

# BEAUTIFUL BOY

EEN FILM VAN

SHAWN KU



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## PROJECT SUMMARY

EEN PRODUCTIE VAN	ANCHOR BAY FILMS
TAAL	ENGELS
LENGTE	101 MINUTEN
GENRE	DRAMA
LAND VAN HERKOMST	USA
FILMMAKER	SHAWN KU
HOOFDROLLEN	MICHAEL SHEEN, MARIA BELLO
RELEASEDATUM DVD	3 NOVEMBER 2011
WEBSITE	<a href="http://WWW.BEAUTIFULBOYTHEMOVIE.COM">WWW.BEAUTIFULBOYTHEMOVIE.COM</a>
FESTIVALS EN AWARDS	FILMFESTIVAL TORONTO WINNAAR INTERNATIONAL CRITIC'S AWARD (FIPRESCI)

## KIJKWIJZER



## SYNOPSIS

Het wankele huwelijk van Bill en Kate wordt hevig op de proef gesteld als blijkt dat hun zoon de schutter is van een aanslag op een universiteit. Verdoofd door de tragische gebeurtenis worstelen ze zich door de beschuldigingen vanuit de media en is het al snel duidelijk dat ze volledig op elkaar aangewezen zijn. Alle hoop op een gelukkig leven lijkt verloren tot ze besluiten om hun schuldgevoelens, woede en verdriet onder ogen te komen.

## CAST

YOUNG SAMMY	LOGAN SOUTH
KATE	MARIA BELLO
BILL	MICHAEL SHEEN
SAMMY	KYLE GALLNER
HARRY	BRUCE FRENCH
COOPER	AUSTIN NICHOLS
BONNIE	DEIDRIE HENDRY
POLICE DETECTIVE	NIGEL GIBBS
ERIC	ALAN TUDYK
TRISH	MOON BLOODGOOD
DYLAN	CODY WAI-HO LEE

## CREW

DIRECTOR	SHAWN KU
WRITERS	SHAWN KU MICHAEL ARMBRUSTER
PRODUCER	LEE CLAY ERIC GOZLAN
EXECUTIVE PRODUCER	MARK MORAN RICHARD GABAI RICHARD IOTT
DIRECTOR OF PHOTOGRAPHY	MICHAEL FIMOGNARI
EDITOR	CHAD GALSTER
MUSIC	TREVOR MORRIS
PRODUCTION DESIGNER	GABOR NORMAN
COSTUME DESIGNER	CYNTHIA ANN SUMMERS
CASTING	ANIA KAMIENIECKI-O'HARE TANNIS VALLELY

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## DIRECTOR'S STATEMENT

Before I wrote this script, I suffered an unusual tragedy: a friend of mine died in my home. He died of natural causes, but it was extremely unexpected.

Because I was the last person to see and speak with him, I found myself in an awkward central position among his grieving family. I was the first person to break the news. I had his cell phone and received those calls just to hear his voice. I was the one his parents clung to for any sign that his troubles and disappointments were released before the end.

Some time had passed since my friend's death when Michael Armbruster and I decided to write a story about a relationship – one that appeared perfect on the outside, but where neither person knew the other as deeply as he/she thought. Then the Virginia Tech shooting happened. My sister called me immediately. Our parents had met and married while at Virginia Tech. My sister was born there. And add in the fact that the shooter was Asian... well, though we suffered no direct loss from the incident, my family was rocked.

Mike's and my script took a turn. We decided to use a campus shooting and yet write nothing about it. It would be a story of two people we rarely empathize with in such a circumstance – two people who more often than not get the brunt of all the blame for the tragedy: the parents.

I don't believe in monsters. I have always been one to blame society for the "creation" of our real life villains: murderers, thieves, terrorists and especially campus shooters. So what better way to prove that than for me to step into their shoes? What better way to make that point than to base these parents on my parents?

My parents' relationship has always been less than ideal. And it has undeniably affected who I am, just as our lead characters' relationship has profoundly impacted their son. But I do not blame my parents for the bad choices I have made in my life. Nor do I think Bill and Kate are to blame for what Sam did. They are doing the best that they can to raise and love their son, but their own issues just get in the way. They are living under the same judgments and expectations, in that same societal boiling pot. All three are crying out to connect, to be seen and heard. They just don't know how to do it. They are afraid to take that big step to be open and vulnerable. And unfortunately in our story, it takes a tragedy to break down those walls.

In film, casting is always important. And for a piece like this, that is especially true. The difficulty for a small film is getting past the gatekeepers.

Maria Bello had always been someone I had pictured in the role of Kate. I could see a complicated person behind her eyes who I knew would be perfect for the part. So even after we hit the first roadblock trying to get to her, we kept trying.

Michael Sheen had quickly captured my attention in *The Queen* and *Frost/Nixon*. It was clear to me that he was a brilliant actor who could do anything. Initially my collaborators were concerned that he might not be able to do an American accent. But I convinced them that the story was the same whether Bill was American-born or a British transplant. In fact, in all of our discussions prior to shooting, I never once brought the subject up with Michael. It wasn't until he showed up on the first day of production, speaking like an American, that I knew where Bill was from.

