



Presents

*Charlyne Yi
Michael Cera
and
Jake Johnson*

PAPER HEART

Written by Nicholas Jasenovec and Charlyne Yi

Directed by Nicholas Jasenovec

BBFC Certificate: PG

Running time: 88 minutes

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PAPER HEART

PRODUCTION NOTES

Charlyne Yi does not believe in love. Or so she says. Well, at the very least, she doesn't believe in fairy-tale love or the Hollywood mythology of love, and her own experiences have turned her into another modern-day sceptic.

PAPER HEART follows Charlyne as she embarks on a quest across America to make a documentary about the one subject she doesn't fully understand. As she and her good friend (and director) Nick search for answers and advice about love, Charlyne talks with friends and strangers, scientists, bikers, romance novelists, and children. They each offer diverse views on modern romance, as well as various answers to the age-old question: does true love really exist?

Then, shortly after filming begins, Charlyne meets a boy after her own heart: Michael Cera. As their relationship develops on camera, her pursuit to discover the nature of love takes on a fresh new urgency. Charlyne risks losing the person she finds closest to her heart.

Combining elements of documentary and traditional storytelling, reality and fantasy, **PAPER HEART** brings a fresh perspective to the modern romance and redefines the classic love story.

Directed by Nick Jasenovec, **PAPER HEART** was written by Jasenovec and Charlyne Yi. The film stars Yi, Michael Cera and Jake Johnson and was produced by Sandra Murillo and Elise Salomon. Jasenovec and Yi executive produced.

The behind-the-scenes crew includes editor Ryan Brown, director of photography Jay Hunter, and casting director Eileen Kennedy, with original music by Michael Cera and Charlyne Yi.

ABOUT THE PRODUCTION

Long fascinated by the intangible idea of love – and fundamentally not believing in “love at first sight” or any of that “Julia Roberts / *English Patient* / sobbing-in-the-rain stuff” – Charlyne Yi had always dreamt of making a documentary about the subject. She knew “true love” was something everybody was searching for, so it was great subject matter. Plus, she found the people who actually believed in love endlessly fascinating – even though she herself thought it was all so much hot air.

Feeling passionate about it, she approached her good friend, director Nick Jasenovec, to aid her in bringing the idea to life, and the friends’ discussions became the seeds of what is now *Paper Heart*. But as their talks and ideas became plans and reality, their progress morphed Charlyne’s original documentary idea into something different, exciting, and new.

One of the first things they did was decide that Charlyne herself should play a central part on camera. With her strong “I don’t believe” take on the subject, they felt audiences should experience the film through her eyes and follow her on her journey, questioning the notion of love.

“I wasn’t planning on being on camera,” says Charlyne. “I originally wanted to shoot a documentary because I felt the interview subjects were more interesting than me. Plus, I find myself annoying sometimes, and I’m always uncomfortable when the cameras are there. It’s like a magnifying glass. If you do something annoying, someone’s going to see you.” After much discussion, however, Charlyne set her reservations aside and agreed to take the plunge.

With Charlyne on camera and knowing her strengths as a performer, that’s when the project really took a turn for the interesting: Nick came up with the idea of creating a narrative side to the film, a fictional half to mash-up with the documentary, creating a hybrid whole.

Says Charlyne, “Nick’s approach was, ‘Well, why don’t we fabricate a story and make this into a film-slash-documentary where you’re actually acting so you feel more comfortable on camera?’ I thought that was a very interesting take.” That ultimately became the spark that propelled the production forward and created excitement for everyone involved.

To produce the project, Charlyne and Nick reached out to friends Sandra Murillo and Elise Salomon. Nick and Elise had met in film school and were close, and they all ran in the same circles. “I always thought Nick was one of the most talented dudes on the planet,” says Elise. Elise and Sandra ran in the same work circles as Nick. He knew their work as producers, and they had long wanted to collaborate on a project.

“When Nick and Charlyne came up with the idea for the film, they took us out to dinner and said, ‘So, what do you think? Can you help us with this? Because we’re not producers,’” says Sandra.

“It was one of the most original and beautiful ideas I had ever heard,” says Elise.

