

WARNER INDEPENDENT PICTURES presents

In association with INDIAN PAINTBRUSH

A THIS IS THAT Production

In association with YOUR FACE GOES HERE ENTERTAINMENT

TOWELHEAD

AARON ECKHART

TONI COLLETTE

MARIA BELLO

PETER MACDISSI

and SUMMER BISHIL

PRESS

NY

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TECH SPECS

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TOWELHEAD

Short Synopsis

Jasira wants something she can't define; attention, love, acceptance or a normal life. Unfortunately she doesn't know the right way to find it. When Jasira's mother exiles her to Houston to live with her strict, quick-to-anger Lebanese father, she quickly learns what aspects of herself to suppress in front of him. In private, however, she conducts her sexual awakening with all the false confidence that pop culture and her neighbor's magazines have provided. The result is a funny, dark, bold and harrowing look at the confusion and misguided exploration of youth in America's track houses, public schools and suburban wastelands.

Based on the critically acclaimed novel by Alicia Erian and written for the screen and directed by Alan Ball TOWELHEAD stars Aaron Eckhart, Toni Collette, Maria Bello, Peter Macdissi, and newcomer Summer Bishil as Jasira.

Long Synopsis

TOWELHEAD follows the dark, bold and sometimes shockingly funny life of Jasira, a 13-year-old Arab-American girl, as she navigates the confusing and frightening path of adolescence and her own sexual awakening.

When Jasira's mother exiles her to live with her strict Lebanese father in Houston, she quickly learns that her new neighbors find her and her father odd and exotic. Worse, her budding womanhood makes her traditional and hot-tempered father uncomfortable.

Lonely in this unfamiliar environment, Jasira seeks to connect with those around her and finds both comfort and cruelty. Discovering that her ethnicity and newfound sexuality make her a target, Jasira must confront racism and hypocrisy both at home and at school. Jasira is drawn to her Army reservist neighbor, Mr. Vuoso, who captivates her attention with his stacks of men's magazines and confusing sweet talk. As she struggles to make sense of her raging hormones, she finds friendship and physical intimacy with an older schoolmate, Thomas. But even that relationship causes problems when her father discovers that Thomas is black.

Driven by a deep longing for affection and acceptance, Jasira becomes the embodiment of the racial, sexual and political agendas of these very different men in her life – her father with his old world ideas of women; her dangerously alluring neighbor, Mr. Vuoso, and Thomas, who offers the promise of some feeling of connection through sex.

When Melina, a concerned neighbor and expectant mother, tries to help her, Jasira's explosive situation comes to a head. A harrowing look at the confusion and misguided exploration of youth in America's track houses, public schools and suburban wastelands, Jasira wanders through this world and surprises herself by finding not only a gutsy resilience but a new sense of redemptive power.

Based on the critically acclaimed novel by Alicia Erian and written for the screen and directed by Alan Ball TOWELHEAD stars Aaron Eckhart, Toni Collette, Maria Bello, Peter Macdissi and newcomer Summer Bishil as Jasira.

TOWELHEAD was produced by Ted Hope and Alan Ball. The executive producers are Anne Carey and Peggy Rajski. The award-winning behind-the-scenes team includes Director of Photography Newton Thomas Sigel (THE USUAL SUSPECTS, THREE KINGS, X2, SUPERMAN RETURNS), production designer James Chinlund (THE FOUNTAIN, 25th HOUR, REQUIEM FOR A DREAM), editor Andy Keir (BELOVED, THE NIGHT LISTENER, NEIL YOUNG: HEART OF GOLD), costume designer Danny Glicker (WE ARE MARSHALL, TRANSAMERICA), Music Supervisor Randall Poster and 8-time Oscar®-nominated composer Thomas Newman.

From Alicia Erian, author of the novel *Towelhead*

When Alan first called me to talk about adapting my book, he said, "I promise if you agree to this, I'll make sure it stays funny." I haven't forgotten that because it was particularly important to me.

As Alan pointed out, without humor, an adaptation of the book could result in a maudlin abuse story. Though there are many things that delight me about the film version of Towelhead, the aspect that pleases me most is that he really kept his word. The material is dark, to be sure, but there's plenty of dark humor to match.

I think it's incredible that Alan was able to take a novel's worth of material and condense it without diminishing the impact of the story. When I first saw the film, I hardened myself a little, not wanting to feel bad about the inevitable edits. After a while, though, I stopped thinking about it. Alan's sense of story is impeccable. His cuts were not only painless, but quite ingenious in parts. A couple of times, I felt like I actually learned something as a writer from what he left out.

When writers sell their books to be made into movies, it's best that they detach from the process. I feel that I did an excellent job of this. The big surprise was that it was utterly unnecessary. I love what Alan did. My characters have remained my characters, only now even more so, having come to life.

Alicia Erian is the author of a collection of short stories, *The Brutal Language of Love* (Villard, 2001/Simon & Schuster 2008), and a novel, *Towelhead* (Simon & Schuster, 2005), a New York Times Notable Book. She lives in Boston.

* * *

Few stories have truly exposed what it's like to be a girl in that moment of transformation from a child to budding womanhood in all its biological messiness and intoxicating moments of magic and terror – with such honesty and humor.

It's this rare depiction of adolescence that brought Alicia Erian's novel Towelhead to the fore. Erian managed to write about a young American girl of partial Middle Eastern descent struggling with the tricky problems of race and identity – amid the disquieting context of the first Gulf War – along with the intense experience of growing up in a fast-paced, hypersexualized world without any clear rules.

When Ball began to think of doing a feature his agent sent him Towelhead. From the minute he cracked the unpublished manuscript, the story struck Ball as both startlingly truthful and cinematic.

"I read it over a weekend and fell in love with the world and the characters," he recalls. "I found so many things about it compelling. It took me to so many places I didn't expect. By turns, I thought it was horrifying, hilarious, touching, ugly and at the same time, wonderful and liberating. It was everything I look for in a story – I was drawn to the political aspects of the book and the humor of the book, which was so real and keenly observed."

Then, there was the book's unflinching, head-on look at the stark realities of teenage sexuality – both the thrill of discovering it in all its ecstasy and intoxicating influence and the danger of it being taken advantage of by adults who should know better. Ball was enamored with Erian's spirited, multi-hued take on a subject that is usually approached with unrelenting gravity and circumspection.

"Usually when you read a story about a young girl who undergoes any sort of sexual abuse or assault, the implication at the end is always that she's damaged for life. But it's such a statistically common experience for so many young women (and young men) that I found it truly refreshing that Jasira is not ruined by what she goes through, but that she comes out of the experience more powerful, with a healthy sense of who she is and with her own healthy sexuality very much intact," Ball says. "In that way, her story is really revolutionary and quite inspiring. I loved the unashamed exploration of adolescent sexuality from so many different perspectives. Under

tough circumstances – and in the face of all these men, from Mr. Vuoso to Rifat to Thomas, who each objectify her in their own ways – Jasira still begins to carve out her identity on her own terms.”

Macdisi offers, “The message is that we do have a choice. Jasira doesn’t surrender to self-pity. That is heroic, I think, and it’s done in a very non-sentimental way – it’s not mockish at all and that’s what was attractive about the book for me because she doesn’t fall into self-pity. Whereas with most movies we see characters like that we feel so sorry for them and I think TOWELHEAD describes the characters and the story in a way that’s very real. The more real it is, the more universal it is. A lot of people have gone through similar experiences and they came out strong. I don’t understand why, in movies sometimes, we see the opposite: is it to manipulate the audience? Because we do survive things. I’m a person who came from a war-torn country and I did survive. It was extremely traumatic, but we do survive and we do get better and we do learn and we do move on.”

* * *

After getting Erian’s blessing in early meetings that made it clear they were both on the same page, Ball began his adaptation, which is quite faithful to the novel’s dialogue and structure. Despite the fact that the story is told entirely from the very particular point of view a 13 year-old Arab-American girl – one Ball himself clearly has never experienced – he says that Erian’s prose was his primary guide.

“I felt like the point of view of the novel was so clear I kept as much of it as I could,” he explains. “Alicia captured so many perfect little moments that really show the narcissism of Jasira’s parents, the loneliness of being 13 and the self-loathing of Mr. Vuoso. As I wrote, I never thought of myself as a man writing from a 13 year-old girl’s point of view but rather, as a writer creating a screenplay from a story that truly evoked a 13 year-old girl’s point-of-view. I tried to honor that the whole way through.”

Like Erian before him, Ball refused to shy away from the often hard-to-handle nature of changing adolescent bodies, explaining he doesn’t really find such secretly commonplace things all that daring. “I mean how many movies do we see where people get beheaded or dismembered, and people are afraid of seeing a tampon?” he muses. “I believe we live in a culture that wants to unnecessarily sanitize sexuality and biology and I fought for the fact that we should see this stuff because it’s real.”

But when it came to handling Jasira’s sexual encounters, Ball tried to straddle a subtler, razor-thin line between being as brave and honest as Erian without dipping into the visually lurid. “For me, the biggest challenge in adapting the book was definitely finding the best ways to reveal a true sense of Jasira’s sexual awakening without attaching it to particular acts or body parts,” he notes.

