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La La Land Production Notes

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Rating: PG-13 for some language

Running Time: 128 minutes

U.S. Release Date: December 9, 2016 [LA & NY] / December 16, 2016 [wide]

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“LA LA LAND”

Written and Directed by:	Damien Chazelle
Produced by:	Fred Berger, p.g.a.
Produced by:	Jordan Horowitz, p.g.a.
	Gary Gilbert
Produced by:	Marc Platt, p.g.a
Executive Producers:	Molly Smith, Trent Luckinbill, Thad Luckinbill
Director of Photography:	Linus Sandgren, FSF
Production Designer:	David Wasco
Film Editor:	Tom Cross, ACE
Costume Designer:	Mary Zophres
Score Composed and Orchestrated by:	Justin Hurwitz
Lyrics by:	Benj Pasek & Justin Paul
Executive Music Producer:	Marius de Vries
Music Supervisor:	Steven Gizicki
“Start A Fire” Written by:	John Stephens, Angélique Cinélu, Marius de Vries, Justin Hurwitz
Performed by:	John Legend
Choreographer:	Mandy Moore
Casting by:	Deborah Aquila, CSA & TriciaWood, CSA
Cast:	Ryan Gosling, Emma Stone, John Legend, J.K. Simmons, Rosemarie DeWitt, Finn Wittrock, Callie Hernandez, Sonoya Mizuno, Jessica Rothe, Tom Everett Scott, Josh Pence

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An
Impostor Pictures / Gilbert Films Production
A
Marc Platt
Production
A
Damien Chazelle
Film

La La Land

About the Production

Boy meets girl meets the up-ending aspirations of the city of stars – and they all break out of the conventions of everyday life as *La La Land* takes off on an exuberant song-and-dance journey through a life-changing love affair between a jazz pianist and a hopeful actress. At once an ode to the glamour and emotion of cinema classics, a love letter to the Los Angeles of unabated dreams, and a distinctly modern romance, the film reunites Ryan Gosling and Emma Stone, bringing them together with rising writer/director Damien Chazelle (the Oscar®-winning *Whiplash*.)

The film begins as everything begins in L.A.: on the freeway. This is where Sebastian meets Mia, with a disdainful honk in a traffic jam that mirrors all too well the gridlock they're each navigating in their lives. Both are focused on the kind of near-impossible hopes that are the lifeblood of the city: Sebastian trying to get people to care about traditional jazz in the 21st Century, Mia aiming to nail just one uninterrupted audition. But neither expects that their fateful encounter will lead them to take leaps they never could alone.

The leaps they both make, towards each other and, conflictingly, into their grandest artistic dreams, creates its own quintessentially cinematic world of rapture in *La La Land* – one that with light, color, sound, music and words takes a trip directly into the ecstasies of the happiness we chase... and the heartache of the passions we never get over.

Wearing its influences on its sleeve yet taking considerable risks, *La La Land* allows Chazelle to pay homage to legends of cinema while harnessing its current power to make the most private human terrain – the territory of intimate relationships, personal dreams and the crossroads where decisions set fate into motion – come to life on the screen as a palpably real, yet enchanted, universe.

Says Chazelle: “To me, it was important to make a movie about dreamers, about two people who have these giant dreams that drive them, that bring them together, but also tear them apart.”

He goes on: “*La La Land* is a very different movie from *Whiplash* in many ways. But they both deal with something that's really personal to me: how you balance life and art, how you balance reality and dreams and also, specifically, how you balance your relationship to your art with your relationships with other people. With *La La Land*, I wanted to tell that story using music, song and dance. I think the musical as a genre is a great vehicle for expressing that balancing act between dreams and reality.”

The components of the film might be ageless, but producer Marc Platt, a veteran of stage and film musicals, notes the approach is novel. Platt joined up with producers Fred Berger and Jordan Horowitz, who closely developed the project from the start with Chazelle. “Damien has reinvigorated the genre by

drawing on classic elements, but bringing them forth in a way that speaks to contemporary life in L.A. He brings the foundation of great old movies into something for a new generation,” Platt observes.

To forge this hybrid of forward-looking ideas married to classic forms, Chazelle worked with a group of collaborators who each brought their imaginations to the table. In addition to Berger, Horowitz and Platt, they include composer, Justin Hurwitz, who takes a creative partnership he began with Chazelle on their previous films *Whiplash* and *Guy and Madeline on a Park Bench* into the crafting of an entire musical universe; the Tony® and Emmy® nominated Broadway lyricists Benj Pasek and Justin Paul, dubbed the 21st Century heirs to Rogers and Hammerstein, who put words to the melodies; executive music producer Marius de Vries, who music-directed Baz Luhrmann’s *Moulin Rouge* and co-scored *Romeo + Juliet*; and choreographer Mandy Moore who has been bringing contemporary dance into the mainstream on *So You Think You Can Dance*, and gets her first chance to create large-scale, big-screen dance numbers.

Hurwitz says that he and Chazelle looked for ways to bring a contemporary language – musical, visual and emotional languages – to a genre that runs the risk of nostalgia. “The idea of doing not just a musical, but a musical that is about the realities of love and dreams in today’s L.A., energized me and Damien,” the composer says. “Musicals are so heightened and we adore that about them but we also loved the idea of capturing a real feeling of current life within that heightened world.”

Marius de Vries agrees: “I immediately recognized the audacity and the freshness of what Damien and Justin were attempting; this combination of a deep love and reverence for their sources and influences, and an extravagant romanticism, coupled with an insistence on naturalistic story-telling and a believable, visceral contemporary narrative - it was a thrilling prospect from the very start. I was just so grateful to be invited on board.”

For Moore, *La La Land* takes its own place, suspended on the border between the current and the timeless. “The film showcases how culturally relevant the beautiful marriage between music, movement, acting, singing, and storytelling can be,” she sums up.

Entering the World of La La Land

La La Land itself began with a crazy dream. Damien Chazelle wanted to see if he could make a film that channels the magic and energy of the most poignantly romantic French and American musicals of filmmaking’s Golden Age ... into our more complicated and jaded age.

For as dizzyingly fast as our world has changed in the last half century, are we any less captive to the whimsies of accidental meetings or missed opportunities, of dreams hitting roadblocks or dreams coming true, of knowing pure, mad love or watching as the demands of the world change our purest

connections? Chazelle wondered if song-and-dance storytelling could again bring audiences solace, joy and enduring fairy tales, even in a world where much of cinema is darker and more digitized than ever.

Says Chazelle: “With *La La Land*, I wanted to do a love story and I also wanted to create a musical like the musicals that entranced me as a kid, but updated into something very modern. I wanted to explore how you use color, sets, costumes and all these very expressionistic elements of Old School movie making to tell a story that takes place in our times.”

Marc Platt notes: “Throughout *La La Land*, you have a very contemporary aesthetic. There is a fluid camera that lets you feel like you are very much in the moment, while taking you back to the era of Golden Hollywood entertainment.”

That aesthetic had its roots in Chazelle’s life-long love of movies, but the film’s origins began with a coffee shop meeting between Chazelle and two rising producers -- Fred Berger, who began his career working with Sofia Coppola and produced the award-winning *Taking Chance* as well as the forthcoming sci-fi thriller *The Titan*, and Jordan Horowitz, known for the 2010 Oscar®-nominated non-traditional family drama *The Kids Are Alright*. That was when Chazelle first pitched a musical romance set in Los Angeles. The producers had no idea when or how it would be made at that time, but the sheer aspiration of it intrigued them.

“When we met him, Damien blew us away with his understanding of movies, even though he’d only made one small film. As we watched him go from a shy young kid to a filmmaker on the rise and fulfill on that promise we saw at that first coffee, it was really something special,” says Berger.

As for his pitch, Berger recalls: “It was so different and so bold. We felt it might never get made in the current landscape, so it was worth it to us to devote years to making sure it did. It makes the romantic musical something fresh and visceral. And given Damien’s encyclopedic knowledge of movie-making, we felt if there was anyone who could actually pull this movie off, it would be him.”

Adds Horowitz: “Damien has such infectious energy and creativity that when he said, ‘This is what I want to do,’ we were ready to go with him on that journey, whatever it took. But our challenge was to figure out the best way to help him tell this story. We really loved his concept but from there it was a long process of developing the script, the characters and the songs.”

Horowitz and Berger knew that challenge was huge, but they also knew there was only one way to approach it: all in. “We threw caution to the wind,” Horowitz says. “We were able to follow a more organic process because we really weren’t working towards a specific deadline in the beginning. We simply knew we would figure out how to make this film.”

In terms of his more classic influences, Chazelle was uniquely inspired by the films of Jacques Demy, the French New Wave director who broke the hyper-serious 1960s mold with intoxicating, candy-colored musicals such as *The Umbrellas of Cherbourg*, *The Young Girls of Rochefort* and *A Room In*

Town. “Demy’s probably the single biggest influence not just on this movie but on everything I’ve done or wanted to do. There’s no more formative movie for me than *Umbrellas Of Cherbourg*. That’s a profound love that I’ve had,” Chazelle says.

Chazelle became struck by the idea of fusing some of his favorite elements from musicals of the 40s, 50s and 60s – the continuous musical score, the eye-popping colors, the mood-driven energy – with his favorite city: Los Angeles, which becomes as much a romantic character in *La La Land* as the film’s two lovers. Los Angeles has been many things on films – a searing noir backdrop, a lush bikini paradise, a city high on the fumes of ambition. But Chazelle set out to explore Los Angeles as Muse, a constantly in-motion canvas of fateful encounters, endless traffic, but also endless striving as everyone chases their own private, unrealized dreams, at times futilely, sometimes transformationally.

“*La La Land* is about a city that is very epic and unto itself – it’s a wide-screen city,” observes Chazelle. So I thought it would be great to shoot it in wide-screen, to make it as big and spectacular to me as a classic Hollywood musical.”

He set the film’s opening music number in a freeway tangle for very clear reasons. “In L.A. you mostly have cars with one or two people in them. It’s part of what makes the city feel a bit lonely. But it also reflects how L.A. is a crazy haven for dreamers. Because when you’re in your car, what are you doing? You’re playing music, or you dream. Each dreamer has their own dream; each person is living their own song. You’re in your own bubble universe, your own living musical. So that is why that moment is the perfect one for two dreamers like Sebastian and Mia to meet. We use the car radios to create a tapestry of music that everyone, one by one, on this freeway joins into at the moment.”

Chazelle’s Los Angeles is also a city of unseen yearning – an L.A. of hole-in-the-wall jazz clubs, heart-numbing audition waiting rooms, way-stop apartments, and studio coffee shops where the famous and aspirational collide; as well as an L.A. where parties, planetariums and even parking spots can bust out of the mundane and expected to become a kinetic dreamscape rife with musical mirth.

“*La La Land* is absolutely a love letter to the city,” says Platt. “The way the film mixes two people leading very hip, modern lives with all these iconic Hollywood locales is unique. You get a feeling both of the romantic fantasy of the city and its grounding in real lives.”

Chazelle’s concept for *La La Land* was elaborate, but a large-scale musical was not exactly an obvious next move for the still up-and-coming filmmaker. Chazelle is best known for writing and directing the 2014 drama *Whiplash*, the story of a young jazz drummer and his ruthless teacher that stunned audiences with its hypnotic pace and exploration of abuse, obsession and the pursuit of greatness. The film earned five Academy Award® nominations, including Best Picture, and won three Oscars®.

But before that film was even made, Chazelle had already been exploring the sung-through musical. His debut film, *Guy and Madeline on a Park Bench*, was a black-and-white romance told

through song-and-dance, an edgy re-envisioning of the retro MGM musical made on a shoestring budget as his Harvard senior thesis film in 2009. For Chazelle, it was equally an opportunity to look back into film history – and move forward. “I came to the musical late, at the end of high school, when I started getting into avant-garde films, and I started looking at old ‘Fred and Ginger’ movies as part of that tradition,” Chazelle explains. “The 30s musicals were very experimental and that was exciting.”

Guy and Madeline on a Park Bench established Chazelle as an intriguing new talent. But Chazelle still harbored grander Technicolor dreams that were just waiting for the right moment for him to sink his teeth into them. “*Guy and Madeline* only scratched the surface of what I wanted to do with the genre,” Chazelle says. “So I continued writing scripts to figure out an idea for a much bigger-scale musical that operated by the same principals, a musical about real life but in keeping with the spectacular Cinemascope and Technicolor musicals of the 1950s.”

These dreams are what led, though not necessarily in straightforward fashion, towards *La La Land*. Chazelle first began working on the outline of the story with composer Hurwitz –who first met as students at Harvard – long before the two collaborated on the acclaimed scores for *Guy and Madeline on a Park Bench* and *Whiplash*.

Hurwitz says he and Chazelle have always talked to each other in rhythm and melody. “Our relationship has always revolved around music – and movies with large musical numbers were always inspirational to both of us, whether it was *The Umbrellas of Cherbourg* or *Singin' In The Rain*.”

Adds Chazelle: “Justin and I have a distinctive shorthand and we speak the same language. He wrote the music for *Whiplash*, he has written the music for *La La Land*, and I hope he’ll write the music for every film that I do.”

Now, Hurwitz was thrilled to see Chazelle create Sebastian and Mia, two modern-day dreamers who echo their own two greatest passions -- music and moviemaking. For Hurwitz, the true-to-life frisson between Sebastian and Mia – so magnetized to one another yet also pushed apart by their individual artistic goals -- is the driving force of every creative element, including his score.

“It’s a very romantic movie but there is also a sense of melancholy,” says Hurwitz. “There is the exhilaration of love and there is haunting heartbreak so all those shadings had to be woven into it.”

The creative synergy between Chazelle and Hurwitz was catalytic. “Justin has been by my side at every step of the process,” Chazelle notes. “Before I even wrote any dialogue, when we were still figuring out the story, Justin was working out the musical theme of the film. Even while editing, I was working in one room, and he was working across the hall from me.”

Says Fred Berger: “Justin was a crucial piece of the film’s family from day one. One of the great joys of this film was that the music was being composed alongside the development of the script – and since Justin and Damien have known each other since they were 18, they work together like brothers in

the way they push each other. Justin literally lives and breathes music and he won't sacrifice quality for anything. He would send hundreds of piano demos to Damien, who would whittle it down to twenty, then Jordan and I would listen and whittle it down further, and from these small threads, the songs developed almost the way you develop a screenplay.”

Observes Marc Platt: “Justin Hurwitz is a very special talent, a quiet fellow with a real soul, which pours forth in his music. In *La La Land*, he was asked to write melodies that conjure up many different feelings, that are of the moment but with the feel of a timeless jazz world. He's written every note of music in the film – it is a musical voice that echoes Damien's style and has its own grammar.”

Marius de Vries, who worked alongside Hurwitz and the rest of the creative team from the beginning of preproduction, notes: “It was wonderful to have such a rich and organically coherent framework of Damien's meticulously foresightful story-telling and Justin's gorgeous melodies and already sophisticated orchestrations at such a developed level from the very beginning of music pre-production - *La La Land* had its very own musical flavor from the start. We knew the world and the sonic universe we were in immediately – and so we could protect it and nurture it more easily.”

As the response to *Whiplash* cemented Chazelle as a major talent, that breathed new interest into *La La Land*. Chazelle presented his vision for the film to Lionsgate, who wanted the film to be made exactly as it was conceived. “We were allowed to make exactly the movie that Justin and I had first envisioned it back in 2006,” says Chazelle. “The movie we made is exactly that movie without any compromise. Realistically, I think we all expected there to be *some* compromises because, when does real life ever live up to the fantasy? But this was a dream come true in that sense.”

As the film grew, Marc Platt, who began his career in theatre and has produced leading movie musicals including *Into the Woods* and *Nine*, came aboard to help navigate.

Platt says he could not resist working with Chazelle. “I'm a great admirer of musicals – but I'm also an admirer of new filmmakers who have something to say, and a particular way of saying it. I was struck instantly by the way Damien's vision brought the past into the present. He was ready to shoot sequences the way old studio films did it, where you never cut away. He was interested in the rich palette of Demy and the choreography of Jerome Robbins and Bob Fosse. But at the same time, what made his script so strong is the emotional realism that comes from two lovely, modern characters.”

