



From the producers of *Little Miss Sunshine*

Amy Adams
Emily Blunt
Alan Arkin



Written by Megan Holley
Directed by Christine Jeffs
BBFC Certificate: 15
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SUNSHINE CLEANING

SYNOPSIS

A single mom and her slacker sister find an unexpected way to turn their lives around in the off-beat dramatic comedy ***Sunshine Cleaning***. Directed by Christine Jeffs (*Rain, Sylvia*), this uplifting film about an average family that finds the path to its dreams in an unlikely setting screened in competition at the 2008 Sundance Film Festival.

Sunshine Cleaning's stellar cast includes Academy Award® nominee Amy Adams (*Enchanted*), Oscar® winner Alan Arkin (*Little Miss Sunshine*), Golden Globe® winner Emily Blunt (*The Devil Wears Prada*), Steve Zahn (*Happy, Texas*), Clifton Collins, Jr. (*Capote*), Mary Lynn Rajskub ("24") and Jason Spevack (*Hollywoodland*). The film is directed by Jeffs from a screenplay by Megan Holley. Producers are Glenn Williamson, Jeb Brody, and Marc Turtletaub and Peter Saraf of Big Beach Films. Editor is Heather Persons. John Toon is director of photography. Production designer is Joe Garrity and art director is Guy Barnes. Costume design is by Alix Friedberg.

Once the high school cheerleading captain who dated the quarterback, Rose Lorkowski (Amy Adams) now finds herself a thirty-something single mother working as a maid. Her sister Norah, (Emily Blunt), is still living at home with their dad Joe (Alan Arkin), a salesman with a lifelong history of ill-fated get rich quick schemes.

Desperate to get her son into a better school, Rose persuades Norah to go into the crime scene clean-up business with her to make some quick cash. In no time, the girls are up to their elbows in murders, suicides and other...specialized situations. As they climb the ranks in a very dirty job, the sisters find new respect for one another and the closeness they have always craved finally blossoms. By building their own improbable business, Rose and Norah open the door to the joys and challenges of being there for one another—no matter what—while discovering personal healing in the most unexpected way.

ABOUT THE PRODUCTION

The story behind ***Sunshine Cleaning*** is almost as unlikely as the film's tale of sisters who rebuild their lives and family bond by starting a biohazard removal company. First-time screenwriter Megan Holley was inspired by a news piece she heard on the radio about a new growth industry: the crime scene clean-up business. "I thought that it would be just a fantastic backdrop to tell a story," she says. "I started working on the script and I wrote a couple hours every day before work. It took me a while, but I finally got it finished and I sent it off to a local screenwriting contest."

Holley won the competition and then attracted the attention of producer and former studio executive Glenn Williamson. When Williamson agreed to serve on the board of a film festival at his alma mater, the University of Virginia, he wasn't anticipating reading one of the most original screenplays to have crossed his desk in years. "They'd asked my office to help evaluate scripts," he says. "My assistant read it first and said, 'This is really good,' so I read it and it was really good. When I went to Charlottesville for the festival, I made it a point to meet Megan."

Williamson told her he wanted to produce her film. He thought the script was a perfect fit for Big Beach Films' Peter Saraf and Marc Turtletaub, producers of the Oscar[®]-winning indie hit *Little Miss Sunshine*. "Megan's got a seriously off-beat sense of humour," he says. "So do I, and certainly the Big Beach guys do, too."

Coincidentally, Saraf had heard the same radio programme and was riveted by the idea of a story about crime scene cleaners. "I immediately thought, wow, that would make a great movie, but I could never figure it out," he says. "In my thinking, it was a thriller or some kind of crime story. Then this script lands on my desk, this wonderfully emotional story in which these young women start cleaning up after crimes as a way to make money and unexpectedly find a sense of self-esteem through the work."

In another coincidence for Saraf, the boy in the film is named Oscar, as is his own son. "In *Little Miss Sunshine* the title character is named Olive, which is the name of my daughter; totally a coincidence," he says. "So when I sent the script to Mark Turtletaub, he called back and he said, 'So we're only going to make movies with 'Sunshine' in the title and your kids' names in them?'"

Saraf and his partners were sold on the project immediately. "Megan has an incredibly original voice and we don't find that very often," says Turtletaub. "It's heartfelt and quirky at the same time."

"We thought ***Sunshine Cleaning*** was funny," he continues. "We thought it was

touching. We thought it was heartbreaking. We thought it was sweet. We thought it was real. We just couldn't say no to it. And that's how we make movies."

Describing Holley as "the real deal," Brody adds, "She's a real person who has stories to tell, and always wanted to tell them and then finally sat down and wrote this script. She had this amazing day job working with crack-addicted rats. She said she would take them home because she felt sorry for them when they were going through withdrawal. Before that, she edited highway safety videos."

According to Saraf, the Big Beach producers think very carefully when selecting a director. "Filmmaking is not just an artistic process," he says. "It's hanging out with somebody for a couple years. You want to make sure you like their work, and you like them as a person."

Glenn Williamson had worked with Christine Jeffs on her second film, *Sylvia*, starring Gwyneth Paltrow as the tragic poet, Sylvia Plath. "Christine was clearly talented with drama. She has a gift with the camera and with the actors, and I knew she'd create a great visual style for this movie. This story's got a real interesting mix of comedy and human drama and real emotion that made her a perfect fit."

The rest of the team agreed. "Christine Jeffs was somebody whose movies we really, really loved," says Turtletaub. "When we were first throwing names around, we knew that Christine's unique aesthetic, her ability to frame up a shot and make pretty pictures, was rivaled only by her ability to work with actors and to get the story told. There wasn't a lot of discussion once her name came up."

Though clearly a departure from her previous work, the script was just the type of project the New Zealand-born filmmaker was looking for. "I found it both poignant and funny," says Jeffs. "I wanted to do something humorous for a change, and I was also looking for an American film with great actors."

Peter Saraf points to one of the movie's climactic scenes as an example of Jeffs' ability to amplify emotion with visuals. "Norah has taken her new friend Lynn trestling, which is getting under a train trestle as close as you can to the train and letting it run over you 'like a giant steel God screaming in your face,' as she says. Intercut with that are all of the other characters without dialogue—it's all visual. Everybody is going through some sort of a moment of crisis and catharsis. Usually a moment of catharsis in any kind of a story is a personal moment. This sequence makes it a cathartic moment for this entire family and it's incredibly powerful."

