY
Production Runners	TONI BAURIER
	TUXENT BLANCO
	ALBERT DEDEU
	DIEGO FERNANDEZ
	SOL MOLINAS
	MARC PEY
	CÉSAR SÁNCHEZ
Casting Assistant, U.S.	JULIE SCHUBERT
Casting Assistant, Spain	ANABEL PEREDA
Extras Casting	SANDRA SANCHEZ – ROL S.L.
Extras Casting Assistants	ANA FIBLÁ
	CRISTINA FONT
Transport Captain	IVÁN GÓMEZ
Unit Drivers	XAVIER BARRADO
	LUIS BOTELLA
	JORDI VALERO
Production Truck Drivers	SIMON BURGESS
	JUAN ANTONIO CHAVERO
	GRAEME HARRISON
	KEN JOHNSON
	DAVE KIPLING
	JOSÉ MARÍN
	ERNESTO RODRÍGUEZ
	DANIEL SALMERÓN
Asturias Production Managers	NATALIO GRUESO
	JUDIT PEREIRO
	JOSÉ MARÍA VIGIL
Additional Asturias Crew	EMILIO ÁLVAREZ
	MADDA BERGERET
	ADRIAN CASTAÑEDA
	JAVIER CUERVO
	DANIEL FERNÁNDEZ
	JOSÉ FUENTES

	ALEJANDRO GONZALEZ
	IÑAKI IBISATE
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	RODRIGO DIAZ MCVEIGH
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Assistant Sound Editor	MATT HAASCH
Foley Engineer	RYAN COLLISON
Foley Artist	JAY PECK
Dolby Sound Consultant	THOMAS KODROS

#### New York Crew

First Assistant Director	RICHARD PATRICK
Second Assistant Director	MURPHY OCCHINO
DGA Trainee	MARCOS GONZALEZ PALMA
Location Manager	CHRISTIE MULLEN
Script Supervisor	JESSICA LICHTNER
Art Director	SANTO LOQUASTO
Leadman	DANNY GROSSO
Camera Operator	JONATHAN HERRON
Still Photographer	JESSICA MIGLIO
Gaffer	MICHAEL BURKE
Key Grip	JOHN FINNERTY
Sound Mixer	JOE WHITE
Wardrobe Supervisor	MICHAEL ADKINS
Hairstylist	ROBERT FAMA
Makeup Artist	LORI HICKS
Parking Coordinator	LEO DRIVER
Transportation Captain	PETER TAVIS

#### Mediapro

Associate Producer	EVA GARRIDO
Production Coordinators	MARISA FERNÁNDEZ
	ARMENTEROS AINARA
	PORRÓN ARRATIBEL
Production Assistant	YAIZA RÁEZ
Chief Financial Officer	MAURO MARGENAT
Business Affairs	SANDRA PUIG
	MERITXELL VENTANILLA
Legal Affairs	INÉS GETE
	ELENA SOTA
Tax Consultant	ANA MARTÍ

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Set Security  
Clemente Chávez, Coordinator  
Nunu

Sup

Guitarist in Barcelona	JUAN QUESADA
Art Gallery Guests	RICARD SALOM
	MAURICE SONNENBERG
Juan Antonio	JAVIER BARDEM
Doctor	MANEL BARCELÓ
Julio Josep	MARIA DOMÈNECH
Guitarist in Asturias	EMILIO DE BENITO
Juan Antonio's Friends	JAUME MONTANÉ
	LLOLL BERTRÁN
	JOEL JOAN
	SILVIA SABATÉ
Maria Elena	PENÉLOPE CRUZ
Ben	PABLO SCHREIBER
Sally	CARRIE PRESTON
Adam	ZAK ORTH
Jay	ABEL FOLK
Stand-Ins	IMARA HASSLER
	ALBA YAÑEZ
	XAVIER GIL
	NATALIA BARRAZA

“Barcelona”

Composed by Giulia Tellarini, Maik Alemany, Alejandro Mazzoni & Jens Neumaier

Performed by Giulia y Los Tellarini with  
Pablo Diaz-Reixa, Xavier Tort & Jordi Llobet  
Courtesy of La Colazione/Sones Art SCCL

“Gorrion”

Composed by Juan Serrano  
Performed by Juan Serrano  
Courtesy of Concord Music Group, Inc.

“Asturias”

Composed by Isaac Albeniz  
Performed by Juan Quesada

“Entre Dos Aguas”

Composed by Paco de Lucia  
& José Torregrosa  
Performed by Paco de Lucia  
Courtesy of Universal Music Spain, S.L.

“El Noi de la Mare”

Traditional Catalan Folk Song  
Arranged for classical guitar by Miguel Llobet

& Andrés Segovia Performed by Muriel Anderson Courtesy of CGD Music

“La ley del retiro”

Composed by Giulia Tellarini, Maik Alemany,  
Alejandro Mazzoni & Jens Neumaier  
Performed by Giulia y Los Tellarini  
Courtesy of La Colazione/Sones Art SCCL

“Granada”

Composed by Isaac Albeniz  
Performed by Emilio de Benito

“When I Was A Boy”  
Composed by Biel Ballester

Performed by Biel Ballester Trio  
with Leo Hipaucha & Graci Pedro  
Courtesy of Le Q Records/Le Quecumbar London

“Big Brother” Composed by Stephane Wrembel  
Performed by The Stephane Wrembel Trio  
with special guest David Grisman  
Courtesy of Amoeba Records LLC

“Entre Las Olas”  
Composed by Juan Serrano  
Performed by Juan Serrano  
Courtesy of Concord Music Group, Inc.

“Your Shining Eyes”  
Composed by Biel Ballester  
Performed by Biel Ballester Trio  
with Leo Hipaucha & Graci Pedro  
Courtesy of Refined Records

“Shadow of a Doubt” footage  
Courtesy of Universal Studios Licensing LLLP

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ICIC Logo and Catalan Films Logo  
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#### Costumes & Jewelry

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