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WHIP IT

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WHIP IT

DIRECTED BY DREW BARRYMORE
SCREENPLAY BY SHAUNA CROSS
BASED ON THE NOVEL "WHIP IT" BY SHAUNA CROSS
PRODUCED BY BARRY MENDEL
..... DREW BARRYMORE
EXECUTIVE PRODUCERS PETER DOUGLAS
..... NANCY JUVONEN
..... KIRSTEN "KIWI" SMITH
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..... JASON LUST
..... KARYN McCARTHY
MUSIC BY THE SECTION QUARTET
MUSIC SUPERVISOR RANDALL POSTER
CASTING BY JUSTINE BADDELEY and
..... KIM DAVIS-WAGNER

WHIP IT

For years, Bliss Cavendar (Academy Award® nominee Ellen Page) has been dreaming of escaping her tiny, truck-stop of a town Bodeen, Texas. Unfortunately her devoted, beauty pageant obsessed mother (Academy Award® winner Marcia Gay Harden) is convinced that Bliss can only succeed in life if she wins the crown at the local Miss Blue Bonnet Pageant, but the awkward outsider knows there's something bigger and better out there. When Bliss sneaks off to the big city of Austin with her best friend Pash (Alia Shawkat) she discovers a world unlike anything she could ever imagine: roller derby, with its girl-power-meets-punk-rock spirit and its liberating celebration of wild individuality.

Inspired by the likes of Maggie Mayhem (Kristen Wiig), Bliss secretly tries out for a spot on the Hurl Scouts, a rag-tag team of scrappy underdogs. Soon she's trading in her gowns and crowns for skirts, skates and scrapes becoming her alter ego, Babe Ruthless. Leading a precarious double life, Bliss may be a waitress at Bodeen's Oink Joint by day, but by night, she's becoming the fastest thing on eight wheels. Now she's doing things she never dreamed of -- fearlessly facing off with bad-ass rivals like Iron Maven (Academy Award® nominee Juliette Lewis) and falling for a boy in a band (singer/songwriter Landon Pigg) -- while trying to be a heroine to her new friends and teammates. But when her secret gets out, Bliss will face her toughest fight yet: to take control of the future . . . on her own terms.

Rounding out a dynamic ensemble cast, **WHIP IT** also stars Jimmy Fallon, Eve, Zoë Bell, Ari Graynor, Eulala Scheel, Andrew Wilson, Carlo Alban and Daniel Stern. The film marks the feature film directorial debut of Drew Barrymore, who also stars as the feisty Hurl Scout, Smashley Simpson. The film is produced by two-time Academy Award®-nominee Barry Mendel along with Barrymore from a screenplay by Shauna Cross, author of the semi-autobiographical novel from which **WHIP IT** is adapted. The film is executive produced by Peter Douglas, Nancy Juvonen, Kirsten "Kiwi" Smith, Nathan Kahane, Joe Drake and Chris Miller. Nicole Brown, Kelli Konop, Jason Lust and Karyn McCarthy serve as co-producers.

WHIP IT

In a sharp, gritty yet poignant role, Ellen Page stars as Bliss Cavendar, whose sudden encounter with roller derby gives way to a rough-hewn, bruise-filled dream that will collide with her mother's (Academy Award® winner Marcia Gay Harden) honest hopes for a more gilded future.

Setting in motion the story's sincere but defiantly bold tone – one in keeping with roller derby's mix of high humor and true grit -- is Drew Barrymore, who makes her directorial debut. Barrymore could not resist any of the multicolored strands of WHIP IT -- not its dashing free spirit, not its candid depiction of family conflicts, not its sweet moments of friendship and romance, and definitely not the backdrop of one of the edgiest, most empowering, underground sports in America – so she put them all in the mix to whip up a comedy-drama full of energy, humor and yearning.

Says Barrymore: “This film is really personal and important to me because it's about a girl finding out who she is, going after what she believes in and bringing out the best in herself. It's set against the world of roller derby, which is about grit and toughness, but there's also this great wink and celebration and fun to it. It's feminine on its own terms, it's about power without anger and it's exhibitionism that entertains. It's a world where you get to be your own hero and find your own tribe.”

WELCOME TO THE ALL-GIRL ROLLER DERBY REVOLUTION

In the year 2000, roller derby was reborn. It happened in Austin, Texas, where a homegrown version of the sport -- grittier, sexier and punkier – won over fans with its refreshing mix of raw athleticism and playful rebellious spirit. First invented in the doldrums of Depression-Era America, the speedy, full-contact sport – in which skaters chase each other around an oval track, throwing elbows and body-checking one another – became a pop-culture spectacle in the 60s and 70s, then disappeared. But recently it started making a surprise comeback, as grass-roots leagues began springing up in cities across the U.S., thrilling audiences with their racy clothing, rock-n-roll attitudes and sheer competitive fervor. As newcomers took on sexy, sardonic “skate names” like Condaleeza Slice, Demi Gore and Anna Mosity, Janis Choplin, Eva Destruction and Judy Gloom, roller derby turned everyday girls into local superheroes.

One person caught up in the fledgling new roller derby craze was screenwriter Shauna Cross who, when she wasn't behind her writer's desk, was smashing with wild abandon into other skaters on

the original Los Angeles Derby Dolls, founded in 2003 as the city's premier quad-skate roller derby league. Skating as her alter-ego Maggie Mayhem, Cross was so impressed by roller derby's liberating powers in her own life that she began writing about it. She envisioned a semi-autobiographical tale involving a girl who finds her true identity when she secretly tries out for a roller derby league, boldly going against everything the pageant-loving mother she so wants to please wants for her.

"I never would have thought I would write about roller derby, but I was really inspired by all these amazing women I skated with who are so strong and such incredible role models," says Cross. "From the minute I started skating, I started thinking about this story, wondering what I would have done if I had discovered this when I was 17. Roller derby is a bit like becoming a superhero – you get a new name, a new persona and you get to be this amazing person. I wondered what would I have risked to have that at 17? Would I have lied to my parents?"

Having grown up in Austin, she set the story in Texas, where roller derby was reignited in its modern, authentic form. The novel moved into high gear when Cross was working with her friend, Kirsten "Kiwi" Smith, on another project and Smith became increasingly curious about Cross's unconventional pastime. "It was always that I couldn't meet because of practice or I'd have these big bruises on my arm because of practice – and Kirsten started saying 'you have got to write about this,'" recalls Cross.

The next thing Cross knew she was pitching **WHIP IT** to both publishers and production companies – and, in a fulfillment of a writer's wildest dreams, inking deals for a novel and a movie. As fun, fast and heartfelt as the sport itself, the book, published in 2007, won glowing reviews for its hybrid mix of tough action and adolescent searching– and made the story's journey to the screen a certainty.

TALES FROM THE TRACK: DEVELOPMENT

The mix of **WHIP IT**'s wry family comedy and raw roller derby setting drew a lot of attention in Hollywood and the rights were quickly picked up by executive producer Peter Douglas. At the same time, two filmmakers fell so madly in love with Bliss Cavendar's story it seemed they were destined to make it: Drew Barrymore and Nancy Juvonen, partners at Flower Films who acquired the rights to Cross' book Whip It. Juvonen and Barrymore have produced ten films including **DONNIE DARKO**, **FIFTY FIRST DATES**, **HE'S JUST NOT THAT INTO YOU** and the **CHARLIE'S ANGELS** franchise. When Barrymore encountered **WHIP IT**, the usual process began of searching for the perfect director. Lists were compiled, reels were watched and meetings were taken, but Barrymore seemed to have a different personal connection to this particular piece.

She was drawn to the action, the humor, the vibrant characters, but most of all by the chance to tell a galvanizing story about a young woman fighting to make her own way in the world – in a shocking and unlikely arena. “I literally had that aha moment, where I thought: ‘I have to direct this; this is the film I have to start with,’” Barrymore says. “It felt like something I was practicing for my whole life. I took every little detail that I had ever seen and learned and experienced and soaked up -- whether it was a song I heard, a museum I went to or a person I met -- and I pictured it all as an emotional and cultural piggy bank. Then I took my piggy bank and broke it all over the floor for this film.”

She continues: “There were three strong elements that I identified with. First, the mother-daughter struggle and the desire to be accepted for who you are in your family -- finding your tribe. Second, a very important element for me was that I related to a girl who, against all odds, finds her inner strength and believes she can do what boys do while staying true to herself. And finally, there is the idea that you can be your own hero, which is a huge theme throughout this movie.”

Barrymore loved the humor in the contrast between Bliss’s bold choices and her mother’s traditionalism, but she completely rejected the idea of slipping into satire. She was too in love with all the characters, including Brooke Cavendar (Harden) and her fiercely defended beauty pageant obsession. “Some comedies take a sour tone on pageants but I didn’t want that for this movie,” she explains. “Bliss’s mom honestly believes pageants are a way to get ahead in life, which they were when she was growing up. But the pageant world does make for a fantastic change when Bliss enters roller derby. There is such a perfect juxtaposition between the polished world of pageants and the ‘express yourself’ world of derby.”

Meanwhile, Mandate Pictures had also become fervent fans of the completed script. “After reading such a fresh, heartwarming coming-of-age story and then sitting with Drew to hear her thoughts on how to bring this great script to life, it was clear that I had to make this movie and support Drew’s vision in all ways possible,” says Mandate President and executive producer Nathan Kahane “Drew brings so much raw talent and experience to the table, I had complete and utter confidence in her from the get-go. WHIP IT proved to be just the right film for her to step into those directing shoes.”

Simultaneously, Barrymore invited Barry Mendel to come aboard to produce the film. In addition to having recently produced MUNICH, Mendel had also worked with directors Wes Anderson, M. Night Shyamalan and Joss Whedon on their early successes and lent direction to Barrymore’s process. “Drew had very high ambitions – she wanted to make an unabashedly fun movie but to also go way beyond that in terms of both depth and style.”

The two began by watching tons of movies, from documentaries to modern films to films from the '70s and '80s to find the inspiration for what would ultimately become the look and feel and tone of the screenplay and the film. They studied cinematographers, production designers and various other artists to find the ingredients which felt right for the film. Most importantly, they worked hard on the script fleshing out the mother-daughter, friendship, team and romantic stories, getting ready for the chance to tell the story of these awesome young women.

“We aspired to escape the brightly-colored often overlit worlds of modern film comedies. We also wanted to get beyond the lightweight quippiness of most modern movies about young people. We loved the movies we grew up on, which were fun and funny and entertaining but also had more interesting characters and weren't afraid of gravity and reality and darker shades.”

As the filmmakers whipped through development, a question lingered. “We kept asking: what genre movie are we making? And the answer was ‘a new genre.’” recalls Shauna Cross. “Depending on which part of the script we were working on it was sometimes a coming-of-age sports movie, while other times it was a very intense drama about a mother and daughter in conflict, and other times it was a fun, modern romantic comedy. I think that mix of tones reflects roller derby, because roller derby is about all different worlds coming together. It's this raw, dirty, chaotic realm where the beautiful part is that, no matter what, you get to be yourself.”

“For all of that, though, WHIP IT is the most unabashedly fun film I've produced,” said Mendel. “These women let it all hang out in the way they dress, the flair they bring to the sport and the way they combine self-expression, rock 'n roll and athleticism. People don't know too much about this world, and within a minute of my first night at the track, it spoke to me, I felt honored and privileged to get to make a movie about them. We all did.”

Mendel adds: “When Drew produced Charlie's Angels, she took a movie that was fun and also showed women being action heroes in a way we hadn't seen before, very feminine and sexy. Drew represents everything this movie is about: emotion, fun and empowerment, and she threw it all into the film.”

WOMAN ON WHEELS: BLISS CAVENDAR

The first challenge facing the WHIP IT team was finding an actress who could fill Bliss Cavendar's Reidells. She needed to be smart, offbeat and authentic – but she also needed to be willing and able to whip around a track at fearless speeds. Right from the start, there was just one person who seemed to embody the humor, courage and authenticity of the character: Ellen Page.

“Ellen is such a beautiful creature and has a vulnerability and sexiness that is also tomboyish. I was determined to show every aspect of her as Bliss,” says Drew Barrymore. “I didn’t want Bliss to be the cliché of a geek who becomes a badass by the end or the ugly duckling who turns into a swan. Ellen understood that and you watch her transform very subtly. At the beginning, Ellen gives Bliss a pigeon walk and tentative body language, but by the end she has a different physical possession. You watch her grow from a small-town girl into this rock ‘n roll world where she truly fits and flourishes.”

Barrymore and Page chatted long into the night about Bliss, the way two friends might analyze all the trials and tribulations of another. “We talked about the things that start to change her and that empower her, such as the moment she goes from wanting to tell her mother ‘I love this’ to actually saying it out loud. We both really wanted to get inside not only Bliss’s world,” explains Barrymore. “We wanted to capture the levity and the complexity of all these different types of relationships Bliss has. Including friendships, teammate camaraderie and first loves.”

Before she ever tied up her laces, Page knew she was in for perhaps the wildest ride of her young career. “This has been one of the craziest journeys I’ve gone on in a movie,” Page admits, “because it is a mix of different genres and worlds and energies and it seems like every moment is so crucial to Bliss’s growth and development. What’s great about this film is that it’s got this rock n’ roll, cool, sporty aspect to it but behind that is an honest story of a young woman going through a lot of changes. The challenge was molding all that together and Drew did it brilliantly, with her high energy and positive spirit.”

Playing Bliss was as physical as it was emotional, throwing Page into a mad pursuit of derby skills. “I am Canadian so I skate,” laughs Page. “But I wasn’t good by any means, and my skills definitely had to improve. Everyone had faith and trusted that I would train hard and have that moment when it would all come together.” Come together it did as she endured months of rigorous, even perilous, training and then threw herself into the ring, jamming with the Derby Dolls in Los Angeles for real-life practice. “I was absolutely terrified,” she says of the experience. “It was like the first day of school. No matter how much I’d practiced, it’s a daunting thing to have people wanting to rip your head off while you’re doing it! But when you get it, it’s such a fantastic feeling.”

Page got further inspired by the big changes that shake up Bliss’ life when she first sets eyes on the spectacle of derby – changes that will challenge her to make a tough, but redemptive, bid for her independence by finally telling her mother the truth. “I think Bliss has been trying to figure out a way to be able to express herself comfortably for a long time,” observes Page. “She knows that the beauty pageant scene is not it; she knows she’s always been a little bit different; and she knows she does not want to stay in this small town of Bodeen forever. So when she meets these derby girls and sees the way their differences are being celebrated and the way they are so individual yet they all come together,

it's a thrill. She's never experienced anything like it. It's the first time she's had a chance to actually like who she is – and that's when she realizes she's going to have to fight to keep this feeling alive.”

The spirit of roller derby seems to be just what Bliss is looking for. “I think sometimes when things are cool or hip it can feel contrived, but there's something about the derby world that is very sincere and authentic and that is what's so incredibly exciting to Bliss,” says Page. “Derby is all about passion. Girls who have never played sports before, who were hated in that realm in school, put on the skates and learn how to be empowered women. One of the beautiful things about it is that anybody can become good at it -- if you feel strongly about it.”