ABOUT THE CASTING

At the center of *Sunshine Cleaning* are Rose and Norah Lorkowski, a pair of underachieving siblings hoping to make something of themselves in the field of biohazard removal. Finding actresses with just the right chemistry to play the roles opened up the story in ways that astonished even the writer. “They are different than I had imagined,” says Holley. “Better than what I had imagined. They bring a complexity that I didn’t even dream of while I was writing this in my room.”

Amy Adams, who plays Rose, was an early frontrunner for the role. “Amy is one of those actors who comes up with something different every take,” says producer Jeb Brody. “She’s incredibly exciting to watch, because it’s rare to see somebody who can move you in so many ways. She has the right mixture of ex-cheerleader and real depth. That depth hasn’t really been tapped very often, and this is her opportunity to show it.”

Director Jeffs was equally impressed: “Amy just walked in and grabbed the part. She has so much charisma!”

Adams says that exploring the Lorkowski family dynamic is what first attracted her to the film. “I thought Christine had such a great perspective on sisters,” she says. “We ended up having this whole conversation about sister relationships, which was something I enjoyed examining. I also really could identify with wanting to be more than you are, in a different place than you were born into, to sort of elevate your status in the world. That’s something I think a lot of people identify with.”

The actress and the director met up in Albuquerque a couple of weeks before shooting began to go over the script in depth. “Christine is so creative. She’s pushed me to make Rose quirkier and more sympathetic, and that’s been a lot of fun. She gave me some ideas that I wouldn’t have come up with myself, a couple clues that took it in a completely different direction and gave it more dimension than I thought possible.”

The casting process for the role of Norah Lorkowski led the filmmakers to versatile, award-winning actress Emily Blunt. “It was so exciting to imagine who could play Amy’s sister,” says Jeffs. “Emily turned out to be perfect.”

Working with actors whose previous roles she knows and admires was a bonus for Adams. “I was also really looking forward to working with an actress who is a peer,” she says about Blunt. “When I found out it was Emily, I was completely intimidated. I knew I was really going to have to step up.

“She’s become my partner in crime—or in crime cleanup, as it were,” Adams laughs. “When you’re playing sisters, it’s really important to pick up on each other’s rhythms. And it feels just so natural to be working with Emily. I can see her as one of my sisters.”

Adams and Blunt were virtually inseparable during production, says Jeffs. “They totally supported each other and were like dynamite together. They just had fantastic chemistry—it was an exciting combination.”

Peter Saraf had been watching Blunt’s career since he first saw her in *My Summer of Love* at the Toronto Film Festival. “It was my favorite movie at the festival, and I fell in love with both of the performances in that film,” he says. “And when I went to see *The Devil Wears Prada*, I was blown away by the fact that it was the same actress. Her performance in one movie was so beautiful and passionate and dramatic, and in the other movie it was laugh-out-loud funny. That’s exactly what Norah needed to be.

“It would have been easy to paint Norah as a character who’s a bit of a stoner and who just hasn’t done anything with her time because she’s lazy, but that’s an incredibly boring character,” says producer Glenn Williamson. “Emily brought a great amount of depth to the role. She’s so naturally funny without pushing it, and she can also just be incredibly sweet and real.”

Blunt was fascinated by Norah’s free-spirited attitude, as well as the sense of loss she discovered in the character. “She has a lot of questions that have never been answered and everything has sort of been swept under the carpet in her family,” observes the actress. “Because she has unanswered questions about her past, she’s fascinated by other people’s backgrounds.

“Initially, a biohazard removal cleaning company is not interesting to Norah, and so she is dragged kicking and screaming to their first gig. But she’s fascinated by other people’s worlds. This is such an intimate look. Other people’s tragedies and the trinkets that surround them are fascinating to her. She becomes drawn into this world and finally has a sort of purpose and she likes that feeling.

“There aren’t a lot of scripts like this that come along,” says Blunt. “I read everything and this was the best thing I’d read in a really long time.”

After the experience of working with Alan Arkin in *Little Miss Sunshine*, the producers never considered anyone else for the role of the girl’s father, inept salesman Joe Lorkowski. “Anytime we can get him in a movie, we’re going to cast him,” says Turtletaub. “He’s one of a kind.”

Arkin was more than happy to return to work with the team that produced the critically acclaimed film for which he received his third Oscar[®] nomination and first statuette. “I loved the script and I got very excited about working with Amy and Emily,” says the veteran actor. “Those were the primary inducements.”

An actor’s actor, Arkin has a resume that includes an Academy Award[®], a Tony[®] for his work on Broadway and even a songwriting credit for the Harry Belafonte hit “The Banana Boat Song.”

“Definitely awesome,” is how co-star Amy Adams describes him. “Before he was cast, I got a phone call—‘Alan Arkin wants to talk to you.’ And I said, ‘What did I do?’ I was terrified to call him. I really wanted him to play Joe and I was afraid I would say something stupid.”

The actress says she and co-star Blunt were both in awe of Arkin. “Emily and I kind of stalked Alan. We have so much respect for him that all we could do was smile at him with big eyes. I think he was a little creeped out by us, but he managed.”

When casting the character of Mac, Rose’s former high school boyfriend and currently married lover, the producers wanted to make sure they had an actor who could really connect with Adams and make the relationship real and true. Steve Zahn is best known for his broad comedic roles in films such as *Happy, Texas*, *Out of Sight* and *Daddy Day Care*, but ***Sunshine Cleaning*** was a chance for him to show off his dramatic skills.

“Steve Zahn is a gifted comedic actor, but also a wonderful dramatic actor,” says Williamson. “We were lucky to be able to put him in a great role and to watch him really shine.”

Zahn acknowledges he might not be the most obvious choice for the role. “If they had a list of Macs, I’ll guarantee you I was not on that list,” says Zahn. “But I got the part, and I was really happy to get the part. It is truly one of the best scripts I’ve read in a long, long time. It’s unique and funny, and it just has so much depth to it. Usually I look at the characters first and try to think, ‘Hey, is this something I want to do? Is this a character I want to play?’ But for me this was, ‘I want to be in this movie. I’ll do either one of the guy parts. I don’t care.’”

For her part, Adams can’t imagine a better choice for Mac. “I was so moved by Steve’s performance,” says the actress. “In the hands of another actor, it could’ve been played really cocky and really unsympathetic, but he understood the relationship. He helped me to figure out why Rose was with him. When I started doing the scenes with Steven, he was just so honest.”