All I knew was that these two actors were the ones I wanted. I just had a feeling that their unexpected pairing would be magical.

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When I finally got word that Maria had read the script and wanted to meet me, I prepared myself for what I assumed would be a hardcore pitch to convince her to do the movie and trust this novice director. But once we sat down, the first thing she said was, "So when are we gonna make this movie?" She was in.

The same was true for Michael. He was in London, in the middle of doing press for a film when we got on the phone together – very, very late one night – and we had an instantly deep conversation about life and self-esteem and societal pressures. It was clear that he had already begun to envision himself in the role.

With our emotionally demanding script and extremely tight shooting schedule, I knew it was important that our actors walk onto the set the first day knowing their characters intimately well. With only 18 days to shoot the entire film, there was very little time, if any, to search and explore on set. They had to be Bill and Kate from the get-go.

Though our lead characters have been married for 20 years, they no longer know each other, really. Their relationship is not based on communication. They are trapped in an almost mindless routine. The fact that they live "together – in isolation" was a big influence on how I decided to rehearse. We didn't work on the script or dialogue at all. I spent a good portion of our time, alone with each actor – examining our own relationships and why they fell apart. We discussed our thoughts on parenting, intimacy and violence. And of course, we talked about their characters' inner and outer lives. Rehearsals with Maria and Michael together were primarily discussions about the routine of Bill's and Kate's interactions in the present day. But we also hypothesized what their relationship was like when they first met and fell in love and got married and had a child.

Visually, I wanted the film to feel very real and ordinary – not overly calculated and posed. I wanted that feeling of being an innocent bystander caught in the middle of an unexpected argument.

Director of Photography Michael Fimognari and I planned extensively how to achieve this "unplanned" look. We wanted the style to feel spontaneous and impromptu. We wanted the camera to have "no idea" what was going to happen in the scene, reacting late to entrances and dialogue and noises. Quite often I would block the scenes with the actors and only tell Michael very loosely what area of the room they would be in. Our intention was to cover every scene in one shot, in a documentary style as if the action were happening for real and we have to capture it as best as we can 'cause it ain't gonna happen again. Then we would vary our camera movements in each take to get coverage.

Michael lit spaces rather than shots, to give himself the freedom to accommodate this camera style. We used the contrast of darkness and light to create separation between Bill and Kate and to accentuate the distance in their relationship.

The climactic scene in the motel room was seven pages long, and we had just one day to shoot it. I thought it would be terrible to break the scene up into sections and focus on each separately; that would diffuse any potential for "magic" to happen. Film actors so rarely get a chance to just "run" with their characters for any significant period of time. It is always a series of short sprints. I wanted this scene to have emotional continuity – to have momentum, like riding a sled down an icy hill, slowly picking up speed, going faster and faster, until you are whizzing out of control with no way to stop but to crash head-first into a snowbank (which I have done, by the way).

Michael Fimognari and I discussed the complexity and difficulties of shooting this very long scene in "one." In a small, real-life motel room, it wasn't going to be easy... but it was certainly worth the challenge. Keep in mind that the room had two queen size beds and a nightstand, a table and chairs,

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a long dresser, a standing cabinet and TV stand. And aside from Michael Fimognari, there was a focus puller and boom operator trying to hide behind a roving camera. And that roving camera was going to be looking about 270 degrees around the room. That's a tightly packed set; there wasn't even room for me to be in there with them.

We spent the entire first half of the day blocking the scene with the actors and Michael and his "shadows" – choreographing the intricate dance around the room and around the furniture – and still trying to maintain our loose, spontaneous shooting style.

Let me just say that when you reach lunch and you still haven't shot an inch of film, the producers start to panic. But Michael and I were confident.

Once we were finally rehearsed and ready to shoot, we had a few takes where we had to stop midway because of a sound issue. Now I was starting to panic; I was worried that we were "shooting our wad," so to speak, and not even capturing it on film. I knew that emotionally, the actors would only be able to do the scene several times. And with these false starts, they were starting to get frustrated – like amped-up racehorses locked behind a starting gate, itching to be let loose. I was scared that by the time we got our problems all ironed out, we'd get to that place where the actors would have to "push" and all of the rawness and truth in the scene would be lost.

But then what tends to occur in these situations did indeed occur; everything came together and magic happened. And we captured it on film. It is a scene that still gets me every time I see it. It captures the brilliance of our actors, the immense talent of our camera department, and even the genius of our editor (because you come away thinking the entire thing is just one continuous shot). It is the critical moment in our film when all the things that our lead characters have been keeping bottled up for days, and even years, finally burst out. It encapsulates our movie.

At first glance this movie appears to be about tragedy, but I think this is actually a story of hope. We all have fears and parts of ourselves that we deny and hide and defend desperately. And ultimately I wonder why. Because if we all have them, then they shouldn't be so terrible and painful to admit. And yet it is just ingrained in us to continue on as we do... until something forces us to change.



