

Sony Pictures Classics
Presents
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A Perdido Production

Blue Jasmine

Written and Directed by Woody Allen

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BLUE JASMINE

Starring

(in alphabetical order)

Hal	ALEC BALDWIN
Jasmine	CATE BLANCHETT
Al	LOUIS C.K.
Chili	BOBBY CANNAVALE
Augie	ANDREW DICE CLAY
Ginger	SALLY HAWKINS
Dwight	PETER SARSGAARD
Dr. Flicker	MICHAEL STUHLBARG

Co-starring

(in alphabetical order)

Jasmine's Friend Jane	TAMMY BLANCHARD
Eddie	MAX CASELLA
Danny	ALDEN EHRENREICH

Filmmakers

Writer/Director	WOODY ALLEN
Producers	LETTY ARONSON STEPHEN TENENBAUM EDWARD WALSON
Co-Producer	HELEN ROBIN
Executive Producers	LEROY SCHECTER ADAM B. STERN
Co-Executive Producer	JACK ROLLINS
Director of Photography	JAVIER AGUIRRESAROBE ASC
Production Designer	SANTO LOQUASTO
Editor	ALISA LEPSALTER A.C.E.
Costume Design	SUZY BENZINGER
Casting	JULIET TAYLOR PATRICIA DiCERTO

BLUE JASMINE

Synopsis

After everything in her life falls to pieces, including her marriage to wealthy businessman Hal (Alec Baldwin), elegant New York socialite Jasmine (Cate Blanchett) moves into her sister Ginger's (Sally Hawkins) modest apartment in San Francisco to try to pull herself back together again.

Jasmine arrives in San Francisco in a fragile mental state, her head reeling from the cocktail of anti-depressants she's on. While still able to project her aristocratic bearing, Jasmine is emotionally precarious and lacks any practical ability to support herself. She disapproves of Ginger's boyfriend Chili (Bobby Cannavale), who she considers another "loser" like Ginger's ex-husband Augie (Andrew Dice Clay). Ginger, recognizing but not fully understanding her sister's psychological instability, suggests that she pursue interior design, a career she correctly intuits that Jasmine won't feel is beneath her. In the meantime, Jasmine begrudgingly accepts work as the receptionist in a dentist's office, where she attracts the unwanted attentions of her boss, Dr. Flicker (Michael Stuhlbarg).

Feeling that her sister might be right about her poor taste in men, Ginger starts seeing Al (Louis C.K.), a sound engineer whom she considers as a step up from Chili. Jasmine sees a potential lifeline when she meets Dwight (Peter Sarsgaard), a diplomat who is quickly smitten with her beauty, sophistication and style.

Jasmine's flaw is that she derives her worth from the way she's perceived by others, while she herself is blind to what is going around her. Delicately portrayed by a regal Cate Blanchett, Jasmine earns our compassion because she is the unwitting instrument of her own downfall. Woody Allen's new drama BLUE JASMINE is about the dire consequences that can result when people avert their eyes from reality and the truth they don't want to see.

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BLUE JASMINE

About the Production

Throughout his career, Woody Allen has created many indelible female characters portrayed by some of the world's greatest actresses, including Diane Keaton, Geraldine Page, Mariel Hemingway, Charlotte Rampling, Mia Farrow, Barbara Hershey, Gena Rowlands, Dianne Wiest, Mira Sorvino, Judy Davis, Samantha Morton, Scarlett Johansson, and Penelope Cruz, to mention only a few. Whether they appear in light comedies, dark dramas or anything in between, these complex female characters resonate in our memories as the focal points of his movies. Certain to take her place in this gallery of multifaceted, complex, and richly observed women is Jasmine, the troubled heroine of Allen's new drama BLUE JASMINE, portrayed by another one of the world's most extraordinary actresses, Cate Blanchett.

We first meet New York socialite Jasmine shortly after she has suffered a breakdown, triggered by the cataclysmic collapse of her marriage to wealthy financier Hal (Alec Baldwin). Up until that point Jasmine's entire identity was wrapped up in being an elegant, well dressed, culturally sophisticated woman living the Manhattan high life, but now that life is over, and her mental and emotional state is rapidly veering off course. "We know from the minute the movie opens that Jasmine is lost," says Allen. "She's already someone who has been found talking to herself and has had real problems." Hitting rock bottom both financially and psychologically, and having nowhere else to go, Jasmine turns to her sister Ginger (Sally Hawkins), a grocery store cashier in San Francisco. "Jasmine has really been through the mill," says Allen. "In a fit of anger she did something that caused dire consequences she never anticipated, and she brought on herself an extremely potent series of traumas." Says Blanchett: "Jasmine is in freefall and has to leave behind everything she knows and has expected. She's entering the realm of absolute unknown, moving from one coast to the other, from one social set to the other, one class to another."

Jasmine wasn't born into wealth; she met and married Hal, a handsome, high-flying businessman, when she was a college student. Hal quickly transported her to a world of high fashion clothes, precious jewelry, elegant dinner parties, beach houses and private planes. "She was captivated," says Allen. "Hal was good looking, charming, successful, dynamic and wealthy,

and he swept her off her feet. She changed her direction and suddenly found herself leading the life of a wealthy wife—and she got used to it.” Blanchett feels that marrying into money wasn’t a completely unexpected path for Jasmine to take in her life, as she might always have had a vision of a handsome prince who would come to take her away: “To get a job and forge your own way in life you have to be able to weather the knockbacks that life deals out to you, and I don’t know if Jasmine is like that. For her to have to roll up her sleeves and get her hands dirty by taking a job is probably not in her ideal picture of the universe.”

Hal, portrayed by Alec Baldwin, is a man whose fortune is as bountiful as the source of his income is questionable. “I think Hal is like a million guys out there, who have this big shot complex,” says Allen. “They make a lot of money and they’re charming and generous with people. They stay just within the law when they can, and when they have to stretch it a little, they stretch it.” Hal is also equally flexible in his attitudes towards fidelity. “I think Hal is like a lot of hard-charging, successful men who feel the need to take the edge off of a stressful life and expect their wives to understand,” says Baldwin. “In his case Jasmine isn’t able to accept that, but he is very adept at reassuring her that she has nothing to worry about.” Says Allen: “For Hal, Jasmine is elegant and knows how to keep up the social end of things, and yet he’s always playing around because he’s good looking and dynamic and that’s his style.”

Born with the name Jeanette, Jasmine took on her more poetic moniker around the time Hal came into her life. “It’s quite a theatrical choice,” says Blanchett, “and it’s very telling that she didn’t call herself Scarlett or something completely different—she always steps slightly sideways from the truth. Small fantasies like this are harmless in of themselves, but the more you do it, the further you get away from reality.” Blanchett continues: “This leads to the question: ‘Is Jasmine predisposed to being a fantasist or is she a fantasist through circumstance?’ I think there’s a certain type of person who has a more fragile makeup and a less tangible grip on reality and Jasmine probably is in that camp.”

Arriving in San Francisco, Jasmine is dismayed to see Ginger’s modest apartment and lifestyle, so completely different than what she is accustomed to. Adding to her discomfort is the fact that her relationship with her sister has always been complicated. Jasmine and Ginger were adopted

children from different parents, and from the beginning, Jasmine was the favored child, bathed in love, of which Ginger received very little. “Jasmine had this golden aura around her,” says Sally Hawkins (HAPPY-GO-LUCKY), who plays Ginger. “She was brighter and prettier and more elegant from birth. Ginger saw herself as the lesser child and the one who wasn’t really liked—sort of the runt of the litter.” The impact of the different treatments they received as children created a degree of tension between the two of them early on as well as two very contrasting viewpoints of life. Jasmine grew up with a sense of entitlement and found Hal to give her the life she felt she deserved whereas Ginger had very modest expectations, but developed the robust strength and skills to make it on her own. Her approach to life was always more hands-on. She bartended and waited tables, married a rough-hewn handyman named Augie (Andrew Dice Clay) with whom she had two boys. When Jasmine, on the other hand, was forced by circumstance to work in a fancy shoe store in New York, it was devastating for her to be seen by women she had previously socialized with. “Her focus on the outward appearance or what the neighbors will think has probably led her to the state that you find her in when she hits San Francisco,” says Blanchett. “She fled because she was feeling judged by others. She is very conscious of how she’s perceived and her desire to control that perception, the outward shell of who she is, trumps the discovery of who she actually is.”

