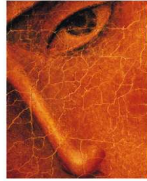


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ICON

# smart people

## PRODUCTION NOTES

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SMART PEOPLE will open in cinemas across the UK May 2008

Certificate: 15 Running Time: 94min  
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# smart people

## About The Production

*“We’ll figure this out. We’re smart people.”*

-- Janet

Professor Lawrence Wetherhold (DENNIS QUAID) might be imperiously brilliant, monumentally self-possessed and an intellectual giant – but when it comes to solving the conundrums of love and family, he’s as downright flummoxed as the next guy. His collegiate son (ASHTON HOLMES) won’t confide in him, his teenaged daughter (ELLEN PAGE) is an acid-tongued overachiever who follows all too closely in dad’s misery-loving footsteps, and his adopted, preposterously ne’er-do-well brother (THOMAS HADEN CHURCH) has perfected the art of freeloading. A widower who can’t seem to find passion in anything anymore, not even the Victorian Literature in which he’s an expert, it seems Lawrence is sleepwalking through a very stunted middle age. When his brother shows up unexpectedly for an extended stay at just about the same time as he accidentally encounters his former student Janet (SARAH JESSICA PARKER), the circumstances cause him to stir from his deep, deep freeze, with often comical, sometimes heartbreaking, consequences for himself and everyone around him.

Featuring the screenwriting debut of highly acclaimed novelist Mark Poirier (Goats, Modern Ranch Living) and the feature film directorial debut of award-winning commercial director Noam Murro, *SMART PEOPLE*, is a darkly funny tale of a very bright family in way over their heads. The film features an ensemble cast including Golden Globe nominee Dennis Quaid (*Far From Heaven*, *Traffic*), Golden Globe winner Sarah Jessica Parker (*The Family Stone*, *Sex and the City*), Academy Award® nominee Thomas Haden Church (*Sideways*), rising young stars Golden Globe nominee Ellen Page (*Juno*) and Ashton Holmes (*A History of Violence*).

The producers are Bridget Johnson (*As Good As It Gets*, *Jerry Maguire*), Michael Costigan (*American Gangster*, *Brokeback Mountain*), Michael London (*Sideways*, *The Family Stone*) and Bruna Papandrea (*Better than Sex*). The behind the scenes team includes director of photography Toby Irwin in his feature film debut, editors Robert Frazen (*Smokin’ Aces*) and Yana Gorskaya (*Rocket Science*), production designer Patti Podesta (*Bobby*, *Memento*) and costume designer Amy Westcott (*The Squid and the Whale*). The score features the film composing debut of Nuno Bettencourt, best known as the former lead guitarist for the rock band Extreme.

**GETTING SMART:**  
**ABOUT THE GENESIS OF SMART PEOPLE**

*SMART PEOPLE* is the story of an entire family coming-of-age, kicking and screaming the whole way. The head of the family, Lawrence Wetherhold, is having a colossal mid-life crisis. He's a venerable professor who can't connect with his students, a brilliant writer who can't publish his book, an aloof father who can't comprehend his equally smart children and a lonesome widower who can no longer remember the details of how love works.

Things are at a standstill in the Wetherhold household . . . until two events shatter the angst-ridden peace and change everything. First, Lawrence's adopted brother Chuck – a perpetual, overgrown adolescent – comes back into his life, looking for a place to crash while he gets his life together for the thousandth time. And then, against all odds, Lawrence does the unthinkable: he falls in love. As chaos breaks out on all fronts, Lawrence's brainy, blustering, well-armored defenses also began to break down – confronting him with the grouchy shadow of a man he has become and the parent, teacher and lover he once wanted to be.

The story of the Wetherholds first came to life in the mind of Mark Poirier, an acclaimed young American novelist and short story writer who is just starting to break into screenwriting. Poirier's two critically praised novels, Goats and Modern Ranch Living, explored the humor and anguish hiding within the surreal fabric of modern life in the Southwestern U.S.

But with *SMART PEOPLE*, Poirier wanted to delve into another insular, quirk-filled world with which he is quite familiar: academia. (Poirier has both attended and taught writing at Bennington College, Johns Hopkins University and Stanford, among others.) It's a realm that has been satirized and dissected in various ways throughout movie history – but Poirier was interested a different aspect of the academic universe: its family life and the volatile emotions and darkly funny situations that often hide behind the overblown self-importance and heady anxieties of the intellectual world. In the intellectually gifted Wetherholds he perceived a family at once funny and moving in their predicament of knowing so much – yet not really knowing one another at all.

The characters also cut close to the bone for Poirier. “When I was a kid, people used to call me ‘Old Man,’ because I was very sort of grouchy and unhappy and a lot like Lawrence,” he explains. “Vanessa, his daughter, is also sort of an extreme version of who I was in high school – someone who was achieving a lot, but for all the wrong reasons. And Lawrence's son James and brother Chuck are the people I always wished I could be, you know, to be that cool and to dare to do what you really loved.”

Poirier's screenplay soon attracted the devoted attention of leading producers Bridget Johnson, whose films include such major critical and box-office hits as *Jerry Maguire* and *As Good*

*As It Gets*, and Michael Costigan, who broke into producing with *Brokeback Mountain* and this year executive produced *American Gangster*. They in turn sent the script to Noam Murro, a native-born Israeli and one of the ad world's leading lights who had cut his creative teeth on award-winning spots for such companies as Nike and Adidas, and was named DGA Director of the Year in 2005. Murro was ready to break out into feature films, and searching for a story that would hit home, when *SMART PEOPLE* did just that.

"The story had a really specific and original voice, and when you read something with that strong of a voice, it's hard to ignore," says Murro.

It was the semi-sweet mix of the sardonic and the heartbreaking in the piece that really set it apart for Murro. "I liked that it was about very serious themes, yet it addressed them very unassumingly," he continues. "There's a wonderful poignancy to these characters, but at the same time they can be painfully funny. It's a story that invites you in without feeling too heavy. Although it's about a family that never really woke up from grief, the story doesn't take itself too seriously and, therefore, I think it allows you to get closer to some kind of truth. These aren't perfect characters – they're all quite damaged in various ways, but for me, that was a great place to start."

Early meetings confirmed that Murro and the producers were on the same page. "Noam is extremely focused and really knows his own mind," says Bridget Johnson. "We were always very confident that he would bring a unique visual style to the film, and that he would be great with the characters and the actors."

Meanwhile, Mark Poirier was equally thrilled to hear that Murro was going to helm his story, having already encountered his work. "When I was teaching at Bennington College, I taught a course called 'The Short Short Story' and we looked at some of Noam's ads and discussed how they are really like short films," he recalls. "Now, I was very excited to be working with him."

Murro and Poirier spent the next twelve months intensively collaborating on a new draft of the script, finding a very strong creative rapport. Meanwhile, Bruna Papandrea and Michael London of Groundswell Productions came on board. London, who had previously brought Rex Pickett's novel *Sideways* to the screen in an Oscar®-nominated production directed by Alexander Payne and who also produced the family-angst comedy *The Family Stone*, immediately responded to the story.

