



# CHARLIE BARTLETT

## PRODUCTION NOTES



**Starring ANTON YELCHIN, ROBERT DOWNEY JR. and HOPE DAVIS**

**Directed by JON POLL**

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CHARLIE  
BARTLETT

Expelled from yet another private school for his blossoming, though illegal, entrepreneurial activities, wealthy teenager Charlie Bartlett (Yelchin) finds himself at regular High School. His smart, geeky appearance gets him a first day beating from the school bully so his overly medicated mother (Hope Davis) calls in the family psychiatrist to help him out. An opportunity not to be missed, Charlie sets himself up as the school agony aunt, dishing out advice and prescription drugs, courtesy of the family shrink, from the school rest rooms. His charm, charisma and access to medication soon starts to win him new friends as well as the attentions of the Principal's daughter, much to the annoyance of the Principal (Robert Downey Jr.) a man battling his own demons in this cool, edgy comedy.

### **ABOUT THE PRODUCTION**

Among the classic high-school rebels of American movies, there have been truants, delinquents, pranksters and con artists – but there has never been anyone quite like Charlie Bartlett. An optimist, a truth-teller and a fearless schemer, when Charlie slyly positions himself as his new school's resident "psychiatrist," dishing out both honest advice and powerful prescriptions, he has no idea the ways in which he will transform his classmates, the school principal and the potential of his own life.

This is the premise of the provocative, Prozac-era comedy, CHARLIE BARTLETT, in which a wealthy teenager's foray into bathroom-stall psychiatry becomes a smart, funny and touching one-man battle against the loneliness, angst and hypocrisy of the modern world.

Anton Yelchin ("Alpha Dog") stars as Charlie Bartlett, who has been kicked out of every private school he ever attended. And now that he's moved on to public school, he's simply getting pummeled. But when Charlie discovers that the kids who surround him – the outcast and the popular alike – are secretly in desperate need, his entrepreneurial spirit takes over. Hanging

up his shingle in the Boys' restroom, Charlie becomes an underground, not to mention under-aged, shrink who listens to the private confessions of his schoolmates, and makes the imprudent decision to hand out the pills he's proffered from his own psychiatric sessions. Meanwhile, at home, Charlie keeps charming his way out of an inevitable confrontation with his adoring but utterly overwhelmed mother Marilyn (Hope Davis.)

Then, Charlie Bartlett makes his big mistake: falling in love with the beautiful and bold daughter (Kat Dennings) of the school's increasingly disenchanted Principal (Robert Downey, Jr.), who is hot on his trail. As Charlie Bartlett's world and fledgling psychiatric practice unravel, he begins to discover there's a whole lot more to making a difference than handing out pills.

CHARLIE BARTLETT marks the directorial debut of Jon Poll – a world-class film editor with deep comic roots who has collaborated with Jay Roach on both the blockbuster “Meet the Parents” and “Austin Powers” series, among others – and the screen debut of writer Gustin Nash. The producers are David Permut, Barron Kidd, Jay Roach and Sidney Kimmel. The executive producers are William Horberg, Jennifer Perini, Trish Hofmann and Bruce Toll. Steve Longi and Gustin Nash co-produced.

### **MEET CHARLIE BARTLETT:** **ABOUT THE STORY**

An irreverent teen hero with a wry view of the adult world, an unsinkable belief in the power of youth and an outrageous scheme to ensure his perpetual popularity, CHARLIE BARTLETT quickly drew passionate fans in Hollywood. Among those fans was leading comedy director and producer Jay Roach, who in turn sent the script to his friend Jon Poll, the talented editor who helped create the pace and comedy of Roach's hit “Meet The Parents” and “Austin Powers” series, and a man now on his own quest to find a project for his directorial debut.

For Poll, CHARLIE BARTLETT was love at first read. “I'd read a hundred scripts in the last year, just waiting to find one I really liked, and this was it,” recalls Poll. “I laughed out loud as well as felt challenged, entertained, surprised and moved. Here was a high school movie about real people and real issues with lots of humor as well as pathos. Charlie Bartlett was such a great character, someone who could overcome nearly anything with his guileless optimism, and that was really appealing.”

The character of Charlie was born in the imagination of rising young screenwriter Gustin Nash, who was making ends meet by working at a camera store in the Burbank Mall at the time he started writing the screenplay. It was there, among the cliques hanging out at the mall, from the super-cool to the outcast, that Nash first started thinking about the wide disparity between raw truth of the teenagers he saw everyday and the far slicker, simplified kinds of kids he saw depicted at the movies. It was a situation he wanted to rectify.

“That’s when I set out to write something about teenagers that wouldn’t have so much gloss, that would feel pretty authentic,” says Nash. “I mean, teenagers are not stupid and at times I think they’ve got a lot up on adults, so it was important to me that this story feel very real in every aspect.”

Thus it was that Nash began probing how a hopeful kid takes on a world of confusion – a world rife with both high pressure and low self esteem, and with both a huge need for acceptance and an irresistible urge for rebellion. As Nash began writing, CHARLIE BARTLETT began down a provocative path –taking up the issue of pharmaceutical psychiatry and the reality of overmedication of teens with powerful psychotropic drugs, as Charlie begins dispensing Ritalin, Prozac and other “feel-good” pills so popular with adults, among his school’s populace.

Nash knew he was edging into controversial territory with this storyline – but he had no intention of dodging what is a reality for many kids across America who either use or abuse psychiatric drugs. Yet, he also notes that the film is, at heart, a character-driven comedy that is about Charlie’s realization that there’s far more to helping people than just giving them a quick fix. “The film isn’t really pro psychiatric drugs or anti psychiatric drugs,” Nash says. “It’s really about a kid who starts off selling these drugs to gain popularity but comes to realize he can help kids talk about their problems through methods other than drugs. It never occurred to Charlie that he could be doing really good things for people until now.”

Nash especially enjoyed carving out a teen hero with a completely different kind of attitude than is usually seen at the movies. “What makes Charlie cool to me is that some people deal with their turmoil by getting angry or depressed, but Charlie deals with things through optimism,” the writer observes. “He’s always giving other people and new ideas the benefit of the doubt which makes him pretty unusual.”

Though the film dives fearlessly into darker comic territory, Nash ultimately says it is about hope – for both teens and adults. He comments: “I’m sure people will leave this film talking about the drugs, and that’s good, but I what I also really wanted to say with the film is that we’re all going through a lot of these same things and, if you are, you are not alone.”

