

stick it

Production Information

Stick It \ stik,it \ **1:** *Slang term used for when a gymnast executes a landing with correct technique and no movement of the feet* **2:** *A contemptuous exclamation that is used when something is not wanted, not going one's way, etc.*

The writer of the hit comedy “Bring It On,” JESSICA BENDER, now writes and directs an exuberant portrait of a spirited young heroine while taking on the world of competitive gymnastics in the new comedy **STICK IT**, from Touchstone Pictures and Spyglass Entertainment.

Independent seventeen-year-old Haley Graham (MISSY PEREGRYM) has gotten very good at defying both authority and the laws of gravity. Haley’s single dad finds it next to impossible to keep his teenage daughter in line (or simply at home, for that matter). For her and her neighborhood-cruising, dirt bike-riding pals, there is no jump or course around that’s too intense for Haley to try—just dare her.

So when her latest joyride results in a short trip to juvenile court, the judge hands down her sentence: rebellious Haley has to do time at VGA, an elite gymnastics academy run with military regimentation by legendary and hardnosed coach Burt Vickerman (JEFF BRIDGES). Unfortunately for Graham, it’s a return to a world she knows all too well—a former Junior Finals gymnastics champion herself, Haley inexplicably walked out in the middle of the prestigious Championships competition, betraying her teammates, scrapping her own Final Championships aspirations and trashing her reputation in one afternoon.

So it’s back to rules, back to conformity, back to spandex—bummer.

Haley’s reputation precedes her at VGA, and her headstrong ways and quick-witted comebacks instantly score her both friends and enemies...with the Academy’s rising star (in her own mind, at least), Joanne Charis (VANESSA LENGIES), firmly in the latter category. But Coach Vickerman knows innate talent when he sees it, and he’s committed to helping Haley come back to a world she could easily rule, whether she wants to or not. Haley has little choice but to play the game—so what if it’s played with her rulebook? Vickerman’s response: “Don’t hurt yourself. And don’t get blood on the equipment.”

What begins as a battle of wills between coach and athlete soon evolves into guarded mutual respect, and Haley’s talent and one-of-a-kind personality galvanize the elites’ squad,

who find a hero in their new teammate and learn that, along the way, some rules are *meant* to be broken.

After all, it's not called gym-*nice*-stics.

Feature film newcomer MISSY PEREGRYM leads a cast of young, emerging talent as Haley Graham, a former gymnastics prodigy who struggles to re-enter the sport where she suffered both personal and professional setbacks—and finds that there are more valuable things to win in life than medals and ribbons. VANESSA LENGIES (“The Perfect Man,” “American Dreams”) stars as Joanne, Haley’s nemesis, a by-the-rules gymnast who doesn’t take kindly to being overshadowed by Haley.

Four-time Academy Award® nominee JEFF BRIDGES also stars as Burt Vickerman, the legendary gymnastics coach charged with keeping the peace and maintaining order once Haley’s rule-questioning attitude begins to influence the impressionable athletes training at VGA.

The starring cast also includes NIKKI SOOHOO, MADDY CURLEY, KELLAN LUTZ (HBO’s “The Comeback”), JOHN PATRICK AMEDORI (“The Butterfly Effect”), JON GRIES (“Napoleon Dynamite”), JULIE WARNER and GIA CARIDES (“My Big Fat Greek Wedding”). The film features cameo appearances from several celebrated names in the professional gymnastics world, including 2004 Olympic champion Carly Patterson; two-time Olympic champion Bart Conner; two-time Olympian Alanna Slater; two-time U.S. junior champion Nastia Liukin; and NBC gymnastics commentators and former gymnasts Elfi Schlegel and Tim Daggett (the first Olympic Gold Medalist in U.S. Men’s Team history). French gymnast Isabelle Severino, who recently won a gold medal at the European Individual Artistic Gymnastics Championships, serves as Missy Peregrym’s gymnastics double.

STICK IT is written and directed by Jessica Bendinger, who makes her feature film directorial debut. The film is produced by GAIL LYON (“Win a Date With Tad Hamilton!”) and executive-produced by Spyglass Entertainment (“Bruce Almighty,” “Seabiscuit,” “The Sixth Sense”) partners ROGER BIRNBAUM and GARY BARBER, president of production JONATHAN GLICKMAN and executive vice president of production DEREK EVANS; along with DAVID CROCKETT (“The Amityville Horror”).

The outstanding creative team includes director of photography DARYN OKADA (“Mean Girls”), production designer BRUCE CURTIS (“Bad News Bears”), editor TROY TAKAKI (“Hitch”) and costume designer CAROL RAMSEY (“Meet the Fockers”).

ABOUT THE PRODUCTION

A Commonality Of Uncommon Women

If there is a universal theme to the work of screenwriter/director Jessica Bendinger, it is that of strong young women seeking to make their way in their world. For Bendinger, this may indeed be a case of art imitating life.

A former music journalist with *Spin* magazine and a writer for “MTV News,” Bendinger was also an acclaimed director of numerous music videos prior to her penning the screenplay for the surprise hit “Bring It On,” starring Kirsten Dunst and set in the not-always-cheerful world of cheerleading. Following that, her screenwriting credits included “The Truth About Charlie,” “First Daughter” and the recent “Aquamarine,” in addition to serving as creative consultant for HBO’s “Sex and the City,” as well as writing an episode.

No matter what landscape her central female characters inhabit (high school cheerleading, globetrotting espionage, Gotham journalism), they all share a similar dynamic: they are strong and individualistic, trying their best to maneuver through life in a male-dominated world.

Bendinger observes, “Most of my characters are these gutsy, slightly rebellious girls, who often come smack up against a ceiling of some kind. Let’s face it, if you’re a teenage girl and you aren’t content to ‘go with the flow,’ your options are kind of limited. When you get older, you can make your own way—but that’s not what high school is about. It’s about fitting in. I guess you can say the characters I write about—no matter how old they happen to be—are working toward becoming who they will ultimately be.”

It was this theme of self-realization and her personal involvement with gymnastics that fueled her fire to write not only “Bring It On” (cheerleading is as much about gymnastics as it is about cheering), but also **STICK IT**. She continues, “When I would watch those [cheerleading] competitions that had such great tumbling and acrobatics to them, I thought it was such a visually appealing world to create a movie in. So when this idea came, I was like, ‘Wow, why not go to the source, to a world I know,’ which is gymnastics. I felt like the timing was right, with the Olympics coming up, and my enthusiasm level was really high. I love the sport, why not? Write what you love. So that’s kind of how it was born—from my life, but also telling this story about a really strong girl set in this sometimes bizarre world.”

Bendinger herself had participated in competitive gymnastics from the time she was nine until she turned 12-years-old, earning a third place state ranking in the floor exercise category. She trained in a Connecticut gym owned by two-time Olympian Muriel Grossfield and was

coached by Don Peters, who served as an Olympic coach in 1980. “It was the best you could get, as far as gymnastics training,” Bendinger says. “I went to gymnastics camp, competed, did compulsory routines—it was a big part of my life and I took it very seriously.”

It was while she was working on the first draft of “Bring It On” (then entitled “Cheer Fever”) that Bendinger met her future producing partner, Gail Lyon, executive producer of “Peter Pan” and “Stuart Little 2,” co-producer of “Erin Brockovich” and a former executive at Red Wagon Entertainment. “Jessica and I have a long history,” Lyon says. “I thought ‘Bring It On’ was hysterically funny and authentic and had a great voice. I had just bought an article from *The New Yorker* that I thought she’d be great for and I hired her as a writer—and we’ve been friends ever since. Though we never worked officially on a project together, we always consulted each other and talked about scripts and her projects. She’d had this idea for a long time to do a movie set in the world of gymnastics. She asked me to get involved and be her producer. And I thought, ‘A movie with Jessica’s great trademark female characters, set in that world, told in her distinctive voice?’ And I immediately said, ‘Absolutely!’”

“Gymnastics is a very weird sport,” Bendinger observes. “Even though it lives in the margins for us, culturally, it’s the top-rated Olympic sport, period. It’s very compelling and upsetting to see such young girls doing such dangerous things, so I think we watch it with a kind of fascination. And I think we watch it at a distance, with a mixture of shock and awe. So one of the things I set out to do while I was writing the script was to allow people to see what a tough sport it is—to take a second look and realize that these girls are as strong, if not stronger than, football players and some of our greatest athletes. And I wanted to show the things that they’re able to do with their bodies, along with their commitment, discipline and the training it takes.”

To further the authenticity of the story, Bendinger, over the course of a few years, meticulously collected print and video clips from all manner of gymnastics events. In October 2004, she edited together a snazzy two-and-a-half-minute compilation of archived gymnastics footage and used it to pitch her project to the studios. The video montage and pitch must have made a strong impression, as a studio bidding war soon followed. Eventually, the project landed at Disney, where Bendinger would make her directorial debut for Touchstone Pictures in partnership with frequent collaborator Spyglass Entertainment.

“I think if you’re going to set a movie in a certain world, it’s important for the story and the characters to be grounded in reality, with details that are organic to that world,” Bendinger says. “So being authentic was really important. I talked to a lot of judges and gymnasts. I was scrupulous about the technical details, because it’s a very confusing, weird sport, with this huge code of points and all these rules that are just bizarre—like an exposed bra strap can get you a

uniform deduction, despite the fact that you're twisting through the air at high speeds. It's these sorts of rules that Haley really has a problem with, that she questions—and she eventually gets her teammates to question also.”

“It's clear that gymnastics is an incredibly fun, incredibly tough athletic sport, but I think a lot of times, it gets labeled as a poofy girly thing. We hope that people will be awed by the extreme athleticism of these girls and will see the amount of sheer work that goes into it. You cannot argue with the strength and determination of these athletes...most of whom happen to be really young girls. It's a perfect place for Jessica's movie,” adds Lyon.