This is where Ball diverged into his own creative flourishes on the story, forging Jasira’s developing view of sexuality in the form of brightly lit fantasies of giggling Playboy Bunnies romping with carefree abandon. “Her fantasies were inspired by this kind of innocent idea of a naked woman running around completely happy in her nakedness before she realizes all the complications of sex,” he explains. “In Jasira’s mind, there’s this kind of magical world where women are appreciated for being beautiful and fun without any real cost.”

He also worked to keep the scenes between Jasira and Mr. Vuoso palpably real and charged without becoming explicit. “I noted in the screenplay that we would be focusing on character’s faces during these scenes, because that was what I was really interested in – the emotions, rather than what might be going on with specific body parts,” he explains. “I always felt if those scenes were too explicit it would become about that and detract from the more important emotional weight of what’s going on.”

Eckhart attests to Ball’s sensitivity in handling these difficult scenes. “In fact, on the first page of the script was a director’s note about how he was going to deal with it – that he wasn’t going to show it, the camera was going to stay at a certain level. We certainly did talk about it individually and as a group, because whether or not Summer is 18, in the audience’s mind she’s 13. It was difficult during those days, but I would have to say, Summer is such a great actress and Alan was such a sensitive director, we really had no problems.”

Still, one of the more controversial elements that Ball wanted to keep at the core of the screenplay is Jasira's confusing attraction to her handsome, at times even vulnerable, reservist neighbor Mr. Vuoso. Ball acknowledges that there's nothing simple about it. "Jasira lives in this tough world where both her parents are raging narcissists – her mother competes with her and her father is terrified of the fact that she's becoming a woman. So she doesn't really learn any boundaries from her parents. And then she finds herself in these situations with Mr. Vuoso that are exciting, that break up the monotony in her life, that make her feel good and become the only thing giving her any power in her life," he observes. "Everybody needs to have a place in their life where they have some sense of power."

For Eckhart, Mr. Vuoso represents excitement to Jasira. He explains, "He's a man, he's an adult, he has a family, he has a job. She wants to play at being an adult. He's right next door and there's an excitement level there, it's forbidden. He provides an outlet to act out and I think that she likes the attention because she doesn't get it at home. Mr. Vuoso allows her to express herself." Eckhart continues, "Jasira's relationship with her father is abusive, she desperately wants approval, love, to be a grown up, to feel that she's a woman, that she's sexually attractive and that she's normal. I think that's what she's looking for the entire film."

Ball definitely wanted to break through the lingering cinematic taboo that still bars the idea that girls under a certain age can and do experience sexual desire – even while acknowledging how tricky that desire can be. "We live in a culture that tends to ignore such things, but the reality is that young boys and girls do get aroused. And that's only human. In our puritanical mindset, we usually take that out of the equation. But it's such a common experience that, again, what I loved about the book is that it put this all out there in all of its messiness and I wanted the film to reflect that."

Bishil concurs, "I don't think Jasira has a sexual obsession, it's healthy when she's masturbating, and it is healthy when she's reading Playboy and it's healthy when she finds Mr. Vuoso attractive. What happens is that Mr. Vuoso is unhealthy and he takes advantage of her. Then it becomes a problem. It's a problem how they deal with it. Jasira is not the problem."

Complexity certainly underscores every aspect of Jasira's relationship with Mr. Vuoso – but Ball still condemns him in no uncertain terms. "Is Jasira provocative? Yes. Does that mean she deserves what happens to her? Absolutely not, Vuoso is an adult and he fails her and himself and society when he crosses that line. He's a very unhappy man who's carrying around a lot of pain, but that's no excuse. And Jasira might like the feeling of his attention but he should realize she's not old enough to have the proper perspective to make that choice."

Eckhart expounds on the relationship between Mr. Vuoso and Jasira. "You have to believe that his intentions are true. That he really is falling in love with this girl. And that he can't help himself. In life, we all have our addictions, neuroses, attractions and our compulsions and I think he becomes obsessed with this girl. As an actor it would have been harder for me if he were completely heartless. But when Jasira and Mr. Vuoso go out to dinner, they are really having a date. He is really trying to discover and explore and to get into her heart and make her fall in love with him. He really visualizes having a relationship with this girl. She gives him a joy that he hasn't had for 20 years."

Bishil adds, "From Jasira's perspective, I don't think she ever thought of Mr. Vuoso as a bad man. She never got to the point where she was thinking about the assault as an assault. To her he hadn't committed a crime or hurt her except for one brief moment – and yet she was still very much drawn to him." She concludes, "Jasira has that bubble of romance. I remember thinking that Jasira thought Mr. Vuoso was going to carry her away in his truck and they were going to escape together somehow. That's how I played it, like she was that naïve."

For Bishil, there was also a personal connection to the material. She explains, "The story resonated with me. My father's Saudi Arabian and he is also Indian. I was born here, but I lived on the island of Bahrain until I was about fourteen when I came back to the United States, so I very much know what it's like to encounter prejudice."

While war, bigotry and sexual aggression rage on around her, for Ball it always came back to the fact that it is Jasira who emerges at the end of the tale with a kind of incandescent strength. He summarizes: “This story might take place in territory we’ve seen before, but don’t think I’ve ever seen this story of a young girl’s awakening sexuality told in way that was so heroic. And that’s what I hoped to bring to the screen.”

* * *

For Ball, casting the role of Jasira was critical. “I knew from the very beginning it would all hang on this girl,” he admits. And so it was that he set out on an extensive quest to find a young woman who could handle the breadth of the role, who could viscerally grow on screen from the curiosity, fascination and need of a child to a maturing sense of how to handle the chaotic universe, sexual and otherwise, around her. “It’s a very tough role to cast because you need somebody who looks like they could be 13 but who is also adult enough to navigate the complexities of the role,” he explains. “I saw people from all over the world, from England, Australia and New York. But then Summer Bishil walked in and that was it.”

Bishil, who was 18 at the time the movie was shot, was born in California but grew up in Saudi Arabia and Bahrain, returning to the United States in 2003, and beginning acting lessons soon after. There was little doubt that she had the essential beauty and screen presence for the role, but there was something even more vital that compelled Ball. “Summer is very, very smart and also absolutely fearless,” Ball notes. “It wasn’t that long ago that she was 13 herself and it was clear that she understood exactly what was going on in Jasira’s head – that she simply *got it*. She gave this role everything and we seriously lucked out.”

Bishil confesses, “I was afraid that I wouldn’t pull it off, that I wouldn’t look 13, that I wouldn’t sound 13. But I just kept thinking back to what I was like when I was 13, the mannerisms, the gestures that I would do and I changed my voice – I actually didn’t speak like I would speak in normal life – I brought it down four or five years. I concentrated on her body gestures, because at that age you know to stand up straight, you know to carry yourself – but she doesn’t – so I focused on that, just little things like that to make it more believable.”

She adds, “When I read the script, I thought I had to play this character. I felt like I had to get it, that it would be one of my hugest disappointments in my acting career if I didn’t. I just connected to it.”

Circling around Bishil’s alternately bewildered and empowered Jasira are a series of characters that each seem to want and fear different qualities in her without seeing who she really is inside. Yet even her inappropriately flirtatious neighbor and neglectful parents are drawn as intricate, wounded human beings not entirely in control of their anger, insecurity and passions. “One of the things I loved about the novel is that nobody was just a flat-out villain,” remarks Ball. “So I wanted actors who were very comfortable in that sort of human, flawed space.”

Bishil concludes, “More than anything I just felt a connection to Jasira’s spirit. It wasn’t ‘she’s half-Arab and I’m half-Arab,’ I just felt a connection to her spirit and understood her quest for companionship because she’s lonely.”

Perhaps the hardest role of all to cast was that of Mr. Vuoso. Tense, bigoted, unfaithful and fueled by a kind of distant sadness, he is also a man who allows himself to sexually pursue a 13 year-old girl. Many actors were scared of the part, but the one person Alan Ball most envisioned in it said yes: Aaron Eckhart, the Golden Globe nominee who has never been afraid of portraying the darker side of male sexuality. Although Eckhart is well known for playing the ultimate misogynist ladies’ man in Neil LaBute’s *IN THE COMPANY OF MEN*, it was his role in *ERIN BROCKOVICH* as Julia Roberts’ kind-hearted biker boyfriend that made Ball think of him for Mr. Vuoso. “He’s so charming and such an intrinsically decent guy in that film,” he says, “you see that side of him that Jasira would be attracted to.”

The role would definitely push Eckhart into places where few people want to go. “It was very hard for Aaron because he found the character’s actions so reprehensible,” notes Ball. “And they are reprehensible, but Aaron is also a great actor who can look at a role like this and say ‘I want to find a way into this guy’s humanity’ and I think he really succeeded at that.”

Eckhart explains, “It was a little bit scary. I felt like Vuoso was a complicated character and that there was risk involved for Alan, for me, for the film. I felt like that what’s Alan and I really talked about: who this guy was, what he was doing, why he was doing it and where he was coming from. Vuoso is really miserable in his home life – he’s come up against a wall – and he’s revitalized by the love of this girl.”