The script’s mixture of inspirational uplift and edgy hilarity quickly drew in producers David Permut and Barron Kidd. Permut read CHARLIE BARTLETT after Nash submitted the script as a sample of his work in hopes to adapt the acclaimed novel, YOUTH IN REVOLT, which Permut had acquired. After Permut read CHARLIE BARTLETT, he had Nash in his office the next day and not only gave him the YOUTH IN REVOLT assignment, but assured him that they would be making CHARLIE BARTLETT as well. “The script was provocative, original and different,” says Permut. “It’s a comedy that goes beneath the surface and it’s very much about the world we live in today. As a producer, I tend to look for stories that are distinctive, that stand out, that are bold and that’s what I found in Gustin’s script. He also has a real talent for capturing the reality of how kids talk.”

Jay Roach also came on board as a producer, thrilled at the match between CHARLIE BARTLETT and Jon Poll. “Having spent years in cutting rooms with Jon, I can say without hesitation that he’s a pure storyteller and a master of tone,” says Roach. Permut and Kidd were equally excited about what Poll would bring to the production. “Gustin’s story has dark undertones and Jon brought a lot of light and life and humor to the script,” says Kidd.

But when the filmmakers began trying to get the movie off the ground, they ran into resistance. *Too dangerous* was the most common response. At last, the project found a home at Sidney Kimmel Entertainment, a company which is bringing a fresh and diverse slate of independent projects to the screen. “SKE had the same enthusiastic view of a story that has a lot of relevance for kids today, as well as anyone who knows a kid or ever was one,” says Poll. “I tip my hat to them, because they were very brave and took a chance on an unusual script and a first-time director.”

Says SKE President of production William Horberg of the company’s support of the project: “Charlie Bartlett personifies each of us in that awkward time between adolescence and adulthood. Between the creativity of Gustin’s script and Jon’s vision, we saw the potential for a very humorous and touching homage to the yearning and passion of high school days.”

### **BEING CHARLIE BARTLETT: ANTON YELCHIN TAKES ON HIS FIRST LEAD ROLE**

With CHARLIE BARTLETT now kicking into high gear, the filmmakers began what would be the most vital task of all: finding Charlie. It wouldn’t be an easy bill to fill because Charlie is by no means your standard, stereotypical school rebel or nerd, but a distinctive mix-mastering of buoyant idealism and savvy scheming.

Jon Poll began asking around for recommendations for an actor on the cusp of a breakthrough. Those recommendations led him to Anton Yelchin, the son of two Russian figure skaters who first came to the fore in David Duchovny’s “House of D” and went on to star as Hank Azaria’s son on Showtime’s acclaimed series “Huff” and to play a kidnapping victim in Nick Cassavetes’ “Alpha Dog.”

Although hundreds of hopefuls auditioned for the role, Yelchin essentially sealed the deal in his first meeting with Poll. “He blew me away,” recalls Poll. “I just felt like here’s Charlie Bartlett. He was incredibly empathetic and really funny. And what made me realize he was perfect is that he said it was the honesty and optimism of Charlie that drew him to it. If anyone was ever destined to play a part, I think it was Anton as Charlie Bartlett.”

Right away, Poll and Yelchin started having intense conversations about who Charlie is as the film begins and what he experiences as he becomes the school version of a prescription-peddling Sigmund Freud. After experiencing his own moment of “Ritalin euphoria,” Charlie

wants to spread some happiness – which leads to entirely unexpected results. “Like Charlie, Anton’s very smart and he came prepared with a million ideas,” Poll recalls.

One of the ideas Yelchin came in with was that Charlie’s confidence and optimism are borne out of his tough upbringing without a father and with an overwhelmed mother who seems to need more mothering than he does. “I really wanted to show what drives Charlie to be this person who acts in such comical ways,” Yelchin says. “I wanted to show that he has kind of had to parent himself, and that he is someone who responds to his own sadness with humor.”

For Yelchin, the challenge was in constantly straddling the film’s comedy and depth. “The role calls on everything from slapstick to drama,” he notes, “and it left a lot of room for experimentation so I just had a lot of fun with it. It was a thrill being able to come up with so many ideas because that’s what I love to do.”

As for Charlie’s controversial “occupation” as psychiatric drug dealer, Yelchin says: “In all honesty, it’s one of those subjects that people have to deal with and I think this story is a great way to start the conversation.”

Jon Poll’s main advice to Yelchin was to keep taking risks, and he watched in awe as it repeatedly paid off. “Anton started off in such a strong place and his instincts are so right, that I really didn’t have to do much,” Poll says. “There’s not a single scene where Anton didn’t nail it from the start; he delivered huge animated physical comedy and completely captured the subtlest of moments.”

Anton appreciated Poll’s approach: “Jon’s been so generous in giving me the freedom to explore Charlie and try different things with the character; I think I’ve learned a lot about myself through the process.”

### **PARENTING CHARLIE BARTLETT: ROBERT DOWNEY JR. AND HOPE DAVIS AS NOT-SO-GROWN UP ADULTS**

One of the biggest pleasures of CHARLIE BARTLETT for Anton Yelchin was getting to work with such a stellar cast of co-stars, including Oscar®-nominated and Golden Globe winning actor Robert Downey Jr. and Golden Globe nominee Hope Davis as the outrageously dysfunctional and not-very-authoritative authority figures in his midst – each as lost and uncertain as any angst-filled adolescent.

Yelchin was especially thrilled to collaborate with Downey Jr. as Principal Gardner, who becomes Charlie Bartlett’s nemesis in both his social and his love lives since he is also the father of the girl for whom Charlie has fallen head over heels. “Robert’s incredible to watch, just the fluidity of how he expresses himself. I’ve learned so much from him,” says Yelchin.

Jon Poll always saw Principal Gardner as a man who was once a lot like Charlie Bartlett, but was battered into a world-weary cynicism. “I think Gardner can see himself in Charlie and

responds to that at the same time that he reacts in another way as a Principal and a father,” says the director.

From the start, Poll considered Robert Downey, Jr. the ultimate actor for the role and was not disappointed. “Robert could not have been a more generous person for me or the other actors to work with,” he says. “He’s amazingly down-to-earth and filled with funny, bright, real ideas. And of course he brings a lot of real life stuff to the part. His character has a lot of issues but it’s refreshing to see Robert come in and do that.”

Downey Jr. loved the script but admits to seeing a certain irony in being cast as the father and authority figure instead of the young rebel. “We all talked about how I would have been Charlie Bartlett 20 years ago,” the actor laughs. “But that’s part of what makes the relationship between Charlie and Gardner so interesting is that they see themselves in each other. You know, every wild guy’s secretly a square and every square is secretly a wild guy.”

Regardless of that recognition, Charlie and Gardner find themselves in an epic student-Principal battle. “I think Gardner really feels he is competing with Charlie for the affection of his daughter. But Charlie’s not the typical, difficult teenager that Gardner’s used to dealing with – he’s a lot smarter and has many more weapons in his arsenal. In the end though, Gardner puts Charlie through his paces by confronting him with a very real, adult crisis. It comes to a very funny and poignant climax.”