But Bliss's secret entry into the world of derby is not without consequences. On top of lying to her parents, Bliss finds her very best friend, Pash, slipping away as she moves into this new phase of self discovery. And then, the most unlikely thing of all happens. Bliss falls in love. For Barrymore, Bliss's fast-moving romance with the ultimate foil – a boy in a hot indie band -- was another key to her story. Confesses the director, “I think when you fall in love with someone who has all the cultural and emotional ideals that you do, who loves all the same music and movies, it's easy to lose your footing and just get so wrapped up in it. That's what happens to Bliss, and it raises a lot of questions for her. It's fun and sweeps her off her feet, but then things take a turn and she learns about who she is and what she really wants. I think it's a rite of passage that every girl has to go through.”

Page adored the love story's spectrum of real emotions – the impatience, uncertainty and downright chaos of being knocked down by feelings that don't always make sense. “I like that this story shows two individuals falling for each other in a really authentic way and that it doesn't end up the way you necessarily expect,” she says.

By the end of production, Page was nearly as in love with derby as Bliss. She even began contemplating one of the most important elements of every derby girl's identity: her skate name. While Bliss Cavendar chooses “Babe Ruthless” as a reminder to herself to show no mercy, Page has her own moniker in mind. “I like ‘Hurt Vonnegut’ because Vonnegut's one of my favorite authors,” she muses. That said, Barrymore chose the derby name ‘Small Newman’ for Page and calls her that to this day.

SEEKING MISS BLUEBONNET: THE CAVENDAR FAMILY

Bliss Cavendar loves her mother – but struggles with her mother's overriding dream for her, to win a local beauty pageant crown as the stepping-stone to a satisfying adult life. To play Brooke Cavendar – who is hiding a strength and passion that rivals Bliss's behind her carefully cultivated façade – Drew

Barrymore chose Academy Award® winner and recent Tony® Award winner Marcia Gay Harden for her unique ability to simultaneously reveal humor and vulnerability.

Harden, whose real life daughter, Eulala Scheel, plays Bliss' younger sister, came at the movie with her own point of reference on how mothers and daughters battle each other, misunderstand each other and ultimately see themselves reflected in one another. "To me, **WHIP IT** is a mother-daughter story," says the actress. "It's also a roller derby story and a sports drama and a romantic comedy but the heart of what goes on is between Bliss and Brooke – the tension between Brooke having a hard time letting her daughter express herself and needing to let go and Bliss needing to go through that journey of figuring out her own identity."

She searched for just the right tone for Brooke, walking a fine line between empathy, realism and wry humor. The bottom line, she says, is that she always saw Brooke as being true to what she really believes, no matter how quaint it might seem. "Brooke sees pageants as a launching pad and for someone in a small town where there are few options, being a pageant winner maybe gives you a certain stature, a certain gliding ease, when you go out into the world, and that's what she dreams of for her daughter," she says. "Drew and I talked a lot about never poking fun at the character but still letting the audience enjoy the largesse of this situation where beauty pageants and roller derby clash."

Harden also is sure that Brooke relates to her daughter's rebellion far more than she can ever reveal. "I can't imagine there's a parent who doesn't relate to her child's rebellious spirit," she remarks. "The problem is that you know your kids will fall and hurt themselves and I think that's where Brooke is having such a hard time. Roller derby is a world she doesn't understand. The girls are intensely sexy with strong personalities, wild costumes, uncompromising attitudes and funky nicknames. They sport their bruises like badges of honor. She sees why this is intoxicating to Bliss, but she's scared. Deep down she knows she can't live her daughter's life for her and she has to reconcile with that."

Helping Brooke do that is her husband and Bliss's laid back dad, Earl Cavendar, played by Daniel Stern, known for his knack of seamlessly mixing comedy and drama in a wide variety of roles. Earlier in his career, Stern starred in one of Drew Barrymore's favorite movies and an inspiration for **WHIP IT** – the coming-of-age classic **BREAKING AWAY**. "This film really does have a lot of the same elements: it gets dramatic, it gets funny as hell and at the end you're standing on your feet yelling 'Go, go go! Win the race!'" says Stern.

Earl, an ex-football player, admires his daughter's need to push the envelope, even as he tries to play peacekeeper. "Frankly, to Earl, becoming a roller derby star sounds like a heck of a lot more fun than the Bluebonnet Pageant," laughs Stern. "The challenge is for Earl to try to convince Brooke that they should be allowing Bliss to do what she wants to do. That part interested me – the question of how

a man deals with making peace in a household full of women and making himself heard when the women don't necessarily want his point of view."

Stern also liked being involved in another sports drama – albeit this time involving a wholly alternative sport. "I love sports movies because I love underdogs going against the odds," he says. "With its tough chicks and its rebellious spirit, roller derby is the perfect place for someone to prove her mettle – and Bliss is a great character to have the chance to do that."

INTO THE RINK: THE DERBY GIRLS

When Bliss Cavendar slips away to Austin to see her first roller derby, it's love at first sight, especially when she meets our hero team – the Hurl Scouts, each one a rough-and-tumble misfit, yet all of them sexy, savvy and seemingly living their offbeat lives to the hilt. Before the skating even begins, Bliss knows she's found a world that's for her.

Casting the vivacious Hurl Scouts, and their equally hardnosed competitors, was a challenging and exciting task for Drew Barrymore, who hand-picked an ensemble of vibrant, funny actors – both veterans and newcomers -- who had a blast with their roles and took on the action with professionalism and enthusiasm.

First she cast Kristen Wiig ("Saturday Night Live", KNOCKED UP) as Maggie Mayhem, the captain of the team who takes Bliss under her wing as a kind of no-holds-barred mentor. "Kristen is amazing and I believe will go down in history as one of our most important female comedians," says Barrymore. "She is both current and timeless, and she perfectly embodies derby femininity. Usually, Kristen does these really broad comic characters but in fact, she's very collected and has a great carefree quality that I wanted to capture in the movie. There are some wonderful scenes between her and Ellen where she becomes a kind of big sister figure to Bliss. On top of that, she skated amazingly."

Next, to play Iron Maven, Bliss's nemesis and the notorious captain of the Hurl Scouts' biggest rivals, The Holy Rollers, Barrymore cast Academy Award® nominee Juliette Lewis. Known for her incredible diversity, Lewis has worked with directors ranging from Martin Scorsese to Woody Allen but was thrilled to join Barrymore for her directing debut. "Juliette ate this role up," says Barrymore. "As a director, I had so much fun working with her because she is game for anything. She is so self-possessed and a crowd pleaser and that's what Iron Maven is. But Iron Maven also has an undercurrent of a quiet longing that Juliette really understood."

Lewis loved her character's ferociously competitive love-hate relationship with Bliss. "It's a classic case of youth versus experience," says Lewis. "Iron Maven is nearing the end of her derby

career and she's not about to let this young pup come in and take her throne. And yet, underlying that is the reality that Maven truly admires Bliss because of her youthful exuberance and the hunger she has."

She continues: "I'm not one for playing clichés. I like to do things pretty honest so I tried to give Iron Maven some complications and some humanity. Maven might be the classic bad guy in our tale but she's got a deep love and respect for her opponent."

Lewis, too, became a huge fan of the fictional Bliss, which is a big part of what inspired her to throw herself into the project, bruises and all. "I think Bliss is in all of us," Lewis summarizes. "She's the adolescence we all had, with that fire and yearning for something more. Then she steps into the roller-derby world and channels that rebellion and energy in such a positive way. For her, it's like running away and joining the circus. I think we'd all want to do it if we could."

Meanwhile, as the cast grew, Barrymore herself took on the role of Hurl Scout's Smashley Simpson. "I selfishly wanted to play this character who is a bit of a dichotomy: half-hippie, half-chick-with-anger-issues. I kind of identify with that," she laughs. "There is a part of me that is totally laid back and everything is great. Then there's a part of me that really enjoys action."

Next in line was the multi-platinum Grammy® Award winning singer-actor Eve who was cast as Rosa Sparks. "Eve was perfect for this role," says Barrymore "because she is also a woman who, on her own terms, in her own way, has made a beautiful success of herself. She is a cool, tough chick with a sweet softness. And when she began skating, she was so tentative, it was awesome to watch her grow. With determination and nerve, by the third week she was just crashing into everything!"

Eve says: "What I love about this story it is that it brings a coming-of-age drama and a sports movie and a fun comedy together in a great way. And women's roller derby – how amazing is that?" Still, she admits she had her doubts. "I'm not the most athletic person in the world, so this was a challenge," she says. "But I was surrounded by women with so much personality and determination, you just have to embrace it. You can't be a wuss."

Of all the actors cast in WHIP IT, one would have an advantage when it came to the physical training -- accomplished former stunt woman Zoë Bell, who takes on the part of Bloody Holly, a Hurl Scout blocker who knows no fear. Barrymore admits that she stands in awe of Bell. "She surfs, she skates, she rides a motorcycle, she does it all and with total focus and determination. At the same time, she makes it effortless and fun for everyone around her. She was doing cartwheels on roller skates in week two of our training. She is totally the coolest."

Bell, who won three second-place finishes in the New Zealand Gymnastics Nationals as a young girl, related to Bliss's story. "I think many women will identify with these characters' feelings of not quite knowing where you fit in and that sense of relief when you do find your place," she says.

“Bliss loves her mom and her best friend, but when you find something you really love in life, there’s a real sense of finding a home you didn’t know you had. It gives me goose bumps just to talk about it!”

Another Hurl Scouts’ rival – Eva Destruction, the Captain of the formidable Black Widows – is played by rising star Ari Graynor, who stars on television’s “Fringe” and appeared in AN AMERICAN CRIME with Ellen Page and NICK AND NORAH’S INFINITE PLAYLIST. “I loved this script from the get-go,” says Graynor. “It seemed like the most fun you could have. Plus, it’s rare to find a movie that has so many strong female roles. The best part for me was the amazing camaraderie. As competitive as derby girls are, they make these incredible friendships.”

Also supporting the Hurl Scouts is the lone male presence on the team: their weary, all-too-oft-ignored coach, Brian “Razor” McGee who will never, ever give up on them. To play the role of the short-shorts-sporting voice of inspiration, Barrymore chose Andrew Wilson, with whom she has starred in NEVER BEEN KISSED, FEVER PITCH and both CHARLIES ANGELS films. “Razor sort of reminded me of my dad in the sixties and seventies,” explains Barrymore. “I was obsessed with this character and thought of him as the Beach Boys meets my father meets DAZED AND CONFUSED. I’ve known Andrew for over ten years and I don’t like to make a movie without him. He’s brilliant at improvisation and he will try anything you throw at him so I knew he would come up with something wonderful.”

Wilson was amused by Razor’s dilemmas. “The problem for Razor is that he takes roller derby entirely too seriously,” says Wilson. “And the girls don’t take him half as seriously as he takes himself and that creates trouble! I really get a kick out of my character - which is described at one point as having been ‘raised by a pack of wild mullets.’ Razor is funny but he’s also very passionate.”

Another unforgettable presence at the skating arena is the roller derby’s sarcastically slick MC, Johnny Rocket, AKA “Hot Tub Johnny,” played by comic star Jimmy Fallon, who premiered “Late Night With Jimmy Fallon” in March and previously co-starred with Barrymore in FEVER PITCH. Says Barrymore, “Hot Tub Johnny stands in the infield of the rink and is your tour guide to derby. Jimmy was perfect for this role. He is a master of improv in the most fun and delicious way.”

Fallon says that he had a blast. “It was so much fun being in front of a live audience with an old-fashioned pull-down microphone, calling out the skating action and throwing in some bad jokes,” he says. “Meeting the real derby girls was also interesting. Each one of them has her idiosyncrasies but they also have great camaraderie. There’s a tight bond and the movie really captures that.”

Forging that kind of bond was central to Barrymore’s approach. “I think if you create an environment where everyone is in it together, with a sense of fun and inspiration, people will push one another and take risks,” says the director. “There was a mix everyday of drama, comedy, emotion and love – all the things we really experience in life – and I hope that’s what comes across on film.”

BEST FRIENDS & FIRST KISSES

When Bliss begins sneaking off to Austin for Hurl Scouts' practice, things slowly begin to unravel back in Bodeen, starting with best friend Pash, who has her own dreams of escaping the small town.

Playing Pash is Alia Shawkat, best known for her acclaimed role on television's "Arrested Development." Barrymore chose her for the way she and Page played off each other with perfect ease.

"Chemistry is so important," says Barrymore "and when we did the screen test with Alia and Ellen, it was completely there. Alia has great range – she can be serious and funny, an older sister figure to Bliss and a bit of a wisecracker. She has a personal style that you can't fake."

Shawkat was attracted to the project because it was so completely different from every other coming-of-age story she'd seen. "They're rarely from a girl's perspective -- and especially not a girl who goes into such a rough and tumble world," she muses. "The characters in this movie are strong and independent and just as tough and smart as any boy."

She also found herself adoring Pash. "She's the friend who allows Bliss to be herself," says Shawkat. "Yet, their goals are different. Pash might be alternative in her dress and like pop music, but she is also determined to get into an Ivy League college. She loves Bliss but she knows what she wants, and she's not letting anything get in her way. She's strong-headed, stubborn and very smart."

Still, when Bliss becomes wrapped up in the derby world, Pash feels she's being left behind – quite literally. "Pash feels like she's losing her best friend, the one person in the world she's connected to. She understands that Bliss needs something to give herself over to, but she is not willing to risk everything for her," says Shawkat. "Luckily, Ellen and I just had a connection that was really natural and she's so genuine – she doesn't say anything without really meaning it – so that made it easy."

As Bliss finds new friends in Austin, she also finds something else – Oliver – an indie-music-loving lead singer with a thing for derby girls. Oliver is played by real life Nashville musician Landon Pigg, who was so real that Barrymore was instantly won over

Mendel and Barrymore had talked from the beginning about trying to find a real musician to play the part. "My point was that no matter what, when you see an actor playing a musician in a movie, especially when they have to play music, no matter how good an actor they are, you know it's fake, and the spell is broken," said Mendel.

"I said, no matter what, I did not want an actor for Oliver; I wanted a real musician because actors and musicians are totally different," she notes. "I went on a nationwide search for a musician who'd never acted before, who could create a song for the film and really play it in the movie, and

that's how I discovered Landon. I knew immediately he was the one. We worked very closely together and it was one of the best relationships for me in the movie. He brought so many elements to the role and wrote a fantastic song called 'High Times.' He possesses something fresh and unique."

Pigg understood exactly why Oliver falls for Bliss, despite being surrounded by Austin hipsters. "There's something just a little off, a tiny bit different about Bliss. She's quiet yet also strangely more confident than Oliver. There's a tension there and Oliver is drawn to that," he explains. "Then, he shows her some of his favorite music, which is a secret code. It says so much and surpasses multiple conversations that might be had. Oliver is in love with her responses and things take off from there. She's full of contradictions and he just wants to go along for the ride."

Even if Bliss isn't quite sure if she can trust Oliver, Pigg says that Oliver isn't necessarily what he appears to be. "He might look like the typical band person -- he plays the right music, he's got the hair style, he's kind of cool -- but he deflates the musician stereotype. He might look like the kind of guy who's having flings on the road all the time, but actually Oliver doesn't like to rush into things. He feels like the road of getting to know Bliss is a long one and he's inspired to take that journey."

SKATE AWAY: THE TRAINING

Drew Barrymore put together a talented, gung-ho cast but, naturally, few had any roller derby experience, and some had never even been on four wheels. So the first order of business was getting down to training. Everyone had to prepare themselves for what was ahead. "It's a challenge on your nerves having your actresses involved in such a rough sport right at the beginning of production," confesses Barry Mendel. "It was super intense. But it was also exhilarating to see Ellen Page jump over one of the girls or to see Juliette Lewis whizzing full speed ahead around the track or Drew checking someone and beating them up. I was really proud because all the training they did paid off."