He continues, “Mr. Vuoso is yearning for love. Obviously he’s mixed up – he’s being unfaithful in his mind and in his heart to his family. But in the end, he recognizes what he’s done and he feels guilt and shame and culpability. I think that shows that he isn’t just a sociopath or a psychopath, which is important to me as an actor and it was to Alan too. We tried to get that right – to show that Mr. Vuoso takes responsibility.”

To play Jasira’s clearly incompetent yet also quite human parents, Ball knew he would need two actors who could ride a very fine line. “The complicated thing about her parents is that they each view Jasira as a threat and an inconvenience to a certain extent and yet they both also love her,” explains Ball.

Again, it wasn’t an easy bill to fill. For Jasira’s father, Ball turned to an actor he had worked with before on “Six Feet Under” but in an entirely different sort of role: Peter Macdissi (THREE KINGS, BAD COMPANY). Despite being best known for portraying the free-spirited, grandiose art teacher Olivier Castro-Staal in “Six Feet Under,” Ball knew Macdissi had the subtle edginess to take on this challenging part. “Reading the book, I immediately saw Peter in the role. I knew he was Lebanese and I thought he could do something special with this character that often surprises us,” he says.

Indeed, Rifat is in no way the stereotypical idea of an Arab. He’s a Lebanese Christian, rather than a Muslim, and a decided opponent of Saddam Hussein’s Iraq – as likely to rail against Saddam as he is against the blindly anti-Arab sentiments of his neighbors. “In Rifat, there’s a broader picture of Arab-Americans than what we are used to seeing,” notes Ball. “And it was really interesting to me that Rifat is a racist himself – and that felt very true. I think a lot of Rifat’s anger, as well as his deep fear of Jasira gaining any power, comes from the fact that he really feels he has so little power himself. And from the fact he’s been the victim of racism in his own right.”

Macdissi elaborates, “I thought the film was very important because ethnic minorities are not represented enough in the media. Because it deals with racism, sexuality and people who do not fit the norm or who are not ‘mainstream’ and how they function in America – I think that is very important – especially that minorities play a very important role in America. Granted, the story is not about that – the story is more about the human condition. This person, with his daughter, could have been anything from French to Spanish to even white; it just happened that they were Lebanese.”

Macdissi’s portrait of Rifat was so true that when Alicia Erian visited the set, Ball noticed she got a little anxious around him. “I think he really reminded her of her own father,” he muses.

Though flawed, Macdissi asserts that Rifat has Jasira’s best interests at heart, explaining, “He truly loves his daughter – he wants the best for his daughter and he really does want her to go to the best schools. His fear for her and his love for her is what’s interesting about the character – even though he makes all the wrong choices and goes about things the wrong way – ultimately he does care for Jasira.”

But, he continues, “Rifat is so self-involved and narcissistic that he is not capable of taking care of anybody else but himself. He can’t handle Jasira’s sexuality – he can’t handle the fact that she’s a woman – he’s phobic about sexuality, especially when it comes to his daughter.”

Just as Jasira experiences abuse at the hands of Mr. Vuoso, she also experiences abuse from her father. The scenes in which Rifat abuses Jasira, like those between Mr. Vuoso and Jasira, had to be handled in a very sensitive manner. Macdissi explains, “I had to go to a special place to be able to bring up all of those feelings. The emotional part was very hard to make specific and make personal. What’s good about Alan is he lets the actor be, he trusts his cast members and he just lets them explore and come up with a lot of creative things. And Summer was very open –

that's one good thing about being a newcomer, is that you're very open and very resilient and very flexible about what comes along, which made it very easy."

Meanwhile, Maria Bello took on the role of Jasira's immature and needy mother, Gail, who sees in Jasira both sexual competition and companionship. Bello has twice been nominated for a Golden Globe Award – for Best Supporting Actress as the cocktail waitress who helps William H. Macy turn his life around in *THE COOLER* and for Best Actress as the wife who discovers her husband isn't the man she thinks he is in *A HISTORY OF VIOLENCE* – and Ball knew she had the acting chops to take on the role. "Maria is such a terrific actress and, most of all, she's comfortable playing a character that's very flawed," he says.

Equally tough to cast was the role of Thomas, Jasira's schoolyard boyfriend who is thrilled by Jasira's response to his sexual advances. "A lot of guys didn't want to play this role because, while Thomas is a sweet guy, ultimately he's opportunistic when it comes to Jasira and at the beginning at least, just wants to get laid," says Ball. It was in casting sessions that Ball discovered Eugene Jones, an award-winning playwright, spoken word artist, accomplished poet and actor fresh out of Performing Arts High School, where he majored in drama. "Thomas is so young and fueled by his hormones in such a way that he's really thinking of himself and I think Eugene did a fantastic job of showing that while somehow still allowing us to see him as the essentially nice kid he is at heart," comments Ball.

To play Melina, the neighbor who comes to Jasira's rescue, Ball chose one of today's most versatile and admired actresses: Toni Collette, who won an Academy Award® nomination for her role as the grieving mother in *THE SIXTH SENSE*. Yet, Ball notes that even Melina isn't all that gallant. "She's a little flash of light in this dark world Jasira lives in, but she's also self-righteous and bossy and she sort of drops the ball," he says. "I always thought Toni was a great choice for her because she's got such backbone and she's so smart and so good at everything she does."

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On a tight schedule and budget, *TOWELHEAD* was shot largely on a cul-de-sac in Pomona which stood in quite nicely for the banal, cookie-cutter Houston suburb of tract houses and flagpoles in which Jasira finds herself. Indeed, things were so tight that the production designer James Chinlund used a single stage set to create both Rifat's tidy home and Melina's more laid-back home, switching out all the key details that fit with their completely divergent characters.

Ball worked closely with Chinlund and cinematographer Newton Thomas Sigel to create the films look.

"I wanted to capture the loneliness of the mundane and that kind of disconnected confusion of middle-class American existence," Ball explains. "Mostly, I was trying to find a visual metaphor for Jasira being lost and ignored in this vast landscape of *stuff*. I also wanted to use a lot of natural light to emphasize the idea that everything that happens to Jasira happens in broad daylight. And I wanted to give each of the three houses where the story takes place a sense of what was important to the people inside. At the same time, I didn't want anything to be so specific and overwhelming as to take away from the universal themes of the story."

ABOUT THE CAST

With numerous credits to his name, **AARON ECKHART** (Mr. Vuoso) is positioned among the industry's finest actors. He has earned considerable acclaim for his roles, including the love interest of Julia Roberts in **ERIN BROCKOVICH** for director Stephen Soderbergh. However, it was his portrayal of a love-scorned, vengeful man in Neil LaBute's controversial film, **IN THE COMPANY OF MEN**, which first drew him attention. Notably, this incendiary film became one of the highest grossing independent films of 1997.

Eckhart was most recently seen starring in Jason Reitman's directorial debut **THANK YOU FOR SMOKING** for Fox Searchlight, which earned him both Golden Globe and Independent Spirit Award nominations for his work; and starring opposite Catherine Zeta-Jones in **NO RESERVATIONS**. He will next be seen starring in the indie film **MEET BILL** opposite Jessica Alba. He will also be seen in **THE DARK KNIGHT** as Harvey Dent/Two Face for director Christopher Nolan, and will also star in **TRAVELING** opposite Jennifer Aniston, directed by Brandon Camp.

Originally from Northern California, Eckhart studied theatre and film at Brigham Young University, where he met and appeared in many of Neil LaBute's plays. In addition to **IN THE COMPANY OF MEN**, he has starred in three other LaBute films including **POSSESSION** with Gwyneth Paltrow, **NURSE BETTY** opposite Renee Zellweger, and **YOUR FRIENDS AND NEIGHBORS** with Ben Stiller and Katherine Keener. Eckhart also starred in John Woo's adaptation of Phillip K. Dick's short story, **PAYCHECK** opposite Ben Affleck and Uma Thurman; Ron Howard's **THE MISSING** opposite Tommy Lee Jones and Cate Blanchett; **THE CORE** opposite Hilary Swank; Brian De Palma's **THE BLACK DAHLIA**, and **CONVERSATIONS WITH OTHER WOMEN** opposite Helena Bonham Carter.

Eckhart's other film credits include Sean Penn's **THE PLEDGE** opposite Jack Nicholson, Oliver Stone's **ANY GIVEN SUNDAY** and **MOLLY** opposite Elisabeth Shue. His theater credits include Michael Cristofer's **AMAZING GRACE** opposite Marsha Mason.

TONI COLLETTE (Melina) made an indelible impression on Hollywood with her beautiful portrayal as the hopeless and desperate Muriel Heslop in P.J. Hogan's 1994 film, **MURIEL'S WEDDING**. Proving her amazing ability to transform into the characters that she plays, Collette has since starred in a variety of intriguingly diverse roles.

Collette's recent projects continue her mandate of tasteful choices as an actress. Earlier this year, she starred in **EVENING** with Vanessa Redgrave and Natasha Richardson, based on the best-selling novel by Susan Minot and directed by Lajos Koltai. Collette's other projects coming to theaters in 2007 are the Australian children's film **HEY, HEY IT'S ESTHER BLUEBURGER**, opposite Keisha Castle-Hughes do to hit theaters Fall 2007.