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## ABOUT THE CAST

### **MARIA BELLO – KATE**

Maria Bello has established herself as a leading actress with a formidable and dazzling presence. A cool, incredibly literate blonde, Maria has captivated audiences with her many diverse roles in such films as *The Cooler* with William H. Macy (Golden Globe® and SAG Nomination), David Cronenberg's *A History of Violence* opposite Viggo Mortenson and Ed Harris (NY Film Critics win and Golden Globe® nomination), and Oliver Stone's *World Trade Center*, *Thank You For Smoking*, and *The Jane Austen Book Club*. In addition, she co-starred with Brendan Fraser in *The Mummy 3: Tomb of the Dragon Emperor*, in Alan Ball's controversial film *Towelhead*, and opposite William Hurt in *Yellow Handkerchief*.

More recently, Bello appeared in the Adam Sandler hit comedy *Grown Ups* opposite Kevin James and in the John Wells drama *The Company Men*. Upcoming features include *Abduction* with Taylor Lautner. In addition, Bello will star as iconoclastic detective Jane Timoney in the new NBC series —Prime Suspect.

Bello's other film credits include: *Auto Focus* with Greg Kinnear, *Permanent Midnight* with Ben Stiller, *Payback* with Mel Gibson, *Flicka* opposite Tim McGraw, Bruce Paltrow's *Duets*, Jerry Bruckheimer's *Coyote Ugly*, *Secret Window* with Johnny Depp, *Silver City* with Chris Cooper and *Assault on Precinct 13* with Ethan Hawke.

Bello made her television debut as a series regular opposite Scott Bakula in CBS' "Mr. & Mrs. Smith." In addition, she starred for one season in the role of passionate and headstrong pediatrician Dr. Anna Del Amico in NBC's critically acclaimed series —ER.

Bello is devoted to improving the lives of Haitian Women and has created We Advance, an organization that aims to empower Haitian women to collaborate together towards making healthcare a priority, and putting an end to gender-based violence within their communities. Other organizations include Artists for Peace and Justice (APJ), Save Darfur, and Vital Voices.

### **MICHAEL SHEEN – BILL**

Recognized as one of the most talented of the new generation of British actors, Michael Sheen is equally accomplished on stage and screen.

Sheen most recently has been seen – and heard – in a wide range of performances including: *Tron*, *The Damned United*, *The Twilight Saga: New Moon*, *Alice in Wonderland*; *Frost/Nixon*, *Underworld: The Rise of the Lycans*, *Music Within*, his Emmy® nominated starring role in HBO's *The Special Relationship*, and a recurring role on the NBC's hit comedy, *30 Rock*.

Sheen's upcoming projects include Woody Allen's *Midnight in Paris*, the comedy *Jesus Henry Christ*, opposite Toni Collette, and *The Twilight Saga: Breaking Dawn* (returning as Aro'). Sheen is also preparing the original piece —The Passion of Port Talbot, a live three-day continuous event which will take place in his hometown of Port Talbot, Wales. He will return to the stage later this year starring in —Hamlet, which will premiere at the Young Vic in London. Sheen trained at the Royal Academy of Dramatic Art in London (RADA) where, in his second year, he won the coveted Laurence Olivier Bursary for consistently outstanding performances. While still a student at RADA, Sheen landed a starring role opposite Vanessa Redgrave in 1991's *When She Danced*, which marked his West End debut.

Sheen has since received several accolades including Olivier Award nominations for *Frost/Nixon* (starring as David Frost in the London and Broadway productions), *Look Back in Anger*, *Caligula* and

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as Mozart' in the West End production of Peter Hall's revival of Amadeus, in which he went on to make his Broadway debut in the U.S. production in 1999.

On television, Sheen's credits include his BAFTA-nominated performance as Kenneth Williams in the BBC's Kenneth Williams: Fantabulosa!, and a BAFTA-nomination for his performance in Dirty Filthy Love.

In January 2009, Sheen was announced on The Queen's annual honor list as being appointed an Officer of the Order of the British Empire (OBE) for his contributions to the arts.

### **KYLE GALLNER – SAMMY**

Kyle Gallner hails from Philadelphia, Pennsylvania and started acting at an early age. He quickly gained recognition for his work in his series regular role as Cassidy Beaver' Casablanca's' on the CW's hit series Veronica Mars. Kyle has also done extensive work in television, including guest starring on NBC's Law & Order: SVU, TNT's The Closer, NBC's Medium, FOX's Bones, NBC's Four Kings, as well as the CBS series Cold Case, Close To Home, and Judging Amy. He has also had recurring arcs on the CW's Smallville as The Flash,' CBS' CSI: NY playing Gary Sinise's stepson, HBO's Big Love, and FX's The Shield.

