

Warner Independent Pictures presents  
a Kirkham-Lewitt Production

# AROUND THE BEND

Written and Directed by Jordan Roberts

Starring Christopher Walken, Josh Lucas and Michael Caine

RUNNING TIME      85 minutes  
RATING                R

## AROUND THE BEND

### Production Information

“Around the Bend” is inspired by the relationship between writer-director Jordan Roberts and the absentee father he barely knew. It tells the story of four generations of men who are suddenly brought together by the chance to uncover the truth about their family’s past. The journey will take them out on the road to a world full of surprises—some comic, some dramatic, and all of them personal.

Jason Lair (Josh Lucas) is a simple man with a simple wish: a normal life. This isn’t an easy goal for the mild-mannered bank employee: Jason is newly separated from his wife, who has left him to care for their six-year-old son Zach (Jonah Bobo) while she paints in Nepal, and his ailing grandfather Henry (Oscar<sup>®</sup> winner Michael Caine), a former archaeologist close to death, is investigating alternative rituals for his impending funeral (“I’m not going in the ground!” he protests.) So when Jason’s estranged father and Henry’s son Turner (Oscar<sup>®</sup> winner

Christopher Walken), whose checkered past includes exploits from the musical to the criminal, pays the family an unexpected visit, nothing is 'simple' or 'normal' in Jason's life anymore.

In the coming days, the somewhat reluctant Lair men will embark on a trip not only through the mythic beauty of the Desert Southwest, but across the family's own rocky emotional landscape. Forced together by a deep loss, these very different people find a great deal along the way—devastating secrets, amazing discoveries and, just as Henry wanted... each other.

Warner Independent Pictures presents a Kirkham-Lewitt Production "Around the Bend," directed by Jordan Roberts from his original screenplay. Producers are Elliott Lewitt and Julie Kirkham. Executive Producer is Ronald G. Smith. Director of photography is Michael Grady. Production designer is Sarah Knowles. Editor is Francoise Bonnot, A.C.E. Costume designer is Alix Friedberg. Composer is David Baerwald. The film stars Christopher Walken, Josh Lucas and Michael Caine. Also in the film are Glenna Headly, Jonah Bobo and Kathryn Hahn.

## About the Production

“Around the Bend” started as a play about an estranged father who shows up to see his daughter in Central America. “It evolved from there,” says writer-director Jordan Roberts, “but it was always a contemplation on grief and estrangement. It was always about the hole that we carry for those members of our family, people close to us who have gone.”

For Roberts, writing the script “was a way of working out my relationship with my own estranged father. As I talked to male friends and family, there was a theme about longing for the father. It’s not a universal theme, but it fascinated me.”

“Jordan wrote a movie about his life, but he wrote a work of fiction,” explains producer Elliott Lewitt of “Around the Bend.” When wife and fellow producer Julie Kirkham first read the script nearly a decade ago, “she knew she’d found something special.”

Kirkham, a former Orion pictures executive and producer whose credits include “Anna and the King,” “Knockaround Guys” and “Black Rain,” was the first person to hire Roberts for a writing gig. “He was making money as a carpenter when I met him, and I remember reading ‘Around the Bend’ when I was working for Lawrence Bender,” recalls Kirkham. “It was an unusual script because it wasn’t a genre script.”

Kirkham knew she had stumbled upon an incredibly fresh new voice. “Jordan was a writer who wasn’t just trotting out rehashed genre stories in the hopes of making a sale, but was writing from an extremely personal place,” she says.

Kirkham then introduced Roberts to Lewitt, whose producing credits include “At Close Range” and “That Night.” Once Lewitt read the screenplay, “I told Jordan, ‘I have to make this movie with you.’”

“It was a very honest, moving piece of work,” continues Lewitt. “It was authentic. Jordan’s work doesn’t have a false beat in it.”

The material, about four generations of men coming to terms with a family secret—and each other—had an equally powerful impact on Kirkham. “All of Jordan’s scripts have an incredible blend of drama and humor, and his characters don’t speak with the arch, flip rhythms of Hollywood,” she says. “I am always on the look out for new voices, and finding someone who

doesn't shy away from emotion, or equate feeling with sentiment, is rare in this city and in this business.”

Over the years, the project became more than just a series of drafts (32 at Roberts' last count). “Life events got in the way, too. Children were born, fathers died,” says Lewitt. “But we stayed friends, and we shared life together. We knew we'd make this movie someday.”

Like most projects that have a long development period, “lots of people said no along the way,” says Lewitt, “from actors to financiers.”

By late 2002, Roberts, Lewitt and Kirkham had come to a decision in spite of the vagaries of the movie business. “We knew that come fall 2003, we would be making this movie come hell or high water,” says Lewitt. “That's a thrilling feeling, to know you're going to do it no matter what.”

“We always intended that Jordan was going to direct it,” adds Kirkham. “Over the years, as he became hotter and hotter as a writer, it put him in a better position to direct the movie.”

Roberts was grateful for the opportunity. “I've been in show business for a long time. I've written scripts for over ten years. Some of them have been made, some of them have been made badly, some of them will never get made,” he admits. “I've been around a bit, but I'm not sure I was fully prepared for the realities of making a film, any film, but especially one with two dogs, three movie stars, a six year old and dozens of locations, all of them isolated. Nonetheless, something carried us all along quite nicely.”

It was movie executive Mark Gill, who knew he wanted to be involved in the project after meeting Jordan Roberts at the Sundance Producers Lab, who *was* prepared to make a film. “Mark made all the difference in the world,” extols Lewitt.

“There were a number of incarnations and passes of the script,” admits Kirkham. “Some extraneous plot fell away. But Mark got behind the script, then an agency, and we got very lucky.”

Casting came together in the few months before shooting began. ICM responded with several of their clients, including Michael Caine, Josh Lucas and Chris Walken.

“All at once, all of these people said yes,” says Lewitt, “from the actors to the below-the-line talent. It was meant to happen. That's a real thrill.”

Fortunately for the production, Michael Caine was reading scripts again after taking a year off, having completed roles in such films as “The Statement” and “Secondhand Lions.” The

“Around the Bend” screenplay caught his attention for several reasons. “The script tackles family, death, and the relationship between men in a very funny and clever way, which is the reason why I took the part,” explains the Oscar®-winning actor. “It’s very unusual, and it interested me tremendously. I enjoyed it as a read. It got rid of all the guff, the sentimentality. That’s why it’s funny, because it doesn’t pull any punches.”

Echoes producer Elliott Lewitt: “It’s a comedy... but it’s a comedy of discomfort.” The interplay of comedy and drama in the movie reminded many of a European film.

“There are no jokes in my movie,” Roberts elaborates. “I’m attracted to comedy that comes out of walk-a-day reality and human behavior. It was intentional from the very beginning that we combine high drama with comedy. In the film, the comedy and the drama rise out of the same earth.”