Searching For Haley Graham

While the filmmakers were in the midst of conducting a nationwide search (for gymnasts who could act or actresses who knew gymnastics), Bendinger serendipitously caught an episode of the television program “Life As We Know It”—the show featured an ensemble cast with a young actress named Missy Peregrym among them. She recalls, “I saw Missy and I was like, ‘Who is that girl?’ I backed up to the credits—thank goodness for TIVO—and I saw her name and looked her up on the internet. I saw she'd been on another show and had a small part in a film. Then, I watched another tape of the show and just thought, ‘That is Haley, that is Haley, that is Haley!’ Missy flew in to read for the part and just naturally embodied it. She was physically very comfortable with herself, and was kind of innocent and sophisticated at the same time. She just had all the right dynamics for the character. She just walked in and was the character. She was Haley.”

Producer Lyon says that from the outset, they knew they wanted a relative unknown. “We scoured actresses, gymnasts, anybody we thought might be able to embody the spirit of this girl,” she says. “It was definitely a tough role to fill—certainly athletically, but also being able to sell the rebellious aspects and still like the character. And when Missy came in, she had so much spark and spirit, she just jumped right out at us.”

As written by Bendinger, Haley Graham had grown up devoting her life to gymnastics until, at the age of 15, a nationally ranked Final Championship hopeful, she walked out in the middle of the prestigious Championships competition; it is during this meet that she discovers a secret that rips apart her family life and, out of despair, she quits the sport...forever. “As a kid sometimes, the weight of the world is so difficult to carry, so to be Haley's age and to find out that the adults in your life aren't who they say they are—that really messed her up,” Peregrym explains.

Now, living at home with her newly divorced dad, a Texas real estate developer, and feeling totally despondent, she spends two years bumming around with her two best friends, Poot and Frank, touring around on their dirt bikes and frequently getting into trouble. While attempting to execute a particularly spectacular dare, Haley and her bike crash through an expensive set of glass patio doors (in a home being built in her father's development)—which is what prompts a local judge to step in and order some kind of rehabilitation. "At this point, Haley is not interested in anything," Peregrym continues. "She just doesn't care. She goes back to court—for, like, the millionth time—and gets sent back into gymnastics as part of her sentence for screwing around."

To make restitution, Haley is shipped off to the VGA—the Vickerman Gymnastics Academy—run by the demanding Burt Vickerman, a longtime coach and former champion who personifies that perfect blend of belligerence and charisma.

"This Isn't The Real World... This Is MY World."

In casting the esteemed and award-winning actor Jeff Bridges in the role of Coach Vickerman, first-time feature director Jessica Bendinger says she felt like somebody who'd just gotten a learner's permit...and was given a Ferrari: "He's such a legend to me and he was an incredible get for the movie. Jeff brought experience and a really fine-tuned sense of craft. I just think he made Vickerman very realistic and gave him some deep grounding, to where you really believe he is a coach."

A four-time Academy Award® nominee, Jeff Bridges has headlined in a dizzying variety of acclaimed films—from "The Last Picture Show," "Starman" and "Jagged Edge" to "The Big Lebowski," "Seabiscuit" and "The Door in the Floor."

"When I first learned about the film I said, 'Oh, great, I get to play a coach in this,'" Bridges recalls. He notes that he has always been a big fan of UCLA's legendary basketball coach John Wooden, who had coached his brother, fellow actor Beau Bridges, when he was in college. "I thought this was a great opportunity for me to tap into that kind of wonderful character...though it's not quite how a gymnastics coach operates."

"Vickerman doesn't know about all the pain, sadness and feelings of betrayal Haley has been carrying around," says Peregrym. "He just thinks she has this bad attitude for no reason. So initially, Haley's relationship with Vickerman is very confrontational; she's very sarcastic and challenging in the beginning, because they're both testing each other. Haley feels like everybody she ever gets close to lets her down, so being sarcastic and funny is her way of covering up her pain." If that weren't enough, the new girl on the block feels that Vickerman,

who prizes safety, also plays it safe with the routines he creates for the athletes—too safe, in fact. Eventually, Haley shakes things up by urging the elite team members to start pushing their boundaries, both in their routines and in their lives.

In researching the role, Bridges first met with writer/director Bendinger, who walked him through the world of gymnastics. “I was able to go to one of the Nationals meets with my video camera,” Bridges remembers. “I must have looked rather peculiar there, because there was all this wonderful flipping and tumbling going on and I’m there with my video camera focusing on the coaches, totally turned away from all the action. But I learned a lot that day about how coaches operate. There is a lot of affection—they show encouragement to the athletes—but there is also a kind of toughness that was interesting to observe and which seemed to work for my character.”

“Jeff is so professional, loving, generous, collaborative and patient, that he put everybody at ease immediately,” says Bendinger. “The vibe on the set was fantastic and that was, in large part, due to his generosity.”

“It was interesting because I think Missy and Jeff had a fantastic chemistry even from the outset,” says Lyon. She adds that since Bridges has three daughters of his own in their teens and 20s, he has a natural affinity for being around teenage girls. “He knew the drill, inside and out, because he’d been living with it for a decade.”

As young actors, Peregrym and the others were quickly encouraged by the seasoned pro and came to discover how much fun he was to work with. “Everyone knows that he’s the most likeable, funny guy, and he truly is.” Laughing, Peregrym adds, “And after raising three daughters of his own, he gets it. He understands that we get crazy sometimes. It’s so cool to see somebody that grounded and that down-to-earth after having the career that he’s had.”

The Few, The Proud, The Elites

In addition to her family strife, Haley is driven by the unfairness she perceives in the sport—arbitrary scoring from the judges, the randomness of some of the rules—as well as a rejection of the monotony of repetition and the reliance on safer, cookie-cutter routines. In her own research, Peregrym came to share some of her character’s beliefs. She explains, “The judges are extremely hard. I’ve been to some competitions where you see these girls completely deflated as soon as they make even the most minor mistake, right after they have completed some insane move. It’s definitely hard for a kid to go through that, and Haley is sick and tired of it. She feels they judge the gymnasts all day long, but that nobody ever judges

them. There's just so much politics involved. So it's very frustrating when a gymnast doesn't get the rewards that she feels she deserves."

So Haley walks into VGA loaded with some valid reasons for disliking the sport. It is ironic, then, that she becomes an object of hatred among some of her peers, who remember her bailing out at the Championships and destroying the Final Championship Gold Medal dreams of her teammate, Tricia Skilken. But some of the younger gymnasts begin to idolize her and her rebellious spirit.

"I love rival stories," Bendinger enthuses. "I love when you can get those contrasting voices in a scene, it's just so fun to write."

Enter Haley's rival—one of Vickerman's elites, Joanne, played by Vanessa Lengies, who made a name for herself as one of the stars of the acclaimed NBC series, "American Dreams." (Haley describes Joanne as a "four-time national competitor. Five-time national Haley hater.")

Lengies was drawn to the film because of the energy of her character and the dynamic between her and the others characters. "Even though I play the 'witch' in this movie, you see why she's that way—you understand her vulnerability, you understand what makes her tick—and that she's fighting inside and that projects to the outside," she explains.

"I wanted there to be a villain, but one who wasn't an obvious villain," relates Bendinger. "Joanne was a complicated villain to write because she's the bad guy...but also she's kind of kooky and misspeaks all the time, even though she thinks she's really smart and is totally convinced of her own perfection."

Gail Lyon adds, "I think that Joanne in some ways represents, at least in the beginning of the story, everything that Haley actually dislikes about gymnastics: she's overly obedient, a poofy girl. But I think Joanne comes to realize, over the course of the story, that Haley really does have something to say about the state of gymnastics and how there's a world and a life bigger than gymnastics."

"Joanne is so stuck up," Lengies states. "Everything has to be perfect in her world—and gymnastics IS her world—she's never been outside of this little gymnastics bubble. Joanne is a puppet for gymnastics; she's her mom's puppet and Vickerman's puppet—that's all she knows. And I think that when Haley comes in she sees her old self in Joanne. Haley wants to get it into Joanne's head that there's more to life than gymnastics, and that's why they have so much friction. Joanne becomes Haley's case—it's her project to get Joanne to live a little outside of gymnastics."

But not everyone at the VGA takes an immediate dislike to Haley. Elites Wei Wei Yong and Mina Hoyt are duly impressed when Haley arrives like a storm and they begin to look up to

her, welcoming her differing perspective on the sport and on life. Nikki SooHoo—a 16-year-old newcomer—portrays Wei Wei, the youngest on Vickerman’s chosen squad. “Mina and I are the younger ones in the story and are pretty much the ‘naïve fresh meat,’ as they call it,” SooHoo laughs. “In a way, our characters grow up throughout the story. We learn the ropes through Haley and learn to stand up for ourselves—to stand our ground instead of just always being trampled over and stepped on. I think it’s something that everyone can relate to—finally finding that inner strength that lets you be who you want to be.”

Maddy Curley (the only one of the four lead actresses with prior gymnastics experience) makes her feature film acting debut in as Mina Hoyt. A former college gymnast and seventh grade English teacher in her native North Carolina, Curley says she was a big fan of “Bring It On” and admits that the film inspired her in her audition for **STICK IT**. “This film has the same competitive spirit and comedy, but at the same time, it’s also very dramatic,” Curley says. “I love how Jessica can pull in the drama to show these huge emotions behind a sport like gymnastics or cheerleading, with the comedy coming from the characters’ relationships and from the youthfulness of Mina and Wei Wei as they’re learning and growing.”

“With Mina and Wei Wei, I wanted characters that would embody the different cliques that you might see in a high school movie,” explains Bendinger. “I love that they are both clueless—only in different ways. Wei Wei’s clueless because she’s young and has been doing gymnastics her whole life and has had no life experience. Since she’s only 16, Nikki brought a natural innocence to her that was wonderful for the part. And Maddy had a lot of gymnastics experience and therefore, a disciplined sophistication. I let her arc become a little more savvy, more mouthy. Since they brought their own special something, I ended up re-writing their parts a bit, basically customizing them for the actors we cast.”