Adams said Zahn's ease with the material made her relax during some of the film's more intimate scenes. "Our very first scene working together, we were both pretty much naked," she says. "That could've been really uncomfortable, but he had no sense of vanity and that really made me comfortable. At one point we were discussing real estate. They'd say, 'Action,' and we'd do a little bit. And then he'd say, 'No, really. You should invest in acreage.' And then it's right back to it."

Mac has some unexpected competition for Rose's affection from Winston, a supplier of biohazard removal supplies who takes the girls under his wing as they struggle to understand the complexities of the business. It was a departure for Clifton Collins, Jr., the award-winning actor who made a splash playing Perry Smith, the condemned murderer in *Capote* opposite Philip Seymour Hoffman. "When I first got this script, Emily Blunt and Amy Adams were attached, so that was enough to pique my interest," he says. "In addition, the character I play is something really different for me. I'm constantly relating with the child and the two girls. We're like a little family, from my perspective."

Collins says working with Arkin, Adams and Blunt kept his improv skills sharp. "They are all really quick on their feet, and Christine gave us the freedom to go long if we wanted. It was really great."

The search for the young actor who would play Rose's son Oscar stretched across the country and took several months. Shortly before shooting began, they had still not cast the part when Glenn Williamson suggested they see Jason Spevack, a boy he had worked with from Toronto. Spevack flew into Albuquerque the same day he received the call. "He sat down and did a table read with about 40 actors and nailed it that very first day," says Brody. "We knew we had the right boy."

Oscar, says Spevack, is very different from him. "And I like that he's different. It's sort of fun to play different characters. He has lots of interesting little gizmos in his room. He loves his Aunt Norah. And that's basically his everyday life."

Emily Blunt was impressed with her young co-star, with whom she shot a number of poignant and funny scenes. "He is delightful and he was an angel for this production," she says. "He grew in confidence so much and learned to trust his own instincts. And some of them were so wacky and so perfect for this rather strange, eccentric little boy. I think he's going to steal the show."

Spevack's acting skills are unusually refined for his age, Christine Jeff's notes. "He has a great ability to be real, which a lot of kids don't," she says. "Jason just captured the part

perfectly. He's a great listener. He also had a wonderful rapport with Alan Arkin—Jason was just amazing with him.”

ABOUT THE SETTING

Originally set in Baltimore, close to the writer's own stomping grounds, *Sunshine Cleaning* was filmed in Albuquerque, New Mexico. "Albuquerque has a great feel, from the buildings to the landscape," says Jeffs.

The financial incentives offered by the state were also a draw, but it was the unique look and feel of the southwestern city that cinched the deal, says Williamson. "We were considering several places. We were flying to Albuquerque to scout the location and we were maybe five minutes from touching down when Christine said 'I love it. I want to make the movie here.' We hadn't even landed yet!"

Jeffs had seen photos of the city that embodied the atmosphere she sought for the film. "There is a really interesting book of contemporary American photography by Jeff Brouws called *Approaching Nowhere*," Jeffs explains. "There are some amazing photos of Albuquerque in the book, and the city just has such a wonderful, iconic kind of feel. It was strip malls and Old World all at the same time—a combination of arid desert and franchise landscape."

Albuquerque, they decided, was also the just right size town for the story. "We wanted a city that wasn't too big," says Turteltaub. "It also has two sides of the train tracks. Rose is somebody who had all these aspirations in high school and then ends up on the wrong side of the tracks. Albuquerque offered us that."

Brody is sure they will be returning to Albuquerque to film in the future. "Everybody here knows exactly what they're doing," he says. "We worked with a group of people who had read the script and loved the project and were contributing to it as fully as they possibly could."

"Plus, you've got all different kinds of looks. You've got Route 66 with all those great old signs. You got the strip malls. You've got a poor demographic and a richer demographic. You've got a university. It's just got so much going on."

According to John Toon, *Sunshine Cleaning's* director of photography and Jeffs' longtime collaborator, New Mexico also afforded them the opportunity for some singular visuals. "It has a really unique flavor," he says. "It looks different from anywhere that I've seen before. In terms of visual style, you can shoot wide shots, you can shoot landscapes and the light is fantastic. Everything is in close proximity, so you can travel around the city really easily."

"The production team ought to be congratulated on this film because they're fairly free

thinkers,” he continues. “They have an expansive view of how to make a movie, and they allowed us a lot of visual freedom in the making of this film. I think it will have a unique look.”

The film marks the fourth time director Jeffs worked with Toon, and she was thrilled to enlist the services of her trusted DP once again. “John does fantastic stuff,” she says. “He allowed the intimacy with the actors that I like the camera to have. He has an amazing visual sense.”

For production designer Joe Garrity and art director Guy Barnes, ***Sunshine Cleaning’s*** subject matter presented some unusual challenges. While the crime scenes needed to be realistic, they could not become the central focus of the scenes. “What Christine wanted more than anything else was realism,” says Garrity. “But the film is about the people, not about the kind of dramatic and very visual images used in horror movies. It’s more about what’s happening to these people, and we see it as a part of their seeing it.”

Jeffs sought to strike a careful balance within the film’s tone and imagery. “I wanted it to be graphic and intimate at the same time,” she says. “The colors and spaces of Albuquerque were important to achieving that. Joe Garrity, costumer Alix Friedberg and John Toon were also huge contributors.”

While some of the scenes are unflinching in their depictions of the aftermath of violence, producer Peter Saraf says that isn’t the point. “We don’t see any of the crimes,” he says. “We see the cleaning up as Norah and Rose learn how to do it. At first they have no idea what they’re doing and they’re throwing stuff in the garbage, which is of course all wrong. But Norah and Rose eventually learn all the skills that they need in order to do this job right, and they’re able to build a business.

“It’s this wonderful metaphor of cleaning up at the end of somebody’s life, while their own lives are a total mess,” he observes. “They need to clean up after themselves. And they eventually do in this film.”

Jeffs concurs, suggesting that the characters come to terms with their own mess by dealing with those left behind by others. “They are able to move forward and beyond it through what they do for a living,” she says.

To ensure realism, the production company retained the services of a crime consultant from Albuquerque. “We had a real crime scene investigator named Enrique Castenada come in,” says Jeffs. “It was interesting to find out that there were such people in a place as small as Albuquerque. There were two crime-scene cleanup companies for a city of about 800,000 people.”

“Enrique Castenada was great,” adds Garrity. “He came to all of our preproduction meetings so he could share his knowledge about specific scenes. He’s seen it all and he showed us pictures of actual crime scenes, so we had the opportunity to look at images similar to the ones in our movie. And he came by to help out every time we recreated one.”