Caine was pleased to be among talented company. “Josh Lucas is a very good actor and a lovely guy. I like him a lot; he’s very easy to work with,” Caine praises. “I’ve known Chris for years. He’s great; I love Chris.”

Though the role of Henry is a relatively small one, it attracted Caine because the elder Lair is the linchpin of the other relationships in the film. “He’s the pivotal character of the family,” explains Caine. “This role is about twenty minutes in the picture, but it’s an extremely important role. The family is a tree; Henry’s the trunk and all the branches come out of him. It’s not about Henry, but you’ve got to see the tree in order to appreciate the branches.”

In playing the Lair patriarch, Caine also saw an opportunity to stretch as an actor, which is not a chance he often gets after nearly 50 years in motion pictures. “I bore easily,” he explains. “What I look for now, to make my life interesting and because I’ve been acting for a long while, are characters who are as far away from me as possible, and Henry is that. I like to come out of a different box every time. It not only keeps the audience amused, it keeps me amused. It makes me want to get up in the morning.”

Caine underwent an hourlong aging process in the makeup chair that transformed him into the 85-year-old Henry. The actor added his own touches to make the portrayal a convincing one: “I used shorter, slower steps; I hunched my back over; my voice went up, and I got breathless,” he explains. “Old people are much less tolerant because they’ve said everything they want to say and they’ve heard everything they want to hear, so they can be quite short and sharp

with people. That's what makes this character particularly funny. He's particularly short and sharp with everyone."

In contrast to his cantankerous character, Roberts was pleasantly surprised to find the venerable Caine remarkably approachable. "I began collaborating with him from the second I met him," says the director. "He is a consummate gentleman, gracious and incredibly friendly."

Like Caine, Christopher Walken was attracted to the project by the words on the page. "They sent me the script and it was a good part," he recalls. "I like Michael Caine very much, and I was thrilled that he was going to do this. Josh Lucas is very good, and the casting is good—we could sort of be related."

"Chris Walken is an actor who is both enigmatic and mysterious," says Jordan Roberts. "He's slightly withholding; he's constantly asking an audience to come towards him. Since he's occupying a character who is an object of longing for Jason, he was perfect for the role."

Josh Lucas was also turned on by the script. "My decisions really come down to the scripts I'm fascinated by," he comments. "This script was so unique.

"When the cast came together, obviously I wanted to do it even more," Lucas continues. "A lot of the movies I've been doing have been with great actors, and that's one of the most exciting things to learn from. Chris Walken is fascinating; he puts moments down on camera with stunning spontaneity—almost anarchy. And Michael Caine is this solid force of lovely, genuine humanity.

"The kind of movies I want to do are the ones that challenge me greatly every single time," he continues. "I feel incredibly lucky because the projects I want to do are the projects I'm being able to do, and this was definitely one of them."

Lucas' character represented a departure for the actor from his other roles, which have included colorful turns as a low-life drug dealer, a slimy rival researcher and a good ol' Alabama country boy. Jason Lair, by comparison, was staggeringly normal. "Playing an average man in very extraordinary circumstances with subtlety is a really complex, difficult thing to do," he points out. "I think those are the hardest people to play."

To play Jason, Lucas had to get used to a feeling that an actor usually tries to work against—being uncomfortable. "Jason is someone who is very uncomfortable in his skin," says Lucas. "He's going through a massive time of growth and pain, and his world is being torn apart. At the same time he is being presented with his father, who he never knew and never cared to

know. He's really struggling through this time of painful discoveries and painful losses. He's trying to keep it together and hold on to normalcy, but he's being attacked by influences that are really overwhelming."

Lucas and Jordan Roberts spent hours talking about the role, and the director helped the actor to fine tune a feeling of unease. "Jordan constantly asked me to play a level of vulnerability," says Lucas. "Jason's is fascinating to play because he's not comfortable to play. I fought against being comfortable. I fought against finding ways to feel good, because this person felt frustrated most of the movie."

"Jason is an incomplete person," says Roberts. "Not a damaged person or a broken person, but an incomplete person by virtue of this hole in his life called 'father.' Josh had a very similar idea about the character."

The biggest source of Jason's frustration is Turner, Jason's father who drops in unexpectedly after being absent from his son's life since childhood. "It's an interesting story about four generations," continues Walken, who plays Turner, "and there is the journey involved. We get into the van and we travel around and get to know each other. It really is about a family of men."

"Turner, like Jason, is an incomplete person," says Jordan Roberts. "He walked away from a life thirty years ago because of an event that is ultimately explored in the film. He's a person of enormous regret, a person who is fundamentally defined by shame."

"Christopher Walken is amazing in this movie," comments Julie Kirkham. "We haven't seen a performance like this from him in many years."

"This is a story about four generations of men who are learning how to know each other and have some sense of a relationship, and feeling better with that relationship," adds Josh Lucas. "The grandfather, Henry, is the most evolved of all of us. On his death, he sends my father, myself and my son out on a journey to find each other, to know each other better and to grow up, really."

Echoes Michael Caine: "It's about the influence of Henry, the father, through the family and the relationships that come from that."

Henry's influence, however, comes purely from the heart. "Sending his son, grandson and great grandson on this journey isn't an act of spite or anger. It's an act of enormous

compassion and love,” says Roberts. “He does it out of a great longing for reconciliation in this family.”

Another important casting decision to be made was who would play Jason’s son, Zach. “Our casting director, Mali Finn, knows every kid in show business,” says Elliott Lewitt. “We looked at about a 100 kids on tape and read about 17.” With Jonah, we got the best of all worlds—a young kid, who isn’t spoiled.” Jonah, who began reading at age three, had only done some voiceover work and an NYU student film—but he had the right combination of charm, poise and precociousness all wrapped up in a real six-year-old boy.

“Jonah is totally honest,” says Kirkham. “He can do something five times and it still looks fresh.”

“Jonah Bobo is a wonder,” adds Roberts. “As soon as I saw his videotape, I knew he was going to be Zach. He has an astonishing capacity to jump into a character.”

Bobo, who auditioned twice for the part of Zach, still isn’t sure if acting is in his future. “I could be an actor, but I don’t want to be famous,” he explains. “I’d rather be a baseball player for the Braves.”

Not surprisingly, each actor took his own individual approach to working with an energetic six year old. “It was very easy for me because I’m used to working with children,” says Michael Caine. “I did ‘Cider House Rules;’ I had 125 kids in that!”

Josh Lucas formed a strong offscreen bond with Jonah, which he felt would translate well onscreen. “On screen, you almost never see the level of physicality that I think exists between parents and children. I wanted Jonah to feel comfortable with me at all times—hanging off me the way he does and playing around me—and me around him.”

Lucas found Jonah’s freedom and confidence utterly inspiring. “Jonah’s level of freedom is something I have never seen in this business,” he continues. “It’s something that is really pure. He has no concept that he is acting, ever—it’s just coming from a place that is thoroughly genuine and at the same time, totally spontaneous, totally improvisational and completely carefree.”