Says producer David Permut of their scenes together: “I loved watching Robert go into a rage and Anton not quite sure how to handle that – it made for amazing emotional moments.” That emotional alchemy also impressed screenwriter Gustin Nash. “I remember watching one rehearsal between Anton, Robert and Kat and seeing such incredible chemistry, it felt really good,” he says.

Charlie Bartlett has an equally complex relationship with the other main adult in his life – his extremely wealthy but completely overwhelmed mother, Marilyn, who is given to reading how-to-be-a-better-parent books in the hopes of connecting with her precocious son. Jon Poll always believed Hope Davis would be great for the part and was absolutely thrilled when she accepted the role.

“This is a really tricky, important character and she plays it perfectly,” Poll says. “Hope is someone who, in the matter of just a few lines, can bring a character alive with both humor and pathos. It was also one of those little grace notes of luck that the intimacy between Anton and Hope [who previously starred as mother and son in ‘Hearts in Atlantis’] was almost immediate and there was a real shorthand of mother and son.”

With children of her own, Davis was instantly drawn in by the film’s compelling subject matter. “I told the writer Gustin that I wish I had seen a film like this when I was 15 because it’s so empowering and it’s so much about being yourself and accepting who you are,” she says.

As for Marilyn, Davis notes that she is “not your average mother.” She continues: “She

lives on an estate and enjoys her pills and her cocktails and her music, but I think she's also very loving. It's just that she really doesn't know how to get anything done or how to be really helpful in the real world."

The filmmakers were amazed by the way Davis was able to make Marilyn every bit as comical as she is tragic, and every bit as loved by Charlie as she is bewildered by him. "We knew that Hope would be great," says Barron Kidd. "She took what could have been a very simple, quirky character and turned it into a very rich portrait."

### **CONSULTING CHARLIE BARLETT: CASTING THE STUDENT BODY**

Surrounding Charlie Bartlett at his new school is a typical teenaged populace who Charlie discovers are suffering from every possible modern adolescent concern: ranging from parents to pressures, popularity, drugs, sex, college, self-esteem and what it's all about, anyway.

As he develops his bathroom-stall psychiatry business, to Charlie, everyone's got an interesting and valuable story to tell -- but there's one classmate in particular who he could listen to forever. That's Susan Gardner, the beautiful, boisterous young woman who unfortunately also happens to be the Principal's prized, precious daughter. To play Susan, the filmmakers went out in search of a fresh face. After auditioning more than 80 young women for the part, the clear winner was rising young star Kat Dennings, who previously starred in "The 40 Year-Old Virgin," alongside Steve Carrell and Catherine Keener, another comedy hit which was Executive Produced by Jon Poll.

"I knew Kat was funny, fearless and strong just like the character of Susan," comments Poll. "Then she blew me away with her audition. We all agreed that she was like a force of nature. I didn't want Susan Gardner to be your typical beautiful girl in a comedy -- she's beautiful but she's also very smart and someone to be reckoned with. I'm really proud that we created a female teenage character who operates out of strength."

Dennings notes that the script was "not like any other movie centered around teenagers that I'd read." She continues: "It wasn't some cliché, stereotyped formula that pandered to teenagers and I really liked how the writer made Susan an equal to Charlie. She's not some dumb girl who sits around looking cute. She's a real smart cookie."

It turns out to be Susan's intelligence more than anything that set Charlie's heart on fire and earns them both the wrath of Principal Gardner, who is already suspicious of Charlie long before he realizes he's romancing his daughter. Dennings had a blast working with Robert Downey, Jr. in the role. "Having Robert play my father was just so amazing," she says. "He's really smart and cool, and it turned out that we have a lot of funny, obscure stuff in common and we really like talking to each other."

Dennings continues: “I think Principal Gardner is really a pretty cool dad and he and Susan have a good relationship, but then he starts becoming unhinged. She loves him a lot but she’s not sure how much she respects him right now. It was very interesting to me the way that both Charlie and Susan are in this position where they’re acting more mature than the adults in their lives, even though they also really need those adults.”

As for why Susan falls for Charlie, Dennings says: “The thing about Charlie is that he definitely has flaws, but at the bottom of it all, he’s also really good-hearted. It’s rare to find somebody like that who’s so honest and true to himself and has no real undertone. I think a lot of people will fall in love with him.”

Also joining the cast is musician/actor Tyler Hilton, who made an auspicious debut in the award-winning “Walk the Line” as a young Elvis Presley. Here, he plays the seemingly sinister school bully Murphy, who ultimately becomes Charlie’s unlikely business partner. The filmmakers knew that for Murphy, they needed an actor with a cool, menacing quality – but also someone who could be believable in finding middle ground with the far nerdier Charlie Bartlett. It was Hilton’s audition that convinced the filmmakers he could ride that line. “He shaved his head into a Mohawk, came in and just nailed it,” recalls Jon Poll. “Not a lot of actors are good at being truly bad. But Tyler wasn’t afraid to go all the way. Tyler’s one of the sweetest guys around but he didn’t sweeten the character a drop.”

Hilton was knocked out by the script. “I was like, man, this is a really good movie about high school with a completely different twist and awesome characters,” he says. But, at first, Hilton was afraid no one would consider him for the part of an unrepentant bad boy. “It was the coolest script with the coolest character, and I thought I’m never going to get it,” admits Hilton. “But at the last minute, they decided to take a chance.”

As for why Murphy ultimately takes a chance on getting to know Charlie Bartlett, Hilton explains: “I think all the kids are like, I can’t believe this guy, he’s crazier than all of us. And there’s a respect that comes with that. Murphy kicks Charlie’s ass, but he just keeps coming back, wanting to be friends.”

Hilton also believes that Charlie is secretly what Murphy has needed in his life. “I think Murphy is someone who is actually very alone and who feels so pressed down that there’s nowhere to go except to be angry,” he says. “But Charlie says things to him that nobody else would ever say. He’s so persistent and brave, that you almost can’t not be friends with him. And Murphy needs a true friend.”

Rounding out the student body cast is an ensemble of young Canadian actors including Mark Rendall in a heart-rending performance as the unpopular Kip Cromwell, Megan Park as the secretly sad cheerleader Whitney Drummond, Dylan Taylor as Len, Jonathan Malen as Jordan and Jake Epstein as Dustin.

In working with so many exciting and talented young actors, Poll afforded them the same

kind of respect the screenplay does – he simply gave as much freedom as possible, asking them to make their characters real. The proof of his method came in the results.