Some of Collette's recent projects that show her versatility as an actress include: the Sundance Film Festival hit, **LITTLE MISS SUNSHINE**, which went on to be a huge critical, as well as box-office success; the thriller **THE NIGHT LISTENER** with Robin Williams and Sandra Oh, written and directed by Terry Anderson; the Australian film **LIKE MINDS**, starring Richard Roxborough; and the recently completed mystery/thriller **THE DEAD GIRL** with Josh Brolin and Rose Byrne.

In 2005, Collette starred opposite Cameron Diaz and Shirley MacLaine in **IN HER SHOES**, directed by Curtis Hanson and based on the best-selling novel by Jennifer Weiner. In **JAPANESE STORY**, Collette garnered extraordinary critical acclaim for her portrayal of a geologist whose life changes when she crosses paths with a Japanese businessman in the Australian desert. For her performance, Collette received an Australian Academy Award as well as the 2003 AFI Award for Best Lead Actress in a Lead Role. The film also received a total of twenty-three awards and in Australia, **JAPANESE STORY** completed the Best Film trifecta, taking home the award at the IF Awards, the FCCA Awards and the AFI Awards.

In 2004 Collette starred in the comedy *CONNIE & CARLA* opposite Nia Vardalos, then went on to co-star opposite Alec Baldwin, Matthew Broderick and Calista Flockhart in *THE LAST SHOT*. Appearing in four films, 2002 marked a substantial year for Collette's film career. She was seen in *CHANGING LANES*, a story of coincidence and consequence opposite Samuel L. Jackson; *DIRTY DEEDS*, an independent film set in 1960s Australia; opposite Hugh Grant in *ABOUT A BOY*, the hit box office adaptation from Nick Hornby's novel of the same name; and in the critically acclaimed film *THE HOURS* opposite Nicole Kidman, Meryl Streep and Julianne Moore. In the summer of 2000, Collette appeared in the remake of *SHAFT* opposite Samuel L. Jackson, Vanessa L. Williams and Busta Rhymes.

Collette earned an Academy Award® nomination for her performance in M. Night Shyamalan's psychological drama *THE SIXTH SENSE* – playing a mother who must cope with the physical and emotional distress surrounding her young son's paranormal powers.

In 1998, Collette was seen in the independent film *THE BOYS* by Australian director Rowan Woods, which was adapted from Gordon Graham's play. In the same year, she appeared as the wife of a fictional glam-rock star in the critically acclaimed *VELVET GOLDMINE*. She also delivered an unforgettable performance in the 1996 adaptation of Jane Austen's *EMMA* alongside Gwyneth Paltrow and Ewan McGregor.

Born and raised in Australia, Collette was a student at Australia's prestigious National Institute of Dramatic Art (NIDA). In addition to her undeniable talent on-screen, Collette has had the opportunity to demonstrate her talents on Broadway's stage. In 2000, she starred in the highly anticipated revival of *THE WILD PARTY* alongside Mandy Patinkin and Eartha Kitt. In the role of Queenie, Collette displayed her extraordinary range as both actress and singer. Additional stage credits include performances for the Velvoir Street Theater and the Sydney Theater Company.

Additional film credits include *DINNER WITH FRIENDS*, *THE MAGIC PUDDING*, *HOTEL SPLENDIDE*, *THE JAMES GANG*, *THE CLOCKWATCHERS*, *THE PALLBEARER*, *LILIAN'S STORY* and Mark Joffe's *SPOTSWOOD* and *COSI*.

MARIA BELLO (Gail) has established herself as a leading actress with a formidable and dazzling presence. A cool, incredibly literate blonde, Maria has captivated audiences with her many diverse roles in such films as *THE COOLER* with William H. Macy, (Golden Globe and SAG Nomination), David Cronenberg's *A HISTORY OF VIOLENCE* opposite Viggo Mortensen and Ed Harris (NY Film Critics win and Golden Globe nomination), Oliver Stone's *WORLD TRADE CENTER*, *THANK YOU FOR SMOKING*, and most recently *THE JANE AUSTEN BOOK CLUB*.

She will be seen this August starring opposite Brendan Fraser in *THE MUMMY 3: TOMB OF THE DRAGON EMPEROR* as well as Alan Ball's controversial new film *TOWELHEAD*.

Bello's other film credits include: *AUTO FOCUS*, with Greg Kinnear, *PERMANENT MIDNIGHT* with Ben Stiller, *PAYBACK* with Mel Gibson, *FLICKA* opposite Tim McGraw, Bruce Paltrow's *DUETS*, Jerry Bruckheimer's *COYOTE UGLY*, *SECRET WINDOW* with Johnny Depp, *SILVER CITY* with Chris Cooper and *ASSAULT ON PRECINCT 13* with Ethan Hawke.

Bello made her television debut as a series regular opposite Scott Bakula in "Mr. & Mrs. Smith." In addition, she starred for one season in the role of passionate and headstrong pediatrician Dr. Anna Del Amico in NBC's critically acclaimed series "ER."

Bello dedicates her time and energy working for a variety of charities including Street Poets L.A., Save Darfur, Office of the Americas and The American Friends Service Committee.

Born in Beirut, Lebanon, of Lebanese and Armenian heritage, **PETER MACDISSI** (Rifat) graduated from the Institut De Beaux Arts before moving to Europe. After relocating to the US at the age of 22, he enrolled in the Lee Strasberg Theater Institute in Los Angeles.

He has appeared in various plays in Beirut, Los Angeles and New York. His film credits include **THREE KINGS**, **BAD COMPANY** and **AND GOD SPOKE....** For television he has appeared on “Six Feet Under,” “24,” “The X Files,” “JAG” and many others.

SUMMER BISHIL (Jasira) was born in Pasadena, CA in 1988. When she was three, her family moved to Saudi Arabia and two years later, the family moved to the small island Kingdom of Bahrain, where Summer and her brother attended The British School of Bahrain. She attended the U.S. Department of Defense School where she trained intensely on the school swim team with professional coaches. In 2003, Bishil’s family returned to Southern California.

Immediately upon returning, Bishil began pursuing her dream of becoming an actress by studying in acting class and auditioning for agents and managers. Only a few years later, in 2006, she was selected after an arduous audition process to play the lead role in **TOWELHEAD**. Shortly after completing this first major role, she was cast in Wayne Kramer's film **CROSSING OVER**, set to release in mid-August, starring alongside Sean Penn, Harrison Ford, and Ashley Judd.

EUGENE JONES (Thomas) was born and raised in Harlem, New York City and has been acting since he was a little child. His training includes attending the Professional Performing Arts School for drama, working under Tony award winner George Faison and being enrolled in Marymount Manhattan College for BFA Acting and arts management. In addition to **TOWELHEAD**, his film credits include **COLLEGE ROAD TRIP**, **CITY TEACHER** and the forthcoming **POISONED PAWN**. Television credits include “Law and Order” Criminal Intent” (guest lead), “Without A Trace” (guest lead) and Comedy Central's “Stella”. His theater credits include “Mother Courage and her Children” with The Public Theater (Meryl Streep, Kevin Kline, George C Wolfe Dir), “A Midsummer Night’s Dream” (as Bottom) as well as various improvisation competitions. He is also in the beginning stages of developing his own production company called SlangShotMedia. He also raps and is currently touring New York City with his band.

ABOUT THE FILMMAKERS

ALAN BALL (Written for the Screen and Directed by/Producer) is an Academy Award and Emmy Award winning writer and director.

He is currently working on his new HBO series, “True Blood,” which he directed and adapted from the novel *Dead Until Dark* by Charlaine Harris. “True Blood” stars Anna Paquin as Sookie Stackhouse, a telepathic waitress in rural Louisiana. The series also features Stephen Moyer, Ryan Kwanten and Lois Smith. Ball is the Executive Producer and Creator of the series.

TOWELHEAD is his feature film directorial debut, based on his screenplay adaptation of the novel *Towelhead* by Alicia Erian. The film stars Aaron Eckhart, Toni Collette, Maria Bello, Peter Macdissi and newcomer Summer Bishil.

In January 2007 Ball’s play “All That I Will Ever Be” premiered at the New York Theatre Workshop – his first return to theater in over a decade.

Ball was the creator and Executive Producer of “Six Feet Under,” the critically acclaimed drama series on HBO. The series garnered many awards including three Golden Globes (including Best Drama Series), seven Emmy awards and a George Foster Peabody Award. Alan was awarded an Emmy and a DGA award for directing the pilot of “Six Feet Under,” his directorial debut.

Alan's first produced feature film screenplay was AMERICAN BEAUTY, for which he received the 1999 Academy Award for Best Original Screenplay, the Writers Guild of America award for Best Original Screenplay, and the Golden Globe award for Best Screenplay, among others.

His other television credits include "Oh Grow Up," "Cybill" and "Grace Under Fire."