Jonah is equally complimentary of Lucas... if for different reasons. “I like Josh because we sit next to each other at lunch,” says the little boy. “He lets me sit on his shoulders a lot and he lets me hang on him like he’s a tree and like I’m a monkey.”

Jonah's relationship with Chris Walken was a little more subversive. "One day, Chris had something in his hands," recalls Bobo. "I didn't know what it was and he asked me to hold it. Then he held it out to me and I saw it was a cow chip! That was funny."

"Nowadays when there are little kids on movies, they usually try to get twins because one can work half a day and then the other one takes over," observes Walken. "But you'd never find a twin for Jonah."

The role of Henry's horror movie-loving nurse, Katrina, went to stage and screen veteran Glenne Headly. "I liked the whole story," she explains. "I really wanted to play this character because I thought she was funny, and also quite real."

"And of course," she adds with a smile, "I wanted to be Danish. It sounded like it would be really fun to do a Danish accent."

Roberts wanted Katrina to hail from a part of Europe that would lend her an 'Old World' kind of feel, combined with a quiet strength. Using that thumbnail sketch of the character as a jumping off point, Headly took charge of the physical aspects of the Katrina with Roberts' blessing.

"I asked Jordan about what he wanted Katrina to represent in the story and why she was in the story, and what need did she fill for the men. He said she brings some calm and peace and softness to their lives. She also confronts death more than the others," says Headly.

"It became really clear to me how I should dress and what I should look like," continues Headly, who not only acted as part of the Steppenwolf Theater Company but also did their costumes for several years. "In a movie you have just a couple hours to do that one scene, so you want to be sure that you look and feel right."

"Around the Bend" reunited Headly and Michael Caine, who had worked together on the hit comedy "Dirty Rotten Scoundrels" 15 years earlier. "We hit it off immediately in that movie. We really get along very well," says the actress. "I was looking forward to working together, because I just think he's great. Plus I really like to make him laugh."

In the original screenplay, says Lewitt, "the road trip is a journey from New York to Los Angeles."

But budget limitations meant the film couldn't be made in New York or Los Angeles, let alone both. So the script was changed. The cities of Los Lunas and Albuquerque, NM

doubled as Los Angeles, and the final destination of Jason, Turner and Zach's journey became Albuquerque.

"We couldn't afford to do it in L.A. It's winter in Canada—it would've been cheaper in Canada—but we'd rather stay close to home," Lewitt says.

The weather and the scenery were great attractions to the state, as well as the rebates and incentives the government offers. Lewitt has even discussed turning the Los Lunas training facility, which provided a production office and soundstages for the unit, into additional studios in the future. Over 100 crew members and scores of extras were hired from the surrounding areas.

There were certainly no complaints from the actors about the choice of location. "This movie is a road movie, and New Mexico has provided stunning backdrops and unique, constantly varying landscapes to play with," comments Lucas. "The light is astonishing, just mesmerizing. Last night there was a sunset that Devin [Lucas's brother] and I were in awe of."

"I have relatives who live here in Santa Fe, so it has been really nice to see everybody," says Glenne Headly. "New Mexico is beautiful, and it is the land of enchantment. You can see why, because it's lovely."

The ninth film to shoot in New Mexico in 2003, "Around the Bend" began production on a sunny, gusty autumn day at the First Interstate Bank Building on Central Avenue in downtown Albuquerque. The historic space—despite several proposals that have been put forth to develop it, from turning it into loft apartments to a swanky restaurant—remains vacant. This location was used for the scene in which Jason tries to return the silver spoon to the jewelry store, only to discover it was the saleswoman's gift to Turner.

For first-time director Jordan Roberts, "the challenge from the very beginning was that we were attempting to touch people in a very deeply personal place. And it rose out of a personal place for me. I didn't want to make fun of the struggle with the 'father' issue, but I didn't want to be overly earnest, either. I just wanted to observe the way in which a longing for a paternal figure would play out in this one particular family."

On the third day, the production moved to one of two KFC restaurants that would stand in for the six featured in the film. The KFC restaurant in the town of Los Lunas, about 25 miles south of Albuquerque, doubled as KFC #2, near Death Valley, CA, and #s 4 and 5, in Arizona.

Location manager Don Gray had the honor of scouting all of the KFCs in the greater Albuquerque and Los Lunas areas. The production was hoping to find a closed restaurant that they could manipulate freely, but had no luck. The unit also shot at a KFC on Fourth Street in Albuquerque, which stood in for the Los Angeles and Needles, CA KFCs.

Scenes were also shot in La Cienega at the Bonanza Creek Ranch, whose Authentic western sets have been featured in many a movie production. The unit then moved about 45 minutes northwest of Albuquerque to the pueblo of the Zia indians, home to stunning sunrises and sunsets, breathtaking southwestern vistas and unique rock formations. Here, a pivotal argument scene between Turner and Jason would be shot, as well as scenes of Jason and Zach scattering Turner's ashes. Since the Zia tribe is the only one in New Mexico that doesn't operate a casino, they strongly encourage filming on their reservation land.

Other Albuquerque locations included a Central Avenue apartment building, the Westward Ho and Grandview Motels, and some private residences. One of these residences, which doubled as the "Another Time... Another Place" Bed and Breakfast owned by Ruth and Walter, was located on a stretch of historic homes—including the historic, circa 1893 McMillen House—along Walter Street in downtown Albuquerque. This area of Albuquerque is the oldest, and many homes here are now being bought and restored.

Josh Lucas prepared himself physically and mentally during filming. "From the very beginning with this character I wanted to not look or feel comfortable or safe." Although he normally researches his parts fully before principal photography begins, playing Jason called for slightly different preparation. "My whole process was just to be present and to react and listen. I talked to myself about how to do that. I've really just tried to react to these circumstances, which are constantly uncomfortable, bizarre, troubling... and funny at times."

Aware of editor Francoise Bonnot's daunting task, Chris Walken tried to do every take a little differently. "I feel that if you offer the editor as many choices as possible—even if that only means do one fast, do one slow, do one funny, do one serious—six months from now they'll be sitting there with this film and they can put together something interesting. Editing is very important."

Caine describes his acting method as "naturalistic." "It's relaxation rather than an effort," he elaborates. "I grew up on the Stanislavski method, and part of it is that the rehearsal is

the work, the performance is the relaxation. If you see people working hard on screen it means they haven't rehearsed enough. They should be relaxing by that time."

As for Jonah, "He was never given the whole script," reports Elliott Lewitt. "We gave him his lines each day, to keep it fresh."

The unit later moved about 50 miles east of Albuquerque on Interstate 40 to the small town of Moriarty. Here, they encountered a freak snowstorm while filming at the El Vaquero Diner and Motel, but skies turned sunny the next day while filming at Mae's High Valley Café. At Mae's, an institution in the Estancia Valley, the scenes in which Turner snatches the border collie from the Cowboy were shot, among others.

