

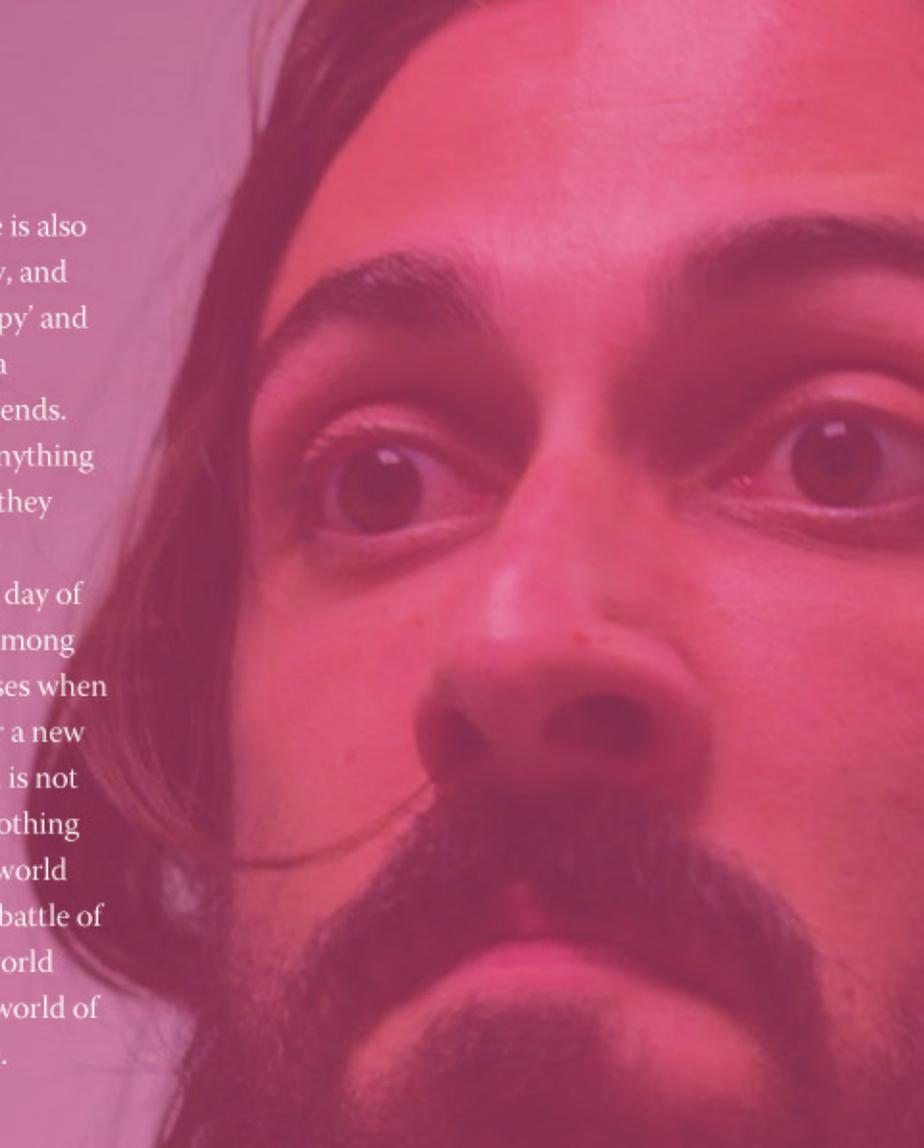
# *American Animal*



*Some of us evolve slower than others.*

## Synopsis

Jimmy is a terminally ill young man. He is also quite eccentric, bordering on plain old crazy, and starting today he has decided that he is 'happy' and no longer sick. Jimmy's roommate James is a healthy, dreamy young man. They're best friends. They live together. They don't do much of anything and they seem very happy that way. Today, they have a couple of female friends over to their downtown Los Angeles loft for just another day of drinks, drugs, board games and casual sex, among other things. All seems well. But trouble arises when it gets revealed that James will be leaving for a new job in the morning. Jimmy, feeling betrayed, is not pleased by this development. He sees it as nothing short of the destruction of the perfect little world that they've set up, and a classic, humorous battle of wills ensues as James prepares for the real world and Jimmy falls deeper and deeper into his world of illness, isolation, madness and make-believe.