To oversee that training, Barrymore recruited Alex Cohen, who by day works as a reporter for NPR, but by night skates as Axels of Evil with the L.A. Derby Dolls. Cohen worked most intensively with Ellen Page, since Bliss's journey from newbie to fledgling star had to be completely believable. "Ellen trained the longest and the hardest," says Barrymore. "By the end, she was really able to open up and fly. There's a moment where Bliss has to jump other girls that have crashed onto the track. At first, we talked about using wires but she trained for that jump month after month after month. When it came down to it, she did it herself, and cleared those girls by two feet. It was insane."

Page recalls of her first meeting with the trainer: "I asked Axels how in the world I was going to be able to do this and she assured me that we would get there. She was so good at breaking it down and explaining every little detail that it all started to come together." Says Cohen of Page: "When she

skates, Ellen always has a look of complete confidence and strength. She's a scrappy little skater—and I'm hoping we can persuade her that she needs a new career as a member of the L.A. Derby Dolls."

Soon, the roller boot camp was expanded to include the rest of the cast, which involved a month of multiple track sessions daily and a whole regimen of yoga, stretching and plyometrics. "We trained six days a week," notes Barrymore, "which made us good enough skaters that we could do our own stunts. It's all the real cast in the mess jamming or being tossed. Plus, it bonded everyone so the friendships you see on the screen are real. That experience is so crucial to a film like this."

The training pushed everyone to places they didn't know they could go. "It's terrifying when you're skating at full speed," confesses Barrymore, "not to mention that you also have blisters, bruises and your bones and hips are so sore that you can barely move. I mean, we had cartoon stars and birds flying around our heads we hit so hard. But you discover that you can just get up and go at it again. You go from 'whoa, I'm not sure if I want to do this' to 'you bet I'm going to do this.'"

Alex Cohen was impressed with how the entire cast drove themselves harder and harder. "Skating on a banked track is really hard, even if you're a good skater. You're skating at an angle while you're looking out for people who are trying to knock you on your butt. It's like a three-ring circus going on in your head," she says. "Yet every one of our actresses was completely determined and found a skill she could do really well. Each of them has taken serious spills but rather than saying 'I'm out of here,' they have gotten right back up and kept skating. And that makes me really, really proud."

She adds: "Drew was always dedicated to making sure that all the roller derby stuff you see in the film is genuine. She's made sure that everything, even her own skating, was exactly right. I loved watching her direct on her skates. She would literally jump over the rail and roll around in between the extras and camera crew. The skates became an extension of her feet, which was our goal all along. It's an amazing feat and she should get extra points for that."

Stunt Coordinator/2nd Unit Director Jeff Dashnaw (FINAL DESTINATION, GRIND HOUSE) also was involved with the skate training. He was even more amazed than Alex at how quickly the cast became committed to the sport. "When we were still in Los Angeles, I saw some of the girls skate for the first time," he recalls, "and I said 'you guys are nuts. This will never work.' I now see how wrong I was. It was quite an accomplishment. Kristen Wiig and Ari Graynor, for example, had never been on skates. Ellen, who is now phenomenal, hadn't skated since she was a child. I thought we were in big trouble, but they pulled it off."

The cast was perhaps even more uplifted by their achievements. Recalls Eve, "I hadn't been on a pair of skates since I was twelve or thirteen. My first two days of training I kept saying 'why did I agree to do this movie? I'm never going to be good on skates.' Now I think I'm a bit addicted." Adds

Juliette Lewis: “I’ve never been more fit or healthy in my life. I had skated when I was a kid but this training process was awesome. I won’t even pretend that I could play derby for real but we were so proud of our bruises we put up pictures in our trailers.”

THE MUSIC

Music has always been a huge part of Barrymore’s life and she wanted a strong musical presence in the film, “Music grabs you and puts you in that mood. Mix that with film and it’s very powerful”, says Barrymore. Whip It, which has over 75 music cues throughout the film, brings together everything from classic punk rock to hip hop. Rhino Records will release the Whip It soundtrack this September.

Barrymore also decided that classic composing wasn’t keeping with the tone of the film. She enlisted The Section Quartet, a Los Angeles based group that calls themselves “the loudest string quartet on the planet.” The Section Quartet does not play classical, they only play rock and roll and have sold out shows in Dublin, New York and Los Angeles.

THE WHEEL WORLD: THE DESIGN

The look of WHIP IT goes from rural home town to the streets of Austin, as Bliss journeys from the pageant world to the totally opposite derby world, through a storm of colorful emotions and situations. From the beginning, Drew Barrymore had a vision for how she wanted to visually bring the full spectrum of Bliss’s experiences to life on the screen. “There were so many different styles that I wanted this film to have,” says Barrymore. “It was sort of a greedy vision. I love comedy. I love action and I love human drama because we have all that in life, and I wanted to mix all of those together.”

She and Mendel put her vision into action by pulling together a rock-solid creative team, including cinematographer Bob Yeoman, Oscar® nominated editor Dylan Tichenor and music supervisor Randy Poster, all of whom Mendel had made multiple movies with as well as production designer Kevin Kavanaugh and KILL BILL costume designer Cat Thomas, with whom Barrymore had recently worked.

Yeoman --- who is known for taking on strong thematic stories, ranging from Gus Van Sant’s DRUGSTORE COWBOY and all of Wes Anderson’s films – was immediately impressed with Barrymore’s preparation. “Drew had lots of visual ideas. She had put together a book of photos for each scene, which was our starting point. We then played with different processing and began to establish a look for the film,” he says. “Based on the way she described what she was looking for I thought of John Huston’s FAT CITY which was shot by Conrad Hall. Drew watched it and loved it so

we used that as a reference. This is also a movie with a lot of women so having our actresses look good dictated a lot of my lighting. We wanted contrast without harshness.”

The biggest challenges lay ahead, however, as Yeoman had to rely on sheer ingenuity to come up with creative ways to capture the visceral, hard-hitting intensity of roller derby – from a skater’s inside perspective. “The girls move very quickly and my concern was how to shoot without a camera moving quickly around the track,” he explains. “We didn’t want to use a regular ATV with a camera mount because they’re gas powered and it would spew fumes into the skaters’ face. I thought of a bicycle but it wasn’t fast enough. We finally found a perfect electric cart modified for film use.”

Yeoman often shot with three cameras simultaneously, grabbing all the perspectives Barrymore was after. “We had one of our stuntmen hold the camera on his chest and skate with the girls so you get a bird’s eye view of what it’s like to be in the pack. We also have dolly shots where you travel for a long time and it’s very smooth and gliding,” says Barrymore.” I also really like the rough and tumble of hand-held and Bob operated the camera himself for some awesome hand-held shots. I mostly wanted to keep it old-school and traditional because those are the kinds of films that growing up made me want to direct .”

To design the world that Yeoman captured, Barrymore was looking for someone with a fresh perspective. She found that in Kevin Kavanaugh, who makes his production designer debut with WHIP IT, but has served as an art director on projects including THE DARK KNIGHT and TRANSFORMERS. “Drew wanted someone with a clean eye,” Kavanaugh notes. “We talked a lot about the two stories in the film, the contrast between the beauty pageants Bliss enters for her mom and the roller derby world where she fits in. We didn’t want to make fun of the beauty pageants or make them wildly over the top so we kept that simple. The derby world is more punk rock and underground, but what interested me is their parallels. They’re both about costumes and being on stage and developing a persona.”

Kavanaugh created the derby warehouse utilizing an actual derby banked track at an empty Monarch Steel Company warehouse in Detroit. The massive building housed not only the rink but the locker room set, all the trailers, the catering tent and the entire base camp. He also searched Michigan for a locale that could stand in for the very Southern Oink Joint. “I knew I would only find what we wanted on a country highway, so I scoured every one in the area. I finally drove by a 50s carhop diner called Ken’s. Abandoned for years, to me it was an open canvas. It was on a desolate road, had a huge parking lot and Drew thought it was perfect.”

To help give the building a new life, Kavanaugh had an enormous pink pig hand-sculpted from foam then plastered over and hauled in from Los Angeles. Sitting atop the diner at 12’ high x 16’ long

x 7' wide, the larger-than-life oinker regularly caused traffic along highway 83 to come to a screeching halt.

Meanwhile, costume designer Cat Thomas (A PRAIRIE HOME COMPANION, KILL BILL), who had recently designed the eccentric costumes for GREY GARDENS, in which Barrymore starred, was also working on turning heads with her mix of Texas thrift store outfits, pageant gowns and authentic derby uniforms.

Knowing her work would be key to bridging the film's different worlds, Thomas first had to learn about the history of roller derby and its myriad locally-grown styles. "I discovered that there are so many subtle differences between regions and between flat track vs. banked track, I had to soak it all in. Then there was the pageant world, which I was more familiar with and knew how I wanted to address it. Finally, there is the coming-of-age story involving Bliss's entire family, which to me is the most beautiful part of it. Combining all three so that they are visually linked was the underlying challenge."

Further research, took Thomas into the heart of the Austin hipster scenes. "Austin hipsters are different from Los Angeles hipsters and from New York hipsters. It's a crazy combination of 'anything goes' with a southern Texas vibe. There's lots of vintage clothing and the huge amount of music to be found there influences the way people dress. The kids in Austin have great style," she says.

When it came to the derby costumes, Thomas had her work cut out for her. "Drew wanted the skaters to be superheroes, but to still have a sense of reality," she explains. "Each team has their own individual palette and we used a lot of color and tried not to restrict ourselves too much. Some of the team uniforms are inspired by actual teams, like the Holy Rollers. But we looked at what they wore and tweaked it a bit. The Hurl Scouts uniforms we completely invented for the film. For the 'Fight Attendants' we incorporate a '60s vibe and the 'Black Widows' are very super hero looking – with their stripped down outfits that started as bathing suits. As in a real derby, we had girls ranging from size 0 to 22. It's what is so beautiful about that world, It has a place for everybody, no matter size or shape."

Thomas paid particular attention to another aspect of roller derby style: tattoos. "Body adornment is such a badge of honor in that world that we just *had* to include it on our cast," she says.

Along the way, Thomas began to realize that she was in a completely unique situation, designing clothing primarily for a powerful, athletic female cast. "This movie was an amazing opportunity to work with a group of strong, brilliant and creative women – from the director to the cast to the crew. It was incredible to have that many strong women and not have any personality conflicts!"

Screenwriter Shauna Cross says that it was Barrymore's leadership that allowed the production's cacophony of ideas, personalities and voices to all come together in such a creatively boisterous and positive way. "Drew has this certain joy of spirit that permeates everything she does.

She's a great cheerleader and, while true to what I wrote, she also made this story hers. Really, she's the perfect person to represent the strong girl vibes and positive energy of this story," Cross sums up. "I think we all felt both proud of her and inspired by her."

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ROLLER DERBY 101: RULES AND LINGO

Everyone knows the basics of roller derby – skaters in wild outfits, fishnet stockings and chin-strap helmets round an oval track at a frenetic pace bashing into each other. But there's much more to it than that. Derby rules can vary from league to league but here are the rules the Hurl Scouts learned:

- ❖ Roller derby is a race. One skater – known as a **JAMMER** – must get through the pack and pass all of her opponents in order to score points. For every opponent a jammer passes, she scores one point. If the jammer can't get past her opponents the team scores no points at all. Jammers receive additional points for lapping the other team's jammer.
- ❖ Teams are made up of 5 skaters. In addition to the jammer, each team also has a pivot and 3 additional blockers. The **PIVOT's** job is to keep track of the team's jammer, call out plays and signal the blockers to speed up or slow down in her defense. The **BLOCKERS** have the high-adrenaline task of keeping the opposing team's jammers from passing them and scoring.
- ❖ Blockers skate together in a **PACK**.
- ❖ The jammer has 60 seconds to score – this time period is known as a **JAM**. Each game, known in roller derby as a **BOUT**, has two 12-minute periods. The lead jammer can **CALL OFF THE JAM** at any time by putting her hands on her hips.
- ❖ Full body contact, such as **HIP-CHECKING**, is allowed in blocking but players cannot grab, yank or trip one another. They must keep their arms bent and may not use any part of the arm below the elbow. Players who foul another player get a penalty of one minute. Severe fouls can result in the loss of a player.
- ❖ Blockers can also **ASSIST** jammers with moves like **THE WHIP**, in which a blocker grabs a jammer's arm and pushes her forward with momentum, or **THE TRUCK-AND-TRAILER**, in which teammates skate, with one (the truck) pulling the other (the trailer) from behind
- ❖ The key to roller derby is not just skill but strategy and, as in football or basketball, smart plays can take the other team by surprise

<http://www.derbydolls.com/la/aboutus/rules.html>

And some other facts about Roller Derby:

- ❖ Despite the rules, and despite protective equipment including mouth guards, helmets, knee pads and elbow pads, roller derby fights and fouls do happen and injuries are common – ranging from the sport-specific “**FISHNET BURN**” and bruises to broken bones and concussions.
- ❖ Most amateur roller derby leagues welcome new recruits, even those who haven't skated in years or at all, and provide training. Players, who come from all backgrounds – from lawyers to nurses to stay-at-home moms -- learn how to skate at high speeds, dodge obstacles, fall without injury and jump on moving skates
- ❖ There are now more than 400 amateur roller derby leagues worldwide . . . and counting . . .
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ABOUT THE CAST

ELLEN PAGE (Bliss Cavendar) has firmly established herself as one of the most talented young actresses in Hollywood today. In 2008 she received Best Actress nominations from the Oscar's, BAFTA, Golden Globe and SAG and won an Independent Spirit Award for her role in JUNO.

Ellen will soon appear in Michael Lander's independent film PEACOCK starring Cillian Murphy, Susan Sarandon and Bill Pullman.

Ellen is currently in production on Christopher Nolan's INCEPTION opposite Leonardo DiCaprio, Joseph Gordon-Levitt, Marion Cotillard, and Ken Watanabe.

Ellen is the heart of Jason Reitman's hit comedy JUNO, written by Diablo Cody. The film is about an offbeat teenager (Page) who finds herself unexpectedly pregnant and makes a surprising decision regarding her unborn child. The film also stars Olivia Thirlby, Jason Bateman, Jennifer Garner, J.K. Simmons, Michael Cera and Allison Janney. Cody won the Oscar for Best Screenplay for the film.

In 2006, Ellen appeared as “Kitty Pryde” in the third installation of the X-Men franchise: X-MEN: THE LAST STAND, which grossed more than \$230 million dollars worldwide. Ellen recently starred in the title role of Bruce McDonald's THE TRACEY FRAGMENTS. She starred opposite Catherine Keener in AN AMERICAN CRIME, written and directed by Tommy O'Haver. The film is based on the horrifying and true events surrounding a disturbed mother and her children in 1960's Indiana. 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; Daniel MacIvor's ensemble piece WILBY WONDERFUL and SMART PEOPLE, opposite Dennis Quaid, Sarah Jessica Parker and Thomas Haden Church.

As the lead in Lionsgate's 2005 independent feature, HARD CANDY, directed by David Slade, Ellen 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 a pedophile. The film costarring Patrick Wilson and Sandra Oh premiered at the 2005 Sundance Film Festival.

A native of Halifax, Nova Scotia, Ellen 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.