Still, musical productions are notoriously tough to pull off in today's film world, Platt confesses. “There are so many more variables than a dramatic film,” he explains. “First, you have the music – melody, lyrics, orchestration and arrangement – then you have actors who need to learn songs and dance numbers, and all the visual components, the art design, wardrobe, camera, lighting style – all of which has to create a world that is not quite the real world but is related to it. The question was: could we actually

unify all this into something with a single tone that would feel contemporary?” The expertise of the music production team provided the foundation to do so.

Fred Berger comments: “Given Marius' distinguished track record, including his acclaimed work on *Moulin Rouge*, we knew he would bring a dimension of energy, experience, and sophistication to the film. He quickly became a vital member of the creative family.” Jordan Horowitz further notes: “Steven’s mastery of detail and coordination was beyond invaluable. He was the hinge that kept all the various pieces moving together.”

Another part of the answer lay in casting in the leads a pair of actors who are a distinctly contemporary coupling. Comments Chazelle: “The idea here was to both embrace the old Hollywoodness of an iconic screen coupling that you’ve seen before. You used to have Fred and Ginger, Bogart and Bacall, Myrna Loy and Dick Powell, these larger-than-life couples who take on different roles but are always these huge personas. It’s an idea I find incredibly romantic, and I felt that Ryan Gosling and Emma Stone are the closest that we have today to that today. At the same time, I felt they could also help make this movie feel surprising and to subvert expectations. So the movie also strips away some of the veneer and the gloss that we normally associate with Ryan and Emma when they're together.”

For as much as *La La Land* is a breathless romance it is also a tale of what we give up to pursue our own private dreams. “Ironically, for Sebastian and Mia to achieve their dreams, they also need to separate. I am very moved by the idea that you can meet someone in your life who transforms you and sets you onto a path that is going to finally enable you to be the person you always dreamed of being –but ultimately, you need to go on that path alone,” says Chazelle. “You can have a union that winds up dictating the rest of your life but doesn’t last the rest of your life. I find that incredibly beautiful and heartbreaking and wondrous. At its soul, I wanted this movie to be about that.”

Ryan Gosling/Seb’s Story

The jazz pianist Sebastian has a near-miss with the greatest love of his life. A defiantly retro jazz diehard who doesn’t believe in compromising his convictions for anyone or anything, at first he brushes off Mia as just another person who will never comprehend him or the gravity of his dreams – but that does not go as planned.

Taking the role is Academy Award® nominee Ryan Gosling in perhaps his most unexpected departure to date. Ever since his breakout in *Half Nelson* and through such films as *Lars and The Real Girl*, *The Ides of March*, *Blue Valentine*, *Drive* and *The Big Short*, Gosling has been known for a range of volatile emotions. But could he combine that with the soft-shoe charms of a musical’s leading man?

The filmmakers were convinced. Producer Marc Platt had previously worked with Gosling on *Drive* and knew he was capable of more than audiences have seen. “There’s something about Ryan,” he muses. “First and foremost, he’s a marvelous actor and I think he can do anything in terms of a role, be it drama, comedy, violence, sweetness, charm, singing, piano playing or dancing. But there’s a quality to Ryan that is timeless – and that befits this movie and character. The role also demanded an actor with the initiative to devote himself to intensive preparation, and I knew Ryan is that guy.”

Producer Fred Berger notes that Gosling seemed to understand what makes his character tick, and in turn what compels Mia. “Ryan portrays Sebastian as a man of real determination,” describes Berger. “That’s what feeds his stubbornness to stay in L.A. and to say I’m going to make it here as the jazz performer that I am on my terms. His is not a stubbornness born out of ego or any abrasive quality. It’s borne out of real conviction and passion, which Ryan infuses into the character so beautifully.”

As it turned out, Gosling had his own long-held affection for movie musicals that came into play the minute he came aboard. Says Gosling: “I was really intrigued by the fact that Damien wanted to make a film in the style of that Fred and Ginger and Gene Kelly eras, because those are the musicals that move me. The fact that he wanted this film to have that kind of aesthetic and spirit of playfulness was fantastic because it was also a secret wish of mine to make a film like that.”

An equal magnet for Gosling was the intrigue of playing a man who worships with his very being an artform that seems to be dying on the vine of a ruthlessly fast-changing pop culture.

“Sebastian has dedicated his life to being a great jazz pianist, but in his mind the world around him is saying those days are over. His heroes were born 70 years ago, and in this day and age, a great piano player playing real jazz is destined to work in bars where people don’t even stop their conversations to listen to you,” Gosling notes. “So how much do you compromise to be the artist you want to be?”

The line between principled dedication and making yourself irrelevant is a fuzzy one, Gosling acknowledges. “I think Sebastian is struggling with the difference between being a purist and being a snob,” he remarks. “Ultimately, he faces a question lots of creative people are faced with at some point in life: do I keep pursuing this work that actually nourishes me or to do I have to accept that this is just a job and I have to pay my bills?”

That equation gets flipped in new ways when Sebastian meets Mia. Almost instantly, he sees her fate as more promising – and he wants to support her dreams. “I think it’s easier for him to get on board with Mia’s dream than it is with his own,” Gosling observes. “He just thinks Mia needs to create her own opportunities and stop waiting for people to give her permission to do what she loves to do.”

Much as Gosling could relate to the character, his work was seriously cut out for him as he prepared to take on the role of a consummate jazz pianist -- body and soul. He dove into months and months of jazz piano lessons, not to mention learning to dance with a modern sense of suave.

Composer Justin Hurwitz was impressed by Gosling's unremitting drive. "The work Ryan did learning to play piano is absurdly great. I can't get over it," says Hurwitz. "His level of commitment to the piano -- not to mention the acting, singing and dance training -- was spectacular. It was one of the really great surprises of the film to see how much he was able to accomplish."

And music producer Marius de Vries simply confirms: "I've never seen anything like it!"

Adds Damien Chazelle: "In fact, there's not a single close-up shot of Sebastian's hands in the entire movie that's a piano double. It's all Ryan. The role required an actor with the kind of work ethic that would allow him to become a musical performer for this movie. And Ryan took the dive."

Adds co-star and celebrated musician John Legend of Gosling's piano progress: "I was jealous, man. Watching him play, I was like wow, this guy is really good and he just learned this in the last few months. It's pretty amazing."

Gosling took on the task with the energy of a man possessed -- in part because it was a kind of dream-fulfillment in its own right. "Piano is something I always wished I had the time to learn so here I had this great opportunity to sit in front of a piano for three months and just play -- and I took advantage of it. It was really one of the most fulfilling preproduction periods I've ever had," he says.

When Gosling wasn't practicing piano, he and Emma Stone were kicking and sashaying with choreographer Mandy Moore. Says Moore: "I could tell from the minute we started, Ryan was talented. He's very coordinated -- but also very hard on himself. From the first day he kept saying, 'Ahh, I can do it better.' But from my perspective, his progression was impressive. It was like a slow burn. Ryan really marinate in whatever he's learning but then you watch as he finesses it in his own way. Once the moves were in his body, he was locked and loaded to do something wonderful."

Stone, who previously paired with Gosling on the hit comedy *Crazy, Stupid, Love* and appeared with him in *Gangster Squad*, had no trouble responding organically to the funny, charismatic and torn man Gosling found within Sebastian. Stone summarizes: "Ryan brought so much to this role: he learned to play the piano stunningly well and he's been a great dance partner. But the thing that I was most surprised by is how funny he is in this role. I mean I've always known that Ryan is funny but he's really, *really* funny in this movie. He's kind of got it all going on as Sebastian."

Emma Stone/Mia's Aim

The aspiring actress Mia seems to be caught in an endless loop from her barista job to dead-end auditions when she finds herself repeatedly bumping into the same ill-mannered pianist in a convertible -- who breaks the spell.

Playing Mia is Academy Award® nominee Emma Stone, whose roles have ranged from *Superbad* and *Easy A* to *The Help* and *Birdman*. Stone faced a one-of-a-kind challenge with the role – playing a character who has to be at once anchored in very real goals and feelings, while also able to erupt into musical fantasia at a moment’s notice, combining the two seamlessly. It helped that Stone has not only explored the depths of dramatic roles, but also has the skills of a Broadway veteran who recently starred as Sally Bowles in the revival of *Cabaret*.

Says Damien Chazelle of what Stone brings: “Just the level of her acting in the song and dance scenes and the way that she expresses such gradations of emotion is amazing. I think she's one of the great actresses of our time and you can create something without any dialogue, purely through her face, her mannerisms and body language. That was the ideal I was chasing – pure storytelling, and building character, through song and dance – and Emma made that happen while creating a very real woman.”

Ryan Gosling found Stone to be almost surreal casting. “There’s no one else like Emma. She’s one-of-a-kind, and brings that same quality to Mia. You feel for Mia as someone who has been working in L.A, trying to catch a break, because you can see just how special and unique she is. But you also see that Mia’s a bit different and not necessarily what these people in the entertainment world are looking for -- where they often want people who are interchangeable with one another. She’s just not that.”

Gosling adds: “She’s also an amazing dancer and I was really leaning on her a lot of the time, literally.”

The producers saw Stone bringing a nuanced, Everywoman relatability to a character who lives in what might seem a rarified world. Jordan Horowitz says: “Emma brings a groundedness – it can be an overused word but with her performance in this film it makes sense. She simultaneously brings the quality of an enormous movie star yet she feels so human and authentic. It’s very easy to fall in love with her, and also to see inside her emotions, and because of what Mia goes through, that was of utmost importance.”

Adds Marc Platt: “Not everyone has the dream of being an actress but the way Emma plays Mia transcends that. You feel Mia’s dreams could be anybody's dream, whatever you want in life, and she's particularly effective at that.”

The way Stone was able to twine her character’s complex inner world into light-as-air dancing also won over the filmmakers. “Emma’s dancing is just effortless and natural, even though you know she did a lot of work to get there. She made everything about the character feel like it had been tailored to her,” says Horowitz.

Choreographer Moore witnessed the depth of Stone’s commitment to every gradation of the role: “Emma is full of spirit that you can feel not only in her words but her movements. She is one of those

people who dives into a project with intensity and as we rehearsed, she kept getting better and better. It was an amazing process to watch her become a real dancer.”

Early on in the process, Stone met with Chazelle, who took her through his ideas for some of the musical numbers. “It was intoxicating,” Stone recalls. “The idea of telling this really modern story of two struggling artists -- but in a 1950s-style musical version of today’s Los Angeles -- became something really exciting to me very quickly.”

Mia’s yearning for something beyond the ordinary also hit home with her. “Mia is driven by something that maybe she doesn’t completely understand,” says Stone. “She wants to be an artist in a city of so many people who seem to be just like her. She feels that there’s something special inside her but she doesn’t quite know what it is. I could relate to her being an actress and going on auditions but even more so, there was something so exciting about taking her into this musical world where you can suddenly spin down the street or burst into song. That was a wonderful challenge.”

Though she has had more experience with musical theatre, like Gosling, Stone spent months preparing – and thriving on the process. “We did lots of preparation with Mandy Moore and for two months, we rehearsed every day,” she explains. “It was so much fun, because I’ve taken some dance in the past, but this was learning tap and jazz and ballroom dance – whole new languages of dance.”

Stone also points out that perfection wasn’t the goal when it came to the dance moves. “Our characters are struggling artists, so were never asked to be incredibly brilliant dancers and singers. Actually, Damien wanted our relationship to feel alive and raw in a certain way, even though we’re part of these incredibly cinematic dance numbers. So little flaws and natural flubs were welcomed with open arms,” she explains.

As for what Mia takes away from the love affair, Stone is reflective. “I think Mia and Sebastian inspire each other to do things differently,” she says. “They’re both in a rut when they meet and feeling creatively stalled. But the beautiful thing Sebastian does for Mia is ask, ‘why don’t you create your own stories to tell as an actress?’ And I think she needs that, because she’s forgotten she even has that ability. At the same time, Mia opens Sebastian up to the idea that maybe he can expand and pursue his art in previously unexplored ways. In the end, I think they open up new worlds that they both had inside themselves but really had never dared to access.”

For Chazelle, the coupling of Stone and Gosling was alchemical. He summarizes: “There’s a shorthand between Ryan and Emma, not just in person, but on screen. They do a very difficult thing in this movie, which is to ground the most ungrounded of genres. It takes actors like Ryan and Emma to establish this story inside real lives and make it human. There are very few people who can be as in the moment while still feeling like big, movie stars in the way this film needed.”

He also knew what he wanted from them, even it is something completely ineffable: “For me, it was about just a sense of playfulness that had to be in the movie. There had to be something sparkling and effervescent when they’re together -- something fizzy, like champagne,” Chazelle summarizes.

John Legend’s First Major Screen Role

Joining the cast of *La La Land* in his first major film role is ten-time GRAMMY® winner and Academy Award® winning singer-songwriter John Legend who portrays Keith, the musician who enlists Sebastian to join his rapidly rising band, The Messengers, and takes him far away from Mia. Legend also co-wrote the song “Start A Fire,” which rockets the Messengers to fame in the film.

Fred Berger says at first casting Legend was sheer fantasy. “This film always kind of existed in a dream world, so we dreamed of who we could get for the role, but then it happened,” the producer muses. “Even from an availability standpoint, with John’s commitments it was hard to imagine he’d be able to do it. But he did and he entered into the mix with incredible excitement and passion. He fit so well into the ethos of the film because he’s the nicest, most hardworking guy, and very down to earth.”

Berger adds: “From a musical standpoint, we knew he would be amazing. But from an acting standpoint, he had to hold his own with Ryan -- and he blew us away with his natural talent. I think we’ll be seeing a lot more of him on screen, and not only singing.”

Legend jumped at the chance to explore something new. “I thought this would be a great opportunity to transition into doing more acting in a role that feels pretty familiar to what I already do for a living, which is make music,” Legend says. “I was drawn to the idea of playing a musician in a film directed by such a talented director and with such great co-stars.”

Also fascinating to Legend was the conflict between Keith and Sebastian, which gets into the nitty-gritty of how one adapts to a rapidly changing culture. “They’re both really talented people who love jazz,” Legend observes. “But they butt heads because Keith’s philosophy is: let’s not just try to preserve something that happened 50 years ago; let’s take what we’ve learned and make something for these times. Sebastian’s philosophy is to stay true to tradition... but Keith hopes he can harness Sebastian’s amazing ability without having to deal with the more difficult aspects of Sebastian.”

For Legend, the chance to work one-on-one with Ryan Gosling was a thrill. “Ryan is one of the best actors working right now, so I came into it with real humility -- and Ryan was so helpful and supportive of me. He really encouraged me to feel ‘OK I can do this.’”

Writing “Start A Fire” furthered Legend’s understanding of the characters. “What’s fun is that we get to see the song morph as Sebastian and Keith figure out what kind of music they want to make,”

says Legend. “It presents Sebastian with the quandary of how ‘pop’ he’s willing to get, and how far he’s willing to go from the music that he feels moved to play.”

The song was revelatory for Gosling. “For John to bring in his contemporary take was a really hard thing to do. Sonically and energetically it could have really clashed with the kind of music the movie is celebrating,” he points out. “Instead, what John brought was so good that it just makes my character’s dilemma that much more complicated.”

“Working with John on this was inspiring”, enthuses de Vries. “He had such a great instinct for what the song needed to do in terms of narrative, and he worked so quickly, and every note he sang sounded great; and I think he enjoyed the exercise of ‘writing in character’, creating a song from a different angle, and for a specific purpose...”

With Legend cast, an exciting young ensemble rounded out the supporting actors. They include: Sonoya Mizuno (*Ex Machina*), Jessica Rothe (*Parallels*), Callie Hernandez (*Blair Witch*), Finn Wittrock (*Unbroken*) and Rosemarie DeWitt (*Rachel Getting Married*). Academy Award® winner J.K. Simmons also came aboard, reuniting with his *Whiplash* director as Sebastian’s boss.