Adams and Blunt spent days working in the faux crime scenes, which were sometime a bit too realistic for comfort. “It was pretty shocking to be in the middle of all that,” says Adams. “I had done some research. Our consultant had a whole book of pictures that were pretty graphic. I also read a book called *So You Want to be a Crime Scene Cleaner*, or something like that. It’s part of a series of books about challenging jobs and it’s written like a children’s book, so it’s kind of funny.”

“The first crime scene we had to shoot was one of the more mild ones,” says Blunt. “But there was blood just splattered all over this bathroom wall. They actually managed to get little fleshy pieces stuck on there and that was kind of gross. And so we were cleaning it and one of them got stuck on my toothbrush and I was trying to get it off and I slapped it right on Amy’s shoe. It kind of does gross you out even though you know it’s fake.”

But in the end, says Williamson, the film is about people who are finding themselves and accepting who they are. “It’s about healing—that’s the theme that runs through it. In this new world of cleaning up after people have died, Rose and Norah find themselves the ones who help start the healing. It’s actually making them better people, going to all these crime scenes and fixing the mess in other people’s lives. Through all this work that they’re doing, they become closer as a family and they’re able to move on.”

“People are going to want to see ***Sunshine Cleaning*** primarily because it’s a great movie with a phenomenal cast,” says Saraf. “It is a movie that is entertaining and has an emotional payoff. That’s what I, as a moviegoer, want. I want to come out feeling either energized or changed in some way, or just really looking at things in a new way. And along the way I want to laugh.”

Turtletaub is confident the film speaks for itself. “One of the things we learned over the last few years is that we let audiences come to the movie instead of trying to tell them what the movie is about,” he says. “Part of the marketing of *Little Miss Sunshine* was just that way. We opened in nine theatres and then gradually word of mouth built, and people found in it what they would find. I feel the same way about ***Sunshine Cleaning***. It’s this special screenplay with amazing talent. And we’re going to let people find it.”

ABOUT THE CAST

AMY ADAMS (Rose Lorkowski) is an Academy Award nominated actress with an impressive list of credits who challenges herself with each new role. Adams can currently be seen in John Patrick Shanley's *Doubt* opposite Meryl Streep and Philip Seymour Hoffman. The Miramax film is set at a Catholic school in the Bronx and centers on a nun who grows suspicious when a priest takes too much interest in the life of a young black student. Adams recently received her second Academy Award nomination as well as Golden Globe, SAG, BAFTA and Critics Choice award nominations for this performance.

Adams will soon start production on Anand Tucker's *Leap Year*. The film centers on a woman (Adams) who stages upscale apartments in Boston and leaves nothing to chance in her personal life. When weather derails her trip to Dublin to take advantage of a time-honored Irish tradition on Leap Year in which women propose to their men, she enlists the help of a surly Irish innkeeper to make an unexpected cross-country trip to pull off the perfect proposal in time.

Adams will appear as Amelia Earhart in Shawn Levy's *Night at the Museum 2: Battle at the Smithsonian*, opposite Ben Stiller. The film is scheduled for release by Twentieth Century Fox in May 2009. Adams also stars in Nora Ephron's *Julie and Julia* opposite Meryl Streep. The Columbia Pictures film is adapted from Julie Powell's book [Julie and Julia: 365 Days, 524 Recipes, 1 Tiny Apartment Kitchen](#) and centers on a frustrated temp secretary (Adams) who embarks on a yearlong culinary quest to cook all 524 recipes in Child's [Mastering the Art of French Cooking](#). She chronicles her trials and tribulations in a blog that catches on with the food crowd. The film is scheduled to be released in August 2009.

Adams most recently starred in Bharat Nalluri's *Miss Pettigrew Lives for a Day*, opposite Frances McDormand. The film is about a governess (McDormand) who gets a taste of glamour in 1938 when she goes to work in the home of an up-and-coming actress (Adams). One of the governess's chores is to sort out the actress's unrespectable affairs.

Adams also starred in Kevin Lima's *Enchanted* opposite James Marsden, Idina Menzel, Patrick Dempsey and Susan Sarandon. The film grossed over \$300 million dollars worldwide and garnered Adams a Golden Globe nomination for Best Actress.

Her role as the pregnant, childlike Ashley, who is awestruck by the arrival of her glamorous sister-in-law in Phil Morrison's 2005 film *Junebug*, earned Adams nominations for an Academy Award and a SAG Award. She won an Independent Spirit Award, Broadcast Film Critics Association Award, National Society of Film Critics Award, a San Francisco Film Critics Society Award and Breakthrough Gotham Award. Adams also won the Special Jury Prize for

Acting at the 2005 Sundance Film Festival.

Adams' other film credits include Mike Nichols' *Charlie Wilson's War*, opposite Tom Hanks, Julia Roberts and Phillip Seymour Hoffman; Adam McKay's *Talladega Nights: The Ballad of Ricky Bobby*, with Will Ferrell; Clare Kilner's *The Wedding Date*, with Debra Messing and Dermot Mulroney; Steven Spielberg's *Catch Me if You Can*, with Leonardo DiCaprio; Reginald Hudlin's *Serving Sara*; Anthony Abrams' *Pumpkin*; and Michael Patrick Jann's *Drop Dead Gorgeous*.

Adams' television credits include guest-starring roles on "The Office" and "The West Wing."

EMILY BLUNT (Norah Lorkowski) shot to international prominence with her lead role in the multiple award-winning British feature, *My Summer of Love*. Blunt played the mysterious, privileged Tamsin, who becomes the object of fascination of a local girl in this intoxicating romance from director Pawel Pawlikowski. *The Independent* praised Blunt's "genuine grace and predatory charisma," while *The Scotsman* declared, "Blunt manages to convey the petulant certainty of late adolescence while wielding her sexuality to dangerous effect." *Harper's Bazaar* called Blunt's performance "the most impressive film debut I've seen since Kate Winslet in *Heavenly Creatures*." She won the Most Promising Newcomer Award at the 2004 Evening Standard Film Awards and was nominated in the Best Newcomer category at the 2004 British Independent Film Awards. The film won the award for Best British Film at the 2005 BAFTA ceremony.