“There wasn’t a moment that this cast didn’t come in and give the movie more than I could have ever imagined,” Poll sums up.

### **CHARLIE BARTLETT’S WORLD: DESIGNING THE FILM**

With such strong characters to work with in CHARLIE BARTLETT, director Jon Poll always knew he would need an equally strong, contemporary visual style to bring Charlie’s worlds at home and school to vibrant life. He began with storyboards that expressed a realistic but dynamic view of 21<sup>st</sup> Century teen life. He then collaborated closely with cinematographer Paul Sarossy, production designer Tamara Deverell and costume designer Luis Sequeira to turn his ideas into reality on the screen.

Poll considered more than 80 cinematographers before settling on Sarossy, who has won awards for his work on such films as the chilling thriller “The Wicker Man” and Atom Egoyan’s elegiac drama “The Sweet Hereafter.” Poll says that Sarossy “made the pictures that were in my head even more real and interesting.” In keeping with Poll’s storyboards, Sarossy developed unique looks for each Charlie Bartlett’s diverse environments, keeping the camera very static with clean, formal angles whenever he’s on his mother’s estate, but then descending into a grittier, far more kinetic feeling with hand-held cameras and stark lighting when Charlie’s at school.

Comments Poll: “Paul was able to create an extraordinarily visual movie with a very strong sense of place and style. It was a pleasure and a joy to work with him – and the movie looks beautiful.”

Meanwhile, production designer Tamara Deverell, who most recently designed the family feature “Firehouse Dog,” tackled a wide range of locales for the film, ranging from Charlie’s luxurious and formal home to the funky Student Lounge that was built – and then destroyed – for the production. “Tamara had this ability to create sets that looked like they had always been there, even if she just built them a few days before, and always felt incredibly real,” Poll says.

Costume designer Luis Sequeira, who recently designed the costumes for the acclaimed thriller “Breach,” made it his mandate to nail the appropriate uniform of every clique, gang and team at a modern high school. “Luis made everyone look like so true-to-life,” notes Poll, “and that added to the whole atmosphere.”

Adds actress Megan Park, who plays Whitney Drummond, of the film’s design: “The whole thing just screamed of my own high school experience.”

Throughout, the producers give Jon Poll credit for inspiring everyone on the set, from

cast to crew. Producer David Permut believes that Poll’s extensive editing background gave him a unique advantage on the set, where he was always looking at the “big picture.” “As a world-class editor, Jon’s mind is constantly turning and he always thinking in terms of options and all the different ways of going,” Permut explains. “In every aspect of the film, he’s really captured the spirit and the tone of CHARLIE BARTLETT.

For Poll, that spirit is inspired most of all by Charlie himself – a character who breaks barriers by being at once funny and serious, lovable and provocative, amusing and revealing. Sums up Poll: “I really hope that audiences laugh at Charlie’s outrageousness and then are surprised at how much they’re moved.”

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## ABOUT THE CAST

**ANTON YELCHIN (Charlie Bartlett)** began acting at the age of nine. He made his film debut in the independent film “A Man Is Mostly Water,” and has worked continuously in films such as “Hearts in Atlantis” with Anthony Hopkins (which earned him a 2001 Young Artists Award for Best Performer), “Delivering Milo” opposite Albert Finny and Bridget Fonda, “15 Minutes” with Robert DeNiro and Ed Burns, “A Time for Dancing” with Peter Coyote and “Along Came a Spider” with Morgan Freeman. He also starred in David Duchovny’s feature directorial debut “House of D” with Robin Williams, for which he earned a Breakthrough Award from Hollywood Life for his performance.

Yelchin recently completed production on location in Moscow on “Finding t.A.T.u” opposite Mischa Barton. He will soon begin production on “Middle of Nowhere” opposite Susan Sarandon for director John Stockwell and will then begin shooting the role of ‘Pavel Checkov,’ the Russian-born navigator of the USS Enterprise in Paramount Pictures’ 11<sup>th</sup> film in the “Star Trek” franchise for director J.J. Abrams.

Yelchin most recently starred in Universal Pictures’ “Alpha Dog,” directed by Nick Cassavetes, based on the life of drug dealer Jesse James Hollywood alongside Justin Timberlake and Sharon Stone. He will next star in “Fierce People,” opposite Diane Lane and Donald Sutherland and Sydney Kimmel Entertainment’s “Charlie Bartlett,” in the title role opposite Hope Davis and Robert Downey Jr.

On television, Yelchin starred in Showtime’s original drama “Huff” as Byrd, Hank Azaria’s teenage son. Yelchin has had a number of prominent guest-starring roles on TV shows such as “ER,” “Curb Your Enthusiasm,” “Without A Trace,” “The Practice,” “Judging Amy,” and “NYPD Blue.”

His other television credits include the Showtime original film “Jack,” alongside Ron Silver and Stockard Channing; the Disney musical telefilm “Geppetto,” with Drew Carey; and the USA Network mini-series “Taken,” executive produced by Steven Spielberg.

**HOPE DAVIS (Marilyn Bartlett)** was named 2003 Best Actress of the Year by the New York Film Critics Circle for her work in two of the year's most critically acclaimed independent features – “American Splendor”, directed by Shari Springer Berman and Robert Pulcini, and Alan Rudolph's “The Secret Lives of Dentists.”

Davis won a Golden Globe Award nomination for her portrayal of Joyce Brabner, the fiercely intelligent, sardonic wife and collaborator to Paul Giamatti's Harvey Pekar, in “American Splendor” (LA Film Critics' Best Picture of 2003). Davis also received an IFP Spirit Award nomination for her performance opposite Campbell Scott in “The Secret Lives of Dentists,” Alan

Rudolph's intimate look at a contemporary marriage compromised by children and infidelity, based upon Jane Smiley's novella "The Age of Grief".

Davis first garnered critical attention for her work in a trio of independent hits -- Greg Mottola's "The Daytrippers," Bart Freundlich's "The Myth of Fingerprints" and Brad Anderson's "Next Stop Wonderland." Her filmography includes the black comedy "The Matador" with Greg Kinnear and Pierce Brosnan, written and directed by Richard Shepard; Gore Verbinski's "The Weatherman" opposite Nicolas Cage; John Madden's adaptation of David Auburn's Pulitzer and Tony award-winning play "Proof" opposite Gwyneth Paltrow, Anthony Hopkins and Jake Gyllenhaal; "Duma" with Campbell Scott, for director Carroll Ballard ("Fly Away Home," "The Black Stallion"); a delicious turn as Jack Nicholson's daughter in Alexander Payne's "About Schmidt" (Los Angeles Film Critics' Best Picture of 2002); "Hearts in Atlantis" opposite Anthony Hopkins; Campbell Scott's "Final" with Denis Leary; Stanley Tucci's "Joe Gould's Secret" and "The Imposters"; the political thriller "Arlington Road" with Jeff Bridges and Tim Robbins; and Lawrence Kasdan's "Mumford." Davis's recent roles include Douglas McGrath's "Infamous" and "The Hoax," directed by Lasse Hallström.