Prior to moving to Hollywood, he was a noted comedic playwright in New York. Among his numerous credits are "Five Women Wearing the Same Dress," which premiered February 1993 at Manhattan Class Company, starring Thomas Gibson, Ally Walker and Allison Janney; "The M Word," which premiered at the inaugural Lucille Ball Festival of New American Comedy in 1991; "Made For a Woman;" "Bachelor Holiday;" "The Amazing Adventures of Tense Guy;" and "Your Mother's Butt." He was one of the founding members of Alarm Dog Rep.

Born in Atlanta, Ball was raised in Marietta, Georgia. He attended Florida State University, where he majored in theater, with an emphasis in acting and playwriting. After college, he moved to New York, where he first worked as an art director for various trade publications.

TED HOPE (Producer), with partner Anne Carey, is the co-founder of New York production company This is that. In its six years, This is that has produced seventeen features. A survey of Hope's work, numbering over fifty films, includes many highlights and breakthroughs of the American Independent Film scene. Collectively, Ted's films have received twelve Academy Award nominations, three of which were in the Best Screenplay category.

Hope most recently wrapped production on ADVENTURELAND, by writer/director Greg Mottola (SUPERBAD), a co-production with Miramax and Sidney Kimmel Entertainment.

Hope's production of Oscar-winner Alan Ball's feature film directorial debut TOWELHEAD, starring Aaron Eckhart, Toni Collette, and Maria Bello, recently premiered at Toronto and Sundance. Warner Independent will release the film in August 2008. TOWELHEAD is Hope's 18th production of a first time feature film director. In addition to Ball, Hope has brought the first features of Ang Lee, Hal Hartley, Nicole Holofcener, Todd Field, Michel Gondry, Moises Kaufman, and Bob Pulcini and Shari Berman among others, to the screen.

Ted had four features released in 2007. THE SAVAGES, directed by Tamara Jenkins and starring Laura Linney, Philip Seymour Hoffman and Phil Bosco, was nominated for two Academy Awards including Best Actress and Best Screenplay. It was also awarded Best Screenplay and Best Actor at The 2008 Spirit Awards. Last year saw the premieres of FAY GRIM, Hope's ninth collaboration with Hal Hartley, THE EX, directed by Jesse Peretz, and THE HAWK IS DYING, directed by Julian Goldberger.

Among Ted's twenty-three Sundance entries, are three Sundance Grand Jury Prize winners: AMERICAN SPLENDOR (2003), THE BROTHERS MCMULLEN (1995) and WHAT HAPPENED WAS... (1994). AMERICAN SPLENDOR also won the FIPRESCI Award at the 2003 Cannes Film Festival, the Critics prize at the 2003 Deauville Film Festival and was nominated for five Spirit Awards and one Academy Award. Ted produced two Sundance Opening Night selections: Nicole Holofcener's FRIENDS WITH MONEY (2006) and Moises Kaufman's THE LARAMIE PROJECT (2002), which was nominated for five Emmys.

Among Hope's many notable productions are 21 GRAMS, which earned two Academy Award nominations and five BAFTA nominations, IN THE BEDROOM, which earned five Academy Award nominations for Best Picture, Actress, Actor, Supporting Actress, and Adapted Screenplay, and the Cannes Critics' Prize-winning HAPPINESS, which Hope and his partners released themselves when its distributor's corporate parent demanded they censor the film.

Hope has produced, with James Schamus, Ang Lee's early films including RIDE WITH THE DEVIL, THE ICE STORM, PUSHING HANDS, the Academy Award nominated THE WEDDING BANQUET and EAT DRINK MAN WOMAN. Ted previously co-founded and ran the feature production and sales company Good Machine,

which he and his partners sold to Universal in 2002. Good Machine was honored by a retrospective at the Museum Of Modern Art in 2001.

ANNE CAREY (Executive Producer) , together with partner Ted Hope, founded New York production company This is that. Specializing in unique content and innovative storytelling, This is that has produced 15 films in its five-year existence. Carey, who was honored as one of Variety's Top Ten Producers to Watch For in 2004, previously produced films and was head of development for Good Machine for nearly a decade.

Most recently, Carey executive produced Oscar-winner Alan Ball's feature film directorial debut, *TOWELHEAD*, which premiered at the 2007 Toronto International Film Festival and was featured at Sundance in 2008. The film, set for release in August 2008, stars Aaron Eckhart, Toni Collette, and Maria Bello.

Last year was a busy one for Carey and This is that. She produced *THE SAVAGES*, written and directed by Tamara Jenkins and starring Philip Seymour Hoffman and Laura Linney. It was released by Fox Searchlight in November 2007. The film won Best Screenplay and Best Male Lead honors at the 2008 Indie Spirit Awards, was an AFI Best Movie of the Year for 2007 and garnered two Oscar nominations for Best Screenplay and Best Actress for Laura Linney. Carey also produced *TRAINWRECK: MY LIFE AS AN IDIOT* – written and directed by Tod Harrison Williams and starring Seann William Scott, Gretchen Mol and Jeff Garlin – which premiered at the Seattle International Film Festival in June 2007. *FAST TRACK*, released by the Weinstein Company last year, directed by Jesse Peretz, written by David Guion and Michael Handelman and starring Zach Braff, Amanda Peet, Jason Bateman, Charles Grodin and Mia Farrow, was also produced by Carey and financed by 2929 Productions.

Carey's first producing credit for This is that was 2004's *THE DOOR IN THE FLOOR*, based on John Irving's novel *A Widow for One Year*, written and directed by Tod Williams. The film stars Jeff Bridges, Kim Basinger and Jon Foster, and was distributed by Focus Features. *THE DOOR IN THE FLOOR* was nominated for Best Screenplay and Best Actor (Jeff Bridges) at the Independent Spirit Awards.

Carey's other executive producing credits include Nicole Holofcener's feature, *FRIENDS WITH MONEY*, starring Jennifer Aniston, Catherine Keener, Frances McDormand and Joan Cusack, which was the opening night selection at the 2006 Sundance Film Festival; Mike Mills' *THUMBSUCKER*, developed from Walter Kirn's novel of the same name and starring Tilda Swinton, Vince Vaughn, Keanu Reeves, Vincent D'Onofrio, Benjamin Bratt and Lou Taylor Pucci, which premiered at the 2005 Sundance film festival and the 2005 Berlin International Film Festival; and HBO's *THE LARAMIE PROJECT*, which Carey developed from the award-winning play with the film's director, Moises Kaufman. The hate-crime drama premiered at the Opening Night of the 2002 Sundance Film Festival, was awarded the 2002 Humanitas Award and received four Emmy nominations.

Carey also served as associate producer on Ang Lee's film *RIDE WITH THE DEVIL* and John O'Hagan's documentary, *WONDERLAND*. She began her career working at William Morris Agency as the head of development, serving their top film and television clients.

The body of work of **PEGGY RAJSKI** (Executive Producer) encompasses groundbreaking independent films as well as mainstream Hollywood fare.

She has collaborated with a wide array of gifted filmmakers including Jodie Foster on her directorial debut *LITTLE MAN TATE* and her second film, the comedy *HOME FOR THE HOLIDAYS* starring Holly Hunter, Anne Bancroft and Robert Downey, Jr. Rajski also worked with director Stephen Frears on his modern noir classic *THE GRIFTERS* starring John Cusack, Annette Bening and Anjelica Huston. *THE GRIFTERS* garnered four Academy Award nominations and won the Independent Spirit Award for Best Feature.

She began her producing career with writer/director John Sayles and made three critically acclaimed pictures with him: **THE BROTHER FROM ANOTHER PLANET**, **MATEWAN** and **EIGHT MEN OUT**.

In addition, she produced **USED PEOPLE**, **THE SCOUNDREL'S WIFE** and served as Executive Producer on Fox Searchlight's **BEE SEASON**, starring Richard Gere and Juliette Binoche, and Oscar and Emmy-winning Alan Ball's feature directorial debut, **TOWELHEAD** with Aaron Eckhart, Toni Collette and Maria Bello.

In conjunction with documentarian Kim Snyder, Rajski recently launched **BeCause**, a series of short documentaries highlighting groundbreaking work by pioneering individuals and organizations tackling complex social issues.

Rajski's own directorial debut, the comedy/drama **TREVOR**, won the Academy Award for Best Live Action Short. Other directorial outings include the long-running hit television series **ER** and second-unit photography on several of the feature films she produced.

Rajski is a member of the Academy of Motion Pictures Arts and Science and serves on their Scholars, Institutional and Film Festival Grants committees as well as the Foreign Language Committee. She is a past member of the boards of NY Women In Film and Television (NYWIFT), and IFP/Los Angeles (now Film Independent). She is a **MUSE AWARD** recipient from NYWIFT, has been a panelist and guest speaker at numerous industry events around the country, and a guest instructor for Sundance and the Motion Picture Association (MPA) at workshops in Mexico, Venezuela, China and Brazil.

As an outgrowth of her short film **TREVOR**, Rajski also co-founded The Trevor Project, a not-for-profit organization that created and oversees the country's only toll free 24-hour suicide hotline for gay and questioning youth. In operation for over a decade, The Trevor Helpline has received over 100,000 calls since inception.

NEWTON THOMAS SIGEL (Director of Photography) most recent served as director of photography on **VALKYRIE**, marking his sixth collaboration with director Bryan Singer, which began with the now-classic **THE USUAL SUSPECTS** (for which he was nominated for an Independent Spirit Award). Before **VALKYRIE**, Sigel completed his third film with George Clooney, **LEATHERHEADS**.