Award-winning actress **MARCIA GAY HARDEN** (Brooke Cavendar) has forged a remarkable body of work, always staying true to her chameleon style of “becoming the character.” Her character portraits have been described by critics as “searing”, “heartbreaking”, “inventive”, “pure and profane simultaneously”, “astonishing”, “authentic”, and “sensuous”. From the glamorous Ava Gardner in *SINATRA*, to the artist Lee Krasner in *POLLOCK* (for which she won Best Supporting Actress Oscar), to the down and out Cecelia in *MYSTIC RIVER* (another Academy Award nomination) Marcia has created a signature style based in character transformation. Her versatility and wide-range have been praised in such films as *MILLERS CROSSING*, *THE FIRST WIVES CLUB*, *MEET JOE BLACK*, *MONA LISA SMILE*, *THE HOAX* and *USED PEOPLE*.

Marcia has chosen a life away from mainstream Hollywood, crossing between independent and studio films, and television and theatre. She recently garnered a Best Actress Tony® Award for her starring role in the Tony Award winning Broadway play *God of Carnage*. Her nominated co-stars in the play include James Gandolfini, Hope Davis and Jeff Daniels. Additionally, she received an Outer Circle Critics Award for her performance, as well as nominations from the Drama Desk and Drama League. She was recently nominated for an Emmy® Award for Outstanding Supporting Actress in a Miniseries or Movie for her role in “The Courageous Heart of Irena Sendler.” Other nominations include a Tony nomination for Tony Kushner’s *Angels in America* (for which she won the Drama Desk and Theatre World Awards), an Emmy nomination for her guest appearance on “Law and Order: SVU,” also an Independent Spirit Award nomination for *AMERICAN GUN*.

Marcia’s most recent films include *CANVAS*, *RAILS AND TIES*, Stephen King’s *THE MIST* (for which she won a Saturn Award,) Sean Penn’s *INTO THE WILD*, and *THE CHRISTMAS COTTAGE* with Peter O’Toole. Next up, Marcia stars the comedy *THE MAIDEN HEIST* with William H. Macy, Morgan Freeman, and Christopher Walken. On the television front Marcia co-starred in the critically acclaimed FX drama “Damages” opposite William Hurt and Glenn Close.

Marcia graduated from the University of Texas with a B.A. in Theatre and an MFA from the Graduate Acting program at New York University. She resides in Harlem with her husband and three children.

KRISTEN WIIG (Maggie Mayhem), a comedic star of born from the “Saturday Night Live” stage, has become one of the most sought after talents in film and television today. Known for such memorable characters as the excitable Target Clerk, the hilarious one-upper Penelope, House Speaker Nancy Pelosi, and Suze Orman, among others, Kristen will be returning for her fifth season of “Saturday Night Live” this coming fall.

Kristen made her big screen debut to universally high praise in Judd Apatow’s smash-hit comedy **KNOCKED UP** as Katherine Heigl’s passive-aggressive boss. She also played opposite John C. Reilly in Jake Kasdan’s **WALK HARD**, another Apatow-produced film, and opposite Ricky Gervaise in David Keopp’s **GHOST TOWN**. Most recently, Kristen appeared opposite Ryan Reynolds in Greg Mottola’s **ADVENTURELAND**.

A native of Rochester, New York, Kristen worked as a Main Company Member of the Los Angeles-based improve/sketch comedy troupe The Groundlings. She joins the ranks of SNL cast mates Maya Rudolph, Will Ferrell, Phil Hartman and Jon Lovitz, also Groundlings alumni.

Kristen’s upcoming films include: Mike Judge’s **EXTRACT**, co-starring Jason Bateman, Ben Affleck and Mila Kunis; Greg Mattola’s **PAUL**, co-starring Seth Rogan, Jason Bateman, Jane Lynch, and Bill Hader; **MACGRUBER** opposite fellow SNL cast member Will Forte; and her first purely dramatic role opposite Ryan Gosling, Kirsten Dunst and Frank Langella in Andrew Jarecki’s **ALL GOOD THINGS**.

Wiig lives in New York City.

JULIETTE LEWIS (Iron Maven) is recognized as one of Hollywood's most talented and versatile actors of her generation. She first stunned audiences and critics alike with her Oscar-nominated performance as 'Danielle Bowden' in **CAPE FEAR**. To date, she has worked with some of the most revered directors in the industry -- Martin Scorsese, Woody Allen, Lasse Hallstrom, Oliver Stone and Garry Marshall. Whether lending dramatic authenticity or a natural comedic flair, Lewis graces her roles with remarkable range and an original and captivating style.

Her extensive filmography includes many standout roles. Highlights include **HUSBANDS AND WIVES** with Woody Allen and Judy Davis, **KALIFORNIA** with Brad Pitt and David Duchovny, **WHAT’S EATING GILBERT GRAPE?** with Leonardo DiCaprio and Johnny Depp, **NATURAL BORN KILLERS** with Woody Harrelson and Robert Downey Jr, **EVENING STAR** with Shirley MacLaine and Jack Nicholson, **STRANGE DAYS** with Ralph Fiennes and Angela Bassett, as well as **FROM DUSK TILL DAWN** with George Clooney and Quentin Tarantino.

Lewis received both an Emmy Award nomination and an Independent Spirit Award nomination for her performance opposite Uma Thurman in HBO's drama "Hysterical Blindness." Set in the 1980's, the story followed two single, working-class New Jersey women on a bittersweet quest for love and meaning. She also received an Emmy nomination for her performance in Showtime's "My Louisiana Sky," a coming-of-age drama set in rural Louisiana in the early 1950s.

After a three-year hiatus from film to pursue her burgeoning music career exclusively, Lewis announced her return to acting with several upcoming movies. Lewis is set to appear in SYMPATHY FOR DELICIOUS, costarring alongside Orlando Bloom, Mark Ruffalo and Laura Linney and also the indie-drama BETTY ANNE WATERS, which stars Hilary Swank, Melissa Leo, Minnie Driver and Sam Rockwell. Most recently, Lewis completed work on the romantic comedy THE BASTER, opposite Jennifer Anniston, Jason Bateman and Patrick Wilson.

Juliette Lewis resides in Los Angeles and will be releasing her 3rd studio album, "Terra Incognita", September 1st.

JIMMY FALLON ("Hot Tub" Johnny Rocket), recently debuted on television in his own talk show, "Late Night with Jimmy Fallon." The renowned comic's talent and ability to deliver versatile, stand-out performances on the screen has allowed him to join the exclusive ranks as one of those "Saturday Night Live" alumni at the forefront of a diverse line-up of television and film projects, while always staying grounded in his stand-up roots.

Fallon is reunited with Drew Barrymore with whom he starred in the romantic comedy, FEVER PITCH, the Farrelly brothers' homage to Boston Red Sox fanaticism. He made his feature film debut in Cameron Crowe's ALMOST FAMOUS playing band manager "Dennis Hope." Among his other motion picture credits are: Woody Allen's ANYTHING ELSE in which he appeared alongside Christina Ricci; the action-comedy TAXI in which he starred alongside Queen Latifah and FACTORY GIRL in which he starred opposite Sienna Miller and Guy Pierce. He will next be seen starring opposite Lucy Liu and Sharon Stone in the new comedy THE YEAR OF GETTING TO KNOW US, which premiered at the 2008 Sundance Film Festival.

Fallon first garnered attention in 1998 when he joined the cast of "Saturday Night Live" quickly becoming an audience favorite for his impressions of Jerry Seinfeld, John Travolta, Adam Sandler and spot-on musical impressions of Pearl Jam, Counting Crows, The Cure and Alanis Morissette. Fallon created many memorable recurring characters on "SNL" including "Nick Burns" the sarcastic tech support representative and Boston teen "Sully" known for playing tonsil hockey with "Zazu" played by Rachel Dratch. In 2000, Fallon made history by becoming the co-anchor of the popular segment "Weekend Update" alongside Tina Fey. During his six-year stint on "SNL," Fallon ventured off into other television roles, including 2nd Lieutenant George Rice in Tom Hanks and Steven Spielberg's 2001 Emmy award-winning miniseries "Band of Brothers."

Always a favorite among the MTV audience, Fallon has twice hosted the MTV Movie Awards™ (once with Kirsten Dunst) as well as the 2002 MTV Video Music Awards. In 2005, Fallon participated in Cameron Diaz's MTV eco-friendly travel show "Trippin," where he traveled to Africa to educate viewers about one of the world's most unique and fragile ecosystems. Fallon earned raves as guest host for David Letterman during the summer of 2003.

ALIA SHAWKAT (Pash) Success arrived early for Alia Shawkat. Her career began at the young age of 11 when she landed a role on the ABC Family series "State of Grace." However, she is best known for her role as 'Maebly Funke' on Fox's Emmy award winning "Arrested Development," where she portrayed a rebellious and mischievous member of a dysfunctional Orange County family trying to adjust to their loss of wealth.

Shawkat will next be seen in *AMREEKA*, a film about a Palestinian family who relocates to Illinois. The film premiered at the 2009 Sundance Film Festival to rave reviews and will be released by National Geographic Entertainment this fall to a limited audience. Additionally, she is currently in production on the biopic *THE RUNAWAYS* based on the coming-of-age story of the 70's band 'The Runaways.' She will star opposite Kristen Stewart and Dakota Fanning in the film which is set to be released next year.

Shawkat was recently seen opposite William H. Macy and Cheryl Hines in the high-school comedy *BART GOT A ROOM*, which first premiered at the Tribeca Film Festival in April 2008. The film centers on a nerdy high school senior who lives in a Florida retirement community and enlists his best friend (Shawkat) in an attempt to find a date to the prom. She also served as a producer on the film. Shawkat's additional film credits include *PROM WARS*, *REBOUND* opposite Martin Lawrence, the ensemble family comedy *DECK THE HALLS* with Matthew Broderick, Danny De Vito and Kristin Chenowith, and *THREE KINGS* opposite George Clooney.

In addition to a bustling film career, Shawkat has appeared in many projects on the small screen as well. She recently had a recurring role on USA Network's "Starter Wife" with Debra Messing. She played a troubled teen who befriends 'Molly' (Messing) and 'Joan' (Judy Davis) at a rehab facility. Her additional television credits also include a starring role in the Lifetime original movie "Not Like Everyone Else" and guest starring roles on "Veronica Mars," "JAG," "Without a Trace," "Boomtown," and "Presidio Med."

Shawkat was born in Palm Springs, CA and currently splits her time between New York and LA.

EVE (Rosa Sparks) is a dynamic woman of unparalleled talent, persistence, and ambition, moving with equal success between music, movies, and fashion. She first collaborated with Drew Barrymore when she appeared in a cameo role in **CHARLIE'S ANGELS: FULL THROTTLE**.

She made her screen debut in the blockbuster film **XXX**, playing Vin Diesel's best friend and business partner in an underground website. The opportunity led her to star in numerous film and television productions including the female lead in the smash hit comedies **BARBERSHOP 1 & 2** and in the critically acclaimed **THE WOODSMAN**, with Kevin Bacon and Benjamin Bratt. Most recently Eve co-starred alongside Daniel Craig in **FLASHBACKS OF A FOOL** directed by Baillie Walsh.

On television, she produced and starred in a self-titled sitcom about a fashion designer on UPN and coming up Eve can be seen as Grace Hitchens in the new show "Glee" on FOX.

A multi-platinum, Grammy Award winning artist, the Philadelphia native excelled to new and uncharted heights as a multi-media icon with no sign of slowing down. She recently launched a clothing line called Fetish on which she is closely involved in every aspect from the designs to the marketing.

In 2009, Eve will debut her highly anticipated album "Here I Am," a more mature and adventurous album – and one she calls her best effort to date.

ZOË BELL (Bloody Holly) stars in "Angel of Death," an online series created for Crackle.com, and Sony Pictures Entertainment's online video network, which will consist of ten episodes, each approximately 8-10 minutes long. In "Angel of Death," Zoë plays the lead character, Eve, a remorseless assassin, employed by a ruthless crime family. After suffering a severe head trauma, Eve begins to hallucinate, and becomes haunted by her victims. As a result, her condition drives her to seek revenge on those who ordered the hits in the first place-her mob employers.

This fall, Zoë appears in **GAMER**, with Kyra Sedgwick and Gerard Butler, a film set in a future-world where humans can control other humans in mass-scale, multi-player online gaming environments. .

Zoë is also set to star in the upcoming **UNTITLED ZOË BELL PROJECT** with Senator Entertainment. Her role, as a Club Med employee by day and treasure hunter by night, now marks the third starring role that was written specifically for her.

Bell made her starring debut in the highly anticipated double feature film **GRINDHOUSE**, written and directed by Quentin Tarantino and Robert Rodriguez. As an established and extremely talented stuntwoman, Zoë has made a name for herself through her unparalleled dedication, skill and focus. She was hand picked, by Tarantino himself, to star in his segment of the double feature, **DEATH PROOF** about four women working on the movie set of their first big hit. She starred opposite Kurt Russell and Rosario Dawson. The film competed at the 2007 Cannes Film Festival.

Bell began working with Tarantino well before **GRINDHOUSE** in **KILL BILL, VOL. 1** and **KILL**

BILL, VOL. 2 as Uma Thurman's stunt double in the role of "The Bride". She was nominated for "Best Stunt by a Stunt Woman" and "Best Fight" at the Taurus World Stunt Awards for her work in KILL BILL, VOL. 1, and took home both of those wins the following year for KILL BILL, VOL. 2. Bell also showcased her stunting skills in her role as Sharon Stone's stunt double in CATWOMAN.

Her talent translated to the small screen on the cult television series "Xena: Warrior Princess" where Bell played the stunt double for the title character Lucy Lawless. The ever-popular series enjoyed a six-year run and an unprecedented fan following.

Bell is a native of New Zealand and currently resides in Los Angeles. It was back at home that she began her diverse background in sports, including Tae Kwon Do, diving, and PADI Scuba. Bell's athleticism earned her three second-place finishes in the New Zealand Gymnastics Nationals from 1989 to 1991.

ARI GRAYNOR (Eva Destruction) can next be seen in Miguel Arteta's YOUTH IN REVOLT, in which she will star with Steve Busemi, Michael Cera and Justin Long. She has also wrapped production on HOLY ROLLERS opposite Jesse Eisenberg and Justin Bartha and BETTY ANNE WATERS starring Sam Rockwell and Hilary Swank, as well as a cameo in Shawn Levy's DATE NIGHT with Steve Carrell.

Graynor was last seen starring opposite Michael Cera and Kat Dennings in NICK AND NORA'S INFINITE PLAYLIST, which premiered at the 2008 Toronto International Film Festival. Her additional film credits include roles in the following: AN AMERICAN CRIME (Sundance Film Festival 2007) with Catherine Keener and Ellen Page; GAME 6 (Sundance Film Festival 2005) with Michael Keaton and Robert Downey Jr; THE GREAT NEW WONDERFUL with Maggie Gyllenhaal; BEREFT, directed by Tim Daly and Clark Matthias; Christopher Guest's FOR YOUR CONSIDERATION; and BOOK OF LOVE (Sundance Film Festival 2004). Her feature film debut was in Clint Eastwood's Academy Award-winning film MYSTIC RIVER.

Graynor has starred on Broadway twice, making her debut in Donald Margulies's *Brooklyn Boy* at the Manhattan Theater Club, which garnered her a 2005 Clarence Derwent Award. Two years later she starred in *The Little Dog Laughed*, a 2007 Tony Award nominee for Best Play. She also appeared in the hit off-Broadway play *Dog Sees God*.