Davis will be seen in two upcoming films: Michael Winterbottom's "Genova," starring Colin Firth and Catherine Keener, and Charlie Kaufman's directorial debut "Synecdoche, NY," starring Philip Seymour Hoffman, Jennifer Jason Leigh, and Samantha Morton. Most recently, Davis wrapped shooting "The Lodger" opposite Alfred Molina.

Davis recently performed "Hope Leaves the Theatre," part of the radio plays "Theatre of the New Ear" for Sirius Radio, which was written by Charlie Kaufman and was performed alongside Meryl Streep and Peter Dinklage. In addition to "Camino Real" at the famed Williamstown Theatre Festival, her other stage credits include Lincoln Center productions of Rebecca Gilman's "Spinning Into Butter," "Ivanov" opposite Kevin Kline and "Two Shakespearean Actors." Off-Broadway, Davis has appeared in "Pterodactyls," "The Food Chain," "The Iceman Cometh" and David Mamet's "Speed the Plow," directed by Joel Schumacher.

**ROBERT DOWNEY JR. (Principal Gardner)** has evolved into one of the most respected actors in Hollywood. With an amazing list of credits to his name, he has managed to stay new and fresh even after three decades in the business. Downey received an Academy Award nomination and won the BAFTA (British Academy Award) for best actor for his performance in the title role of "Chaplin."

Downey recently finished shooting "Tropic Thunder" directed by Ben Stiller and will next be seen in "Ironman," Jon Favreau's big-screen rendering of the comic book superhero that co-stars Terrence Howard, Gwyneth Paltrow and Jeff Bridges. "Ironman" will be released in May 2008. He was most recently seen in David Fincher's "Zodiac" alongside Jake Gyllenhaal and Gary Oldman, about the notorious serial killer who haunted San Francisco during the 1970's; in Richard Linklater's

“A Scanner Darkly” co-starring Keanu Reeves, Winona Ryder, and Woody Harrelson; and “Fur” with Nicole Kidman in a film inspired by the life of Diane Arbus, the revered photographer whose images captured attention in the early 1960s. In 2005, Downey appeared in the Academy Award® nominated film “Good Night, And Good Luck,” directed by George Clooney. He was also seen in the action comedy “Kiss Kiss, Bang Bang” directed by Shane Black and co-starring Val Kilmer.

On November 23<sup>rd</sup>, 2004, Robert Downey Jr. released his debut album called “The Futurist” on the Sony Classics Label. The album, which contains eight original songs that Downey wrote, and two cover songs, shows off his sultry singing voice, and his musical talents.

In October 2003 Downey was seen in two very different films: the musical/drama “The Singing Detective” and remake of the BBC hit of the same name; and the thriller “Gothika” starring Halle Berry and Penelope Cruz.

Downey made his primetime television debut in 2001 joining the cast of the Fox-TV series “Ally McBeal,” playing the role of attorney Larry Paul. For this role, he won the Golden Globe Award for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television, as well as the Screen Actors Guild Award for Outstanding Performance by a Male in a Comedy Series. In addition, Downey was nominated for an Emmy for Outstanding Supporting Actor in a Comedy Series.

Downey co-starred with Michael Douglas and Toby Maguire in “Wonder Boys,” directed by Curtis Hanson. In this dramatic comedy, Downey played the role of a bi-sexual literary agent. In 2000 he starred alongside Steve Martin and Eddie Murphy in the hit comedy, “Bowfinger.”

In September of 1999 he starred in “Black and White,” written and directed by James Toback, along with Ben Stiller, Elijah Wood, Gaby Hoffman, Brooke Shields and Claudia Schiffer. In January of 1999, he starred with Annette Bening and Aidan Quinn in “In Dreams,” directed by Neil Jordan. In 1998, Downey co-starred with Tommy Lee Jones and Wesley Snipes in “U.S. Marshals,” directed by Stuart Baird and he starred with Heather Graham and Natasha Gregson Wagner in the critically acclaimed “Two Girls and a Guy,” directed by James Toback.

In 1997, Downey was seen in Robert Altman’s “The Gingerbread Man,” starring with Kenneth Branagh, Daryl Hannah and Embeth Davitz; “Hugo Pool,” directed by his father Robert Downey Sr., starring Sean Penn and Patrick Dempsey; and in “One Night Stand,” directed by Mike Figgis and starring Wesley Snipes and Nastassja Kinski.

In 1995, Downey starred in “Restoration,” with Hugh Grant, Meg Ryan and Ian McKellen, directed by Michael Hoffman. Also that year, he starred in “Richard III,” in which he appears opposite his “Restoration” co-star McKellen. In Oliver Stone’s “Natural Born Killers,” with Woody Harrelson and Juliette Lewis, Downey starred as a tabloid TV journalist who exploits a murderous couple’s killing spree to boost his ratings. In Robert Altman’s “Short Cuts,” (1993) he appeared as an aspiring film make-up artist whose best friend commits murder. For the comedy “Hearts and

Souls," Downey starred as a young man with a special relationship with four ghosts.

Downey's other film credits include "The Last Party," "Soapdish," "Air America," "Chances Are," "True Believer," "Johnny Be Good," "1969," "Less Than Zero," "The Pick-Up Artist," "Back to School," "Tuff Turf," "Weird Science," "Firstborn," and "Pound," in which he made his feature film debut and was directed by Robert Downey, Sr.

Not only was **KAT DENNINGS (Susan Gardner)** able to hold her own opposite funny-man Steve Carrell in "The 40 Year Old Virgin," but her performance alongside Catherine Keener was the heart of the movie that grounded it in reality. Her sweet, simple performances are underscored by a quiet strength. Kat also starred with Hilary Duff in "Raise Your Voice" and has a recurring role on "ER" as Zoe Butler.

**TYLER HILTON (Murphy Bivens)** is perhaps best known for his incredibly convincing portrayal of Elvis in the Academy Award® winning film, "Walk The Line." Tyler has also garnered the attention and adoration of a growing fan-base from his recurring role as Chris Keller on the WB's "One Tree Hill". But this young actor is also an accomplished songwriter and musician. His debut album, "The Tracks Of," released in September 2004, has proved that Tyler is no one-trick pony. Tyler Hilton is a versatile, talented young man who is rapidly gaining the attention of Hollywood and record executives alike.

