

TAKE ME HOME TONIGHT

Production Notes



Release Date: March 4, 2011

Studio: Relativity Media

Director: Michael Dowse

Screenwriter: Jackie Filgo, Jeff Filgo

Starring: Topher Grace, Anna Faris, Dan Fogler, Teresa Palmer, Chris Pratt, Michelle Trachtenberg, Lucy Punch, Michael Ian Black, Demetri Martin

Genre: Comedy, Drama

MPAA Rating: R (for language, sexual content and drug use)

TAKE ME HOME TONIGHT**Synopsis**

As the summer of 1988 winds down, three friends on the verge of adulthood attend an out-of-control party in celebration of their last night of unbridled youth. Starring Topher Grace, Anna Faris, Dan Fogler and Teresa Palmer, *Take Me Home Tonight* is a raunchy, romantic and ultimately touching blast from the past set to an awesome soundtrack of timeless rock and hip-hop hits.

Recent MIT grad Matt Franklin (Topher Grace) should be working for a Fortune 500 company and starting his upward climb to full-fledged yuppie-hood. Instead, the directionless 23-year-old confounds family and friends by taking a part-time job behind the counter of Suncoast Video at the Sherman Oaks Galleria.

But Matt's silent protest against maturity comes to a screeching halt once his unrequited high school crush, Tori Frederking (Teresa Palmer), walks into the store. When she invites him to an epic, end-of-summer party, Matt thinks he finally might have a chance with the girl of his dreams. With his cynical twin sister Wendy (Anna Faris) and best friend Barry (Dan Fogler), Matt embarks on a once-in-a-lifetime evening. From stealing a car to a marriage proposal to an indescribable, no-holds-barred dance-off, these friends share experiences that will change the course of their lives on one unforgettable night in the Go-Go '80s.

Take Me Home Tonight stars Topher Grace (*Spiderman 3*, "That '70s Show"), Anna Faris (*The House Bunny*, *Scary Movie 4*), Dan Fogler (*Love Happens*, *Fan Boys*), Teresa Palmer (*The Sorcerer's Apprentice*, *Bedtime Stories*), Chris Pratt (*Jennifer's Body*, *Deep in the Valley*), Michelle Trachtenberg ("Gossip Girl," *17 Again*), Lucy Punch (*Dinner for Schmucks*, *You Will Meet a Tall Dark Stranger*), Michael Ian Black ("Backwash," "Reaper") and Demetri Martin ("Important Things with Demetri Martin," *Taking Woodstock*).

Michael Dowse (*It's All Gone Pete Tong*, *Fubar*) directs *Take Me Home Tonight* from a screenplay he wrote with partners Jackie Filgo (*Diary of a Wimpy Kid*, "Happy Hour") & Jeff Filgo (*Diary of a Wimpy Kid*, "That '70s Show," *Happy Hour*) from a story by Topher Grace & Gordon Kaywin. Producers are Ryan Kavanaugh (*Dear John*, *A Perfect Getaway*), Jim Whitaker (*Robin Hood*, *Changeling*) and Sarah Bowen (*American Gangster*). The film's executive producers are Dany Wolf (*The Karate Kid*, *The Nanny Diaries*), Topher Grace, Gordon Kaywin and Tucker Tooley (*The Spy Next Door*, *Brothers*). Director of photography is Terry Stacey (*Dear John*, *Just Wright*). Editor is Lee Haxall (*The Dukes of Hazzard*, *Meet the Fockers*). Production designer is William Arnold (*In Good Company*, *Shopgirl*). Costume designer is Carol Oditz (*The Break-Up*, *Murder by Numbers*). Original music is by Trevor Horn (*Confessions of a Shopaholic*, *Wanted*).

ABOUT THE PRODUCTION

Take Me Home Tonight producers Topher Grace and Gordon Kaywin have been best friends since they met at the age of 15. After high school, the pair set out for California to attend college and pursue their show business dreams. Grace left the University of Southern California after his first year to star in the popular sitcom “That ’70s Show.” But he and Kaywin continued to develop concepts for their own projects, including one inspired by the close relationship they had developed in high school. That initial kernel became the basis for *Take Me Home Tonight*.

“Gordon and I were roommates in boarding school, so we have a lot of history,” says Grace. “We’ve developed a shorthand when we talk to each other. We wanted to focus on the sort of second puberty that happens when kids get out of college today. Their whole life has been planned for them to this point and then they’re suddenly directionless. We decided the best place to set that would be in the go-go ’80s.”

In *Take Me Home Tonight*, Matt Franklin, played by Grace, is facing exactly that dilemma. After graduating with an engineering degree from MIT, he’s paralyzed as he tries to figure out what he’s going to do next. On one long end-of-summer night, Matt comes to the realization that it’s okay not to know exactly what he’s going to do for the rest of his life.

“We were a lot like Matt when we were younger,” says Kaywin. “And we knew guys like Kyle and Barry, and girls like Wendy and Tori, the other main characters in the film. None of us are from L.A., but at that time in our lives, we were discovering what it was about and what it was like to live here.”

The partners were inspired by some of their favorite movies from the 1980s, which featured young ensemble casts and plots that revolved around everyday events. “They were what I think of as ‘low-concept’ movies,” says Kaywin. “By that I mean you can’t easily pitch them in one sentence. We wanted to do a film with a group of up-and-coming young people that deals with one important night in their lives.”

“I don’t see a lot of movies today that are allowing young actors to do their thing,” adds Grace. “We made a movie with great actors, but no huge marquee stars. And I think there’s nothing more exciting to audiences than something or someone new.”

In homage to their inspiration, they chose to set the film in 1988, but the story could take place at any time, says Grace. “The film focuses on universal themes about young people trying to figure out their futures. The characters are completely accessible to today’s audience. Everyone knows

a Kyle or a Barry or a Wendy. People will be able to grab on to recognizable characters and themes that make the film timeless.”

As they developed their idea, the first-time filmmakers were fortunate enough to garner the support of two of Hollywood’s biggest guns: Brian Grazer and Ron Howard of Imagine Entertainment. “Being mentored through our first experience as producers by the people at Imagine is a tremendous advantage,” says Kaywin.

“Ron Howard and Brian Grazer have had so many successes,” adds Grace. “We’re hoping some of their greatness rubs off on us. We’ve never done anything like this before and it can be intimidating. We want to do it the right way, so it has been great to be with people that could guide us through the process.”

When Grace and Kaywin began working with Imagine, all they had was the basic idea for the film and the main characters. With the help of the legendary production company, they conducted an intensive search for a screenwriter to take their film from concept to fully fleshed-out script. “I think we met with every writer in town,” says Grace.