Blunt has a number of films slated for 2009 release. She appears in *The Great Buck Howard*, written and directed by Sean McGinly and co-starring Tom Hanks, John Malkovich and Colin Hanks. The film premiered at the 2008 Sundance Film Festival and will be released in March 2009. Later in the year, Blunt will be seen alongside Paul Bettany, Jim Broadbent and Rupert Friend in the Martin Scorsese-produced biopic, *The Young Victoria*, playing Britain's Queen Victoria in the early stages of her life. The film is written by Julian Fellowes and directed by Jean-Marc Vallee. Blunt will also be seen with Benicio del Toro and Anthony Hopkins in *The Wolf Man* and opposite Bill Nighy in *Wild Target*.

Blunt started her career at the 2002 Chichester Festival, where she played Juliet in a production of "Romeo and Juliet." Her London debut was portraying Gwen Cavendish in a production of "The Royal Family," opposite Dame Judi Dench.

2003 was a very busy year for the actress. Blunt first appeared on television screens as Princess Isolda in the British television drama "Boudica," about the life of the ancient British warrior-queen who fought the Romans. In the television adaptation of Agatha

Christie's "Death on the Nile," she starred as spoiled socialite Linnet Doyle alongside David Suchet. She also appeared in the television series "Foyle's War" as Lucy Markham.

Blunt went on to appear in Peter Travis' "Henry VIII," a two-part television drama documenting the stormy 38-year reign of the king. She played Henry's fifth wife, the teenage Queen Catherine Howard, alongside co-stars Ray Winstone, Helena Bonham-Carter and Michael Gambon. The series won Best TV Movie at the 2003 International Emmy® Awards.

The following year, Blunt was on set again for the critically acclaimed "Gideon's Daughter," starring Bill Nighy and Miranda Richardson. Stephen Poliakoff directed the drama, which was broadcast on BBC One in February 2006 and appeared on BBC America in April of the same year. For her performance, Blunt won a 2007 Golden Globe Award for Best Supporting Actress in a Television Movie.

In 2005, Blunt flew to New York to start work on *The Devil Wears Prada*. An adaptation of the hugely popular Lauren Weisberger novel, the film featured Blunt as the intensely neurotic Emily Charlton, senior assistant at *Runway* magazine. David Frankel directed an all-star cast including Anne Hathaway, Meryl Streep and Stanley Tucci. The film opened to great acclaim in June 2006 and exceeded all expectations, making over \$325 million at the worldwide box office. Critics shared the audience's love for *The Devil Wears Prada* and for Blunt. *The New York Times* described her as a "tour de force of smiling hostility," *The Los Angeles Times* called her "scene-stealing," *The Washington Post* wrote that she "delivers a comic gem," and *New York Magazine* reported that "the brilliant British actress Emily Blunt is a marvel at conveying the terror beneath the hauteur." For this performance, Blunt was nominated in the Breakthrough Female category at the 2006 Teen Choice Awards and honored with the Breakthrough Award at the 2006 Movieline Young Hollywood Awards. She was also nominated in the Best Supporting Actress category at the Golden Globes and the BAFTAs in 2007. That same year, she was also nominated for the BAFTA Rising Star Award.

Blunt was next seen in *Dan in Real Life*, with Steve Carell, Juliette Binoche and Dane Cook. She went on to make *The Jane Austen Book Club* alongside Maria Bello, Frances McDormand, Kevin Zegers and Hugh Dancy. Blunt also appeared in Mike Nichols' *Charlie Wilson's War*, starring Tom Hanks, Julia Roberts and Philip Seymour Hoffman.

ALAN ARKIN (Joe Lorkowski) has long been recognized as an actor of great talent and versatility on stage, silver screen and television. He won the 2007 Academy Award for Best Supporting Actor, the 2007 BAFTA Award for Best Supporting Actor and the 2007 Independent Spirit Award for Best Supporting Male for his performance in *Little Miss Sunshine*. Additionally, the cast was honored with the 2007 SAG Award for Best Motion

Picture Cast Performance. More recently, Arkin appeared in a pair of hit films. He played the Chief in *Get Smart* with Steve Carell and Anne Hathaway and played Arnie Klein in *Marley & Me*, co-starring Jennifer Aniston and Owen Wilson. This year, Alan will also be seen in *The Private Lives of Pippa Lee*, with Robin Wright Penn and Maria Bello, directed by Rebecca Miller.

Born in New York City, Arkin launched his career with Chicago's improvisational revue Second City. This led to his first part on Broadway: the lead in Carl Reiner's play "Enter Laughing," for which Arkin won a Tony Award. The following year, he appeared again on Broadway in Murray Schisgal's hit, "LUV." In 1998, Arkin directed, starred and co-wrote with Elaine May "Power Plays," a hit production at the Promenade Theatre. He began directing for the stage with the much-acclaimed "Eh?" starring Dustin Hoffman, at the Circle in the Square. Arkin then won an Obie for directing Jules Feiffer's "Little Murders" and "The White House Murder Case," which helped keep the Circle in the Square booked for several years. These productions were followed by "The Sunshine Boys," on Broadway; "Rubbers" and "Yanks Three," at The American Place Theater; "Joan of Lorraine," at the Hartman in Stamford; "The Sorrows of Stephen," at the Burt Reynolds Theatre (starring Arkin's son, Adam); and "Room Service," at the Roundabout in New York.

Arkin's first feature, *The Russians are Coming, The Russians are Coming*, earned him a Golden Globe Award for Best Actor, as well as an Oscar nomination. He received a second Oscar nomination, and the New York Film Critics Circle Award, for his performance in *The Heart is a Lonely Hunter*. A second NYFCC award followed for his role in *Hearts of the West*.

Other film credits include *Catch 22*, *Little Murders* (which he also directed), *Joshua: Then and Now*, *The In-Laws*, *Edward Scissorhands*, *Havana*, *Glengarry Glen Ross*, *Four Days in September*, *Mother Night*, *Slums of Beverly Hills*, *Gattaca*, *Steal Big, Steal Little*, *Jakob the Liar*, *Grosse Pointe Blank*, *America's Sweethearts*, *Thirteen Conversations About One Thing*, *Noel* and *The Novice*.

Arkin has written and directed two short films, *T.G.I.F.* and *People Soup*. The first opened the New York Film Festival and the latter received an Oscar nomination for Best Short Subject.

On the small screen, Arkin starred in the highly acclaimed A&E series "100 Centre Street," written and directed by Sidney Lumet. Other television appearances include his Emmy-nominated performances in "The Pentagon Papers" for FX and "Escape From Sobibor." He guest starred as the father of his real-life son, Adam Arkin, on "Chicago Hope," which earned him yet another Emmy nomination. He also appeared in Showtime's telefilm

"Varian's War" and HBO's "And Starring Pancho Villa as Himself" with Antonio Banderas, for director Bruce Beresford.