**MARK RENDALL (Kip Crombwell)** has a credit list longer than many actors three times his age. His recent feature films include "Silk," "Childstar," "A Different Loyalty," "Touching Wild Horses" and "Blizzard." On television, Mark starred for three seasons as the voice of "Arthur: in the popular animated series, and was a regular in the live action series' "Revelations," "Regensis," "The War Next Door" and "The Neverending Story." His starring telefilm credits include "Spirit Bear: The Simon Jackson Story," "The Winning Season," "Mrs. Ashborough's Cat," "Open House," "The Interrogation of Michael Crow" and "The Scream Team."

**DYLAN TAYLOR's (Len Arbuckle)** young career has already garnered him a Dora Award nomination (Canada's Tony equivalent) and plum roles such as the stuttering Texan "Patrick" opposite Jeff Bridges and Janet Mcteer in Terry Gilliam's "Tideland" and a co-starring role opposite Michelle Trachtenberg in the Lifetime MOW "The Dive from Clausen's Pier." Dylan most recently appeared in the action-thriller "Warriors of Terra" with Edward Furlong. On television, Taylor's been seen in the Canadian sitcom "The Jane Show" and Family Channel's "Life with Derek."

**JONATHAN MALEN (Jordan Saunder)** presently stars in the television series

“MP4orce” and “Dark Oracle” and previously co-starred in two seasons of “Screach Owls.” The young Canadian held supporting roles in the feature films “Take The Lead,” “The River King,” “Mean Girls” and “Bless The Child” and the movies-of-the-week “Swarmed” and “Possessed.”

**JAKE EPSTEIN (Dustin Lauderbach)** hails from Toronto, Canada. He began his acting career in local theatre and soon made his way to the small screen starring for four seasons in “Degrassi: The Next Generation.” Epstein’s other credits include guest-starring on “Radio Free Roscoe”, “Girls v Boys”, “The Zack Files” and the telefilms “Crown Height,” “Mom’s Got a Date With a Vampire” and “Quints.”

**MEGAN PARK (Whitney Drummond)** made her debut in the TV series “Ace Lightning,” followed by a number of roles in such TV shows as ABC’s “This Time Around,” “The Blobheads,” “She’s Too Young” with Marcia Gay-Harden and “Dark Oracle.” She was most recently in the Sci-Fi Thriller “Kaw.”

**ISHAN DAVE (Henry Freemont)** marks his first feature film with **CHARLIE BARTLETT**. His television roles include the hit Canadian series’ “Degrassi: The Next Generation” and “Renegade Press.com.”

## **ABOUT THE FILMMAKERS**

**JON POLL** (Director) makes his feature film debut with the edgy coming-of-age comedy **CHARLIE BARTLETT**, after having already established himself as one of the most sought-after editors in Hollywood. Poll honed his skill with comic timing and seamless storytelling while collaborating closely with Jay Roach on such runaway blockbuster hits as the beloved **AUSTIN POWERS** films and the outrageous **MEET THE PARENTS/MEET THE FOCKERS** series. His work as an editor on more than 20 features also includes David Zucker’s **SCARY MOVIE 3**, Danny DeVito’s **DEATH TO SMOOCHY**, Jay Roach’s sports dramedy **MYSTERY, ALASKA, CABIN BOY, FOREVER YOUNG** as well as serving as second editor on Peter Weir’s **MASTER AND COMMANDER**. Poll most recently switched gears to serve as Executive Producer of the acclaimed **40 YEAR-OLD VIRGIN**, directed by Judd Apatow and featuring the screen breakthrough of Steve Carell.

It was Jay Roach who first brought to Poll the young screenwriter Gustin Nash’s script for **CHARLIE BARTLETT** – and Poll knew right away that its mixture of outrageous humor and provocative themes was precisely the match he’d been looking for to make the move to directing.

Poll’s upcoming projects include directing the romantic-comedy **OFF STRATEGY**, which will produced by Roach.

**DAVID PERMUT (Producer)** David Permut is well-known for his ability to conceive and recognize original high-concept projects. His production of RICHARD PRYOR: LIVE IN CONCERT was the first theatrical live comedy-concert and is the most successful of its kind. In 1987, it was Permut's hit comedy DRAGNET, starring Dan Aykroyd and Tom Hanks, which spawned the idea of remaking television classics into major motion pictures. Permut's countless other credits include THE MARRYING MAN, written by Neil Simon ; CAPTAIN RON, starring Kurt Russell; EDDIE, starring Whoopi Goldberg; DOUBLE TAKE, starring Orlando Jones and Eddie Griffin; and DYSFUNKTIONAL FAMILY, also starring Griffin. In addition, Permut conceived the idea behind of the hit comedy spoof FARCE OF THE PENGUINS with writer and director Bob Saget. FARCE was narrated by Samuel L. Jackson and had voiceovers by some of the biggest names in comedy. Other acclaimed credits from Permut include BLIND DATE, directed by Blake Edwards and starring Kim Basinger and Bruce Willis in his screen debut, and the Jon Woo blockbuster FACE/OFF, starring John Travolta and Nicolas Cage.

Permut's work also carries to the small screen, having produced a number of prestigious television programs. These include MISTRESS and TRUTH OF THE HEART for CBS, LOVE LEADS THE WAY for ABC/Disney and SOME KIND OF LOVE also for CBS.

Permut's eclectic development slate is virtually with every major studio in Hollywood. This includes Gustin Nash's next film, YOUTH IN REVOLT, slated to begin this summer with The Weinstein Company; WITHOUT A BADGE, a cop drama to be directed by Antoine Fuqua (TRAINING DAY); and THE C.O., written by Pulitzer Prize winning writer Robert Schenkkan (BAND OF BROTHERS). THE C.O. is the true story of unlikely hero Desmond Doss, a WWII soldier who refused to bear arms and was awarded the Congressional Medal of Honor for bravery by President Truman. BROTHER SAM, a biopic about controversial comedian Sam Kinison written by Academy Award-nominated writers Shari Springer-Berman and Robert Pulcini, is also being produced by Permut in association with Tom Shadyac (BRUCE ALMIGHTY) and Universal Pictures.

In addition, Permut is currently working the documentary RESPECT focused on the life of comedy legend Rodney Dangerfield. The documentary is pieced together from hundreds of hours of footage that Permut personally shot of Dangerfield over the years. The film promises an intimate, never before seen profile of the iconic comedian.

This fall, Permut's production LOCAL COLOR, directed by George Gallo and starring Ray Liotta and Armin Muller-Stahl, will be opening in theaters.

David Permut is the president of his production company Permut Presentations, Inc. with offices in Los Angeles, CA.