The sisters have lived in two completely different worlds for most of their adult lives, but now that Jasmine needs her help, Ginger willingly takes her in. “Ginger would never be close to her like she would a sister with a loving background,” says Allen, “but their situation isn’t so cold that when Jasmine’s in trouble she would turn a completely blind eye.” Says Hawkins: “I don’t think Ginger could ever turn Jasmine away. Ginger is really kind and even though there’s great tension there. As the younger sister she has always looked up to Jasmine and now sees the opportunity to have a real connection with her.” Unfortunately, by the time of her arrival, Jasmine may be too far gone for Ginger to be able to reach. “Ginger does try, but she just doesn’t know where to begin to unlock Jasmine,” says Hawkins. “She’s so trapped in a different world that Ginger doesn’t really understand, that Ginger has no grasp of how to get to her.” Trying to be helpful, Ginger suggests that Jasmine pursue interior design, a profession which would allow for her to express her cultivation and taste. Jasmine is enthusiastic, but comes up with the highly impractical idea that she take an online course, even though she can’t use a computer. “Her ideas

are ill thought through but she'll throw everything at them," says Blanchett. "I think the thing that's relatable and humanizes her is the panic that underlies that."

Jasmine does have enough lucidity to try to convince Ginger to break up with her mechanic boyfriend Chili (Bobby Cannavale). "Jasmine thinks her sister's first husband Augie (Andrew Dice Clay) was a loser," says Allen. "As any good sister or friend would do, she's advising her not to fall into the same trap again, picking another guy who has no refinement whatsoever." Clay feels that Jasmine doesn't give Augie a fair chance. "He may be an ordinary working class guy, but he really loved his wife. I think Jasmine doesn't like Augie because she's all about money and jewelry and how much money the guy she's with has." Blanchett sees some truth in that appraisal: "Jasmine is someone who has pinned all of her ability to rise up in the world upon being connected to the right man, believing that it's about who you attach yourself to, not through any of your own agency. How could you ever rise up if you're connected to the wrong man? It's very revealing about the way she sees her own ability to move and shake in the world." Says Hawkins: "Ginger is very aware of Jasmine's distaste for the men in her life. That pains her but she also feels that maybe she's right. There's a part of Ginger that wants to better herself. At the same time she's confused and thinking that she should be looking for someone better just because she wants to make a better connection with Jasmine."

Chili recognizes very quickly the threat that Jasmine's arrival poses for his relationship with Ginger. "As soon as Jasmine gets there, he can see that Ginger is changing," says Cannavale. "He understands that she's very susceptible to Jasmine and the stakes are high for him. It's obviously very important for him to fight for Ginger because he's very much in love with her." Unfortunately Chili's attempts to hold onto Ginger are expressed in explosive acts that only serve to confirm Jasmine's low opinion of him. Says Allen: "Even though he makes a scene in the apartment and in the grocery store where she works, he's not a villain, he feels he loves her and to the best of his ability, he's trying. His heart's in the right place but I don't know what will happen in future years." Cannavale believes Chili sees Ginger as someone who is very easily manipulated and he has taken it upon himself to look out for her. "He's a very natural sort of protector," he says. "He's interested in giving her unadulterated love, a real physical kind of guy who's vulnerable too. I think she needs that from him and he needs somebody to protect."

To make money for her computer classes, Jasmine takes a stopgap job as a receptionist at the office of dentist Dr. Flicker (Michael Stuhlbarg), work that she finds highly beneath her, and which she is ill-suited to do. To make matters worse, things quickly become awkward between Jasmine and her employer. “On the surface Dr. Flicker might appear to be generous to Jasmine, but he has an ulterior agenda,” says Stuhlbarg. “He wants something from her.” It soon becomes clear what that is, as he clumsily and inappropriately tries to come on to her, ignoring her highly distressed state. “He’s not really paying attention to what she’s going through,” says Stuhlbarg. “His desires blind him to what she’s going through.” No matter how much she resists, he only becomes more aggressive and insistent. “By the time Jasmine finds herself at the dentist’s office she’s really beginning to be in freefall because nothing is working out,” says Blanchett. “It’s like they’re speaking Swahili in these computer classes and if she can’t learn the computer then she can’t study interior design and then she’s got no other ideas. She has no money, no skills, and she’s clearly on the verge of outstaying her welcome at Ginger’s place.”

An unexpected potential lifeline turns up for Jasmine when she goes to a party and meets Dwight (Peter Sarsgaard), a genteel diplomat who takes an interest in her. “Dwight is very ambitious and wants to go into politics,” says Sarsgaard. “Based on how Jasmine looks and the way she’s dressed and acts, he sees her as the kind of woman who would really be an asset for his political plans. But what draws him to her is a certain nervousness and vulnerability that she has. She’s not comfortable with herself and that makes her easier for him to approach—I don’t know if he would have done it otherwise.” Not wanting to fill Dwight in on the calamity of her recent months, she quickly invents a much more upbeat and elevated persona for herself. “She’s able to lie,” says Allen, “She’s saying I’m a decorator and my late husband was a surgeon. She has a certain built in elegance in her persona and from years of social activity and upper-class social interaction, she puts on a good show, and he’s not looking for or suspecting any lies.” Says Blanchett: “I think Jasmine has so little faith in her own abilities that she has to make herself more than what she is constantly. It’s an instinctual response; she doesn’t think things through. And once those words come out of her mouth, she can’t put them back in—she just has to keep going. The truth is often very terrifying, particularly when you’ve spent your entire life in a fiction.”

At the same party where Jasmine encounters Dwight, Ginger meets Al (Louis C.K.), who has a more upscale job and a sweeter manner than the men she's used to going out with. Even though he is only modestly above the level of what she's used to, she sees him as a step up. "Al is a guy living a kind of drab life where he's fixing people's audio systems," says Louis C.K., "and he's trying to trying to find some happiness by carving out a little romance with this very innocent and nice young woman. He's got a very simple way of paying attention to her and showing that he likes her and it makes her feel really good." Says Hawkins: "Ginger has aspirations for a better life and thinks that Al is the solution. It's like she's playing a role—she's really liking this world that Al seems to offer. He's showing her a life that could be better than what she sees her life to be."

As is always the case, Allen assembled a stellar cast for *BLUE JASMINE*, toplined by Cate Blanchett, who was his first choice to play Jasmine. "Cate is one of the great actresses of the world," says Allen. "She just has that thing. There's a tremendous amount of depth there. There's no way to quantify it. You can get other actresses who are very good and they'll be playing frustration and despair and they'll weep the way Cate does, but for some reason she projects on the screen a tremendous depth that sucks you in. You just feel how deep she's going and that's her gift."

Blanchett was very enthusiastic about working with Allen and the screenplay, but she also found Jasmine to be a particularly daunting role to play. A lot of the challenge for her involved the way the script cuts back and forth between the San Francisco present and the New York past. The New York sections don't just provide the backstory for the present, they mirror and parallel what is going on. For example, as Jasmine arrives at her sister's cramped place, the film cuts to her in an enormous empty Fifth Avenue apartment. "Because Jasmine is such an unreliable narrator, the flashbacks are there to find out what's truly going on underneath the surface," says Blanchett. "In a way I wish we'd shot the New York stuff first before we'd gone to San Francisco because it was in doing that that I sort of fully understood her character." Blanchett continues: "I did go in every day and say to myself 'Don't screw this up!' 'Can you please not screw it up today?'" On the set she discovered that Allen was willing to give her an unusually large amount of freedom. I think he really doesn't want to get in an actor's way," she says, "and that's something

I had to sort of deprogram myself from because I love the suggestions that come from directors. So I just kept asking him questions and he'd answer them. Most of my questions were about tone, because when you're working with the director who made *BANANAS* and *INTERIORS*, you can read this script and think it's terribly tragic and painful and there's another way you can read it where it's just absurd. I think he's a master at that: people who are completely immersed in the seriousness of their own lives—which are utterly absurd.”