During his seven seasons on the popular sitcom, “That ’70s Show,” Grace had worked with writers Jackie and Jeff Filgow, whose work he continued to admire. “Sitcoms are sometimes looked down upon when compared to movies,” he says. “But their dialogue was so much sharper and funnier than a lot of the stuff we were reading. So I called Jackie and Jeff, and they had a great take on the movie.”

Grace, Kaywin and the Filgows sat down with Imagine’s Vice President of motion pictures Sara Bowen and Executive Producer Jim Whittaker to nail down the major beats of the film. The next step was to bring in a director. “John Hughes would have been the guy to go to back in the day,” Grace says. “We wanted someone who could service both what’s funny and what’s moving about the story.”

“We also wanted someone who understood that we weren’t trying to make fun of the ’80s,” says Kaywin. “This isn’t a movie that is trying to spoof the time-period. In fact, we wanted it to seem almost as if it had been made in the ’80s.”

“We wanted it to feel as if it had been locked away in a vault,” says Grace. “We wanted the sound track to have a synthesizer in it, something that is never used today. We wanted the structure and the ensemble to feel the way films felt in the ’80s. And yet we also wanted it to have an undercurrent of what we know happened in the 20 years following this film. And Mike Dowse felt the exact same way.”

The director of *Fubar* and *Fubar II*, a pair of screwball mockumentaries about a couple of hard-partying Calgary headbangers, Dowse instantly understood the producers' point of view and had strong ideas about how to implement it.

"He's incredibly visual," says Kaywin. "His ideas about how to shoot the film were very unconventional in terms of how comedies are usually shot. During filming, Topher and I were always kicking each other, because he was executing the storytelling through the camera in a way that isn't done in comedies very often. Michael surpassed anything we could have imagined."

"The way he shot allows the audiences to see things from Matt's point of view," adds Grace. "When you read the script, it's very straightforward. But Michael took it to another level. You're not just hearing it and seeing it—you're actually feeling it."

Dowse found he was able to relate to many elements of the script and to bring some of his own experiences to making it come alive onscreen. "In 1988, I was 15 years old and going into 10th grade," he says. "So I responded to that time period. I was able to romanticize it a little bit, because those were some of my most awkward years. I was a little younger than the kids in the movie, but I definitely had a good feel for that time, and for the music, the fashion and what people were into.

"Historically, 1988 was a transitional year," he continues. "Communism was failing. The first President Bush was about to take office. There was starting to be a real shift in music out of the more pop sound of the '80s into hardcore rap. Grunge is right around the corner. There's a real shift in mentality going on."

Dowse grew up in Calgary, the site of the 1988 Winter Olympics, so the film's Los Angeles setting was glamorous and exotic to him. "L.A. was always like Shangri-la in movies," he remembers. "It was also enticing to make an ensemble piece with a group of rising young actors."

Dowse and Grace spent a week together dissecting the script, further defining the plot and characters. "I worked very closely with Topher in terms of script development," the director says. "It was great to have a bunch of balls in the air narratively. And it's a lot of fun to play with the limitations of telling a story that takes place in a 24-hour time period. You can go into depth and take a bit more time with scenes."

According to Grace, the collaboration not only improved the script, but greatly enhanced his ability to play his role. "We combed through every line of the film. I'd never been able to say, 'What is the point of this line or this comma?' before. Gordon was on the speaker phone the

entire time and we went through it line by line.”

After Dowse, Grace and Kaywin had dotted the last “i,” they were given the luxury of a week to rehearse before shooting began, starting with a table read for their partners at Imagine. “One of the best things about working with Imagine is the trust they have for the people they choose to work with,” says Dowse. “As we got closer to production, we worked a lot with the producers from Imagine. Ron and Brian had some great observations at the table read.”

“After working on the script for so long, it was amazing seeing it on its feet,” says Grace. “Hearing the words out loud took it to another level.”

Their first producing effort gave Kaywin and Grace a new respect for the process of filmmaking. “I had no idea how hard it was to get a film greenlit,” says Grace. “From the outside, it looks like it happens every day, but after this experience, I admire anyone who can get a green light on a film. It's hard to get someone to write a check for that much money.”

Kaywin says the finished film is everything he and the other filmmakers hoped for. “We found Mike, a talented director who has real vision and is an actors' director. We have a cast of great young actors who are hungry and want to show the world what they can do. We all came together in a creative community where everyone was feeding off everyone else's energy, and the work was always exciting.

“I've learned you over-worry at the beginning,” he says. “But what you eventually realize is that, if you've taken the time to hire the right people, there comes a point where you look around you and everybody's doing what you hired them to do, and doing it really well. Then you can actually relax and enjoy seeing it all happen.”

ABOUT THE CASTING

Take Me Home Tonight put Topher Grace in a unique position. As an actor, he is used to being on one side of the casting desk. As a producer, he gained a new perspective on the process. “It was weird to be on the other side of the table,” says Grace. “My heart went out to everyone who auditioned. I've always feared that when I leave an audition, people roll their eyes and say, ‘Oh my God, what was that?’ But I learned that people want you to do well. If you do a great job, they're happy, because they really want to cast the movie.”

The filmmakers had an eye out for young performers who might not be well-known to audiences today, but who have real potential to be the stars of tomorrow. “I'm not someone who is competitive with my peers,” says Grace. “I've had a couple lucky breaks, and I want to help

some other people get there. I've watched actors I really admire reach their 30s and 40s without finding their opportunity. It was great to be able to look out at actors in their 20s and say, 'Who do we love?'"

An avid tennis player, Grace knows the value of having a challenging partner. "I've found if I play someone who is not as good as me, I often lose to them," he says. "When I'm playing with someone better than me, it really elevates my game. I'm so happy we found the ensemble we did. They were all perfect for their characters. No one stepped on anyone else's toes. They were a great team of people that would pass the ball back and forth and encourage each other."

"We were really lucky that Topher was also acting in the film," says Kaywin. "In a lot of the readings, he would jump in and we would instantaneously be able to assess the chemistry."

After a lengthy preproduction period working closely with director Michael Dowse, Grace had to suddenly switch gears and go from producer to actor. "I've never done that before," he notes. "My work usually starts the week before shooting. I was lucky that Michael is not only a really visual director, but he's also an actor's director."

Dowse observes that Grace brings the same commitment and energy to being an actor that he does to being a producer. "He's completely professional and also very funny in a subtle way that surprised me. Matt is quite a hard role, because he's essentially the straight man, which is harder to play than the goofball. His comedy had to be more understated. Topher was great with his reactions and in allowing people to play off him. That's a very gracious thing that some actors don't understand. When you're the backbone of the story, many times you have to take a back seat for the greater good of the film."