Sandra adds, “I thought it was a great idea, something we hadn’t seen before. So we said, ‘We’re in!’”

“We started talking about how we could tackle it from a production standpoint and it seemed impossible,” says Elise. “That’s when I knew we were supposed to do it. No one else had their vision or their courage, and I knew Sandra and I could find a way.”

A NEW KIND OF STORY

In blending the narrative storyline, Charlyne and Nick knew it would need an arc and structure, so they began writing a script that would support and complement the documentary sections. In choosing the story, they felt it would be great to have Charlyne’s “character” meet a boy and possibly fall in love, so they began working on a relationship angle for the film. Their ideas in place, the duo wrote a loose outline of the entire movie before production began. They then compiled a list of the types of people they were interested in interviewing for the doc portion, hoping to find stories that would tie into or support the narrative.

Because they were blurring the lines, the filmmakers felt they also might be able to have fun with people’s expectations of what the movie actually was. “We knew people might get muddled and think it was real,” says Charlyne. “But there are credits. There’s a ‘written by’ and ‘Nick is played by Jake.’”

“We found it exciting,” says Nick. “If you thought what you were watching was potentially real, you’d be more engaged in the story. The actors are playing themselves, but it’s not *them* and it’s not the ‘real’ circumstances...although they’re similar circumstances.” Overall, they were excited about presenting a love story an audience could believe in, and hopefully creating something even more effective than most traditional takes on the subject.

The filmmakers agreed that the true, documentary aspects of the film would be very important in helping an audience connect to Charlyne and her quest. To create this realistic feel, they shot in the same style for both sides of the film to ensure a uniform look and feel and avoid jarring transitions between the two. Using the script as an outline, they improvised dialogue and sometimes whole scenes, consciously attempting to make things feel as realistic as possible. The idea was to create an entertaining story that wasn’t overly structured or too much in the vein of a traditional romantic comedy.

Producer Sandra says, “I think one of the reasons the film comes across as realistic across the board, with lines blurred between documentary and narrative, is because Charlyne and Nick were not trying to fulfill any formula or manufacture a typically Hollywood film. This is definitely a film with an independent spirit and a unique perspective on love, and that’s the film’s charm.”

In another effort to maintain the realistic feel of the film, they actually took a step away from realism: they hired actor Jake Johnson to portray Nick on screen. The filmmakers had toyed with the idea of Nick actually playing himself, but ultimately, “real” wouldn’t work. “I’m not a good enough actor,” says Nick. “Hiring Jake became necessary for making the film feel real. I couldn’t risk someone not believing in the story because I was bad on camera. And Jake is fantastic.”

Nick and Jake had previously collaborated on a few short films, while Charlyne and Jake had performed together on stage. As they were looking for funding for *Paper Heart*, the three of them worked for the first time together on a 30-minute stage version of Steven Spielberg’s *ET: The Extra-Terrestrial*. Nick directed, Jake played Elliot and Charlyne played ET.

The creative trio firmly established, the last piece of the puzzle was to find someone to play Charlyne's unexpected object of affection. They approached actor Michael Cera to be in the scripted portions of the film, as he was a friend and they thought he'd be perfect for it.

"The first person we pitched was Michael – I did it and it went horribly," laughs Charlyne. "I couldn't convey the idea at all. Nick was like, 'How'd it go?' I said, 'He said he doesn't know if he wants to do it.' We felt like Michael would bring the best to the character, but after we got Jake on board we did talk to some other people. Michael found out we were doing that and said, 'Hey, I didn't say "no."' We said, 'Oh, but you weren't sure...' and he's like, 'Well, I don't really understand the idea.' I was like, 'Sorry, Nick – you should've pitched him.'"

In searching for a production home, the filmmakers were thrilled when Anchor Bay Entertainment (sister company of Overture Films) decided to invest in their unique vision. "Pitching the movie was so difficult," says Charlyne. "It's such a different movie and so risky. But I think the reason they took a risk on this was because, I felt, during the pitch they were like, 'Yeah. I want to find love, too!' They had a personal connection to it. They understood what we were trying to do."