Having enjoyed working with Sally Hawkins on *CASSANDRA'S DREAM*, where she played Colin Farrell's girlfriend, Allen thought she would be a great choice for the pivotal role of Jasmine's sister Ginger. “She's a fabulous actress,” he says. “She's real all the time; she's never actressy.” Hawkins has high praise for Allen's no-nonsense directing style: “Woody doesn't want to deal with chit chat. He just wants you to turn up and for your character to be fully formed and ready to work.” As a long-time admirer of Cate Blanchett's work, Hawkins was thrilled at the opportunity to play her sister. “Cate has no ego,” she says. “She just wants to investigate life, create incredibly rich layers, and make the work as good as it possibly can be. I believed every single moment of her as Jasmine and being so close to it, just saw this woman completely trapped and lost and alone. It was a highly tuned performance—it's like the strings on a guitar being tightened, tightened, tightened, until she snapped. I can't imagine how difficult it must have been to take that character home with you at night.” Says Blanchett: “Sally's got the biggest heart of anyone I've ever met. I clung to her like a life raft.”

Alec Baldwin makes his third appearance in a Woody Allen film, after *ALICE* and *TO ROME WITH LOVE* portraying Jasmine's well-heeled, entrepreneurial husband Hal. “Alec is the perfect guy to play Hal, because he's got everything going for him,” says Allen. “He's good looking, he's a tremendously talented dramatic actor, and yet if you need somebody to be funny, he can be funny.” Playing Dwight, Hal's counterpart as a wealthy and refined suitor for Jasmine's attention is Peter Sarsgaard (*AN EDUCATION*). “Peter projects intelligence and literacy, as well as a sweetness that makes him a guy you root for Jasmine to wind up with, somebody who would come into her life and under other circumstances really save her.” On the other side, Jasmine receives highly inappropriate and unwelcome attentions from her employer Dr. Flicker, played by Michael Stuhlbarg, star of the Coen Brothers' *A SERIOUS MAN*, and

currently portraying racketeer Arnold Rothstein on HBO's "Boardwalk Empire." "Michael is a very natural actor which I like," says Allen. "It never looks like he is acting which is the best kind of acting. He also can be funny and serious with great effectiveness."

Allen had seen Bobby Cannavale's work on the New York stage, and he felt the actor would be a perfect match for the character of Chili. "Bobby can do all kinds of things, but he's very good at playing this kind of character, which is his natural persona," says Allen. "He just seemed a natural for the part, plus he has a built-in likability." Foul-mouthed comedian Andrew Dice Clay might not seem an obvious choice for a dramatic role as Ginger's hapless ex-husband Augie, but Allen had his eye on Clay for a long time. "I always thought Andrew could be a wonderful actor in the right circumstances," says Allen. "He's a great type and he's got a wonderful quality. He's a guy who not only does the written lines you give him but he builds the character himself. He adds things, never in a pushy way, but in a creative way."

Portraying Al, the third man in Ginger's life, is Louis C.K., one of America's most beloved comedians and the creator of the Emmy-winning series "Louie." "Louis is very funny and that accounts for the success he's having as a comedian, but he's also got another dimension to him where he's not just a guy who writes or buys a million jokes and stands up and just shoots them off," says Allen. "He's got a depth or pathos about him and that makes him very sympathetic."

Given Jasmine's emotional state, BLUE JASMINE might seem an apt title "At first we named it "Jasmine French," says Allen, "but then, because of the score we felt BLUE JASMINE best characterized the mood of the picture." Jasmine also references "Blue Moon" several times as the song that was playing when she met Hal—a tune whose famous lyric "you saw me standing alone" resonates with the scene where Jasmine meets Dwight.

Unlike many of Allen's recent films, which are set against some of the most iconic images of their respective cities, BLUE JASMINE doesn't showcase the most picturesque aspects of San Francisco (a brief view of the Golden Gate Bridge from a Marin hilltop being a notable exception). For the most part the San Francisco scenes are set in the workaday world inhabited by Ginger. The New York sequences, on the other hand, take you to Fifth Avenue and shops like

Fendi and Jimmy Choo, offering the kind of luxury goods that define Jasmine during her New York years.

As she is such a creature of privilege, one could easily take the position not to care about Jasmine. Says Allen: “So she lost her charge account to Prada, she lost her gold card, and her duplex on Fifth Avenue? That’s too bad, there’s a lot of people in America that can’t eat. But what makes her a person that you care about is that her story isn’t just about economic deprivation, it’s a tragic flaw in her character that made her the instrument of her own demise.” Allen continues: “She is someone who chose not to look too deeply at the source of her pleasure, her income, her security, and because of that paid a terrific price. To look the other way is a human flaw we all share; people do it in little ways all the time with their children, and with their husbands and wives.” Says Blanchett: “We all to a certain degree see what we want to see in the people who we are surrounded by and certainly in ourselves. It’s very, very difficult for a human being to truly look at themselves in the mirror, to truly see who we are warts and all—and it’s very difficult to change. In the end, Jasmine is a product of all the delusion and evasion that we all have to some degree but as time has passed she’s become deluded on an epic scale.” Ironically, it is precisely through these fantasies of Jasmine’s that her true personality seeps through—it’s where her dreams and aspirations crystallize and appear in stark contrast to her actual circumstances. Says Blanchett: “Our fantasies are always more than what we are.”

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BLUE JASMINE

About the Cast

CATE BLANCHETT (Jasmine) won an Academy Award[®] in 2004 for her portrayal of Katharine Hepburn in Martin Scorsese's biopic of Howard Hughes, *THE AVIATOR*, for which she also won BAFTA and Screen Actors Guild (SAG) Awards[®] and received a Golden Globe nomination. In 2008, Blanchett was nominated for two Oscars[®]; as Best Actress for *ELIZABETH: THE GOLDEN AGE* and as Best Supporting Actress for *I'M NOT THERE*, making her only the fifth actor in Academy history to be nominated in both acting categories in the same year. Additionally, she received dual SAG and BAFTA Award nominations, for Best Actress and Best Supporting Actress respectively, for *ELIZABETH: THE GOLDEN AGE* and *I'M NOT THERE*. For the latter, she also won a Golden Globe Award, an Independent Spirit Award, several critics groups' awards, and the Volpi Cup for Best Actress at the 2007 Venice Film Festival.

She earned her first Oscar[®] nomination and won BAFTA, Golden Globe Award and London Film Critics Circle Awards for her portrayal of Queen Elizabeth I in Shekhar Kapur's *ELIZABETH*. She also received Oscar[®], Golden Globe and SAG Award[®] nominations for her performance in *NOTES ON A SCANDAL*. Additionally, Blanchett has earned Golden Globe nominations for Best Actress for the title role in Joel Schumacher's *VERONICA GUERIN* and her work in Barry Levinson's *BANDITS*, and, earlier, another BAFTA Award nomination for her performance in Anthony Minghella's *THE TALENTED MR. RIPLEY*.

Blanchett is currently in production in Berlin for George Clooney's *THE MONUMENTS MEN*, and will begin production of Disney's live-action *CINDERELLA* later this year. She has also recently completed production on two Terrence Malick films, *KNIGHT OF CUPS* and one yet untitled.