Casting the role of Tori Frederking, Matt's high school dream girl, was a delicate operation. "I was really invested in finding the right actress for the part," says Kaywin. "It was a hard role to cast, because she represents so much to Matt. I think we read everybody in town and there were times when we were tempted to just throw in the towel. But I knew we'd figure it out. When Teresa walked in the room, it was obvious we'd found her."

"It's a deceptively complex character," says Grace. "There are a lot of beautiful young actresses in Hollywood, but Teresa's got something in addition to being beautiful. She's also a really ballsy chick with an offbeat sense of humor. I first met her at an audition for another movie. She was totally unknown and she playfully told the casting director that I was her third choice for the role. We needed that kind of irreverence with Tori. It would cheapen Matt if she were just beautiful on the surface."

Dowse was adamant that he wanted an unknown actress to play the part. "Tori Frederking is

somebody that we get to know as Matt does,” he says. “I wanted to avoid an actress who brought a lot of baggage with her. Teresa had just turned 21 when we were shooting and it was probably a little intimidating for her. The character is designed to be this iconic, obscure object of desire that Matt has in his head. But when you first see Teresa on screen, she is this girl, not somebody playing this girl. She is mesmerizing.”

The golden girl of her high school, Tori snagged a job at finance giant Drexel Burnham right out of college. “But she's a little bit lost,” says Palmer. “She doesn't know if that's the path she wants to take in her life. She was a brilliant character to play, because she is lots of fun and very intelligent.

“I was specifically looking to do a comedy and this was the only script that had me laughing out loud,” the actress says. “I fell in love with all the characters, as well as the idea of an ensemble cast, because every character in the movie is so imperative to the story.”

Palmer had made a lasting impression on Grace at the first audition together, and he was curious to see what she could do with the role of Tori. “We had great chemistry straight away,” she says. “We both loved bouncing ideas off each other, so he asked me to read for this. We became a real team on this movie. Topher is so experienced and I'm so new to all of this, but he was happy to help me out and give me advice. He really is egoless. He's so successful, but he makes you feel so comfortable. The vibe that he brings to the set really helps make it funny and fresh and new.”

“And Michael Dowse was amazing to work with,” she continues. “He's so open to ideas that it becomes a truly collaborative process. He trusts the actors' instincts, but at the same time, he puts across what he needs from the scene, so we can work together to get the end result he wants.”

Dan Award ® Fogler, who won a Tony for Best Featured Actor in a Musical for his work in “The 25 th Annual Putnam County Spelling Bee,” gives a jaw-droppingly funny performance as Barry, Matt and his sister Wendy's longtime best friend. When the story starts, Barry has been fired from his dream job at an exotic car dealership.

“Barry starts out uptight,” says Fogler. “He doesn't do any drugs or alcohol. He has worked as a salesman of luxury cars since he got out of high school and it's his life. It's the way he gets ladies, the way he gets income and the thing that keeps him out of living in his mother's house. But then he loses his job, because he's really not very good at it.”

With nothing left to lose, Barry decides to pack what he thinks is the entire college experience into one night, binging on every illegal substance there is, plus a couple of legal ones. He embarks on a night of hilarious debauchery that begins with a botched burglary and careens cheerfully through grand theft auto into assault and battery and more.

With manic glee, Fogler immerses his character in an evening of sex, drugs and rock 'n roll. “Dan Fogler has something I've never seen before,” says Grace. “This will be one of the first films to capture what he has. We gave him ample room to show what he’s got. Just having him in a normal scene is great, but in our film, the guy's in a dance -off, a threesome and all kinds of wild situations.”

Dowse was already familiar with Fogler’s prodigious talent from a screen test they shot together for a biopic about the late comedian Sam Kinison. “I became a big fan of Dan’s right there,” he says. “Dan has what it takes, both comically and dramatically. He had the right physical presence for Barry, but he also had something more that elevated the part from being the pudgy sidekick character. Dan added a lot of depth to it.”

Anna Faris, who plays Matt’s twin sister Wendy, is one of the best-known performers in the film, with a cult following for her outrageous comedic turns in the *Scary Movie* franchise. “I’d never met Anna before, but I was a huge fan of her work,” says

Grace. “She's funny in an effortless way, which is extremely hard and something I admire. I also love actors who go in and out of different genres. Anna was terrific in *Lost in Translation* and *Brokeback Mountain*, as well as the *Scary Movies*. She came to the table read and knocked it out of the park. She only got better during the shoot.

“Anna is just a cool chick that you want to hang with,” continues the actor- producer. “In a lot of films, you just don't feel that connection with someone, and you both have to fake it. But we hung out and talked and then we’d go in front of the camera and do the same thing.”

Dowse ranks Faris as perhaps the best comedic actress of her generation. “I can't think of anybody who's hands-down funnier, especially with improvisation. I like to use that because it adds such a sense of life and energy to a film when actors can take what's written and improve upon it by putting their own spin on it. Anna did that in spades.”

Faris appreciated the director’s faith in his cast. “He’s such a smart director,” she says. “He let us explore the characters. Through the rehearsal process, we all grew a lot closer and found our chemistry.”

Wendy seems more motivated than her younger-by-22-minutes brother. She’s been on the same path since high school, a path that will culminate in marrying her long time boyfriend, Kyle.

“I had a pretty clear vision of how I wanted Wendy to be,” says Faris. “She’s looking for a bigger world than the one that she lives in, something beyond high school and life in the San

Fernando Valley. She's applied to grad school because she wants to be a writer. I tend to play a lot of comedic characters who aren't always the smartest girls around. This girl is smart and has a lot of sass, which I love. I also really wanted to work with Topher, so when they approached me about the project, I was very happy to be a part of it.”

For the role of Kyle, Wendy’s boyfriend, Grace and Kaywin had a good idea who they wanted from the beginning. “I had always admired Chris Pratt’s work in ‘Everwood,’” Grace says. “I always thought he was amazing. All the people on the show were great, but he was a next level of great actor. While we were thinking of him for Kyle, I bumped into him in a restaurant and he said, ‘Hey, I’m coming in for your movie.’ And he came in and hit it out of the park.”

“It was really kind of serendipitous,” says Pratt. “I’d met Topher a few times. I knew he was starring in this movie, but I wasn’t aware he was producing. I was in a restaurant talking to a friend about this audition, when Topher came over to say hello. He gave me an insight into what they wanted.”

Pratt’s character, Kyle Masterson, was the king of his high school. Still trying to relive his glory days, Kyle gives a massive Labor Day party for all of his friends. “Chris has a very hard role,” says Dowse. “He is, in some ways, the villain in the film, but if he plays that too early you let the cat out of the bag. We had to make sure he didn't come across as too much of an oaf, and then, when the time was right, just let him go off.”