50% DOCUMENTARY

In addition to shooting narrative scenes across the country, the filmmakers were also shooting the documentary portions of the film. Charlyne interviewed people all over America, asking them about love and getting people to tell their own best and worst love stories. They wanted to get as balanced a picture of love as they could, so their targeted interview subjects cast a very wide net.

"We knew we wanted a wide range of people," says Nick, "so we created a list before we started shooting anything: married, divorced, kids, Las Vegas ministers. We tried to get as wide a range as possible."

The producers hired casting director Eileen Kennedy to find the film's documentary subjects. After a few weeks of Los Angeles-based research, Eileen traveled ahead of the crew to pre-screen people with diverse stories

and backgrounds. Eileen, a stranger to these new towns, asked whoever she came upon for hints and clues about finding people who were willing to open up and be filmed. She then sent her recorded encounters via email to Nick and Charlyne, and from there they chose their subjects.

Finding herself in the Barbara Walters chair, Charlyne is still surprised and fascinated by the varied, touching, and surprising stories she heard on the road. More than anything, the filmmakers all were incredibly surprised, unprepared for, and utterly thrilled at just how candid and honest their subjects would be.

Charlyne is still shocked at how easily some of them opened up. “I don’t know what made them trust me,” she says. “Maybe because I was more nervous than they were.” From couples who have been together for 50 years, to a widower wondering if he’d lost the one love of his life, the filmmakers were consistently taken off guard by the intimacy of the interviews.

“I was really surprised at what they’d share,” says Jake. “We would go into their homes, take over their living room for a day, ask them these unbelievably personal questions, and they would just get into it and share it.” What made it so special was that the filmmakers always found themselves actually interested in listening, and there was a never-ending reservoir of opinions on the subject of love, just as Charlyne had predicted in her earliest dreams of the film. “We actually wanted to hear what they had to say,” says Jake. “And everyone had an opinion about love.

“There were some actual interviews we didn’t put in the movie where things would get very real and sad,” continues Jake, “and it was awkward trying to watch Charlyne deal with a really heartfelt interview.”

And there were a few interviews that weren’t planned. For instance, at one point the crew ended up at a hotel directly across from a biker bar. Nick and Charlyne scoped the place out themselves that very night, terrified, but the two of them quickly made friends with the bikers, who were then willing to go along for the ride and be filmed. Charlyne says, “With the bikers, we were really happy how their love was like family. Love is so different per person.”

One of the most entertaining parts of the movie is a series of interviews done with kids on an Atlanta area playground; it was something completely developed on the fly. Says Charlyne, “I got out to the playground and Nick

was like, 'Go make friends with them.' I was like, 'How am I supposed to make friends with them? What if they think I'm just some creep, you know?' He said, 'Go play with them,' and I was like, 'Hmm. Yeah. Go play with them.' So I ran up to one of them and was like, 'Tag! You're it!' They all just instantly clicked and wanted to play tag. The cool thing with kids is they'll make friends with anyone. They're just so accepting."

Interestingly enough, however, Charlyne found that not all the kids understood enough about her. "I think one of the kids thought I was actually a kid and started to bully me and actually push me," says Charlyne. "It was like I could do the adult thing and be, 'Don't mess with me, kid. I'm a lot older than you think.' Or I could just roll with it. So I just rolled with it."

50% NARRATIVE

Shooting on *Paper Heart* began in the winter of 2008 in Toronto, Canada. Production then shifted to Paris for several rainy days, then back to America for a four-week, cross-country shoot. The cast and crew packed themselves into a 12-passenger van and drove from Los Angeles to New York City, stopping in 10 major cities along the way.

"We stopped in Vegas, Flagstaff, Albuquerque, Amarillo, Oklahoma City, Little Rock, Nashville, Memphis, Atlanta, and Harrisonburg, Virginia," says Nick.

"Each city had its own personality and very distinct culture," says Elise. "People's histories are often married to their homes – where they grew up or where they settled – and their sensibilities and opinions are so heavily influenced by that. It was really fascinating to experience that in each of our locations. It lent a quality to the production that we would never have achieved had we merely interviewed a few subjects in Los Angeles."

On the road they also often stopped and pulled over in the middle of nowhere to create scenes in unique locations.