Kyle's feature work includes lead roles in Fox Atomic's *Jennifer's Body* with Megan Fox and Amanda Seyfried, New Line's *Nightmare On Elm Street* produced by Michael Bay, and the Lionsgate hit *A Haunting in Connecticut* opposite Virginia Madsen. Kyle also has appeared in many independent films including *Red* opposite Brian Cox, *Gardens Of The Night* with John Malkovich, and *Danika* alongside Marisa Tomei. Additional feature credits include DreamWorks' *Redeye* and *Sublime* with Tom Cavanagh.

He recently starred in two films at 2011's Sundance; Kevin Smith's *Red State* and *Little Birds* opposite Juno Temple. Kyle's other upcoming films to be released this year include *Cherry*, *Mother's Little Helpers*, *Magic Valley*, and *Losers Take All*.

### **BRUCE FRENCH - HARRY**

Mr. French has been an actor for over forty years. He has more than a dozen films including *Thank You for Smoking* and *Mission Impossible III*. On television he has been in everything from NBC's Cheers to AMC's —Mad Men; from —Star Trek (the series and the movie) to a recurring role on Crash on the Starz Channel. He was a series regular on FX's —The Riches starring Eddie Izzard and Minnie Driver.

For nine years on the NBC daytime drama —Passions, he played, Father Lonigan,' the devout, blind priest ministering to his particularly wayward flock. He has been active in the Los Angeles theatre community. He recently received the Ovation Award (L.A.'s equivalent to Broadway's —Tony Award) and the L.A. Drama Critics Circle Award for the lead performance in Terence Rattigan's —The Browning Version.

### **AUSTIN NICHOLS – COOPER**

Austin Nichols is truly one of Hollywood's young rising stars. Nichols can currently be seen as series regular Julian Baker on the 8th season of the CW's —One Tree Hill. He recently wrapped production on the Chris Carter helmed *Fencewalker*. Austin starred in Senator Films' *The Informers* opposite Winona Ryder and Kim Basinger. The drama is based on Bret Easton Ellis' novel set in 1983 Los Angeles, where movie executives, rock stars, and other morally challenged characters mix and commingle.

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Past TV credits include HBO's *John From Cincinnati*, the highly acclaimed HBO series *Deadwood* where he played Wyatt Earp's younger brother, and the CBS/Hall of Fame movie *Prayers for Bobby*, opposite Sigourney Weaver.

Feature film credits include, Jerry Bruckheimer's *Glory Road* opposite Josh Lucas and Derek Luke, Twentieth Century Fox's hit film *The Day After Tomorrow* opposite Jake Gyllenhaal, and Universal's *Wimbledon*, opposite Kirsten Dunst and Paul Bettany.

In addition to his feature film roles, he has also starred in two indie films. *House of Usher*, a contemporary adaptation of Edgar Allen Poe's short story, and *Lenexa, 1 Mile*, a film about four best friends living in a small town.

Nichols, born and raised in Austin, Texas, moved to Los Angeles to study creative writing at USC. He received his bachelor of arts in English while simultaneously pursuing a career in acting. It was not long before Hollywood took notice. Nichols got his start with recurring roles on HBO's *Six Feet Under*, and Fox's drama *Pasadena*, opposite Alison Lohman.

In addition to acting and writing, Nichols comes from an impressive athletic background. He was ranked 3rd in the world in water skiing and won the Pan American championship '97. He also enjoys golf, tennis and horseback riding, the latter inspired by his Texas upbringing and an obsession with John Ford. Nichols is a cinephile who admires Hal Ashby and Sam Fuller.

### **ALAN TUDYK – ERIC**

Growing up in Plano, Texas, Alan attended Lon Morris Jr. College and was awarded the Academic Excellence Award for drama. His acting credits include such high profile films as *A Knight's Tale*, *Dodgeball*, *I,Robot*, *Serenity*, *Death at a Funeral*, *Knocked Up*, *3:10 to Yuma*, *Tucker and Dale vs. Evil*, and the soon to be released *Transformers 3*.

Alan's Broadway credits include *Spamalot*, *Prelude to a Kiss*, and *Epic Proportions*. He has also played various roles on several different television shows such as FOX's *Dollhouse*, *Arrested Development* and *American Dad!*, NBC's *Frasier*, and CBS' *CSI*.

### **MOON BLOODGOOD – TRISH**

Moon Bloodgood is an exotic actress of Korean, Dutch and Irish decent, who has had incredible success in all aspects of film and television. Bloodgood started her career as a professional dancer, landing a coveted spot to join the LA Laker Girls team.

From there her love for hip-hop led to touring gigs with such superstar musical acts as Prince, Brandy and the rock band Offspring. Her striking beauty bedazzled many photographers who encouraged her to expand her outlets of expression and pursue modeling. A trip to New York proved to be lucrative, and Moon found herself modeling for cosmetic giants Revlon, L'Oreal and Avon. Famed photographer David LaChapelle shot her Diesel campaign and soon after, she was featured in both the Adidas and Nike Woman campaigns. Bloodgood was also featured in *PEOPLE Magazine's* World's Most Beautiful issue in 2006 and then again more recently in 2009.