All scenes that took place in the Lair home in Los Angeles were filmed on soundstages at the State of New Mexico's Los Lunas campus, an old hospital and training school facility. Parts of it are used by various governmental entities, but other areas are currently unused. Most of the locals felt good about taking a facility not being used and turning it around to do something positive for the community.

On the last day of production, Roberts had a chance to reflect on his feature film directorial debut. "These actors have all done an amazing job," he enthuses. "They have done better than the script. The script was a suggestion, but they've all filled in the spaces."

Roberts' favorite scene in the film occurs when Zach and his dad find a photograph of Jason as a little boy. "Jonah was so unbelievably good in that scene. He made up words and they seemed so believable. They're all in the movie and everyone will think I wrote them, which is wonderful, but I didn't.

"Jonah would scream at the top of his lungs, and I would hear him on my head set," says the director. "But as soon as I said action, he calmed right down. He made it easy."

But when asked what he learned by directing his first movie, he is quick to quip: "No dogs!"

Roberts earned high marks from his players. "He knows exactly who these characters are, and he always adds this morsel of direction to help you find that," says Lucas, who has said that his favorite thing about acting is being directed. "He's very gentle and sensitive, and really in tune that way."

Lucas has also witnessed Roberts come into his own power on the film. "I imagine it's terrifying—you've written a script that is your life blood and then, without ever having directed

before, you get a cast like this,” he says. “But Jordan’s a man who’s fully realizing his vision, and he knows exactly what he wants. He’s given me extraordinary direction as an actor.”

Echoes Michael Caine, “Jordan wrote the script, and so if there is something there where you say, ‘I wonder what this means,’ he knows what it means and he also has a vision of how it should be. He’s very helpful, and the great thing is he doesn’t have to go to a writer and ask him if he can make changes.”

Walken developed a new respect for directors on this set, as well as on a previous occasion when he took his own turn behind the camera—the first and only time. “I realized I had no idea what directors do. Somebody would say, ‘Chris, what do you think we should do here? Where do you want the camera?’ I would say, ‘You know, just do what ever you want,’ and that was a terrible way to direct. I’m not sure anybody will ever ask me again.”

“This movie survived ten years because it always revealed itself to us differently. It had the same core, the same heart,” explains producer Elliott Lewitt. “You always go back to the story, and it’s full of surprises.

“It was so wonderful to be making this movie with Jordan the way we made it,” he continues. “We had a flawless production experience. Movies can go bad in so many different ways, but this was just a great experience.”

### **About the Cast**

**Michael Caine** (Henry Lair) will next star in three films: “Miss Congeniality Two;” as Alfred, Batman’s butler, in “Batman Begins,” and a remake of his 1972 film “Sleuth,” with Jude Law.

Although 2004 will be a busy year, the year 2000 may have been the highlight of Michael Caine’s life. Not only did he receive his second Oscar® for the film “The Cider House Rules,” but he was honored by Queen Elizabeth II with a knighthood. Thus from being born Maurice Micklewhite he is now Sir Michael Caine.

Michael Caine’s versatility as a major international star has shown itself in over 80 motion pictures, earning him the New York Critics Best Actor award for “Alfie,” a Golden Globe Best Actor Award for “Educating Rita” and a British Academy Award for “Educating Rita,” a Golden Globe for Best actor in a comedy for “Little Voice” and five Academy Award®

nominations for “Alfie,” “Sleuth,” “Educating Rita,” culminating in Oscars® for Best Supporting Actor in “Hannah and Her Sisters” and “The Cider House Rules.”

The release of three wildly different films splendidly demonstrates his range: the harassed theater director in the comedy “Noises Off,” an ex-M16 hit man in the romantic thriller, “Blue Ice,” and a singing “Scrooge” with Miss Piggy, Kermit and company in the musical “The Muppet Christmas Carol.”

Although Caine has made his mark as an outstanding actor, it should be noted that he is also an author with the publication of his autobiography “What’s It All About?” together with a definitive “Acting on Film” book based on the highly successful series of lectures he gave on BBC television.

Michael Caine was born in South London on March 14. His father was a Billingsgate Fish Market porter and his mother a charwoman. They were very poor, living in a gas-lit, two room flat until the Blitz forced his evacuation with his younger brother Stanley, to the safety of a farm in Norfolk. After the war, when he was 12, the family moved into a “prefab” in London’s East End. A childhood fascination for cinema, an insatiable hunger for novels, frequent visits to the gallery of the Old Vic Theater, performances in school plays and a taste of directing drama in a youth club all stimulated his imagination and belief that he would one day be an actor.

He refused to accept his family expectation that he become a fish porter. Leaving school at 16, he worked in numerous menial jobs until National Service with the Royal Fusiliers took him to Korea. On his discharge, he spent his days in manual work but used his evenings to study acting. His first job in the theater was as assistant stage manager in Horsham, Sussex and was soon able to move to the Lowestoft Repertory Theater in Suffolk as a juvenile lead. Here he married the leading lady, Patricia Haines, but they parted after two years. Now deceased, Haines bore him a daughter Dominique (known as Nikki, with whom he enjoys a close relationship).

Self-confidence and a name change to Michael Caine (his nickname plus one word from “The Caine Mutiny”) which caught his eye on a cinema marquee encouraged him to move to London where he acted with Joan Littlewood’s Theater Workshop. He played a minor role in the film “A Hill In Korea” and obtained bit parts in other movies and walk-on roles in a couple of West End plays, but it was not enough to live on.

Taking a gamble, he moved to Paris, where for several months he eked out a bare existence. Returning to London and with cash borrowed from his mother, he pursued acting full

time. Touring Britain with one repertory company after another, he developed a relaxed stage presence and perfected a vast range of accents. In the next five years, he played more than 100 television dramas and became a familiar but nameless face to millions. They were threadbare years shared with flatmates Terence Stamp and composer John Barry.

He went on to understudy Peter O'Toole in the role of private Bamforth in the London stage hit, "The Long, The Short and the Tall," and when O'Toole dropped out, Caine took over the part and toured the provinces for six months. Following this, his television and film parts grew more substantial.

The turning point in his film career came at the age of 30 in 1963 when he was given the role of effete, aristocratic Lieutenant Gonville Bromhead in the Joseph E. Levine production "Zulu." The part was written as a complete ass, but he played it straight down the line as a man who was weak but at least thought he was strong. He turned this supporting role in to a starring one and, in the opinion of the critics, stole the show. Passing forever out of the ranks of anonymity, he next played Harry Palmer, hip but plodding antihero of the espionage thriller, "The Ipcress File" which exceeded all expectations at the box office. His lowkey acting style was again lauded by the critics.

"Alfie" in 1966 catapulted him to superstardom playing a womanizing Cockney wastrel with innocence and impudent humor. In the annual British film critics' poll, it was voted Best Picture of the Year. "Alfie" also gave him his first Academy Award® nomination and the New York Critics prize for Best Actor.