Graynor is also known for her portrayal of Meadow Soprano's troubled roommate, Caitlin, on "The Sopranos." She recently wrapped a recurring role on "Fringe" as the younger sister to the female lead played by Anna Torv. Her additional television credits include roles on "Law & Order: SVU," "Veronica Mars," "CSI Miami" and "Numbers."

Graynor was born in Boston, Massachusetts and currently resides in New York City.

EULALA SCHEEL (Shania Cavendar) is the daughter of Marcia Gay Harden and filmmaker Thaddaeus Scheel. She will next be seen in *HOME* alongside Marcia Gay Harden, Marian Seldes and Michael Gaston. Scheel played 'Nan Merriman' in *FELICITY: AN AMERICAN GIRL ADVENTURE* which also starred Gay Harden and John Schneider. She made her film debut in the Academy Award winning film *POLLOCK*.

ANDREW WILSON (*Razor*) rejoins Drew Barrymore with whom he has appeared in the Farrelly brother's *FEVER PITCH*, McG's *CHARLIE'S ANGELS: FULL THROTTLE* and Raja Gosnell's *NEVER BEEN KISSED*. Wilson made his motion picture debut in 1996 alongside his brothers Luke and Owen in director Wes Anderson's acclaimed *BOTTLE ROCKET*, which he also associate produced. It was the beginning of a collaboration with Anderson that continued through the director's films *RUSHMORE* and *THE ROYAL TENNENBAUMS*.

From Ben Stiller's *ZOOLANDER* to Reginald Hudlin's *SERVING SARA* and George Armitage's *THE BIG BOUNCE*, Wilson has brought a unique presence to his roles. Among his more recent credits are *IDIOCRACY* directed by Mike Judge and the upcoming *CALVIN MARSHALL* directed by Gary Lundgren in which he co-stars with Steve Zahn. Andrew will also be featured in *HIGH SCHOOL*, written and directed by John Thalberg, starring Colin Hanks and Adrien Brody.

In 2005, Wilson stepped behind the camera to co-direct *THE WENDELL BAKER STORY* with his brother Luke. He and Luke will next be directing *WHITE WIDOW*, based off the Jim Lehrer book of the same name.

CARLO ALBAN (*Birdman*) most recently appeared in *LIVE FREE OR DIE*. His additional film work includes *STRANGERS WITH CANDY*, *21 GRAMS*, *THE TAVERN* (HBO) and *MARGARET*, written and directed by Kenneth Lonergan. Alban made his film debut in *HURRICANE STREETS* ('97 Sundance favorite), followed by *HI-LIFE* and the TNT original "Thicker Than Blood," for which he received an Alma Award nomination.

He began his acting career at age eleven when he was cast in the title role in a community theatre production of *Oliver!* He continued performing in theatres in and around New York until he was cast in "Sesame Street" staying with the show for five seasons. Additional television credits include appearances on series ranging from "Touched By An Angel" to "Oz." In season three, he could be seen in the recurring role of McGrady on "Prison Break."

Alban continues to perform in theatres around the country, most recently in the world premiere of *Lydia* at the Denver Center for the Performing Arts, which also subsequently played at Yale Repertory and the Mark Taper Forum in LA. He is a proud member of the Labyrinth Theater Company in New York City. In 2007, Labyrinth produced *Intrínquilis*, a one-man show he wrote and starred in about his experiences

growing up as an illegal immigrant. The piece was performed at the Public Theatre in New York and subsequently in LA, Syracuse, and Westchester NY.

LANDON PIGG (Oliver) is making his motion picture debut in *WHIP IT* playing – what else - a musician. Pigg comes from a musical and creative family, dad a musician, mom a poet, who helped shape and inspire him into who he is today.

Signed to a record deal by RCA when he was only 19, Landon released his major label debut, *LP*, in 2006. While it certainly holds its own *LP* too often polished Landon's rough edges until there wasn't anything left to hold. But behind that slick sheen were some seriously good songs. Songs that were soon to have a second life thanks to the success of a diamond in the rough tune that found its home in an unlikely setting.

During the Holiday season of 2007-08, Landon's unreleased ode to an unrequited coffee shop crush was chosen as the soundtrack to the "A Diamond Is Forever" commercial campaign. It was a simple song with a simple lyric "I think that possibly, maybe I've fallen for you" with a melody and message that moved millions. "Coffeeshop" soon racked up hundreds of thousands of iTunes downloads, pushing Landon to not only issue an EP centered around the song but to revisit some of his older material with a more stripped down sound.

In an effort to explore his reworked material and try out some new songs, Landon set out on the road, touring with label mate Gavin DeGraw and appearing on "Late Night With Conan O'Brien," "Last Call with Carson Daly," and "The Tonight Show with Jay Leno." "Coffeeshop" eventually landed in another major ad campaign a year later for AT&T and helped reacquaint everyone with Landon before the release of *The Boy Who Never*.

Landon will release his sophomore album *The Boy Who Never* on September 15th on RCA Records. Produced by Jacquire King (Kings of Leon, Modest Mouse, Tom Waits) the record includes a new arrangement of Landon's "Falling In Love At A Coffee Shop."

RACHEL PIPLICA (Manson Sister #2), a native of Pittsburgh, PA, has been making a presence in the derby community since 2004. Fans of roller derby will recognize her as the volatile captain of the LA Derby Dolls' 2008 season champs team, the Tough Cookies, where she skates under the moniker Iron Maiven. As both an employee of Lucky 13 Apparel and also owner of Iron Doll Clothing, much of the look of the LA Derby Dolls can be attributed to Piplica's contributions to the league's uniform designs. She has appeared as a skater in music videos, the television show "Kath & Kim," and was featured in the HDNet Roller Derby Broadcast. *WHIP IT* is her first film.

KRISTEN ADOLFI (Manson Sister #1) in her role as a Manson Sister in WHIP IT is a first for Mukilteo, Washington native, she is no stranger to the on-skates action required of her character. Her real life roller derby alter ego, Krissy Krash, is known throughout the world for her take-no-prisoners body blocks and fleet footed jamming on the LA Derby Dolls' banked track. A member of the league's Tough Cookies team since 2008, Kristen also enjoys an off-screen skating partnership with her onscreen sister, Rachel Piplica. When she's not sending skaters sailing through the air, the aspiring teacher helps kids surf through the waves as the manager of Surf Academy Beach Kids. You can also see Kristen lending her derby skills to music videos by the bands Steadlur and Anti-Flag, as well as on the sitcom "Kath and Kim.

DANIEL STERN (Earl Cavendar) has had a long and successful career in motion pictures, beginning with his debut in the Academy Award® nominated BREAKING AWAY, directed by Peter Yates followed by the Academy Award nominated STARTING OVER, directed by Alan J. Pakula. He went on to collaborate with some of the industry's top directors, alternating between comedy and drama. Among his earlier credits are two films for Woody Allen – STARDUST MEMORIES and HANNAH AND HER SISTERS, Barry Levinson's break-through film, DINER, Tim Burton's FRANKENWEENIE and Robert Redford's THE MILAGRO BEANFIELD WAR

He reteamed with his STARTING OVER co-star, Jill Clayburgh, in Claudia Weill's IT'S MY TURN and I'M DANCING AS FAST AS I CAN; starred in Cheech Marin's BORN IN EAST L.A. and Herbert Ross' MY BLUE HEAVEN before going on to star in the international blockbusters CITY SLICKERS and HOME ALONE as well as their respective sequels. In the former, he was partnered with Joe Pesci as a pair of inept burglars while the latter saw him play Billy Crystal's pal, the perpetually depressed Phil.

He went on to executive produce and star in the comedy BUSH-WHACKED before teaming with Dan Aykroyd and Damon Wyans in CELTIC PRIDE. More recently he has been seen in the films THE LAST TIME, BACHELOR PARTY VEGAS, THE LAST FULL MEASURE and A PREVIOUS ENGAGEMENT.

In 1993, after having directed (and narrated) "The Wonder Years," Stern stepped behind the cameras to make his feature directorial debut with ROOKIE OF THE YEAR, a film in which he also played the slow-witted pitching coach.

Stern's first play, *Barbra's Wedding*, had a six month run at the Manhattan Theater Club in New York, as well as having subsequent productions around the country. He also created, wrote and starred in the CBS series "Danny", a sitcom about a newly divorced man coping with his job at a recreation center.

Outside of show business, Mr. Stern is a sculptor, a cattle rancher, and he and his wife of 30 years co-founded The Malibu Foundation for Youth and Families, a non-profit organization which for the last ten years has been fully funding The Boys and Girls Club in Malibu, serving over 1200 kids.

ABOUT THE FILMMAKERS

DREW BARRYMORE (Director/Producer/Smashley Simpson) has been a favorite of film audiences for almost three decades. Behind the camera, she is also enjoying success as a producer under her own Flower Films banner, with such hits as NEVER BEEN KISSED, CHARLIE'S ANGELS and 50 FIRST DATES. In addition to producing the films, Barrymore joined Cameron Diaz and Lucy Liu to star in both CHARLIE'S ANGELS and CHARLIE'S ANGELS: FULL THROTTLE, which, together, grossed more than half a billion dollars worldwide.

Barrymore has starred in two films in 2009 HE'S JUST NOT THAT INTO YOU, a comedy ensemble with Jennifer Aniston, Scarlett Johansson and Ben Affleck and her Emmy nominated performance in "Grey Gardens", co-starring Jessica Lange. EVERYBODY'S FINE, co-starring Robert De Niro will be released later this year.

She has also earned praise from both critics and audiences for her performances in a wide range of romantic comedies MUSIC & LYRICS, opposite Hugh Grant; FEVER PITCH, in which she starred with Jimmy Fallon under the direction of the Farrelly brothers, and 50 FIRST DATES, opposite Adam Sandler.

Barrymore also starred in the 2007 drama LUCKY YOU for director Curtis Hanson. Other recent films have included George Clooney's widely acclaimed biographical satire CONFESSIONS OF A DANGEROUS MIND, with Sam Rockwell; Penny Marshall's RIDING IN CARS WITH BOYS; NEVER BEEN KISSED, which marked Barrymore's producing debut; HOME FRIES, opposite Luke Wilson and the smash hit comedy THE WEDDING SINGER, opposite Adam Sandler. Barrymore made her feature film debut at the age of five in the science fiction thriller ALTERED STATES. However, it was her scene-stealing performance as the precocious Gertie in Steven Spielberg's 1982 blockbuster E.T. THE EXTRA-TERRESTRIAL that catapulted the young actress to stardom. She went on to star in the thriller FIRESTARTER and the comedy IRRECONCILABLE DIFFERENCES, for which she earned a Golden Globe nomination for Best Supporting Actress.

Her other film credits include STEPHEN KING'S CAT'S EYE; FAR FROM HOME; POISON IVY; GUNCRAZY, for which she received another Golden Globe nomination for Best Actress; BAD GIRLS; Herbert Ross' BOYS ON THE SIDE; MAD LOVE; BATMAN FOREVER; Woody Allen's EVERYONE SAYS I LOVE YOU; and Wes Craven's horror hit SCREAM, which launched a successful franchise.

SHAUNA CROSS (Screenplay By) is a screenwriter and author from Austin, Texas who has a soft spot for rebels and misfits who triumph with their own wit and resilience.

Cross also plays roller derby for the Los Angeles Derby Dolls under the moniker “Maggie Mayhem.” WHIP IT is based upon Cross’ own experiences.

In addition to developing an HBO comedy pilot for Ellen Barkin, Cross is currently adapting Gayle Forman’s novel If I Stay for director Catherine Hardwicke (TWILIGHT) and Summit Entertainment. She also wrote the screenplay LIVE GIRLS UNITE!, a true story about a group of badass exotic dancers in San Francisco who formed their own labor union.

In 2008, the editors of *Variety* chose Cross as one of the “Ten Screenwriters to Watch.” Cross attended the University of Texas Film School.

BARRY MENDEL (Producer) The first film Barry Mendel produced was RUSHMORE directed by Wes Anderson which won IFP Spirit Awards for Best Director for Anderson and Best Supporting Actor for Bill Murray. He followed this by producing THE SIXTH SENSE directed by Night Shyamalan, which was nominated for six Academy Awards, including Best Picture. Subsequently, he produced its follow-up, UNBREAKABLE, then went back to work with Wes Anderson producing the THE ROYAL TENENBAUMS, which was nominated for an Academy Award for Best Screenplay. This collaboration continued on THE LIFE AQUATIC WITH STEVE ZISSOU, which he followed by producing Joss Whedon's directorial debut, critically acclaimed SERENITY.

He conceived and spent eight years preparing to produce MUNICH, which was directed by Steven Spielberg and nominated for five Academy Awards, including Best Picture, Mendel's second nomination. He then went back to work with Shyamalan, producing the box-office hit THE HAPPENING. After WHIP IT, Mendel produced FUNNY PEOPLE written and directed by Judd Apatow.

Also recently, Mendel produced SHANGHAI directed by Mikael Hafstrom starring John Cusack, Chow Yun Fat, Gong Li, Ken Watanabe and Rinko Kikuchi as well as PEACOCK, Michael Lander’s debut film starring Cillian Murphy, Ellen Page and Susan Sarandon, both films are currently in post-production.

He lives in Pasadena, California.

PETER DOUGLAS (Executive Producer) founded Vincent Pictures and produced his first film, the science-fiction time-travel classic THE FINAL COUNTDOWN, in 1980. He followed this with an adaptation of Ray Bradbury’s fantasy masterpiece SOMETHING WICKED THIS WAY COMES for Disney. He then produced FLETCH and FLETCH LIVES, starring Chevy Chase, for

Universal, and wrote, directed, and produced the independent film *A TIGER'S TALE*, featuring Ann-Margret.

In television, Peter produced "Amos," the highest-rated movie for television of 1985, and "Inherit the Wind," for which he won the Emmy Award for Outstanding Drama or Comedy Special. In cable, he produced the Home Box Office Original Film "The Enemy Within."

For several years, Peter was President and Chief Operating Officer at the Bryna Company, where he was responsible for the development, production, and the international distribution of a library of classic motion pictures. He also served as a member of the Board of Directors and Vice-Chairman of Cedars-Sinai Medical Center in Los Angeles, California. His tenure there inspired him to found Salus Media, an innovative venture in on-line health promotion programming.

Peter now serves as Executive Director of the Douglas Foundation, originally founded in 1964 by his parents Kirk and Anne Douglas as one of the film industry's earliest private philanthropic institutions. Peter and his wife Lisa live in Montecito, California. They have four children: Kelsey, Tyler, Ryan, and Jason.

NANCY JUVONEN (Executive Producer) founded Flower Films with partner Drew Barrymore in 1995. Their first film, *NEVER BEEN KISSED*, made as part of their first-look deal with 20th Century-Fox/Fox 2000, grossed more than \$120 million worldwide. As their next project, Flower Films produced the hugely successful *CHARLIE'S ANGELS*. The sequel, *CHARLIE'S ANGELS: FULL THROTTLE*, was released in June 2003. Combined worldwide box-office for both films surpassed half a billion dollars.

Juvonen and Barrymore also produced, with Matt Groening the Emmy-nominated TV special "Olive, The Other Reindeer," now a staple for television holiday season programming. In 2001, Flower Films released the independent feature *DONNIE DARKO*, a cult hit that has been met with extremely favorable critical and fan reaction. *DONNIE DARKO: THE DIRECTOR'S CUT* premiered at the Seattle Film Festival in May, 2004. Flower Films and Ben Stiller's Red Hour Films, produced the dark romantic comedy *DUPLEX* in 2003, which starred Barrymore and Stiller, and was directed by Danny DeVito.