The filmmakers enlisted some authentic 1980s star power when they cast Angie Everhart, who first came to prominence as a teenaged supermodel. Everhart plays a very naughty partygoer with designs on Barry in one of the film’s most vividly hilarious scenes. “I love Angie and Dan's scene,” says Dowse. “I haven't seen anything like that in a movie before. It's pretty crude, but it's very funny and it makes you wish you were a fly on the wall.

“It was a very difficult role and she handled it with amazing composure,” he continues. “It was the last day of shooting, and we were on our 14th hour in a tiny bathroom that was at least a hundred degrees. It’s a very physical scene involving nudity and I don’t know how she did it, but she was fantastic.”

DOWN IN THE VALLEY

The creative team of *Take Me Home Tonight* had a rich well to draw from while recreating the gleeful excess of the 1980s. At the time, Los Angeles was synonymous with the extravagant lifestyle of television series like “Dynasty,” and the San Fernando Valley was the home base of junk bond king Michael Milken and his band of buccaneer salesmen at Drexel Burnham

Lambert.

“I remember hearing about the San Fernando Valley and the Valley Girls in the ’80s,” says Kaywin. “It’s a suburban community just over the hills from Los Angeles, but it is its own microcosm. Kyle’s house, where the party takes place, is on Mulholland Drive, which is the division between what we think of as Los Angeles and the Valley. The party is a crossroads for a lot of the characters, and it’s literally located at the division between the Valley and the other side of the hill.”

The ’80s was a fun era to recreate, says production designer William Arnold. “But we were careful not to go over the top or satirize it. We tried to put visuals in this film that take you back subtly to 1988, like a clunker of a desktop computer on Matt Franklin’s desk in his bedroom, or a VW Rabbit convertible parked outside the party house.”

But urban development has changed the face of Los Angeles radically since the 1980s, so the filmmakers decide to cast Phoenix, Arizona in its place. Luckily for Arnold, Phoenix has many exteriors and interiors that have remained unchanged over the past three decades, including Metro Center Mall, which stands in for the old Sherman Oaks Galleria, the site of Matt’s “protest job” at Suncoast Video. The art department created facsimiles of the period including VHS tapes and movie posters for *Harry and the Hendersons*, *Porky’s*, *Biloxi Blues*, *The Blues Brothers* and *Cat People*.

Perched atop Phoenix’s Camelback Mountain, the home chosen as the location for Kyle’s house party has a stunning view of the city lights below, just as a house situated between the Valley and Los Angeles proper would have. With five bedrooms in two stories, a large backyard and pool, gazebo and circular driveway, it is a perfect replica of an upscale suburban 1980s home. To make it even more authentic, banisters were changed, walls refinished and painted, and floor and tiling were textured.

The Beverly Hills home where Tori’s investment banker boss hosts a lavish party is an angular concrete and glass affair built on the steep side of Camelback with an infinity pool and an even more remarkable view. “In the end, working in Phoenix was incredibly beneficial in many ways,” says Kaywin, “but most importantly because it created a real communal aspect for the cast.”

On the set of *Take Me Home Tonight*, the cast and crew began work at dusk and worked until well past dawn. “The spirit of the movie is staying up all night and partying,” says Grace. “The shoot was the same. We had to shoot at night because the whole thing takes place at night, so we were all on Japan time. But the demands of the situation helped us become a real community, which wouldn’t have happened in L.A. where everyone would have punched a clock and gone

home.”

The company shot six days a week for seven weeks. “I was a maniac by the time it was done,” says Dowse. “I wasn’t prepared for the demands of a night shoot. I’m not a nocturnal animal and I don’t believe humans were designed to work like that. We were eating lunch at four in the morning and having serious scene discussions in the blinding light of nine a.m., and then we went into a blacked-out room that was way too hot to try and get the scenes done. We all developed Red Bull addictions.”

Says actress Teresa Palmer, “At a certain time of night, every night, maybe 3 or 4 a.m., you would be so tired that you would start saying whatever came into your head. People’s defenses were down and there was always a lot of laughter. It felt like I was at a party with all my friends. The cast really had amazing camaraderie with one another during filming.”

The partying all goes down to a raging soundtrack that includes a roster of some of the best-remembered pop, rock and rap tunes of the era, including The Buggles’ “Video Killed the Radio Star,” Duran Duran’s “Hungry Like the Wolf,” Mötley Crüe’s “Kickstart My Heart,” Men Without Hats’ “The Safety Dance” and much more. “The ’80s music is like a form of time travel,” says Grace. “It just takes you there.”

Rather than opt for the usual, instantly familiar Top 40 hits, Dowse pulled out all the stops to assemble a collection of songs that reflect the wide variety of music he remembers enjoying at the time, as well the enormous changes that had begun to hit the recording industry. “Of course, we have The Buggles,” he says. “But we also have NWA’s ‘Straight Outta Compton’ which had just come out that spring.”

“I have vivid memories of being a white kid driving around in Calgary pretending to be a gangsta rapper and really responding to that music. I’m also a big rock ‘n’ roll fan. And then there are some signature songs we couldn’t leave out, like ‘Come On, Eileen.’”

When it came to dancing, Dan Fogler took the grand prize. Under a rotating mirrored ball, Fogler’s character Barry gets down, way down, in a dance-off with another party guest. “In the script, the scene is very simple,” says Dowse. “Barry competes with an obviously better dancer and is humiliated. But once Dan started dancing, it changed the scene completely. He brings to mind some of the great physical comedians like John Belushi and John Candy.”

Fogler spent his days prepping for the dance-off to The Gap Band’s “Drop a Bomb on Me.” “I would go back to my apartment and throw the song on, then go through a repertoire of crazy ’80s dance moves that I’ve been honing since I was a child, stealing from Michael Jackson and the electric boogaloo.”

“At first, Michael Dowse kept telling me to tone it down a bit,” says the actor. “Then finally he shouted, ‘I’m ready to release you.’ I was excited to unleash my dancing on everybody.”

To get the right look for the characters, director Michael Dowse distributed pages from actual 1980s yearbooks to the costume, makeup and hair departments to use as a guide. “The yearbooks were a time capsule into exactly what people’s tastes were,” he says. “We certainly looked at magazines as well, but yearbooks stripped away the gloss and provided a look at what people really wore.”

Costume designer Carol Oditz and her team collected racks of vintage clothing and created hundreds of outfits for the principals and extras in the film. Along with head hair stylist Kim Santantonio and makeup supervisor Deborah Larsen, she recreated looks from the ’80s inspired by icons of the time, including Deborah Harry, Christie Brinkley, Cyndi Lauper and the black-clad all-girl band from Robert Palmer’s popular music video, “Addicted to Love.”

“What I love about the ’80s is that it was the last time there was a merging of fashion, music and art,” says Oditz. “Now you look around and everybody is in t-shirts and jeans. Back then, we all decorated ourselves in very individual ways to reflect our tastes and interests.”