In the late '60s he completed "Gambit" with Shirley Maclaine, "Funeral in Berlin," "Billion Dollar Brain," "Hurry Sundown" directed by Otto Preminger, "Woman Three Times Seven" for Vittorio De Sica, "Deadfall," "The Italian Job," and "The Battle of Britain." He took a starring role in Robert Aldrich's "Too Late The Hero" and immediately went into "The Last Valley" for James Clavell.

During the '70s he starred with Elizabeth Taylor in "X, Y and Zee," with Mickey Rooney and Lizabeth Scott in "Pulp," Laurence Olivier in "Sleuth," for which he was awarded his second Academy Award® nomination, Sidney Poitier in "The Wilby Conspiracy," Glenda Jackson in "The Romantic Englishwoman," Sean Connery in "The Man Who Would Be King," James Caan and Elliott Gould in "Harry and Walter go to New York," Maggie Smith in

“California Suite,” and with Henry Fonda, Olivia de Havilland and Richard Widmark in “The Swarm.”

He made 21 films in the '80s, including “Dressed to Kill” (directed by Brian de Palma), “Victory” (John Huston), “The Hand” (Oliver Stone), “Death Trap” (Sidney Lumet), “Educating Rita (Lewis Gilbert; for which he won a Golden Globe Award for Best Actor and received his third Academy Award® nomination), “Blame It On Rio” (Stanley Donen), “The Holcroft Covenant” (John Frankenheimer), “Hannah and Her Sisters” (Woody Allen, winning the Oscar® for Best Supporting Actor), “Sweet Liberty” (Alan Alda) and “Dirty Rotten Scoundrels” (Frank Oz, for which he was awarded a Golden Globe for Best Actor in a Comedy).

He returned to television for the first time in over 20 years in 1986 to star in the four-hour miniseries “Jack The Ripper” which in Britain received the highest ratings ever for a drama.

With his partner—leading American producer Martin Bregman in 1992 he formed a film production company, M & M productions to make films in Britain to be directed by or starring Michael Caine. Their first production was “Blue Ice,” costarring Sean Young and directed by Russell Mulcahy.

In the 1992 Queen’s Birthday Honors, he was awarded the CBE. Eight years later he was created a Knight Bachelor, making him Sir Michael Caine. His autobiography, “What’s it all About?” was published by Turtle Bay Books in November 1992.

A former restaurateur, Caine was co owner in London of Langan’s Brasserie, Langan’s Bistro, Odin’s and The Canteen in Chelsea Harbor. His first American venture was a tropical brasserie located in South Beach in Miami, Fl. He married Shakira Baksh, a Guyana born beauty who was a runner up in the Miss Universe pageant on January 8, 1973. They are the parents of two daughters, Nikki and Natasha.

**Christopher Walken** (Turner Lair) won the 1978 Academy Award for Best Supporting Actor for his astonishing performance in Michael Cimino's THE DEER HUNTER, a role that also earned him the New York Film Critic's Circle Award, and a Golden Globe nomination. Walken also received a 2002 Academy Award nomination for Best Supporting Actor and won BAFTA and SAG awards for his role opposite Leonardo DiCaprio and Tom Hanks in Steven Spielberg's CATCH ME IF YOU CAN.

Christopher Walken's film career skyrocketed after his unforgettable role as "Duane Hall," brother to Diane Keaton's title character in Woody Allen's Oscar-winning Best Picture

ANNIE HALL. Since then, Walken has appeared in more than 50 feature films including Herbert Ross' Oscar-nominated PENNIES FROM HEAVEN, David Cronenberg's adaptation of Stephen King's THE DEAD ZONE, James Foley's AT CLOSE RANGE, opposite Sean Penn, Mike Nichols' BILOXI BLUES, based on the Neil Simon play, Abel Ferrara's gritty crime-drama KING OF NEW YORK, Joe Roth's comedy, AMERICA'S SWEETHEARTS, co-starring Julia Roberts, Billy Crystal, and John Cusack, and Peter Berg's THE RUNDOWN.

Walken has succeeded in creating some of the most memorable characters in film history, appearing in supporting and cameo roles such as: "Vincent Coccotti" in Tony Scott's TRUE ROMANCE, "Captain Koons" in Quentin Tarantino's PULP FICTION, "Carlo Bartolucci" in SUICIDE KINGS, "The Headless Horseman" in Tim Burton's SLEEPY HOLLOW, and crooked businessman, "Max Shreck," in Burton's BATMAN RETURNS.

Walken began acting and dancing as a boy. He trained to be a dancer at the Professional Children's School in Manhattan, and eventually went on to appear in numerous stage plays and musicals. He received the Clarence Derwent Award for his performance in the Broadway production of THE LION IN WINTER, an Obie Award for his role in THE SEAGULL, a Theatre World Award for THE ROSE TATTOO, and the 1997 Susan Stein Shiva Award for his work with Joseph Papp's Public Theatre. In the Fall of 1999, he co-starred in the stage adaptation of James Joyce's THE DEAD. In the summer of 2001, Christopher again appeared in a revival of Chekhov's THE SEAGULL for the New York Shakespeare Festival, directed by Mike Nichols, opposite Meryl Streep.

On television, Walken has hilariously and memorably hosted SATURDAY NIGHT LIVE a total of 6 times since 1990 and contributed a mesmerizing dance performance to the Spike Jonze-directed music video for Fat Boy Slim's WEAPON OF CHOICE.

Most recently, Walken was seen in Tony Scott's MAN ON FIRE opposite Denzel Washington and in Frank Oz's STEPFORD WIVES opposite Nicole Kidman, Bette Midler and Glenn Close. Walken next appears in AROUND THE BEND opposite Michael Caine, in WEDDING CRASHERS opposite Owen Wilson, and in John Turturro's ensemble musical ROMANCE AND CIGARETTES.

**Josh Lucas** (Jason Lair) is continuing to emerge as one of Hollywood's most engaging talents. He is currently working on the James Gartner drama "Glory Road." He recently completed production on the Rob Cohen-directed action film, "Stealth," for Columbia Pictures.

He will next be seen in the David Gordon Green drama, "Undertow," starring opposite Dermot Mulroney, as well as Lasse Hallstrom's "An Unfinished Life," with Jennifer Lopez and Robert Redford.

Lucas was recently seen in the Lions Gate drama, "Wonderland," directed by James Cox, and co-starring Val Kilmer, Lisa Kudrow, and Dylan McDermott.

In the summer of 2003, Lucas starred opposite Jennifer Connelly and Eric Bana in Ang Lee's "The Hulk," as well as Andy Tennant's "Sweet Home Alabama," opposite Reese Witherspoon. In 2001, he appeared in Ron Howard's Academy Award®-winning drama, "A Beautiful Mind," in which he co-starred with Russell Crowe, Jennifer Connelly, and Ed Harris.

Additional film credits include: Kathryn Bigelow's "The Weight of Water," Brad Anderson's thriller, "Session 9," "The Deep End," directed by Scott McGehee and David Siegel, "American Psycho," directed by Mary Harron and co-starring Christian Bale and Reese Witherspoon, the 2000 Sundance Film Festival Grand Jury Prize winner, and "You Can Count on Me," directed by Kenneth Lonergan and co-starring Laura Linney. Lucas' first film was "Alive," directed by Frank Marshall.