"It had all the elements that attract me – films about families and real people, that are both funny and sad," he comments. "Right away, I was sold on the script and on Noam. Watching his ad work, I could see straight away that he had his own voice and sensibility. His work was funny, human and interesting, all the qualities needed for *SMART PEOPLE*."

London continues: “Michael and Bridget had spent years giving birth to this project and we found ourselves in the luxurious position of receiving it. I loved the script and the director and now it was a matter of getting the right cast together.”

**PLAYING SMART:**  
**DENNIS QUAID AS LAWRENCE WETHERHOLD**

The casting of Lawrence Wetherhold was so key to *SMART PEOPLE* that it happened early on, while it was still in the earliest stages of development. It was always clear that the character Mark Poirier had so carefully crafted would require an actor of great versatility, as well as courage. After all, Wetherhold is not an easy man in any sense of the word. He can be devastatingly bright or overwhelmingly bitter, haughtily self-important or deeply vulnerable, an unapologetic curmudgeon or a fragile man in need of love— no easy group of characteristics to explore in a singular performance rife with both comedy and poignancy. But when Dennis Quaid’s name came up, everyone was intrigued by the idea, including Quaid.

Quaid’s roles have truly run the gamut -- from a high school baseball coach in *The Rookie* to a high-powered attorney in *Traffic* to a 1950s husband hiding his homosexuality in *Far From Heaven* to an out-of-touch United States President in the comedy *American Dreamz*.

Yet, Lawrence Wetherhold was like no role he’d done before. And, despite his rather towering set of flaws, Quaid was rather touched by him. “He’s a true curmudgeon and a grouch,” Quaid readily admits. “But he’s also someone who’s really dead inside at the beginning of the story. He might be extremely intelligent by his own account, and by others, but at the same time, he’s an emotional idiot. He doesn’t know how to just live life, how to embrace life.”

“Lawrence is someone very different from myself, except for the grouch part,” Quaid jokes. “He’s very sedentary and lives entirely in his head and I’m much more of an extrovert, so it was hard at first to envision myself in the role. But the story was so good and that’s what really attracted me. It’s a very human comedy and it got to me.”

When Quaid later met with director Noam Murro, the actor still wasn’t quite sure if he was right for the role, but their conversation sparked his interest even more. “I listened to Noam’s ideas and they intrigued me. He really knows a lot about human behavior and in talking to him I started to think about how sometimes people do have very inappropriate reactions to life and I decided I wanted to explore that through Lawrence and not be at all conventional,” he explains.

Delving into both the humor and the heartache of Wetherhold’s emotional disasters ultimately became the M.O. of Quaid’s performance. His preparation included gaining 25 pounds to

mirror Lawrence's lumpy, gone-to-pot physique and even giving up smoking just prior to production so that he would arrive on the set as irritable and edgy as possible!

Once the character began to come to life on the set, the filmmakers were amazed that Quaid had ever balked at the role. "I thought it was really perfect casting," says Michael London. "We could have cast a sort of obvious East Coast, Ivy League, snobby type but that would have been a lot less interesting because we've seen that so many times before. Instead, Dennis brings something new, a more populist American presence that broadens the scope of the film."

**FAMILY SMARTS:  
THOMAS HADEN CHURCH, ELLEN PAGE & ASHTON HOLMES AS THE WETHERHOLDS**

If Lawrence Wetherhold has a hard time relating to his students, he's even more bamboozled when it comes to fatherhood and family. To make matters even more complicated, he's just received another "surprise" visit from his slacker brother, Chuck, whom Lawrence makes a point of reminding everyone, especially Chuck, was adopted. The two couldn't be more different – where Lawrence is pompous, uptight and officiously responsible, Chuck is a laid back, pleasure-seeking, unabashed flake – and yet they must come to rely deeply on one another.

To bring out the humor and unexpected humanity in a grown man who lives his life like a child, Michael London immediately thought of Thomas Haden Church, with whom he had worked on *Sideways* in a serio-comic role that garnered Church an Academy Award® nomination. "I was hearing Thomas's voice in the role of Chuck the minute I began reading the script," recalls London. "It turned out that Noam was equally excited and receptive to the idea."

Church was lured in by the script. "I thought it was, well, very smart. I really liked the style and the story," he says. "And I liked the way the character of Chuck evolved. He seems like this clueless, hapless bohemian, but then, as with Lawrence, you start to see the layers stripped off."

The more he got to know Chuck, the more he began to see who he is and why this lackadaisical free spirit manages to spur changes in those around him. "What I like about Chuck is that he's got nothing to hide, there's no duplicity. He has a candor that I think the rest of the family are largely avoiding, and really needs," Church explains.

Dennis Quaid notes that Church's performance struck close to the bone for him. "He reminded me a little of my own little brother, and just the way brothers are in general, the way they can get under your skin and annoy you – yet how much they also make you laugh," he explains. "Thomas is very creative and improvisational – I'd love to work with him again on anything."

Unexpectedly, Chuck forms the closest bond in the Wetherhold family with his unusual niece, Vanessa, a prim and proper Young Republican who uses her lashing wit to withering effect.

Vanessa may be a stunning master of extra-curricular activities and high test scores but when it comes to making even a single friend, she's been a disheartening failure.

At once a desperately lonely, sheltered child and the whip-smart, world-weary head of her household, Vanessa turned out to be most challenging of all the roles to cast, sending the filmmakers off on a months-long search for the right young actress. "Vanessa is, for me, one of the significant chambers that pumps blood into the heart of this movie. The difficulty was in finding someone who had the spunk of a young girl who also possessing the soul of a 40 year old. That is a really complicated thing to pull off," observes Noam Murro.

Early on Murro thought of one actress who he thought had the right stuff for the role: Ellen Page -- the young Nova Scotian who first came to the fore as a savvy teen who turns the tables on a pedophile in the indie drama *Hard Candy* and more recently has won hearts, accolades and awards for running away with the title role in *Juno*. But at first, Page was unavailable. Then, at the eleventh hour, her schedule shifted and she met with Murro. He knew instantly she was what he had been looking for all along. He recalls: "Our meeting took place in a Burger King at Newark Airport. I came in from Pittsburgh and Ellen flew in from Canada. I saw her small figure and frame walking towards me and I just knew in that instant that she was the genius I was looking for. I feel very blessed to have had this chance to work with her."

Page had found the Wetherhold family fascinating in Mark Porirer's screenplay. "There's so much passive-aggressive bitterness and child's play in their interaction with each other. They have such a lapse in communication, and yet they all really want the same thing," she says.

She also found a lot of empathy for what prickly, difficult Vanessa is going through. "She's in the middle of this whole role reversal with her father, where she's maintaining the household and doing the cooking, and all she does is clean and study and practice for her SAT's. There's no sense of normalcy or being a regular teenager in her life, which is what makes her such an arrogant and angry person," she says. "I got where she's coming from completely. It's kind of heartbreaking, but I also believe she'll get through it."

Vanessa is forced into unexpected moments of fun and relaxation by her hedonistic Uncle Chuck, which results in a perilous misunderstanding between them. Page especially loved getting the chance to work so closely with Thomas Haden Church in creating their unusual, and unusually honest, rapport. "Thomas is hilarious, extremely smart and has fantastic instincts," she says, "and he was always trying new things."