# Director's Statement

Being sick can make you think, feel, and do very strange things. Having had bouts with serious illness throughout my early twenties, I can personally attest to this. In a word, it was torturous. I was supposed to be out there making the movies I needed to be making, but instead I was bedridden. At my worst, I would force myself to think that there was a potential silver lining. This was the beginning of the idea that maybe I could turn the experience into a film. Then, suddenly, a character came to me. His name was Jimmy. Jimmy was a brilliant, zany, charismatic young man who also happened to be terminally ill and possess all the confused, sad and fearful thoughts that were bouncing around in my head at that time. Instead of being sick, he simply decided one morning, he was going to be happy. What did this mean? What would happen when, inevitably, his world of make-believe collided with the real world in which those around him lived? There was great conflict here, a classic struggle between order and chaos that really excited me. I began writing. The script was done in two months. I was deeply connected to the material, and it just flew out of me. Then, of course, it had to be made. So I made it.

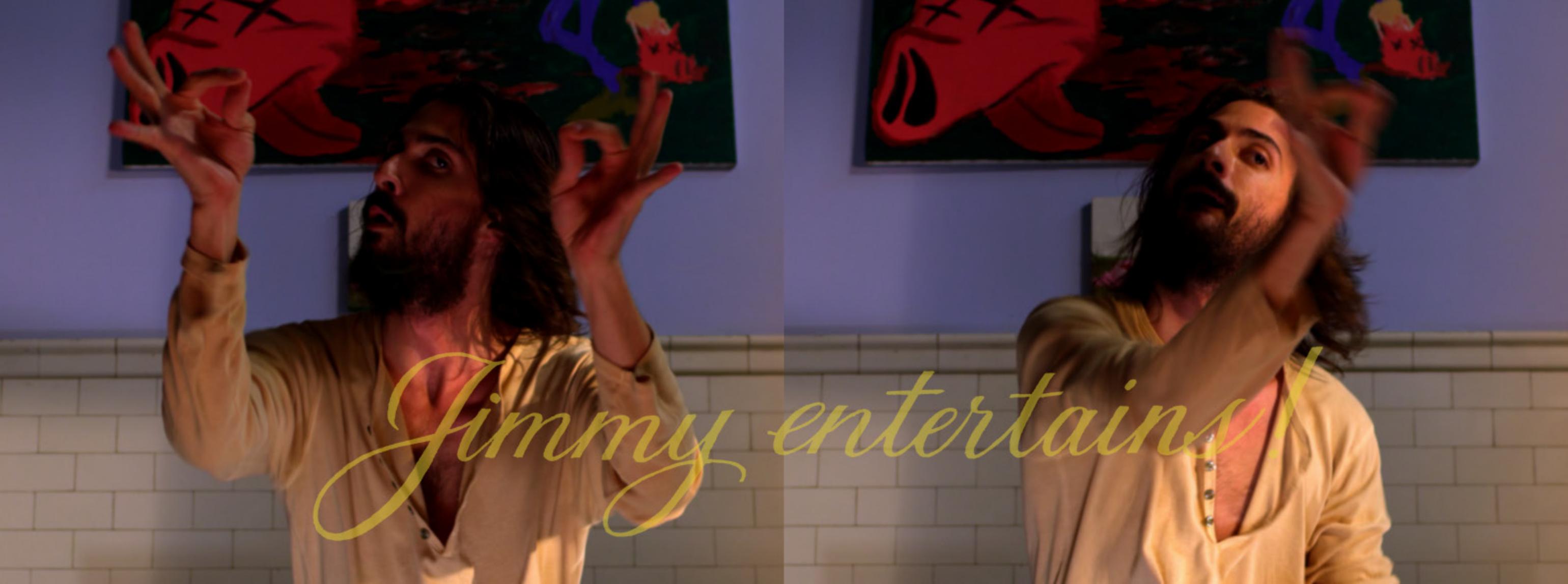
Although the screenplay reads quite like a play (one location, four actors, takes place over twenty-four hours), I decided to take a very cinematic approach to the film. Primary influences were Mike Nichols' early works *CARNAL KNOWLEDGE* and *WHO'S AFRAID OF VIRGINIA WOOLF?*, but the biggest influence of all was Bob Fosse's *ALL THAT JAZZ*. The theatricality, the music, the blurring of the line between reality and imagination, the immediately failing health of the protagonist, the dark (but never cynical) sense of humor, the over-the-top ending... All of this, so elegantly on display in Mr. Fosse's film, is also at work in *AMERICAN ANIMAL*.

Yet when it comes to actually *comparing* my film to another, I find myself at a loss. I've come to realize that this is because there really is no good comparison to *AMERICAN ANIMAL*. There is nothing like it. Which is why I hope you bring fresh eyes to it, because it is certainly bringing fresh eyes to you.



*American Animal*

*And now...for some entertainment!*



*Jimmy entertains!*

*Jimmy sleeps!*





*Jimmy mates!*



*Jimmy devolves.*



*Jimmy.....Matt D'Elia*

This is Matt's debut acting performance, and quite possibly his last. He only acted in *AMERICAN ANIMAL* because he couldn't get a famous actor like Ryan Gosling to play Jimmy. However, Matt still thinks Ryan Gosling would have been very good as Jimmy, and would love to work with him someday.