Oditz’s favorite costume is the dress Tori wears on party night. “I’m in love with the gold dress,” she says. “It is the shape of a man’s shirt, but made out of the most exquisite antique gold fabric. It is very soft and very sensual. We rolled up the sleeves and turned up the collar. It’s essentially a Brooks Brothers’ shirt made out of this spectacular fabric on a most gorgeous young woman.”

Santantonio experienced the ’80s first-hand and relished researching *Take Me Home Tonight* by perusing the fashion and movie magazines of the time. “Think of the television show ‘Dynasty’ and the girl band The Bangles for the girls and Flock of Seagulls for the guys,” she says. “That’s what we were going for.”

According to head make artist Deborah Larsen, “everything was a little heavier in the ’80s. They wore a lot more eye makeup and more color. We stayed away from a lot of color with the principal cast, but we went wild with it in the background.”

For the characters of Wendy and Tori, Dowse asked that the hair and makeup be clearly ’80s, but styled in a more contemporary way. “We wanted the core cast to feel timeless and not be so over the top,” says Santantonio. “Michael wanted Tori to be a Christie Brinkley-type golden girl, while we kept Anna very simple.”

In the ultimate moment of *Take Me Home Tonight*, Kyle and his friends stand in the bed of a

monster pick-up truck with the legendary “Ball” behind them, waiting for somebody to get up the courage to take the ride of their life.

“The Ball is an urban legend in this community,” says Grace. “It’s been at parties since before Matt’s father was a teenager. Everyone says that no one has ever ridden the Ball—but we know someone at this party is going to ride it.”

The idea originated with writers Jackie and Jeff Filgo. “There’s an urban legend in Texas, where they’re from,” says Grace. “It’s actually called the Cage and it inspired the ZZ Top song, ‘Master of Sparks.’ The story goes that these guys would drag this steel cage behind a truck and somebody would ride inside of it.”

Dowse wanted the Ball to be as real and as crude as possible. Two full-scale balls were made of steel, each measuring six feet in diameter. The mismatched pieces of scrap metal were found in junkyards and look as if they could have been welded together in someone’s garage 50 years ago. Weighing in at 800 pounds each, they are adorned with California license plates in memory of generations gone by.

“The Ball was one of the things that initially attracted me to the script,” says Dowse. “It reminded me of those long-ago nights that come once or twice a summer, where everything comes together and an amazing sort of serendipity takes over. The Ball is something that happens on those nights. It’s a way to test yourself as a man. And as a director, I was excited to build a big, fat-ass metal ball, roll it down a hill and shoot it without any CGI effects. I tested it myself. I admit I didn’t go at it full-speed, but I did ride in it. I think it’s important for a director to do that, to show the guy who has to do it that it’s not so bad.”

All of the elements add up to an unforgettable night that could take place today or any time in the past 30 years, says Grace. “At the end of the day, the story is timeless. The film takes you to another place and time, but then it deals with universal issues. Someone who wasn’t even born in 1980 will be able to understand exactly what everyone in this movie is going through. The era is fun window dressing and maybe there are one or two weird expressions or costumes, but ultimately it’s a way for people to look at what’s going on in their lives now.”

“I hope everyone finds some resonance in the story,” adds Dowse. “I hope it takes them back to a magical night of their own. I certainly have fond memories of that time in my life, so I hope they enjoy that. But mostly, I hope they laugh.”

ABOUT THE CAST

TOPHER GRACE (Matt Franklin, Executive Producer) was a weekly fixture in homes across America in the hit comedy series “That ’70s Show” before he seamlessly transitioned from the small screen to the big screen. As a testament to his success, he was honored with Breakthrough Actor awards by both the National Board of Review and the New York Online Film Critics for his starring roles in the 2004 features *In Good Company* and *P.S.* In Paul Weitz’s comedy *In Good Company*, Grace starred opposite Dennis Quaid and Scarlett Johansson while in Dylan Kidd’s offbeat romantic comedy *P.S.*, he played the romantic lead opposite Laura Linney.

Grace was recently seen in Garry Marshall’s hit romantic comedy *Valentine’s Day*, part of an ensemble cast that included Jessica Alba, Bradley Cooper and Jamie Foxx. In the summer of 2007, he brought to life the evil Venom in the third installment of the *Spider-Man* franchise for director Sam Raimi, alongside stars Tobey Maguire and Kirsten Dunst.

Grace’s other credits include Nimród Antal’s *Predators*, opposite Adrien Brody and Laurence Fishburne; Robert Luketic’s romantic comedy *Win a Date with Tad Hamilton!*, with Kate Bosworth and Josh Duhamel; and Mike Newell’s *Mona Lisa Smile*, opposite Julia Roberts and Kirsten Dunst.

Grace fell into acting in high school, where he starred in productions such as “The Pirates of Penzance,” “Joseph and the Amazing Technicolor Dreamcoat” and “A Funny Thing Happened on the Way to the Forum.” Upon graduation, he moved to Los Angeles to attend USC where, after only a short time, he was invited to an audition by a former classmate’s parents who remembered him from a high school performance. Grace read for the starring role of Eric Forman on “That ’70s Show” and got the part.

Grace’s major breakthrough in film came with his debut role in Steven Soderbergh’s Oscar®-nominated drama *Traffic*, which he followed with a memorable cameo in Soderbergh’s *Ocean’s Eleven*. He also reprised his cameo in the sequel, *Ocean’s Twelve*.

The actor currently resides in Los Angeles. was named one of Australia’s “Stars of Tomorrow” by *Screen International* in 2005 and since then has caught the attention of audiences worldwide.

Palmer played a leading role in *2:37*, an Australian independent film that screened to acclaim at the Cannes Film Festival and at the Toronto Film Festival. For her complex portrayal of a high school student with a dark secret, Palmer was nominated for Best Actress by the Australian Film Institute. She went on to land a co starring role in Japanese director Takashi Shimizu’s box-office hit *The Grudge 2*, opposite Sarah Michelle Gellar and Jennifer Beals.

Other credits for the striking young actress include a starring role alongside Daniel Radcliffe in director Rod Hardy's *December Boys*, a coming-of-age story about four adolescent orphans, and the forthcoming U.K.-Australian co-production *Restraint*, a psychological thriller that follows the plight of a pair of fugitives on the run from a murder scene. *Restraint* was directed by David Deneen and also features newcomer Travis Fimmel and Stephen Moyer of HBO's hit "True Blood."

Palmer hails from Adelaide, Australia.

ANNA FARIS (Wendy Franklin) won over audiences as Shelley Darlington in the box-office hit *The House Bunny*. She was also the star of *Smiley Face*, director Gregg Araki's stoner comedy, and *Mama's Boy*, opposite Diane Keaton and John Heder. She was also seen in the British comedy *Frequently Asked Questions About Time Travel* and Jody Hill's *Observe and Report*, opposite Seth Rogen.