Church was perhaps even more impressed by his young co-star. "Ellen is so gifted it's hard to fully comprehend it," says Church. "She has nuances to her performance that I think are very rare. I said to Dennis, 'I think this must be what Leonardo DiCaprio was like as a teenager.'"

Meanwhile, for the role of Vanessa's older brother, James, who keeps his well-adjusted life of remarkable accomplishments a secret, Noam Murro knew right off the bat who he wanted to cast: rising young star Ashton Holmes, whom David Cronenberg had cast as Viggo Mortensen's son in *A History of Violence*. "When I saw 'The History of Violence,' I loved the film and I loved Ashton. I couldn't see anyone else in this role," says the director.

Holmes was excited to find that young James broke the mold; far from being the usual young male rebel, he is actually the one reasonably well-adjusted person in the Wetherhold family. "James is an intellectual but he doesn't lack the emotional core that his dad lacks," Holmes observes. "I think his mom must have given him some of that emotional fiber that he definitely didn't get from his father."

To navigate the tricky relationship between James and Lawrence, Holmes delved into long conversations with Dennis Quaid about the long-buried father-son bond between them. "Dennis envisioned Lawrence as someone who's just really touchy and bitchy all the time. He's very aloof as a dad and he isn't as involved in his kid's day-to-day life as a normal dad would be, but he still cares in his own way," he says. "I was really impressed with Dennis' commitment to that character."

Each of the actors' deep commitment added up to the essence of a real, complicated family of difficult but yearning individuals, notes Murro. "The key was that each of the cast really understood their characters," he says, "and they understand that this is not one of those movies where there is a huge arc to each of them. What happens to the Wetherholds is what happens to a lot of us in real life – that is, we don't change in really big ways."

**SMART PEOPLE IN LOVE:**  
**SARAH JESSICA PARKER AS JANET HARTIGAN**

The crusty veneer that surrounds Lawrence Wetherhold in *SMART PEOPLE* begins to crack apart when he does the one thing he never expected he would ever do again – fall in love, for the first time since his wife died ten years ago. The recipient of his affection is a former student who once had a school-girl crush on him back when he was her impossible-to-please professor. But now Janet Hartigan is very much an adult, a lonely Emergency Room doctor who finds herself boggled by a man who seems to have built impenetrable steel walls around himself. Their love story – awkward, eccentric and almost over before it starts – is the stuttering engine that drives the transformation of the Wetherhold family.

Golden Globe-winner Sarah Jessica Parker took on the role of Janet much to Dennis Quaid's delight. "I thought she was amazing," he says, "with a character that's very different from anyone she's played before. As Dr. Hartigan, she's someone who's also emotionally closed off, although not



as much as Lawrence is. They're really two people who don't seem to have a clue, or a chance, to pull off this relationship, and yet they do."

Parker had previously worked with producer Michael London on *The Family Stone*, which led to him sending her *SMART PEOPLE*. "Sarah just seemed like the right color for this film," remarks London. "I knew she was looking for something challenging, and she has a wonderful gift for prickly characters. She can make them feel real and accessible in a way few actors can."

It was the unusual turbulence in the romance between Lawrence and Janet that first attracted Parker. "I liked that it was a real adult story about two people doing their best version of attempting a relationship – one that neither of them is really well equipped to deal with," she says.

Working with Quaid became the icing on the cake. "He has a quality that reminds me of people who are just starting out in the movie business. He seems so fresh and delighted by things, not cynical about the process," Parker comments. "He's really surprising and I grew very fond of him."

### **LAND OF THE SMART: SHOOTING AT CARNEGIE MELLON UNIVERSITY**

To capture the very particular ambiance of a top shelf university, the production of *SMART PEOPLE* took place largely in and around the campus of Carnegie Mellon, which was recently named by *Newsweek* as one of the "New Ivies" and has long been one of America's most selective leading colleges. The setting of Carnegie Mellon in Pittsburgh, Pennsylvania was especially attractive to Michael London and Bruna Papandrea, who had developed a great affection for the Northeastern city when they shot a screen adaptation of Michael Chabon's *The Mysteries of Pittsburgh* there earlier that year. London talked to Mark Poirier about incorporating the location into the screenplay, not just idly but weaving the school and the town into the very fabric of the story.

"I tend to gravitate towards movies that have a sense of place, that aren't set in some generic 'movieland,'" says London. "So it's not just that we shot *SMART PEOPLE* in Pittsburgh; we reset the movie in Pittsburgh. We took Carnegie Mellon and we made Dennis' character a teacher at Carnegie Mellon. Dennis really feels like a Pittsburgh character to me and that all becomes part of the experience."

The filmmakers were also excited by the visual uniqueness of Pittsburgh, a city that Lawrence Wetherhold jokes is "the Paris of Western Pennsylvania." "A great thing about shooting in Pittsburgh is that it's a painting you haven't seen before," says Bruna Papandrea. "Up till now, not a lot of films have been shot here."

Noam Murro was taken with the visual possibilities inherent to Carnegie Mellon's campus, which sits on 140 acres about three miles outside of downtown Pittsburgh. "It's not the traditional

Ivy League campus, with red brick with ivy growing on the walls. It gave us a much fresher, more interesting look for the film,” he says. “Additionally, Carnegie has a strong English Department and is also renowned for their Drama and Engineering Departments, so that suited the storyline of *SMART PEOPLE*. Most of all, it felt like the University that Lawrence would teach at.”

The campus not only provided authentic locations, from offices to lecture halls, but a bevy of enthusiastic students who served as extras, production assistants and interns during the shoot.

Production designer Patti Podesta, whose work has ranged from the backwards universe of *Memento* to recreating the Ambassador Hotel of 1968 in *Bobby*, worked closely with Murro to take full advantage of the rich academic atmosphere. Moving off campus, she especially enjoyed delving into the details of the Wetherholds’ on-hold lives to create their well-worn home. After scouring the city, Podesta chose a house in the area known as Friendship, drawn to its genteel neighborhood feel. Over a period of two weeks, the house was completely remodeled and refurnished in a manner befitting a family that has been stuck in a mire of grief and missed connections over the last decade.

When cast and crew arrived in Pittsburgh, they hit the ground running, shooting the film in just 29 tightly scheduled days. Murro set an electrifying pace and kept things moving at a rapid-fire speed.

“Noam brought to the project an abundance of energy and was able to make very quick decisions on scenes and move through the schedule,” says Papandrea. “I worked with Sydney Pollack for years and what always amazed me was that, even though he had been making movies for 40 or 50 years, he still did it with the energy of a 30 year old. Noam has that same energy – no amount of work is too much. He has an amazing mind and it was incredible to watch him on set.”

### **SOUNDING SMART: ABOUT THE MUSIC**

The final touches were added to *SMART PEOPLE* by composer Nuno Bettencourt, a highly regarded guitarist who makes his debut as a composer on the film. Bruna Papandrea, a friend of Bettencourt’s, had given him a copy of the film and without even being asked, Bettencourt had found himself inspired to write some music. Later, the filmmakers listened to his cues and felt instantly that this was the right musical direction for the film. “Music is your emotional bed and I always felt that at the end of the day, the score needed to echo the interior humbleness of these characters and situations,” says Noam Murro. “Nuno got that straight off the bat.”