The Center of La La Land: Lyrics and Melody

At the heart of *La La Land* are the film’s original songs which flow through the story just as monologues, dialogues and ensemble conversations would. To forge the lyrics to go with Hurwitz’s music, Chazelle and Hurwitz worked leading theatrical composers Benj Pasek and Justin Paul, whose productions include *Dear Evan Hansen*, *A Christmas Story*, *Dogfight*, *James and the Giant Peach* and *Edge*. This would be their first chance to create a full-scale lyrical book for the screen.

After meeting over pizza during a trip to LA, Pasek and Paul were ready to jump. “We were really drawn to Damien and Justin’s energy and their desire to pay tribute to the classical movie musical, while creating something relevant to us right now,” says Paul.

“Also, not a lot of people are making this kind of movie musical,” admits Pasek, “and it’s something we’ve always wanted to do.” It all seemed to be fate, especially when after pizza, Pasek and Paul returned to the friend’s apartment where they were staying and Chazelle and Hurwitz were there. “It turns out Justin lives in the same building. He said, ‘Are you guys stalking us?’” Pasek remembers.

There was no stalking but there was a synching of minds. Like Chazelle, Pasek and Paul were compelled by the challenges of entering the border zones between reality and romantic fantasy. “It was a balance because we wanted to capture the real toughness of trying to make it in L.A., but also to capture that joy of two people finally getting the chance to live out their dreams,” Paul explains. “It wasn’t easy. There were a lot of drafts and a lot of take-out food.”

De Vries adds: “Damien charged Benj and Justin with helping to find the lyrical tone of the movie - a diction rooted in a largely naturalistic vernacular which was defined as much by what it wasn’t - Broadway, Disney, Pop, and so on - as by what it was, which was hard to put into words. So that was tricky and painstaking work. And the melodies were in most cases set for them in advance, which presented an additional layer of difficulty. That they were able to conjure up so much poetry under these demanding circumstances was deeply impressive.”

Another challenge was weaving the personas of Sebastian and Mia into their songs. “Sebastian is a bit offbeat and counterculture, so that was a fun challenge, whereas Mia is more earnest,” says Paul. Once Gosling and Stone were cast that became another wellspring of inspiration. “With Emma and Ryan, there’s a charm, a depth and a chemistry that you just want to play to,” says Pasek.

Paul and Pasek were also spurred by Hurwitz’s compositions. “It’s refreshing because it’s so melodic. He created something that doesn’t feel pastiche, yet isn’t 2016 either, that lives somewhere in the in-between, which is always the best kind of music and that kept us on our toes,” says Paul.

Gosling fell so hard for the songs, he couldn’t get them out of his system. “I practiced some of those piano pieces four hours a day for three months – so I should technically never want to hear them again,” he laughs. “But every time I hear them I’m still moved by them and I still think they are really, really beautiful. We’re so lucky to have this really special score.”

Two the songs – Emma Stone’s “Audition” number and “City of Stars” -- were performed live on set to keep the actors completely present in the moment. “It was challenging but it was also something that I felt really strongly about,” says Stone. “I had just done *Cabaret* and I really have seen the way that live performance adds something -- even if your voice breaks or you're a bit of out of tune, something irreplaceable is lent to the performance.”

Waltzing on Wires: Mandy Moore’s Choreography

The songs for *La La Land* then inspired a series of supercharged production numbers that are woven effortlessly into the fabric of the story. Damien Chazelle envisioned these numbers as echoing that wit, imagination and narrative freedom associated with Mid Century movie musicals – but bringing an energy and pace that speaks to audiences raised on iPhones and YouTube.

To that end, he collaborated closely with choreographer Mandy Moore, a two-time Emmy® Award winner, renown for her groundbreaking work turning dance into suspenseful reality television on

“So You Think You Can Dance.” Moore, who has designed numbers for the concert and theatrical stage as well as music videos, also choreographed David O. Russell’s *Silver Linings Playbook*.

Producer Marc Platt notes that choreographing for a movie camera is a very specific art form. “It’s different from choreographing for the stage -- particularly when the camera is moving with the energy and fluidity it does in *La La Land*,” says Platt. “It required a choreographer who had an intuitive understanding of how to have the dancers move as the camera moves.”

Moore was absolutely ecstatic to aim high for the film’s unusually big dance ambitions. “I’m a musical theatre/MGM-style/dance-on-film nerd,” Moore confesses. “And dance is my life – so it was inspiring to see how far Damien wanted to go into this world.”

She was taken with how deep Chazelle’s knowledge went on the topic; the two talked the history of dance on film for hours. “From the second I met Damien, he was referencing dance scenes from different movies, and I was like, ‘I don’t think any other director knows this stuff like he does.’”

Chazelle was equally drawn to Moore’s mix of influences. “She’s truly a student of classic dance forms, and we needed that, but we also need someone who could create a kind of dancing we haven’t really seen on screen,” he says. “The most important thing was that the choreography had to be as much about character as about bodies moving. I always felt there had to be a real naturalism to the dancing. What I told Mandy is that in this movie dancing, singing and acting are all just one thing – there is no separation between them. It really helped that Mandy was the one training Ryan and Emma as well as doing the choreography, because ultimately the dancing really emanated from how Ryan and Emma relate to one another. Dance is such a beautiful way of telling the story of people falling in love – of expressing the emotions and frisson of when you first meet someone who knocks you out.”

Chazelle and Moore both wanted to build the choreography into the very brickwork of the storytelling in an ultramodern way – to break down that fourth wall that can make audiences feel like passive spectators but without every disrupting the dream-like flow of the storytelling.

“My initial conversations with Damien were about how we wanted the audience to feel really emotionally invested and immersed in our numbers,” Moore says. “We wanted the feeling that Sebastian and Mia are real people who, just for a moment, transcend the confines of everyday life.”

But the challenge went beyond that. Moore goes on: “I knew Damien wanted to shoot it old-style. No edits. And I was really giddy about that. But then came the point of thinking, ‘oh my God, how are we going to do this?’” she laughs. “You realize that to create something magical you’re going to have to take some crazy leaps and really stand on the top of some cliffs and go for it.”

Pulling such risky numbers off took endless logistical planning but the core behind that planning, Moore offers, was always: “Is the feeling still there?”

That feeling had to come most of all from Gosling and Stone, who were also being asked to learn one intricate dance number after another, despite not being professionally trained dancers. Moore decided to train them herself, in her own personal bootcamp, so as not to divide the creative aspects of the film from the training. “I think that’s why you get the magic you get from Ryan and Emma,” she says, “because we were creating the movements as they trained and those movements became organic to their characters. They both worked so hard and I was really impressed by how they showed up every day so full of energy. They seemed to thrive on having this chance to dance and that was beautiful.”

The opening number, “Traffic,” in which an LA freeway clog busts out into an automobile chorus line, presented some of the biggest dilemmas. “It was a tremendous amount of work,” says Moore. “Our office was filled with post-it notes with the brand names of each car and who is standing on which car and which cars needed to be reinforced. The logistics were massive.”

Meanwhile, the shoot itself had to go off without a hitch since the crew had a dauntingly limited window in which to use the freeway interchange ... which meant rehearsal, rehearsal, rehearsal. Remembers Ryan Gosling: “Everything had to work as perfectly as possible once the cameras were rolling, because any misstep would be basically unacceptable. So we practiced for three months beforehand so that we could deliver for Damien what he was looking for in one take.”

Moore credits the dancers for pulling off the near-impossible. “The ‘Traffic’ dancers are the unsung heroes of this film, because we had really tough conditions – dancing over cars on the freeway in almost 100-degree weather! Their efforts created something magical,” she says.

Another sequence that boggled Moore’s choreographic mind is “Someone In The Crowd,” the number that follows Mia’s journey to an L.A. party from getting ready with her roommates to roaming a posh glass house to a dive into the pool. “It was such a wild night shooting that number,” Moore reflects. “I wish people could see everything that went into it. It felt so crazy but when I watched the dailies back it was absolutely amazing: the colors, camera, costumes and dancing all work together.”

Chazelle had conceived the number as setting up the dilemmas of young artists across Hollywood between their social and work lives. “It tackles a seemingly simple debate a lot of aspiring artists have with themselves: do you go to this party, or do you just stay home and work on your craft? But it actually speaks to something bigger as well: what are you willing to do for your dream? Are you willing to compromise? Are you willing to sell out? Are you willing to change who you are? ‘Someone in the Crowd’ taps into that idea and showcases Mia’s unease with the whole situation.”

For Moore, the heart of the film is the planetarium number, for which she created what she dubs a “gravity-free” dance with Gosling and Stone waltzing on wires. “We wanted the audience to feel Sebastian and Mia fall into this beautiful waltz because they have no other choice but to dance in that moment,” she says. “There’s some beautiful camerawork in the sequence and it has so much feeling.”

One of Emma Stone's favorite numbers is "Duet," which turns from a search for a parked car to a number high on hill overlooking the city. "It's where our characters connect in a real way for the first time," Stone says. Moore adds: "It's a huge moment, so we went through tons of discussion with Damien, Ryan and Emma about how it should go down. It's about a six minute single take, and it was so important that you feel that joyous moment when they first fall, literally, into step with one another."

The film's final big number, "Epilogue," was also the largest, traversing from Los Angeles to a fanciful Paris and back again. "'Epilogue' is this beautiful fantasy and the art department did such a terrific job with the sets that it was very inspiring," Moore says. "We had 30 dancers – and they really got to dance, which was exciting. Then you have Ryan and Emma in the middle of it, having their last big, shining moment together, so it was really emotional."

The logistics of these hugely complicated musical numbers and the complex interplay between music and choreography, as well as the daunting task of managing the overall rehearsal and recording schedules, were overseen by music supervisor Steven Gizicki, who observes: "this was probably the hardest, but also the most rewarding, job I've ever done".

Light, Color, Action: Linus Sandgren on Photographing The City of Stars

The look of *La La Land* began with the great musicals of yesteryear with their wide screen, anamorphic Cinemascope and lush, almost tastable colors. But then the real fun began, as that concept was transformed via 21st Century sensibilities and equipment. Damien Chazelle had the look in his mind, but he knew it would take people by surprise.

"*Whiplash* was all about punctuated editing, reflecting the tempo and rhythm of the drumming. *La La Land* is the polar opposite. *Whiplash* is a movie about right angles. *La La Land* is all about curves," Chazelle explains. "The model I had in mind was Max Ophuls, the master of camera movement in the history of cinema. We all wish we could move our camera like Ophuls, and of course Ophuls did it before Steadicam, but the idea is to have a camera that, in itself, feels melodic, feels like a dancer, that never gets in the way of the dancing on screen but becomes part of the choreography, nonetheless."

The expressionistic camerawork in Martin Scorsese's *Raging Bull* was also an influence. "*Raging Bull* asked the question: what happens if you put the camera inside the boxing ring? In that same way, I wanted to put the camera inside the dancing, so that you feel it is unfurling all around you," he says.

To do this, Chazelle collaborated intently with director of photography Linus Sandgren, known for his work with David O. Russell on *American Hustle* and *Joy*. Though Sandgren utilized anamorphic

lenses and 35mm film to provide a link to the creative past, he also took the cinematography very much into our own technological era.

“The camera had to have a very specific energy in this film – an incredibly energetic camera -- and we knew Linus had the skills to bring that,” says Jordan Horowitz.

“I’ve never seen someone more motivated than Linus to pull off something that might have seemed impossible to most,” says Fred Berger. “We went through 100 rolls of Steadicam in eight days, which I think is unprecedented. And the harder the shoot got, the better Linus got.”

The creative rapport between Chazelle and Sandgren made a strong impression. “Damien likes to draw on film history without ever being derivative,” says Berger. “He and Linus had the perfect marriage where they were constantly saying to each other: how can we push this idea as far it can go? That’s how they went to a place we haven’t seen before.”

Says Chazelle of Sandgren: “Linus was the right DP for this because he was not only willing to go along for the ride, he wanted to make that ride crazier than we had even envisioned it. He has this childlike energy I find amazing. He’s like a kid in a candy shop viewing all the possibilities of cinema.”

Sandgren was attracted to the detail of Chazelle’s vision, which he had storyboarded in full before pre-production began. “When Damien presented his ideas on how to shoot this movie, it was so over the top from your typical film that it was very intriguing for that reason,” Sandgren says. “He wanted to make an old-fashioned film in a very modern way where the camera is more fluid. His aesthetic ideas were so beautiful, it only occurred to me later there were so many technical challenges.”

Those challenges turned out to be constant. For one thing, shooting on 4-perf anamorphic 35mm film meant that the film had to be reloaded every ten minutes. On top of that, Chazelle wanted to shoot big production numbers in single takes, as what Sandgren calls “unbroken reality.”

“That’s always a big challenge, especially if you want to do it in the perfect light,” explains Sandgren. “Damien didn’t want to add effects later, he wanted everything to happen in the camera. The magic in this film is never faked – it all had to be actually happening. But I always look at things as possible to achieve; you just have to find the solution. In this case, it took lots and lots of planning.”

The framing was also demanding. “Damien really wanted the film to be *very* anamorphic. Today, scope films are usually shot in 2.40 to 1,” Sandgren notes of the standard aspect ratios. “But we were thinking it would be interesting to shoot it in 2.52 to 1 to give *La La Land* the extra scope of those old films. I talked to Panavision about it, and they actually modified some lenses to fit. They had to build new ground glasses for us but I think it really helps add to the spirit of the film.”

Sandgren also played with a cavalcade of colored lights to enhance the film’s palette of cool blues, greens and pinks. Chazelle was especially effusive about wanting the night scenes to be lit with their own enchanted blue night skies. And when it came to the camera in the dance numbers, Sandgren

channeled his inner choreographer. “It was important that the camera feel in a way like it is also dancing,” he offers. “At the same time, you don’t want people to notice it so it had to really flow in line with the choreography. Each number had its own huge challenges and we often felt we weren’t going to be able to nail it. So many things had to happen just right in the moment.”

The L.A. of La La Land: Production Design

La La Land is not only a human love story. It’s also an ode to the city of Los Angeles and its never-ending cycles of artistic risks that lead to heartbreak that lead to more artistic risks. So it was that the ambitious production canvassed the breadth of the city in its 40-day production.

Cast and crew made stops at such legendary locations as the Griffith Park Observatory, as well as hidden gems including Redondo Beach’s historic Lighthouse Café, a jazz club since 1949. All of it was overseen by the team of production designer David Wasco and set decorator Sandy Reynolds-Wasco, whose extraordinary list of films includes such high-style pieces as *Reservoir Dogs*, *Pulp Fiction*, *Rushmore*, *The Royal Tennenbaums*, *Kill Bill Vol. 1 and 2*, *Collateral* and *Inglorious Basterds*.

They drew from their own ardent fascination for a city that is oft-maligned but also a dreamers’ mecca. “We’ve had opportunities to show the city in both light and dark,” says David Wasco, “but this was an opportunity to look at the city anew with a visually inventive director. We know the lay of the land here, so it was a chance to use pockets that haven’t been seen yet.” Adds Sandy Reynolds-Wasco: “We also enjoyed the idea that this film is the first real musical vision of Los Angeles in decades.”

In keeping with the tone of the film, the locations shift between of the moment and remnants of bygone eras. “That quality is already indigenous to the city,” notes David Wasco. “You can look in one direction and feel you’re in 1940s Hollywood, and then turn your head and you’re in 2016. It was Damien’s notion to capitalize on the timelessness inherent in the city itself.”

Chazelle also wanted to imprint the city’s questing atmosphere on the film. “LA is sort of the perfect film character because it’s full of both optimism and broken dreams,” comments Sandy Reynolds-Wasco.

It’s also full of pop culture history, a reality that hits home as Sebastian and Mia cruise from a showing of *Rebel Without a Cause* at the historic Rialto Theatre to the Griffith Park Observatory where *Rebel’s* climactic action takes place. The chance to use the legendary locations was a thrill for all – but the Wascos went beyond that, using not only the real exteriors re-creating the planetarium’s interior as an Art Deco fantasia for the dance number in which Sebastian and Mia waltz through the dioramas.