The Dreamworks film *Win A Date With Ted Hamilton* was Bloodgood's feature film debut, playing opposite Josh Duhamel. Soon after, she starred opposite Ashton Kutcher in Disney's *A Lot Like Love*, and *Eight Below*, directed by Frank Marshall and co-starring Paul Walker. Next, she transitioned into television, booking roles on two highly regarded shows.

First, she starred in the ABC series *Daybreak* opposite Taye Diggs, and then she played the female lead in the NBC series *Journeyman* opposite Kevin McKidd. Most recently Bloodgood was seen



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alongside Dwayne Johnson and Billy Bob Thornton in the George Tillman Jr. revenge thriller, *Faster*. Prior to that she could be seen starring as Blair Williams' in the Warner Bros blockbuster *Terminator Salvation*, starring opposite Christian Bale and Sam Worthington. Bloodgood can next be seen in the TNT/Dreamworks show *Falling Skies* opposite Noah Wyle. Bloodgood currently resides in Los Angeles.

### **CODY WAI-HO LEE – DYLAN**

Cody Wai-Ho Lee began acting because he wanted to participate in the same activities as his older brother Don. Cody first entered the scene as a precocious 5 year old trick-or-treater dressed as a skunk aka 'Road Kill' in an episode of NBC's *Journeyman*. He enjoyed the process so much that he began to practice at home.

In addition to *Journeyman*, Cody Wai-Ho Lee has appeared as Miles Standish in the Thanksgiving episode of ABC's *Desperate Housewives* as well as in the Rascal Flatts music video *Everyday*. Cody continues to work on his acting skills. He particularly enjoys the process of knowing others' lines and likes to help others practice their parts. Cody also has an interest in improving his musical side. Currently, he is taking piano lessons and is interested in singing. As a black belt in Tae Kwon Do, Cody hopes to one day use his martial arts skills on the silver screen.

### **MEAT LOAF ADAY – MOTEL CLERK**

Meat Loaf Aday, actor and Grammy® Award-winning recording artist, celebrates his 44th year in the entertainment business this year. To date, Meat Loaf has appeared in more than 50 television shows and feature films combined, including *The Rocky Horror Picture Show*, *Fight Club*, *Crazy in Alabama*, *Formula 51*, *Leap of Faith*, and the movie adaptation of legendary writer Arthur Miller's book *Focus*. His prolific career began in New York on Broadway in the rock musical "Hair." His participation in *Hair* ultimately paved the way to his work in William Shakespeare's "As You Like It," directed by the renowned Joseph Papp of the Public Theater.

He also went on to appear in more than 20 theater productions such as "The Rocky Horror Show" and "Rockabye Hamlet." While in New York, he teamed up with acclaimed songwriter Jim Steinman in 1977 and released the classic rock album *Bat Out Of Hell* which has sold more than 43 million units and garnered several top 10 singles around the globe. His albums since 1977 have gone on to sell more than 75 million units.

Some of Meat Loaf's recent acting credits include the independent film *Polish Bar* with Vincent Piazza and James Badge Dale, notable appearances in episodes of Fox's hit television series *House*, USA Network's *Monk*, and the Hallmark Channel movie *Citizen Jane* with Ally Sheedy and Sean Patrick Flanery. In 2010, he released his 9th studio album, *Hang Cool Teddy Bear*, working with acclaimed producer Rob Cavallo (Goo Goo Dolls, Green Day, Alanis Morissette, Jewel, Chris Isaak, and My Chemical Romance) who in turn received a Grammy nomination in 2011, which included his work on the album. Meat Loaf subsequently spent much of 2010 and the beginning of 2011 performing songs from the album to over 200,000 fans both in the US and UK. Meat Loaf is currently appearing as a contestant on NBC's —*Celebrity Apprentice: Season 4*.

### **DEIDRIE HENRY – BONNIE**

Television appearances for Deidrie Henry include: Hallmark's made-for-TV movie *Beyond The Blackboard*, FX's *The Riches*, ABC's *The Whole Truth*, *Metro (Pilot)*; ABC's *Chicago Code*, TNT's *Rizzoli & Isles*, Fox's *Bones*, CBS' *Ghost Whisperer*, and *Three Rivers*, TNT's *Southland*, Fox's *Lie To Me*, ABC's *Brothers & Sisters*, NBC's *ER*, CBS' *Without A Trace*, ABC's *Commander-in-Chief*, Lifetime's *Strong Medicine*, CBS' *NCIS* and *Shark*, and TNT's *Heartland*.

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Currently, Deidrie is appearing as 'Ruth' in "Raisin in the Sun" with the Ebony Repertory Theatre. Deidrie's other theatre credits include Parade at the Mark Taper Forum, Coming Home and Yellowman at the Fountain Theatre, and Small Tragedy at The Odyssey Theatre. Her regional theatre credits include the Berkeley Repertory Theatre production of Yellowman, Crowns at the Intiman Theatre, the Oregon Shakespeare Festival for four seasons appearing as Rosalind in As You Like It, Irina in Three Sisters, Susie in Wit, Ophelia in Hamlet, and Vera Dotson in Seven Guitars, among others.