"I don't think we could've made it any more difficult on ourselves," says Nick, "not having a traditional script and trying to mix documentary footage with narrative, changing the story line and plot points on the fly. We had an outline, which is still intact, but we would create stuff constantly. We would

also shoot different versions of each scene so it could be placed in different parts of the movie, because we didn't know what we were going to find when we got to the editing room. It became 'Shoot way more than you need.'

"We shot 300 hours of footage to make a 1-1/2 hour film," continues Nick. "It definitely created a lot of work in post-production, but it also created a lot of freedom and options. I think if we had shot the film traditionally it wouldn't have the life it has."

"With 300 hours," says Elise, "some days our dailies would have an hour of someone cooking borscht in a hotel room telling Charlyne a story about how they were camping and got really close to a wolf one time. That creative freedom is what made this film possible. It's why the film has a personality and a life of its own."

Because the fast-and-loose nature of the shoot included a great deal of improvisation, Charlyne felt out of her element at times. Jake was experienced with improv, but for Charlyne it was a whole new world.

"I was so intimidated to act with Jake and improvise because he's so funny and good," says Charlyne. "I thought, 'Oh God, if I suck, he won't like me! What if we don't click?' We were friends, but at that time we didn't know each other that well. When you get stuck in a van with someone for 12 hours, that's when you really get to see the other side of a person."

"Also, I never took classes on improvisation," she continues, "so I was very unsure of what to do. We'd improvise a scene and I'd quickly say, 'No.' Jake had a whole talk with me. 'What's going on? You're not feeling this scene? You don't like working with me?' I'm like, 'No, I like working with you – what are you talking about?' He's like, 'The first rule of improv is we don't say no.' I'm like, 'I didn't know that. I don't know how to act. I don't know how to improv. I'm barely learning how to talk to people so they can open up to me for the documentary portion. I'm still learning here.'

"Ultimately, it was nice that I had someone to work off that actually knew what he was doing," Charlyne laughs. "That was really reassuring, and we became closer friends on the road. Best friends, actually."

Of his participation in the project, Jake Johnson says it was great that friendship was such a big part of the equation. "I'd done a bunch of shorts with Nick, so I knew what he'd want from a scene because we'd done it

before,” Jake says. “And with Charlyne, because we didn’t have a script, we could just speak to each other really fast and on the fly. If we didn’t know each other, I feel like it would’ve been a lot harder. If we weren’t friends, we wouldn’t have known what the others were looking to do, so I think the relationships made it a lot easier.”

They were also determined not to let the stress of filming take a toll on their relationships. “We made a pact from the beginning: Whatever happens, we will still be friends,” says Charlyne. “We will still be okay, and all is forgiven. Knowing that in advance helped.”

Plus, how could it not work with Charlyne there to hold everything together? “Charlyne is the Shirley Temple of our generation,” reminds Jake. “That’s what she likes to tell us.”

While filming, the cast and crew also took heart in the uniqueness of their situation. Says Jake, “On the road, we were all really surprised we were doing the film in the first place. There was a lot of love and excitement because we couldn’t believe they gave us a budget to make this movie. We had a lot of freedom, and I think we all felt while we were doing it we might not get an opportunity like this again, so it was pretty easy to celebrate it.”

LIFE ON THE ROAD

The film was shot on DVCPRO HD using two Panasonic Varicams to allow for run-and-gun, guerilla-style filmmaking. Shooting over 300 hours, mostly with available light, they still wanted the film to have a cinematic look. DP Jay Hunter developed his own unique settings for the camera to mimic the feel of a Super 16 doc. The choice was also made to shoot exclusively on prime lenses to avoid the cliché of documentary-style zooms, which they felt had become closely associated with mockumentaries and internet videos.

“We tried to unify the look of the documentary element and the narrative element in order to sell the fact that the narrative element was real,” says Hunter. “It was important to us to keep everything handheld, to react in as natural a way as if it was really happening in front of us for the first time. It was important to just keep things a little raw, a little rough around the edges.

We tried to keep things as natural as possible, even when they weren't natural at all."