Bettencourt found his initial inspiration in the subtle details of the opening moments of the film. “There are all these sort of slouchy moments, with the way Lawrence walks, the way he parks his car and the way he can’t remember people’s names. It reminded me of ‘The Odd Couple’ in a way

and I could already hear the music,” he says. “Of course, a dysfunctional family is something I always connect with and I definitely connected with this one.”

Rather than creating big, orchestral compositions, Bettencourt’s approach was more restrained and chamber-like, reflecting the characters. “I wanted to match the subtleties in the story telling with the music,” he explains. “There are only six main characters and most of the time there are only two or three of them in a scene. It hit me right away to follow a rule that there shouldn’t be more instruments than characters in any scene.”

He also determined that he would always work against the grain, contrasting the film’s moods with the music. “If the scene was heavy then I kept the music light or if there was a moment of romance I changed the tone and rocked it out a little,” he notes. “Just when things start to get a bit miserable, the key was to play it a bit funny, musically. Everybody knows that’s part of any family – that misery is often funny when you look back on it, and that’s there always love in there somewhere.”

Bettencourt also wrote several original songs for the film with his wife Suze Demarchi, a songwriter and former lead singer of an Australian band. “We experimented and strategically placed Suze’s and my original songs whenever we needed to lift some of the characters. I think the songs work really beautifully and play well lyrically and we had a great time doing it. It brought us closer.”

Naturally, Bettencourt had some nerves about making his feature composing debut, but he remembers the day they were allayed. “Noam came by to hear the score and he had this horrible look on his face and he looked like he was crying at one point and I thought, my God, is it that bad? And then he got up and he kissed me,” recalls the musician. “And it turned out that he really loved it.”

Whether it was in the music, the design or the performances, Noam Murro was ultimately most focused on nailing the delicate but reverberating shifts that lie at the heart of *SMART PEOPLE*. He sums up: “It’s a story that constantly shimmers between drama and comedy, and hopefully, you wind up with a sense of having really seen both the laughter and sadness in these people, this one fragile family. In the end, that’s all you can really ask for.”

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## **ABOUT THE CAST**

### **DENNIS QUAID (Lawrence Wetherhold)**

Throughout his career, Dennis Quaid has been featured in a diverse range of films culminating in an impressive body of work. In addition to receiving a Golden Globe and Screen Actors Guild nomination for his outstanding performance in *Far From Heaven*, he received honors from the New York Film Critics Circle and The Independent Spirit Awards for Best Supporting Actor of the Year. He was most recently seen in *American Dreamz* opposite Hugh Grant and Willem Dafoe, *In Good Company* with Scarlett Johansson and will soon be seen in the thriller *Vantage Point* opposite Matthew Fox and William Hurt.

Quaid is especially well known for his title role of a high school baseball coach in Disney's *The Rookie* and his portrayal of a high-powered attorney in the critically acclaimed drama *Traffic*. His feature film credits include *Yours, Mine and Ours*, *In Good Company*, *The Day After Tomorrow*, *The Alamo*, *Parent Trap* and *The Flight of the Phoenix*.

For television, Quaid starred in the Emmy Award-winning film *Bill* and its sequel *Bill: On This Own*. He also starred in the Emmy-nominated *Dinner with Friends* for HBO. He made his directorial debut for TNT with the television film, *Everything That Rises*.

Quaid began acting in high school and studied theater at the University of Houston. His career was launched with the role of an ex-football player in the film *Breaking Away*. He went on to star in the films *The Long Riders*, *Crazy Mama*, *Dreamscape*, *All Night Long* and *Enemy Mine*. His impressive body of work also includes *Savior*, *Wyatt Earp*, the Oscar®-nominated space epic, *The Right Stuff*, *Any Given Sunday*, *Something To Talk About*, *Everybody's All American*, *Suspect*, *D.O.A* and *Flesh and Bone*.

Upcoming, Quaid stars in the Universal film *The Express* and the Mandate Pictures film *The Horseman*.

### **SARAH JESSICA PARKER (Janet Hartigan)**

Sarah Jessica Parker continues to build upon a versatile career in film, television and theatre. *SMART PEOPLE* sees her reunited with producer Michael London, following on from the success of *The Family Stone* for which she received a Golden Globe nomination for Best Actress. More recently she was seen in the box-office success *Failure to Launch* with Matthew McConaughey.

Parker is best known for her role as Carrie Bradshaw in the multi award-winning television series *Sex and the City*, for which she also served as executive producer. For this role, Parker was honored with an Emmy award for Best Actress, a Screen Actors Guild award and four Golden Globe awards for Best Actress. Not only did the series win an Emmy, it took home the Golden Globe Award for Outstanding Comedy Series for three consecutive years.

Parker's recent film credits include *State and Main*, *'Til There Was You*, *Mars Attacks*, *If Lucy Fell*, *The First Wives Club*, *Ed Wood* and *Honeymoon in Vegas*. Her earlier body of films includes *Flight of the Navigator*, *Girls Just Want to Have Fun*, *Footloose*, *First Born*, *Somewhere Tomorrow*, *Rich Kids* and her breakout role in *LA Story* opposite Steve Martin.

Parker also has an impressive career on the stage. She starred in *Wonder of the World* at New York's Manhattan Theater Club, had a leading role in the Tony nominated Broadway production of *Once Upon a Mattress* and was critically acclaimed for her performance with Matthew Broderick in *How To Succeed in Business Without Really Trying*. She will next be seen in the highly anticipated feature film version of *Sex and the City: The Movie*, which she also produced.

#### **THOMAS HADEN CHURCH (Chuck Wetherhold)**

Thomas Haden Church received an Academy Award® nomination for the role of "Jack" starring opposite Paul Giamatti in Alexander Payne's critically acclaimed film *Sideways*. He was also recognized for this role with a Best Supporting Actor award from the Broadcast Film Critics and the Independent Spirit Awards.

Church was most recently seen in the blockbuster *Spider-Man 3* in which he plays Spider-Man's latest archenemy, "Sandman." He also starred opposite Robert Duvall in the award-winning western epic, *Broken Trail*, directed by Walter Hill. His outstanding performance won him an Emmy Award and also earned him Golden Globe and Screen Actors Guild nominations. His unique voice was heard in two family features, the remake of the children's classic, *Charlotte's Web* as "Brooks" the crow and *Over The Hedge* as "Dwayne."

Church made his feature film debut in the legendary *Tombstone* in 1993. He is extremely well known for his television roles as the mechanic "Lowell Mather" on the long-running NBC series *Wings* and his lead role in the FOX series *Ned and Stacey*, as the self-righteous "Ned Dorsey". His other film credits include *George of the Jungle* and *Free Money* opposite Marlon

Brando.

Church is co-writer and director of the film *Rolling Kansas*, which premiered as an official selection to the Sundance Film Festival in 2003.

**ELLEN PAGE (Vanessa Wetherhold)**

Honored by the National Board of Review, Chicago Film Critics Association, and the Broadcast Critics Association, as well as a recent Golden Globe, SAG and Independent Spirit award nominee, Ellen Page has established herself as one of the most promising young actresses.