Other theatre credits include: Closer at Portland Center Stage, as well as Blues for an Alabama Sky at Alliance Theatre, Hartford Stage, Arena Stage, and Boston's Huntington Theatre. Her numerous awards and nominations include an Ovation Award® (three nominations), two NAACP Theatre Awards®, two LA Weekly Theatre Award nominations, two Los Angeles Drama Critics Circle Awards®, two Backstage Garland Awards®, a Helen Hayes Award® nomination and a Backstage Bistro Award®.

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## **ABOUT THE CREW**

### **SHAWN KU – WRITER AND DIRECTOR**

Writer-director Shawn Ku wowed the Sundance Film Festival with his student short film, *Pretty Dead Girl*, which went on to win awards at festivals throughout the world. It is currently being developed into a full-length stage production with the Araca Group (Urinetown, Wicked).

He was signed to direct at Warner Bros while still a student at USC Film School and was later nominated for a DGA Award for his work as director and co-choreographer of —The American Mall, an MTV musical film by the producers of the Disney Channel’s High School Musical trilogy. He has worked with such respected producers as Marc Platt, Michael London and Christine Vachon.

Shawn earned his undergraduate degree in chemistry from Harvard University, but left the sciences to become a Broadway performer in Tony Award-winning shows Fosse, Miss Saigon, and The King and I, among others. As an actor, he won a Jury Prize at AFI Fest for his performance in the lead role of the internationally acclaimed feature *Samsara*, which premiered at the 2001 Toronto International Film Festival on 9/11.

### **MICHAEL ARMBUSTER – WRITER**

Michael Armbruster started his career in chocolate. But after five years of making candy commercials as the head of marketing for a division of Nestle, he hung up his suit, went back to school and started writing.

While at UCLA, his father-son road-trip drama *End of Sentence* won the UCLA Showcase Award and later went on to become a semifinalist in the Nicholl Fellowships. In addition, the comedy short he wrote, *Collectibles*, won a student DGA award in 2008 and played at festivals all over the world, and another original feature spec, *Bohemian Nut Roll*, placed 2nd out of 4000 submissions at the Austin Film Festival and has since been optioned.

He has had several other projects under option, including the comedy *Tiny Dancers* which is currently with Michael London/Groundswell (*Sideways*, *The Family Stone*), and he has developed original screenplays with Larger Than Life Productions (*Pleasantville*, *Seabiscuit*) and Michael Taylor (*Phenomenon*, *Bottle Rocket*). In addition, he has been hired for writing assignments by Disney, Tim Allen and Gold Circle Films (*My Big Fat Greek Wedding*) among others, tackling stories from the New York Philharmonic to the Texas drag races.

In addition to his MFA from UCLA, Michael holds an MBA from Harvard.

### **MICHAEL FIMOGNARI – DIRECTOR OF PHOTOGRAPHY**

Michael Fimognari, an ASC honored cinematographer, two-time Emmy® Award winner and member of the International Cinematographers Guild, has traveled the world to light and lens motion pictures.

His recent features include *96 Minutes* (Brittany Snow) which premiered in Competition at SxSW 2011; *Au Revoir Taipei*, Best Asian Film at the 2010 Berlin Film Festival; *Brotherhood* (Trevor Morgan), the Audience Award winner at SxSW 2010, and *Dare* (Emmy Rossum), which premiered in the Dramatic Competition at Sundance 2009.

Fimognari’s films have screened theatrically, in all home theater and web formats, and at notable festivals including Berlin, Tribeca, Sundance, Toronto and the renowned Camerimage cinematography festival in Poland. He received the Best Cinematography Award at the Hamptons

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International Film Festival for *Fighting Tommy Riley* and a Heritage Award Commendation from the American Society of Cinematographers for *Issaquena*.

His commercials and documentaries include Jim Carrey's *Natural Revolution* (shot in Madagascar) JL Design's international ads for Taiwan Tourism, Marla Altschuler's *White Picket Fences* (shot in Kosovo and Israel) and promos for Sony Playstation Japan.

Fimognari was a University Scholar as a Penn State University undergrad and a Presidential Fellow during his Masters of Fine Arts study at the University of Southern California School of Cinema, where he photographed numerous shorts and directed the award-winning film *Ocha Cups For Christmas*. He is based in Los Angeles.

### **MARK MORAN – EXECUTIVE PRODUCER**

Mark Moran has helped create a wide range of studio and independent movies, including *96 Minutes* (Brittany Snow), *13* (Jason Statham), *Spread* (Ashton Kutcher), *Pretty Bird* (Paul Giamatti), *Walk the Talk* (Cary Elwes), *Bee Season* (Richard Gere), *Basic* (John Travolta), *Secretary* (Maggie Gyllenhaal), *Sweet Home Alabama* (Reese Witherspoon), and *Novocaine* (Steve Martin). He has produced features shooting all over the U.S. as well as in Canada and Eastern Europe.