In 2003, Faris appeared in Sofia Coppola's Oscar-nominated film *Lost in Translation*, starring Bill Murray and Scarlett Johansson. The critically acclaimed box-office hit earned Faris rave reviews.

Other feature credits include *Brokeback Mountain*, *Just Friends*, *Waiting* and the *Scary Movie* franchise, which represents Dimension Films' most successful franchise to date. On the small screen, Faris is well remembered for her recurring role on the final season of "Friends," playing a surrogate mother to Monica and Chandler's adopted baby.

Originally from Seattle, Faris started acting in the theater at a young age. She currently lives in Los Angeles. Making an exceptional transition from theater to film, Tony-award-winning actor **DAN FOGLER (Barry Nathan)** stars in several upcoming releases including Disney's *Mars Needs Moms* opposite Seth Green.

Fogler made his directorial film debut with *Hysterical Psycho* at last year's Tribeca Film Festival. The film stars the ensemble of Stage 13, the film and theater production company of which he is a founding member, with Fogler making a cameo appearance as well as narrating the film.

Fogler was last seen taking a more dramatic turn opposite Jennifer Aniston and Aaron Eckhart in *Love Happens*, for Universal Pictures, and Ang Lee's *Taking Woodstock*, with Liev Shreiber and Emile Hirsch. Fogler starred opposite Christopher Walken in *Balls of Fury*, for Focus Features, and was also heard as part of the voice cast in the animated feature *Kung Fu Panda*, for Dreamworks, alongside Jack Black and Jackie Chan. Earlier features include Fox's *Horton Hears a Who*, with Steve Carrell and Jim Carrey, as well as the independent *The Marconi*

Brothers. Prior to that he starred in Lions Gate's *Good Luck Chuck*, opposite Dane Cook and Jessica Alba.

Fogler won a Tony Award in 2005 for his performance in the Broadway production of William Finn and Rachel Sheinkin's musical, "The 25th Annual Putnam County Spelling Bee," directed by James Lapine. Fogler was also honored with the Outer Critics Circle, the Lortel, the Drama Desk award for Best Ensemble, and Theatre World Awards for his performance. He was also awarded the *New York Magazine* Culture Award for Best Breakthrough Performance that year. He reprised the role in the Spring of 2007 for the West Coast run of the musical.

He returned to the New York stage in the fall of 2006 in Dan O'Brien's "The Voyage of the Carcass," directed by Randy Baruh. Fogler had previously appeared in Off Broadway and regional productions, including "Bobby Gould in Hell," "Joe Fearless," "Crepuscule," "Bridges and Harmonies," "White Devil" and "Dilettantes & Debutantes." Fogler's theatrical directorial debut was for a play that he also wrote, "Elephant in the Room" (inspired by Ionesco's "Rhinoceros"). It was produced by Stage 13 and premiered at the 2007 Fringe Festival in NYC. Fogler also passes time as a member of Second Rate—a rock band—with his friend Law Tarello.

CHRIS PRATT (Kyle Masterson) plays Andy Dwyer on NBC's hit comedy "Parks and Recreation." Previously, he starred for four years as Bright Abbott on the critically acclaimed series "Everwood." His work on the show earned Pratt a spot on *TV Guide*'s list of the "13 Hottest New TV Stars." Next, he joined the cast of the popular Fox drama "The O.C." in the role of Che, an environmental activist.

Pratt made his big screen debut opposite Amy Sedaris in *Strangers with Candy* and then starred opposite Cary Elwes in the indie drama *Walk the Talk*. Since then, he has appeared in such films as *Wanted*, alongside Angelina Jolie and James McAvoy; *Bride Wars*, with Kate Hudson and Anne Hathaway; and *Jennifer's Body*, starring Megan Fox and Pratt's "O.C." co-star Adam Brody.

Pratt's introduction to Hollywood could be the basis for a movie in its own right. Working at the Bubba Gump Shrimp Company restaurant in Maui, Hawaii, he found himself waiting on the table of actor-director Rae Dawn Chong. Pratt made such an impression on her with his charm and comedic skills that she offered to fly him to Los Angeles to appear in her comedy-infused horror film *Cursed 3*, a movie that is notable for the fact that it was preceded by no Part 1 or 2.

Soon after finishing his role in *Cursed 3*, Pratt landed a starring role as a snowboarding secret agent in *Extreme Team*, which was filmed in New Zealand. Already a skilled snowboarder, Pratt was able to enjoy the slopes while his fellow actors underwent rigorous training sessions before production began.

Born in Minnesota and raised in Lake Stevens, WA, Pratt enjoys snowboarding, painting and fly-fishing. He recently purchased a home in Utah, near where “Everwood” was shot.

MICHAEL CONNELL BIEHN (Bill Franklin) is best known for his roles in James Cameron’s science fiction action films, *The Terminator*, *Aliens* and *The Abyss*.

Biehn grew up mainly in Lincoln, Nebraska, and Lake Havasu, Arizona. The budding actor realized his love for film at an early age, and was awarded a drama scholarship to The University of Arizona. In his first year, Michael realized college wasn’t for him and moved to Los Angeles. It wouldn’t take long for the film industry to recognize talent in the young upstart. He was given his first role in 1977 in a pilot called “James at 16.”

The next year, Biehn starred opposite Cathy Lee Crosby in his first feature film, *Coach*, and if you look closely enough, you can spot Biehn in the blockbuster hit *Grease*, starring John Travolta and Olivia Newton John. Since then, his film and television career has skyrocketed. His first big break came when he played the title role in the film *The Fan*, opposite Lauren Bacall. His next big film was *The Terminator*, directed by James Cameron. His relationship with Cameron proved to be a good one. They went on to make two other films together, *Aliens* and *The Abyss*.

Biehn has worked with some of the best directors in the business, including William Friedkin, with whom he made *Rampage* and *Jade*. He also has worked twice with Franc Roddam, in *K2* and *The Lords of Discipline*, and Michael Bay, in *The Rock*. More recently, Robert Rodriguez and Quentin Tarantino cast him in their film collaboration, *Grindhouse*. His comedic role in *Susan’s Plan*, directed by John Landis, was well received by critics.

Biehn has just wrapped *The Divide* for Xavier Gens, co-starring Milo Ventimiglia and Rosanna Arquette. His numerous television credits include “Hill Street Blues,” “Dark Blue,” “Law and Order: Criminal Intent” and the Emmy-Award “-winning “The Magnificent Seven.”

The Victim is Biehn’s first foray into writing and producing. He hopes that people enjoy watching the film as much as he did making it and invites them to check out the movie’s website at www.grindhousethevictim.com.