Arkin directed the television adaptation of the Broadway play "Twigs," with Carol Burnett, and "The Visitor," with Jeff Daniels, Swoosie Kurtz and Julie Hagerty, which won multiple international awards.

When not occupied as an actor or director, Arkin often devotes his time to music or writing. He has written six books, all published by Harper/Collins, the latest being a children's book entitled Cassie Loves Beethoven. An earlier work, The Lemming Condition, has sold steadily for 20 years and was honored by The Booksellers of America with placement in the White House Library.

JASON SPEVACK (Oscar Lorkowski) is a young actor with dual Canadian/U.S. citizenship. He plays the title character in "Dino Dan," a CGI/live-action children's television series from Toronto's Sinking Ship Entertainment. "Dino Dan" will air in January 2010 on Noggin in the U.S., on Nickelodeon Australia and various Canadian networks.

Since he was first introduced to the industry in 2002 at age five, Spevack has gone on to shoot more than 40 commercials for television and radio. He transitioned easily into series work and film, first playing small roles in "ReGenesis," "Instant Star," "True Crime Scene," "1-800-Missing," "This is Wonderland" and "Kevin Hill," to name a few. He has subsequently landed guest starring roles on "State of Mind" and voice work for the animated series "Super Why!"

Spevack has been featured in various pilots and movies of the week, most notably in the supporting role of Trevor in "Crazy for Christmas," with Andrea Roth and Howard Hesseman. The actor appears in a number of feature films, including *Hollywoodland*, *The Stone Angel* and *The Life and Hard Times of Guy Terrifico*. He was also seen in *Fever Pitch*, starring Jimmy Fallon and Drew Barrymore, as young Ben (Fallon's character).

STEVE ZAHN (Mac) is a versatile actor with extensive credits who has received critical praise for his work on both stage and screen. His standout performance in the comedy *Happy, Texas* garnered many accolades, including a Special Jury Prize at the 1999 Sundance Film Festival and an Independent Spirit Award for Best Actor. Zahn appears in the forthcoming films *Management*, co-starring Jennifer Aniston; *A Perfect Getaway*, opposite Milla Jovovich; and *The Great Buck Howard*, with John Malkovich and Colin Hanks.

Zahn co-starred in Werner Herzog's *Rescue Dawn*, alongside Christian Bale, and *Sahara*, with Matthew McConaughey and Penelope Cruz. He provided the voice of Runt for

Disney's animated blockbuster *Chicken Little*, with co-stars Zach Braff, Garry Marshall and Joan Cusack. Other credits include *Out of Sight*, with George Clooney and Jennifer Lopez; *Strange Wilderness*, with Jonah Hill; *Bandidas*, opposite Salma Hayek and Penelope Cruz; *Shattered Glass*, co-starring Hayden Christensen and Chloe Sevigny; *Safemen*, with Sam Rockwell; *Daddy Day Care*, starring Eddie Murphy; *National Security*, with Martin Lawrence; John Dahl's thriller *Joy Ride*, co-starring Paul Walker; and Penny Marshall's drama *Riding in Cars with Boys*, alongside Drew Barrymore. Zahn also starred as Gus McCrae in the CBS television mini-series "Comanche Moon."

MARY LYNN RAJSKUB (Lynn) has established herself as a versatile and dynamic actress/writer/performer through impressive television and film roles, as well as stand-out live performances. Her continuing, fan-favorite role as computer genius Chloe O'Brian on the FOX smash hit "24" helped earn the show a 2006 Emmy® win for Best Drama, as well as a 2005 and 2006 SAG nomination for Outstanding Performance by an Ensemble in a Drama Series. Later this year, Rajskub will be seen in a starring role in the independent comedy *American Fork*, which premiered at Slamdance. She was last seen in the critically acclaimed, Academy Award-winning® *Little Miss Sunshine*.

Rajskub went to art school for painting but discovered performing arts. After her first one-woman show, she received a review saying her performance was "one of the strangest and funniest performances I have ever seen." From that moment on, she began honing her skills as a comedian and dramatic actress.

After arriving in Los Angeles, Rajskub was cast on David Cross and Bob Odenkirk's critically acclaimed HBO sketch comedy series, "Mr. Show with Bob and David." Quickly thereafter, she switched to the network's "The Larry Sanders Show." The actress followed this work with appearances on "The Army Show" for The WB and "The Downer Channel," a Steve Martin-produced sketch series for NBC. Her episodic work includes guest appearances on "King of Queens," "NewsRadio," "Veronica's Closet" and "Good Morning, Miami." She also starred in CBS' remake of the classic film *Helter Skelter*.

Her film roster includes *Firewall*, opposite Harrison Ford, *Legally Blonde II: Red, White and Blonde*, *Sweet Home Alabama*, *Punch Drunk Love*, *Mysterious Skin*, *Dude*, *Where's My Car*, *Storytelling* and *Road Trip*.

Rajskub currently resides in Los Angeles.

CLIFTON COLLINS, JR. (Winston) has amassed an impressive body of work. He received critical acclaim for his portrayal of murderer Perry Smith in Bennett Miller's Oscar-winning drama *Capote*, opposite Philip Seymour Hoffman, Catherine Keener and Chris

Cooper. Collins recently wrapped production on *Boondock Saints 2: All Saints Day* and *Extract*, alongside Ben Affleck. Spring 2009 will find Collins starring in three very different films: J.J. Abrams' highly anticipated *Star Trek* reboot, *Crank 2* and the thriller *The Horsemen*, in which Collins stars alongside Dennis Quaid. He also headlines the forthcoming family drama *The Perfect Game*, based on a true story about boys from poverty-stricken Monterrey, Mexico who defy extraordinary odds to become the first foreign team to win the Little League World Series. The clincher is still the only perfect game pitched in Series history. Collins will also be seen in *Brothers*, with Jake Gyllenhaal and Natalie Portman; *Still Waters*, with Lake Bell; and the award-winning independent film, *Little Chenier*.

Other notable film credits include Steven Soderbergh's *Traffic*, in which Collins plays the unforgettable assassin Frankie Flowers opposite Benicio Del Toro; *Rules of Attraction*, directed by Roger Avary; and *Tigerland*, directed by Joel Schumacher.