For that set, they even hunted up the planetarium’s original old projector, now replaced with a more modern incarnation. “We found a used one that we were able to rent, so we have the real planetarium projector on a turntable,” says David Wasco. “It was a very interesting set.”

A far less malleable locale came at the interchange of the 110 and 105 freeways overlooking downtown, which hosts the opening dance number. “It’s pretty unusual to do a Busby Berkeley-type dance number on an L.A. freeway,” David muses. “So what we did was create a space in our studio parking lot filled with faux highway dividers and cars for Damien, Mandy and the cast to rehearse. And then we had a very brief window of time when the California Highway Patrol shut down the freeway and we shot this very, very complicated dance number. Somehow it all came together like magic.”

It was the Wascos who presented the idea that Sebastian would drive a 1980s Buick Riviera convertible – an instantly recognizable car that becomes its own character. They also surrounded Sebastian with photos of jazz icons, while Mia lives amidst a larger-than-life photo of her heroine Ingmar Bergman. Throughout, they referenced films cinephiles may recognize, but they also cite the influences of such painters as Ed Ruscha and David Hockney, who explored the mythologies of Los Angeles, and the French Fauvist painter, Raoul Dufy, known for his ecstatic washes of color.

The sets become even more inventive towards the climax of the film, especially in the number known as “Epilogue.” “For that numbers, Damien wanted to go into this extremely heightened fantasy world of LA and Paris on a studio backlot. That was all created with painted backdrops so that the look is very, very theatrical,” explains David. “It’s such an important scene, we were working on it pretty much from the very beginning of pre-production until the day we shot it.”

L.A. might be the city where many movies get their start, but it can be a tough nut to crack cinematically. Chazelle was thrilled to see the city imbued with new perspective. “A lot of places we scouted I’d never even been before,” Chazelle says. “I’ve lived in LA for nine years, and one of the things I adore about it is that there are constantly new places to discover. That further informed the story.”

Swirling Colors: Mary Zophres’ Costumes

For Oscar®-nominated costume designer Mary Zophres – whose work spans from the Western landscape of *No Country For Old Men* to the space exploration of *Interstellar* – *La La Land* presented the promise of total immersion that most inspires her. She coordinated closely with Linus Sandgren and the Wascos to create an amalgamated world in which the costumes harmonize with the design.

First, Zophres had to wrap her mind around the immense scope of the film’s costumes. “Mia and Sebastian alone have over fifty changes apiece. That’s a lot,” Zophres demurs. “But I was so motivated

by Damien's vision it gave me goose bumps – and that gives you the ability to go on even when you haven't had any sleep and you're exhausted.”

She and Chazelle focused intently on color as a vehicle to emotion. “We started on the first day going through the movie scene by scene by scene talking about the palettes,” she describes. “We talked about how scene might be neutrals with a yellow accent and another might have the men in dark and the women in color. Timelessness with a contemporary quality is what we were always after.”

They looked closely at predecessors ranging from *The Umbrellas of Cherbourg* to *Bandwagon* and *Swingtime*. But Zophres says their process was the opposite of imitation. Instead, the shapes and palettes were most inspired by plunging into the specific worlds inhabited by Sebastian and Mia.

“It was all very intuitive,” Zophres says. “There's a strong use of color throughout, as in the classic musicals, but it was just as much about what we found most pleasing for these characters. For example, I'd seen Emma in a canary yellow dress on the red carpet. There are not many people who can wear that color but she was stunning. So I proposed to Damien: how about a yellow dress for ‘Duet?’”

Zophres found Stone a fantastic muse for her designs. “Emma's just lovely to dress. There are actual ‘a-ha’ moments on many occasions in the fitting room with her because she's such an amazing canvas,” says the costume designer. “The idea for Mia is that she starts off in a lot of vibrant colors, so there's a girliness to her. Then as she becomes more mature and focused on her work, the color starts to become a little bit more desaturated, to the point where in her one-woman show she is literally in black and white. Then we see her five years later, and it's the same girl – just far more sophisticated.”

Many of Mia's outfits have a vintage appeal, in keeping with the film's tone. “Her barista blouse is based on a beautiful shot of Ingrid Bergman from the 1940s,” notes Zophres. “There's also a very, very early screen test that Bergman did where she's wearing a pink halter dress. Mia wears something similar that we found in a vintage clothing store right in the San Fernando Valley. It's the kind of dress that you could have worn 50 years ago but equally can wear right now.”

For Ryan Gosling's Sebastian, Zophres emphasized the elegant, with a shot of the offbeat. Nearly all of his clothing was made to order. “His look is not necessarily trendy, but it's also not necessarily what other men you see walking down the street are wearing. It's a look you feel he has developed and curated. He's a guy you don't see wearing a t-shirt. Instead, he has a very specific kind of slim silhouette that speaks to a respect for tradition and formality,” she explains.

Hue was equally key to Sebastian's look, from his sable brown suit in the opening scene to his royal blue sport coat to the all-black he dons on tour with the Messengers. He also sports two-tone shoes, a touch Zophres adores. “Those were popular in the '40s, but it just seemed to bring in a sense of whimsy and lightness and a love of life. Those shoes are very joyful to me, and they became kind of a signature

for Sebastian because he has this passion for the past he brings into the present. It would be fun to see more men walking down the street in two-tone shoes.”

Gosling was very taken with what Zophres created. “If there’s a Mount Rushmore of costume designers Mary Zophres is on it,” says Gosling. “She truly one of the greatest costume designers alive, and her costume really helped me to walk that line between a 1940s and contemporary sensibility.”

For the big dance numbers, Zophres focused not only on form but also on extreme function, with clothing that swings, swirls and looks even more striking amidst high-flying performances. “Mary’s costumes echo the amplified sensibility that permeates every frame of the film,” says Marc Platt. “And the way her costumes move only accentuates the beauty of the film even more.”

Jordan Horowitz was gratified by how the film’s entire corps unified to pull off the feat of making a modern musical. “There were many great collaborations on this film and I think what made it unusual is that everyone was really passionate about their own work but also in creating Damien’s vision as joyfully as he created it.” Adds Fred Berger: “The result is such a visceral experience it really lends itself to the big screen, to going out to have a fun, happy time. The characters are authentic but it is also a visual spectacle from beginning to end.”

For Platt, every carefully-rendered element of *La La Land* – from the dialogue to the songs, performances, photography and right down to the tiniest details of the sets and costumes – synchronizes together to create something that, like romance, feels mysteriously more than the sum of its parts.

“*La La Land* is a cinematic experience unto itself. It is sweeping but also intimate. It is large but also romantic. It is happy and melancholy. It dances and sings. And it paints a portrait of love and Los Angeles that you’ve never seen before. Ultimately, it may transport you into a different kind of feeling than you’re used to having at the movies,” Platt concludes.

Chazelle hopes one of the feelings the film evokes is passion, since that was the root of its intricate creation. “I do think *La La Land* is about passion -- it’s about passion for art and passion for love and hopefully the passion with which we approached the movie, with which we wrote it, with which we composed the music for it and with which we present it is something you feel.”

TALENT BIOS

Ryan Gosling

Landing the controversial lead role in the film *The Believer* was a career breakthrough for **RYAN GOSLING [Sebastian]**. After his performance garnered rave reviews and industry-wide attention,

Gosling's performance won the Grand Jury prize at the 2001 Sundance Film Festival[®]. He also received Best Actor nominations from the Film Independent Spirit Awards and the London Film Critics' Circle.

Gosling received strong critical praise for his follow-up performances in both the independent feature *The Slaughter Rule*, opposite David Morse, and the psychological thriller *Murder by Numbers*, opposite Sandra Bullock. His penchant for taking on challenging and complex characters led him to take the title role in *The United States of Leland*, opposite Kevin Spacey and Don Cheadle. Subsequently, he starred in the blockbuster romantic drama *The Notebook*, and the New Line thriller *Fracture*, opposite Anthony Hopkins. In 2004, he was lauded as ShoWest's Male Star of Tomorrow.

In 2007, Gosling received an Academy Award[®] nomination for Best Actor for his role in *Half Nelson* as 'Dan', a drug-addicted inner city junior high school teacher. He also garnered Best Actor nominations from the Screen Actors Guild[™], the Broadcast Film Critics Association, the Film Independent Spirit Awards, the Chicago Film Critics Association, the Online Film Critics' Society, the Toronto Film Critics Association, and the Satellite Awards. He received the Male Breakthrough Performance Award from the National Board of Review and won Best Actor Awards from both the Seattle and Stockholm International Film Festivals.

The following year Gosling was honored again with both a Golden Globe[®] and Screen Actors Guild[™] Actor nomination for his work in *Lars and The Real Girl*, and once more by the HFPA in 2011 for the drama *Blue Valentine*, opposite Michelle Williams.

In 2011 Gosling starred alongside Steve Carell and Julianne Moore in the marital crisis comedy *Crazy, Stupid, Love*. That same year he starred in *Drive*, an action film directed by Nicolas Winding Refn, and George Clooney's *The Ides of March*. Gosling was noticed as "one of the most exciting actors of his generation," by Manohla Dargis, critic for The New York Times.

In 2012, Gosling teamed up again with director Derek Cianfrance in *Place Beyond the Pines*, alongside Bradley Cooper and Eva Mendes. Gosling was also seen in Warner Bros' *Gangster Squad*, directed by Ruben Fleischer, also starring Emma Stone, Sean Penn and Josh Brolin. He worked with director Nicolas Winding Refn for the second time in *Only God Forgives*.

Gosling's directorial debut *Lost River* was released April 2015. Later that year, he starred alongside Christian Bale, Steve Carell and Brad Pitt in the Paramount film *The Big Short*, written and directed by Adam McKay. Gosling can last be seen in Shane Black's directed, Warner Brother's film *The Nice Guys*, alongside Russell Crowe, which premiered at the 2016 Cannes International Film Festival.

Gosling can be seen next in the Terrence Malick film *Weightless*. He is currently in production on Denis Villeneuve's *Blade Runner*.

Emma Stone

With her striking beauty and sincere talent, Academy Award[®] nominated actress, **EMMA STONE [Mia]** has claimed her role as one of Hollywood's most sought out actresses.

Stone appeared in Fox Searchlight's critically acclaimed film *Birdman*, which won the award for Outstanding Performance by a Cast in a Motion Picture at the Screen Actors Guild[™] Awards, Best Film at the Film Independent Spirit Awards, and Best Picture at the Academy Awards[®]. Deadline felt Stone was "luminous" and Rolling Stone said the "never-better Emma Stone is raw and revelatory." Her performance landed her an Academy Award[®] nomination for Best Supporting Actress as well as a Golden Globe[®], Screen Actors Guild[™], and Film Independent Spirit nomination.

She recently wrapped production on *Battle of the Sexes*, in which Stone will play Billie Jean King opposite Steve Carell's Bobby Riggs. Directed by Jonathan Dayton and Valerie Faris, the film will tell the story of former tennis champ Riggs' faceoff against King in a highly-publicized exhibition match. *Battle of the Sexes* is due out in 2017.

Stone's additional film credits include: Woody Allen's *Irrational Man*; Cameron Crowe's film *Aloha*; Woody Allen's *Magic in the Moonlight*; the superhero franchise *The Amazing Spiderman*, in which she starred in the first two films; the Academy Award[®] nominated animated film *The Croods* for Dreamworks Animation; the period drama *Gangster Squad*; *Easy A*, which earned her a Golden Globe[®] nomination and an MTV Movie Award for Best Comedic Performance; the award winning drama *The Help*; the romantic comedy *Crazy, Stupid, Love*; Screen Gems' *Friends with Benefits*; the independent drama *Paperman*; the Twentieth Century Fox animated comedy *Marmaduke*; Columbia Picture's hit comedy *Zombieland*; the Warner Brothers romantic comedy *Ghosts of Girlfriends Past*; the Columbia Pictures/Happy Madison hit comedy *The House Bunny*; Twentieth Century Fox's *The Rocker*; and the Judd Apatow comedy *Superbad*.

Stone recently completed her Broadway run playing the iconic 'Sally Bowles' in Rob Marshall's production of *Cabaret*. The New York Times said, "Emma Stone is scintillating in an irresistible Broadway debut. Her Sally is wild, fierce and heartbreaking - someone you're unlikely to forget. She provides a very good reason to revisit Cabaret."

When she's not filming, Stone is an advocate for Stand Up To Cancer (SU2C), a groundbreaking initiative created to accelerate innovative cancer research that will get new therapies to patients quickly and save lives now. Laura Ziskin, the late producer of *The Amazing Spiderman*, started the organization and got Stone involved. In addition to SU2C, Stone is also an ambassador for Gilda's Club New York City. Named for the late comedian and original cast member of SNL, Gilda Radner, Gilda's Club offers a place where people dealing with cancer can join together to build social and emotional support. Stone has

become an active member in the Gilda's Club community and continues to do so by engaging with their younger departments for children and teens.

Native of Arizona, Emma currently lives in Los Angeles.

John Legend

Ohio-born **JOHN LEGEND [Keith]** is a critically acclaimed, multi-award winning, platinum-selling singer-songwriter. His work has garnered him ten GRAMMY® Awards, an Academy Award®, a Golden Globe® Award, the BET Award for Best New Artist and the special Starlight Award from the Songwriters Hall of Fame, among others. A graduate of University of Pennsylvania where he studied English and African-American literature, Legend participated in a wide range of musical activities while in college. During the same period, Legend was introduced to Lauryn Hill, who hired him to play piano on her track "Everything Is Everything." Shortly thereafter he began to play shows around the Philadelphia area, eventually expanding his audience base to New York, Boston, Atlanta and Washington D.C. After college, Legend was introduced to then up-and-coming hip-hop artist Kanye West, who quickly signed Legend to his G.O.O.D. Music imprint and hired him to sing vocal hooks on some of his music. Legend started gaining momentum through a series of similar collaborations with established artists, adding vocals to an impressive list of chart-topping hits including West's "All of the Lights," Jay-Z's "Encore" and back-up vocals on Alicia Keys' 2003 song, "You Don't Know My Name." Legend's debut album, *Get Lifted*, was released in December of 2004 through Columbia Records. The critically acclaimed album spawned the artist's first hit single "Ordinary People," and scored Legend multiple GRAMMY® Awards in 2006, including Best R&B Album, Best New Artist and Best Male R&B Vocal Performance. The follow up was 2006's platinum-selling *Once Again*, which brought Legend another GRAMMY®, Best Male R&B Performance, for his single "Heaven," and included collaborations with Kanye West, will.i.am and Raphael Saadiq. Legend's next release was 2008's *Evolver*, led by the hit single "Green Light" featuring Andre 3000. His 2010 collaboration with the Roots *Wake Up*, won the GRAMMY® for Best R&B Album a year later. Legend's highly acclaimed fourth and most current studio album *Love In the Future*, features "All of Me," Legend's highest selling and charting song to date, reaching #1 on the Billboard Hot 100 chart and #1 on both Mainstream Top 40 and Rhythmic charts. Most recently, Legend won his first Academy Award®, first Golden Globe®, a GRAMMY®, and a Critic's Choice Award for his song "Glory," that he wrote and performed with Common for the film *Selma*.

Throughout his career, Legend has worked to make a difference in the lives of others. In 2007, he launched the Show Me Campaign (ShowMeCampaign.org), an initiative that focuses on education as a

key to break the cycle of poverty. The 2010 BET Humanitarian of the Year award, the 2009 CARE Humanitarian Award for Global Change, the 2009 Bishop John T. Walker Distinguished Humanitarian Service Award from Africare and the 2011 Harvard Foundation Artist of the Year Award recognize Legend's efforts and leadership in this arena. John sits on the boards of The Education Equality Project, Teach for America, Stand for Children and the Harlem Village Academies and co-chairs the Harlem Village Academies' National Leadership Board. Additionally, Legend supports LRNG, a movement dedicated to inspiring innovation in the learning process to one that better reflects the world we live in today. In 2015 Legend initiated the #freeAmerica campaign; a campaign designed the change the national conversation of our country's misguided policies and to make a change in America's criminal justice system. Legend also serves as one of the principles for Get Lifted Film Co., a film and television production company based in Los Angeles. Get Lifted Film Co. has sold several projects in television to networks including Showtime, NBC, HBO, USA, MTV, OWN and FOX. In addition to these sales, Get Lifted Film Co. was previously in a television deal with Comcast/Universal and is currently in an overall deal with Legendary Television. Get Lifted Film Co. serves as Executive Producers on the HBO documentary "Southern Rites," Pop Network docu-series "Sing it On", and "Underground" which premiered on WGN on March 9, 2016. Additionally, Get Lifted Film Co. has several projects in various stages of development/production including *The Black Count (2014 Pulitzer Prize Winner)* to be written and directed by Cary Fukunaga ("True Detective") for Sony Pictures, and an upcoming project with producer Will Packer and Universal Pictures.