Haley’s Family: Two Dudes, One Dad, One Mom

Following her parents’ divorce, Haley not only walked away from gymnastics, but also from her family, barely communicating with her father and barely seeing her mother. She fills that void with her best buds Poot and Frank, a couple of dirt bike-riding dudes from Plano, who offer up encouragement and a dare or two. And when they eventually track Haley to VGA (with a truly lame attempt to bust her out), their friendship with her and their appearance in front of a gym full of myopically focused young girls—well, Haley is considered all the cooler because *she knows boys*.

“Poot and Frank are my favorite characters in the movie,” Jessica Bendinger freely admits. “The opening scene was the first thing I wrote and it remained unchanged from the

moment I wrote it. They're just video game-loving, dirt bike-riding, 100 percent pure dirt bags. They don't wash their hair. They wear dirty clothes, they probably stink a little bit, but they're super cute, super funny and super sassy. Those were always the boys that I loved and had crushes on in high school and college, so I wanted to write my perfect dirt bag."

"Poot and Frank are always there for Haley," says John Patrick Amedori, a young actor best known for dramatic roles on various television series and in films such as "The Butterfly Effect." "Whenever she's in the dumps, we show up and make sure she feels good, usually by turning everything bad that happens into a joke."

For Amedori, the role of Poot provided some welcome comic relief. "I had a blast, because Poot and Frank don't really take anything seriously," he says. "Poot's quick on thinking up funny, stupid things to say...but they're actually not funny, they're just stupid. So when they find out that Haley has the gymnastics thing going on and that she takes it seriously, it's something they're not used to. But they just try to lift her spirits."

Frank is played by Kellan Lutz, a young actor recently seen on the HBO series "The Comeback," starring Lisa Kudrow. "Frank is kind of 'out there,'" says Lutz. "He just loves to dirt bike, loves to ride. He has a tattoo—'Live to Ride, Ride to Live.'"

Lutz explains that Haley hooked up with Poot and Frank as an escape from all her problems in gymnastics. "She decided to pick up a dirt bike and join us to get away from all the drama over there. But being the little punks that we are, we got her into even more problems, leading to the reason she gets sent back to the gymnastics academy. She pays the price for all three."

Lutz says he had a great time on set and working with Amedori. "It was all about having fun," he says. "John's a real cool guy. We have a lot of interests together, so we'd just chill on set. There's a lot of connection so far as developing our characters together, so I could pull a lot of stuff out of him, a lot of energy, and I'm sure he can say the same about me."

Best known for his memorable role as Uncle Rico in the indie comedy smash "Napoleon Dynamite," Jon Gries plays Brice Graham, Haley's father, a Texas real estate developer and single dad who tries his best to raise his wild daughter. Gries explains, "Haley gets into trouble a lot and it seems that she's going to end up in jail. The judge asks her to choose between a military academy and a gymnastics school. She chooses the military academy, which shows how much she has grown to hate gymnastics. But Brice bribes people to set it up so she'll get back into gymnastics because he thinks it may be her salvation."

Haley's estranged mom, Alice, is played by Australian actress Gia Carides, best known for diverse roles in films such as Baz Luhrmann's acclaimed romantic comedy "Strictly

Ballroom,” the indie sensation “My Big Fat Greek Wedding” and the hit sequel “Austin Powers: The Spy Who Shagged Me.”

“Alice is trying to get her daughter Haley back into her life,” says Carides. “She doesn’t have custody of her and that breaks her heart. Though Alice and Brice have their problems with Haley and are going through custody battles and always seem to be arguing, they both have her best interests at heart—and they feel that her going back into competitive gymnastics will get her back on the straight and narrow.”

Prepping To Eat Mat

The same kind of meticulous research Bendinger undertook to initially pitch the project was also brought to every facet of the production. The goal was to present an accurate and colorful portrayal of the highly competitive world of elite gymnastics programs and their respective social and training habits. “I’m a total gymnastics groupie,” Bendinger admits.

In 2003, while working on the **STICK IT** screenplay, the writer/director contacted Paul Ziert, a noted gymnastics publisher, promoter and manager, with technical questions about the complex sport. As Ziert recalls in a publisher’s statement in his *International Gymnast* magazine, “Though she [Jessica] had been a gymnast herself, she still sought advice to ensure the accuracy of her story. Of course, I deferred many of the technical judging questions to my dear friends, Pat Warren and Dona Jones (Pat’s daughter). Both of these women are so giving and genuine that they were later hired to help find, test and train the gymnasts for the movie. We ended up with 19 post-college gymnasts, 13 foreign gymnasts and recent U.S. Classic champion, Nastia Liukin.”

Ziert says that one of the most important reasons he got involved in the project was to make sure the performance level would be of the highest order, yet safe for the gymnasts.

For three months prior to the start of filming, the four lead actors—Missy Peregrym, Vanessa Lengies, Nikki SooHoo and Maddy Curley—attended “boot camp,” undergoing intensive daily gymnastics, conditioning and cardiovascular fitness training in Los Angeles; their training was supervised by the film’s gymnastics consultants, mother and daughter team Pat Warren and Dona Jones, at both the All Olympia Gymnastics Center and Gold’s Gym.

Warren and Jones trained them from beginner to intermediate levels, with the primary focus on proper technique to prevent any kind of injury—both during training and filming—and to help these filmic gymnasts appear like real gymnasts. The cast members worked five to six hours per day performing gymnastics, as well as undergoing cardiovascular training, stretching

and working out with weights. Not only were the elites ready for camera, but Peregrym, Lengies, SooHoo and Curley wound up in the best shape they've ever been.

"Oh my gosh, they had to do a lot of preparation!" Jessica Bendinger asserts. "The fitness levels were tested of anyone we auditioned—they had to get on all the equipment and prove to us that they could reasonably 'fake' being a gymnast. We put them through some tests—pull-ups and sit-ups, dance sequences, swinging on uneven bars, running down a vault runway, and walking back and forth on the balance beam. And then once Missy and Vanessa the other elites were cast, they went through really intensive training to build up their endurance, their muscle tone—it was exhausting. When I looked at the tape of their first day of training versus the finished product—it was amazing, they weren't recognizable. They were like totally different people."

"Jessica really has a flair and a natural affinity for this age group, whether it's a drama or a comedy," producer Lyon comments. "It shows in her dialogue and the way the characters inter-relate, as well as in the honesty about how some teenagers feel about their parents. And within the sport of gymnastics, and the bigger picture of the movie, I think we made it very real and relatable and fun for people who are that age or remember that age."

"I didn't watch gymnastics very much, so I was a bit naïve before I got this role," admits Missy Peregrym. A natural athlete involved in sports her whole life, Peregrym excelled at basketball and soccer, and she felt she was ready for the training involved with gymnastics.

"Training? Great, perfect, I don't care how many hours a day," she recalls thinking after landing the role and before training began. "Then, I get in there and I was like, 'What!?' It was so frustrating, because every little thing looks so simple—and it's far from simple. I'm like, 'Yeah, I can walk on a beam, why not? Sure, I can walk on the floor, so it's just a little more narrow, right?' No, you have to have perfect body form; every muscle in your body is being used at the same time in everything you do. It was all so incredibly difficult and overwhelming to have to learn. I was humbled. My respect for gymnasts has skyrocketed, knowing how much hard work it took them to get where they are."

Vanessa Lengies, who also had no gymnastics experience—nor any sports experience—recalls, "It's so funny, because after about a month of training, we were able to attain something that we'd been trying really hard to get, like climbing the rope or holding a handstand for 10 seconds. We'd be so proud of ourselves and then we would look at these gymnasts who are doing these unbelievable tricks, defying gravity. And they're like, 'That's no big deal.' I mean, we got how much harder their tricks were, but we were still like, 'Yeah! But I did a handstand, *all by myself!*'"

Although sore all the way through training, Lengies was still happy for the intense prep work once filming began. “We liked being pushed by Dona and Pat because honestly, if they hadn’t, we wouldn’t have been able to do all the things we needed to for the film. I’m convinced that gymnastics is the hardest sport out there today. It takes every muscle in your body, every ounce of strength, every ounce of energy, focus—it’s 50 percent mental and 50 percent physical. I know that the girls who compete do a thousand things that are a thousand times harder than whatever I had to for the training of this movie, but they do it over and over again. I’m forever a fan of gymnastics now because it’s an intense world and these girls deserve kudos and tons of credit.”

“It’s not really method acting, but there were a lot of things in the movie that I brought to my character from the training experience,” adds Peregrym. “Like the pain aspect, the frustration, and how difficult it all is. I not only have a better understanding of gymnastics as a whole, but I now know my character so much better.”

Even though she was already in top gymnastics form from her competitive college days, Maddy Curley underwent all the conditioning and training with the other actors. “I’ve never worked out for as many hours per day as I have for this,” she says. “I learned skills at 23 that I never thought would be possible, so I have to give a huge thanks to Pat and Dona, because they really know what they’re doing. In fact, I wish I’d been able to do some of these skills when I was in college.”

Though she had been involved with gymnastics for 19 years, the film offered Curley her first opportunity to “compete” at a Finals event. “This is like the best of everything,” she says. “And I don’t have to feel stress because if I mess up we can just do the take over. That’s one of the great things about filming versus the real competition.”

Even after all the pre-production training, Peregrym and the others were constantly learning and practicing throughout production. One of Peregrym’s major scenes in the film is her floor exercise performance at the Finals, which involves both gymnastics and dancing skills. For the complex routine, Peregrym trained with a trio of experts: gymnastics consultant Dona Jones; her gymnastics double, French gymnast Isabelle Severino, a two-time Olympian and European floor exercise champion; and choreographer Marty Kudelka, best known for his work choreographing world tours and music videos for artists such as *NSYNC, Pink, Janet Jackson, Mariah Carey and Justin Timberlake.