Even at the beginning of his career, Collins found himself working with some of the industry's brightest young filmmakers: the Hughes brothers in *Menace to Society* and *Dead Presidents*, John Singleton in *Poetic Justice*, Kevin Reynolds in *187* and Antoine Fuqua in *The Replacement Killers*.

KEVIN CHAPMAN (Carl Swanson) is currently shooting *Hard Luck*, starring Wesley Snipes, with Mario Van Peebles directing.

Chapman inadvertently began his acting career while working with the Mayor of Boston in The Cultural Affairs Department. His job was to coordinate all filming in the city. It was there that Chapman met the late Ted Demme, assisting the director with his film *Monument Ave*. Demme asked him if he would be interested in playing the role of Mickey Pat in the film. This was the start of a new career for Chapman. After appearing in such films as *The Cider House Rules*, *A Civil Action*, *The Boondock Saints* and *In the Bedroom*, he decided to relocate to Los Angeles and study the art of acting. Chapman began his studies in Los Angeles with Cameron Thor.

Other film credits include *Two for the Money*, *The Unknown*, *Mystic River*, *21 Grams*, *Ladder 49*, *In Good Company* and *Flags of Our Fathers*.

ABOUT THE FILMMAKERS

CHRISTINE JEFFS (Director) directed Focus Features' *Sylvia* (2003), the biographical story of prominent American poet Sylvia Plath and her husband Ted Hughes. The film starred Gwyneth Paltrow and Daniel Craig.

Jeffs was born in Lower Hutt, New Zealand. She graduated from Massey University with a B.A. in Sociology and Geography before entering the film industry to work in post-production sound. Becoming an assistant editor, she worked on several New Zealand documentaries as well as such feature films as Melanie Read's *Send a Gorilla*, Gaylene Preston's *Ruby and Rata*, John Laing's *Absent Without Leave* and Alison Maclean's *Crush*, starring Marcia Gay Harden. In 1990, she earned a diploma in editing at the Australian Film, Television and Radio School and began cutting films as well as commercials.

Jeffs' first short film, *Stroke*, which she wrote, directed and edited, was screened at numerous film festivals including Cannes and Sundance. Her first feature film, *Rain*, which she adapted herself from Kirsty Gunn's novel, was selected for its world premiere in the Directors Fortnight at the 2001 Cannes International Film Festival. After Cannes, *Rain* was invited to screen all over the world. Concurrent with its screening at the Sundance Film Festival in January 2002, Jeffs was named one of *Variety's* "10 Directors to Watch."

JEB BRODY (Producer) is the President of Production at the newly formed film production and finance company Vendome Pictures, designed to finance 12 movies in the \$15-\$40 million budget range over the next four years.

Along with Marc Turtletaub and Peter Saraf, Brody was a founding partner at Big Beach, a New York-based independent film production and finance company formed in 2004. Brody served as Executive Producer on the Academy Award-winning *Little Miss Sunshine* (Fox Searchlight, July 2006), and the Golden Globe nominated *Sherrybaby* (IFC, August 2006). Brody was a producer on the highly praised Ramin Bahrani film *Chop Shop*, which premiered at Cannes 2007.

Brody and Saraf worked together from 2000-2002 at Magnet Entertainment, where Brody served as a production executive on a variety of projects including Spike Jonze's *Adaptation* and Jonathan Demme's *The Truth about Charlie*, while also running development for the company.

Brody was previously a producer at NBC Universal, where he co-founded a production company focused primarily on television. There, he produced network specials

while overseeing development on a number of pilots and feature films.

Prior to working in production, Brody pursued an academic career and was a curator at the American Museum of the Moving Image in Astoria, New York. In this capacity, he presented award-winning programs about international filmmakers Claire Denis, Pedro Almodovar, Sergio Leone, Donald Cammell, Hollis Frampton and many others. He was also an editor and managing director at the short-lived but much-loved film magazine, *Scenario*.

PETER SARAF (Producer) co-founded Big Beach, in partnership with Marc Turtletaub, in August of 2004. Since the company's founding, Saraf has served as producer on Liev Schreiber's adaptation of the Jonathan Safran Foer novel *Everything Is Illuminated*, as well as Oscar winner *Little Miss Sunshine*, *Chop Shop* and the forthcoming *Away We Go*, directed by Sam Mendes. Saraf is currently in production on *Jack Goes Boating*, with Philip Seymour Hoffman directing and acting with co-stars Amy Ryan, John Ortiz and Daphne Rubin-Vega.

Before Big Beach, Saraf was an independent producer and longtime partner of director Jonathan Demme and Edward Saxon at the production company Clinica Estetico. His credits include the multiple award-winning *Ulee's Gold*, directed by Victor Nunez and starring Peter Fonda (Golden Globe winner for Best Actor, Academy Award® nominee); *The Truth About Charlie*, directed by Jonathan Demme and starring Mark Wahlberg, Thandie Newton and Tim Robbins; and the critically acclaimed *Adaptation*, directed by Spike Jonze, written by Charlie Kaufman and starring Nicolas Cage, Meryl Streep and Chris Cooper.

Saraf has also produced a range of successful documentaries, including Jonathan Demme's *The Agronomist*, which won the IFP Gotham Award for "Best Documentary," the Academy Award®-nominated *Mandela: Son of a Nation*, and *One Foot on a Banana Peel, The Other Foot in the Grave*, a portrait of the AIDS crisis.

MARC TURTLETAUB (Producer) has been a producer for nine years through two production companies. In August 2004, Turtletaub founded Big Beach with Peter Saraf to produce and finance independent films. Since then, Turtletaub has served as a producer on all of the company's films, including Liev Schreiber's *Everything is Illuminated*, adapted from the best-selling novel by Jonathan Safran Foer and starring Elijah Wood; Matt Mulhern's *Duane Hopwood*, starring David Schwimmer and Janeane Garofalo, which debuted at the 2005 Sundance Film Festival; Jonathan Dayton and Valerie Faris' Academy Award®-winning *Little Miss Sunshine*, starring Greg Kinnear, Toni Collette, Steve Carell, Alan Arkin, Paul Dano and Abigail Breslin; Laurie Collyer's *Sherrybaby*, a Sundance Lab Project starring Maggie Gyllenhaal; the upcoming *Away We Go*, directed by Sam Mendes; and *Jack Goes Boating*, currently in production with Philip Seymour Hoffman directing and acting along with Amy

Ryan, John Ortiz and Daphne Rubin-Vega.

Prior to founding Big Beach, Turteltaub started Deep River Productions in 2000 with David Friendly.