J.K. Simmons

J.K. SIMMONS [Boss] has appeared in a diverse range of projects spanning motion picture, television and the stage on and off-Broadway. He won the 2015 Academy Award[®] for Best Supporting Actor for his portrayal of merciless jazz instructor, 'Fletcher' in Sony Pictures Classics' *Whiplash*. His performance in the film also garnered him a Screen Actors Guild[™] Award, Golden Globe[®] Award, Film Independent Spirit Award and BAFTA Award, as well as many critics' group awards around the world. *Whiplash* premiered at the 2014 Sundance Film Festival and won the Dramatic Audience Award and Grand Jury Prize for Best Film. The film also garnered five Academy Award[®] nominations, including Best Picture, and received awards for Best Editing and Best Sound Mixing in addition to Simmons' Best Supporting Actor award.

Most recently, Simmons completed production on *Patriot's Day*, which centers on the Boston marathon bombing and is directed by Peter Berg as well as *Justice League* where he portrayed the iconic

'Commissioner Gordon.' Earlier this year, Simmons completed production on *The Snowman*, starring Michael Fassbender; *I'm Not Here*, directed by his wife Michelle Schumacher; and *The Bachelors*, also starring Julie Delpy. In 2015, Simmons completed production on the independent film *The Runaround* that also stars Emile Hirsch, in addition to *The Late Bloomer* with Johnny Simmons and Maria Bello.

In October 2016, Simmons will be seen in Gavin O'Connor's *The Accountant* also starring Ben Affleck and Anna Kendrick, and in January 2017 he will be seen in Warner Bros.' *Bastards* alongside Owen Wilson and Ed Helms. Simmons most recently appeared in *The Meddler* with Susan Sarandon and Rose Byrne. The film was released in April by Sony Pictures Classics. Earlier this year, Simmons voiced the character of 'Kai' in Dreamworks' highly-anticipated *Kung Fu Panda 3* that released in January. He also voiced the character of 'Mayor Leodore Lionheart' in Disney's *Zootopia* which released in March. Last summer, Simmons appeared in *Terminator: Genisys* alongside Arnold Schwarzenegger, Jai Courtney and Emilia Clarke.

In 2014, Simmons appeared in Jason Reitman's *Men, Women and Children* with Adam Sandler and Jennifer Garner. He also starred on the NBC comedy "Growing Up Fisher," opposite Jenna Elfman and *The Rewrite*, opposite Hugh Grant and Marisa Tomei.

He is known for playing the character 'J. Jonah Jameson' in Sam Raimi's *Spider Man* trilogy and memorably, his portrayal of the off-beat but not deadbeat father, 'Mac McGuff', in the hit comedy *Juno*.

Past projects include: *Jobs*; *Labor Day*; *The Words*; *The Music Never Stopped*; *Jennifer's Body*; *Extract*; *The Vicious Kind*; *I Love You Man*; *Beginner's Guide to Endings*; *Contraband*; *Hidalgo*; *The Ladykillers*; *The Mexican*; *Off the Map*; *For Love of the Game*; *The Gift*; *Thank You for Smoking*; *Rendition*; *Burn After Reading*; and the Academy Award[®] nominated *Up in the Air*.

On the small screen, Simmons played LAPD Assistant Chief 'Will Pope' in TNT's hit series "The Closer." He also played Vern Schillinger on HBO's acclaimed drama "Oz," and had a recurring role as 'Dr. Emil Skoda' on NBC's "Law & Order." He has had guest starring roles on NBC's "Parks and Recreation," and a recurring role on TBS' hit comedy "Men at Work." Simmons has appeared on the Broadway stage in performances of "Guys and Dolls," "Laughter on the 23rd Floor," "A Change in the Heir," "Peter Pan" and "A Few Good Men."

Rosemarie DeWitt

After a series of acclaimed turns in film, television and theatre, the grace, style and charm of **ROSEMARIE DEWITT [Laura]** are at the heart of several highly-anticipated projects in which she collaborates with some of the industry's most honored talent.

DeWitt was recently cast in the upcoming thriller *Sweet Virginia*. Jamie Dagg will direct, and Jon Bernthal, Christopher Abbott, Imogen Poots and Odoessa Young will also star.

She recently starred in the Amazon pilot “The Last Tycoon”, based on F. Scott Fitzgerald’s unfinished novel of the same name. The pilot also stars Matt Bomer, Lily Collins and Kelsey Grammer, and was recently picked up for its first season in which DeWitt will also star.

Most recently, DeWitt starred opposite Sam Rockwell in the Gil Kenan-directed horror classic remake *Poltergeist*, which was released on May 22, 2015. She also starred opposite Orlando Bloom, Jake Johnson and Anna Kendrick in Joe Swanberg’s *Digging for Fire*, which debuted at the 2015 Sundance Film Festival.

In 2014, Dewitt appeared in Jason Reitman’s ensemble feature *Men, Women and Children* for Paramount Pictures, starring alongside Adam Sandler, Emma Thompson and Jennifer Garner. The film takes a look at the modern day frustrations that young teenagers and adults face in today’s world laden with social media and technology. She also recently appeared in Focus Features’ *Kill the Messenger* opposite Jeremy Renner. Michael Cuesta directed this feature based on true events about journalist Gary Webb, who becomes the target of a vicious smear campaign that drives him to the point of suicide after he exposes the CIA’s role in arming Contra rebels in Nicaragua, and importing cocaine into California.

Along with DeWitt’s big screen projects this past year, she also starred in the HBO drama miniseries “Olive Kitteridge,” based on Elizabeth Strout’s Pulitzer Prize winning novel of the same name. “Olive Kitteridge” also stars Frances McDormand, Bill Murray and Richard Jenkins.

In 2012, DeWitt starred in *Touchy Feely*, in which she reteamed with director Lynn Shelton, portraying a massage therapist who develops an aversion to bodily contact. The film premiered at the 2012 Sundance Film Festival. Prior to that, DeWitt was seen in the Gus Van Sant’s drama *Promised Land*, opposite Matt Damon and John Krasinski. In 2011, DeWitt starred opposite Emily Blunt and Mark Duplass in Lynn Shelton’s *Your Sister’s Sister*. The role earned DeWitt a 2013 Indie Spirit Award nomination for Best Supporting Female and the 2012 Gotham Award for Best Ensemble.

DeWitt starred as the titular character in *Rachel Getting Married* for which she received Best Supporting Actress awards from the Toronto, Vancouver, and Washington D.C. Film Critics Associations. The film also earned her nominations for Best Supporting Actress at the Film Independent Spirit Awards and for Breakthrough Actor at the Gotham Awards. The drama, directed by Jonathan Demme and written by Jenny Lumet, co-stars Anne Hathaway, Debra Winger and Bill Irwin.

Additional film credits include: *Nobody Walks*, opposite John Krasinski and Olivia Thirlby; *The Company Men* alongside Ben Affleck, Kevin Costner, and Tommy Lee Jones; and *Cinderella Man* with Russell Crowe and Paul Giamatti.

DeWitt was seen on the small screen in the third season of the Showtime comedy series, “The United States of Tara” alongside Toni Collette. DeWitt played Tara’s sister who, along with Tara’s husband (played by John Corbett), must cope with the varied identities of Tara that range in age, temperament and even gender. In addition to her role on “The United States of Tara”, DeWitt also recurred on the critically acclaimed AMC series, “Mad Men”, playing Don Draper’s (Jon Ham) bohemian mistress in the show’s first season.

In addition to her roles on television and film, DeWitt has maintained a strong connection to theatre, having starred as ‘Masha’ in Chekov’s “Three Sisters” (Williamstown) as well as in the revival of John Patrick Shanley’s “Danny and the Deep Blue Sea” (2nd Stage). She also starred in the Off-Broadway play “Family Week” (MCC Theater), written by Beth Henley and directed by Jonathan Demme, and originated the role of ‘Fanny’ in Craig Lucas’ “Small Tragedy” (Playwright’s Horizons), for which the cast won an Obie Award.

DeWitt is a graduate of Hofstra University with a degree in Creative Studies, and she also studied at the Actors Center in New York.

Finn Wittrock

FINN WITTROCK [Greg] is a Julliard trained actor who already has an extensive resume in film, television and theatre. Wittrock attended the Los Angeles County High School for the Arts, followed by Julliard and is currently a member of The Mechanicals Theatre Group in L.A., where he has also directed.

This November he will star as ‘Cassio’ in William Shakespeare’s “Othello,” opposite Rachel Brosnahan, Daniel Craig, and David Oyelowo. The New York Theatre Workshop production will be directed by Sam Gold. In February 2017, Wittrock will star on Broadway as ‘The Gentleman Caller’ in “The Glass Menagerie” with Sally Field and Joe Mantello, also directed by Sam Gold.

Wittrock recently wrapped production on several films including *Landline*, a comedy about a woman in her 20s living with her family in Manhattan during the 1990’s who discovers her father is having an affair, in which he stars alongside Jenny Slate and John Turturro. He also recently wrapped production on: *A+* about a young woman whose old flame comes back into her life, where he stars opposite Rachel Keller; *A Midsummer Night’s Dream*, starring opposite Rachael Leigh Cook; and the Netflix biopic *A Futile & Stupid Gesture*, about National Lampoon’s success in the 1970s and 80s and the new media empire it created. *A Futile & Stupid Gesture* is set to release on Netflix in 2017.

Last fall, Wittrock starred in Adam McKay's Academy Award® nominated drama *The Big Short*, alongside John Magaro, Christian Bale, Steve Carrell and Brad Pitt. The cast received nominations from the Screen Actors Guild™ and the Broadcast Film Critics Association for Best Ensemble.

In 2014, Wittrock appeared in Universal Pictures' AFI Award winning true-life WWII drama *Unbroken*, directed by Angelina Jolie and based on the true life story of Louis Zamperini. Wittrock portrayed the character 'Francis "Mac" McNamara', who is stranded at sea on a life raft for 47 days.

Additional film credits include: *The Submarine Kid* which he wrote with lifelong friend Eric Bilitch, who also directed the film; *My All American*, written and directed by Angelo Pizzo (Hoosiers and Rudy), and starring opposite Aaron Eckhart; *Noah*, directed by Darren Aronofsky; *Winter's Tale*, written and directed by Akiva Goldsman; and *Twelve*, directed by Joel Schumacher.

Wittrock's television work includes Seasons 5 and 4 of FX's and Ryan Murphy's critically-acclaimed, Emmy®-nominated series "American Horror Story". In "American Horror Story (Hotel)" he played characters Tristan Duffy and Rudolph Valentino alongside Lady Gaga; in "American Horror Story (Freak Show)" he played Dandy Mott and received an Emmy® nomination for his performance. In 2014 Wittrock starred in HBO's critically-acclaimed, Emmy®-nominated film *The Normal Heart*, directed by Ryan Murphy and based on the Pulitzer Prize-winning play of the same name written by Larry Kramer. *The Normal Heart* tells the story of a gay activist attempting to raise HIV/AIDS awareness during the onset of the crisis in New York City in the 1980's. The film received a total of 16 Emmy® nominations including Outstanding Television Movie.

Other television credits include: his role as 'Damon' in ABC's "All My Children"; guest-star appearances on "Criminal Minds"; "Law & Order: SVU"; "Harry's Law"; "CSI: Miami"; "Cold Case"; "ER"; and the recurring role of Dale in Showtime's acclaimed drama "Masters of Sex."

After graduating from Juilliard, Wittrock began his career onstage playing 'Romeo' in "Romeo and Juliet" at the Shakespeare Theatre Company in Washington D.C., and 'Marchbanks' in Shaw's "Candida" at the Berkshire Theatre Festival near his hometown of Lennox, Massachusetts.

Wittrock made his Broadway debut as 'Happy Loman' opposite Philip Seymour Hoffman and Andrew Garfield in Mike Nichols' 2012 revival of Arthur Miller's "Death of a Salesman," which won both the Tony® and Drama Desk Awards for Best Revival and Best Director of that year, respectively. He won a Theatre World Award and the Clarence Derwent Award for this performance.

He followed that success with appearances at Chicago's Goodman Theatre opposite Diane Lane in Tennessee Williams' critically acclaimed "Sweet Bird of Youth," directed by David Cromer, and "The Guardsman," directed by Gregory Mosher at The Kennedy Center. Off-Broadway, Wittrock starred in Tony Kushner's "The Illusion" at the Signature Theatre, and "Age of Iron" at the Classic Stage Co.

Other regional theater credits include: "The Blue Deep" at the Williamstown Theatre Festival; "The

Laramie Project” with The Mechanicals Theatre Group; and productions of “The Matchmaker” and “A Midsummer Night’s Dream,” at *A Noise Within* Theatre Company.

Wittrock currently resides in Los Angeles.

Callie Hernandez

CALLIE HERNANDEZ [Lisa] was handpicked by Ridley Scott for a starring role in *Alien: Covenant*, which she most recently finished the bulk of shooting. This year she will appear in Adam Wingard’s highly-anticipated *Blair Witch*, in theaters September 16th. Callie’s other credits include: Terrence Malick’s upcoming film *Weightless* with Christian Bale, Natalie Portman and Cate Blanchett; the upcoming Epix series “Graves” with Nick Nolte; and Robert Rodriguez’s “From Dusk Till Dawn.”

Sonoya Mizuno

Born in Tokyo, but raised in Somerset, England, **SONOYA MIZUNO [Caitlin]** made her feature film debut in last year’s multi-award winning and Academy Award[®] nominated *Ex-Machina*, directed by Alex Garland and starring Domhnall Gleeson, Oscar Isaac and Alicia Vikander. For her portrayal of ‘Kyoko’, Oliver Lyllelton from The Playlist/Indiewire named Sonoya one of the 20 actresses to watch in 2015. In their year in review piece, he dubbed her dancing sequence with Oscar Isaac one of “The Best Music Movie Moments of 2015”, while Vanity Fair said it was “one of the greatest cinematic achievements of the year”. Additionally, Elle US has picked her out as one of the “5 Actresses Poised to Take Over Hollywood” in their November issue feature.

Next year, Sonoya will be seen in Robert Shaye’s *Gifted* and in Alex Garland’s new film *Annihilation*, opposite Natalie Portman, Jennifer Jason Leigh and Oscar Isaac.

Before working in film Sonoya, who is a Royal Ballet School graduate, worked for several ballet companies including: Semperoper Ballet in Dresden; Ballet Ireland; New English Ballet Theatre; and Scottish Ballet. She has also worked as a model for Chanel, Alexander McQueen, Saint Laurent and Louis Vuitton.

Jessica Rothe

Born and raised in Denver, Colorado, **JESSICA ROTHE [Alexis]** grew up studying theatre and dance. She then went on to Boston University where she earned her Bachelor of Fine Arts in Acting. Shortly after graduating, Rothe made her way to New York where she joined the Roundabout Theatre. Prior to this, she had been involved in other theatre productions such as “The Cherry Orchard” (Huntington Theatre) and Kevin Moriarty’s “Hair” (Hangar Theatre). Jessica transitioned quickly to

television with appearances on “Happy Endings,” CBS’s Emmy®-nominated series “Blue Bloods,” and the CW’s hit show “Gossip Girl.”

On September 5th, Rothe will star alongside Scout Durwood in MTV’s comedy “Mary + Jane.” Helmed by the creators of *Can’t Hardly Wait*, Deborah Kaplan and Harry Elfont, the series follows two best friends who run an all-female weed delivery service app in Los Angeles.