He also recently directed and co-wrote the award-winning live-action short **THE BIG EMPTY**, based on an Alison Smith short story. His directing work also includes the HBO feature **POINT OF ORIGIN**; and several episodes of the hit television series "House" and, with Pamela Yates, he co-directed the documentary **WHEN THE MOUNTAINS TREMBLE**.

Sigel began his career as an artist-in-residence at the Whitney Museum in New York. Originally a painter, he started making short films and soon gravitated towards cinematography. Since then, his work has enjoyed great success, with many notable films including **THE BROTHERS GRIMM**, **CONFESSIONS OF A DANGEROUS MIND**, **THREE KINGS**, **X-MEN** and **X-MEN UNITED**, **SUPERMAN RETURNS**, **BROKEDOWN PALACE**, **APT PUPIL**, **FALLEN**, **BLOOD AND WINE**, **THE TRIGGER EFFECT**, **FOXFIRE** and **INTO THE WEST**.

Sigel also photographed the landmark television film **ROE vs. WADE** and Edgar Scherick's **HOME FIRES**, for which he received a Cable ACE Award nomination. He also photographed the pilot and first season of "The Wonder Years". Among his many documentaries are the Oscar®-winning **WITNESS TO WAR** and the Academy Award®-nominated: **EL SALVADOR: ANOTHER VIETNAM**.

JAMES CHINLUND (Production Designer) has worked with some of the industry's most innovative filmmakers. He has worked with Darren Aronofsky on **THE FOUNTAIN** and **REQUIEM FOR A DREAM**; with Spike Lee on his critically acclaimed film **THE 25th HOUR**; with Paul Schrader on his 1960s-era biopic **AUTO FOCUS**; and with Todd Solondz on the dark suburban portrait **STORYTELLING**.

Chinlund was born in New York City and graduated from Cal Arts in Los Angeles with a degree in Fine Arts. His first feature film as art director was Vincent Gallo's BUFFALO 66. His first credit as a production designer came on Rob Schmidt's SATURN.

In addition to his work in film, Chinlund has worked extensively in the commercial and fashion industries with such directors as Lance Acord, Roman Coppola, Todd Oldham and Gus Van Sant and clients including Calvin Klein, MiuMiu, Chloe, Pirelli, Sony, Levi's, Estée Lauder and Nike.

ANDY KEIR (Editor) has been a feature film editor since the early 1990s. During that time he has collaborated with a wide range of remarkable filmmakers including Jonathan Demme (BELOVED), Alan Rudolph (THE SECRET LIVES OF DENTISTS) and Dylan Kidd (ROGER DODGER). Keir has also been fortunate to work with a number of fine actor/directors including Campbell Scott (OFF THE MAP), Justin Theroux (DEDICATION) and Bob Balaban (BERNARD AND DORIS). In addition to TOWELHEAD, he also edited the pilot for Alan Ball's upcoming HBO series "True Blood."

DANNY GLICKER (Costume Designer) was honored by the Costume Designers Guild with their Excellence in Contemporary Film Award for his work on the 2005 drama TRANSAMERICA, which starred Golden Globe winner Felicity Huffman. His recent credits also include Jason Reitman's THANK YOU FOR SMOKING starring Aaron Eckhart, Maria Bello, Robert Duvall and William H. Macy; the horror hit THE HILLS HAVE EYES; and, most recently, the Polish Brothers' THE ASTRONAUT FARMER starring Billy Bob Thornton and Virginia Madsen.

He gained early experience in his teens working on Broadway shows such as "The Secret Garden," "Nick and Nora" and the Tony Award-winning musical "Grand Hotel." He segued into the movie arena while still an undergraduate at the Rhode Island School of Design, assisting costume designer Kathy O' Rear on Robert Redford's 1994 Academy award-nominated drama QUIZ SHOW.

Glicker went on to design Michael Cuesta's celebrated and controversial drama, L.I.E. He then began an ongoing collaboration with Polish Brothers on their visionary NORTHFORK which starred James Woods and Nick Nolte, and proceeded to design for a number of acclaimed films that include Craig Lucas' drama THE DYING GAUL and Marcos Siega's black satire PRETTY PERSUASION.

With TOWELHEAD, **RANDALL POSTER** (Music Supervisor) continues his long-standing association with producer Scott Rudin, for whom Poster has worked as music supervisor on such films as SCHOOL OF ROCK – for which Poster received a Grammy nomination for Best Soundtrack Album – THE ROYAL TENENBAUMS, ZOOLANDER, THE LIFE AQUATIC WITH STEVE ZISSOU, THE DARJEELING LIMITED and Kimberly Peirce's recent film STOP LOSS, among others.

Poster's most recent credits include REDACTED, THE DARJEELING LIMITED, I'M NOT THERE, THE NANNY DIARIES, THE SAVAGES AND ZODIAC.

Poster's other recent credits include music for Sam Mendes' Gulf War drama JARHEAD, THE SQUID AND THE WHALE, YOU, ME AND DUPREE, SCHOOL FOR SCOUNDRELS, BAD NEWS BEARS, KISS KISS BANG BANG, FUN WITH DICK AND JANE, RV, THE AVIATOR, MEET THE PARENTS, STARKY AND HUTCH, ALONG CAME POLLY and SOMETHING'S GOTTA GIVE.

In creating musical scenarios for films, Poster has collaborated with many of the world's most creative and successful filmmakers, including: Scorsese, Anderson, Danny Boyle, Richard Linklater, Jay Roach, Mike Newell, Frank Oz, Kevin Smith, Todd Phillips, Harmony Korine, Todd Haynes, Allison Maclean, and Sean Penn, among others.

Poster started putting music in movies soon after his graduation from Brown University, when he co-wrote and produced the independent feature A MATTER OF DEGREES, which premiered at the Sundance Film Festival

in 1990. The film spawned a much-acclaimed soundtrack album released by Atlantic Records, which was awarded Soundtrack of the Year, by CMJ, the College Music Journal.

Poster then decided to concentrate exclusively on music supervision and began an association with Christine Vachon's Killer Films, which continues to this day. For Killer, Poster supervised the music in KIDS, POSTCARDS FROM AMERICAN, STONEWALL, I SHOT ANDY WARHOL, Todd Haynes' VELVET GOLDMINE and the Academy Award®-winning BOYS DON'T CRY.

Poster has worked with a variety of great film composers. He has collaborated with Academy Award® winners Howard Shore, Randy Newman, Tom Newman and the late Jack Nitzsche. He has done five features with Devo front man Mark Mothersbaugh and has championed new composers whenever possible. Poster has also worked with the legendary Alan Silvestri, John Cale of the Velvet Underground and the multi-talented composer-film editor Jon Ottman.

While anchored in the New York independent film world, Poster has worked for all the major Hollywood studios, and continues to bring fresh musical voices to the forefront of his projects.

Poster most recently worked with Scott Rudin on director Sam Mendes upcoming REVOLUTIONARY ROAD.

THOMAS NEWMAN (Composer) has won eight Academy award nominations for his film work, most recently for THE GOOD GERMAN. In 1994, he received dual nominations for LITTLE WOMEN and THE SHAWHANK REDEMPTION. He also received Academy award nominations for UNSTRUNG HEROES, ROAD TO PERDITION, FINDING NEMO, LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS, and AMERICAN BEAUTY, for which he also won a BAFTA and a Grammy.

Newman's first professional scoring assignment was on the 1984 film RECKLESS, for which he was brought aboard as a musical assistant and was soon elevated to composer. Among his extensive composing credits are scores for such diverse films as THE SALTON SEA, WHITE OLEANDER, CINDERELLA MAN, ERIN BROCKOVICH, PAY IT FORWARD, IN THE BEDROOM, MEET JOE BLACK, THE HORSE WHISPERER, RED CORNER, OSCAR AND LUCINDA, MAD CITY, THE PEOPLE VS. LARRY FLYNT, PHENOMENON, UP CLOSE AND PERSONAL, HOW TO MAKE AN AMERICAN QUILT, SCENT OF A WOMAN, THE PLAYER, FRIED GREEN TOMATOES, DECEIVED, THE RAPTURE, THE LOST BOYS and DESPERATELY SEEKING SUSAN.

More recently, he provided the music for the features JARHEAD and LITTLE CHILDREN. His work will next be heard in Alan Ball's TOWELHEAD.

For the small screen, Newman scored the award-winning HBO production of ANGELS IN AMERICA. His additional television credits include main title themes for "Boston Public" and "Six Feet Under" for which he won a 2002 Emmy Award. He also created scores for "Citizen Cohn," "Those Secrets," "Heat Wave," "The Seduction of Gina" and an episode of "Amazing Stories."