"We often wouldn't tell the camera guys what we were going to do," adds Charlyne. "That way they'd be capturing everything as if it were the first time, even if it was a new take."

The filmmakers also didn't have the luxury of time – they had to shoot everything in a very short window – but ultimately they feel that also made the film's realism attainable. "The time constraints actually served Nick's creative vision, which was to have everything feel fresh and real, and not "rigged" in any way," says Sandra.

Having such a small cast and crew do everything required to capture a full-scale film was a new experience for all involved – it was both a blessing and a curse. Says Hunter, "It was really five or six people doing everything. I could have the camera sitting on my shoulder at one point, then I'd be setting up a light. Our camera assistant would be pulling focus on the camera and then all of a sudden helping with a prop. Everyone came together and made it happen.

"We were essentially cooped up in a very small vehicle for weeks and weeks, travelling cross-country," Hunter continues. "We had very little money, so we were staying in terrible hotels. It was the only way this film could get made, by cutting corners and saving money here and there.

"It was extremely uncomfortable, especially when we had to film in the vehicle we were travelling in. Sometimes the last thing you want to do after you've worked all day is put a huge camera on your shoulder in the vehicle you're supposed to be relaxing in and shoot another scene. But that's also the charm of the film. We were in such close quarters and we bonded so closely, just a bunch of smelly people all stacked up on each other, spilling food and drinks on each other."

"It stunk so badly," says Charlyne. "Like an aquarium."

Continues Hunter, "I think that lends an element of intimacy to the finished product."

That low budget Hunter talks about necessitated some sketchy hotel stays. Reports Jake, "I had gotten some hotel room where there was gnarly old underwear and blood on the floor."

Charlyne screams, remembering. “Above the top lock there was a hole.”

“You could literally see where the door was kicked in,” says Jake. “I don’t mean to be a sissy, but it was scary.”

Producer Sandra agrees that the small production budget often threw curveballs into their filmmaking. But they tried not to let the tiny budget throw them off. “Sometimes we encountered situations which had to be addressed out of necessity,” says Sandra, “like the time we flew to Paris and the airline misplaced our luggage for three days – that was an adventure! We bought clean underwear and toiletries for the crew – not a big deal from a budget standpoint but a lifesaver in terms of keeping up morale. We always found a way and thankfully stayed on budget and on schedule through the whole production.”

“The most important thing to us was to make sure Nick and Charlyne always had what they needed to create,” says Elise.

Overall, the cross-country trek was thrilling – an experience none of them would forget. Plus, the hotels might have been awful from time to time, but the food was often surprisingly fantastic. Says Jake, “The transpo guys driving the van and the truck with all the equipment were really into barbecue. What isn’t in the movie are these unbelievable barbecue places across the country; we went in almost every city. It’s a good thing if you let the transpo guys decide where to eat because they drive so much. They took so little money to do this that they were like, ‘One thing: we pick the restaurants.’ And so rather than going to Denny’s and McDonald’s we’d pull off the road to these unbelievably cool barbecue shacks.”

When Nick and Charlyne returned from the road they spent five months in downtown Los Angeles with editor Ryan Brown. Working with 300 hours of footage, they managed to constantly rethink the film, even straying from the outline when finding new possibilities in what was shot.

LET THERE BE PUPPETS

When audiences watch the film, there’s one thing everyone wants to know more about: the puppet portions. What is now one of the film’s

signature elements started for much more practical reasons – Charlyne didn't want to see pictures of the people who were telling their stories while they were telling them.

“The thing I don't like about documentaries is that sometimes it's just a talking head and then it cuts to pictures,” says Charlyne. “I'm like, ‘Ahhhhh! I wish you could see their actual story happen.’ Then I was like, ‘In our film, why don't we just recreate it with puppets?’ There's something charming about seeing puppets instead of people trying to dramatize something.”

Charlyne actually created the puppets, sets, and props with her father. They made them by hand in their garage, and the recreations were carefully blocked out and rehearsed with camera. They were shot over a few days in the middle of post-production on a small stage in Burbank.

“The puppet recreations are perhaps the most charming element of the film for me, and working on the puppet recreation days was a joy for all of us,” says Sandra. “We all pitched in one form or another. I got to lend a hand and operate a pregnant puppet, turn a river with a rolling pin, and pour rain made of tinsel. Those days were a highlight of the production.”