Page is at the heart of "Juno," Fox Searchlight's new critically-acclaimed film about an offbeat teenager (Page) who finds herself unexpectedly pregnant and makes a surprising decision regarding her unborn child. Written by Diablo Cody and directed by Jason Reitman, the film also stars Jason Bateman, Jennifer Garner, J.K. Simmons, Michael Cera and Allison Janney.

In 2006, Page appeared as "Kitty Pryde" in the third installation of the X-Men franchise: "X-Men: The Last Stand." She also recently starred in the title role of Bruce MacDonald's "The Tracey Fragments" and starred opposite Catherine Keener, in "An American Crime," written and directed by Tommy O'Haver. Other recent credits include the Canadian ensemble piece, "The Stone Angel" featuring Ellen Burstyn and directed by Kari Skogland; Alison Murray's "Mouth to Mouth" and Daniel MacIvor's ensemble piece "Wilby Wonderful."

As the lead in Lionsgate's 2005 independent feature, "Hard Candy," directed by David Slade, Page won great praise for her tour de force performance as a fourteen-year-old girl who meets a thirty-year-old photographer on the internet and then looks to expose him as pedophile. The film premiered at the Sundance Film Festival and also starred Patrick Wilson and Sandra Oh.

A native of Halifax, Nova Scotia, Page has long been a fixture in Canadian television and cinema. She began her career at the age of 10 on the award-winning television movie "Pit Pony" and received a Gemini nomination for Best Performance in a Children's Program and a Young Artist Awards nomination for Best Performance in a TV Drama Series. Two films later, Page appeared as "Joanie" in "Marion Bridge," winner of the "Best Canadian First Feature" at the Toronto International Film Festival. The part won Page an ACTRA Maritimes Award for Outstanding Female Performance. She also appeared in the cult hit TV series "Trailer Park

Boys.” Page won a Gemini award for her role of “Lilith” in the first season of “ReGenesis,” a one-hour drama for TMN/Movie Central. She also starred in “Mrs. Ashboro's Cat,” a cable feature for The Movie Network for which she also won a Gemini Award for Best Performance in a Children's or Youth Program or Series.

**ASHTON HOLMES (James Wetherhold)**

Ashton Holmes' film debut was *A History of Violence*, which received a Golden Globe nomination for Best Picture. The critically acclaimed David Cronenberg film also starred screen veterans Viggo Mortensen, Maria Bello and William Hurt. Since then Holmes has completed work on *Wind Chill* for Revolution Studios, a supernatural thriller co-starring Emily Blunt, and *Normal Adolescent Behavior* for New Line, in which he starred opposite Amber Tamblyn.

Holmes is currently shooting *The Pacific*, a 10-part HBO miniseries from the creators of *Bands of Brothers* and executive producers Steven Spielberg and Tom Hanks. Production is in Australia and New Zealand.

Holmes' stage work includes a leading role in the award-winning musical *Rent*, touring nationally; an off-Broadway production of *All Shook Up*; *The Snow Queen*, in London's West End; and the national tour of *A Christmas Carol*. In television, he was last seen in a recurring role on the ABC drama *Boston Legal*.

## **ABOUT THE FILMMAKERS**

### **NOAM MURRO (Director)**

Noam Murro is a multi-award winning commercials director. He has been nominated for DGA Director of the Year five times, winning the honor in 2005. His unique style was established in 1994 with a memorable campaign that captured elderly customers in Katz's famous deli on New York City's Lower East Side. This led to documentary-style exposés of tobacco monsters for the Calif. Dept. of Health as well as lighter work for Fox Sports. In 2001, Murro's work embraced the taboo subject of death. The poignant *Flatline* spot for Toshiba, in which a dying man's life flashes before him, was singled out and applauded by the New York Times.

In 2002, he directed Saturn's *Sheet Metal*, a conceptually driven spot that was highly critically acclaimed. In 2003, Adcritic.com labeled his *Got Milk?* "Birthday" as the best spot of the year. "Birthday" went on to become the winner of a Gold Lion at the 2003 Cannes Lions awards. Murro's campaign for Olympus garnered him a second Gold Lion at the 2005 awards along with a number of Silver and Bronze statues for other commercials. Recently, Creativity Magazine named him as one of the industry's 50 most influential people in the last 20 years. He was also recently named the UK's #1 director by Campaign magazine.

As well as directing, he is also the successful founder of Biscuit Filmworks, one of the most competitive and interesting production companies in the industry. *SMART PEOPLE* is his first feature.

### **MARK POIRIER (Screenwriter)**

Mark Poirier is the author of the novels Goats and Modern Ranch Living, as well as two story collections: Unsung Heroes of American Industry and *Naked Pueblo*. Goats and Unsung Heroes of American Industry were New York Times' Notable Books.

His screenplay work includes an adaptation of Alice Munro's *Hateship, Friendship, Courtship, Loveship, Marriage* for Warner Brothers; an original screenplay called *Pretty Face* for Imagine and Universal; an adaptation of Douglas Coupland's *All Families are Psychotic* for DreamWorks; and an adaptation of his own novel, *Goats*, commissioned by an independent director and producer.

Poirier graduated from Georgetown, Stanford, Johns Hopkins, and The Iowa Writers' Workshop, where he was a Maytag Fellow and a James Michener Fellow. He currently resides in Connecticut.



### **BRIDGET JOHNSON (Producer)**

Bridget Johnson is an independent feature film producer in Los Angeles. Her recent credits include Walt Disney Pictures' underdog sports drama *ICE PRINCESS*, which stars Joan Cusack, Kim Cattrall and Michelle Trachtenberg. Johnson honed her skills during her years as a production executive.

Prior to launching her production company in 1999, she served as President of Production for New Regency Productions, where she oversaw such films as "A Midsummer Night's Dream," "Entrapment" and "Fight Club." As president of James L. Brooks' Gracie Films from 1995-1998, Johnson developed and produced the hit comedy "As Good As It Gets," starring Jack Nicholson, Helen Hunt and Greg Kinnear. The film garnered seven Academy Award® nominations, including Best Picture, as well as three Golden Globe Awards.

While at Gracie, Johnson oversaw Wes Anderson's critically acclaimed debut feature "Bottle Rocket," and worked as the executive in charge of production on Cameron Crowe's "Jerry Maguire," starring Tom Cruise.

She began her film career as a story analyst for Tri-Star Pictures in 1984, and rose through the ranks to become vice-president of production. Among the films that Johnson ushered from conception through release were Amy Heckerling's surprise comedy hit, "Look Who's Talking" starring John Travolta; "Blind Date" starring Bruce Willis; and the cult thriller, "The Seventh Sign," which was Demi Moore's first starring role.

In 1989, Johnson moved to the Walt Disney Studios, where she served as senior vice president of production, supervising the development and production of the hugely popular "Father of the Bride" films, as well as "Green Card," "When a Man Loves a Woman," "Mad Love" and "Cool Runnings."