Rothe can next be seen in Gabriel Muccino’s (*Seven Pounds, Pursuit of Happiness*) *Summertime* that premiered at the 2016 Venice Film Festival. Rothe also has a supporting role alongside Michael Shannon in Bart Freundlich’s *Wolves* that premiered at the 2016 Tribeca Film Festival this past Spring. Rothe is currently in production starring as the lead central character opposite Alex Roe (*The 5th Wave, Rings*) in the romantic feature *Forever My Girl*. Mickey Liddell and LD Entertainment serve as producers.

Rothe recently joined the cast of *The Disaster Artist* directed by James Franco and *Please Stand by Me* with Dakota Fanning and Toni Collette.

In 2015, Jessica starred as ‘Lily’ opposite Hannah Murray in the independent comedy *Lily & Kat*, and in IFC’s *The Preppie Connection*. Rothe also appeared in the popular web series “High Maintenance” that was recently sold to HBO.

FILMMAKER BIOS

Damien Chazelle

Filmmaker **DAMIEN CHAZELLE** [**Director, Screenwriter**] most recently wrote and directed the Academy Award® winning *Whiplash*. Released in 2014 by Sony Pictures Classics *Whiplash* received five Academy Award® nominations, including Best Picture and Best Adapted Screenplay for Chazelle, and three wins, including Best Supporting Actor for J.K. Simmons. His 2013 short, based on the *Whiplash* screenplay, won the Short Film Jury Prize at Sundance, and the following year the feature film took home both the Jury and Audience Awards from the festival.

Previously, Chazelle wrote Magnolia Picture’s *Grand Piano*, starring Elijah Wood and John Cusack and co-wrote Paramount’s hit thriller *10 Cloverfield Lane*, starring John Goodman. His screenplays for *Whiplash* and *The Claim* both appeared on the Blacklist.

Chazelle made his first feature film *Guy and Madeline on a Park Bench*, as an undergraduate at Harvard University. The critically acclaimed musical was named “the Best First Feature of 2010” by L.A. Weekly and “easily the best first film in eons” by Time Out New York.

Fred Berger

FRED BERGER [Producer] has André Øvredal's (*Troll Hunter*) highly anticipated English-language debut *The Autopsy of Jane Doe*, starring Emile Hirsch and Brian Cox, out this fall. The film, based on the Black List screenplay, will make its world premiere at Toronto Midnight Madness before playing Fantastic Fest, Sitges, Beyond, and a Gala screening at the London Film Festival.

Berger recently partnered with prolific producer Brian Kavanaugh-Jones (*Midnight Special*, *Loving*) under his Automatik banner. Berger and Kavanaugh-Jones joined forces after producing award-winning filmmaker Lennart Ruff's sci-fi film *The Titan*, starring Sam Worthington, Taylor Schilling, and Tom Wilkinson together earlier this year.

Next up for Berger is Chris Weitz' *Finale* – following the Mossad hunt for Adolph Eichmann – for MGM; Rowan Athale's (*Wasteland*) thriller *Strange But True* with Amy Ryan, Greg Kinnear, Nick Robinson, and Imogen Poots; and a pop musical written and to be directed by Max Minghella.

Berger began his career working with Sofia Coppola on her award-winning *Lost in Translation* and *Marie Antoinette*, and soon after partnered with two-time Academy Award® nominated producer Ross Katz.

Berger produced Katz' directorial debut *Taking Chance* for HBO Films, starring Kevin Bacon. The film premiered at the Sundance Film Festival, won Golden Globe, Emmy®, Screen Actors Guild™, Writers Guild of America and Directors Guild of America awards, and is one of HBO Films' all-time most watched films. Secretary of Defense Robert Gates credits the film for influencing his decision to allow media access to the transfer of fallen service members at Dover Air Force Base.

Berger also produced acclaimed Indian filmmaker Dev Benegal's *Road, Movie*, which was developed at the Atelier de Cannes and premiered to glowing reviews at Toronto, Berlin, Tokyo, and Doha and was released worldwide.

Berger has written screenplays for several high profile production companies and is a member of the Writers Guild of America.

Jordan Horowitz

JORDAN HOROWITZ [Producer] is the co-founder (with his wife, Julia Hart) of film and television production company Original Headquarters. He was a producer on Lisa Cholodenko's *The Kids Are Alright*, starring Julianne Moore, Annette Bening, Marc Ruffalo, Mia Wasikowska, and Josh Hutcherson. In 2011, the film received four Academy Award® nominations (including Best Picture) and won the Golden Globe® for Best Picture, Comedy or Musical. Mr. Horowitz's recent film credits include *Miss Stevens* written and directed by Julia Hart, starring Lily Rabe, Timothee Chalamet and Rob Huebel,

that premiered in competition at SXSW 2016, won a Special Jury Prize for Best Actress for star Lily Rabe, and will be released by The Orchard; and *The Master Cleanse*, written and directed by Bobby Miller and starring Johnny Galecki, Anna Friel, Anjelica Huston and Oliver Platt, which also premiered at SXSW 2016. On the TV side, he is an Executive Producer on “Counterpart,” a Starz series created by Justin Marks (*The Jungle Book*), starring Academy Award® winner J.K. Simmons and directed by Academy Award® nominee Morten Tyldum. Additional credits include: *The Keeping Room*, written by Julia Hart, directed by Daniel Barber (*Harry Brown*) and starring Brit Marling, Hailee Steinfeld, and Sam Worthington; Matthew Weiner’s (“Made Men”) *Are You Here*, starring Owen Wilson, Zach Galifianakis, and Amy Poehler; and the 2012 Sundance Competition title *Save the Date*, directed by Michael Mohan.

Gary Gilbert

GARY GILBERT [Producer] is an Academy Award® nominated producer and the founder and president of Gilbert Films, a feature film and television production company based in Los Angeles, California. Gilbert and his company have always been filmmaker focused, striving to produce high caliber films with auteur writer/directors. Over the past twelve years, Gilbert Films has produced over a dozen feature films, including the 2004 critically acclaimed *Garden State*, starring Zach Braff and Natalie Portman, for which in 2005 Gilbert along with Braff, won an Film Independent Spirit Award for Best First Feature Film. In 2010, Gilbert also produced and partially financed *The Kids Are All Right*, which after premiering at the Sundance Film Festival, was immediately acquired by Focus Features (Universal Studios). The film was critically acclaimed, and in 2011 won two Golden Globes®: Annette Bening for Best Actress (Musical or Comedy) and Gilbert (along with Jeff Levy-Hinte and Celine Rattray) for Best Picture (Musical or Comedy). *The Kids Are All Right* was also nominated for four Academy Awards®: Best Actress (Annette Bening); Best Supporting Actor (Mark Ruffalo); Best Screenplay (Lisa Cholodenko and Stuart Blumberg); and Best Picture (Gary Gilbert, Jeff Levy-Hinte, and Celine Rattray).

Gilbert Films is currently in pre-production on “Counterpart”, a television series created by Justin Marks (*Jungle Book*) for the Starz network. Morten Tyldum (*Imitation Game*) is set to direct the first two episodes, and J.K. Simmons is set to star.

Gilbert is also a co-owner of the National Basketball Association team the Cleveland Cavaliers, along with Usher and his brother, Dan Gilbert, chairman of Quicken Loans, which Gilbert founded in 1985 along with his older brother Dan. The Cleveland Cavaliers are the current 2016 NBA Champions, recently defeating the Golden State Warriors in Game 7 of the NBA Finals.

Marc Platt

MARC PLATT [Producer] stands among the few producers who have successfully bridged the worlds of theatre, film and television. His projects have garnered a combined 17 Academy Award[®] nominations, 18 Tony[®] nominations, 17 Golden Globe[®] nominations and 29 Emmy[®] nominations.

Among Mr. Platt's films: the critically acclaimed *Bridge of Spies* directed by Steven Spielberg, starring Tom Hanks, which received six Academy Award[®] nominations including Best Picture; the recent international hit *Into The Woods* starring Meryl Streep and Johnny Depp, directed by Rob Marshall; *Drive*, starring Ryan Gosling, which was awarded the Best Director prize at the 2011 Cannes International Film Festival; *Ricki and the Flash* starring Meryl Streep, directed by Academy Award[®] winning director Jonathan Demme; the smash hits *Legally Blonde* and its sequel, starring Reese Witherspoon; *Scott Pilgrim vs. The World*, directed by Edgar Wright; the critics' favorite *Rachel Getting Married*, helmed by Jonathan Demme and starring Anne Hathaway; the 2008 summer hit *Wanted* starring Angelina Jolie, James McAvoy, and Morgan Freeman; Ryan Gosling's writing/directing debut *Lost River*, starring Christina Hendricks; the musical *Nine* directed by Rob Marshall, starring Daniel Day-Lewis, Judi Dench, Nicole Kidman, Marion Cotillard, Penelope Cruz, Sophia Loren, Kate Hudson and Fergie; *2 Guns* starring Denzel Washington and Mark Wahlberg; *Cop Out* starring Bruce Willis and Tracy Morgan; *Winter's Tale* starring Colin Farrell and Russell Crowe; *Charlie St. Cloud* starring Zac Efron; *Song One* starring Anne Hathaway; *The Other Woman* starring Natalie Portman; *Honey*; *Josie and the Pussycats*; and *The Perfect Man*. Mr. Platt's upcoming films include: *The Girl on the Train* based on the best-selling novel, directed by Tate Taylor, starring Emily Blunt; *Billy Lynn's Long Halftime Walk* directed by two-time Academy Award[®] winner Ang Lee; and *Mary Poppins Returns* starring Emily Blunt and Lin-Manuel Miranda, directed by Rob Marshall.

In theatre, Marc Platt is the producer of Broadway's blockbuster "Wicked", which The New York Times recently called "the defining musical of the decade." "Wicked" recently celebrated its 5000th performance on Broadway and seven companies are now playing worldwide including Broadway, London, Brazil, Japan, a North American tour and an international tour. In recent years "Wicked" has also had productions in Germany, Holland, Australia, Korea and Mexico City. Mr. Platt is also a producer of the recent Broadway musical "If/Then" starring Idina Menzel. In addition, he produced the Broadway debut of "Three Days of Rain", starring Julia Roberts, Paul Rudd and Bradley Cooper; Matthew Bourne's ballet "Edward Scissorhands", for which he won his second Drama Desk Award; and the revival of "Pal Joey" starring Stockard Channing.

In television, Mr. Platt executive produced the hit "Grease Live!" which earned 10 Emmy[®] Award nominations (FOX). He also won the Golden Globe[®] Award for Best Miniseries for "Empire

Falls” (HBO) starring Paul Newman, Joanne Woodward, Ed Harris, Helen Hunt and Philip Seymour Hoffman. His other TV productions include “Once Upon A Mattress” starring Carol Burnett and Tracey Ullman (ABC); the Emmy® Award winning miniseries “The Path To 9/11” (ABC); and the MTV hit series “Taking The Stage”.

Prior to establishing his production company, Marc Platt served as president of production for three movie studios (Orion, TriStar and Universal). Mr. Platt is a member of the Academy of Motion Picture Arts & Sciences, the Academy of Television Arts & Sciences, and The Broadway League.

Justin Hurwitz

JUSTIN HURWITZ [Composer] graduated from Harvard University in 2008, where he studied music composition and orchestration. He composed the songs and score for Damien Chazelle's 2010 feature debut, *Guy and Madeline on a Park Bench*. In 2014, he composed the original score for *Whiplash*, earning a GRAMMY® nomination. Justin lives in Los Angeles.

Benj Pasek & Justin Paul

BENJ PASEK & JUSTIN PAUL [Lyricists] are the Tony® nominated songwriters of the critically-acclaimed and record-breaking Broadway musical “A Christmas Story, The Musical” (Lunt-Fontanne Theatre), which was named one of the Top 10 Shows of 2012 by Time Magazine, shared recognition as the Best Musical of 2012 in USA Today, and received Tony®, Drama Desk and Outer Critics Circle nominations for Outstanding New Broadway Musical.

Pasek and Paul are also the songwriters of the Off-Broadway musical “Dogfight” (Second Stage Theatre), the Lucille Lortel Award-winner for Best New Musical, nominee for the Drama League and Outer Critics Circle Awards, and shortlisted for a 2014 Evening Standard Award for Best Musical. The show enjoyed a critically-acclaimed production at London’s Southwark Playhouse in summer of 2014. Other theatre credits include “James and The Giant Peach” (Kennedy Center, Goodspeed Musicals, Seattle Children’s Theatre) and “Edges” (licensed by Music Theatre International with hundreds of productions worldwide). In TV, their original songs were featured on season two of NBC's “SMASH” and rose to the top 25 on the iTunes Pop Charts. They have also written songs for “Sesame Street” (PBS) and “Johnny & the Sprites” (Disney Channel). Pasek and Paul also created the song "Unlimited" for Old Navy's viral video and back-to-school campaign.

Current projects include: original stage musical “Dear Evan Hansen”, with playwright Steven Levenson and director Michael Greif; “& Greatest Showman on Earth” with Michael Gracey; and original

songs for Warner Bros. animated feature *Tom and Jerry Return to Oz*, a new musical for Disney Theatricals with playwright Rick Elice. Pasek & Paul's other songwriting honors include: Richard Rodgers Award for Musical Theatre from the American Academy of Arts and Letters; Sundance Institute Fellowship; ASCAP Richard Rodgers New Horizons Award; ASCAP Songwriters Fellowship Award; Dramatists Guild Fellowship; Jonathan Larson Award; Billboard Magazine Top 5 Broadway Songwriters. Benj and Justin work actively as teachers conducting master classes at top theatre programs and universities around the world. Both are graduates of the University of Michigan and members of the Dramatists Guild of America.

Marius de Vries

Four-time GRAMMY[®] award nominee **MARIUS DE VRIES [Executive Music Producer]** has been involved in some of the most culture-defining recordings and soundtracks of the past two decades, and has won two BAFTAs and an Ivor Novello award for his film composition work.

Marius has written, arranged, and produced for recording artists such as Madonna, Bjork, Rufus Wainwright, Annie Lennox, David Gray, P J Harvey and Massive Attack, amongst many others.

His film music career started in the mid-nineties—his collaboration with Nellee Hooper and Craig Armstrong on the soundtrack and score for Baz Luhrmann's *Romeo + Juliet* won Marius the first of his two BAFTAs. A few years later, he music-directed the groundbreaking *Moulin Rouge*, starring Nicole Kidman and Ewan McGregor, resulting in another GRAMMY[®] nomination, a second BAFTA, and numerous other awards. Marius also composed the score for Stephan Elliott's (*Priscilla Queen of the Desert*,) surreal thriller *The Eye of the Beholder*, and 2008's jazz-age period comedy *Easy Virtue*.

Significant record production highlights cover an extensive range of styles and genres. In 1998 he contributed three tracks to Madonna's *Ray of Light* and produced Neil Finn (Crowded House)'s first solo album *Try Whistling This*; 2003 marked the release of Rufus Wainwright's magnum opus *Want One*, followed the next year by *Want Two*, and 2005 David Gray's *Life in Slow Motion*. The preceding year, Marius recorded Bebel Gilberto's eponymous second LP in Rio and London. And in 2008, he produced the eclectic Chinese singer Sa Ding Ding's second album for Universal Records, *Harmony*, recorded in Beijing and mixed in London.

In 2010, Marius contributed score and song productions to Matthew Vaughn's *Kick-Ass* and Zack Snyder's music-driven action fantasy *Sucker Punch*, as well as producing an LP for Robbie Robertson, *How to Become Clairvoyant*, featuring guests Eric Clapton, Steve Winwood, Tom Morello, Trent Reznor and others.

Marius served as Music Director and Composer on George Lucas' animated fairytale musical, *Strange Magic*, released early in 2015.

2016 has seen the release of another collaboration with Rufus Wainwright on an album of musical settings of nine Shakespeare sonnets entitled *Take All My Loves*; and he is working with Chrissie Hynde on a jazz-inflected album project due for completion at the end of 2016.