“I think the puppet recreations are symbolic of the spirit of this production,” says Elise, “in that they are hand-made and born of Charlyne's imagination. They're representative of the unorthodox approach the filmmakers took in the telling of this story.”

“I think it plays into a little bit how Charlyne herself sees love in this sort of fantastical, magical way,” says Nick.

THEY SHOOT, THEY SCORE...

As with the puppets, the filmmakers wanted to give the film a very personal and handmade feeling whenever possible, so it was decided early on that Charlyne and Michael Cera would write the film's score. Never having written film music before, they looked to people they admired musically for help: Alden Penner, who is best known for being in the band The Unicorns, and Zach Condon of the band Beirut.

“Before we started shooting,” says Charlyne, “me and Michael were writing music separately and sending it to Nick, like, ‘Hey, check out this

song.’ Nick asked ‘Why aren’t you guys writing music for the movie? Since we’re going for that hand-made feel, why not make it even more personal by making the music?’

They showed Alden and Zach *Paper Heart*, and both were very excited to contribute to the film. Alden joined as music producer to help further develop Charlyne and Michael’s music. And Zach would contribute a song for the Paris section of the film. “Alden helped us with our demos to make them better and guide us,” says Charlyne, “because we’d never made music for a living before.”

OFF INTO THE SUNSET

What started as a documentary in Charlyne’s head became a new kind of film that’s among the most important any involved had ever worked on. And the cast and crew are universally thrilled with the final result.

“The entire crew really deserves credit for this movie,” says DP Hunter. “It was put together through our blood, sweat, and tears. It was one of the more difficult shoots we’ve all been on, but it was a labor of love. If we didn’t all love each other and didn’t all believe in the project, I think we would have quit the first week because it was so miserable sometimes. We would find ourselves exhausted and just want to collapse and cry ourselves to sleep, but we were also saying it was the best time of our lives.”

“We were asking people to take a chance on this idea,” says Nick. “It was amazing that it all came together.”

Producer Elise feels their “little engine that could” attitude and small crew size ultimately became the most important asset they had. “Because we were so small,” she says, “we were able to communicate with little interference. And of course, there is truth to the adage that necessity is the mother of invention. Being so small and so familiar with one another meant that there was an enormous amount of trust on everyone’s part. That coupled with creative freedom gave birth to some really innovative filmmaking.

“We may not have had the budget that some other films have,” Elise continues, “but we had an amazing creative team who weren’t afraid to think outside the box and never told themselves no. The possibilities on this film

really were endless even though our resources were limited, simply because we believed in the project and we allowed ourselves to reach beyond any previously drawn borders. That was one of the most thrilling and rewarding things.”

Says Charlyne, “Going in, I already knew these stories wouldn’t necessarily change my opinion of love. But it was nice to see all the kinds of love there were.”

For his part, Jake says, “We shot 300 hours of footage, so the movie could have been many different things. I’m really proud of it. I think there’s a real optimism about it.”

And after everything they experienced, he adds: “And I personally do believe in love.”

ABOUT THE FILMMAKERS

CHARLYNE YI (Herself/Writer/Executive Producer/Original Music)

first began performing at AA meetings, veteran's homes, and biker bars throughout the little dirt town of Fontana, CA (a.k.a. the Home of the Hells Angels). Since then, she has performed numerous shows at The Steve Allen Theatre and The Upright Citizens Brigade Theatre in Los Angeles, and at HBO's U.S. Comedy Arts Festival in Aspen, Colorado, the Just for Laughs Festival in Montreal, and the Vancouver Comedy Festival.

Yi's acclaimed stage show "The Doo Doo Show" was developed for television for NBC/Universal with her co-writer, Zach Paez. Yi made her film debut in Judd Apatow's *Knocked Up*. She is currently co-writing an original project with Paul Rust, which Judd Apatow will produce.

Charlyne currently lives in an apartment.