Blanchett played the role of Galadriel in Peter Jackson's *THE LORD OF THE RINGS* Trilogy and will appear again in the same role in *THE HOBBIT* Trilogy. Her additional film credits include Joe Wright's *HANNA*, Ridley Scott's *ROBIN HOOD*, David Fincher's *THE CURIOUS CASE OF BENJAMIN BUTTON*, Steven Spielberg's blockbuster *INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL*, Steven Soderbergh's *THE GOOD GERMAN*, *BABEL*, and Wes Anderson's *THE LIFE AQUATIC WITH STEVE ZISSOU*.

Among her other film credits are Jim Jarmusch's *COFFEE AND CIGARETTES*, earning an Independent Spirit Award nomination, Ron Howard's *THE MISSING*, Gillian Armstrong's *CHARLOTTE GRAY*, Lasse Hallström's *THE SHIPPING NEWS*, Rowan Woods' *LITTLE FISH*, Mike Newell's *PUSHING TIN*, Oliver Parker's *AN IDEAL HUSBAND*, Sam Raimi's *THE GIFT*, Sally Potter's *THE MAN WHO CRIED*, Bruce Beresford's *PARADISE ROAD*, Cherie Nowlan's *THANK GOD HE MET LIZZIE*, for which she won both the Australian Film Institute (AFI) and the Sydney Film Critics Awards for Best Supporting Actress, and Gillian Armstrong's *OSCAR AND LUCINDA*, opposite Ralph Fiennes, for which she also earned an AFI nomination for Best Actress.

Blanchett has worked extensively on the stage in Australia and abroad. For the past five years, she has been the co-Artistic Director and co-CEO of the Sydney Theatre Company (STC) alongside Andrew Upton. During this time, Blanchett performed Richard II in the celebrated STC production of “The Wars of The Roses,” Blanche Du Bois in Tennessee Williams’ “A Streetcar Named Desire,” directed by Liv Ullmann, which traveled to much critical acclaim from Sydney to Washington and New York (her performance was considered the ‘Performance of the Year’ by The New York Times) and for which she received the **Helen Hayes** Award for Outstanding Actress in a non-resident production. She has also played the part of Yelena in Anton Chekhov’s “Uncle Vanya,” in a version by Andrew Upton as part of STC’s 2010 Main Stage season, which was also staged in Washington, DC and at New York City’s Lincoln Center Festival in June 2012 (and for which she also won the **Helen Hayes** Award for Outstanding Actress), and most recently Lotte in Botto Strauss’ “Gross und Klein,” which toured extensively throughout Europe in 2012 following a 2011 Sydney season and was part of the London Cultural Olympiad. This summer, Blanchett co-stars with Isabelle Huppert in the Sydney Theatre Company’s adaptation of Jean Genet’s 1947 play, “The Maids,” directed by Benedict Andrews and adapted by Andrew Upton.

Blanchett has been awarded the Centenary Medal for Service to Australian Society through Acting and in 2007 she was named one of Time Magazine’s 100 Most Influential People. In 2012, she was awarded the Chevalier de l’Ordre des Arts et des Lettres (one of France’s highest cultural honors) by the French Minister for Culture, in recognition of her significant contributions to the arts. She has also received a star on the Hollywood Walk of Fame. In 2008, Blanchett co-Chaired the creative stream of the Prime Minister of **Australia’s National 2020** Summit. She is a patron of the Sydney Film Festival and an ambassador for the Australian Conservation Foundation and the Australian Film Institute. She resides in Sydney with her husband and three children.

SALLY HAWKINS (Ginger) won a Golden Globe Award, Silver Bear (Berlin) Award, Evening Standard Award, Hollywood Film Festival (Breakthrough Award), NY, LA, Mill Valley, San Francisco and Santa Barbara Film Critic’s Awards, as well as a host of nominations for her acclaimed performance as “Poppy” in Mike Leigh’s HAPPY-GO-LUCKY. She previously worked with Woody Allen on CASSANDRA’S DREAM.

Born in Lewisham, South East London, Hawkins trained at RADA before making her film debut in Mike Leigh’s ALL OR NOTHING, followed by a role in Leigh’s VERA DRAKE Her other film credits include Mike Newell’s GREAT EXPECTATIONS, Richard Ayode’s SUBMARINE, Mark Romanek’s NEVER LET ME GO, Lone Scherfig’s AN EDUCATION, Cary Fukunaga’s JANE EYRE, and a starring role in Nigel Cole’s MADE IN DAGENHAM, which won her further accolades and honors. In addition, she has appeared in Matthew Vaughan’s LAYER CAKE, Paul Murphy’s LOVE BIRDS, Tom Shankland’s WAZ, Sherry Hormann’s DESERT FLOWER, Stephen Burke’s HAPPY EVER AFTERS, and Gurinder Chadha’s IT’S A WONDERFUL AFTERLIFE. Upcoming for Hawkins is a starring role in Phil Morrison’s ALMOST CHRISTMAS, opposite Paul Rudd and Paul Giamatti.

Hawkins' performance as Anne Elliott in the ITV production of Jane Austen's *PERSUASION* won her the Golden Nymph Award for Best Actress at the Monte Carlo Television Festival 2007 and the Royal Television Society Best Actress Award. Her other television credits include leading roles in "20,000 Streets Under the Sky," "Tipping the Velvet," *BYRON* in which she played Mary Shelley, *THE YOUNG VISITERS*, "Fingersmith," two seasons of "Little Britain," as the recurring character Cathy. She also played the leading role in *SHINY, SHINY BRIGHT NEW HOLE IN MY HEART* for the BBC.

Hawkins most recently closed two sold out runs at the Royal Court and West End of Nick Payne's two character play "Constellations," opposite Rafe Spall. Her extensive theatre credits include playing the role of "Adele" in the recent production of "House of Bernarda Alba" at The National Theatre, for which she won rave reviews. Her credits also include "The Winterling" and "Country Music," (both Royal Court Theatre), "The Way Of The World" (Wilton Music Hall), "Misconceptions" (Octagon), "A Midsummer Night's Dream" and "Much Ado About Nothing" (both at Regents Park Theatre), "Perpalas" (National Theatre Studio), "The Cherry Orchard" and "Romeo & Juliet" (both for Theatre Royal York), "The Dybbuk" and "Accidental Death Of An Anarchist" (both for BAC), "Svejk" (The Gate Theatre), "The Whore Of Babylon" (Globe Ed. Centre) and "As You Like It" (The Buckingham Palace Gala).

ALEC BALDWIN (Hal) is currently appearing on Broadway in Lyle Kessler's "Orphans." He is a graduate of New York University (BFA-Tisch, 1994) and was presented with an Honorary Doctorate of Fine Arts from NYU in 2010. He last appeared on stage in the 2010 Guild Hall (East Hampton) production of Peter Shaffer's "Equus," directed by Tony Walton. His other stage credits include the Roundabout Theatre Company's 2006 production of Joe Orton's "Entertaining Mr. Sloane" directed by Scott Ellis, "Loot" (Broadway-1986; Theatre World Award), Caryl Churchill's "Serious Money" (Broadway-1988), "Prelude to a Kiss" (Circle Rep.-1990; Obie Award), "A Streetcar Named Desire" (Broadway-1992; Tony nomination), "Macbeth" (NYSF-1998), "The Twentieth Century" (Roundabout-2004). Baldwin has also made stage appearances at The Hartman Theatre in Stamford, the Williamstown Theatre Festival, and Bay Street Theatre in Sag Harbor.

He has been nominated for an Academy Award[®] as well as a National Board of Review Award for Best Supporting Actor for Wayne Kramer's *THE COOLER*.

Baldwin's additional film credits include *BEETLE JUICE*, *WORKING GIRL*, *MIAMI BLUES*, *THE HUNT FOR RED OCTOBER*, *GLENGARRY GLEN ROSS*, *MALICE*, *THE JUROR*, *THE EDGE*, *GHOSTS OF MISSISSIPPI*, *STATE AND MAIN*, *THE CAT IN THE HAT*, *THE AVIATOR*, *THE DEPARTED*, *IT'S COMPLICATED*, and many others. This will be Baldwin's third collaboration with Woody Allen, having previously worked with him on *ALICE* and *TO ROME WITH LOVE*.