Steven Gizicki

For over 15 years, **STEVEN GIZICKI [Music Supervisor]** has overseen music for many live action and animated Film and Television Projects. He recently served as Studio Music Supervisor and sole music executive at Lucasfilm for five years, overseeing such projects as the animated musical *Strange Magic*, George Lucas's *Red Tails* and *Star Wars: Detours*. Prior to that, Steven ran his own independent supervision business for many years and also served as in-house Music Supervisor at Disney Animation. His experience includes stints as a Soundtrack executive at PolyGram Records and Marketing executive at Virgin Records where he worked closely with artists like David Bowie, Rolling Stones, Sex Pistols and Lenny Kravitz. Steven has also worked as a consultant for iTunes, freelance DJ and music journalist. He is based in Los Angeles.

Mandy Moore

Four-time Emmy[®]-nominee **MANDY MOORE [Choreographer]** is a world-class director, producer, choreographer, and dancer best known for her ground-breaking work on the global television hit "So You Think You Can Dance." Her most recent work includes: "Disney's 60th Anniversary Celebration" on ABC; Leslye Headland's film *Sleeping With Other People*; commercials for Amazon Prime, Target, and Skechers; hit television shows including "Modern Family"; and Shania Twain's hit show "You're Still the One", which took its final bow after a successful two-year run at Caesar's Palace in Las Vegas. Mandy's contemporary and jazz choreography has been performed on television, in film, and on concert and theater stages around the world. Her long list of credits includes: David O. Russell's Academy Award[®] nominated films *American Hustle* and *Silver Linings Playbook*; FOX's hit shows "Glee" and "American Idol"; *Did You Hear About The Morgans?* with Hugh Grant; Nickelodeon's "The Fresh Beat Band"; the L.A. Ballet Company's innovative New Wave L.A. program; Celine Dion's sold-out "Taking Chances" concert tour; Britain's "Strictly Come Dancing"; and Cirque du Soleil's "My Immortal", among many others. She's currently a producer on ABC's "Dancing with the Stars". On stage, Mandy directed and choreographed a crowd-pleasing stage production of "The Wedding Singer", and brought "Nobody Loves You" to Off-Broadway at Second Stage Theatre in New York after

choreographing the show's world premiere at San Diego's Old Globe Theatre. Her upcoming work includes a soon to be revealed project with David O. Russell.

Mary Zophres

MARY ZOPHRES [Costume Designer] most recently designed for *Hail, Caesar!* which marks her thirteenth collaboration with the Coen Brothers, following *Inside Llewyn Davis*; *Fargo*; *The Big Lebowski*; *O Brother, Where Art Thou?*; *The Man Who Wasn't There*; *Intolerable Cruelty*; *The Ladykillers*; *No Country for Old Men*; *Burn After Reading*; *A Serious Man*; and *True Grit*. Earlier, she was assistant costume designer for the Coens on *The Hudsucker Proxy*.

She has been the costume designer on several movies for Steven Spielberg including *The Terminal*; *Catch Me If You Can*, which brought her a BAFTA Award nomination for Best Costume Design; and *Indiana Jones and the Kingdom of the Crystal Skull*.

Zophres' other films include *People Like Us*; the Farrelly Brothers' first three movies (*Dumb and Dumber*, *Kingpin* and *There's Something About Mary*); Timothy Hutton's *Digging to China*; Oliver Stone's *Any Given Sunday*; Terry Zwigoff's *Ghost World*; Brad Silberling's *Moonlight Mile*; Bruno Barreto's *View from the Top*; Nora Ephron's *Bewitched*; Joe Carnahan's *Smokin' Aces*; and Robert Redford's *Lions for Lambs*.

She earned a degree in art history and studio art from Vassar College before beginning her professional career working in the fashion industry for Norma Kamali and Esprit. She began working in the film industry as the extras wardrobe supervisor on Oliver Stone's *Born on the Fourth of July*. Zophres designed the costumes for two films directed by Jon Favreau, *Iron Man 2* and *Cowboys and Aliens*. Other recent credits include *Interstellar* and *Gangster Squad*.

"LA LA LAND"
End Credits-FINAL

Unit Production Manager

First Assistant Director
Second Assistant Director
Assistant Unit Production Manager
Executive in Charge of Production

Michael Beugg

Peter Kohn

Paula Case
Bart Lipton
Donna Sloan

CAST
(In Order of Appearance)

Sebastian
Mia
Famous Actress
Linda (Coffee Shop Manager)
Coffee Spiller
Casting Director (First Audition)
Tracy
Alexis
Caitlin
Laura
Bill
Karen (Waitress)
Carlo
'80s Singer
Valet
Bree (Gluten Free Girl)
Sarah (Pilot Casting Assistant)
Clyde (Pilot Director)
Greg
Josh
Josh's Fiancée
Harry
Keith
Malcolm
Cole
Tom
Echo Backup Singers

Radio DJ
Alistair (Photographer)
Photographer's Assistant
Mia's Mom
Angry Neighbor
Frank (Director)
Amy Brandt
Amy Brandt's Assistant
New Barista
New Coffee Shop Manager
David
Mia's Daughter
Chelsea
Seb's Jazz Club Employee
Seb's Drummer
Seb's Sax Player
Seb's Bassist
Seb's Trumpeter
Seb's Pianist
Fantasy Baby

Assistant Choreographers

Traffic Dancer - Girl #1
Traffic Dancer - 1st Man
Traffic Dancer - 2nd Man

Ryan Gosling
Emma Stone
Amiée Conn
Terry Walters
Thom Shelton
Cinda Adams
Callie Hernandez
Jessica Rothe
Sonoya Mizuno
Rosemarie DeWitt
J.K. Simmons
Claudine Claudio
Jason Fuchs
D.A. Wallach
Trevor Lissauer
Olivia Hamilton
Anna Chazelle
Marius de Vries
Finn Wittrock
Josh Pence
Nicole Coulon
Damon Gupton
John Legend
Christopher Michael Stevens
Keith Harris
Kaveh Rastegar
Shaylah J. Stevens
Natalie Imani
Briana Lee
David Douglas
Miles Anderson
Robert Chang
Meagen Fay
Robert Haynes
John Hindman
Valarie Rae Miller
Nicole Wolf
Corrin Evans
Kiff Vanden Heuvel
Tom Everett Scott
Camryn Ray Cavaliero
Zoë Hall
Dempsey Pappion
Clifton "Fou Fou" Eddie
Cal Bennett
Nedra Wheeler
Javier Gonzalez
Khiry Tyler
Arthur Horowitz

Jillian Meyers
Michael Riccio

Reshma Gajjar
Hunter Hamilton
Damian Gomez

Traffic Dancer - Girl #2
Traffic Dancer - Conductor

Traffic Dancers

Hollywood Party Dancer - Girl #1
Hollywood Party Dancer - Girl #2
Hollywood Party Dancer - Agent #1
Hollywood Party Dancer - Agent #2
Hollywood Party Dancer - Agent #3
Hollywood Party Dancer - Creepy Guy

Hollywood Party Dancers

Echo Dancers

Restaurant Dancers

Candice Coke
Amanda Balen

Mecca Andrews
Lou Becker
Doran Butler
Matt Cady
Dominic Chaiduang
Cinderella Che
Carol Connors
Patrick Cook
Aaron "Duece" Cooke
Tiffany Daniels
Bubba Dean
Nick Drago
Shaun Evaristo
Dana Fukagawa
Daniel Gaymon
Liz Imperio
Casey Johansen
Cristan Judd
Yoori Kim
Marissa Labog
Stephanie Landwehr
Chris Moss
Clarice Ordaz
Nathan Prevost
Bradley Rapier
Britt Stewart
Melinda Sullivan
Dana Wilson
Terrance Yates

Tracy Shibata
Dominique Domingo
Asiel Hardison
Corey Anderson
Nick Baga
Scott Hislop

Leah Adler
Noel Bajandas
Khasan Brailsford
Denzel Chisolm
Montana Efav
Krystal Ellsworth
Natalie Gilmore
Shannon Holtzapffel
Galen Hooks
Jeremy Hudson
Morgan Larson
George Lawrence
Sarah Mitchell
KC Monnie
Scott Myrick
Cassidy Noblett
Brittany Parks
Victor Rojas

Anthony Bellissimo
Ryan Ramirez
Catalina Rendic
Bryan Tanaka

Ava J. Bernstine
Mario Diaz
Quinn Lipton
Gakenia Muigai
Michael Stein
Becca Sweitzer

Epilogue Dancers	Samantha Abrantes Monie Adamson Matthew Aylward McKenzie Anderson Sybil Azur Demian Boergadine Pamela Chu Lexi Contursi Mallauri Esquibel Michael Higgins Tara Nicole Hughes Chris Jarosz Kayla Kalbfleisch Matthew Kazmierczak Paul Kirkland Megan Lawson Anthony Marciona Michael Munday Martha Nichols Ryan Novak Brandon O'Neal Bill Prudich Eartha Robinson Robert Roldan Julie Schmid Chelsea Thedinga Danny Valle Gustavo Vargas Emily Williams
Stunt Coordinator	Mark Kubr
Additional Photography Stunt Coordinators	Charlie Croughwell Jake Lombard
Mia Stunt Doubles	Audrey Douglass Hannah Douglass Emilie Goldblum
Sebastian Stunt Doubles	Brett Praed Sam Krumrine Nicolas Bosc Artem Chigvintsev Cameron Revier
Traffic Skateboarder	Danny Downey
Traffic BMX Kid	Olivia Courtney
Traffic Gymnast	Josh Yadon
Traffic Parkour	Stephen White
Pool Flipper	Allan Padelford
Stunt Drivers	Dave Castile
Utility Stunts	Gary Dionne Rockey Dickey Brandon Cornell Jimmy Hart Ryan James Tony Huggins Randy Haynie Tim Bell Eric E. Salas Arturo (Joey) Dickey Brian Hewitt Callie Croughwell
Stunt Riggers	
Stand-In for Ms. Stone	Caroline Stussi
Stand-In for Mr. Gosling	Steffen Dzickzek
Executive Producers	John Legend Mike Jackson Ty Stiklorius
Associate Co-Producers	Bo Shen

Associate Producer

Re-Recording Mixers

Art Director
Assistant Art Directors

Set Decorator
Assistant Set Decorator

Script Supervisor

First Assistant Editor
Sound Designer / Supervising Sound Editor
Supervising Sound Editor

Casting Associate
Extras Casting by

"A" Camera Operator
First Assistant "A" Camera
Second Assistant "A" Camera
"B" Camera Operator
First Assistant "B" Camera
Second Assistant "B" Camera
Film Loader
Still Photographer

Gaffer
Best Boy Electric
Dimmer Board Operator
Electricians

Rigging Gaffer
Rigging Best Boy Electric
Gangboss
Rigging Electricians

Key Grip
Best Boy Grip
"A" Dolly Grip
"B" Dolly Grip
Grips

Rigging Key Grip
Rigging Best Boy Grip
Rigging Grips

Technocrane Operator

Production Sound Mixer
Boom Operator

Shixing Zhou

Jeffrey Harlacker

Andy Nelson
Ai-Ling Lee
Austin Gorg
Steven Light-Orr
Cassidy Shipley
Gary Barbosa
Sandy Reynolds-Wasco, S.D.S.A.
Erin Fite

Lyn Matsuda Norton

John To
Ai-Ling Lee
Mildred Iatrou Morgan

Lisa Zagoria
Rich King

Ari Robbins, SOC
Jorge Sanchez
Melissa Fisher
Davon Slininger
Jack Ellingwood
John Parson
Renee Treyball
Dale Robinette

Brad Hazen
Mark Hadland
Chris Ferguson
Khan Griffith
Hal Groshon
Kim Kono
Dan McMahon
Chris Weigand
Matthew Whiteside
Eric Fleetwood
William Groshon
John Manocchia
Anthony T. Ofria
Dickinson Luke
Vince Manocchia
Jeremy Mennel
Gomidas Semerjian

Anthony Cady
Matt Landry
Troy N. Wade
Matthew B. Marden
Nicholas Cady
Jeffery "JJ" Johnson
Jason Matt
Dietmar Wendelin
Kent Baker
Steven Frohardt
Julian Baker
Jose F. Barrios
Julie Kobernusz
Joe Macaluso
Michael A. Travers
Adam Baker
Nickolas Papanicholas
Bogdan Iofciulescu

Steve A. Morrow, CAS
Craig Dollinger

Sound Utility	Michael H. Kaleta
Video Assist	James F. Brown
Additional Video Assist	Dave Schmalz
	Chauncy Godwin
Lead Set Designer	Kevin Cross
Set Designer	Daniel Bradford
Art Department Coordinator	Venessa De Anda
Lead Graphic Designer	Tina Charad
Graphic Designer	Geoffrey Mandel
Concept Illustrators	Carl Sprague
	Joanna Bush
Illustrator	Andrew Leung
Food Stylist	Bonnie Belknap
Art Department Assistants	Wes Hottman
	Mollie Alexander
Traditional Matte Painting by	Rocco Gioffre
Matte Photography Supervisor	Ted Rae
Matte Photography Motion Control Operator	Les Bernstien
Matte Model Builders	Paul Curley
	Sara Sheridan
Leadperson	Edward J. Protiva
Set Dressers	David Ladish
	David Agajanian
On-Set Dresser	Tommy Callinicos
Set Decoration Buyer	Steve-O Ladish
Set Decoration Production Assistant	J.R. Vasquez
Greens Foreperson	Chad R. Davis
On-Set Greens	Jennie Harris
	Lawrence Gregorek
Property Master	Pilo Silva
Assistant Property Masters	Edwin Dockus
	Matthew Cavaliero
Property Assistant	Kim Richey
	Johnny Youngblood
Special Effects Coordinator	Shannon McGinnis
Special Effects Technicians	Jeremy D. Hays
	Peter McAlpine
Assistant Costume Designer	Steve Shines
Costume Supervisor	Chris L. Ward
Key Costumer	Jo Kissack Folsom
Costumer	Lynda Foote
On-Set Costumers	Robin Borman-Wizan
	Leigh Bell
Ager / Dyer	Laura Wolford
Additional Set Costumer	Mark Avery
Draper	Rob Phillips
Costume Production Assistant	Sarah Schuessler
Dept. Head / Make-Up to Ms. Stone & Mr. Gosling	Salbi Tarwain
Assistant Make-Up Department Head	Jessi A. Eichberger
Make-Up Artists	Torsten Witte
	Angel Radefeld-Wright
Hairstylist Department Head	Albert Elizondo
Key Hairstylist	Yukiko Kinkel
Hairstylist to Ms. Stone	Corina Kramer
Hairstylist to Mr. Gosling	Haruyo Sawada
Hairstylist	Barbara Lorenz
	Jacklin Masteran
Location Manager	Frida Aradottir
Key Assistant Location Managers	Anne "Medusah" Aulenta
	Steven Soussana
	Robert Foulkes
	Tristan Daoussis

Assistant Location Managers	David Henke, LMGI
Location Scouts	Shasta Kinney
	Ian Rutherford
	Steven Beimler
	Carter Schmitt
	Scott Trimble
Production Accountant	Whitney Lucci
Second Assistant Accountant	Malcolm Arias
Payroll Accountant	Sherry Kecskes
Accounting Clerk	Casper Martinez
Payroll Clerk	Razi Dardari
Post Production Accounting	Trevanna Post, Inc.
	Sandra Constantine
	Sam Green
Production Coordinator	Kerri Smeltzer
Assistant Production Coordinator	Chelsea Wehner
Production Secretary	Stephanie M. Flores
Office Production Assistants	Crystal Flores
	Joshua Smith
	Elizabeth Beugg
Second Second Assistant Director	Brett Robinson
Additional Second Assistant Director	Dodi Rubenstein
DGA Trainee	Gordon Freeman
Key Set Production Assistant	Ryan Young
Set Production Assistants	Jessica Richey
	Carly Olsson
	Richard Lee Dalton
	Daniel Lee
	Rachel Wiederhoeft
	Jenna Hoffman
Assistant to Mr. Chazelle	Chris Hoffmeister
Assistant to Producers	Michael A. Fry
Assistants to Mr. Platt	Joey Levy
	Katie McNicol
Assistant to Ms. Stone	Lauren Coggiola
Assistant to Mr. Gosling	Hadeel Hadidi
Acting Coach	Greta Seacat
Studio Teacher	Josie Batorski
Hat Trick Consultant	Mike Huling
Construction Coordinator	Chris Forster
General Foreperson	Gregory Paul Austin
Labor Foreperson	Eddie Acuna
Plaster Foreperson	Matt Arroyo
Labor Gang Boss	Richard Martinez
Laborers	Brandon Thibodeaux
	Anthony Vargas
	Pablo Carrasco
	Bryan Fitz
	Scott Head
Toolperson	Jesse J. Brown
Propmaker Gang Boss	Bob Carmody
	Paula Burnett
	Ray McNeely
	Dawna Hammond
	Chris Chichotka
	Chris Branan
	Greg Peregón
	Tony McKee
	Greg Lay
	Norman Alatorre
	Morgan Rusler
	Brian Watson