Juvonen and Barrymore's Flower Films next produced *50 FIRST DATES* with Adam Sandler's *Happy Madison* in 2004. To date, *50 FIRST DATES* has grossed over \$195 million worldwide and was one of the top DVDs of 2004. In 2005 Fox 2000 released Flower Films' *FEVER PITCH*, directed by the Farrelly Brothers. *FEVER PITCH*, starring Barrymore and Jimmy Fallon opened to overwhelming critical acclaim. Juvonen Executive Produced *MUSIC & LYRICS* for Castle Rock/Warner Bros. Written and directed by Marc Lawrence, and starring Barrymore and Hugh Grant, *MUSIC & LYRICS* was released on Valentine's Day 2007.

Juvonen most recently produced the ensemble film HE'S JUST NOT THAT INTO YOU for New Line Cinema, starring Ginnifer Goodwin, Jennifer Aniston, Drew Barrymore, Scarlett Johansson, Ben Affleck, and Jennifer Connelly. To date, the film has grossed over \$168 million worldwide.

Currently, Juvonen is in her second season as Executive Producer for the hit VH1 series "Tough Love." Also in feature development is HOW TO BE SINGLE for New Line and THE AU PAIRS for Warner Brothers.

KIRSTEN ("Kiw") SMITH (Executive Producer) is one of the most prolific writers in Hollywood. Her latest movie, THE UGLY TRUTH, which she co-wrote and executive produced, stars Katherine Heigl and Gerard Butler. Her other credits include LEGALLY BLONDE and THE HOUSE BUNNY, which she also executive produced, starring Anna Faris.

In 1997 Smith got her start as a screenwriter selling 10 THINGS I HATE ABOUT YOU as a spec screenplay. Shortly afterward, the movie was green-lit starring then unknown Heath Ledger and Julia Stiles. She and her longtime writing partner Karen Lutz went on to write LEGALLY BLONDE, which was nominated for two Golden Globes and won multiple MTV Movie Awards. Her other writing credits include the fantasy comedy ELLA ENCHANTED, starring Anne Hathaway, and SHE'S THE MAN, starring Amanda Bynes.

In addition to screenwriting, Smith is developing a slate of films as a producer, and she recently directed a short film, THE SPLEENECTOMY, starring Anna Faris and Ron Livingston. Her first novel, The Geography of Girlhood, was published in 2006 by Little Brown.

In his role as president of Mandate, **NATHAN KAHANE** (Executive Producer) oversees the company's growing feature slate while nurturing relationships with high-level talent and filmmakers, and he has developed a unique ability to put together winning business models behind compelling films. Kahane's commitment to producing quality films at 'independent' budgets has generated success for the company with movies that have crushed at the box office, as well as launched franchises such as the HAROLD & KUMAR and THE GRUDGE series.

While at Mandate, Kahane has successfully overseen the development and production of exceptional and distinct films such as the Academy Award[®]-winning (Best Original Screenplay, written by Diablo Cody) \$130 million box-office sensation JUNO, and the critical darling STRANGER THAN FICTION. Most recently, he served as an executive on THE BASTER, starring Jennifer Aniston and Jason Bateman, to be released by Miramax Films in early 2010; and NICK AND NORAH'S INFINITE PLAYLIST. He has produced films including THE STRANGERS, HAROLD & KUMAR GO TO WHITE CASTLE, its sequel HAROLD & KUMAR ESCAPE FROM

GUANTANAMO BAY, and will serve as a producer on the upcoming installment. Kahane is currently shepherding Mandate's diverse production and development slate which includes writer Will Reiser's autobiographical comedy about his battle with cancer at age 25, that will star James McAvoy and Seth Rogen; and a sexy thriller from Leslie Dixon in which Zac Efron will star.

Kahane also oversees the daily operations of Ghost House Pictures, Mandate's joint venture with Sam Raimi and Rob Tapert, and has shepherded a string of hit movies including THE GRUDGE, 30 DAYS OF NIGHT, THE MESSENGERS, and most recently DRAG ME TO HELL.

Kahane previously headed the development and acquisition of feature films for the Los Angeles-based Senator International. Prior to joining Senator International, he co-headed the development and production slate for Mark Canton's production company The Canton Company (housed at Warner Bros.), where he was executive vice president of production. Kahane is a graduate of the Haas School of Business at the University of California, Berkeley, and began his entertainment career in the agent training program at ICM.

JOE DRAKE (Executive Producer) returned to Lionsgate in 2007 as Co-Chief Operating Officer of the Company and President of its Motion Picture Group, with oversight of all areas of the company's theatrical production, distribution, marketing, acquisition and international theatrical operations, as well as joint responsibility for its corporate budgeting, planning and strategic growth initiatives.

Lionsgate is a \$1.5 billion next generation filmed entertainment studio with a diversified presence in motion pictures, television, home entertainment, family entertainment, video on demand, digitally delivered content and channel platforms. The company's production and distribution operations are backed by a 12,000-title filmed entertainment library, one of the largest in the world.

Lionsgate's motion picture slate generated the best quarterly box-office performance in the company's history in the January–March 2009 quarter, propelled by such hits as Tyler Perry's MADEA GOES TO JAIL, THE HAUNTING IN CONNECTICUT and MY BLOODY VALENTINE 3D. Other recent successes include RAMBO, THE BANK JOB, FORBIDDEN KINGDOM, SAW V, Tyler Perry's THE FAMILY THAT PREYS and TRANSPORTER 3.

Lionsgate continues to strengthen its international operations, with self-distribution throughout the U.K. and Canada, international sales and distribution augmented by the acquisition of Mandate Pictures in September 2007 and a series of new international business initiatives in the pipeline.

Drake was President of Lionsgate International from 2000–2001, then left to become founder and CEO of his own company, Mandate Pictures, which evolved into a leading entertainment company dedicated to the self-financing, development and production of motion pictures and other filmed entertainment for worldwide distribution. Lionsgate acquired Mandate in September 2007, and it has

generated such global box-office hits as JUNO, NICK & NORAH'S INFINITE PLAYLIST, the HAROLD & KUMAR franchise, STRANGER THAN FICTION and 30 DAYS OF NIGHT. Its Ghost House Pictures venture with legendary filmmaker Sam Raimi has produced THE GRUDGE and BOOGEYMAN horror franchises, which have collectively spawned five No. 1 box-office hits.

CHRIS MILLER (Executive Producer), has been working at Flower Films since 1999 and is currently the Vice President. Feature films produced by Flower have a combined box-office total of over 1 billion dollars. WHIP IT will mark their 10th feature film, following such hits as CHARLIE'S ANGELS, NEVER BEEN KISSED, FIFTY FIRST DATES and HE'S JUST NOT THAT INTO YOU. Miller also serves as Executive Producer on the VH1 series "Tough Love", now in its second season. Miller began his entertainment career in 1995 at Columbia TriStar Home video as a Sales Coordinator, working on such releases as MEN IN BLACK and MY BEST FRIENDS WEDDING.

ROBERT YEOMAN, ASC (Director of Photography) most recently completed the films YES MAN directed by Peyton Reed and starring Jim Carrey; and THE DARJEELING LIMITED, which was directed by Wes Anderson and shot in India. Yeoman's longtime relationship with Anderson includes collaborations on BOTTLE ROCKET, RUSHMORE, THE ROYAL TENENBAUMS and THE LIFE AQUATIC WITH STEVE ZISSOU.

Yeoman's other recent films include Wes Craven's REDEYE and Noah Baumbach's THE SQUID AND THE WHALE, which won multiple awards at the 2005 Sundance Film Festival.

Among his additional motion picture credits are Roman Coppola's CQ; PERMANENT MIDNIGHT directed by David Veloz; Kevin Smith's DOGMA and William Friedkin's RAMPAGE. Yeoman won an Independent Spirit Award for his work on Gus Van Sant's DRUGSTORE COWBOY.

Born in Pennsylvania, Yeoman grew up in a suburb of Chicago. After receiving a Bachelor of Arts from Duke University, he went on to USC where he received a Master of Fine Arts in film production. He currently lives in Santa Monica.

KEVIN KAVANAUGH (Production Designer) first became interested in film design while working part time during college at Zoetrope Studios during the making of THE GODFATHER 3 and BRAM STOKER'S DRACULA. Francis Ford Coppola's production designer on those films, Tom Sanders, offered Kavanaugh his first art department job on MAVERICK. It was the beginning of a long collaboration during which Kavanaugh rose from art department coordinator to assistant art director on SAVING PRIVATE RYAN and art director on the films MISSION IMPOSSIBLE II, WE WERE SOLDIERS, and most recently EAGLE EYE.

Among his other credits as art director are the films THE DARK KNIGHT, THE PRESTIGE and THE LAKE HOUSE for production designer Nathan Crowley; TRANSFORMERS for designer Jeff Mann; THE ONION MOVIE and BEAUTY SHOP for designer Jon Gary Steele; MISSION IMPOSSIBLE III for

Scott Chambliss; MUST LOVE DOGS for Naomi Shohan; 8 MILE for Phil Messina; CLOCKSTOPPERS for designer Marek Dobrowski and THE FAST AND THE FURIOUS for Waldemar Kalinowski.

Kavanaugh was raised in Los Angeles and Orange County. Although he had always been a moviegoer, he first became interested in filmmaking during his sophomore year at San Francisco State University when he took a class on Third World Cinema. For the next two years he concentrated on filmmaking, graduating with a Bachelor of Arts degree.

DYLAN TICHENOR, A.C.E. (Editor) got his start in the editing business from Geraldine Peroni and Robert Altman who brought him on as apprentice editor on THE PLAYER. He subsequently collaborated with them when he went on to be assistant editor on SHORT CUTS, PRÊT-À-PORTER (READY TO WEAR) and later, Alan Rudolph's MRS. PARKER AND THE VICIOUS CIRCLE. He then served as technical coordinator on Altman's KANSAS CITY and finally as co-editor on the documentary "Jazz '34," for which he earned an Emmy nomination.

Tichenor has worked on four films with writer/director Paul Thomas Anderson, beginning as post-production supervisor on HARD EIGHT, and then editing the award-winning features BOOGIE NIGHTS, MAGNOLIA and most recently THERE WILL BE BLOOD, for which he was nominated for an Academy Award®. His additional credits as editor include HURLYBURLY for director Tony Drazan; M. Night Shyamalan's UNBREAKABLE; Wes Anderson's THE ROYAL TENENBAUMS; LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS for director Brad Silberling; Ang Lee's BROKEBACK MOUNTAIN and THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD for director Andrew Dominik.

Most recently, he edited the film version of John Patrick Shanley's Pulitzer prize-winning play DOUBT.

CATHERINE MARIE THOMAS (Costume Designer) was selected by Drew Barrymore to join WHIP IT following their collaboration on "Grey Gardens" in which Barrymore co-starred with Jeanne Tripplehorn and Jessica Lange. The HBO film was directed by Michael Suscy.

Thomas has collaborated with many of contemporary film's most innovative directors, notably Quentin Tarantino (KILL BILL VOL. 1 & 2), Robert Altman (A PRAIRIE HOME COMPANION), Neil Jordan (THE BRAVE ONE), Richard Shepard (THE MATADOR), Richard Linklater (TAPE) Ethan Hawke (THE HOTTEST STATE, CHELSEA WALLS), Edward Burns (PURPLE VIOLETS, THE GROOMSMEN, ASH WEDNESDAY, SIDEWALKS OF NEW YORK) and Anne Fletcher (27 DRESSES, THE PROPOSAL).

A Hyde Park, Chicago native and an alumna of Chicago Academy for the Arts and Kansas City Art Institute, Cat began her professional career as a designer in the costume shop at The Julliard School. Nominated for two prestigious Costume Designers Guild Awards for feature film, Cat is featured in Deborah Nadoolman Landis's A Century of Hollywood Costume, Harper Collins, 2007.

NICOLE BROWN (Co-Producer) As Senior Vice President of Production for Mandate Pictures, Brown oversees the development for the company's slate of films and manages Mandate's creative infrastructure. Brown's expertise lies in seeking out compelling material and closely collaborating with writers and directors to build entrepreneurial opportunities around their projects. She recently served as a co-producer on Peter Sollett's **NICK AND NORAH'S INFINITE PLAYLIST**, starring Michael Cera and Kat Dennings; the crime thriller **THE HORSEMEN**, starring Dennis Quaid and Ziyi Zhang; as well as the hit **HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY**, the follow-up to 2004's comedy for New Line. Brown is currently shepherding the following films including: the third installment of the **HAROLD & KUMAR** franchise; **PEACOCK** with Cillian Murphy and Ellen Page; an untitled thriller from Leslie Dixon starring Zac Efron; **SEEKING A FRIEND FOR THE END OF THE WORLD** from screenwriter Lorene Scafaria.

Before joining Mandate, Brown was a development executive at Marc Platt Productions where, in addition to her role as Associate Producer on **HONEY**, starring Jessica Alba, she helped set up several projects at various studios, including: **NAPPILY EVER AFTER**, starring Halle Berry; **THE BOOK OF LEO**, starring Seann William Scott; the Dusty Springfield biopic, **SAY YOU LOVE ME**, starring Kristin Chenoweth; **COMPOSITIONS IN BLACK AND WHITE**, starring Alicia Keys for Sony; **THE UNTITLED MARLA RUZICA PROJECT**, starring Kirsten Dunst for MTV and Paramount; **LOVE IN THE DRIEST SEASON** for HBO; and a horror remake with Alexandra Seros entitled **A CHILD'S GAME** at Gold Circle. Brown also sold two hotly contested comic books to Universal, Talent and Tag. A Columbia University graduate, Phi Beta Kappa, Brown began her career at Miramax in New York.

KELLI KONOP (Co-Producer) brings more than ten years of industry and production experience to her position as Executive Vice President of Physical Production for Mandate Pictures. From pre-production through post, Konop oversees all aspects of physical production for Mandate's entire slate of films, as well as those produced under the Ghost House Pictures banner. She joined Mandate's production team while serving as the Executive in Charge of Production on Zack Helm's critically-acclaimed feature **STRANGER THAN FICTION**, starring Will Ferrell. While at Mandate, Konop was co-producer on the Academy Award®-nominated and box-office sensation **JUNO**, as well as the hit comedy, **HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY**. Konop served as an executive-producer on **THE STRANGERS**, Bryan Bertino's directorial debut starring Liv Tyler. Her additional producing credits include: Rodrigo Garcia's **PASSENGERS**; **NICK AND NORA'S INFINITE PLAYLIST** directed by Peter Sollett; the upcoming film **PEACOCK**, starring

Cillian Murphy and Ellen Page; and **THE BASTER**, starring Jennifer Aniston and Jason Bateman. Her Ghost House credits include the thrillers **THE MESSENGERS**, starring Dylan McDermott and Penelope Ann Miller, and **RISE**, starring Lucy Liu and Robert Forster; **30 DAYS OF NIGHT** directed by David Slade; and **DRAG ME TO HELL**, written and directed by Sam Raimi. Konop is currently working on a number of Mandate's upcoming feature films including **UNTITLED CRYONICS PROJECT**, currently being written by Zach Helm with Erroll Morris set to direct; **YOU'RE A MISERABLE EXCUSE FOR A HERO** from screenwriter D.V. DeVincentis; and an untitled sexy thriller being written by Leslie Dixon and starring Zac Efron.