On television Baldwin has starred with Tina Fey on NBC's "30 Rock," winner of multiple Emmy awards for Outstanding Comedy Series. Baldwin has received eight SAG Awards (seven individual, one ensemble), three Golden Globes, the Television Critics Award and two Emmy

awards as Best Actor in a Comedy Series.

Alec Baldwin is also a dedicated supporter of numerous causes related to the arts. He serves on the boards of The Hamptons International Film Festival, The New York Philharmonic, The Roundabout Theatre Company and Guild Hall of East Hampton. He is an active supporter of The Actors Fund and The Public Theatre/New York Shakespeare Festival, among many others.

PETER SARSGAARD (Dwight) is an actor noted for his range and ability to access what is behind the often complicated facades of the characters he plays. He made his screen debut in 1995 with Tim Robbins' *DEAD MAN WALKING*, and then started gracing the art-house circuit, making a violent, searing impression as a homophobic killer in *BOYS DON'T CRY* starring two-time Oscar[®]-winner Hilary Swank as a trans-gendered teen. Other impressionable offbeat roles for Peter that have thrilled critics include *SHATTERED GLASS*, which earned him a slew of awards including the prestigious National Society of Film Critics Award, as well as *GARDEN STATE* and *KINSEY*.

Peter achieved mainstream success with roles in *JARHEAD*, *FLIGHT PLAN*, *AN EDUCATION* and *GREEN LANTERN*, and will next star in Rob Epstein and Jeffrey Friedman's *LOVELACE* opposite Amanda Seyfried which premiered at the 2013 Sundance Film Festival. He most recently wrapped production on Kelly Reichardt's *NIGHT MOVES*, in which he'll appear opposite Jesse Eisenberg and Dakota Fanning. He currently resides in Brooklyn along with his wife Maggie Gyllenhaal and their two daughters.

LOUIS C.K. (AI) is one of the most honest and respected comedic voices of his generation, finding success in both television and film as well as the live stage. Currently he serves as executive producer, writer, director and editor of the acclaimed FX TV series "Louie."

Louis took home two 2012 Emmy Awards for "Louie" and his standup special "Louis CK: Live At The Beacon Theatre" including Writing For A Comedy Series and Writing For A Variety Special. In addition he was also nominated in the following categories: Comedy Actor, Directing For A Comedy Series, Directing For A Variety Special, Special-Class Program, and Picture Editing For Short-Form Segments & Variety Specials. He recently won four awards at the 2012 Comedy Awards including Sketch Alternative Comedy Series and Comedy Directing TV for "Louie," as well as Comedy Special of the Year and Stand Up Tour for "Live at The Beacon Theatre." He also was recently honored as 2011 Comedy Person of the Year from the Just For Laughs Festival and won a 2011 Comedy Award for Best Standup Special. "Louie" has been honored on many year-end Top Ten lists including AFI, Time, Entertainment Weekly and dozens of others. "Hilarious" was also honored with a 2012 Grammy for Best Comedy Album.

Always one to experiment, Louis released his last standup special, "Louis C.K. Live at the Beacon," directly to consumers through his website for \$5. The move was hailed as groundbreaking and was a tremendous success and he donated a large portion of the proceeds to charity.

As a filmmaker, Louis is best known for his cult classic Blaxploitation spoof, POOTIE TANG, which he wrote and directed. Louis' first feature film, TOMORROW NIGHT, an independent film that he produced, wrote, and directed, premiered at The Sundance Film Festival in 1998. He also created the short film, ICE CREAM, which screened at Sundance and as part of the New Directors, New Films series at MOMA in 1994.

In 2008, Louis was seen in DIMINISHED CAPACITY and WELCOME HOME ROSCOE JENKINS. He also starred in the film THE INVENTION OF LYING and had a recurring role on the NBC series, "Parks & Recreation," which he reprised last year. His latest HBO comedy special "Louis C.K.: Oh My God," premiered in April 2013.

BOBBY CANNAVALE (Chili) is currently starring in Clifford Odets' "The Big Knife" on Broadway. His breakthrough role for moviegoers was as Joe in Tom McCarthy's award-winning THE STATION AGENT for which he received a SAG nomination as part of the cast. He worked with McCarthy again on WIN WIN. Cannavale's additional film credits include SHALL WE DANCE, HAPPY ENDINGS, ROADIE, FAST FOOD NATION, ROMANCE & CIGARETTES, MOVIE 43, and PARKER. He will next appear in Rob Epstein and Jeffrey Friedman's LOVELACE opposite Amanda Seyfried and Peter Sarsgaard.

In addition to "The Big Knife," Cannavale has appeared on Broadway in "Glengarry Glen Ross," "The Motherf**ker With the Hat" (Drama Desk winner, Tony nomination), and "Mauritius" for which he received a Tony nomination. Off Broadway he has appeared in "Hurlyburly," "Fucking A," and "The Gingerbread House" among others. He is also a member of the LaByrinth Theater Company. Cannavale's TV credits include "Third Watch," "100 Centre Street," "Ally McBeal," "Six Feet Under," "Boardwalk Empire" (SAG nomination), "Nurse Jackie" (Emmy and SAG nominations), "Modern Family," and "Will & Grace" (Emmy winner).

MICHAEL STUHLBARG (Dr. Flicker) has long been a lauded actor in the New York theatre world, but his breakthrough for moviegoers was playing the lead role in the Coen Brothers' A SERIOUS MAN, for which he received a Golden Globe® nomination for Best Actor.

His other films include MEN IN BLACK 3, Martin Scorsese's HUGO, Ridley Scott's BODY OF LIES, Tim Blake Nelson's THE GREY ZONE, Sophie Barthes' COLD SOULS, Steven Spielberg's LINCOLN, Sacha Gervasi's HITCHCOCK, as well as Martin Scorsese's short homage to Alfred Hitchcock "The Key to Reserva." He can currently be seen on HBO as New York City mob boss Arnold Rothstein on the award-winning series "Boardwalk Empire."

In 2005, Stuhlbarg received a Tony Award nomination and won a Drama Desk Award for his performance in Martin McDonagh's "The Pillowman." He has also been honored with the New Dramatists Charles Bowden Actor Award and the Elliot Norton Boston Theatre Award, the latter for his performance in "Long Day's Journey into Night." Stuhlbarg's other Broadway credits include the National Actors Theatre productions of "Saint Joan," "Three Men on a Horse," "Timon of Athens," "The Government Inspector," Ronald Harwood's "Taking Sides," Sam

Mendes' revival of "Cabaret," as well as Tom Stoppard's "The Invention of Love." He has worked numerous times with the New York Shakespeare Festival. His critically acclaimed credits include Sir Andrew Aguecheek in "Twelfth Night," the title role in "Richard II," and Hamlet in Oskar Eustis' production of the famous tragedy, for which he won a Drama League Award.

Stuhlbarg received his BFA from The Juilliard School. He also studied at UCLA, the Vilnius Conservatory in Lithuania's Chekhov Studies unit, the British-American Drama Academy at Baliol and Keble Colleges in Oxford, and with Marcel Marceau.

ANDREW DICE CLAY (Augie) is one of America's most controversial and outrageous comics, with the singular honor of being the only performer banned for life from MTV. When he released his debut album, "Dice," the parental advisory label simply read "Warning: This album is offensive."

Born in Sheepshead Bay, Brooklyn, Clay began doing stand-up in neighborhood comedy clubs before moving to Los Angeles in 1980. While continuing his comedy career, he acted in TV shows like "M*A*S*H," "Diff'rent Strokes," and "Crime Story."