Mark is a member of the Producers Guild of America and the Directors Guild of America. He has produced short films, web series, music videos, and commercials, as well as the PBS documentary *Chavez Ravine: A Los Angeles Story*, which won the IDA Award for Best Short Documentary and was short-listed for an Academy Award® in 2005. Prior to all this, Mark started a software company at age 17, launching him on a successful career designing and programming computer games in San Francisco, where he received a patent for a CGI process combining filmed live action with computer animation. Mark graduated *summa cum laude* from Columbia University with a degree in literature and writing.

### **LEE CLAY - PRODUCER**

After moving to Los Angeles in the late 90's, Lee Clay began his career in film at Twentieth Century Fox working for John Davis at Davis Entertainment. While at Davis, he was an integral piece of the development and production process, getting his feet wet on such films as *The Heartbreakers* and *Behind Enemy Lines*.

In 2000, Clay was offered a position at Dreamworks SKG where he spent six years working for Steven Spielberg and Bonnie Curtis. While there, he worked directly under Spielberg and Curtis on numerous projects including *A.I. Artificial Intelligence*, and *Minority Report*.

In 2003, Clay was promoted to Vice President at the newly formed Bonnie Curtis Productions, housed at DreamWorks, where he oversaw the company's production and development slate including Wes Craven's *Red Eye*, Mark Twain Remembers written by Ron Harwood (*The Pianist*), *Slanted and Enchanted* with director Chris Columbus (*Harry Potter*, *Home Alone*), and *Albert Nobbs*, currently in production with Glenn Close and Mia Wasikowska.

In 2004, Clay went on to co-produce *The Chumscrubber* starring Jamie Bell, Glenn Close, and Ralph Fiennes, which premiered at the Sundance Film Festival.

Shortly thereafter, Clay launched First Point Entertainment and has since set up a number of feature films and television shows at various major studios and television networks. Clay's upcoming productions include *3:33* with Academy Award® winner Lawrence Bender (*Inglorious Basterds*, *An Inconvenient Truth*) and director David Twohy, *No Good Deed* with Screen Gems and Rainforest Pictures, *The Cul-De-Sac* with director Joel Schumacher, and the indie comedy *Two Guys From Verona*

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from writer Jeremy Garelick (*The Hangover*, *The Break Up*). Clay most recently completed *96 Minutes*, winner of the Breakout Performance Award at SxSW 2011.

### **RICHARD (RICH) LOTT – EXECUTIVE PRODUCER**

Richard (Rich) Lott was born and raised in Toledo, Ohio and studied drama in college where he also produced several short 8mm films. Although he has always been passionate about the film industry, he spent the first thirty-five years of his working life in the supermarket and drugstore industry. He retired in 2000 as the president and CEO of a large regional chain of stores.

After leaving the retail business, Rich began his involvement in the entertainment industry, first as an investor and later as a producer. He has produced a number of films at various levels including the short *Matters of Life and Death* (2007) starring Joe Mazzello and David Strathairn. Feature films include: *Hallowed Ground* (2006), distributed by Icon Film Distribution and the Sy-Fy Channel and featuring Jaime Alexander; *Deal* (2008), distributed by Seven Arts and MGM and starring Burt Reynolds, Shannon Elizabeth, Bret Harrison and Jennifer Tilly; *Never Cry Werewolf* (2007) distributed by Peace Arch Releasing, the Sy-Fy Channel and Phoenicia Pictures and starring Nina Dobrev and Kevin Sorbo; *Yeti: Curse of the Snow Demon* (2007) distributed by American World Pictures and the Sy-Fy Channel and starring Carly Pope and Peter DeLuise; and *Beauty and the Beast* (2009) distributed by SyFy US, SyFy Universal and American World Pictures and featuring Estelle Warren and Rhett Giles.

In 2007, Rich formed Braeburn Entertainment, Ltd. which produced a number of feature films including *Call of the Wild 3D* (2009), directed by Richard Gabai and starring Christopher Lloyd, Ariel Gade, Wes Studi, Aimee Teegarden, and Timothy Bottoms. The company also focused on supporting and financing young and upcoming filmmakers on several feature length projects and co-produced a number of films that will be released in 2011 including: *Insight* with Christopher Lloyd, Sean Patrick Flanery, and Natalie Zea, as well as *Jacked* with Maria Bello and Stephen Dorff.

In 2009, Braeburn Entertainment, Ltd. partnered with Eric Gozlan's Reel Entertainment to form Goldrush Entertainment. Rich lives in Toledo with his wife, Chris, and their son Ian. Their daughter, Devon, lives in Santa Monica and works in film production.