MICHAEL IAN BLACK (Pete) is a multi-talented actor, writer, stand-up comic and filmmaker. He wrote and directed the MGM DVD release, “Wedding Daze,” starring Jason Biggs and Isla Fisher. He also wrote the original screenplay for *Run, Fatboy, Run* (2008), directed by David Schwimmer and starring Simon Pegg and Thandie Newton.

Black's most recent comedy series, "Michael and Michael Have Issues," appeared on Comedy Central last year. He and Michael Showalter, with whom he worked on MTV's sketch comedy show "The State," starred in, wrote, directed and produced this comedic look at the intertwining lives of two contentious best friends.

Along with Showalter and David Wain, Black created, starred in and co-wrote the Comedy Central series, "Stella." He was one of the lead commentators on VH1's "I Love the..." series. His writings on contemporary culture have appeared in the *Los Angeles Times*, *Wired*, *Filter*, *CMJ Magazine* and *McSweeney's* online. He's also written three books, all released through Simon & Schuster.

Black starred opposite Paul Rudd and Janeane Garofalo in the USA Films cult hit, "Wet Hot American Summer." He appeared in "Reno 911!: Miami," "The Ten," "Partners" and "The Baxter." For four years, he starred on NBC's hit drama, "Ed." Most recently, he shot a lead role in the upcoming Crackle series, "Backwash."

Black co-created, co-wrote and starred in the acclaimed MTV sketch comedy show, "The State." From there, he co-created, co-wrote and starred in the Comedy Central series "Viva Variety." He was also the voice and puppeteer of the popular Pets.com sock puppet.

He tours regularly across the U.S. performing stand-up comedy. Black lives in Connecticut with his wife Martha and their two children.

MICHELLE TRACHTENBERG (Kitchelle) is one of Hollywood's brightest young actresses. She is well known for her role as Dawn on the hit television show, "Buffy the Vampire Slayer," which garnered her Young Artists of Hollywood Award for Best Supporting Actress.

Trachtenberg's feature film credits include *Harriet the Spy* and *Inspector Gadget*, opposite Matthew Broderick. She also appeared in the ensemble comedy *Eurotrip* and *17 Again* alongside Zac Efron, Matthew Perry and Leslie Mann. Trachtenberg was also the host and narrator of Discovery Network's hit show "Truth or Scare" which garnered her a 2004 Daytime Emmy Award nomination.

In 2005 Trachtenberg starred in *Ice Princess*, opposite Kim Cattrall and Joan Cusack, as Casey Carlyle, a girl whose dream is to become a championship figure skater. In 2006 she was seen in *Beautiful Ohio*, based on the short stories of acclaimed writer Ethan Canin.

Trachtenberg also co-starred in Gregg Araki's critically acclaimed independent drama, *Mysterious Skin*, opposite Joseph Gordon-Levitt. Based on the novel by Scott Heim, *Mysterious Skin* is the story of two boys who meet when they are 18 and discover a common past that has

shaped both of them in different ways. She also starred in Warner Brothers *Cop Out*, alongside Bruce Willis and Tracy Morgan.

For television, Trachtenberg appeared in a recurring role in the fourth season HBO's critically acclaimed series "Six Feet Under." Also in 2005, Trachtenberg starred in the highly rated ICON Pictures/Lifetime Television movie "The Drive from Clausen's Pier," based on the bestselling Ann Packard novel of the same name.

Recently, Trachtenberg starred in the NBC show "Mercy" playing Nurse Chloe Payne while continuing to play bad girl Georgina Sparks on the hit show "Gossip Girl". In addition to her TV and film career, Trachtenberg is also a fashion designer. She recently designed a bag with Monica Botkier called the Michelle Satchel. Half of the proceeds from sales of the bag go to OXFAM. She has also designed a jewelry line with Coach Poppy that was released in February 2010. Trachtenberg currently resides in New York.

DEMETRI MARTIN (Carlos) is an Emmy Award -nominated and Perrier comedy award-winning American comedian, actor, artist, musician, writer and humorist. He is best known for his work as a standup and prop comedian, and as a contributor on "The Daily Show with Jon Stewart."

Martin starred in the Focus Feature film, *Taking Woodstock*, which was released in 2009. He also wrote, produced, and acted in his own television series for Comedy Central, "Important Things with Demetri Martin."

Martin can be seen in the upcoming Warner Bros. film, *Contagion* directed by Steven Soderbergh.

ABOUT THE FILMMAKERS

MICHAEL DOWSE (Director and Writer) was born in 1973 in London, Ontario, Canada. He began his award-winning film career in Canada by directing and editing local commercials, short films and music videos for such bands as The New Pornographers.

The innovative young director from north of the border gained critical acclaim in 2002 with his groundbreaking feature film debut *Fubar*, which Dowse wrote, directed, edited, shot and produced. A documentary-style comedy, *Fubar* made its debut at the Sundance Film Festival in the prestigious midnight section. The sequel is forthcoming.

Dowse followed this success with 2004's award-winning feature *It's All Gone Pete Tong*. Set against the opulent background of the Ibiza dance scene, the film premiered at the Toronto International Film Festival and showcased Dowse's talents as both a writer and director. Its accolades included The City Award at Toronto, Best Feature and The Audience Award at the 2004 GenArt Film Festival and the 2005 Jury Award for Best Feature at HBO's U.S. Comedy Arts Festival.

When he is not in production, Dowse lives in Montreal with his family.

JACKIE FILGO & JEFF FILGO (Writers) are a married screenwriting team. They have written for numerous television comedies including *Ink*, starring Ted Danson and Mary Steenburgen, "Men Behaving Badly" and "That '70s Show," where they served as showrunners. They shared screenplay credit on Thor Freudenthal's recent family hit *Diary of a Wimpy Kid*, based on the book by Jeff Kinney.

The duo is currently working under an overall deal at Warner Bros. Television, where they are developing a new series. They live with their two children in Los Angeles.

GORDON KAYWIN (Executive Producer) grew up in Miami, Florida. He attended prep school in New Hampshire and college at SMU in Dallas, where he received a degree in public affairs and corporate communications.

After college, Kaywin moved to Los Angeles to pursue a career in the entertainment industry. His first job was as an agent trainee in the William Morris Agency mailroom. Kaywin was hired out of the WMA mailroom by Senior Vice President and Worldwide Head of Television Sam Haskell. Under Haskell's tutelage, Kaywin began learning the ins and outs of the agency business.

After two years at William Morris, he decided to shift gears and focus on feature film

development and production. Shortly thereafter, he was hired as assistant to Academy Award®-winning producers Dan Jinks and Bruce Cohen, where he began to learn the fundamentals of motion picture producing.