GLENN WILLIAMSON (Producer) formed his Los Angeles-based production company Back Lot Pictures in 2003. He currently has a first look deal with Big Beach, which grew out of his successful collaboration with Big Beach partners Marc Turteltaub and Peter Saraf on *Sunshine Cleaning*.

Williamson recently produced the sci-fi action drama *Push*, starring Dakota Fanning, Djimon Hounsou and Chris Evans. *Push* was directed by acclaimed Scottish director Paul McGuigan. Williamson's other recent producing credits include Josh Goldin's directorial debut *Wonderful World* (currently in post production), which stars Matthew Broderick and Sanaa Lathan; *Hollywoodland*, (which received Best Actor honors at the 2006 Venice Film Festival for Ben Affleck's performance) and the hit remake of *The Omen*. He was also Executive Producer of the Academy Award winner *Eternal Sunshine of the Spotless Mind*, as well as Harold Ramis' *The Ice Harvest*.

Prior to forming Back Lot Pictures, Williamson was President of Production at Focus Features, where he supervised *Eternal Sunshine of the Spotless Mind*, *Far from Heaven*, *Vanity Fair* and Christine Jeff's *Sylvia*. For many years, Williamson was also a senior production executive at DreamWorks, where he supervised such films as Sam Mendes' *American Beauty* and *Road to Perdition*, Cameron Crowe's *Almost Famous*, Gore Verbinski's *The Mexican* and Bronwen Hughes' *Forces of Nature*.

Williamson was born in Tampa, Florida, attended the University of Virginia in Charlottesville and had a brief but sparkling career in advertising in New York prior to moving to Los Angeles to start his film career.

MEGAN HOLLEY (Writer) was named one of *Variety's* "10 Screenwriters to Watch" in 2005. Her first studio assignment followed soon after, adapting Maureen Johnson's teen lit novel [The Key to the Golden Firebird](#) for Fox 2000. Les Morgenstein and Bob Levy of Alloy Entertainment are producing. Currently, she is adapting A.N. Wilson's supernatural thriller [A Jealous Ghost](#) for Paramount Vantage. Kirsten Dunst is attached to both star in and produce the project, along with Management 360's feature film label, Film 360. In addition to her feature film work, Holley is also developing a television project with Greer Shephard ("The Closer," "Nip/Tuck") for Warner Bros.

HEATHER PERSONS (Editor) began her career apprenticing for editor Dede Allen on *The Addams Family* and later assisted on several films including *Flesh and Bone*, starring

Meg Ryan and Dennis Quaid; *Something to Talk About*, directed by Lasse Hallström and starring Julia Roberts; and *An American Rhapsody*, starring Scarlett Johansson. With Mia Goldman, she co-edited *My Big Fat Greek Wedding*, which was a huge domestic and international success, and *The In-Laws*, starring Michael Douglas and Albert Brooks. She edited the TNT movie “The Ron Clark Story,” starring Matthew Perry, for director Randa Haines. She also edited “Open Window” for Showtime, which starred Robin Tunney (Best Actress, Boston Film Festival) and Joel Edgerton. She edited the 2006 feature *Starter for 10*, starring James McAvoy, for Tom Hanks' company, Playtone.

JOHN TOON (Director of Photography) has enjoyed a long collaboration with director Christine Jeffs. He was the cinematographer on her feature films *Sylvia* and *Rain*, as well as her short, *Stroke*. His other film credits as cinematographer include Jerry Bruckheimer's *Glory Road* and Gregor Nicholas' *Broken English*.

Toon is also very well known for his work in international commercials for products ranging from American Airlines and France Telecom to Bacardi and Toyota. As both director and cameraman, Toon filmed the documentaries *Drum* and *Line Honours*, which were award winners at the La Rochelle Festival.

ROBERT DOHRMANN (Line Producer) studied at UCLA and has 18 years of experience in the motion picture, television and commercial production industries. His feature credits include *Thank You for Smoking*, *Mr. & Mrs. Smith* and *Man on Fire*. He has worked for companies such as Warner Bros., 20th Century Fox, Carsey-Werner and Viacom/MTV. In 1999, he launched Mad Molly Productions as an independent film and video production house, where he produced over 200 commercial and music video projects for clients such as Ogilvy & Mather, Warner Music and artists such as Bill Cosby, Gregory Hines, The Doors and Korn.

JOSEPH T. GARRITY (Production Designer) holds a B.A. degree from Temple University's School of Communications and Theater and an M.F.A. in Production Design from The American Film Institute. For 25 years, Garrity has designed feature films including *Runaway Train* (Art Director), *Weeds*, *My Girl*, *Drop Dead Fred*, *Son-In-Law* and *Imaginary Crimes*. He met Christopher Guest in 1988 and was chosen to design Guest's directorial debut feature, *The Big Picture*. Garrity has designed all of Guest's films since, including *Waiting For Guffman*, *Best In Show*, *A Mighty Wind* and *For Your Consideration*. Garrity also teaches and serves as Department Head for Production Design at The American Film Institute Conservatory in Los Angeles, CA.

ALIX FRIEDBERG (Costume Designer) studied at the Fashion Institute of Design in Los Angeles and the Otis School of Design. Friedberg has served as costume designer on

many feature films, including *Dan in Real Life*, *Gone Baby Gone*, *Glory Road*, *A Lot Like Love*, *Around the Bend*, *Cursed*, *The Hot Chick*, *Eight Legged Freaks* and *But I'm a Cheerleader*. Friedberg also served as an assistant costume designer on *Gone in Sixty Seconds*, *Office Space*, *Instinct*, *Poodle Springs*, *Home Fries* and *Father of the Bride 2*. Friedberg also holds numerous television costuming credits.

AVY KAUFMAN (Casting Director) has been a casting director in New York City for 20 years. She has worked with such directors as Ang Lee, Steven Spielberg, Jim Sheridan, Norman Jewison, Lars Von Trier, Jodie Foster, Wong Kar Wai and Robert Redford (to name a few), and on such acclaimed films as *The Sixth Sense*, *The Ice Storm*, *Lone Star*, *A Civil Action*, *Garden State*, *A.I.*, *Brokeback Mountain*, *Syriana*, *American Gangster*, *My Blueberry Nights* and *Lions For Lambs*.

Kaufman was honored in 2005 as Casting Director of the Year at the Hollywood Film Festival. She was nominated for an Emmy® award for the HBO mini-series "Empire Falls" and has also been awarded several Artios from her colleagues. She is featured in Helena Lumme's book, "Great Women of Film."