His film credits include PRETTY IN PINK and CASUAL SEX. Incorporating the character of Dice from his film role in MAKING THE GRADE into his stand-up act, Clay soon found instant stardom with his foul-mouthed style that people either loved or hated. He starred in the movie THE ADVENTURES OF FORD FAIRLANE and sold out Madison Square Garden two nights in a row along with hundreds of other sports arenas from coast to coast. In 1992, Clay performed in front of the largest audience ever by a comedian when he shared the stage with Guns & Roses at the Rose Bowl. In addition, Clay starred in numerous HBO special and released string of best-selling DVDs and multi-gold and platinum selling CDs. In the 1990's Clay starred in the TV series "Bless This House" and "Hitz," and acted in numerous movies, including FOOLISH, POINT DOOM, MY 5 WIVES, and ONE NIGHT AT McCOOL'S.

In recent years, Clay's career has been going through a resurgence. He appeared on "Celebrity Apprentice" where he was proudly thrown off first and has been critically acclaimed for his recurring role on the final season of HBO's "Entourage." Clay has recently signed a year-long contract to perform at the Hard Rock Hotel & Casino in Las Vegas. His latest stand-up special, "Indestructible," appeared on Showtime on New Year's Eve of 2012.

MAX CASELLA (Eddie) played Benny Fazio for five seasons of HBO's "The Sopranos" and the character of Leo D'Alessio in "Boardwalk Empire." He was most recently seen on screen starring opposite Brad Pitt in Andrew Dominik's KILLING THEM SOFTLY, and will soon be seen in Spike Lee's OLDBOY, the Coen Brothers' INSIDE LLEWYN DAVIS and Richard Glatzer and Wash Westmoreland's THE LAST OF ROBIN HOOD.

Casella played the part of Timon in the original cast of the Tony award-winning musical “The Lion King,” for which he received a Theatre World award for Outstanding Broadway Debut and a Drama Desk nomination. He recently appeared on Broadway in “Relatively Speaking,” a collection of three one-act comedies directed by John Turturro, in which Casella appeared in Ethan Coen’s “Talking Cure” and Woody Allen’s “Honeymoon Hotel.” Casella also appeared in Shakespeare’s “Timon of Athens” at The New York Public Theater.

Casella has often collaborated on stage with writer/director/actor John Turturro: in 2008 he played Clov to Turturro’s Hamm in a critically acclaimed production of Samuel Beckett’s “Endgame” at BAM as well as co-adapting Italo Calvino’s “Fiabe Italiane” with Turturro, which toured Italy in 2010. He also has a role in Turturro’s upcoming film FADING GIGOLO.

Casella first became widely known to audiences with his portrayal of Vinnie Delpino on the hit series “Doogie Howser, M.D.”

ALDAN EHRENREICH (Danny) recently starred as Ethan in Richard LaGravenese’s BEAUTIFUL CREATURES, opposite Jeremy Irons, Viola Davis and Emma Thompson, and as Whip in Park Chan-wook’s STOKER, opposite Mia Wasikowska and Nicole Kidman. 23-year-old Ehrenreich played the lead role in Francis Ford Coppola’s semi-autobiographical film TETRO, shot in Buenos Aires and co-starring Vincent Gallo and Maribel Verdu. He continued his friendship with Coppola, starring in the director’s next film, TWIXT, opposite Val Kilmer, Bruce Dern, Ben Chaplin, and Elle Fanning. Ehrenreich also had a role in Sofia Coppola’s SOMEWHERE.

Ehrenreich attended the prestigious Gallatin School at New York University, where he and Zoe Worth created The Collectin, an actor-centered theatre and film group. Using weekly workshops with actors, writers and directors, the group experimented with new techniques for writing and performance, building works out of the specific qualities of an actor. The Collectin created six original plays and five short films, and in 2010 Ehrenreich and Worth starred in The Collectin’s first feature film, RUNNING WILD, written and directed by Melanie Shaw.

Ehrenreich began acting at the age of four in various school and summer camp plays, as well as community children’s theater groups. Throughout junior high and high school Alden began writing, directing and starring in student films, one of which led to his discovery by Steven Spielberg, who saw one of these short films at Alden’s friend’s Bat Mitzvah.

TAMMY BLANCHARD (Jasmine’s Friend Jane) received a 2011 Tony Award nomination for her performance in “How to Succeed in Business Without Really Trying,” and was previously Tony nominated for her Broadway debut in “Gypsy,” opposite Bernadette Peters, for which she also received a Theater World Award. Ms. Blanchard won a Primetime Emmy Award for her portrayal of young Judy Garland in “Life With Judy Garland: Me and My Shadows” and was Golden Globe and AFI nominated for that performance. Her film credits include MONEYBALL, THE GOOD SHEPHERD, BELLA, CADILLAC RECORDS, RABBIT HOLE,

THE MUSIC NEVER STOPPED, CERTAINTY, UNION SQUARE and BURNING BLUE.
Television credits include “The Big C,” “A Gifted Man,” “We Were the Mulvaney,” “Sybil,”
“Living Proof,” “Amish Grace,” “The Good Wife,” “Law & Order: SVU,” “Guiding Light,” and
the original Lifetime TV movie OF TWO MINDS.

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BLUE JASMINE

Writer-Director Woody Allen

<i>Blue Jasmine</i>	2013/director, screenwriter
<i>To Rome With Love</i>	2012/director, screenwriter, actor
<i>Midnight in Paris</i>	2011/ director, screenwriter Academy Award® nominee (& winner), Best Original Screenplay Academy Award® nominee, Best Picture Academy Award® nominee, Best Director Academy Award® nominee, Best Achievement in Art Direction
<i>You Will Meet a Tall Dark Stranger</i>	2010/ director, screenwriter
<i>Whatever Works</i>	2009/ director, screenwriter
<i>Vicky Cristina Barcelona</i>	2008/ director, screenwriter
<i>Cassandra's Dream</i>	2007/director, screenwriter
<i>Scoop</i>	2006/director, screenwriter, actor
<i>Match Point</i>	2005/director, screenwriter Academy Award® nominee, Best Original Screenplay
<i>Melinda and Melinda</i>	2004/director, screenwriter
<i>Anything Else</i>	2003/director, screenwriter, actor
<i>Hollywood Ending</i>	2002/director, screenwriter, actor
<i>Sounds From a Town I Love (short)</i>	2001/director, screenwriter
<i>The Curse of the Jade Scorpion</i>	2001/director, screenwriter, actor
<i>Company Man</i>	2001/actor (cameo)
<i>Picking Up the Pieces</i>	2000/actor
<i>Small Time Crooks</i>	2000/director, screenwriter, actor
<i>Sweet and Lowdown</i>	1999/director, screenwriter, on-camera interviewee

<i>Celebrity</i>	1998/director, screenwriter
<i>The Impostors</i>	1998/actor (cameo)
<i>Antz</i>	1998/actor (voice)
<i>The Sunshine Boys</i> (made-for-television movie)	1997/actor
<i>Deconstructing Harry</i>	1997/director, screenwriter, actor Academy Award® nominee, Best Original Screenplay
<i>Everyone Says I Love You</i>	1996/director, screenwriter, actor
<i>Mighty Aphrodite</i>	1995/director, screenwriter, actor Academy Award® nominee, Best Original Screenplay
<i>Don't Drink the Water</i> (made-for-television movie)	1994/director, screenwriter, actor
<i>Bullets Over Broadway</i>	1994/director, co-screenwriter Academy Award® nominee, Best Director Academy Award® nominee, Best Original Screenplay
<i>Manhattan Murder Mystery</i>	1993/director, co-screenwriter, actor
<i>Husbands and Wives</i>	1992/director, screenwriter, actor Academy Award® nominee, Best Original Screenplay
<i>Shadows and Fog</i>	1992/director, screenwriter, actor
<i>Scenes from a Mall</i>	1991/actor
<i>Alice</i>	1990/director, screenwriter Academy Award® nominee, Best Original Screenplay
<i>Crimes and Misdemeanors</i>	1989/director, screenwriter, actor Academy Award® nominee, Best Director Academy Award® nominee, Best Original Screenplay
<i>New York Stories</i> ("Oedipus Wrecks")	1989/director, screenwriter, actor
<i>Another Woman</i>	1988/director, screenwriter
<i>September</i>	1987/director, screenwriter
<i>Radio Days</i>	1987/director, screenwriter, narrator Academy Award® nominee, Best Original Screenplay