Peregrym admits that she felt awkward at first, because she is neither a dancer nor a gymnast. “I definitely didn’t want to look like a dork,” she laughs. “There was a lot to learn.” Peregrym notes that she ended up learning the routine only a week before filming, in between

setups and whenever time could be found. “I just feel like such a nerd when I’m up there doing that kind of stuff, so it was hard for me to look really confident. But it turned out fine—that was an experience in and of itself.”

In the same climactic Finals competition, Wei Wei surprises judges and teammates alike with a hip-hop balance beam routine. For that, Nikki SooHoo worked with Hi-Hat, best known for her work as Missy Elliott’s choreographer, who also created the Clovers’ cheerleading routines in the film “Bring It On.”

In addition to the gymnastics consultants, the filmmakers brought in respected stunt coordinator Keith Campbell who, prior to his 15-plus years in the film industry, served five years as an assistant coach in the gymnastics department at Boise State University. Campbell says he couldn’t have asked for a better job. “Basically, I was brought in to work closely with the actors to help mesh the gymnasts with the actors so that we believe the actors did all the routines in the film,” Campbell says. “Realism was what we were all aiming to achieve. The filmmakers are trying to really open the eyes of the world to gymnastics and give it a new twist. The things we’re seeing in this movie are things that girls are conceivably working on for World Championships and the Olympics, so they’re the highest level of the sport. But we’re not going over the top either and doing things that are fake. So you’re seeing the reality of the sport with the whole behind-the-scenes twist. Jessica Bendinger demanded nothing less.”

Gymnasts are known to have some of the most toned, fit physiques of any athlete. However, most of them are young girls, and getting them to stay in that pristine shape is not always an easy task. That’s why during the filming of some of the most important gymnastics sequences—such as at Finals the director enlisted the aid of the caterers and craft service people to help in a bit of subterfuge. “Jessica asked us to hide all the candy and chocolate from the gymnasts, so they would all fit into their leotards and make things less difficult for the wardrobe department,” confides a source in the catering department...who wished to remain anonymous. “Ultimately, this had the effect of the whole crew being forced to diet, since the craft service tables were always filled with organic fruits and veggies.”

*Shooting **STICK IT***

Principal photography of **STICK IT** began June 13, 2005, and ended August 22, 2005, and was filmed entirely on location in Southern California. The film is set in Texas, in the Plano and Houston areas, both of which, notably, are home to several Olympic and world champions and the training center for the USA Gymnastics National Team.

For the Finals, filmed at the Los Angeles Memorial Sports Arena (the former home to the NBA's LA Clippers in downtown Los Angeles), the filmmakers, with the invaluable assistance of *International Gymnas't's* Paul Ziert, recruited over a dozen elite international gymnasts for the competition scenes, as well as gymnastics celebrities, who make cameo appearances. Some of the better known gymnastics notables whom Ziert helped procure include Carly Patterson (2004 Olympic Games all-around Gold Medal winner), Isabelle Severino (France), Nastia Liukin (current World Champion and US National Champion), Mohini Bhardwaj (2004 US Olympic Team) and Allana Slater (Australia), as well as former greats Bart Conner, Elfi Schlegel and Tim Daggett. The gymnasts were flown in from around the globe—Spain, Australia, France and Japan—for a week of filming.

Ziert was duly impressed with Bendinger, who insisted on maintaining the integrity of gymnastics, while imbuing it with characters and situations audiences would embrace. "She really demanded high-quality gymnastics," Ziert says. "Jessica is really able to capture the life of a gymnast. She was a gymnast herself when she was young, so she understands the difficulties. What the audience will see is real gymnastics...and they're also going to love the more avant-garde and hip-hop elements she incorporates into the film."

Ziert is manager and business partner to Bart Conner, the two-time Olympic Champion who also runs the Bart Conner Gymnastics Academy in Norman, Oklahoma, with his wife, fellow gymnastics legend, Nadia Comaneci. In addition to working as a consultant to the filmmakers, Conner makes a cameo appearance as an interviewer at the Finals.

For Conner, America's most decorated male gymnast, the film's portrayal of the sport made him the most proud. "There are world-class athletes in the picture, and the whole story is powerful," he says. "It's about young ladies empowering themselves, and although some license was taken with lifestyle of the gymnasts, I think the film is really going to resonate. They're sticking to the hardcore aspects of gymnastics and showing where the sport could be a little better. And I'm excited to see that there will be some memorable moments outside of what you typically see in competitions. Normally you see world-class gymnasts in a very routine, uniform, structured kind of lifestyle, and this just turns that on it's ear a little bit—I think that's where the movie gets added power."

According to Jeff Bridges, "We were all so fortunate to have with us two world-class gymnasts, Isabelle Severino and Nastia Liukin. Both of them helped the actresses immensely, but I would also go to them all the time and ask, 'What would your coach say to you? How would your coach behave at this particular time?' They would always have a very quick answer

for me. I think they inspired our actresses, and in turn our actresses inspired them. I think both of those ladies are now thinking of becoming actresses, so it's kind of a two-way street.”

At the Los Angeles Sports Arena set, director of photography Daryn Okada utilized a complex camera called a Spydercam, a motion-control, suspended camera system that allowed the gymnastics to be filmed in a way never before seen on film. Rigged with cables on the upper corners of the arena, the camera followed a programmed flight pattern around the interior of the arena, allowing Okada three-dimensional ability to glide in, out and around the gym from unique perspectives. “There were shots we wanted that we couldn’t get any other way,” Okada notes. “The shots we were able to get will show the strength these girls have. We can accentuate their movements, showing the girls throw and spin their weight through space.”

In addition, Okada used other camera techniques and systems to capture the fast-paced action, including rail-cams and a large assortment of camera cranes. “When I initially had meetings to discuss this project, it was always my thought that this wasn’t just a gymnastics movie—it is an action movie for teens,” Okada recalls. “From the equipment to the lenses, and the infusion of the lighting with lots of drama, these were all elements that make for a successful action movie.”

Hundreds of background performers were brought into the Sports Arena daily to serve as spectators. However, the vast 16,161-seat capacity of the arena required that the filmmakers also utilize several thousand inflatable dummies to help as crowd fill-ins. Additionally, visual effects supervisor Henrik Fett used computer generated crowd duplication imagery techniques during post-production to render the arena completely full.

For his part, production designer Bruce Curtis and his team of art directors, set designers and set decorators scoured the planet to research gymnastics facilities to glean design ideas. “We did a lot of research, from Russia to Texas, to private and public gyms all over the world to get the feeling of what we wanted—to pick the best from the best,” he says. “Jessica Bendinger had done 18 months of research and had the most amazing collection of tear sheets. She had a lot of information already, which made it a lot easier for me as far as researching.”

The film’s gymnastics environments primarily consisted of three key sets: the VGA gyms (both the elite and old gyms), the IG Classic and the Finals. Curtis’ goal was to create a baseline reality, and then heighten that reality for film. “For me, it’s always the interjection of color and style and the vibe of the movie that’s most important. The best production design is the stuff that goes unnoticed—you’re attracted to the acting and the atmosphere and it’s just seamless throughout.”

A downtown Los Angeles Salvation Army building doubled as the VGA's old gym, where Haley initially trains solo. "The old gym has a lot of character; it is in a brick building and is much more rough than the elite gym," says Curtis. The VGA elite gym, a state-of-the-art facility, was constructed in a new industrial warehouse complex in the city of Chatsworth. Replete with deluxe red Gymnova gymnastics equipment, Curtis based the look of the gym on elite Chinese and Russian gymnastics training centers he had researched.

Other locations utilized during production included the Thomas G. Larkin Physical Education Center at Los Angeles Southwest College in Inglewood, site of the film's IG Classics competition; Cadillac Jack's, a circa 1950s roadside diner in Sun Valley; the San Fernando Municipal Court; the Northridge Fashion Center mall; private residences in the cities of Lancaster and Chatsworth; the Los Angeles Marriott Downtown hotel; the Metropolitan State Hospital in Norwalk; and a drugstore in North Hollywood.

Intense and Xtreme

In the film's opening scenes, we learn that Haley "Graham Cracker" Graham, along with friends Poot and Frank, are dirt bike aficionados—unfortunately, their enthusiasm for the sport ultimately leads to Haley's latest (and hopefully last) run-in with the law. While recklessly performing riding tricks in the backyard pool of a 'McMansion' under construction in a new Plano, Texas development, Stussy, a local skateboarder, and his crew come by and challenge the gang in a territorial rivalry dispute to see who gets to stay and who has to go.

This scene, filmed in a housing development in Lancaster during the first week of production, was filmed by a second unit crew under the direction of Gary Hymes, a well-known action director, along with a talented team of Xtreme sports athletes, including dirt bike riders Mike Escamilla, Scott Cranmer, Jr. and Ben Snowden, along with skateboarders Jesse Fritsch and Jeremy Wray, who all doubled for the main actors.

For Missy Peregrym it was "one of the best openings ever." In the scene, Peregrym is completely covered up, hiding her femininity, before we soon discover she's a girl. "I get to be the cool girl who gets revealed. No make up. I wasn't allowed to smile. I was wearing like the baggiest clothes ever, to look like a boy. Makeup and wardrobe and everything only took about 10 minutes every morning...so that was great, too."

As her dirt bike-riding friends Poot and Frank, John Patrick Amedori and Kellan Lutz spent a day with professional dirt biker Mike Escamilla at Skatelab, an indoor skate park in Simi Valley, to undergo intensive training. "He taught us how to look really natural on bikes," explains Amedori. "We knew how to ride bikes before, but he taught us how professional dirt

bikers ride. There were certain techniques we had to learn. By the end of the day, we were riding around and doing bunny hops and cool little jumps. And we got paid to do this—sometimes, it's great, being an actor.”

Escamilla and Cranmer doubled for Peregrym for the scene's radical stunt, involving a roof-to-pool riding duel between Haley and Stussy. It was Escamilla who has to ultimately lose control and crash through the floor-to-ceiling window into the house.

“This is Leotarded!”