### **MICHAEL COSTIGAN (Producer)**

Michael Costigan is President of Scott Free, Ridley and Tony Scott's production company which is based at 20th Century Fox. Scott Free most recently produced *American Gangster* for Universal Pictures, directed by Ridley Scott and starring Denzel Washington and Russell Crowe, and *The Company*, a six-hour miniseries chronicling the history of the CIA for TNT. Scott Free just wrapped production on *Body of Lies*, a political thriller directed by Ridley Scott and starring Leonardo DiCaprio and Russell Crowe, based on the novel by Washington Post correspondent David Ignatius, and scripted by William Monahan (*The Departed*).

Costigan made the transition to producing movies in 2004, with *Brokeback Mountain*. Directed by Ang Lee and adapted from the Annie Proulx short story by Larry McMurtry and Diana

Ossana, the film was nominated for Best Picture, and won Oscars for Best Director and Best Screenplay.

Costigan began his career at Sony Pictures, where he was a production executive for nine years. As Executive Vice President, Production, he oversaw the acquisition, development and production of films including Milos Forman's Academy Award-nominated *The People Versus Larry Flynt*; James Mangold's *Girl, Interrupted*; McG's first installment of *Charlie's Angels*; Guy Ritchie's *Snatch*; Gus Van Sant's acclaimed *To Die For*; Andrew Niccol's debut film, *Gattaca*; and Wes Anderson's debut feature, *Bottle Rocket*.

### **MICHAEL LONDON (Producer)**

Michael London is the founder of Groundswell Productions, an independent production and financing company formed in 2006 with a mission to create a thriving home for film makers with singular voices that reach broad audiences. The company's slate mixes films from established directors and emerging talent alongside comedies and genre films with an original sensibility.

Groundswell's films include *Milk*, which will be directed by Gus Van Zant, starring Sean Penn, Emile Hirsch, Josh Brolin and James Franco, to be released by Focus Features, which begins production in San Francisco in January. The company recently wrapped production on *Appaloosa*, produced by London, directed by Ed Harris, who also stars opposite Renee Zellweger and Viggo Mortensen, which New Line will release. Groundswell's *The Marc Pease Experience* will be released by Paramount Vantage and is directed by Todd Louiso and stars Jason Schwartzman and Ben Stiller. In addition to *Smart People*, also premiering at Sundance is Groundswell's *The Mysteries of Pittsburgh*, which Rawson Marshall Thurber wrote and directed, and which stars Sienna Miller, Peter Sarsgaard, Mena Suvari, Jon Foster and Nick Nolte. Upcoming from Groundswell Productions is Tom McCarthy's *The Visitor*. *The Visitor* premiered at the 2007 Toronto Film Festival and will screen at Sundance. Overture will release *The Visitor* in the spring of 2008.

Prior to founding Groundswell, London produced the Alexander Payne film *Sideways*, which won a Golden Globe for Best Picture (comedy or musical), an Independent Spirit Award, and a Best Picture nominee at the 2005 Academy Awards, where it won the Oscar for Best Adapted Screenplay.

In 2005, London produced *The Family Stone*, written and directed by Thomas Bezucha, and starring Diane Keaton, Sarah Jessica Parker, Dermot Mulroney, Luke Wilson, Claire Danes, Rachel McAdams and Craig T. Nelson. London also produced Neil Burger's *The Illusionist*,

which is a period romantic thriller set in Vienna that premiered at the Sundance Film Festival in 2006 and was released in August 2006. The film starred Edward Norton, Paul Giamatti and Jessica Biel and it was produced with David Levien, Brian Koppelman, Cathy Schulman and Bob Yari, who also financed the picture. Earlier in 2006, London teamed up again with Alexander Payne to produce *King of California*, which was written and directed by Mike Cahill, and starred Michael Douglas and Evan Rachel Wood. In 2003 London produced *House of Sand and Fog* starring Jennifer Connelly and Ben Kingsley for Dreamworks and *Thirteen* starring Holly Hunter and Evan Rachel Wood. Both received Academy Award nominations and 2004 Independent Spirit awards. *Thirteen* also won Best Director honors at the 2003 Sundance Film Festival where Fox Searchlight acquired worldwide distribution rights to the independently-financed production.

Previously, London spent five years as a production executive at Fox, which he departed as executive vice president of production. Films under his supervision included *Alien 3*, *Die Hard 2*, *Sleeping with the Enemy*, *Hoffa*, and *the Sandlot*. He started his career as a staff writer for the Los Angeles Times after receiving his undergraduate degree from Stanford University.

#### **BRUNA PAPANDREA (Producer)**

Bruna Papandrea has been President of Michael London's indie finance and production company Groundswell Productions since its inception in 2006. She has served as Executive Producer on *The Mysteries of Pittsburgh* written and directed by Rawson Thurber; Producer on *Smart People* directed by Noam Murro; Producer on Todd Louiso's *The Marc Pease Experience*; and most recently Executive Producer on the upcoming film *Milk*, Gus Van Sant's biopic about Harvey Milk written by Lance Black. Papandrea was born and raised in Australia where she began her career as a film and commercial producer. In 1993 she moved to New York to produce the independent film *Lifebreath* and returned to Australia where she produced the feature film *Better Than Sex*.

In 2001, Papandrea moved to London where she worked as a producer at Anthony Minghella and Sydney Pollack's Mirage Enterprises. While there, she oversaw the Philip Noyce film *The Quiet American* and acquired several high profile properties including the novel *The Ninth Life of Louise Drax*, which Anthony Minghella is currently adapting to direct as his next film. Papandrea developed many projects while at Mirage, including *Triage*, based on the novel by Scott Anderson to be directed by Danis Tanovic (*No Man's Land*), and *The No. 1 Ladies Detective Agency*.

Papandrea then made the move to New York to be the Creative Director for Greenstreet Films, a leading independent production company. During her tenure at Greenstreet, Papandrea

developed and acquired a slate of movies for the company including the upcoming John Polson film, *Tenderness*, starring Russell Crowe, and *The Frog King*, which Darren Starr will direct. She also acted as the Executive Producer on the upcoming comedy *Wedding Daze* starring Jason Biggs and Isla Fisher.

**JENNIFER ROTH (Executive Producer)**

Jennifer Roth has been working in the film industry for the past 17 years. Most recently she was the executive/line producer on the independent film *Trainwreck: My Life as an Idiot* starring Seann William Scott and Gretchen Mol. Previously she served as line producer on several films including *Black and White*, *Songcatcher* and *The Squid and the Whale*. Her early production credits include *Bad Lieutenant*, *Smoke*, *Deadman*, *The Crow* and *Lawn Dogs*.

**PATTI PODESTA (Production Designer)**

Patti Podesta most recently designed *Bobby*, Emilio Estevez's award winning film with an ensemble cast including Anthony Hopkins, Sharon Stone, Demi Moore, Lindsay Lohan and Elijah Wood. Podesta's design for the original and critically acclaimed *Memento*, was the film that launched her career. Earlier, she designed the films *Nowhere* and *Splendor* for director Greg Araki. Other recent work includes *Annapolis*, *The Chumscrubber* for director Arie Posin and *Spin* for James Redford.