* * *

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TONI COLLETTE

MARIA BELLO

PETER MACDISSI

and SUMMER BISHIL

Music Supervisor RANDALL POSTER

Music by THOMAS NEWMAN

Costume Designer DANNY GLICKER

Editor ANDY KEIR

Production Designer JAMES CHINLUND

Director of Photography NEWTON THOMAS SIGEL, ASC

Executive Producers ANNE CAREY PEGGY RAJSKI

Based on the novel by ALICIA ERIAN

Produced by TED HOPE ALAN BALL

Written for the screen and directed by ALAN BALL

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www.towelhead-themovie.com

This film has been rated "R" for strong disturbing sexual content and abuse involving a young teen,
and for language.

Unit Production Manager

PEGGY RAJSKI

1st Assistant Director

NOGA ISACKSON

2nd Assistant Director

J.J. LINSALATA

Production Supervisor

SAMSON MUCKE

Associate Producer

CHRISTINA JOKANOVICH

CAST

(In order of appearance)

Jasira Maroun

SUMMER BISHIL

Barry
Gail Monahan
Rifat Maroun
Denise
Mr. Joffrey
School Photographer
Travis Vuoso
Evelyn Vuoso
Zack Vuoso
“Snow Queen” Centerfold
Sales Clerk
Middle School Jerk
Middle School Jerk
Janitor
“Golf Girl” Centerfold
Topless Golfer
Topless Golfer
French Teacher
Thena Panos
Melina Hines
Thomas Bradley
Mrs. Bradley
Mr. Bradley
Gil Hines
Glamour Photographer
Nurse
OR – OB/GYN Nurse

Stunt Coordinator

Dialect Coach

Art Director
Assistant Art Director
Set Decorator
Leadman
Buyer
Set Dressing Gang Boss
On Set Dressers

Set Dressers

Set Designer
Storyboard Artist
Art Department Coordinator
Art Department Production Assistant
Art Department Intern

CHRIS MESSINA
MARIA BELLO
PETER MACDISSI
GEMMENNE DE LA PEÑA
ROBERT BAKER
EAMONN ROCHE
AARON ECKHART
CARRIE PRESTON
CHASE ELLISON
IRINA VORONINA
CLEO KING
MICHAEL MCSHAE
D.C. CODY
SOLEDAD ST. HILAIRE
NATHALIE WALKER
KIMBERLY KNIGHT
LORIDAWN MESSURI
LORNA SCOTT
LYNN COLLINS
TONI COLLETTE
EUGENE JONES
SHARI HEADLEY
RANDY GOODWIN
MATT LETSCHER
LARRY CEDAR
VIRGINIA LOUISE SMITH
LEE VON ERNST

LOUIS C. SIMON

ELIZABETH HIMELSTEIN

ALEX WEI
JEFF MOSSA
FAINCHE MACCARTHY
GRANT SAMSON
JILL ROLIE
THOMAS SPENCER
HILLEL CHAIM SMITH
ISAAC AMONDSO
TIM DONELAN
ROBERT L. POLLARD
JOSHUA TOWERS
EVELYNE BARBIER
RAYMOND CONSING
DIANA GOODWIN
ANDREW BIRDZELL
JOSHUA PANCER

Property Master
Assistant Property Masters

Property Intern
Greens Foreman
Greensmen

RITCHIE KREMER
FRANK P. BELCINA
BRIAN SECCOMBE
MONICA MARTIN
STEPHEN PEIRANO
JOSH BORGESE
STEVEN HANKS
NOAH PLUNKETT
NEIL DAVID PONTECORVO

“A” Camera / Steadicam Operator
First Assistant Camera
Second Assistant Camera
“B” Camera First Assistant
“B” Camera Second Assistant
Camera Production Assistants

GEOFF SHOTZ
JIMMY JENSEN
JOHN GARRETT
CHRISTOPHER M. FISHER
TULIO DUEÑOS
MIKE DUFFY
ROXANNE STEPHENS
DALE ROBINETTE
JAMES A. YOUNG

Still Photographer
Centerfold Photographer

Production Sound Mixer
Additional Sound Mixer
Boom Operator
Additional Boom Operator
Utility Sound Technician
Additional Sound Technician
Video Assist / 24 Frame Playback

MARK WEINGARTEN
LISA PINERO
LAWRENCE L. COMMANS
KATE JESSE
MARK FAY
ROSS LEVY
ODPRARTHNA ARIAS ROLES
GEORGE MOURADIAN

Gaffer

Rigging Gaffer

Best Boy Electric

Best Boy Rigging Electric

ROBERT KRATTIGER
BOBBY WOTHERSPOON
BILL FINE
DAVID JARRELL
LONNIE GATLIN
JON C. CALLESEN
STEVEN J. KOVALESKY
OSCAR RODRIGUEZ

Company Electrician

PAUL BRADY
TOM CANTRELL
JOHN FINE
JUSTIN HOLDSWORTH

DAMON MARCELLINO
JEFFREY STANMAN
RYAN STANMAN

Rigging Electricians

MICHAEL BOOK
KENNETH CLOSSON
TERRY KRAMER

COBY RAY NISSIN
DANIEL ROMAN
MICHAEL WEEKES

Stage Rigging Electrician

MARY WYNN

Lighting Console Operators	DAVID W. SLODKI BRANDON CUNNINGHAM
Key Grip	VIDAL COHEN
Best Boy Grip	JOHN LYNCH
Dolly Grip	GREG BROOKS
Best Boy Rigging Grip	JASON DUENKEL
Company Grips	ISMAEL ARAUJO JR. JOSEPH PRADO MARK VENEZIA NIEL WILLIAMS
Rigging Grips	MICHAEL DI GIOVANNI CATHY GRAHAM MIKE PALMER MICHAEL SAVAGE
Special Effects	J.D. STREET
Costume Supervisor	CHERYL SCARANO
Principal Set Costumer	LORIE YOUNG SHEW
Costume Production Assistant	ERICA ARBELAEZ
Additional Costumers	JEAN CARSON RICKI FOURNIER HILARY NIEDERER
	SILVIA RAIANO ROBINSON BEHNAZ SHOKOUHI EMILY WYSS
Make-Up Department Head	ELISABETH FRY
Assistant Make-up	ROSIE DUPRAT FORT
Prosthetics	GREG JOHNSON, MASTERS FX DAN REBERT, MASTERS FX
Hair Department Head	JOANN STAFFORD-CHANEY
Assistant Hair	BRIAN ANDREW TUNSTALL
Additional Hair	BRIAN BANKS TONYA CRYER MIMI JAFARI
Hairpieces Provided By	BOB KRETSCHMER, INC. OWEN, KING & CO.
Script Supervisor	TRACY SCOTT
Location Manager	ALASDAIR BOYD
Key Assistant Location Manager	NATHAN TAYLOR
Locations Production Assistant	JILL BORBA
2nd 2nd Assistant Director	LISA CHU DIETZE
Additional 2nd 2nd Assistant Director	JUANA FRANKLIN
Key Production Assistant	JOE DORNICH

Set Production Assistants	DENNIS CURLETT JR. ROBERT DUNCAN JONATHAN HALL ANDREA MCGEE	BEN PITTS MATTHEW PRISK JASON ROBERTS WILL SANDOVAL
Additional Set Production Assistants	MICHAEL COUNTS SHELLY HELGESON	
Production Accountant	MARJORIE CHODOROV	
1st Assistant Accountant	KAMI CALEVRO	
Payroll Accountant	HERMAN COX	
Accounting Clerk	GREG DOYLE	
Post Production Accountant	KELLI GILLAM	
Production Coordinators	JOANNA LARA KARLA TORRES	
Assistant Production Coordinator	CRYSTAL MCALERNEY	
Production Secretary	JINA KIM	
New York Casting	JULIE TUCKER	
New York Casting Associate	ROSS MEYERSON	
Assistant to Mr. Hope	KARA BLANCHARD	
Assistant to the Producers	RACHEL CHAPMAN	
Assistant to Ms. Carey	CLAIRE PACACHA	
Assistant to Ms. Rajsiki	GIANNA SOBOL	
Production Office Assistants	CAMERON KEITH AIDAN CRAWFORD	
Production Interns	BRAD COMFORT WOO JOUN FRED LEE	KYLE ROUMILLAT BRANDON VEDDER
Construction Coordinator	ROGER KELTON	
Propmaker Foreman	EDDIE H. ESPARZA	
Propmaker Gang Bosses	SCOTT A. KITCHEN CRAIG ZUMBROEGEL	
Propmakers	MICHAEL DUNCAN CHRIS BRANAN	CARL MAULTSBY ROBERT CHRIS MOORE
Paint Foreman	KEITH SAWYER	
Standby Painter	AMANDA FLICK	
Paint Foremans	JUAN ESPARZA	
Decorator Gang Boss	CHAPEL WEST	
Painters	WILLIAM CONSTANTINE SIMON GEORGIU RICHARD J. MCLEAN	CURTIS MIKOLYSKI JEFF MORRIS