<i>Hannah and Her Sisters</i>	1986/director, screenwriter, actor Academy Award® nominee, Best Director Academy Award® nominee (& winner), Best Original Screenplay
<i>The Purple Rose of Cairo</i>	1985/director, screenwriter Academy Award® nominee, Best Original Screenplay
<i>Broadway Danny Rose</i>	1984/director, screenwriter, actor Academy Award® nominee, Best Director Academy Award® nominee, Best Original Screenplay
<i>Zelig</i>	1983/director, screenwriter, actor
<i>A Midsummer Night's Sex Comedy</i>	1982/director, screenwriter, actor
<i>Stardust Memories</i>	1980/director, screenwriter, actor
<i>Manhattan</i>	1979/director, co-screenwriter, actor Academy Award® nominee, Best Original Screenplay
<i>Interiors</i>	1978/director, screenwriter Academy Award® nominee, Best Director Academy Award® nominee, Best Original Screenplay
<i>Annie Hall</i>	1977/director, co-screenwriter, actor Academy Award® nominee (& winner), Best Director Academy Award® nominee (& winner), Best Original Screenplay Academy Award® nominee, Best Actor
<i>The Front</i>	1976/actor
<i>Love and Death</i>	1975/director, screenwriter, actor
<i>Sleeper</i>	1973/director, co-screenwriter, actor
<i>Play It Again, Sam</i>	1972/screenwriter, actor
<i>Everything You Always Wanted to Know About Sex But Were Afraid to Ask</i>	1972/director, screenwriter, actor
<i>Bananas</i>	1971/director, co-screenwriter, actor
<i>Take the Money and Run</i>	1969/director, co-screenwriter, actor
<i>Casino Royale</i>	1967/actor

What's Up, Tiger Lily? 1966/co-screenwriter, actor

What's New Pussycat? 1965/screenwriter, actor

Woody Allen Academy Award® summary

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

Nominated fifteen times for Best Original Screenplay; won for *Annie Hall*, *Hannah and Her Sisters* and *Midnight in Paris*

Nominated one time for Best Actor

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

BLUE JASMINE

About the Filmmakers

LETTY ARONSON (Producer) previously produced Woody Allen's TO ROME WITH LOVE, MIDNIGHT IN PARIS (nominated for the Academy Award® for Best Picture in 2012), YOU WILL MEET A TALL DARK STRANGER, WHATEVER WORKS, VICKY CRISTINA BARCELONA, CASSANDRA'S DREAM, SCOOP, MATCH POINT, MELINDA AND MELINDA, HOLLYWOOD ENDING, and THE CURSE OF THE JADE SCORPION.

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

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

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

Aronson's television work includes "Saturday Night Live" and "The Robert Klein Comedy Hour," both for NBC. In the world of theatre, she served as associate producer of "Death Defying Acts," an off-Broadway comedy consisting of three one-act plays written by Elaine May, Woody Allen, and David Mamet. She had earlier served as Vice President of the Museum of Television and Radio for ten years.

STEPHEN TENENBAUM (Producer), previously produced Woody Allen's TO ROME WITH LOVE and MIDNIGHT IN PARIS, which was nominated for an Academy Award® for Best Picture in 2012. He also produced Allen's VICKY CRISTINA BARCELONA, winner of the 2008 Golden Globe® for Best Motion Picture (Comedy or Musical), YOU WILL MEET A TALL DARK STRANGER, WHATEVER WORKS, and CASSANDRA'S DREAM. He served

as executive producer on SCOOP, MATCH POINT, MELINDA AND MELINDA, ANYTHING ELSE, HOLLYWOOD ENDING, and THE CURSE OF THE JADE SCORPION, the last of which marked his first onscreen producing credit.

Tenenbaum graduated with a B.S. from New York University, where he majored in Accounting. He began his show business career in the financial arena, handling such noteworthy clients as The Beatles, Jimi Hendrix, Barbra Streisand, Bruce Springsteen, Percy Faith, the Platters, Nat King Cole, Mario Lanza, Gilda Radner, Robin Williams, and many others. Tenenbaum later decided to venture into the field of motion picture and television production, as well as personal management. He is currently a partner in Morra, Brezner, Steinberg & Tenenbaum Entertainment, Inc. (MBST), where his client roster includes Woody Allen, Billy Crystal, Robin Williams, and Alain Boubil (the creator of “Les Misérables” and “Miss Saigon”). MBST has also been involved in the production of feature films including Barry Levinson’s GOOD MORNING VIETNAM, Steve Gordon’s ARTHUR, Danny DeVito’s THROW MOMMA FROM THE TRAIN, and Bill Paxton’s THE GREATEST GAME EVER PLAYED, among others.

EDWARD WALSON (Producer) is owner of Service Electric Broadband Cable TV of New Jersey. An experienced broadcaster and Emmy Award winning producer of local news, weather and entertainment programming, Walson is the son of the man credited with inventing the cable television industry. He also owns hotel and restaurant properties in Florida, and plays an active philanthropic role in the Elton John Aids Foundation, amfAR, and the T.J. Martell Foundation.

Walson is also an active investor and producer of independent feature films and Broadway plays. His credits include the film CITY ISLAND and Broadway’s “Relatively Speaking” and “Cinderella.” His future projects include the film HEMINGWAY AND FUENTES, and a Broadway musical, “Bullets Over Broadway,” based on Woody Allen’s film of the same name.

BLUE JASMINE is the 22nd film that **HELEN ROBIN (Co-Producer)** has co-produced for Woody Allen. She began her film career as a production assistant on Allen’s STARDUST MEMORIES. Over the course of his next 21 films, she worked her way up from an office production assistant, production coordinator, and production manager to, eventually, line producer. Robin co-produced ALICE, SHADOWS AND FOG, HUSBANDS AND WIVES, MANHATTAN MURDER MYSTERY, BULLETS OVER BROADWAY, MIGHTY APHRODITE and EVERYONE SAYS I LOVE YOU.

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

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

DREAM, VICKY CRISTINA BARCELONA, WHATEVER WORKS, YOU WILL MEET A TALL DARK STRANGER, MIDNIGHT IN PARIS, and TO ROME WITH LOVE.

LEROY SCHECTER (Executive Producer) was born in Brownsville, Brooklyn in 1927. At the age of 15, after Pearl Harbor, he joined the National Guard. At seventeen, he joined the United States Navy and served during World War II. He has been a prominent figure in the steel industry for over sixty years, owning companies such as American Strip Steel and Marino Ware Industries. Schechter developed his companies into one of the largest manufacturers of steel building products in the United States. His business philosophy focuses on servicing the needs of the customer, which led to the forming of his trucking company, Norbet Trucking.

Schechter has an extensive and impressive real estate portfolio including trophy properties at 15 Central Park West and The Rothschild Mansion in New York City. In 2001, he created the LeRoy Schechter Foundation. He has pledged 90% of his assets to his foundation to aid those stricken with poverty. Schechter was introduced to the entertainment industry as a co-producer of Woody Allen's most recent Broadway production "Relatively Speaking."