**BARRON KIDD (Producer)** Born and raised in Dallas, Texas, Kidd graduated from

Kenyon College in 1990 with a B.A. He's only had two jobs in his life: oil and gas wildcatter and movie producer. Kidd is currently working with producing partner Sid Gall and Texon Entertainment developing and financing film projects.

Filmmaker **JAY ROACH (Producer)** has garnered a reputation as one of Hollywood's producer/directors with a magic comedic touch, having helmed a string of very funny and successful hits. Roach made his directorial debut in 1997 with "Austin Powers: International Man of Mystery," starring Mike Myers, following that with the sequels "Austin Powers: The Spy Who Shagged Me" and "Austin Powers in Goldmember." Roach also directed and produced "Meet the Parents" and the follow-up "Meet the Fockers," starring Ben Stiller, Robert Deniro, Barbara Streisand, and Dustin Hoffman. Prior to Parents, he also directed the wry and touching "Mystery, Alaska," starring an ensemble cast headed by Russell Crowe.

Roach most recently produced "Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan," with Sacha Baron Cohen. Prior to that he produced "The Hitchhiker's Guide to the Galaxy."

A graduate of Stanford University, Roach received his Master's degree in film production from the University of Southern California. While at USC, his short subject film Asleep at the Wheel was nominated for a student academy award.

**SIDNEY KIMMEL (Producer)** is chairman and CEO of Sidney Kimmel Entertainment, the Los Angeles and New York-based production, finance and distribution company.

Active in the motion picture industry for more than 20 years, Kimmel is responsible for such pictures as "Blame It On Rio," "9½ Weeks" and "The Emperor's Club." His passion as an independent producer eventually led to the founding of Sidney Kimmel Entertainment in October 2004. Producing up to ten features per year, the company works with esteemed filmmaking talent to create quality, commercial films.

Kimmel and Sidney Kimmel Entertainment, in association with Universal Pictures, financed Academy Award nominee Paul Greengrass' critically acclaimed "United 93", as well as executive producing Billy Ray's "Breach," starring Chris Cooper, Ryan Phillippe and Laura Linney. Universal also released Nick Cassavetes' "Alpha Dog," the controversial film starring Emile Hirsch, Bruce Willis, Sharon Stone and Justin Timberlake, which Kimmel produced and financed.

Kimmel is producing a diverse slate of films in addition to "Charlie Bartlett" including the upcoming "Synecdoche, New York" starring Academy-Award winning actor Phillip Seymour Hoffman directed by Academy Award winning screenwriter Charlie Kaufman; the recently wrapped "Management" starring Jennifer Aniston, Steve Zahn and Woody Harrelson directed by Stephen Belber; "Adventureland" directed by "Superbad" director Greg Mottola and starring

Jesse Eisenberg and Kristen Stewart; the MGM release and critically acclaimed “Lars and the Real Girl” directed by Craig Gillespie starring Ryan Gosling and Emily Mortimer; the Frank Oz film “Death at a Funeral,” starring Matthew Macfadyen and Peter Dinklage released by MGM; Kasi Lemmons’ “Talk to Me,” starring Don Cheadle and Chiwetel Ejiofor, released by Focus Features; Ira Sachs’ “Married Life,” starring Pierce Brosnan, Chris Cooper, Patricia Clarkson and Rachel McAdams; “The Kite Runner” directed by Marc Forster which is being produced with DreamWorks Pictures, Participant Productions and Parkes/MacDonald Productions to be released by Paramount Vantage in December 2007.

In addition to his success in filmed entertainment, Kimmel founded Jones Apparel Group in 1975, which has since grown into a \$4.5 billion diversified fashion industry empire. Still active as the chairman of Jones’ board of directors, he has also established the Sidney Kimmel Foundation and its subsidiary, the Sidney Kimmel Foundation for Cancer Research, which is one of the nation's largest individual donors to cancer research. Kimmel is extremely involved in philanthropic endeavors benefiting his hometown of Philadelphia as well as Jewish education and continuity. He recently oversaw the opening of the Kimmel Center for the Performing Arts in Philadelphia, home of the world-renowned Philadelphia Orchestra. He is also a partner in Cipriani International, the acclaimed international restaurant and catering establishment, and is a part owner of The Miami Heat.

**WILLIAM HORBERG (Executive Producer), [President of Production](#)** of Sidney Kimmel Entertainment, [comes to the post from two years heading Wonderland Films, his independent production company that had a first look deal with DreamWorks SKG.](#) Prior to Wonderland, Horberg was partnered with Sydney Pollack and Anthony Minghella in their film and television production company Mirage Enterprises for eleven years. During his tenure at Mirage, he produced Mr. Minghella’s “Cold Mountain” and his earlier film “The Talented Mr. Ripley” as well as “The Quiet American,” “Heaven,” “Sliding Doors,” “Blow Dry” and “Searching For Bobby Fischer.” In television, he was Executive Producer of “Poodle Springs,” directed by Bob Rafelson for HBO, and was the creator and producer of “Fallen Angels,” an anthology series of hard-boiled crime stories for Showtime. Prior to working at Mirage, Horberg joined Paramount Pictures in 1987 as a Creative Executive and was eventually promoted to Senior Vice President of Production. During his tenure at Paramount, he oversaw the development and production of such films as "The Addams Family," "Dead Again," "Regarding Henry," "Naked Gun 2 ½," "Soapdish," "Godfather III" and "Ghost," among others.

**JENNIFER PERINI (Executive Producer)** oversees the production and development slate for Jay Roach's Everyman Pictures. She joined Roach (director of “Austin Powers,” “Meet The Parents,” “Meet The Fockers”) and his company in July 2002 and has worked on projects

such as “Borat,” “Used Guys” and “Meet The Fockers.”

Before that, Perini worked at the then DreamWorks-based ImageMovers from its inception in July 1997 as Head of Creative Affairs. The company was formed by partners Robert Zemeckis, Jack Rapke and Steve Starkey. At ImageMovers, Perini was responsible for bringing and developing most of the company’s slate of projects, including “Monster House” and “Beowulf,” and was responsible for securing writers to adapt many of Zemeckis’ film ideas.

Before that, she had been Vice President of Theatrical Production at Warner Bros. where she was involved in the production of “Tin Cup,” “Disclosure” and “Something To Talk About,” and oversaw the development of many high priority projects including “U.S. Marshals,” “Sphere” and “A Perfect Murder.”

Perini earned a Bachelor of Arts degree from Harvard University, and then produced pieces for NBC Sports during the 1988 Olympic Games in South Korea, for which she won a Sports Emmy Award. After then working at cable channel CNBC from 1989-90 as a talk show producer, she received her Master of Fine Arts degree at UCLA Graduate Film School’s Producers Program. She joined Warner Bros. in 1993 upon graduation.