Lucas' theater credits include, "Corpus Christi" at the Manhattan Theatre Club, "What Didn't Happen" by Chris Shinn at the Mark Taper Forum, and, "The Picture of Dorian Grey," at the Los Angeles Theatre Center.

**Jonah Bobo** (Zach Lair), a New York City native, was thrilled to work in Albuquerque with this cast on *Around the Bend*. Although just seven years old, Jonah can already be seen and heard in a variety of productions. He arrived in New Mexico directly from Los Angeles where he was recording the voice of Tod in *The Fox and the Hound Two* for Disney Animation. Jonah starred as Sam Zaidman, opposite Mary Louise Parker in *The Best Thief in the World*, which was nominated for a Grand Jury Prize at the 2004 Sundance Film Festival.

Jonah recently wrapped filming *Strangers with Candy: The Movie*, where he plays the role of Shamus. He is about to begin production on the film *Zathura: A Space Adventure* for Columbia Pictures. The film is being directed by Jon Favreau, and will co-star Tim Robbins and Josh Hutcherson. He can also be heard as the voice of Austin in the upcoming Nickelodeon series *Backyardigans*, which is scheduled to begin airing in the fall of 2004. Jonah loves good 'ole rock-n-roll music, enjoys playing the piano, and is a huge baseball fan (especially the New York Yankees).

**Glenn Headly** (Katrina) was most recently seen in the ensemble black comedy “Eulogy” and the comedy “Confessions of a Teenage Drama Queen,” starring Lindsay Lohan.

A veteran of stage and screen, Headly has starred in such films as “Timecode,” “Breakfast of Champions,” “2 Days in the Valley,” “Mr. Holland’s Opus,” “Mortal Thoughts,” “Dick Tracy,” “Dirty Rotten Scoundrels,” “Nadine,” and “Making Mr. Right.”

Headly was nominated for an Emmy for Best Supporting Actress for her performance as Elmira in the acclaimed miniseries “Lonesome Dove.” She was nominated again in the same category for her performance in “Bastard out of Carolina.”

Headly has made guest-starring appearances on such shows as “Monk” and “Frasier,” and she had a recurring role on the hit series “ER” from 1996 to 1997.

## About the Filmmakers

“Around the Bend” is **Jordan Roberts’** (director, screenwriter) feature film directorial debut. Among the projects on which he has written are “Road to Perdition,” “Barnes,” “Bye Bye Brooklyn” and “Mr. Lucky.”

**Elliott Lewitt** (producer) has over 20 years experience in the motion picture industry as a producer. Among his feature film credits are the award-winning 1986 film “At Close Range” (Orion Pictures), starring Christopher Walken and Sean Penn; “Zelly and Me” (Columbia Pictures), “Shadow of China” (Fine Line Features/New Line Cinema), “That Night” (Warner Bros.), “Woman Wanted” (independent/Encore), and “The Watcher” (Universal Pictures), all of which he developed and produced or executive produced. Lewitt has extensive experience in studio and independent productions, and has worked with North American, European and Asian producers and filmmakers on a wide range of distinguished feature film projects.

Elliott Lewitt Productions has developed a slate of feature films by Academy Award®-winning screenwriters (Deric Washburn, “The Deer Hunter”), and Academy Award®-nominated writers (Nick Kazan, “Reversal of Fortune”).

Lewitt’s professional background includes post-graduate degrees in early-modern European history, specializing in cultural and art history, from The University of Toronto. As a graduate student, Lewitt taught in the Department of History at The University of Toronto, in addition to studying film production and instructing at The Photographic Arts Center, Ryerson Polytechnical Institute in Toronto.

As a co-producer, **Julie Kirkham’s** (producer) credits include “Knockaround Guys,” starring Barry Pepper and John Malkovich, and “Anna and the King,” starring Jodie Foster and Chow Yun-Fat. Kirkham served as executive producer on “That Night” and Ridley Scott's “Black Rain.”

A former Orion Pictures executive, Kirkham worked on films as diverse as “Desperately Seeking Susan,” “Terminator,” “The Falcon and The Snowman,” and “At Close Range.” As a production executive at Lawrence Bender Productions, Julie also worked on “Good Will Hunting,” “Jackie Brown,” and other films.

**Ronald G. Smith** (executive producer, unit production manager) served as co-executive producer on the Civil War epic “Gods and Generals,” starring Jeff Daniels and Robert

Duvall. In 1997, he co-produced the film “Fire Down Below.” His first film producing credit was “Ghost Story,” on which he served as associate producer in 1981.

He also has an impressive list of credits as a unit production manager, including “Looney Toons: Back in Action,” “Swordfish,” “Three Kings,” “The Glimmer Man,” “Virtuosity,” “Losing Isaiah,” “Calendar Girl,” “Mo’ Money,” “Stroker Ace,” “Heartbeeps” and “Ghost Story.”

For television, Smith was a co-producer, executive in charge of production and occasional first assistant director on the Emmy and Golden Globe nominated series “Scarecrow and Mrs. King” in the mid-1980s.

**Mike Grady** (director of photography) most recently served as cinematographer on the feature film “Wonderland,” starring Val Kilmer, Josh Lucas, Kate Bosworth and Lisa Kudrow. He has been director of photography on eight other feature films, including the 2000 documentary on pro wrestling, “Beyond the Mat.” Several of Grady’s films have screened or won awards at major film festivals.

Grady also has several television episodes to his credit, including the pilot to the WB series “One Tree Hill,” “Hack,” “Maybe It’s Me,” “Dead Last” and “G. Vs. E.”

Grady has also served as director of photography on various rock videos and over 40 short films.

**Sarah Knowles** (production designer) won a 2003 Art Director’s Guild Award and a Golden Satellite Award nomination for her art direction of Steven Spielberg’s “Catch Me if You Can.” She was nominated for an Art Director’s Guild Award in 1998 for her work on “Gattaca.”

Knowles’ other credits as an art director include “S1m0ne,” “The Glass House,” “Flawless,” “The Astronaut’s Wife,” “Money Train,” “Terminal Velocity” and “Calendar Girl.”

Her work as a production designer will next be seen in the feature film “The Notebook.”

For **Francoise Bonnot** (editor) “cinema” is a family story. When Françoise was born, her mother, Monique Bonnot, was a well-known film editor working with legendary Jean-Pierre Melville. Once grown up, Françoise naturally became an editor and her brother Alain, a film director. Françoise married famous French film director Henri Verneuil and their son, Patrick Malakian, carries on the family tradition by being a film director.