A graduate of Washington University with a degree in psychology and business, Konop went on to become a successful film producer. A producer on more than 25 films, Konop's credits include: **BRING IT ON AGAIN**, one of the all-time top-selling DVD originals; the hit Universal Studios comedies **BEETHOVEN'S 3RD** and **4TH**; **THE BREED** for Sony Screen Gems and Steve James' "Joe and Max," the acclaimed, Starz! made-for-TV movie about legendary prizefighters Joe Louis and Max Schmeling. Additionally, she executive produced Frankie Flower's **HAVEN**, starring Orlando Bloom, Bill Paxton and Zoe Saldana.

JASON LUST (Co-Producer) is Senior Vice President of Feature Films of The Jim Henson Company and oversees the Company's film development slate by pursuing strategic creative partners and also utilizing the Company's dedicated development fund to option existing properties, such as children's books, comics and video games. In addition to developing live action features, Lust focuses on animated projects that can either be produced with third parties or created using Henson's proprietary real-time animation technology, HDPS (Henson Digital Performance Studio). Lust is also developing existing titles in the company's catalogue (such as "Fraggle Rock") for feature possibilities.

Lust came previously was at the management and production company Circle of Confusion where he was the founding partner of the organization's West Coast operation. During his time there, he focused on developing visual material such as children's books, graphic novels and video games into feature films.

Current development projects include adaptations of Edward Gorey's classic **THE DOUBTFUL GUEST** with Walden Media and Fox 2000, as well as **THE PORTABLE DOOR**, **GIL'S ALL FRIGHT DINER**, **ONLY HUMAN** and **THE STAR** (with Sony Pictures), **POWER OF THE DARK CRYSTAL** and **HAPPYTIME MURDERS**. Feature animation projects include **LET IT RAIN** and **GAME OVER**.

KARYN McCARTHY (Co-Producer) first foray into filmmaking was as production coordinator on *ADVENTURES IN BABYSITTING* which shot in her native Chicago. A student at Columbia College at the time, the chance to work on a film produced by Debra Hill and Lynda Obst was too good an opportunity to turn down.

McCarthy has never looked back. She subsequently rose through the production ranks, working as an assistant director and a location manager on a variety of projects filmed in Chicago, including Andy Davis' *ABOVE THE LAW*; Costa-Gavras' *BETRAYED*; Stephen Frears' *HERO*; Harold Ramis' *STUART SMALLER*; and for television, "EZ Streets," directed by Paul Haggis and the pilot and two seasons of "E.R."

Her first credit as unit production manager was on director Michael Caton-Jones' *THE JACKAL* in 1996. She has since collaborated with some of the most well-known directors in the motion picture industry, including F. Gary Gray (*THE NEGOTIATOR*); Nancy Myers (*WHAT WOMEN WANT*); Renny Harlin (*DRIVEN*); David Twohy (*BELOW*); Charles Dutton (*AGAINST THE ROPES*); Robert Altman (*THE COMPANY*); Steve Gaghan (*SYRIANA*); Marc Forster (*STRANGER THAN FICTION*) and Joel Schumacher (*THE NUMBER 23*).

Most recently she worked on director Tom Hooper's multi-award winning HBO/Playtone mini-series, "John Adams."

THE SECTION QUARTET (Music By) *WHIP IT* marks not only the directorial debut of Drew Barrymore, but also the first film score composed by The Section Quartet. Highly regarded for specializing in rock & roll rather than classical music, this rock-band-disguised-as-a-string quartet writes their own visionary arrangements of rock's greatest songs and delivers high-energy live shows confirming that you don't need a guitar to rock.

As LA session musicians The Section Quartet has appeared on film scores such as *I ♥ HUCKABEES*, *FOR YOUR CONSIDERATION*, *THE SPIRIT*, *THE BROTHERS BLOOM*, and *STRANGER THAN FICTION*, but with *WHIP IT* TSQ steps up to compose and perform a film score on their own. The Section Quartet's current members, violinist Eric Gorfain, cellist Richard Dodd and violinist/violist Daphne Chen, hunkered down at Gorfain's Littlebox Recordings studio with engineer Andrew Lynch this spring to score not just the more sensitive moments in *WHIP IT*, but to also rock hard by playing their instruments through guitar amps and effects pedals.

The Section Quartet's critically acclaimed album, *FUZZBOX*, brought them to the attention of director Barrymore and includes striking re-imaginings of songs by Radiohead, the Strokes, Queens of the Stone Age, Led Zeppelin, David Bowie, The Postal Service, Failure, Soundgarden,

Yeah Yeah Yeahs and Muse, but their ever-expanding repertoire also includes full-album re-creations of Pink Floyd's *Dark Side of the Moon* and Radiohead's *OK Computer*.

The Section Quartet has collaborated with diverse artists such as Foo Fighters, Fiona Apple, Devendra Banhart, Sam Phillips, Jakob Dylan, Christina Aguilera, Sean Lennon, Maroon 5, The Twilight Singers, A Perfect Circle, James Blunt, Ryan Adams, Grant-Lee Phillips and Dr. Dre.

RANDALL POSTER's (Music Supervisor) work as music supervisor on Drew Barrymore's WHIP IT is certainly a career highlight for the busy filmmaker.

Poster's most recent credits as music supervisor include Todd Phillips' THE HANGOVER and Sam Mendes' AWAY WE GO.

With AWAY WE GO, Music Supervisor Randall Poster continued an association with director Sam Mendes that began with Mendes JARHEAD. Poster also worked with Mendes on last year's award-winning REVOLUTIONARY ROAD.

Poster is currently working with Wes Anderson on the animated, screen adaptation of Roald Dahl's FANTASTIC MR. FOX that will be released in November 2009.

Unit Production Manager	Karyn McCarthy
First Assistant Director	Jonathan Watson
Second Assistant Director	Ryan Craig

CAST
(order of appearance)

Corbi	Sarah Habel
Amber	Shannon Eagen
Pageant Coordinator	Edward Austin Kelly
Val	Mary Callaghan Lynch
Bliss Cavendar	Ellen Page
Pash	Alia Shawkat
Brooke Cavendar	Marcia Gay Harden
Pageant Mother	Barbara Coven
Shania Cavendar	Eulala Scheel
Trudy	Nina Kircher
Earl Cavendar	Daniel Stern
Ronny	Mark Boyd
Birdman	Carlo Alban
Colby	Doug Minckewicz
Poindexter	Michael Petrillo
Colby's Friend #2	Sean O'Reilly
Colby's Friend #3	Sam Zikakis
Atomic City Clerk #1	Kent Cummins
Atomic City Clerk #2	Sarah Yaeger
Atomic City Girl #1	Chloe Truehart
Atomic City Girl #2	Kyle "Black Eyed Skeeze" Kentala
Atomic City Girl #3	Genevieve Harrison
Oliver	Landon Pigg
Oliver's Band mates – "Turbo Fruits"	John Eatherly
	Jonas Stein
	Max Peebles
"Hot Tub" Johnny Rocket	Jimmy Fallon
Maggie Mayhem	Kristen Wiig
Bloody Holly	Zoë Bell
Rosa Sparks	Eve
Smashley Simpson	Drew Barrymore
Razor	Andrew Wilson
Iron Maven	Juliette Lewis
Holy Rollers Coach	Rusty Mewha
Referee	Will Brick
Helen	Madge Levinson
Pocket Rocket	Alexis O'Neill
Jaba the Slut	Eli Bleiler
Manson Sister #1	Kristen "Krissy Krash" Adolphi
Manson Sister #2	Rachel "Iron Maiven" Piplica

Eva Destruction	Ari Graynor
Juana Beat'n	Latasha Phippen
Kami Kaze	Sydney Bennett
Smashley's Fiancé	Danny Mooney
Savage	Brent Kyle
Fight Attendants Coach	Har Mar Superstar
Mrs. Weaver	Claudia Rodgers
Cop #1	Wallace Bridges
Terrifying Cop	Patrick Moug
Cop #2	John Lepard
Riley	Austin Bickel
Stunt Coordinator	Jeff Dashnaw
Bliss Stunt Double	Dana Reed
Smashely Stunt Double	Nikki Hester
Stunt Player	James Ryan
Stunts	Chris Bayliss
	Dan Flannigan

MADE IN ASSOCIATION WITH DUNE ENTERTAINMENT

First Assistant "A" Camera	John Boccaccio	
Second Assistant "A" Camera	David Seekins	
Camera Loader	Shannon DeWolfe	
"B" Camera Operator	Case Hotchkiss	
First Assistant "B" Camera	Harry Zimmerman	
Second Assistant "B" Cameras	Bradford Fanfalone	
	Thom Lairson	
"C" Camera Operator	Jimmy Lindsey	
First Assistant "C" Camera	Peter Kuttner	
Second Assistant "C" Camera	Trevor Rios	
Underwater Camera Operator	Robert Settlemire	
Libra Head Technician	Lance Mayer	
Assistant Costume Designer	Mickey Carleton	
Costume Supervisor	Jodi Baldwin	
Costume Assistant	Kent Cummins	
Draper	Danielle Cadorette	
Set Costumers	Stacy Lauwers	Angela Simpson
	Cynthia Bond	Kristi Hoffman
Stitchers	Sabrina Ray	
	Lea Morello	
	Mary Buchanan	
Costume Intern	Cindy Choo	

Makeup Department Head	Eryn Krueger	
Key Makeup Artists	Stephanie Fowler	
	Mike Mekash	
Makeup Artists	Kimberly Jones	
	Kimberley Kirkpatrick	
	Vicki Vacca	
Hair Department Head	Barbara Olvera	
Key Hair Stylist	Merribelle Anderson	
Hair Stylists	Crystal Lambert	
	Jeannette Moriarty	
	John Tarro	
Chief Lighting Technician	John Vecchio	
Best Boy Electrician	Greg Jensen	
Dimmer Board Operator	Brent Boucher	
Electricians	Gary Brock	John “Jack” Fitzgerald
	Craig Molsberry	Chris Ritter
Rigging Chief Lighting Technician	Joseph Guerino	
Rigging Electricians	Gary Brock	Geoffrey Brock
	Todd Piepenbrok	Keith Wandrei
Key Grip	Morgan Michael Lewis	
Best Boy Grip	John Robertson	
Dolly Grip	Scott Drinon	
	John Hudecek	
	Sean Kelly	
	Joe Miller	
Grips	John Wendling	
Best Boy Rigging Grip	James Roorda	
Rigging Grips	Chul Hee Cho	
	John C. Johnson	
Techno Crane Technicians	Chris Dame	
	Jaime Dawkins	
Grip Trix Technician	Aaron Hammel	
Production Mixer	Whit Norris	
Boom Operators	George Simpson	
	C. Douglas Cameron	
Sound Utilities	Kevin Summers	
	John DeMonaco	
Video Assist	Adam Barth	
Assistant Video Assist	Scott Wetzell	
Special Effects Coordinator	Ken Gorrell	

Special Effects Assistant	Russell Tyrrell	
Location Manager	Russ Fega	
Key Assistant Location Manager	Stephen Andrzejewski	
Location Assistant	J Caitlin Ringness	
Location Production Assistant	Phillip VanSpronsen	
Additional Editing	Chris Patterson	
Flower Films Creative Executive	Brent Kyle	
Set Decorator	Meg Everist	
Script Supervisors	Becky Boyle	
	Martin Kitrosser	
Production Supervisor	Kate Amer	
Production Coordinator	Robert Fegen	
Travel Coordinator	Alex Capaldi	
Production Secretary	Michele Campbell	
Production Accountant	Seve Spracklen	
First Assistant Accountant	Jonilyn Bisset	
Accounting Clerk	Jackie SayGan	
Payroll Accountant	Debbie Burgess	
Accounting Production Assistant	Daniella LaGraff	
Post Production Accountant	Heather Tyler	
Executive Artist	J Todd Anderson	
Property Master	Jeff Butcher	
Assistant Property Master	Tim Grimes	
First Assistant Props	Amy Graham	
Second Assistant Props	Doug Michael	
Leadman	Troy Borisy	
Set Dresser	Keith A. Miller	
On-Set Dresser	Matt Norskog	
Swing Gang	Scott Eagle	Mark Sanger
	Elbert Slider	David Van Horn
Product Placement Coordinator	Karen Neasi	
Art Department Coordinator	Sharon Roggio	
Art Department Production Assistant	Jackie Ryan	
Construction Coordinator	Joe Ondrejko	
General Foreman	Jason Bartolone	
Lead Scenic Painter	Tom Hrupcho	

Propmaker Derby Track Technician Stand-By Painter Scenic Painter	Marc Fekkes Spencer Milton Gordon Peck Jr. Matthew Hrupcho
Picture Car Coordinator Picture Car Wrangler	Nick Pagani Ronald Aquilino
Unit Publicist Still Photographer Second Second Assistant Director	Spooky Stevens Darren Michaels Valerie Johnson
Casting Associate Casting Assistant	Jacquelyn Palmquist Freya Krasnow
Michigan Casting	Janet Pound Kathy Mooney
Extras Casting	Kathy Remski Rose Gilpin
Roller Derby Trainers	Alex Cohen Jennifer Barbee Erin Smith
Technical Consultant	Michelle Gillespie

Fight Attendants

Kyle “Black Eyed SkeeZ” Kentala	Alex “Axels of Evil” Cohen	Stacy “Bitch Ryder” Roberts
Christina “Tiny Ninja” Iulianelli	Carey “Cookie Rumble” Finn- Woodburn	Valerie “Rock Candy” Weiss

Black Widows

Wendi “Kat Von D’Stroya” Wentzell	Katie “Whiskey” Sinelli	Leah “Muffy Mafioso” Giordano
Jennifer “Honey Sockit” Edwards	Lauren “Polly Fester” Brick	Latasha Pippen

Holy Rollers

Amy “Racer McChasetter” Ruby	Genevieve “Sass Knuckles” Harrison	Sarah “Mary Jane Pain” Hipel
Rachel “Jackie Daniels” Bockheim	Tracy “Summers E-Vil” Toepfer	Laura “Vega Vendetta” Hinojosa

Assistant to Ms. Barrymore
Assistants to Mr. Mendel

Assistant to Ms. Juvonen
Assistant to Mr. Kahane
Assistant to Mr. Miller
Assistant to Ms. Brown
Assistant to Ms. Konop
Assistant to Ms. McCarthy

Production Assistants

Inflatable Crowd

Studio Teacher

Transportation Coordinator
Transportation Captain
Transportation Co-Captain
Dispatcher

Catering Provided By
Chef
Assistant Chefs

Craft Services provided by
Key Craft Service
Craft Service Assistants

Medics

Kelly Dean Smith
Neal Dusedau
Christine Santiago
Laura Maurer
Ashley Lewis
Mason Hughes
Aaron Ensweiler
Alexis Auditore
Michael Ridley