While Haley has grown comfortable wearing her signature trucker cap, vintage rock tees, and sporting her ever-present Gameboy, it doesn't take long before she must don a dreaded leotard once again.

In designing the wardrobe for **STICK IT**, costume designer Carol Ramsey immersed herself in the world of gymnastics. No stranger to sports-themed films, Ramsey also designed costumes for “Dodgeball: A True Underdog Story” and the wrestling comedy, “Ready to Rumble.” Most recently, she lent her talents to the blockbuster comedy sequel, “Meet the Fockers.”

“I'd never had any experience with the gymnastics world, so I really had to learn about it,” she explains. This led to several questions as she began her research: “What's important to gymnasts in terms of comfort? What is the style of the world? The gymnastics world has a really specific style that I didn't realize was so glam. There are lots of rhinestones and all this new metallic spandex. Some of these leotards you put on and it makes it look like you've got a metal body.”

Ramsey spent time at gymnastics competitions to take notes on everything, from what the gymnasts were wearing to what the judges and college recruiters had on. “It's all this business of learning the world and seeing what's appropriate visually and making sure that the gymnasts are comfortable in their clothing—because that's the most important thing when you're doing such an intense physical activity.”

Ramsey collaborated closely with production designer Bruce Curtis on fulfilling Bendinger's desire that the color scheme that would help define each character. For the most part, Haley (camouflage), Joanne (pink), Mina (blue/yellow) and Wei Wei (green) had distinctive, recurring colors for their wardrobe, all of which had to play against the backdrop of the various sets and sport facilities. According to Ramsey, “Early on, we got together and talked about what leotards would look good on each set or at each competition. For instance, at the Finals, I really

wanted the stark white of the track suits to set them off against the blue of the set, and it really set the four girls apart from all the other girls and their colors.”

Ramsey also strove to create unique pieces not ordinarily seen in the world of gymnastics. “The idea of the camouflage leotards and the flame leotards worn during the second day at the Finals was something that moves beyond the normal world of gymnastics and into the glam world,” she explains. “You don’t see camouflage leotards and you don’t see a lot of neon in gymnastics. We really wanted a progression from simple, true-to-the-world wardrobe at the beginning to these glamorous looks that take you to a whole world of heightened reality at the end.”

Rock It

Anyone who’s ever been to a gym—gymnastic or otherwise—knows the vital role that music plays in an athlete’s life...just try 20 minutes on a treadmill without it. For gymnasts especially, music serves as background to training and a running score that punctuates floor exercises. Bendinger and her filmmaking team knew that any feature film set in the current world of gymnastics would need some rocking music—and involved Grammy winners and newcomers alike, selecting just the right tunes to accompany the story of Haley’s return to the world she thought she had escaped.

Team **STICK IT** scored high when six-time Grammy winner Missy Elliott signed on, providing not only the third and latest single of off her most recent album, “The Cookbook,” as the film’s theme song—“We Run This”—but also shooting a video for the single with long-time collaborator Dave Meyers. (Elliott and Meyers recently picked up the 2005 Grammy for Best Short Form Music Video for Elliott’s smash single “Lose Control.”) The video for “We Run This” features Elliott as a gymnast, training for a championship meet, working with Olympic Gold Medalist Dominique Dawes as her coach.

Composer Mike Simpson made waves in the music industry as half of the producing/composing team Dust Brothers (working with the likes of Beck, the Beastie Boys, the Rolling Stones and a slew of others) and, much like Bendinger, has segued into the feature film world, serving as composer on such films as “Fight Club,” “Road Trip” and “Freaky Friday”...and now **STICK IT**.

Says Bendinger, “I love music, which was how I got started—writing about music for *Spin* and MTV. So now, to get to not only direct my first feature film of my script while working with such gifted artists as Missy and Mike—on top of all of the wonderful talent involved in this film—well, it really doesn’t get much better than this. Missy’s ‘We Run This’ is an awesome track, and it really is a great musical representation of Haley’s attitude and journey.”

In addition to Elliott, the soundtrack also features a heady mix of established artists and up-and-coming acts that are blurring the lines between music genres—seamlessly blending a variety of influences from metal to rap—and forging styles that are distinctly their own:

- Eclectic Detroit-based rock band Electric Six provides the song “Dance Commander,” heard during the Vickerman Academy’s internal competition; the band’s in-your-face blend of garage, dance, punk and metal (along with a small dose of humor) is reflective of the youthful power and risk-it-all drive of the elite gymnasts.
- New York artist K7’s track “Come Baby Come” pulses with rap, dance and club energy, and drives Wei Wei’s defiant balance beam routine.
- Haley’s solo run back to VGA features the song “One Big Holiday” from five-piece band My Morning Jacket, whose sound combines indie country and alternative rock into a distinctly homegrown feel.
- Other recording artists appearing on the film’s soundtrack include rapper Talib Kweli, alt rockers Blink 182, hip-hop act FannyPack, new punk group Damone, the six rappers of Jurassic 5, singer Jeannie Ortega, and even the film’s John Patrick Amedori—not to mention Fall Out Boy, Green Day, Styx, Adam Ant...and even Perry Como.

“The music in this film is eclectic, to say the least,” adds Bendinger.

Though set in the world of gymnastics, **STICK IT** is a story of empowerment that can be embraced by everyone. “I think every audience is always looking for a good story,” says Missy Peregrym. “They’re always looking for realism, something they can apply to their life or something they’ve gone through and can relate to. In the movie, there are funny, crazy parts where they’re going to laugh, and parts where they’re definitely going to cry. And they’re hopefully going to come out of it understanding gymnastics much more.”

“It’s a film that will appeal to a lot of different audiences,” Jessica Bendinger closes. “It’s a sports movie, a coming-of-age movie and a teen movie with comedy, satire, female empowerment and action. It deals with finding your place in the world. Trying to outrun your past, but not really being able to. Forgiving people, forgiving yourself, moving on. I wanted to write a story about that crossroads between high school and college, about a character who was forced into circumstances she didn’t want to be in and had to make peace with it in order to move on. So it’s a journey from selfishness to selflessness. But ultimately, I hope audiences laugh and just have a good time.”

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ABOUT THE CAST

JEFF BRIDGES (Burt Vickerman), who recently starred opposite Kim Basinger in “The Door in the Floor” for director Todd Williams, is one of Hollywood’s most successful actors and is a four-time Academy Award® nominee. He earned his first Oscar® nod in 1971 for Best Supporting Actor in Peter Bogdanovich’s “The Last Picture Show,” co-starring Cybill Shepard. Three years later he received his second Best Supporting Actor nomination for his role in Michael Cimino’s “Thunderbolt and Lightfoot.” By 1984, he landed top kudos with a Best Actor nomination for “Starman.” That performance also earned him a Golden Globe nomination. In 2001, he was honored with another Golden Globe nomination and his fourth Oscar® nomination for his role in “The Contender,” Rod Lurie’s political thriller, co-starring Gary Oldman and Joan Allen, in which Bridges played the President of the United States

Last summer Bridges finished filming “The Moguls,” a comedy written and directed by Michael Traeger, in which citizens of a small town, under the influence of a man in the midst of a mid-life crisis (Bridges), come together to make an adult film. He recently completed his second film with director Terry Gilliam entitled “Tideland,” where he plays Noah, a drug addicted, has-been, rock guitarist.

The actor’s multi-faceted career has cut a wide swathe across all genres. He has starred in numerous box office hits, including Gary Ross’ “Seabiscuit,” Terry Gilliam’s offbeat comedic drama “The Fisher King” (co-starring Robin Williams), the multi-award-nominated “The Fabulous Baker Boys” (co-starring his brother Beau Bridges and Michelle Pfeiffer), “The Jagged Edge” (opposite Glenn Close), Francis Ford Coppola’s “Tucker: The Man and His Dream,” “Blown Away” (co-starring his late father Lloyd Bridges and Tommy Lee Jones), Peter Weir’s “Fearless” (with Isabella Rosselini and Rosie Perez) and Martin Bell’s “American Heart” (with Edward Furlong, produced by Bridges’ company, AsIs Productions). “American Heart” earned Bridges an IFP/Spirit Award in 1993 for Best Actor.

In the spring of 1999, he appeared in the suspense thriller “Arlington Road” (co-starring Tim Robbins and Joan Cusack, directed by Mark Pellington). He played a major featured role in “The Muse” (an Albert Brooks comedy starring Brooks, Sharon Stone and Andie McDowell), and he starred in “Simpatico,” the screen version of Sam Shepard’s play (with Nick Nolte, Sharon Stone and Albert Finney). In 1998, he starred in the Coen brothers’ cult comedy “The Big Lebowski.” Before that, he starred in Ridley Scott’s “White Squall,” Walter Hill’s “Wild Bill,” John Huston’s “Fat City” and Barbara Streisand’s romantic comedy “The Mirror Has Two Faces.”

Bridges’ other acting credits include “K-PAX,” “Masked and Anonymous,” “Stay Hungry,” “Fat City,” “Bad Company,” “Against All Odds,” “Cutter’s Way,” “The Vanishing,” “Texasville,”

“The Morning After,” “Nadine,” “Rancho Deluxe,” “See You In the Morning,” “Eight Million Ways to Die,” “The Last American Hero” and “Heart of the West.”

In 1983, Jeff founded the End Hunger Network, a non-profit organization dedicated to feeding children around the world. Jeff produced the End Hunger televent, a three-hour live television broadcast focusing on world hunger. The televent featured Gregory Peck, Jack Lemmon, Burt Lancaster, Bob Newhart, Kenny Loggins and other leading film, television and music stars in an innovative production to educate and inspire action.

Through his company, Asls Productions, he produced “Hidden in America,” which starred his brother Beau. That television movie, produced for Showtime, received a Golden Globe nomination in 1996 for Best TV/Cable Film and garnered a Screen Actors Guild nod for Best Actor for Beau Bridges. The film was also nominated for two Emmy Awards. Current Asls projects in development include “The Giver,” based on Lois Lowry’s Newbery Award-winning novel.