She became Costa Gavras's longtime collaborator and won the Best Editing Academy Award® in 1969 for "Z" and the Best Editing British Academy Award for "Missing" in 1982. At her credit, she re-edited Jean-Jacques Annaud's "Black and White in Color," which won the Best Foreign Film Academy Award® in 1976. She was Eddie Award nominated in 1994 for John Frankenheimer's "The Burning Season," and has been nominated several times for the French Best Editing Cesar Award (Michel Drach's "Le Passé Simple," Costa Gavras's "Hanna K.," and Nicole Garcia's "Place Vendôme").

During her career, she worked with other great directors such as Roman Polanski in "Le Locataire" which was awarded the Cannes Festival Golden Palm in 1976, Volker Schlöndorff ("Swann in Love"), Jean-Pierre Melville ("L'Armée des Ombres"), Michael Cimino ("Year of the Dragon," "The Sicilian"), Roland Joffe ("Fat Man and Little Boy") and recently Julie Taymor ("Titus" and "Frida").

**Alix Friedberg** (costume designer) has designed the costumes for several films, including "The Hot Chick," "Eight Legged Freaks," "Tomcats" and "But I'm a Cheerleader." She has also served as costume designer on the popular TV series "Without a Trace" and "CSI: Crime Scene Investigation."

Friedberg has also worked as a costumer or assistant costume designer on such films as "Calendar Girls," "8 Mile," "Gone in 60 Seconds," "Instinct," "Office Space," "Home Fries," "That Thing You Do!" "Black Sheep" and "Father of the Bride Part II."

Friedberg's work will next be seen in the film "Cursed."

**David Baerwald** (composer) has composed songs for such films as "Moulin Rouge," "Heartbreakers," "Hurlyburly," "Grace of my Heart," "Clueless," and "Kalifornia." Has been also been a music producer for such rock and roll artists as Toni Childs and Sheryl Crow.

CAST (In order of Appearance)

Henry Lair .....	MICHAEL CAINE
Zack Lair .....	JONAH BOBO
Jason Lair .....	JOSH LUCAS
Katrina .....	GLENNE HEADLY
Turner Lair .....	CHRISTOPHER WALKEN
John .....	DAVID EIGENBERG
College Student .....	ROBERT DOUGLAS
KFC Counterman .....	CARLOS CABARCAS
Albert .....	GERRY BAMMAN
Albert's Mother .....	JEAN EFFRON
Tiffany's Saleswoman .....	LILY KNIGHT
KFC Manager .....	RICK NEGRON
Detective .....	DAVID MARCIANO
Walter .....	NORBERT WEISSER
Ruth .....	LAURIE O'BRIEN
Sarah .....	KATHRYN HAHN
Cowboy .....	MICHAEL O'NEILL

CREW

Director .....	JORDAN ROBERTS
Writer .....	JORDAN ROBERTS
Producers .....	ELLIOTT LEWITT
.....	JULIE KIRKHAM
Executive Producer .....	RONALD G. SMITH
Director of Photography .....	MICHAEL GRADY
Production Designer .....	SARAH KNOWLES
Editor .....	FRANCOISE BONNOT, A.C.E.
Costume Designer .....	ALIX FRIEDBERG
Composer .....	DAVID BAERWALD
Production Manager .....	RONALD G. SMITH
First Assistant Director .....	KAAREN OCHOA
Second Assistant Director .....	CHEMEN OCHOA
Art Director .....	MARK ALAN DURAN
Set Decorator .....	PETER STEPHENSON
Lead .....	SCOTT LEWIS
Buyer .....	RALINDA VERMEER
On Set Dresser .....	CEE MORAVEC
Set Dressers .....	JOHN BENDELE
	JOEL GOODELL
	LELAN KEFFER
	TYLER PATTON

	ALAN SWAIN
	JOHN WARD
Post Production Supervisor.....	DAVID E. HALL
First Assistant Film Editor.....	KAREN CASTAÑEDA
Music Editor.....	HELENA LEA
Supervising Sound Editors.....	BRUCE D. FORTUNE, M.P.S.E.
	ERIC WARREN LINDEMANN
Sound Editors.....	RICHARD ADRIAN, M.P.S.E.
	CHRISTOPHER ALBA
Dialogue Editors.....	NANCY NUGENT
	PAUL HACKNER
First Assistant Sound Editor.....	NATHAN WHITEHEAD
Sound Effects Recordist.....	ANTHONY MILCH
Foley Supervisor.....	MICHAEL GEISLER
Foley Artist.....	GREGG BARBANELL
Foley Mixer.....	JASON PIATT
Foley Editor.....	DAVID LOTT
Re-recording Mixers.....	KEN S. POLK, C.A.S.
	LANCE BROWN
Music Score Produced by.....	BRADFORD ELLIS
Music Score Mixed by.....	DAMON TEDESCO
Music Score Recorded by.....	ALAN MEYERSON
	DAMON TEDESCO
Orchestrations by.....	DAVID BAERWALD
	BRAD WARNAAR
Music Contractors.....	SANDY DE CRESCENT
	PETER ROTTER
Concert Master.....	RALPH MORRISON
"A" Camera Operator/Steadicam.....	COLIN HUDSON
"B" Camera Operator.....	PHILLIP PFEIFFER
First Assistant Camera.....	BRIAN MORENA
First Assistant "B" Camera.....	STEVE BANISTER
	MARC CARTER
Second Assistant "A" Camera.....	BEAU CHAPUT
Second Assistant "B" Camera.....	ALFREDO ROSADO
Loader.....	JAMES POWELL
Camera Intern.....	SAM MARES
Sound Mixer.....	DAVID BROWNLOW
Boom Operator.....	MICHAEL BECKER
Costume Supervisors.....	ANN FOLEY
	MARY WEIR
Set Costumer.....	DANIELLA MOORE
Costume Trainee.....	CLAIRE SANDRIN
Head Make-up Artist.....	JANE GALLI
Make-up Swing.....	LISA BLAIR LEONARD
Key Hair Stylist.....	KATIE DOUTHIT

Hair Stylist .....	DEBRA CLAIR
Chief Lighting Technician .....	STEVE LITECKY
Assistant Chief Lighting Technician .....	JOHN STEARNS
Lighting Technicians .....	BRADLEY BARNES THEO BOTT BENJAMIN ESTRADA GEORGE GREENE CHRIS JOEHNK LEE NAKAGAWA LOUIS NELSON FRANK TAPIA
Key Grip.....	AUBREY HUSAR
Best Boy Grip .....	MICHAEL WARREN
Key Rigging Grip.....	CHRIS ESPESET
Dolly Grip.....	MIKE CATANZARITE
Grips.....	HARLAND ESPESET HANK HERRERA MATHEW HALBERT MARK ANDERSON JEFF BECKE JON CARADIES ANTHONY MAES MICHAEL MANZANARES DAVID NAGRO
Script Supervisor.....	JOANNA KENNEDY
Stunt Coordinator.....	JORDAN PERRY
2nd Second Assistant Director.....	DENNIS CROW
Special Effects Coordinator .....	JEFF STAMPFER
Production Coordinator.....	NICOLAS STERN
Assistant Production Coordinator .....	KATHRYN J. CZARK
Production Secretary .....	LUCAS STEIN
Production Accountant .....	JASON GONDEK
First Assistant Accountant .....	MICHAEL I. BILOG
Office Staff Assistants .....	BEN VALLERY ANNA RAMEY MICHELLE MOORE
Set Staff Assistants .....	COLE GITTINGER JAI JAMES MARCIA WOSKE
Assistant to Mr. Roberts .....	H.R. NEGRON
Assistant to Mr. Lewitt .....	FRANK STRICK
Assistant to Mr. Lucas .....	DEVIN MAURER
Location Manager .....	DON GRAY
Assistant Location Manager .....	ROWAN STANLAND
Location Assistant.....	FORREST HAAG