Valerie Meloche
Chris O'Hara
Darell Day

Joe Biggins
Richard McIntosh
Bridget Volpe

Andrea Willis

John McLaughlin
David Schmidt
Timothy Schewee
Christina Schmidt

Cookin' with Lenny
West Humphries
Sivory Carranza
James Gregory
Rachel Menard

Kind Services
Megan Meganck
Bryan Meganck
Richard Hawkins

Michael Woodard
Jesse Harrington
Michael Catrow

Todd Campell
Adam Cuthbert
Brendt Rioux

Tairon Gaffney
Nadia King

POST PRODUCTION

Post Production Supervisor

First Assistant Editor
Apprentice Editor

Jack Schuster

Chris Patterson
Kate Hickey

Editorial Production Assistant	Stephanie Goldstein
Derby Consultant	Alex Cohen
Additional Music by	Squeak E. Clean
Music Editor	Ronald Webb
Music Coordinator	Jim Dunbar
Music Licensing	Jessica Dolinger

Post Production Sound Services By

Skywalker Sound
A Lucasfilm Ltd. Company
Marin County, California

Supervising Sound Editor	Christopher Scarabosio
Re-Recording Mixers	Michael Semanick Christopher Scarabosio
Dialogue Editor	Marshall Winn
Sound Effects Editors	Tim Nielsen David Hughes
Assistant Supervising Sound Editor	Frank Clary
Foley Editor	Pascal Garneau
Foley Artists	Ellen Heuer Sean England
Foley Mixer	Frank Clary
Foley Recordist	Jeremy Bowker
Mix Technician	Jurgen Scharpf
Digital Transfer	John Countryman Marco Alicea
Recordist	Zach Martin
Video Services	John Torrijos
Engineering Services	Steve Morris James Austin
Digital Editorial Services	Tim Burby David Hunter
Client Services	Eva Porter Mike Lane Gordon Ng
Post Production Sound Accountant	Jamison Empey
Voice Casting by	Barbara Harris

Visual Effects by Visual Effects Supervisor	Invisible Effects Dick Edwards
Digital Intermediate by Colorist Digital Intermediate Producer Digital Intermediate Editor Color Timing Assistant Digital Intermediate Assistant Producer	EFILM Mike Hatzner Loan Phan Lisa Tutunjian Marc Lulkin Robert Phillips
HD Dailies Provided by Dailies Colorist Dailies Producer	Modern Video Post, Inc. Eric Hasse Cathy Hair
Avid Editing Systems provided by	Pivotal Post
Titles by	Pacific Title
	Second Unit
Second Unit Directors	Dylan Tichenor Jeff Dashnaw
Director of Photography	Jimmy Lindsey
First Assistant Directors	Tony Adler Jack Steinberg David Bernstein
Second Assistant Director Second Second Assistant Director	Larry Lerner Mike Livanos
Second Assistant Camera	Alex Klein
Camera Loader	Colleen Lindl Brad Fanfalone
Chief Lighting Technician Best Boy Electrician Electricians	Todd Smiley Jim Rogers Brad Knopf Bill Strachan Ken Kondratko
Best Boy Grip Grips	Brad Irvin John C. Johnson John Lawson
Prop Master	Kim Thrasher
Script Supervisor	Mary Carlson
Video Assist	Jeremiah Chapman

24 Frame Playback Operator	Kevin Boyd	
Production Assistants	Matthew T. Constance Pierce-Winters	Jason Roby Kyle Campbell
Catering Provided by Chef	Ciao Catering Dan Gearig	

AUSTIN CREW

Austin Production Supervisor	Susan Kirr	
Second Unit Director of Photography	Peter Simonite	
First Assistant "A" Camera	Calmar Roberts	
Second Assistant "A" Camera	Donald R. Howe Jr.	
Second Assistant "B" Camera	Chris Smith	
Camera Loaders	Matthew McGinn Dick Saunders	
Payroll Accountant	Jenni Wieland	
Makeup Artist	Darylin Nagy	
Best Boy Electrician	Robert Janecka	
Electricians	Scott Conn John Eschberger Brad Keffer	Janet Jensen Brandon Roberts
Key Grip	Neil Fraser	
Best Boy Grip	Ezra Venetos	
Dolly Grip	Matt Cowan	
Grips	Steve Urban Jason Keene	Sequoyah Cunningham Michael Gillespie
Sound Mixer	David Daniel	
Boom Operator	Manny Leyva	
Cable Utility	Thadd Day	
Location Manager	Jose Hernandez	
Assistant Location Manager	Dustin Daniels	
Location Production Assistant	Desirae Wallace	
Extras Casting	Sarah Dowling	
Production Office Coordinator	Karen Ramirez	
Production Secretary	Sara Denson	

Production Assistants	Glen Moorman Shane Pritchett Luke Crawford Jordan Stewart Barry Lacina Kana Livolsi	Brian Murphy Alexandra Jorgensen Kimberly Thompson Jason Ormand Geoffrey Frost Kassandra Deans
Video Assist Caterer Craft Service Medic	Paul LeBlanc Le May Randy Bilski Laura King	
Transportation Coordinator	Phil Schriber	
Camera Cranes, Dollies, Remote & Stabilized Camera Systems by	Chapman/Leonard Studio Equipment, Inc.	
Dailies Shipping Provided by	JM-SA Logistics	
Script Clearance Research	Marshall/Plumb Research Associates, Inc.	
Product Placement Services	Kobin Integrated Marketing	
Football Footage Provided by	Collegiate Images, LLC	
“The Jerk” courtesy of	Universal Studios Licensing LLLP	
“Johnny Cash McElroy Auditorium, Waterloo, Iowa” courtesy of	Hatch Show Print and the Country Music Foundation Inc.	
“Barbie” courtesy of	Mattel, Inc.	
Production Financing Provided by	Union Bank N.A.	
Production Legal Provided by	Frankfurt, Kurnit, Klein, & Selz P.C.	
Insurance Services Provided by	Momentous Insurance Brokerage, Inc.	

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MUSIC

“Knocked Up”

Written by Caleb Followill, Nathan Followill, Jared Followill and Matthew Followill
Performed by Kings Of Leon
Courtesy of The RCA Records Label
and The RCA/Jive Label Group,
a unit of Sony Music Entertainment
By arrangement with Sony Music Licensing

“59 Miles To Jacksonville”

Written by Donald Seigal
Vocals performed by Kim Clark and Tommie Joe White
Courtesy of APM Music

“The Greatest Love Of All”

Written by Michael Masser and Linda Creed
Performed by Tawatha Agee
Courtesy of RMI Music

“Blue Turning Gray”

Written by Tyler Sargent
Performed by Clap Your Hands Say Yeah
Courtesy of 7-10 Music

“Learnalilgivananlovin”

Written by Wally De Backer
Performed by Gotye
Courtesy of Samples ‘n’ Seconds Records

“I Know What I Am”

Written by Matthew Hayward, Russell Marsden and Emma Richardson
Performed by Band Of Skulls
Courtesy of Shangri-la Music, LLC
By arrangement with Zync Music Inc.

“Domingo No Parque”

Written by Gilberto Gil
Performed by Gilberto Gil
Courtesy of Universal Music Brasil
Under license from Universal Music Enterprises

“Melt!”

Written by Steven Bingley-Ellison
Performed by Flying Lotus
Courtesy of Warp Records

“Simple Truths”

Written by Nick Glennie-Smith
Courtesy of APM Music

“Texas Was The Last”

Written by Joseph Fitzpatrick and Wayne Perry
Courtesy of APM Music

“Manipulation”

Written by Stephanie Bailey, Geary Christian Bland, Kyle Hunt, Alexander Maas, Jennifer Raines and Nathaniel Ryan
Performed by The Black Angels
Courtesy of Light In The Attic Records

“Sheena Is A Punk Rocker”

Written by Jerry Hyman, Douglas Colvin, Thomas Erdelyi and John Cummings
Performed by Ramones
Courtesy of Sire Records
By arrangement with Warner Music Group Film & TV Licensing

“Scratch”

Written and Performed by Steven Baber
Courtesy of johnnyrandom

“High Voltage”

Written by Jessie Hughes and Josh Homme
Performed by Eagles of Death Metal
Courtesy of Downtown Records
By arrangement with Rekords Rekords

“Hold On”

Written by Glen Ballard, Chynna Phillips and Carnie Wilson
Performed by Wilson Phillips
Courtesy of Capitol Records
Under license from EMI Film & Television Music

“The Queen Of All Returns”

Written by Steve Kille, Stephen McCarty and Jason Simon
Performed by Dead Meadow

By arrangement with Zync Music Inc.

“In Ear Park”

Written by Daniel Rossen
Performed by Department Of Eagles
Courtesy of 4AD Ltd.

“I’m Housin’”

Written by Erick Sermon and Paresh Smith
Performed by EPMD
Courtesy of Priority Records
Under license from EMI Film & TV Music

“Boys Wanna Be Her”

Written by Peaches
Performed by Peaches
Courtesy of XL Recordings

“Wrap It Up”

Written by Scott Fairbrother, Julian Shah Taylor and
Nathan Wonnacott
Performed by Whitey
Courtesy of Pure Groove Limited t/a Marquis Cha
Cha / Bad Cherry

“Fun Dream Love Dream”

Written by Jonas Stein, John Eatherly and Maxwell
Peebles
Performed by Turbo Fruits

“Another Sweet Summer’s Night On Hammer Hill”

Written by Jens Lekman
Performed by Jens Lekman
Courtesy of Secretly Canadian
By arrangement with Bank Robber Music

“I’m Your Torpedo”

Written by Jessie Hughes and Josh Homme
Performed by Eagles of Death Metal
Courtesy of Downtown Records
By arrangement with Rekords Rekords

Courtesy of Matador Records

“Caught Up In You”

Written by Jeffrey S. Carlisi, Richard Donald Barnes,
Jim Peterik and Frankie Sullivan
Performed by .38 Special
Courtesy of A&M Records
Under license from Universal Music Enterprises
“Once Again”
Written by Sam Spiegel and Alex Ocana, Jr.
Performed by Squeak E. Clean feat. 2Mex
Courtesy of Squeak E. Clean Productions

“What’s The Attitude” feat. Hymnal

Written by Lucas MacFadden, Terry Robinson and
Curtis Knight
Performed by Cut Chemist
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Music Group Film & TV
Licensing

Contains a sample of “Sea Of Time”

Performed by Curtis Knight and The Zodiacs
Courtesy of Alien Records, Inc. / A Stable Sound, Inc.
By arrangement with Warner Music Group Film & TV
Licensing

“Black Gloves”

Written by Bert Stefaan Libeert, David Martijn,
Mickael Karkousse and Tom Coghe
Performed by Goose
Courtesy of Skint Records Limited
Under exclusive license to Sony Music Entertainment
(UK) Limited
By arrangement with Sony Music Entertainment

“Get Up Get Down (Tonite)”

Written by Jonas Stein, John Eatherly and Maxwell
Peebles
Performed by Turbo Fruits featuring Landon Pigg
Landon Pigg appears courtesy of The RCA Records
Label
By arrangement with Sony Music Entertainment

“Unattainable”

Written by Fabrizio Moretti & Jordana “Binki”
Shapiro
Performed by Little Joy
Courtesy of Rough Trade Records, Ltd.

“Jolene”

Written by Dolly Parton
Performed by Dolly Parton

“You’re Not Waitin’ At Home Anymore”
Written and Performed by Ricky Calmbach

“Deep In The Heart Of Texas”
Written by June Hershey and Don Swander

“Bang On”
Written by Kim Deal
Performed by The Breeders
Courtesy of 4AD Ltd.

“Pot Kettle Black”
Written by Kianna Alarid, Neely Jenkins, Jamie Pressnall, Derek Pressnall and Nicholas White
Performed by Tilly and The Wall
Courtesy of Team Love Records
By arrangement with Bank Robber Music

“High Times”
Written by Landon Pigg
Performed by Landon Pigg featuring Turbo Fruits
Landon Pigg appears courtesy of The RCA Records
Label
By arrangement with Sony Music Entertainment

“Your Arms Around Me”
Written by Jens Lekman
Performed by Jens Lekman
Courtesy of Secretly Canadian
By arrangement with Bank Robber Music

“When I Said I Wanted To Be Your Dog”
Written by Jens Lekman
Performed by Jens Lekman
Courtesy of Secretly Canadian
By arrangement with Bank Robber Music

“Super Theme”
Written by Sam Spiegel, Kelley Logsdon and Brent B. Nichols
Performed by Squeak E. Clean
Courtesy of Squeak E. Clean Productions

“Heart In A Cage”

Courtesy of RCA Nashville
By arrangement with Sony Music Entertainment

“Punk As Fuck”
Written by Andrew Kenny
Performed by The American Analog Set
Courtesy of Tiger Style Records

“Dead Sound”
Written by Sune Rose Wagner
Performed by The Raveonettes
Courtesy of Vice Music, Inc.
By arrangement with The Orchard

“Dillon Cadence”
Written by Rob Walker
Performed by studio musicians
Courtesy of 5 Alarm Music

“I Predict A Riot”
Written by Nicholas Matthew Baines, Nicholas James David Hodgson, James Simon Rix, Andrew Robert White and Charles Richard Wilson
Performed by Kaiser Chiefs
Courtesy of Universal Records
Under license from Universal Music Enterprises

“Il Trovatore: Di Quella Pira”
Written by Giuseppe Verdi
Courtesy of Extreme Music

“No Surprises”
Written by Colin Greenwood, Jonny Greenwood, Ed O'Brien, Phil Selway, and Thom Yorke
Performed by Radiohead
Courtesy of Capitol Records
Under license from EMI Film & Television Music

“ZZZPenchant”
Written by Rafter Roberts
Performed by Rafter
Courtesy of Asthmatic Kitty Records
By arrangement with Mixtape Music

“Kids”
Written by Ben Goldwasser and Andrew VanWyngarden
Performed by MGMT
Courtesy of Columbia Records
By arrangement with Sony Music Entertainment

“Crown Of Age”

Written by Julian Casablancas
Performed by The Strokes
Courtesy of The RCA Records Label
and The RCA/Jive Label Group,
a unit of Sony Music Entertainment
By arrangement with Sony Music Licensing

“Cannonball”
Written by Kim Deal
Performed by The Breeders
Courtesy of 4AD Ltd.

“Doing It Right”
Written by Nkechi Egenamba, Guy Hemric, Weldon
McDougal, Ian Parton and Jerry Styner
Performed by The Go! Team
Courtesy of Sub Pop Records
Contains a sample of “I’ll Always Love You”
Performed by Cindy Gibson
Contains a sample of “International Girl”

“Lollipop”
Written by Julius Dixon and Beverly Ross
Performed by The Chordettes
Remixed by Squeak E. Clean and Desert Eagles
Courtesy of Barnaby Records, Inc.
By arrangement with Nola Leone/Ace Music
Services, LLC

“28”
Written and Performed by Lorene Scafaria

Written by Jeremy Michael Cohen, Lindsay Hames
and Maria Silver
Performed by The Ettes
Courtesy of Take Root Records
By arrangement with Ocean Park Music Group

“The Power Is On”
Written by Ian Parton
Performed by The Go! Team
Courtesy of Memphis Industries Limited/Columbia
Records
By arrangement with Sony Music Entertainment

“Breeze”
Written by Jesse Gallagher, Sam Cohen and Jeremy
Black
Performed by Apollo Sunshine
Courtesy of www.headlessheroes.com
By arrangement with Natural Energy Lab

“Know How”
Written by Matt Dike, Isaac Hayes, John Robert King,
Michael S. Simpson and Marvin Young
Performed by Young MC
Courtesy of Delicious Vinyl

“Never My Love”
Written by Donald J. Addrisi and Richard P. Addrisi
Performed by Har Mar Superstar (feat. Adam Green)
Adam Green appears courtesy of Rough Trade
Records, Ltd.

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