One of Jeff’s true passions is photography. While on the set of his movies, Jeff takes behind-the-scenes pictures of the actors, crew and locations. After completion of each motion picture, he edits the images into a book and gives copies to everyone involved. Jeff’s photos have been featured in several magazines, including *Premiere* and *Aperture*, as well as in other publications worldwide. He has also had gallery exhibits of his work in New York at the George Eastman House, in Los Angeles and also in London. This past summer, his work was seen at the Museum of Photography in San Diego.

The books, which have become valued by collectors, were never intended for public sale, but in the fall of 2003, powerHouse Books released *Pictures: Photographs By Jeff Bridges*, a hardcover book containing a compilation of photos taken on numerous film locations over the years, to much critical acclaim. Proceeds from the book are donated to the Motion Picture & Television Fund, a non-profit organization that offers charitable care and support to film industry workers.

A few years ago, Jeff fulfilled a life-long dream by releasing his first album, “Be Here Soon” on Ramp Records, the Santa Barbara, CA label he co-founded with Michael McDonald and producer/singer/songwriter Chris Pelonis. The CD features guest appearances by vocalist/keyboardist Michael McDonald, Grammy-nominated Amy Holland and country-rock legend David Crosby. Ramp Records also released Michael McDonald’s album “Blue Obsession.”

Jeff, his wife and three children divide their time between their home in Santa Barbara, California, and their ranch in Montana.

MISSY PEREGRYM (Haley Graham) stands out in the industry as an actress of uncommon character and substance, affording her a quick ascension into the upper echelon of Hollywood's promising young actors.

Peregrym began her career in modeling when she was eighteen. Her print advertisements soon turned into commercials for Mercedes Benz, Sprint Canada and the Olympics. Peregrym caught the eye of casting directors and quickly transitioned into acting.

Audiences remember her as "Jackie" the sarcastic beauty with a troubled family life in ABC's "Life as We Know It." She won her first television role on the action-drama series "Dark Angel". Soon after, she followed with a spot on the cleverly eclectic cable series "The Chris Isaak Show." Fans also followed Peregrym in guest starring roles such as "Smallville" and "Andromeda."

Peregrym lived most of her life in Canada before heading to California full time. Outside of acting, she is a dedicated athlete, playing soccer and snowboarding as well as coaching high school basketball. She currently resides in Los Angeles.

Born in Montreal, **VANESSA LENGIES** (Joanne Charis) has been acting since she uttered her first words. Her fresh face and poignant portrayals throughout her career has made her a serious contender in Hollywood.

Lengies film debut was on Showtime Network's "Ratz", in which she was nominated for a Young Artist Award. Acting professionally since childhood, Lengies has been seen on screen on a variety of hit shows such as *Arthur*, *Are You Afraid of the Dark*, and *Radio Active*. Audiences will also remember her as co-host with Elisha Cuthbert on the hugely successful *Popular Mechanics for Kids*.

Lengies was truly announced to the world in 2002 when she was cast as "Roxanne Bojarski" on NBC's major hit *American Dreams*, which portrayed Philadelphia in the era of *American Bandstand*. Lengies critically acclaimed Bojarski won the hearts of audiences across America and made her a household name.

Most recently seen in audience favorites *The Perfect Man*, also starring Hilary Duff and Heather Locklear, and as *Natasha* in the box office surprise hit *Waiting*, with Ryan Reynolds and Justin Long, Lengies ascension continues on the big screen with her upcoming starring role in Touchstone Pictures' and Spyglass Entertainment's 2006 release of *Stick It*, which portrays the life, rewards and disappointments of competitive gymnasts. She will also be reprising her

role as the voice of Emily on the upcoming release of *Arthur's Missing Pal* set for release early 2006.

Currently residing in Los Angeles, Lengies enjoys all things art as well as outdoor life. Though born and raised in Montreal, her culturally diverse background of Egyptian and German have given her a love for travel and education, but she will always call Montreal home.

Dance has been a great influence on teen actress **NIKKI SOOHOO's** (Wei Wei Yong) acting career. In fact, dance has enhanced Nikki's opportunity for work in commercials for Bratz Dolls, on stage in *Westside Story*, and now in Touchstone Pictures' and Spyglass Entertainment's new feature *Stick It*.

Stick It, which is scheduled for release in late April, is actually a story about gymnastics. But it was Nikki's flexibility and dance training that gave her just the advantage she needed to take on the rigorous and tough audition process and land the film role.

After four auditions, a detailed workout program, and pointers from the film's expert gymnastic coaches, Nikki was hired to play Wei Wei, the one Asian-American character in the movie after an exhausting national search.

Though the filming was challenging physically and the role demanding of such a young actress, Nikki gained respect for her acting and dedication and was able to infuse both the shooting process and character with her naturally infectious spirit.

Stick It is Nikki's first studio feature and introduces her as one of the new young Asian-American actresses that has a broad cinematic as well as public appeal.

In the two short years since Nikki has been acting, she has already landed roles in three TV pilots: *K-POW*, *East of Normal*, *West of Weird* and *Testing Bob*.

Other roles include two national commercials and guest spots on *Phil of the Future*, *Drake and Josh*, and *The War at Home*. Nikki's debut film role was in *Fields of Mudan*, a short film that exposed the brutally honest truth about the horrors of human trafficking here in America.

What seems like an overnight breakthrough for Nikki is in actuality a series of events leading from one hard working moment to the next. And for Nikki SooHoo, each moment is bringing to light what she both loves and gravitates toward: the life of a creative individual on stage and in film.

MADDY CURLEY (Mina Hoyt), a former University of North Carolina Elite gymnast, makes her feature film acting debut in “Stick It,” an April 2006 release from Touchstone Pictures and Spyglass Entertainment.

“Stick It,” stars Jeff Bridges and newcomer Missy Peregrin as a rebellious 17 year old who is forced to return to the regimented world of competitive gymnastics. Curley plays “Mina,” a young Elite gymnast learning to take risks and stand up for herself. Curley’s gymnastics background was key to her landing the role, and her extensive competitive experience plays a pivotal role in the movie’s exciting climax.

Curley, a native of Tallahassee, Florida, is as competitive an actress as she was a top gymnast. She auditioned for the role with thousands of other girls in a nationwide talent search to fill the role of “Mina.” After several auditions she was finally flown to Los Angeles to meet with the producers and Jessica Bendinger who wrote and directed the film. Knowing that her competition was tough and that she need to make herself stand out in a crowd, Curley took to emailing Bendinger chatty emails several times a week. Curley ended up sending so many emails that Bendinger now refers to them as MaddySpam and cast Curley in the role on the condition that she stop sending the emails.

“Maddy was an invaluable asset to the movie,” said Jessica Bendinger, who wrote and directed the film. “Her gymnastics background was brilliant, but her attitude and acting abilities were stunning for a first-timer. She conditioned extensively and lobbied diligently for the role, and all her hard work paid off. Not only was she an actress who could actually throw Elite-level tricks, but she wonderful comedic timing. Maddy did an amazing job, and her fellow Tar Heels should be incredibly proud!”

Curley competed for the University of North Carolina Tar Heels from 2001-2004 in addition she was a four-time Academic All-American and a member of Phi Beta Kappa. Curley was a four-time competitor at the National Collegiate Athletic Association (NCAA) Regional Championships. On campus she participated in Lab! Theatre, Company Carolina and Athletes in Action. She was also a member of Alpha Chi Omega sorority.

Upon graduating from college, Curley was selected as one of 1,300 graduates from a field of 13,000 nationwide applicants to become part of the Teach for America program, which encourages young educators to accept jobs in low income and rural areas. Curley spent much of 2004-2005 teaching Language Arts to students in the rural community of Rocky Mount, North Carolina and still maintains close communication with several of her students keeping the abreast of her achievements while encouraging them to have dreams and aspirations knowing

that she herself is the prime example that dreams, no matter how big or how small, can come true with hard work and perseverance.

KELLAN LUTZ (Frank) has been on a roll lately. After wrapping his first season as a series regular on HBO's, "The Comeback," opposite Lisa Kudrow, Kellan went straight into production on two studio films. . In "Stick It," he plays a local dirt biker who befriends the lead, Missy Peregrin. In Universal's "Accepted," he plays one of the "Molson Twins" who joins Justin Long's fake college.

Born and raised in the cold state of North Dakota, there wasn't much to do in the city besides playing games at the local arcade, going to the bowling alley, hunting, or sledding in the snow. Although Kellan had a simple upbringing, he learned to live everyday to the fullest, and has done far more with his 19 years than most people do in a lifetime! He lives by the saying..."try new things, you only live once..." From sky diving to parasailing, from motor cross to white water rafting, Kellan insists on living life like an adventure.

After moving to the state of Arizona when he was just 14, he discovered that he had a wild curiosity about life. This has led him on a search for knowledge in everything he puts his hands and mind to. In high school, Kellan had the unique opportunity to travel to the Dominican Republic for a semester, to study its culture and the Spanish language. This gave him a grounded outlook on life and the struggles that face many cultures outside America. Other high school memories include winning the Arizona Youth Billiard Championship.

Kellan's family were not very supportive in his decision to become an actor after graduating from high school, instead of going to college, where he was considering becoming a chemical engineer. However, their fears were alleviated as he has worked virtually nonstop since arriving in Los Angeles. The past year's highlights include landing several high profile modeling campaigns, including the coveted job as the cover-boy of "Abercrombie & Fitch's Summer Catalogue 2004." He can also be seen in the Levi's Jean ads.

He has shot a string of independent films where he has learned to hone his craft, and develop multiple characters of his own. He also participated in local theater. Kellan's first television opportunity was for CBS, the recurring role of "Rob" on "The Bold and the Beautiful." This past summer Kellan shot the lead in an MTV pilot, as well as six episodes of the PAX tv show, "Model Citizens." Lutz then went on to shoot an episode of the new hit series, "CSI: New York," "Six Feet Under," and a recurring role on "Summerland."