Lead Scenic
Paint Gang Boss
Sign Writer
Painters

On-Set Painter
Plasterers

Transportation Coordinator / Advisor
Transportation Office Captains

Transportation Captain
Transportation Co-Captains

Picture Vehicle Captain
Picture Vehicle Co-Captain

Drivers

Mechanics

Caterer
Head Chef
Assistant Chef
First Catering Assistant
Second Catering Assistant
Key Craft Service
Craft Service Assistants

Key Medic
Rigging Medic

Eric Reichardt
Rangel Mata
Frank Ramirez
Gabriel Agee
Guia Avesani
Simon P. Georgion
Jack Kerner
Chapel West
Greg "Stork" Wilson
Rick McLean
Mike Webster
Ron Savini

Geno Hart
Michael Connor
John Burish
Glenn Mathias
Bradley K. Quick
Robert Morton
Dennis McCarthy
Rick Collins

Johnny Agnew
Eric Dominic Andrews
Michael N. Belt
Miles Belt
Jody Bingenheimer
Jon Curtin
Bryce Davis
David Goodman
Scotty Goudreau
Steve Larson
David Machado
Will Machado
Guy Michaels
Brian Moore
Carina Moore
Jeff L. Moore
Nick Nicholson
Marty Osborne
John Pellegrino
Ronnie A. Pope
Paul Ripple
Alejandro Reynoso
Marvin LaRoy Sanders
Chris W. Stathes
John F. Teeple
Steven Weible
Gary Thomas Williams
Larry Williams
Michael A. Wilson
De Wayne Williams
Chance Robertson
Gabriel Davila
Brad Beaven
William Jones
Brad Kelley
Esteban Munoz

Laurent Catering
Alan E. Mork
Felipe Vargas
Angel Villatoro
Walter Ralda
Laura Bagano
Steve Prieto
Charles Avritt

Eloy Lara Jr.
Monika Manson

Construction Medic

Additional Medics

Lifeguards

Baby Nurse

Entertainment Risk Consultant

Product Placement
Rights & Clearances

Unit Publicist

Sarah Catizone

Scott Baron
Chris Carrington
Gordon Greer
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Deideric Irving Sr.
Timothy Joyce
Phil Knocdel
Joel Markman
Michael J. McKelvey
Axel Montoya
Ree Nashold
Chris Serafin
Paul Sklar
Cindy Swartz
Justin Taylor
Claudio Tepper
Tony Whitmore
Thomas Conrad
Shane Hermanson
Cindy Lasher
Chad Smith
Beth Miller

Kurt J. Miner

Craig Romans
Cleared by Ashley, Inc.
Ashley Kravitz

William Casey

POST PRODUCTION

Post Production Supervisor

Dialogue Editor
ADR Editor
Sound Effects Editors

Foley Supervisor
Foley Editor
Assistant Sound Editor
Sound Editorial Engineering

Assistant Editor
Post Production Assistant

Foley by
Foley Artists

Foley Mixers

Post Production Facilities Provided by
Recordist
Re-Recording Engineer
ADR Mixer
ADR Recordist
ADR Engineer

ADR Casting by

ADR Cast

Jason Miller

Teri E. Dorman
Galen Goodpaster
Doug Jackson
Lee Gilmore
Luis Galdames M.P.S.E.
Matthew Harrison
Mark Pappas
Melissa Lytle
Erin Rettig
Geoff Ethridge

Andrew Buckland
Joshua Stein

One Step Up
Dan O'Connell
John Cucci M.P.S.E.
James Ashwill
Richard Duarte
Blake Collins
Jack Cucci

20th Century Fox Studios
Ryan Cole
Tom Lalley
David Betancourt
Christine Sirois
Derek Casari

Johnny Gidcomb

Ben Pronsky
Steve Apostolina

Dolby Sound Consultant

Dailies Colorist
Dailies Operator
Dailies Producer

Digital Intermediate by
Digital Colorist
Digital Intermediate Producer
Digital Intermediate Color Assistants

Digital Intermediate Editor
Digital Assistant Producer

Editorial Services Provided by

Main Titles Designed by
End Titles by

In-House Visual Effects Supervisor
In-House Senior Compositors

Visual Effects by
Visual Effects Supervisors

Visual Effects Producer
Head of Production
Visual Effects Coordinator
Compositing Supervisor
CG Supervisor

Digital Compositors

Matte Painters

Footage Provided by

Juan Pope
Angelo Vacco
Matt Nolan
John Pleasants
Shane Sweet
Susan Leslie
Danielle Hartnett
Maggie Baird
Linda Sypien
Jen Cain
Taji Coleman
Devika Parikh

Jim Wright

Matt Wallach
Chris McDonald
Ken Lebre

EFILM
Natasha Leonnet
Loan Phan
Raymond Ruotolo
Tracy Jemison
Curtis Lindersmith
Emma Escamilla

EPS

Shine
Scarlet Letters

John Weckworth
Nina Harlan
Chris Ingersoll
John Stewart

Crafty Apes
Chris LeDoux
Tim LeDoux
Jason Sanford
Robin Graham
Adam Pere
Mark LeDoux
Sean Pollack

Thuy Le
Josh Bailor
Greg Wadsworth
Fiifi Aggrey
Bryan Haines
Josh Stevens
Blake Goedde
Chad Fetzer
Steve Dinozzi
Dillon Lane
Tanner Bartlett
Ryan Wieber
Sara Tremblay
Brian Fortune
Butch Seibert
Brandon Kachel
Zach Mandt

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Co-Chairman, Motion Picture Group
Co-Chairman, Motion Picture Group

Rob Friedman
Patrick Wachsberger

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President of Production, Motion Picture Group	Michael Paseornek
Co-President of Production & Development	Gillian Bohrer
Vice President, Production & Development	James Myers
Assistant to Mr. Friedman	Rachel Scheer
Assistant to Mr. Wachsberger	Deborah Ortega
Assistant to Mr. Feig	Amanda Kruse
Assistant to Mr. Paseornek	Dana Gills
Assistant to Ms. Bohrer	McAuley Cahill
Production Executive	Jennifer L. Booth
Vice President, Production	Curtis A. Miller
Vice President, Production Accounting	Jeff Dash
Vice President, Production Finance	Mark Pedante
Supervisors of Production	Bree Bailey
Production Finance & Accounting	Ami Cohen
	Cara Smiczek
President of Business & Legal Affairs	Patricia Laucella
Executive Vice President, Business & Legal Affairs	Robert Melnik
Executive Vice President, Business & Legal Affairs	John Biondo
Executive Vice President, Business & Legal Affairs	Deborah Chiaramonte
Senior Vice President, Business & Legal Affairs	Philip J. Strina
Senior Vice President, Business & Legal Affairs	Bonnie Stylides
Senior Vice President, Business & Legal Affairs	Charlyn Adkins
Vice President, Business & Legal Affairs	Amy Tillman
Attorney, Business & Legal Affairs	Marc Shapiro
Attorney, Business & Legal Affairs	Lori Harenburg
Attorney, Business & Legal Affairs	Michele Plescia-Schultz
Credits Manager	Chris Mello
Credits Coordinator	Karina Garcia
Assistant to Ms. Laucella & Ms. Stylides	Liz Roberts
Assistant to Mr. Melnik	Jennifer Kristin Cox
Assistant to Ms. Chiaramonte & Mr. Strina	Journey Heaton
Chief Marketing Officer	Tim Palen
EVP, Worldwide Theatrical Publicity	Julie Fontaine
EVP, Digital Marketing	Danielle DePalma
SVP, Theatrical Marketing	John Fu
SVP, Theatrical Marketing	Doug Lloyd
SVP, Worldwide Promotions & Consumer Products	Paula Kupfer
SVP, Research and Strategy	Jean McDowell
SVP, Worldwide Publicity	Jennifer Peterson
EVP, Global Franchise Management & Partnerships	Kerry Phelan
Head of Feature Post Production	Carl Pedregal
Vice President, Feature Post Production	Mark W. McCoy
SVP, Visual Effects	Kathy Chasen-Hay
Visual Effects Consultant	Brianna Domont
Manager, Feature Post Production	Ariana Young
Senior Post Production Coordinator	Justin Powell
Post Production Coordinator	Kimi Rosenthal
Post Production Assistant	Eric Van Dyn Hoven
Executive in Charge of Film Music	Amy Dunning
General Manager & EVP, Music Business Affairs	Lenny Wohl
Music Business Affairs	Raha Johartchi
Music Finance Executive	Chris Brown
Music Manager	Nikki Triplett
Senior Music Coordinator	Ryan Svendsen
Music Coordinator	Lilly Reid
Legal Coordinator	Samantha Hilscher
Music Clearance and Licensing	Matt Lilley / MCL Music Services, Inc.
Music Executive	Trevon Kezios
Music Coordinator	Rona Rapadas
Executive Vice President, Finance	Wescott A. Guarino
Screening Operations Executive	Timothy Ralston

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Lighting Equipment Provided by
Grip Equipment Provided by

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Rodney Isaac
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Alphonse Lordo
BHI USA
Melanie Krinsky
David Tepper
Film Finances Inc.
David Bennett

MUSIC

Music Editor
Additional Music Editor
Music Co-Producer
Additional Song Production
Music Development Assistant

Score Conducted by
Orchestrator
Music Preparation by
Music Recorded & Mixed by
ProTools Engineer
Music Mixing Assistants

Musician Contractor
Vocal Contractor
Additional Vocals Contracted by
Songs Recorded at

Score Recorded at
Sony Stage Crew

Music Consultant
Music Consultants, Pre-Production

Vocal Coach
Mr. Gosling's Piano Teacher
Guitar Coach

Featured Piano
Jazz Ensemble

Additional Vocals

Jason Ruder
Anele Onyekwere
Eldad Guetta
Matt Robertson
Kyle Oklay

Tim Davies
Justin Hurwitz
Mark Graham
Nicholai Baxter
Justin Moshkevich
Derek Snyder
Jay Marcovitz
Peter Rotter
Jasper Randall
Edie Lehmann Boddicker
Conway Studios, Hollywood CA
Igloo Music Studios, Burbank CA
Berry Drive Studios, Studio City CA
Sony Pictures Studios, Culver City CA
Greg Dennen
Greg Loskorn
David Marquette
Adam Michalak
Celeste Chada
Carter Armstrong
Peter Myles
Eric Vetro
Liz Kinnon
Dapo Torimo

Randy Kerber
Kevin Axt
Wayne Bergeron
Peter Erskine
Dan Higgins
Andy Martin
Bob Sheppard
Graham Dechter
Priscilla Ahn
Flora Cutler
Marius de Vries
Jessica Freedman
Steven Gizicki
Greg Lastrapes
Briana Lee
Charles McDonald
Laura Mace

Baraka May
Maiya Sykes
D.A. Wallach
Suzanne Waters
Dana Williams

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"1812 Overture"
Written by Pyotr Ilyich Tchaikovsky
Performed by Kalman Berkes and the
Tokyo Musashino Academia Musicae
Chorus and Symphony Orchestra
Courtesy of Hungaroton Classic
By arrangement with Source/Q and Naxos

"No Two Words"
Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

"Si Riveda in Ciel L'aurora" (from 'La
Traviata')
Written by Giuseppe Verdi
Performed by Slovak Radio Symphony
Orchestra and Chorus
Courtesy of Naxos
By arrangement with Source/Q

"Anyone Can Get It"
Music and Lyrics by Marius de Vries,
Eldad Guetta, Justin Hurwitz, Jarred
Pellerin
Performed by Pell

"It Happened At Dawn"
Music by Justin Hurwitz
Lyrics by Damien Chazelle
Performed by Desiree Garcia
Courtesy of Justin Hurwitz and Damien
Chazelle

"Another Day of Sun"
Music by Justin Hurwitz
Lyrics by Benj Pasek & Justin Paul
Performed by Nicholai Baxter, Marius de
Vries, Briana Lee, Angela Parrish, Sam
Stone

"Japanese Folk Song"
Written by Rentaro Taki
Arranged by Thelonious Monk
Performed by Thelonious Monk
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

"Jingle Bells"
Arranged by Thomas P. Newsom
Performed by Boots Randolph
Courtesy of Ralph Jungheim Productions
By arrangement with Source/Q

"Silent Night"
Arranged by Justin Hurwitz
Performed by Eddie Wake

"Someone In The Crowd"
Music by Justin Hurwitz

Lyrics by Benj Pasek & Justin Paul
Performed by Callie Hernandez, Sonoya
Mizuno, Jessica Rothenberg, Emma Stone

"Jingle Bells"
"We Wish You A Merry Christmas"
"Deck The Halls"
Arranged by Justin Hurwitz

"Take On Me"
Written by Magne Furuholmen, Morten
Harket, and Pal Waaktaar
Performed by D.A. Wallach

"I Ran"
Written by Francis Reynolds Maudsley,
Paul Reynolds, Alistair M. Score and
Michael Score
Performed by D.A. Wallach

"Tainted Love"
Written by Edward Cobb
Performed by Soft Cell
Courtesy of Mercury Records Limited
under license from Universal Music
Enterprises

"A Lovely Night"
Music by Justin Hurwitz
Lyrics by Benj Pasek & Justin Paul
Performed by Ryan Gosling, Emma Stone

"When I Wake"
Written by Justin Hurwitz
Courtesy of Cutting Edge Music (Holdings)
Limited

"Herman's Habit"
Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

"Rialto at Ten"
Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

"City Of Stars (Pier)"
Music by Justin Hurwitz
Lyrics by Benj Pasek & Justin Paul
Performed by Ryan Gosling

"Rebel" and "Planetarium" from REBEL
WITHOUT A CAUSE
Written and Conducted by Leonard
Rosenman
Courtesy of Warner Bros. Entertainment
Inc.

"Madeline"
Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

"It Pays"
Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

"Start A Fire"
Music and Lyrics by John Stephens,
Angélique Cinélu, Marius de Vries, Justin
Hurwitz
Performed by John Legend
John Legend appears courtesy of Columbia

Records/Get Out Our Dreams, Inc.

“City Of Stars”

Music by Justin Hurwitz
Lyrics by Benj Pasek & Justin Paul
Performed by Ryan Gosling, Emma Stone

"Surprise"

Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

"Boise"

Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

“Audition”

Music by Justin Hurwitz
Lyrics by Benj Pasek & Justin Paul
Performed by Emma Stone

“Boy in the Park”

Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

“Cincinnati”

Music by Justin Hurwitz
Performed by La La Land Jazz Ensemble

“City Of Stars (Humming)”

Music by Justin Hurwitz
Performed by Emma Stone

THE FILMMAKERS WISH TO THANK

Bruce Davison
Olivia Hamilton
Anna Chazelle
Celia Chazelle
Bernard Chazelle
Sarah Self
Roger Green
Jeff Gorin
Mark Ankner
Deb McIntosh
Gary Ungar
Don Steele
John Altman

Matthew Plouffe
Julia Hart
Alexandra Loewy
Joelle Berger
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Filmed / Taped at Hollywood Center
Studios, Hollywood, California
Filmed at Warner Bros. Studios, Burbank,
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