**TRISH HOFMANN (Executive Producer)** has brought her filmmaking expertise to productions all over the world. As executive producer on Terrence Malick’s epic “The New World” starring Colin Farrell, she filmed in the North America and the U.K., and as producer of Tony Bui’s critically acclaimed “Three Seasons”, she took the first U.S. production to film in Vietnam since the end of the war.

Previously, Hofmann served as line producer of the hit independent films “The Grey Zone” shot in Bulgaria, and “Igby Goes Down”; and as co-producer of “Down To You,” “Brown Sugar” and “Dirty Dancing: Havana Nights,” shot in Puerto Rico.

**GUSTIN NASH (Writer/Co-Producer)** grew up in Massachusetts and moved to Los Angeles to attend the USC School of Cinema-Television. After graduating, he took a job selling cameras in the Burbank Mall where he decided he would write ten scripts before trying to sell anything. The tenth script was CHARLIE BARTLETT.

He now also has “Youth In Revolt” at Dimension, “Tommysaurus Rex” at Universal, “Missed Connections” also at Universal, a remake of “Three O’clock High” at Focus, as well as two projects written with his brother, Jesse Cale; “Interstellar Pig” at Paramount and “The Art Of Fighting” at Dreamworks with Rob Cohen directing.

**STEVE LONGI (Co-Producer)**, Permut Presentations VP of Production, oversees a busy production and development slate and co-produces all of Permut Presentations’ films.

Early next year he will co-produce World War II drama “Doss” for Walden Media and

“Youth In Revolt,” for the Weinstein Company. “Doss”, written by Pulitzer Prize winning writer Robert Schenkkan, tells the true story of the only conscientious objector to receive the distinguished Medal of Honor for bravery. “Youth in Revolt” is based on the acclaimed novel by C.D. Payne and written by Gustin Nash.

Longi is also working on a documentary about Rodney Dangerfield, a portion of which was filmed by Longi, as well as a biopic of controversial comedian Sam Kinison. Produced in association with Shady Acres Entertainment and Universal Pictures “Brother Sam” was written by Academy Award nominated writers Shari Springer-Berman and Robert Pulcini and stars Tony-winning actor Dan Fogler.

Longi also manages animator Sam Chen, an artist who works primarily in the CGI format. Chen’s highly acclaimed short film “Eternal Gaze” was short listed for an Academy Award nomination.

Longi began his film career at the age of 10 with the Super 8 camera, a gift from his parents. His backyard in Woodcliff Lake, N.J. proved the perfect location for his first film “The Flood”, an homage to the great Irwin Allen disaster movies of the time. Longi flooded a miniature model of a village with hundreds of gallons of water before setting it on fire. Longi received his first subscription to Daily Variety at the age of 11. “I had no idea what the paper meant, but everyone in Hollywood read it, so I had to get it,” says Longi.

While interning at New Line Cinema as a student of the University of California, Los Angeles, Longi met David Permut who had a first look deal at the studio. He worked as Permut’s assistant on the basketball comedy “Eddie” and the blockbuster hit “Face/Off” before going on to run Permut’s company.

“Farce of The Penguins” is the fourth film he has produced in addition to the hit comedy “Double Take” for Disney, “DysFunktional Family” for Miramax, and “Local Color” which was an official entry in the 2006 Tribeca Film festival and stars Armin Muehler-Stahl and Ray Liotta.

**TAMARA DEVERELL’s (Production Designer)** previous feature film credits are “Firehouse Dog,” “Blizzard,” “Bollywood/Hollywood” and “Masala.” Her credits for television include the movies “[Suburban Madness](#),” “Coast To Coast,” “Eloise at Christmastime,” “Eloise at the Plaza,” “Sounder,” “Dead Aviators,” “Caracara,” “Mind Games”, “Shadow Zone: My Teacher Ate My Homework,” “[Lulu](#),” “[Eclipse](#),” “The Burning Season” and the mini-series “Feast of all Saints.” Her series work includes “Wonderfalls,” “Kevin Hill” and “Degrassi: The Next Generation.” Deverell was Art director on the feature films “Death to Smoochy,” “X-Men,” “eXistenZ,” “54”, “Mimic,” “Crash,” “Canadian Bacon” and the television series “Liberty Street.”

Canadian born **PAUL SAROSSY (Director of Photography)** has worked as a cinematographer on over thirty features. His recent feature credits include “One Way,” “The Wickerman,” “The Secret,” “Ripley Under Ground,” “Black Widow,” “The River King,” “Where the Truth Lies,” “Head in the Clouds” and “The Snow Walker.” His other credits range from underground punk favorite “Terminal City Ricochet” to Paul Schrader’s Oscar®-winning “Affliction,” as well as Denys Arcand’s “Love and Human Remains,” Joe Mantegna’s directorial debut “Lakeboat” and the Hollywood productions “Picture Perfect” and “Duets.”

He may be best known, however, for his collaborations with Atom Egoyan – he has been Egoyan’s DP on “Speaking Parts,” “The Adjuster,” “Exotica,” “The Sweet Hereafter,” “Felicia’s Journey” and “Ararat.” Sarossy is the recipient of four Genie Awards (Canadian Oscars) - for his work on “Exotica,” “The Sweet Hereafter,” “Felicia's Journey” and “Perfect Pie.” In September 2001 his directorial debut “Mr In-Between” premiered at the Toronto Film Festival.

**ALAN BAUMGARTEN A.C.E.’s (Editor)** film credits include the upcoming “Mr. Woodcock” with Billy Bob Thornton and Susan Sarandon, as well as “Meet the Fockers,” “Dodgeball: A True Underdog Story,” two films for the Farrelly brothers “Fever Pitch” and their upcoming as yet untitled Ben Stiller project, “The Adventures of Elmo in Grouchland,” “Losing Chase,” “Lord of Illusions” and “The Lawnmower Man.”

His television credits include episodes of “The Job,” “Malcom in the Middle” and most recently the pilot episode of Todd Holland’s acclaimed “Wonderfalls.” He edited the television movies “Papa’s Angels” and “Monte Walsh” as well as several music videos and documentary films.

**LUIS SEQUEIRA (Costume Designer)** is responsible for the costume designs for the recent release “Breach” starring Ryan Phillippe and Chris Cooper, as well as the features “Highwaymen” and “Breaking Point.” His television credits include the costumes for “F/X: The Series” and “Thomas & the Magic Railroad” series as well as the TV movies “Moonshine Highway,” “Treacherous Beauties,” “Buried Secrets” and “Derby.”

As assistant designer, Sequeira worked on the major feature films “Hollywoodland,” “Cinderella Man,” “Mean Girls,” “Bulletproof Monk,” “The Tuxedo” and “K-19: The Widowmaker.”