### **RICHARD GABAI – EXECUTIVE PRODUCER**

An award winning independent filmmaker, Richard Gabai is a veteran with over a dozen movies to his credit. Gabai's most recent film *In/Sight* is a psychological crime thriller starring Sean Patrick Flanery, Natalie Zea, Adam Baldwin, Thomas Ian Nicolas, Juliet Landau, Lesley-Ann Brandt, Veronica Cartwright, and Christopher Lloyd. Set and shot in Los Angeles, the film will have its premiere at this year's Newport Beach Film Festival.

Gabai's first film *Assault of the Party Nerds* was produced for \$40K and went on to become a cult favorite and continues to air on TV networks around the world. A subsequent feature, the neurotic thriller *Vice Girls*, has also been a staple on cable TV and is a personal favorite of Quentin Tarantino. More recently, Gabai has focused on family films. His first entry into the genre, *The Bike Squad*, won him the Genesis Award for Best TV Movie after premiering on Showtime. Feature honors that year went to *Finding Nemo*. His next feature, Fox's *Moto-X-Kids* with Josh Hutcherson was trailed closely by *Miracle Dogs Too*, starring Charles Durning, Leslie Ann Warren, Janine Turner, and David Keith (currently on Starz and Showtime). The NewLine Cinema released *Popstar* followed soon after. Gabai lensed the first independent live action digital 3D feature *Call of the Wild 3D*, starring Christopher Lloyd, Aimee Teegarden, Veronica Cartwright, and Wes Studi. *Call of the Wild 3D* won the Audience Award at the festival It Came from the 3D Dimension, which is the world's largest 3D festival.

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After premiering at 3DX in Singapore alongside Disney's *Bolt* and breaking attendance records at the Santa Barbara Film Festival where the US premiere was held, Vivendi/Universal released the movie theatrically in the US while Voltage Pictures secured theatrical releases in most of the major foreign territories.

Gabai's next project is *Time: The Fourth Dimension* an IMAX film he produced and co-directed with Jean Jacques Mantello, which will be in theaters early 2012.

Gabai was born in New York but raised in Southern California, is a USC graduate and currently resides in Los Angeles with his wife and three children.

### **TREVOR MORRIS – COMPOSER**

Trevor was born in London ON, Canada. He spent his 20's working in the robust Toronto music production circles, there wasn't a top recording studio or music production company Trevor didn't collaborate with. Longing for longer format story-telling, Film and Television music called Trevor to Los Angeles, where he relocated in 2000.

Trevor collaborated in his early years in Los Angeles with top composers like James Newton Howard and Hans Zimmer, amassing over 25 major film score credits on some of Hollywood's biggest blockbuster films. As Trevor's composition career flourished, he has had the opportunity to collaborate as a composer with some of the industry's top names, like Jerry Bruckheimer, Tony and Ridley Scott and Neil Jordan to name a few.

Trevor has won an Emmy®, Gemini and a Gang award for his music compositions. Trevor currently lives and works in West Los Angeles.

### **ANIA KAMIENIECKI-O'HARE – CASTING DIRECTOR**

Ania Kamieniecki-O'Hare, originally from Poland, moved to Boston when her father was offered a position to teach Physics at MIT. She spent her time as a young girl figure skating competitively around the world and then made the logical move to become a Senior Auditor for PricewaterhouseCoopers in Boston.

After moving to Los Angeles in 2003, her passion turned to casting. Over the years she has had the pleasure of working with Leslee Feldman of DreamWorks, as an associate with Francine Maisler, and most recently with Denise Chamian. She has had the privilege of working with prominent directors- Michael Bay (*Transformers 1 - 3*), Michel Gondry (*The Green Hornet*), Ryan Murphy (*Eat, Pray, Love*), Sam Mendes (*Revolutionary Road*), Ben Stiller (*Tropic Thunder*), and Steven Spielberg (*Indiana Jones & the Kingdom of the Crystal Skull*).

She and Denise Chamian are also co-casting nine feature films for the newly revamped WWE Studios. Through their collaboration on several DreamWorks features, Ania met Tannis Vallely and the two decided to join forces. *Beautiful Boy* is the first feature the two have cast together and they are incredibly proud and honored to be a part of this project.

### **TANNIS VALLELY – CASTING DIRECTOR**

Tannis Vallely got her start in the industry as a child actress. She was raised bi-coastally in New York & Los Angeles and performed on stage & in television. After graduating from Stanford University with a degree in Psychology, she returned to Los Angeles and began her career in casting - first returning to her television sitcom roots and then finding her way into the feature world. She's had the privilege of working with two of the industry's most talented casting directors - Debra Zane and Ellen Chenoweth.

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As an Associate with Debra Zane casting, Tannis has had the opportunity to work with some of the top directors of today - Sam Mendes (*Jarhead, Revolutionary Road, Away We Go*), Steven Soderbergh (*Ocean's 12 & 13, The Good German*), Steven Spielberg (*The Terminal, War of the Worlds, Indiana Jones & the Kingdom of the Crystal Skull*) and Bill Condon (*Dreamgirls*). She is thrilled to add Shawn Ku to that list.