Before discovering the world of production design, Podesta was well known as a media artist and brings this background to her designs for film. Her experimental video works have been screened at museums and festivals in the U.S. and Europe and recognized with numerous awards including three grants from the National Endowment for the Arts. Podesta began her work in the movie business designing title sequences, most notably *Bound* and working as assistant art director on *Honey I Blew up the Kids* and *A Dangerous Woman*.

**AMY WESTCOTT (Costume Designer)**

A resident of both coasts, Amy Westcott, a Philadelphia area native, is a graduate of Syracuse University where she earned a Bachelor's Degree in Fashion Design. Amy's first foray into film was as a wardrobe assistant on James Mangold's *Copland*. Thereafter, she ventured into independent films, receiving her first design credit on the graphic horror film, *Campfire Stories*.

Her notable film design credits include Noah Baumbach's *The Squid and the Whale*, which won Sundance Film Festival awards for Best Director and Best Narrative Screenplay in 2005; and

*Roger Dodger*, directed by Dylan Kidd, which won the 2002 Tribeca Film Festival award for Best Narrative Feature. She continued collaborating with Kidd on his subsequent feature *P.S.*

Other credits include *The Secret Lives of Dentists* for director Alan Rudolph, *Off The Map* for director Campbell Scott and currently in competition at the 2007 Tribeca Film Festival, *Garden of Eden* for director Kevin Connolly. Currently, Amy is the costume designer on her 3<sup>rd</sup> season of HBO's *Entourage*, and most recently was nominated for a Costume Designers Guild award for her work on the show.

MIRAMAX FILMS and GROUNDSWELL PRODUCTIONS present

In Association with SHEREZADE and VISITOR PICTURES

A CORDUROY FILMS/TABLE TOP FILMS Production

In association with QED INTERNATIONAL

# SMART PEOPLE

Directed by	NOAM MURRO
Written by	MARK JUDE POIRIER
Produced by	BRIDGET JOHNSON MICHAEL COSTIGAN
Produced by	MICHAEL LONDON BRUNA PAPANDREA
Executive Producers	OMAR AMANAT STEFFEN AUMÜLLER MARINA GRASIC
Executive Producers	JENNIFER ROTH KENNETH ORKIN ED RUGOFF
Executive Producers	BILL BLOCK PAUL HANSON
Director of Photography	TOBY IRWIN
Production Designer	PATTI PODESTA
Editors	ROBERT FRAZEN YANA GORSKAYA
Costume Designer	AMY WESTCOTT
Music by	NUNO BETTENCOURT

# SMART PEOPLE

DENNIS QUAID

SARAH JESSICA PARKER

THOMAS HADEN CHURCH

ELLEN PAGE

ASHTON HOLMES

DAVID DENMAN

CAMILLE MANA

Casting by                   DEBORAH AQUILA, C.S.A.  
                                      TRICIA WOOD, C.S.A.  
                                      JENNIFER SMITH, C.S.A.

Co-Producers               CLAUS CLAUSEN  
                                      GLENN STEWART  
                                      DEBORAH AQUILA

A Film by NOAM MURRO

Unit Production Manager  
Jennifer Roth

First Assistant Director  
Richard Graves

Second Assistant Director  
Eric Sherman

Executive Producer  
Said Boudarga

Co-Producer  
John Woldenberg

CAST

Lawrence Wetherhold	Dennis Quaid
Janet Hartigan	Sarah Jessica Parker
Chuck Wetherhold	Thomas Haden Church
Vanessa Wetherhold	Ellen Page
James Wetherhold	Ashton Holmes
Nancy	Christine Lahti
Missy	Camille Mana
William	David Denman
Hadley	Don Wadsworth
Roth	Robert Haley
Curtis	Patrick Sebes
Rodney	Kevin James Doyle
Ben	Paul J. Huber
Volunteer	Iva Jean Saraceni
Parking Lot Attendant	Richard John Walters
Weller	Scott A. Martin
Knight	Jane Mowder
Talbot	Adam Kroloff
Waiter	Patrick Jordan
Brooke	Amanda Jane Cooper
Linsey	Kiley Caughey
Waitress	Christy Harst
Bloomberg	Rick Warner
Joseph	Barrett Hackney
Student	Jose A. Rivas
Stunt Coordinator	Matt Baker
Production Supervisor	Alexis Arnold
Post Production Supervisor	Nancy Kirhoffer



Art Director	Ron Mason
Set Decorator	Teresa Visinare
Art Department Coordinator	Kimberlee Andrews
Storyboard Artist	Darryl Henley
Lead Dressers	Ken Kellers
	Ray Pivirotto
On Set Dresser	Paul Bucciarelli
Set Dressers	Timothy Barnhill
	Robert Buncher
Additional Set Dresser	Justin Pelissero
Buyer	Barbie Pastorik
"A" Camera Operator	Terrence Burke
"A" Camera First Assistant	Gilbert Salas
"A" Camera Second Assistant	Greg Genco
"B" Camera Operator	Brian Osmond
Still Photographer	Bruce Birmelin
Production Sound Mixer	Jim Emswiler, C.A.S.
Boom Operator	Dennis Maitland
Second Boom Operator	Mamie Stein
Video Assist Operators	R. Scott Lawrence
	Doug Stanczak
First Assistant Editor	Stuart Sperling
Post Production Coordinator	David Townsend
Post Production Assistant	Benjamin Wiser
Second Second Assistant Director	Lillian Awa
Script Supervisor	Cristina Weigmann
Production Accountant	Theodore Au
Assistant Accountant	David Farr
Payroll Accountant	Gina Kelly
Accounting Clerk	Kati Lightholder
Post Production Accountant	Elizabeth Bergman

Production Coordinator      Anthony Rossi III  
Assistant Production Coordinator      Will Greenfield

Gaffer      Joe Colangelo  
Best Boy Electric      Jeff Vandermolen  
Electricians      Jarret Buba

   Brian Powers  
   Jean-Pierre Nutini  
   Terry Shirk  
Additional Electricians      Jorgen Christensen  
   Matthew J. Fridg  
   Chris Muchow  
   Sean Murray  
   Ryan Schlagbaum  
   Brian Tilden  
   David D. Pfenninger

   Key Grip      Bart Flaherty  
   Best Boy Grip      Michael Zinobile  
   Dolly Grip      Brian Buzzelli  
   Grips      Kevin Brady  
        Ralph Pivirotto  
        Nick Zinobile  
Additional Grips      Blane Allan  
   Matthew Bulleri  
   Steven H. Cohagan  
   Brad Garris  
   David Jose  
   Richard K. Schutte

   Property Master      Michael A. Sabo  
Assistant Property Master      Tom Garrigan

Construction Coordinator      Buster Pile  
Construction Foreman      Mike Richer  
Carpenters      Keith Brzozowski  
   Jim Heastings  
   Mark E. Kiley

Joseph A. Manni  
Michael J. Matesic  
Michael McKee  
Ronald J. Reitlinger  
Scott B. Wood  
Lead Scenic  
Paint Foreman  
On Set Painters  
Eileen Garrigan  
Don Hedenburg  
Lauri Mancuso  
Lara Lampenfeld  
Joshua Bonnett  
Merissa Lombardo  
Christopher St. Pierre  
Diana Stoughton  
Gary Jurysta  
Lauren Jurysta  
Lisa Bruno