Plaster Foremen	PETE VITACEK	
Plasterer	MIKE WEBSTER	
Labor Foremen	BENNY ACEVEDO	
	JAIRO QUEZADA	
Laborers	RAFAEL LOPEZ	
	JAIME CARRILLO	
Stand-In for Aaron Eckhart	MICHAEL DUISENBERG	
Stand-In for Toni Collette	JESSE COLEY	
Stand-Ins for Summer Bishil	MARIA FRASCA	
	DANEKA VALLEJO	
	JOANNA WANG	
Stand-In for Peter Macdissi	MICHAEL GODINEZ	
Studio Teacher	GAIL A. RUCKEL	
Additional Studio Teachers	MAXINE BROOKS	
	MARSHA CRAIG	
Transportation Coordinator	CHARLEY BOB BURNHAM	
Transportation Captain	AL BURTON	
Basecamp Driver	ELIE LITTAUER	
Construction Driver	DENNIS A. COLEMAN	
Honeywagon Drivers	DARIN CHISHOLM	
	JOSE LUIS CINSEROS	
Set Dressing Driver	GARY JACKSON	
Production Van Driver	GUY MICHAELS	
Utility Drivers	CHRIS CHESNEY	
	JAMES COMBS	
Grip Truck Driver	JOHNNY OBER	
Drivers	JAMES CANTONI	MIKE LOCKE
	DAVID GOODMAN	DENNIS MILLIKIN
	CHRISTIAN JAMES	JACOB THOMAS
	PER JANSSON	
Set Mechanic	BOB MCKEE	
Stage Catering	GLOBAL CUISINE BY GARY ARABIA	
Location Catering	DELUXE MOTION PICTURE CATERING	
Location Chef	SEAMUS GIBBONS	
Location Assistant Chefs	RICARDA ARCEGA	
	JUAN GONZALES	
	KHRIS HIRSCH	
Craft Service	LUIS AMBRIZ	
Set Medic	CHRIS LUM	
Construction Medic	ELOY LARA JR.	
Animal Trainer	SARAH CLIFFORD, Animal Savvy	

Fire Safety Advisor	FRED M. HANN
Security	CHARLES H. POWELL JR.
Electronic Press Kit	MIGUEL SANCHEZ, California Unique Security
Screening Supervisor	JAKE OELMAN
	NEIL W. SMITH
Post Production	
Post-Production Supervisor	JONATHAN FERRANTELLI
1st Assistant Editors	MISAKO SHIMIZU
	ROBERT BERMAN
Offline Facilities	POST FACTORY, NEW YORK
	SUNSET GOWER STUDIOS, HOLLYWOOD
Avids Provided by	PIVOTAL POST, NY
	ORBIT DIGITAL, LA
Visual Effects Supervisor	LOUIS MORIN
Digital Film Colorist	STEPHEN NAKAMURA
Additional Color Correction	TRENT JOHNSON
Digital Intermediate Supervisor	CHRIS PREJZA
Digital Conform	ERNIE CAMACHO
Supervisor Sound Editor	MARLENA GRZASLEWICZ
	AVRAM GOLD
Sound Designers	IRA SPIEGEL
	MARIUSZ GLABINSKI
Re-recording Mixer	ANDY KRIS
	STEVE PEDERSON
	BRAD SHERMAN
Dialogue Editor	DAN KORINTUS
Sound Assistant	DAN "DIEGO" FULTON
Post-Production Sound Facilities	701 Sound
Assistant Sound Editor	BILL COWLEY
Effects Editor	JASON KING
Music Consultants	BILL BERNSTEIN
	MICHAEL ZAINER
Music Scoring Mixer	TOMMY VICARI
Digital Audio	LARRY MAH
Music Contractor	LESLIE MORRIS
Music Coordinator	JIM DUNBAR
Music recorded and Mixed at	The Village
Colorist	CRAIG BUDRICK

Processing by

Technicolor Creative Services

VFX and Titles

Fly Studios

VFX Supervisor and Compositor

JEAN-PIERRE BOIES

VFX Coordinator

FANNIE LAROCHE

CG Artists

PATRICK FAILLE

ANTONIN MESSIER TURCOTTE

Compositors

CHRISTOPHER BYRON

NATHALIE TREMBLAY

MARIE-JOSÉE AUCLAIR

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Production Executive

JOE BUNTING

Finance Executive

DEBORAH WETTSTEIN

Assistant to Deborah Wettstein

LINDSEY QUINTANA

International Sales

HENGAMEH PANAH and CHARLOTTE MICKIE,
Celluloid Dreams

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KOOL MARDER
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RODNEY SEWELL-RALL
PETER STEINBERG
STEVE TROMBATORE
KATIE WIDGEON

FACE atelier, Canada
The Inland Empire Film Commission
M.A.C. Cosmetics
Omega Cinema Props

PSW
Universal Property
William S Hart Union School District
Zanella Clothing

“Ya Raieh”

Written and composed by Romeo Lahoud
Performed by Salwa Al Katreeb
Courtesy of Voix De L’Orient / A. Chahine & Fils

“Min Jbinak el Waddah”

Music by Wadih Al Safi
Written by Assaad Sebaali
Performed Wadih Al Safi
Remix and mastering at Georges Al Safi studios, Beirut

“Ciel De Paris”

Written by Pierre Dudan
Performed by Jean Sablon
Courtesy of DRG Records Incorporation
Under License from DRG Special Markets
By arrangement with DRG International Group

“Falling to Pieces”

Written by Faith No More
Performed by Faith No More
Published by Big Thrilling Music
Courtesy of Slash Records/Rhino Entertainment Company
By arrangement with Warner Music Group Film & TV Licensing

“She Drives Me Crazy”

Written by David Steele & Roland Gift
Performed by Fine Young Cannibals
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Courtesy of Warner Music U.K. Ltd.
By arrangement with Warner Music Group Film & TV Licensing

“La Vie en Rose”

Written by Marcel Louiguy & Edith Piaf
Performed by Edith Piaf
Courtesy of Columbia Records
By arrangement with Sony BMG Music Entertainment

“Back to Life (However Do You Want Me)”

Written by Beresford (Jazzie B) Romeo, Caron Wheeler, Simon Law, and Paul Hooper

Performed by Soul II Soul
Published by EMI Virgin Music, Inc.
Courtesy of Virgin Records Ltd. Under License from EMI Film & Television Music

“It Came Upon A Midnight Clear”
Performed by Johnny Mathis
Courtesy of Columbia Records
By arrangement with Sony BMG Music Entertainment

“Maggot Brain”
Written by George Clinton Jr. & Eddie Hazel
Performed by Funkadelic
Courtesy of Westbound Records, Inc.

“La Javanaise”
Written by Serge Gainsbourg
Performed by Serge Gainsbourg
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“Cancion Mixteca”
Written by Jose Lopez Alaves
Performed by Mariachi Mexico de Pepe Villa
Published by Edward B. Marks Music Company
Courtesy of Warner Music Mexico
By arrangement with Warner Music Group Film & TV Licensing

“Aquellos Ojos Verdes”
Written by Nilo Menendez & Adolfo Utrera
Performed by Mariachi Mexico de Pepe Villa
Courtesy of Warner Music Mexico
By arrangement with Warner Music Group Film & TV Licensing

“Hard Rock Bottom Of Your Heart”
Written by Hugh Prestwood
Performed by Randy Travis
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Music Group Film & TV Licensing

“God Rest You Merry Gentleman”
Traditional, arranged by Alice Parker
Performed by Carl Fischer Chorale
Courtesy of Carl Fischer, LLC

“Carol Of The Bells”
Written by Mykola Leontovich & Peter J Wilhousky
Performed by Carl Fischer Chorale
Courtesy of Carl Fischer, LLC

“Orange Crush”
Written by William Berry, Peter Buck, Mike Mills, and Michael Stipe
Performed by R.E.M.

Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Music Group Film & TV Licensing

“I’m No Angel”
Written by Tony Colton & Phil Palmer
Performed by The Gregg Allman Band
Courtesy of Epic Records
By arrangement with Sony BMG Music Entertainment

“New Sensation”
Written by Andrew Farriss & Michael Hutchence
Performed by INXS
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film & TV Licensing and Mercury Records Limited under license
from Universal Music Enterprises

“Genius Of Love”
Written by Steven J.C. Stanley, Adrian Belew, Christopher Frantz, & Tina Weymouth
Performed by Tom Tom Club
Courtesy of Sire Records
The Island Def Jam Music Group under license from Universal Music Enterprises and Metered Music Inc.

“Here’s Where The Story Ends”
Written by David Gavurin & Harriet Ella Wheeler
Performed by The Sundays
Courtesy of Geffen Records under License from Universal Music Enterprises
By arrangement with Warner Music Group Film & TV Licensing,
Licensed courtesy of EMI Records Ltd.

“Way Down Now”
Written by Karl Edmond De Vere Wallinger
Performed by World Party
Courtesy of Seaview Records
“What I Am”
Written by Brandon Aly, Edie Arlisa Brickell, John Walter Bush, John Bradley Houser, & Kenneth Neil
Withrow
Performed by Edie Brickell and New Bohemians
Courtesy of Geffen Records under License from Universal Music Enterprises

“Married with Children”
Courtesy of Sony Pictures Television

LOGOS

Teamster Logo
Dolby Digital LOGO
DTS LOGO

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SDDS LOGO

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American Humane Association monitored the animal action. No animal was harmed in the making of
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Your Face Goes Here LOGO

This is that LOGO

Indian Paintbrush LOGO &
Celluloid Dreams LOGO (All
LOGOS to appear on the same line)

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