

Ryan
Gosling

Emily
Mortimer

Paul
Schneider

Kelli
Garner

Patricia
Clarkson

The search for true love begins outside the box



LARS
AND THE

REAL
GIRL

SHIP THIS
END UP

METRO-GOLDWYN-MAYER PICTURES AND
SIDNEY KIMMEL ENTERTAINMENT PRESENT
A JOHN CAMERON / SARAH AUBREY PRODUCTION
A CRAIG GILLESPIE FILM RYAN GOSLING "LARS AND THE REAL GIRL"
EMILY MORTIMER PAUL SCHNEIDER KELLI GARNER
AND PATRICIA CLARKSON COSTUME DESIGNER DAVID RUBIN, CSA AND RICHARD HICKS, CSA
MUSIC BY SPRING A SPRING MUSIC BY DAVID TORIN COSTUME DESIGNER KRISTON MANN
EDITED BY TATIANA S. RIESEL, A.C.E. PRODUCTION DESIGNER ARY BREWAL DIRECTOR OF PHOTOGRAPHY ADAM KIMMEL
EXECUTIVE PRODUCERS WILLIAM HORBERG BRUCE TOLL PETER BEER
PRODUCED BY SIDNEY KIMMEL JOHN CAMERON SARAH AUBREY
WRITTEN BY NANCY OLIVER DIRECTED BY CRAIG GILLESPIE

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IN THEATRES THIS FALL

Lars and the Real Girl (PG)

Synopsis

The search for true love begins outside the box.

A lonely, delusional young man buys a life-sized doll on the Internet and falls in love with her, telling people it's his girlfriend. His brother and sister-in-law step in to help him with his delusion.



Review

"Not that the movie is trying to be realistic, of course. In its own strange, eccentric way, it is more of a parable, and the less time you spend dwelling on its implausibilities, the better.

"But it works, largely because the actors all find just the right, believable tone. Schneider is amusing as a man who cares for his brother but can never finish his sentences; Mortimer brings the same heartfelt sincerity to her role that she brought to the similarly contrived but deeply affecting *Dear Frankie*; Clarkson strikes a note of compassionate intelligence; and Gosling hints strongly at the complexity churning within an outwardly simple man.

In its own way, the film encourages us to look beyond the surface when we are dealing with people—even when those people are made of silicone—and if you can look past the movie's naughty-sounding premise, *Lars and the Real Girl* just might be one of the more heart-warming and redemptive experiences you'll have at the theatre this year." - Peter T Chattaway, *Christianity Today Movies*

About the film

Gus (played by actor Paul Schneider), director Gillespie notes, represents the audience in this movie in that he's the most resistant to the premise and, adds producer John Cameron, Schneider creates such an engaging character that this empathy is maintained throughout the film.

"Gus is funny but torn and angst-ridden and confused for much of the film," says Cameron, "and Paul does a marvelous job of running through that roller coaster of emotions."

This theme of acceptance and cooperation resonates with the cast. "The film has a lot of affection for its characters and for people in general," raves Ryan Gosling. "It believes people want to do the right thing; they want to be part of something good. In so many films, the overriding idea is that people will ruin everything; that if we get our hands on something special we'll destroy it. This film doesn't believe that."



"And I admire Lars. Even though he is a very lonely person, he doesn't make a choice to be loved; he makes a choice to love something. I like the idea that you can love something and it doesn't necessarily have to love you back. It doesn't need to be a transaction; you can just give."

"Usually you expect the drama to be between this misfit guy and the society that's not accepting him," says Emily Mortimer, "yet Bianca is easily integrated into this community. They're good, decent people trying their best to help this lost soul in their midst, they take Bianca seriously and, in fact, all develop their individual relationships with her."

Discussion starters

1. How does the imagination help us deal with reality? How does it distract us from reality? How can we know the difference? What if, as in Lars's case, we don't seem to be able to distinguish between what is real and what is imaginary? Can it still help us?
2. What "childish things" do you still cling to? How have you been able to put the "childish things" in your life away? How have others helped you to do this?
3. What does this film say about the importance of community? About relating to people as something "other" than us? What does it say about the importance of family?
4. The film presents the church community in a very positive and respectful light. How might we mirror the actions of Lar's church community in our own communities? How do we deal with people and their problems?
5. Lar's brother Gus has a hard time accepting that Lars' relationship with Bianca is real. How does Gus' reaction to Bianca mirror that of the audience? Does having an empathical character in the film make its premise easier to relate to?