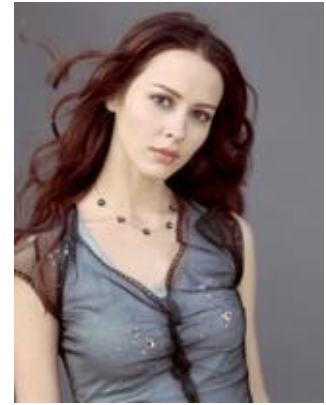


IMTA ALUM AMY ACKER MAKES *MUCH ADO ABOUT NOTHING*



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Much Ado About Nothing opens nationwide June 7

“When I watch the movie, I feel like you can tell we were all having a really good time and that we all loved being around each other.” – Amy Acker

There are very few actors in Hollywood who would not want to work on a project with Joss Whedon, the powerhouse writer/director/producer who is responsible for such diverse fare as *The Avengers*, *Buffy the Vampire Slayer* and *Toy Story*. Just ask IMTA Alum Amy Acker (NY92) who has starred in several Whedon developments (“*Dollhouse*,” “*Angel*,” *The Cabin in the Woods*): “When Joss calls and asks you...the phone rings and I’m like ‘Yes? Yes. No, yes. Whatever you’re asking...yes, I’ll do it.’ And I think everyone feels the same way.”



Much Ado About Nothing, Whedon’s new film—for which he wrote the screenplay, produced, directed, composed the music and edited the film—took advantage of that stable of loyal Whedon actors to create an ultra-indie, low budget, black-and-white, modern Shakespearean adaptation that he shot in his own home in Santa Monica in 12 days. It is a classic comedy about two pairs of lovers with different takes on romance and a way with words. The project came out of impromptu play readings Whedon periodically holds in his backyard where he assigns roles to his guests. “This is one of the easier plays, because it’s all in prose,” said Acker, who stars in the film as Beatrice. “There’s not the meter and all of that you can get more caught up in other plays. It feels very conversational.”

Acker added that she has a lot of admiration for Whedon’s screenplay. “He adds a lot of subtext and a lot of comedy through the subtext that really sort of makes everything... the fact that everyone has drinks in their hand pretty much from the time that credits are rolling; you start to understand how everyone is confused and seeing things that aren’t really happening.”

Acker also said there is logic as to why *Much Ado About Nothing* was shot in black and white. She said Whedon wanted to do a noir version of the play, and black and white seemed to fit with that theme. More realistically, because of the miniscule budget, all of the actors were wearing their own clothes as costumes so there were many clashing colors; shooting in black and white made it easier to make everything cohesive. “I kind of wish life was in black and white after this movie,” Acker said. “It hides a lot of bad stuff.”

According to Acker, it was the passion of the cast and the fun of the script that made the project such a success. “Everybody there just really admired and liked each other,” she said. “It was a perfect environment to do something that it didn’t really matter what happened with it.” *Much Ado About Nothing* also stars Alexis Denisof as Benedict, and a large group of frequent Whedon collaborators, including Nathan Fillion, Fran Kranz, Clark Gregg, Sean Maher, Jillian Morgese, Ashley Johnson, Tom Lenk, Reed Diamond, and Emma Bates.