Production Legal Services Provided by .....	DAVIS WRIGHT TREMAINE LLP JILL COHEN JULIAN ZAJFEN
Production Consultant.....	JAY SEDRISH
Post Production Consultant.....	PHILIP LALONDE
Technology Services Provided by .....	BYRON WAGNER/META WIRE
Assistant Technology Consultant .....	ALEXIS WAGNER
Casting Associate.....	DAVID RAPAPORT
New York Casting.....	JUDY HENDERSON, C.S.A.
New Mexico Casting .....	KATHRYN BRINK DARLENE HANSEN
Music Consultant .....	MARK DURAN
Property Master.....	MARK C. HANSEN
Assistant Property Master.....	JASON DAVIS
Construction Coordinator .....	EMANUELE CORSO
Set Designer .....	JAMES F. OBERLANDER
Assistant Construction Coordinator.....	BILLY W. RAY
Art Department Coordinator .....	LIV SELINGER
Art Department Staff Assistant.....	KRISTEN KOGLER
Construction Foreman.....	ASA-LUKE TWOCROW
Shop Foreman .....	KRIK NEWREN
Propmakers .....	MONSERRATE APODOCA JEREMY CHIORDI MICHAEL DAIGLE MATTHEW FEIGHT ROLLAND FEIGHT ROBERT HOUSE WILL MIM MACK JESUS ORNELAS MANUEL ORNELAS JAMES WALTON STEVE VANDIVER
Key Greens.....	JOHNNY LONG
Greensmen .....	CASEY DAVIS DEBBIE LONG CHRIS PAINTER
Paint Supervisor .....	RANDY ORTEGA
Set Painters .....	ULRIKE AUER-ERDOES MAURICE BURNS RALPH DIAZ JERRY MARTINEZ JOSE MENDOZA RANDY PAUL ORTEGA ROBERT ORTEGA JOSH REYNOLDS

	MACARIO RIVERA
	UPTON SHIPLEY
Paint Foreman .....	MIGUEL GURULE
Sign Writer.....	JOHN BEAUVAIS
Transportation Coordinator.....	RANDY WHITE
Transportation Captain.....	CESAR ANGOBALDO
Transportation Dispatcher.....	STEVE DOCHERTY
Drivers .....	JAMES ALLEN
	DAVID ARMIJO
	MICHAEL AVISOV
	TOM BYRD
	BENEHE CANTU
	CINDY CLAUNCH
	LINDSEY ELLIOTT
	WILLIAM GETZWILLER
	JERRY GARDNER
	SAM LUCERO
	JIMMIE MASTERSON
	LEWIS MEADOR
	CHRIS QUINTANA
	PAUL RAY
	WILLIAM RAY
	JAMES WILLIAM RAY
	PATRICK REYNOLDS
	JESSE ROMERO
	BRETT ROUND
	FRED STEAGALL
	BYRON WILKERSON
Catering.....	ALL STAR CATERING
Chef.....	PAIGE STEWART
Chef Assistant .....	DAREK MAKHOUL
Catering Assistant .....	MICHAEL SANTERANO
Key Craftsperson .....	PRESTON MALOTT
Studio Teacher .....	EMILY ZAMBELLO
Medic .....	KEN GARCIA
Construction Medic.....	JUAN R. LUCERO
Unit Publicist .....	TRACEY ZEMITIS
Still Photographer .....	NEIL JACOBS
Negative Cutting by .....	MO HENRY
Title Design.....	PACIFIC TITLE
24 Frame .....	ROBERT ALTHOUSE
EPK/DVD .....	THREE LEGGED CAT
PRODUCTIONS	
EPK/DVD Producer/Camera .....	MARK RANCE
EPK/DVD Camera.....	ANDREW SACHS

Project Consultant.....WILLIAM D. JACOBSON

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SONGS

"Dean's Always Right"

Written by Larry Klein, Dean Parks, Brian Pezzone, Joey Waronker, The Legendary Frank Morocco,  
David Baerwald

Performed by The New Velvet Pillow Orchestra

"A Fine Romance"

Written by Dorothy Fields, Jerome Kern

Performed by Jill Zadeh & Gary LeMel

Produced by Bobby Colomby

"Roll Away The Stone"

Written by Leon Russell and Greg Dempsey

Performed by Leon Russell

Courtesy of Shelter Records

Under license from EMI Film & Television Music

"Get It Straight (Liar, Liar, Dirk's On Fire)"

Written by Jerry McGee and Jeff Lorber

Performed by Frankly Calabasas

Produced by Bobby Colomby

"Daddy's Song"

Written by Harry Nilsson

Performed by Harry Nilsson

Courtesy of The RCA Records Label, a unit of BMG

Under license from BMG Film & Television

"Chelsamica"

Written by Jeff Lorber & Paul Pesco

Performed by Frankly Calabasas

Produced by Bobby Colomby

"Even A Prisoner Can Dream"

Written by David Baerwald

Performed by David Baerwald and The New Velvet Pillow Orchestra

"Overtime Blues"

Written by Larry Klein, Dean Parks, Brian Pezzone, Joey Waronker, The Legendary Frank Morocco,  
David Baerwald

Performed by David Baerwald and The New Velvet Pillow Orchestra

"Carmelita"

Written by Warren Zevon

Performed by Warren Zevon

Courtesy of Elektra Entertainment Group

By arrangement with Warner Strategic Marketing

"On The Road Again"

Written by Bob Dylan

Performed by Bob Dylan

Courtesy of Columbia Records

By arrangement with Sony Music Licensing

"Hi Ho Silver"

Written by Ed Kirkeby and Fats Waller

Performed by Fleetwood Mac

Courtesy of Warner Bros. Records. Inc.

By arrangement with Warner Strategic Marketing

"Old Shoes"

Written by Tom Waits

Performed by David Baerwald and The New Velvet Pillow Orchestra

"A Song For You"

Written by Leon Russell

Performed by Leon Russell

Courtesy of Shelter Records

Under license from EMI Film & Television Music

"Some Day When You're Young Again"

Written by David Baerwald

Performed by David Baerwald and The New Velvet Pillow Orchestra

#### SPECIAL THANKS

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The Town of Los Lunas, New Mexico

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American Humane Association monitored the animal action.

No animal was harmed in the making of this film. AHA00578

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Motion Picture Association of America

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