DANY WOLF (Executive Producer) recently served as an executive producer on the summer smash *The Karate Kid*, starring Jaden Smith and Jackie Chan. In the past, Wolf has teamed up with such cutting-edge filmmakers as award-winning auteur Gus Van Sant. Wolf and Van Sant's longtime collaboration began more than a decade ago when they began working on a variety of commercials, music videos and short films.

Wolf executive produced such Van Sant films as the controversial remake of *Psycho* and the literary drama *Finding Forrester*. He was the sole producer on Van Sant's critically acclaimed indies *Gerry*, the Cannes Film Festival Palme d'Or winner *Elephant* and the eye-opening *Last Days*.

Short films produced with Van Sant at the helm include *Ballad of the Skeletons*, which was poet Allen Ginsberg's last filmed reading, and *Easter*, penned by Harmony Korine.

Wolf's other feature film producing credits include *Junebug* (as executive producer), which garnered an Oscar nomination for leading actress Amy Adams, among other accolades, and *The Nanny Diaries* (as producer), starring Scarlett Johansson, Laura Linney, Paul Giamatti and Alicia Keys.

Born in Philadelphia, Wolf attended George Washington University and the American University in Paris. While studying in DC, Wolf worked as a projectionist at the Smithsonian Institution. He holds a master's degree from the Thunderbird School of International Management.

Wolf makes his home in New York City.

TERRY STACEY (Director of Photography) most recently served as cinematographer on *Just Wright*, starring Queen Latifah and Common; *Dear John*, starring Channing Tatum and Amanda Seyfried; and *Adventureland*, starring Jesse Eisenberg and Kristen Stewart. Previously, Stacey collaborated with filmmakers Shari Springer Berman and Robert Pulcini on *The Nanny Diaries*, starring Scarlett Johansson, Laura Linney and Alicia Keys, as well as the award-winning drama *American Splendor*, with Paul Giamatti.

His other films as cinematographer include Richard LaGravenese's *P.S. I Love You*, starring Hilary Swank; Nicole Holofcener's *Friends with Money*; Curtis Hanson's *In Her Shoes*; Adam Rapp's *Winter Passing*; Tod Williams' *The Door in the Floor*; and Moises Kaufman's *The Laramie*

Project; Bart Freundlich's *World Traveler*; Larry Fessenden's *Wendigo*; Fisher Stevens' *Just a Kiss*; Alison Anders' *Things Behind the Sun*; Brad Anderson's *Happy Accidents*; Jim Fall's *Trick*; Tom Gilroy's *Spring Forward* and Edward Radtke's *The Dream Catcher* (Special Mention, Thessaloniki Film Festival).

Stacey also shot seven episodes of Peter Berg's television series "Wonderland." His short film *The Hat* (co-directed with Julia Jordan) premiered at Sundance in 2002.

After graduating from Manchester College and moving to New York, Stacey worked with the Collective for Living Cinema, making 8mm and 16mm shorts.

Returning to England in 1987, he spent the next three years shooting documentaries for the BBC and Channel Four. In the 1990s, he worked as a director of photography on music videos for such artists as Rod Stewart, Toni Braxton and Dwight Yoakum.

Stacey currently resides in New York City.

WILLIAM ARNOLD (Production Designer) crafted the production design for Paul Weitz's *American Dreamz* and *In Good Company*, as well as Wayne Wang's *Last Holiday* and Steve Martin's *Shopgirl*.

Arnold studied theater and design in his native state of Rhode Island before moving to Chicago to pursue a career in the theater. While there, he began working on motion pictures and eventually served as art director on feature films such as *Music Box*, *Losing Isaiah*, *The Bridges of Madison County*, *Primal Fear* and *Snow Falling on Cedars*.

Since moving to Los Angeles, Arnold's art direction credits have also included *L.A. Confidential* and *Pleasantville*, with both pictures garnering Academy Award nominations for Best Art Direction.

Arnold made his debut as a production designer on the feature film *Money*. His other production design credits include *Magnolia*, *Punch-Drunk Love* and *Confidence*. **CAROL ODITZ (Costume Designer)** was one of five American and European designers exhibited in the Biennale della moda di Firenze in Florence, Italy. Her costume designs for Jennifer Jason Leigh in *Georgia* were named one of the great film fashion moments of the decade by *Vogue* magazine and began the "slip as dress" trend.

The following year, her costumes for *The Ice Storm* were honored by *Vogue* with inclusion on the "Best Fashion in Film" list. Oditz's costumes for the film went on to inspire fashion designers in America and Europe as part of a sweeping trend back to the '70s.

Oditz's *Tin Cup* design began the largest film-to-fashion trend of the last decade. The necklace now known around the world as the "*Tin Cup* pearls" changed the pearl industry.

Oditz served as costume designer on *The Break-Up*, starring Vince Vaughn and Jennifer Aniston; *Trade*, starring Kevin Kline; John Singleton's *Higher Learning*; *Ethan Frome*, starring Liam Neeson; *Molly*, starring Elisabeth Shue (exhibited in the Biennale); *Autumn in New York*, starring Richard Gere and Winona Ryder; *Murder By Numbers*, directed by Barbet Schroeder and starring Sandra Bullock; and the American period epic, *Last Exit to Brooklyn*.

Other film credits include *Staying Together*, *No Place Like Home*, *Nobody's Child*, *Zebrahead* and *Smooth Talk*.

Oditz began her career as a sculptor before turning to theater design and then to film. Her earliest NYC theater collaborations were with Herbert Berghof and Uta Hagan at their Bank Street Studio and with Jean Erdman, wife of the late Joseph Campbell, at her Open Eye Theater.

Oditz went on to design extensively on and Off Broadway, winning an Obie Award for "The Crazy Locomotive." She was also awarded the San Francisco Critics Award for "The Good Person of Sechuan."

Oditz was honored with the 2001 New York Women in Film & Television Award for achievement in film costume design. She is a member of The Academy of Motion Picture Arts and Sciences, The League of Professional Theatre Women/NY, New York Women in Film & Television and MENSA.

LEE HAXALL (Editor) is a native of Pennsylvania and graduate of the USC School of Cinematic Arts. Haxall edited Jay Roach's crowd pleaser *Meet the Fockers*, starring Robert De Niro, Barbara Streisand, Dustin Hoffman, Ben Stiller and Owen Wilson. She then worked for director Jay Chandrasekhar on *The Dukes of Hazzard*, starring Johnny Knoxville, Seann William Scott and Jessica Simpson, and *Beerfest*, starring the Broken Lizard Comedy Troupe as well as Will Forte and Cloris Leachman.

In 2004, Haxall received an Emmy Award for Best Editing of a Single Camera Comedy Series for the "Arrested Development" pilot. She was also recognized for her work on the HBO comedy series "Arli\$\$" with a Cable Ace Award for Best Editor of a Comedy Series.