Although his dreams are coming true, Kellan still hasn't quenched his desire to learn and create. This past year he has also patented two inventions and is waiting for the prototype to be created.

Kellan is the middle child of six brothers and one sister, but this doesn't bother him because as he puts it, "I'm the tallest kid in the family!" And he never lets his siblings forget it....

JOHN PATRICK AMEDORI (Poot) is creating a buzz in Hollywood, not only for working with some of the most distinguished actors and directors in the industry; but also because his talent has earned him a respected reputation for successfully handling emotionally dark and complex characters at an early age.

John's acting career began at age eleven, when he landed a role in Cameron Crowe's award winning film, *ALMOST FAMOUS*. An accomplished guitar player, Casting came calling for the role of Young William on the strength of his performance in a homemade audition tape, but it was quickly discovered he was too young for the part. Ultimately, Cameron Crowe decided to cast him in his film because "he had the right attitude for the role," commenting later that "Amedori was one of the spiritual guiding forces in the film."

He was immediately cast in his second film, M. Night Shyamalan's *UNBREAKABLE*, along side Bruce Willis. His emotional audition, taken shortly after he turned twelve, won him the part of The Hostage Kid, a key character in one of the film's pivotal scenes.

Throughout his seven year career, John has continued to land key roles in notable television dramas such as Steven Bochco's *PHILLY*, CBS' *THE GUARDIAN*, *JOAN OF ARCADIA*, *LAW & ORDER SVU*, *HOUSE MD.*, *GHOST WHISPERER*, *NIP/TUCK* and several TV pilots including John Stockwell's *ROCKY POINT* for the WBN.

His Independent films include, *D-MINUS* with Robert Patrick, *MRS HARRIS* opposite Annette Bening, and *LITTLE ATHENS* (2005), where his performance prompted reviewers from *Variety* to conclude "Amedori makes his storyline by far the most compelling, one so full of various tensions and turns that it would have made for a perfectly fine little movie on its own. So strong is a sequence where Amedori has to react to a dead drug connection that the rest of pic is a downhill slide."

Similar observations were made about his role in New Line's *THE BUTTERFLY EFFECT*. Although his resemblance to Ashton Kutcher helped win him the role, it was his portrayal of the psychologically damaged Young Even Treborn that won over critics.

In 2005, John Amedori wrapped *LOVE IS A DRUG* for Alpine Pictures, opposite Daryl Hannah, Lizzie Caplan (*Mean Girls*) and Directed by Elliott Lester. Love is having it's world

Premiere at the 2006 Slamdance Festival in Utah and early reviews are already glowing with enthusiasm. Also in April, 2006, Amedori will see the release of *STICK IT*, a coming of age comedy from Touchstone Pictures and Spyglass Entertainment starring Jeff Bridges and directed by Jessica Bendinger (*Bring It On*).

At eighteen, Mr. Amedori continues to look forward to mature roles, and interesting parts, "Some of the actors I admire are Johnny Depp, Gary Oldman and Sean Penn. They're all not afraid to turn themselves inside out for their characters, always giving an honest performance. I hope someone can say that about me one day." Those acquainted with John Patrick Amedori's talent and career have little doubt he will achieve this goal and in high style.

JON GRIES (Brice Graham) has appeared in more than 30 feature films. He recently wrapped production, starring opposite Jon Voigt in the feature film, "September Dawn." Gries has also completed starring roles in the Trigger Street production of "The Sasquatch Dumpling Gang" and in the independent feature films "South of Heaven," "Waterborne," "Sledge: The Untold Story," "Car Babes" and "Bar Starz."

Last year, Jon received the prestigious 2005 IFP Spirit Award Nomination for Best Supporting Acting for his role as Uncle Rico in the multiple-award-winning Fox Searchlight smash hit "Napoleon Dynamite."

Recent starring credits also include the Independent Spirit Film Award-winning "Jackpot" for Sony Classics; "The Big Empty," starring opposite Jon Favreau and Daryl Hannah; "Northfork" for Paramount Classics; "The Snow Walker," opposite Barry Pepper, which was nominated for 11 Canadian Genies (the country's Academy Awards), including Best Picture of the Year; and "The Rundown," opposite The Rock and Christopher Walken for Universal.

Gries' other memorable credits include "Get Shorty," "Running Scared" and "Real Genius."

The daughter of commercial jingle composer/arranger Neil Warner and book agent Naomi, **JULIE WARNER** (Mrs. Charis) was born and raised in New York City where she attended the ever-relentlessly fundraising (i.e., "very prestigious") Dalton School for 12 years.

Warner began acting during her high school and college summers—completing *The Circle in the Square* acting program, The Juilliard Program in Chautauqua, NY, as well as studying with Nancy Donohue at HB Studios and Bill Esper.

While attending Brown University, where she graduated with a hangover and a B.A. in Theater Arts, Warner performed and directed over 30 plays. Her proudest moment (and her father's personal favorite) was an Athol Fugard one act in which she was completely naked for 90 minutes.

Rather than return to New York City to live with her parents or attend graduate school for two to four years, Warner made the move to Hollywood. Upon finding brilliant acting teacher Roy London, she was able to say goodbye to Pert Plus and Alpo commercials and began to work steadily in television, landing guest star roles and movies of the week. Warner produced her first film in 2005—the documentary SPECIAL THANKS TO ROY LONDON, an homage to London, directed by Christopher Monger.

Warner's "big break" came with her first feature film DOC HOLLYWOOD, directed by Michael Caton-Jones, in which she starred opposite Michael J. Fox. Additional film credits include Billy Crystal's MR. SATURDAY NIGHT, Mike Binder's INDIAN SUMMER, THE PUPPET MASTERS opposite Donald Sutherland and Pete Segal's TOMMY BOY opposite Chris Farley.

Warner has worked steadily in television with lead roles in Marc Lawrence's "Pride and Joy" for NBC and Paul Haggis' "Family Law" for CBS. She made her directorial debut with an episode of "Family Law" in the third and final season of the show. More recently, Warner starred on Bravo's comedy "Hidden Howie" opposite Howie Mandel as well as the first season of Ryan Murphy's NIP/TUCK for FX as "Megan O'Hara," Dylan Walsh's breast cancer patient-turned-love interest. In addition, she will play one of the leads opposite Kelli Williams and Regina King in the ABC one hour pilot "Women In Law" to be directed by Robert Luketic (LEGALLY BLONDE).

Warner continues to reside in Los Angeles with her amazing son Jackson—whom she is proud to have half made—and aspires to do more theater, cure her insomnia and work on her singing (not necessarily in that order).

Popular Australian-born actress **GIA CARIDES** has been working in film and theater since she was 12-years-old, and her face is familiar to moviegoing audiences in both the U.S. and Australia.

The Australian Film Institute has twice honored with nominations for her work in features: Best Actress in a Lead role for "Brilliant Lies," and Best Actress in a Supporting Role

for “Strictly Ballroom.” She also received a U.S. Screen Actors Guild nomination (along with the rest of the ensemble cast) for the independent hit “My Big Fat Greek Wedding.”

Her extensive list of feature film credits includes Alex Steyermark’s “One Last Thing...,” “My Big Fat Greek Wedding” (which, at the time, was the most successful independent film ever made), “Thank Heaven,” the successful sequel “Austin Powers: The Spy Who Shagged Me,” Mike Nichols’ “Primary Colors,” “Brilliant Lies” and “Bad Company.” It was perhaps her role as the flamboyant and driven ballroom dancing hopeful, Liz Hoyt, in the international hit “Strictly Ballroom,” that vaulted her to stardom outside of her home country.

Carides’ has also been active in television, and her list of credits includes such shows and telefilms as “Without a Trace,” “My Big Fat Greek Life,” “ER,” “Police Rescue,” “Firehouse” and “The Devil’s Child.”

ABOUT THE FILMMAKERS

Quickly building a reputation as a trailblazer in Hollywood **JESSICA BENDER** (Director / Screenwriter) has become a role model for those aspiring to careers in entertainment. The writer/ director began as a model with the famed Elite Modeling Agency, an unexpected beginning for such a luminary for women and directors in Hollywood. While still in college, the gifted writer snagged her first writing gig; covering hip-hop music for *Spin Magazine*. *MTV News* followed, and Bender continued honing her insights and her ability to translate concepts to the page.

This early foundation in the music world facilitated a segue into directing music videos. Bender directed artists in diverse genres: working with critics' favorites *Masters of Reality*, Japanese metal stars, *Loudness*; and Latin freestyle artist *Coro*. Her proclivity for direction led to two 1991 Billboard nominations for Best Rap Video and Best Director for Queen Latifah’s *Fly Girl*.

Bender’s love of writing eventually drew her to television, first penning episodes on the French series *Sous Le Soleil* and eventually for the Emmy and Golden Globe award winning season four of *Sex and The City*.

Writing for television encouraged a move to Los Angeles, where Bendinger endured twenty-seven studio rejections to her first original idea, *Bring it On*. Eventually, the idea was purchased by Beacon Pictures and the result was staggering success for the first time scriptwriter. The project, distributed by Universal, debuted at number one at the box office and remained there for two weeks. *Bring It On* went on to be one of the highest grossing movies of the year, and remains one of the highest grossing movies of teen comedy genre. Jessica frequently serves as a script-doctor, and some of her additional writing credits include: *The Truth About Charlie*; *First Daughter*, and the 2006 release, *Aquamarine*.

Bendinger has just wrapped production on *Stick It*, her first original script since *Bring It On*. This project scored her a rare triple crown in its' genesis. First, Bendinger was attached as a production company with producing partner Gail Lyon. Secondly, she attached herself as director of the film, and lastly, once the project was purchased, it had to be green-lit into production within six months. This unusual kind of progress-to-production deal has occurred but a few times in Hollywood history.

Bendinger's work has appeared in *Premiere Magazine*, *Elle Décor* and numerous internet outlets. She has served as an advisor for the Sundance Film Lab and is a frequent panelist at the Austin Film Festival. Currently residing in Los Angeles, Jessica plans on continuing her writing and encouraging young people pursuing careers in the arts.