Department Head Makeup Artist  
Key Makeup Artist  
Department Head Hair Artist  
Key Hair Artist  
Judy Chin  
Ron Berkeley  
Mandy Lyons  
Kelly Nelson

Costume Supervisor  
Assistant Costume Designer  
Costumer  
Set Costumer  
Locations Manager  
Assistant Locations Managers  
Steffany Bernstein  
Roemehl Hawkins  
Brigitta Romanov  
Melissa Seitzer  
Kathy McCurdy  
Alex Mary Hamilton  
Colby Shrefler  
Bob Ruefle  
Greg Felmey  
Location Scout  
Location Coordinator  
Josh Dragotta  
Kristin Sanctis

Special Effects Coordinator  
Special Effects Assistants  
Hank Addleberry  
Jim McPherson  
Ray Tasillo

Assistant to Mr. London	Elizabeth Grave
Assistant to Ms. Papandrea	Cynthia Kim
Assistants to Mr. Murro	Tara Tortorello
	Elina Malkin
Assistant to Ms. Johnson	Marie Tang
Assistant to Mr. Costigan	Maresa Pullman
Assistant to Mr. Quaid	Beau Holden
Assistant to Ms. Parker	Melinda Relyea
Production Assistants	Craig Brown
	Dominic Mecchia
	Lauren Newhouse
	Timothy Papciak
	Mathew Wellins
	Chris Hinton
	Tonya Greenfield
	Kylie Straub
	William W. Hooton
	Cammi Upton
	Matthew McCloskey
	Jason Planitzer
Script Coordinator	Marc Dworkin
Interns	Jonathan Joseph
	Ian McDade
	Steve Jacks
	Adam Nietupski
Casting Associates	Erin Toner
	Samantha Finkler
Pittsburgh Casting	Donna Belajac
Pittsburgh Casting Assistant	Amy Monroe
Extras Casting	Nancy Mosser
	Katie Shenot
Extras Casting Assistant	Melissa Mittereder
Publicity Consultant	Emma Cooper
Set Medics	Carl Kent
	Mary Beth Spears

Catering Hanna Brothers Catering  
Chef Rick Simek  
Assistant Chefs Andrew Hainey

Keith Cooper  
Joshua Dupre

Craft Service Paula Gregg  
Craft Service Assistants Julie Moffa  
Jason Silvis  
Andrea Spring

Transportation Coordinator Marc Scott  
Transportation Captain Dennis Braun

Drivers

Daniel J. Dickman Lauren B. Donnelly  
Robert W. Fazio Albert E. Hippert Sr.  
Kenneth Jones Richard P. Mareno  
Tommy McCue Tim McLaughlin  
Ron Miller Victor Najanick  
Joe Pokorny Byron Roland  
Joe Rogers Terence J. Sullivan  
Greg Viglione Tom Weifenbach  
Keith John Wichryk Stella A. Zambrano

Mr. Quaid's Stand-In Tom Dooley

Post Production Sound Services by

Widget Post Production

Supervising Sound Editor Sandy Gendler  
Re-Recording Mixers Patrick Cyccone, Jr.  
Derek Marcil  
Additional Re-Recording Mixer Brian Slack  
Dialogue Editors Rob Getty, M.P.S.E.  
Danielle Fiorello  
Sound Effects Editor Jon Johnson  
Assistant Sound Editors Chato Hill  
Ron Kelly  
Foley Editor Noah Blough  
Foley Artists Gregg Barbanell  
Pam Kahn  
Foley Mixer Lucy Sustar  
ADR Mixer Alan Freedman, C.A.S.

Mix Technician      Brian Magerkurth

ADR Casting by      The Reel Team  
ADR Cast

Matt Adler Ranjani Brow June Christopher Romy Cutler-Lengyel  
Elisa Gabrielli Wendy Hoffmann Richard Jannone Jean-Michel Richaud  
Bert Rosario Kevin Schwimer Hans Tester Lisa Wilhoit

Music performed by      Nuno Bettencourt  
Violin                      Charlie Bisharat  
Cello                        Cameron Stone  
Vocals                      Nuno Bettencourt and Suze  
DeMarchi

Music Engineer          Joseph Brown  
Music Editors            Charles Martin Inouye  
Bryan Elliot Lawson

Assistant Music Editor      Sam Zeines  
Music Supervisor          Kaylin Frank

Visual Effects              Post Logic Studios  
Digital Intermediate Colorist      Doug Delaney  
Digital Intermediate Producer      Eva Prella  
Digital Intermediate Scanning Technician      Ron Ischovitsch  
Inferno Artist              Patrick Phillips  
Senior Systems Engineer          Grant Janssen  
IQ Editor                    Matthew W. Johnson  
Data Management              Eric Pardee  
Account Executive              Tracey Grimes

Songs

"This is Your Life"

"Pursuit of Happiness"

Written by Nuno Bettencourt and Gary Cherone

Performed by Nuno Bettencourt and Suze DeMarchi

"Tragedy"

Written by Nuno Bettencourt and Nici Wilson

Performed by Population 1

"Sad"

Written by Anthony J. Resta

Programming by Anthony J. Resta

Performed by Nuno Bettencourt and Anthony J. Resta

"Need I Say More"

Written by Gary Cherone and Paul Mangone

Performed by Paul Mangone, Nuno Bettencourt and Suze DeMarchi

"Flow"

"If Only"

Written and Performed by Nuno Bettencourt

"Make it End"

Written by Suzi DeMarchi and Steve Elson

Performed by Baby Animals

"Rush You"

Written by Suzi DeMarchi, Dave Leslie and Eddie Parise

Performed by Baby Animals

"Stitch"

Written by Suze DeMarchi

Performed by Baby Animals

"Peace"

Written by Nuno Bettencourt and Gary Cherone

Performed by Nuno Bettencourt

"Q.P.D."

Written and Performed by Nuno Bettencourt

"You Still Need Me"

Written by Suze DeMarchi and Andrew Ferriss

Performed by Baby Animals

"Nothing But Trouble"

Written by Nuno Bettencourt

Performed by Population 1

Main Titles designed by      Nau / Raffi Simonian  
End Titles designed by      Scarlett Letters

Avid Editing Systems provided by      Pivotal Post  
Post Logic Studios

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Cassandra Barbour

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Sharon Steinhauser  
Katie Apollo  
Steven Montgomery  
Ryan Cheevers

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Dana Wilkey

Groundswell Chief Financial Officer      Peter Herzig  
Groundswell Vice President of Physical      Janice Williams  
Production

Groundswell Production Executive      Juliana Farrell  
Assistant to Ms. Farrell      Eric Borja

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Production Financing provided by      Comerica Entertainment Group  
Jared Underwood and Carmen  
E. Carpenter

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Insurance Services

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Collection Account Management by Fintage House

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Developed in Association with the Chesterfield Writer's Film Project

Filmed entirely in Pittsburgh, Pennsylvania

**Special Thanks**

Todd Eckert  
Roeg Sutherland  
Anna Dobkin

Arby's  
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Carnegie Mellon University  
The Coca-Cola Company  
Dell  
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The Fire House Lounge  
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Lighting provided by Hollywood Rental

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