Matt was born in New Jersey, but moved with his family to Los Angeles midway through his childhood. He studied Film at New York University and has been working in Hollywood since graduation, solely behind the camera.

He also directed, wrote, produced, and edited *AMERICAN ANIMAL*.

*James.....Brendan Fletcher*

Brendan was born and raised in Vancouver, and still splits his time between there and LA, working nonstop in both hotbeds of film production. He is currently filming the feature film *EDWIN BOYD*, in which Brendan stars opposite Scott Speedman.

Notable and recent feature films include Terry Gilliam's *TIDELAND*, the indie comedy *THE ONION MOVIE* based on material from the satirical news publication, and *88 MINUTES* with Al Pacino.

Brendan was most recently seen on Steven Spielberg and Tom Hanks' *THE PACIFIC* (HBO), in which he shined as Private First Class Bill Leyden. *THE PACIFIC* was awarded 8 Emmy's and was nominated in 24 categories.

*Blonde Angela.....Mircea Monroe*



Raised in the Solomon Islands and Fiji, Mircea has quickly become one of Hollywood's hottest commodities. Mircea first showcased her acting skills in the theater, but quickly moved on to the big and small screens where she has proven to be as versatile as she is beautiful, having earned starring roles in comedies, dramas, action, and genre pictures.

She can currently be seen in the role of Morning Randolph, a series regular, on the hit Showtime series EPISODES, in which she stars opposite Matt LeBlanc.

Later this year, look for her in David Dobkin's THE CHANGE-UP, which also stars Ryan Reynolds and Jason Bateman.

*Not Blonde Angela.....Angela Sarafyan*



Angela Sarafyan is an American actress of Armenian descent. She is currently filming the final two installments of the Twilight series - TWILIGHT BREAKING DAWN, Parts 1 & 2 - playing the role of Tia, a prominent member of the Egyptian coven. She has also recently joined the cast of Fox's THE GOOD GUYS, starring Bradley Whitford and Colin Hanks, in which she plays the socially awkward Samantha Evans.

Over the years, she has played guest-star roles in many other television series' such as THE SHIELD, 24, CSI:NY and THE MENTALIST, as well as plenty of feature films, including KABLUEY (opposite Lisa Kudrow, Jeffrey Dean Morgan, and Teri Garr) and 2008's THE INFORMERS, based on the Bret Easton Ellis novel of the same name.

Cast	<b>Matt D'Elia</b> <b>Brendan Fletcher</b> <b>Mircea Monroe</b> <b>Angela Sarafyan</b>	<i>as</i> <b>Jimmy</b> <i>as</i> <b>James</b> <i>as</i> <b>Blonde Angela</b> <i>as</i> <b>Not Blonde Angela</b>	Gaffer Key Grip	<b>Chad Sullivan</b> <b>Justin Rath</b>	Sales Contact: <b>Traction Media</b> <b>Maren Olsen - mo@traction-media.com</b> <b>Asher Goldstein - ag@traction-media.com</b> <b>310-385-0770</b>
Written, Directed & Produced by	<b>Matt D'Elia</b>		Camera Operator Camera Operator/1st AC 2nd AC RED Technician	<b>Julian King</b> <b>Tanner Stauss</b> <b>Kyle Kimbriel</b> <b>Dan Blanchett</b>	
Produced by	<b>Julian King</b>		Sound Recordist Boom Operator	<b>Ian Thompson</b> <b>Steve Hunt</b>	Publicity Contact: <b>Brigade Marketing</b> <b>Adam Kersh - adam@brigademarketing.com</b> <b>646-862-3122</b>
Producers	<b>Jennifer MacVittie</b> <b>Patrick Sayre</b>		Costume Designer Makeup & Hair	<b>Manee Leija</b> <b>Rachel Stevens</b> <b>Jennifer Kwon</b>	
Cinematographer	<b>Julian King</b>		1st AD Script Supervisor	<b>Patrick Sayre</b> <b>Erin Connarn</b>	
Editors	<b>Matt D'Elia</b> <b>Julian King</b>		Art Department	<b>Charlton Briones</b> <b>Esteban de la Riva</b> <b>Michael Uribe</b>	
Production Designer	<b>Arthur Martinot</b>				
Sound Designer	<b>Dave Rawlinson</b>				
Colorist	<b>Jeremy Ian Thomas</b>				
Titles by	<b>Renee Troy</b>		Executive Produced by	<b>Bill D'Elia</b>	