ADAM B. STERN (Executive Producer) has enjoyed a fruitful career in financial services. In 1993, Mr. Stern began working on Wall Street selling convertible bond securities at Union Bank of Switzerland. Mr. Stern moved from UBS to Deutsche Bank in 1997. In this position, he excelled to become Head of US Convertible Sales. In 2001, Mr. Stern parlayed this breadth of experience and co-founded his own fund, AM Investment Partners. At AM, Mr. Stern's role was Chief Executive Officer and he immediately began structuring AM to reflect his strong belief that an asset management firm must be built on a robust foundation of investment infrastructure, risk management and client service. AM's diverse investor base included the most prestigious institutional, family offices, endowment, pension and fund of hedge fund investors, spanning the globe. In 2011 Mr. Stern joined Crescent Capital as a Managing Director, and in 2012 he was approached to join Aristeia Capital. The Founders of Aristeia were the original group that hired him in 1993 at UBS.

Stern currently leads the strategic development and marketing at the \$2B fund. He has also served as a board member of the JCC in Manhattan, on the investment advisory board for the Rippowam Cisqua School (Bedford, NY), and as trustee for several philanthropic organizations. Mr. Stern attended Trinity College in Hartford, Connecticut where he graduated with a Bachelor of Arts in Economics, and met Erika Aronson his wife of 18 years. They live in Malibu with their three children, two dogs, and two bunnies.

JAVIER AGUIRRÉSAROBÉ ASC (Director of Photography) Long time master of Spanish cinema, cinematographer Javier Aguirresarobe first gained international acclaim with SECRETS OF THE HEART which was selected by American Cinematographer as one of top fifty films since 1970 in terms of Photography. Having already won six Goya Awards for Best Cinematography, as well as the National Film Award Spain's highest honor in this industry, Aguirresarobe's acclaim was further enhanced working on the atmospheric thriller THE OTHERS directed by Alejandro Amenabar and starring Nicole Kidman.

He has since worked on major American and International features such as Almodovar's TALK TO HER, Amenabar's THE SEA INSIDE, which won an Oscar® for Best Foreign Film and earned Aguirresarobe his fifth Goya, John Hillcoat's THE ROAD, based on the novel by Cormac McCarthy, nominated for a BAFTA for Best Cinematography, and Woody Allen's VICKY CRISTINA BARCELONA.

Aguirresarobe's other film credits include: Milos Forman's GOYA'S GHOSTS, James Ivory's THE CITY OF YOUR FINAL DESTINATION, Chris Weitz's NEW MOON and David Slade's ECLIPSE, both the second and third films in the TWILIGHT series, Weitz's A BETTER LIFE, FRIGHT NIGHT, FIVE YEAR ENGAGEMENT, WARM BODIES and, most recently, IDENTITY THIEF starring Jason Bateman and Jessica McCarthy. In 2012, Javier was honored with an invitation to join the membership of the American Society of Cinematographers.

SANTO LOQUASTO (Production Designer) designs for theatre, film, dance and opera. He has received three Tony Awards and has been nominated 15 times. Recent N.Y. theatre designs include the plays "Waiting for Godot," "Fences," and "Wit." He has collaborated with Woody Allen on over 24 films, receiving Academy Award® nominations for the production design of RADIO DAYS and BULLETS OVER BROADWAY and for the costume design of ZELIG. He received the Merritt Award for Excellence in Design and Collaboration in 2002, was inducted into the Theatre Hall of Fame in 2004, received the Pennsylvania Governor's Award for the Arts in 2006 and the Robert L.B. Tobin Award for Lifetime Achievement in 2007.

ALISA LEPELTER (Editor) marks her fifteenth collaboration with Woody Allen with BLUE JASMINE. She first teamed with him on the critically acclaimed feature SWEET AND LOWDOWN, and has since edited SMALL TIME CROOKS, THE CURSE OF THE JADE SCORPION, HOLLYWOOD ENDING, ANYTHING ELSE, MELINDA AND MELINDA, MATCH POINT, SCOOP, CASSANDRA'S DREAM, VICKY CRISTINA BARCELONA (for which she was nominated for an ACE award), WHATEVER WORKS, YOU WILL MEET A TALL DARK STRANGER, MIDNIGHT IN PARIS (for which she received another ACE award nomination), and TO ROME WITH LOVE. Lepselter began her editing career as an intern on Jonathan Demme's SOMETHING WILD. She has also worked with such acclaimed filmmakers as Nicole Holofcener, Nora Ephron, Francis Ford Coppola, and Martin Scorsese.

BLUE JASMINE is **SUZY BENZIGER's (Costume Designer)** fifth film as costume designer for Woody Allen, after WHATEVER WORKS, CELEBRITY, DECONSTRUCTING HARRY and the telefilm, DON'T DRINK THE WATER. Her other film credits include CLUB PARADISE and WALKING THE DOG. A celebrated stage costume designer, Benzinger's credits include the Broadway productions of "Miss Saigon," "Ain't Broadway Grand," "Saturday Night Fever," "Movin' Out," and "A Chorus Line."

Benzinger began her career in Buffalo, New York, where she assisted many top theatrical costume designers. After moving to New York, she began a nine-year association with designer Theoni V. Aldredge, where she contributed to the designs of such films as GHOSTBUSTERS, MOONSTRUCK, STANLEY & IRIS, WE'RE NO ANGELS, and ANNIE, in addition to the Broadway musicals "42nd Street," "Dreamgirls," "La Cage Aux Folles," "Woman of the Year," and "Gypsy."

Benzinger's other work include the Off-Broadway productions of "Boys in the Band," "I Do! I Do!," "Mirette," and regional productions of "The Runner Stumbles," "Cabaret," and many other musicals. She has also designed costumes for Whitney Houston, Elton John, Gloria Estefan, Paula Abdul and others for Steve Horn, Inc.

JULIET TAYLOR (Casting Director) has worked with some of the leading directors of our time, including Mike Nichols, Steven Spielberg, Woody Allen, Louis Malle, Martin Scorsese, Alan Parker, James L. Brooks, John Schlesinger, Stephen Frears, Nora Ephron, Neil Jordan and Sydney Pollack. She has cast more than eighty films, with more than thirty of them for Woody Allen. Among her credits are: SCHINDLER'S LIST, TERMS OF ENDEARMENT, SLEEPLESS IN SEATTLE, DANGEROUS LIAISONS, BIG, THE GRIFTERS, MISSISSIPPI BURNING, THE KILLING FIELDS, WORKING GIRL, JULIA, TAXI DRIVER, NETWORK, PRETTY BABY and THE EXORCIST. She won an Emmy Award for casting on the HBO Miniseries "Angels in America." Her work with Woody Allen dates back to LOVE AND DEATH in 1975 and most recently includes MATCH POINT, CASSANDRA'S DREAM, SCOOP, VICKY CRISTINA BARCELONA, WHATEVER WORKS, YOU WILL MEET A TALL DARK STRANGER, MIDNIGHT IN PARIS, and TO ROME WITH LOVE.

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

Prior to BLUE JASMINE, **PATRICIA DiCERTO (Casting Director)** served as casting director on Woody Allen's TO ROME WITH LOVE, MIDNIGHT IN PARIS, YOU WILL MEET A TALL DARK STRANGER, VICKY CRISTINA BARCELONA, CASSANDRA'S DREAM, MATCH POINT, and SCOOP. She's also cast such independent features as JOSHUA,

starring Sam Rockwell and Vera Farmiga, FLANNEL PAJAMAS, starring Julianne Nicholson and Justin Kirk, EULOGY, starring Ray Romano and Debra Winger, MARIE AND BRUCE, starring Julianne Moore and Matthew Broderick, ONCE MORE WITH FEELING, starring Chazz Palminteri, Drea DeMatteo and Linda Fiorentino, and most recently THE DISCOVERERS, starring Griffin Dunne.

In addition, DiCerto has worked alongside a number of the industry's top casting directors, including her longtime association with Juliet Taylor. As a casting associate, DiCerto has been involved in the casting of 14 Woody Allen films, and has had the opportunity to work with directors such as James L. Brooks, Sydney Pollack, Mike Nichols, Alan Parker, Nora Ephron, and more recently with David Frankel and Martin Scorsese, among others.

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