MICHAEL CERA (Himself/Original Music) has become one of the most sought after actors in the business. After garnering major critical acclaim for his portrayal of George-Michael Bluth in the Emmy Award-winning series *Arrested Development*, Michael quickly found himself amongst the young comedy elite when Judd Apatow cast him as the lead in the hit film *Superbad*. The film, written by Seth Rogen, nabbed the top box office gross two weeks running and quickly became one of the most talked about films of 2007. On the heels of *Superbad*, Cera co-starred in the Oscar®-nominated *Juno* opposite Ellen Page and former *Arrested Development* co-star Jason Bateman. Most recently Cera starred in *Nick and Norah's Infinite Playlist*. The film was released in October 2008 and screened in a highly coveted slot at the 2008 Toronto Film Festival.

Most recently Cera starred in the Apatow produced *The Year One* with Jack Black, directed by Harold Ramis. The film opened in the UK on June 26th 2009. Cera also stars as the lead in *Youth in Revolt* – a film based on Cera's favourite book – for director Miguel Arteta. *Youth* is slated to be released this fall. Cera recently landed the title role in the highly anticipated *Scott Pilgrim vs. the World*, a film based on the Oni Press graphic novel "Scott

Pilgrim Volume 1: Scott Pilgrim's Precious Little Life.” The film is currently shooting and will be directed by Edgar Wright.

Past credits include a young Chuck Barris in George Clooney’s *Confessions of a Dangerous Mind*.

Cera currently splits his time between Los Angeles and Toronto.

JAKE JOHNSON (Nick Jasenovec) was born in Chicago and graduated from Tisch School of the Arts at New York University. Since moving to Los Angeles in 2004, Johnson has worked extensively in the entertainment industry as both an actor and writer. As an actor, he has worked with David Mamet, Larry David, Bob Odenkirk, John Landis, and Adam McKay. He also co-wrote and sold a pilot to NBC last year based on his short film *This is My Friend*, which he wrote, produced, and starred in.

His television credits include *Lie to Me*, *The Unit*, *Curb Your Enthusiasm*, and multiple appearances on *Derek and Simon: The Show*. He has appeared in the films *Bunny Whipped* and *Red Belt*.

NICK JASENOVEC (Director/Writer/Executive Producer) was born in Phoenix, AZ. *Paper Heart* is his first feature-length film, and it premiered at the 2009 Sundance Film Festival.

Jasenovec began his career early in high school, where he began taking film classes at Scottsdale Community College. He has written and directed numerous short films, including *Impossible is the Opposite of Possible*, *Sounds Good to Me: Remastering the Sting*, and *The Tutors of 826LA*. He currently resides in Los Angeles.

SANDRA MURILLO (Producer) was born in Edmonton, Alberta and graduated from Queen’s University with a Bachelor of Arts degree in English Literature.

Murillo began her filmmaking career in Vancouver as a director’s assistant to Andrzej Bartkowiak on *Romeo Must Die* and *Exit Wounds*. She moved to Los Angeles in 2001 and worked in development for JP Kids, an independent production company, and then in legal & business affairs at New Line Cinema.

At New Line, she met Elise Salomon and together they produced several short films, including *13th Grade* and *Meter Maids*, which won Best Comedy at the Beverly Hills Shorts Festival. *Paper Heart* is her first feature-length production.

Sandra became a U.S. citizen in 2009 and currently resides in Los Angeles with her husband, Geoff Murillo.

ELISE SALOMON (Producer) was born in Manhasset, New York and grew up in Phoenix, Arizona. She attended film school at Scottsdale Community College where she wrote and produced the short film, *Saving Face*, which screened at the Phoenix Film Festival. She graduated from Pitzer College with a BA in Media Studies.

She moved to Los Angeles in 2001 and secured an internship at DreamWorks. She went on to assist talent manager, Erik Kritzer, worked in legal affairs at New Line Cinema for Michal Podell, and assisted attorney Michael Adler, Esq. at the entertainment law firm, Lichter, Grossman, Nichols, Adler & Feldman.

Elise met Sandra at New Line Cinema, and they produced several short films together, including *Meter Maids* and *13th Grade*. *Paper Heart* is her first feature-length film.

Salomon currently resides in Los Angeles with her two cats, Oscar and Sick Boy.