GAIL LYON (Producer) served as executive producer of the live-action revisiting of J.M. Barrie's classic tale "Peter Pan," and director Robert Luketic's romantic-comedy "Win a Date with Tad Hamilton," starring Kate Bosworth and Topher Grace. Lyon recently served as the President of Red Wagon Entertainment, where she executive-produced the sequel "Stuart Little 2," which became an international hit.

Before joining Red Wagon, Lyon had served as President of Jersey Films, where she was a co-producer on the award-winning, true-life drama "Erin Brockovich," starring Julia Roberts under the direction of Steven Soderbergh. Her additional producing credits include the HBO comedy "The Pentagon Wars" (as an executive producer) and the sci-fi thriller "Gattaca" (as a co-producer).

Earlier in her career, Lyon had been an executive in the feature film division of The Walt Disney Company, as well as an executive for action producer Joel Silver. She started her career in the entertainment business as a page at NBC in Burbank.

GARY BARBER (Executive Producer) founded the production, finance and distribution company, Spyglass Entertainment, with partner Roger Birnbaum where he serves as Co-Chairman and CEO. The company's savvy production choices from the beginning led to the phenomenal box office success of "The Sixth Sense," starring Bruce Willis, which went on to gross over \$661 million and garnered six Academy Award® nominations.

Another seven Academy Award® nominations followed with the Russell Crowe, Al Pacino drama, "The Insider," along with successes such as "The Count of Monte Cristo," with Jim Caviezel and Guy Pearce, "Keeping the Faith," with Ben Stiller and Edward Norton, "Shanghai Noon," with Jackie Chan and Owen Wilson, and its sequel "Shanghai Knights," as well as the dynamic teaming of Al Pacino and Colin Farrell in "The Recruit."

In 2003 Barber executive produced and co-financed two milestone movies: "Bruce Almighty," starring Jim Carrey and Jennifer Aniston, which grossed over \$485 million in worldwide box office and is considered one of the blockbuster comedies of all time, and "Seabiscuit," the tale of a legendary racehorse, starring Tobey Maguire, Chris Cooper, and Jeff Bridges, which received seven Oscar® nominations with its moving story of triumph over adversity.

Last year Barber produced "The Pacifier" and "The Hitchhiker's Guide to the Galaxy." "The Pacifier," a family comedy starring Vin Diesel, earned approximately \$200 million in worldwide box office, while "The Hitchhiker's Guide to the Galaxy," an adaptation to the Douglas Adams best-seller, crossed the \$100 million mark globally.

Spyglass recently co-financed and Barber executive-produced: "The Legend of Zorro," the sequel to the 1998 smash hit, with Catherine Zeta-Jones, Antonio Banderas, and director Martin Campbell, and "Memoirs of a Geisha," based on the best-selling novel, helmed by Rob Marshall ("Chicago") and starring Ziyi Zhang and Ken Watanabe. The beautifully crafted film earned Spyglass three Oscar® wins out of six nominations, bringing a total of twenty-six nominations to Spyglass for the eight-year-old company.

2006 continued the success with Walt Disney Pictures' "Eight Below," which Spyglass cofinanced and Barber executive produced. Upcoming for Spyglass is the release of "The Invisible," a supernatural thriller with acclaimed writer turned director David Goyer at the helm. Spyglass produced and financed the film which will be released domestically through Miramax.

Spyglass is also in production with the live-action feature of the beloved classic cartoon series, "Underdog" as well as the drama "The Lookout" with Oscar®-nominated writer Scott Frank directing and starring Jeff Daniels, Joseph Gordon-Levitt, and Isla Fisher.

Two new comedies, "Evan Almighty", the sequel to "Bruce Almighty starring Steve Carell, and "Balls of Fury", a hilarious look at a former ping pong champ, are also in production for spring 2006.

A seasoned veteran of the business, Barber has been directly responsible for operating companies in feature film production and distribution, foreign theatrical, video and TV distribution, exhibition and pre-recorded music and music publishing. He was responsible for building these companies from the ground up.

In managing these businesses, Barber was instrumental in making many landmark deals, identifying and breaking new talent and producing major worldwide hits. His international expertise is considered one of the best in the business with extensive relationships in worldwide theatrical, video and television. As an executive with unparalleled experience and financial savvy, Barber has also developed strong relationships in the commercial and investment banking community and earned the respect of this tightly knit group through constant and successful deal making.

Barber is the former Vice Chairman and Chief Operating Officer of Morgan Creek Productions. During his eight and a half years at the company, he was in charge of all day-to-day operations for each of Morgan Creek's business entities including feature film production, foreign distribution, music, exhibition and interactive.

Barber has produced or executive produced over 50 feature films and TV shows including the 1994 hit that rocketed Jim Carrey to stardom, "Ace Ventura: Pet Detective," and its highly successful sequel, "Ace Ventura: When Nature Calls," and the 1991 blockbuster, "Robin Hood: Prince of Thieves," starring Kevin Costner.

Prior to his appointment at Morgan Creek, Barber was President of Vestron International Group, which was the largest independent video company in the world. During his tenure at Vestron, Barber acquired and distributed many international hits including "The Princess Bride," "Young Guns," "Hamburger Hill," and "Dirty Dancing." Additionally Barber served at Producers Sales Organizations and prior to that Barber spent seven years at Price Waterhouse as a member of the entertainment specialty group.

ROGER BIRNBAUM (Executive Producer) founded the production and finance company, Spyglass Entertainment, with partner Gary Barber, where they share the title of Co-Chairman and CEO. The company develops and finances all of its projects independently.

The company's box office successes range from "The Sixth Sense" with Bruce Willis, which earned \$661 million in worldwide box-office, to the smash hit "Bruce Almighty" starring

Jim Carrey, which earned \$485 million. Also included in the Spyglass library are Oscar-nominated favorites such as "Seabiscuit," with Tobey Maguire, and the "Insider," with Russell Crowe and Al Pacino. In total, Spyglass has cumed over 26 Oscar® nominations, including three wins. Other company successes include "The Count of Monte Cristo" with Jim Caviezel and Guy Pearce, "Keeping the Faith" with Ben Stiller and Edward Norton, the dual hits "Shanghai Noon" and its sequel "Shanghai Knights" with Jackie Chan and Owen Wilson, "The Recruit" with Al Pacino and Colin Farrell, "Hitchhiker's Guide to the Galaxy," starring Sam Rockwell and Mos Def, and the smash family film, "The Pacifier" with Vin Diesel.

Recently, Spyglass co-financed and executive produced "The Legend of Zorro," the sequel to "The Mask of Zorro" with Catherine Zeta-Jones, Antonio Banderas, and director Martin Campbell, and "Memoirs of a Geisha," the adaptation of the best-selling novel directed by Rob Marshall ("Chicago"). Both films were released internationally by Spyglass and have grossed nearly \$150 million dollars each in worldwide box office to date. "Memoirs of a Geisha" drew numerous kudos and awards throughout the season, culminating in three Academy Awards®.

Most recently, Mr. Birnbaum co-financed and produced the action adventure "Eight Below", based on the true survival story about a group of sled dogs' in Antarctica. The film has strong legs at the box office, nearing \$80 million dollars to date in its first few weeks of release. Spyglass also produced and financed "The Invisible," a supernatural thriller helmed by acclaimed writer turned director David Goyer, due in theaters in 2006.

Ramping up for 2007 release, production has just begun on the drama "The Lookout" with Oscar®-nominated writer Scott Frank directing, and starring Jeff Daniels, Joseph Gordon-Levitt, Isla Fisher, and Matthew Goode.

Also on the slate is the live-action feature with Walt Disney Pictures "Underdog", based upon the beloved cartoon series, which is currently in production, as well as the ping-pong comedy "Balls of Fury", which starts in May. Birnbaum also serves as executive producer for the comedy "Evan Almighty", the sequel to "Bruce Almighty", starring Steve Carell and Morgan Freeman, which is shooting currently.

Prior to founding Spyglass Entertainment, Mr. Birnbaum, co-founded Caravan Pictures, where he was responsible for such box office hits as "Rush Hour," "Six Days/Seven Nights," "Inspector Gadget," "Gross Pointe Blank," "The Three Musketeers," "Angels In The Outfield," and "While You Were Sleeping."

Before joining Caravan, Mr. Birnbaum held the title of President of Worldwide Production and Executive Vice President of Twentieth Century Fox, where he developed such films as

“Home Alone,” “Sleeping With The Enemy,” “Edward Scissorhands,” “Hot Shots,” “My Cousin Vinny,” “The Last Of The Mohicans,” “Die Hard 2” and “Mrs. Doubtfire,” among others. Prior to that, Mr. Birnbaum was President of Production for United Artists where he developed the Oscar winning film and all-time cinema favorite “Rain Man.”

Earlier in his career, he produced “The Sure Thing,” directed by Rob Reiner and “Young Sherlock Holmes,” which were presented in association with Steven Spielberg’s Amblin Entertainment. For television, he executive produced the telefilms “Scandal Sheet,” “Happily Ever After,” “When Your Lover Leaves” and the award winning “All The Kids Do It.”

Born in Teaneck, New Jersey and educated at the University of Denver, Mr. Birnbaum built a successful career as Vice President of A&M Records and Arista Records before entering the film business to produce motion pictures.

He is currently Co-Artistic Director of the AFI conservatory, and serves on the Advisory Board for UCSB at the Center for Film, Television, and New Media. He is also a mentor to the USC Peter Stark Producing Program, as well as the UCLA Graduate Film program.

JONATHAN GLICKMAN (Executive Producer) is responsible for the development and production of all Spyglass films. In 1993, Mr. Glickman joined Caravan Pictures as an intern and by 1997 he had worked his way up to President of the company. During this time he helped to bring in such projects as “While You Were Sleeping”, serving as associate producer. Later, he also produced the international smash hits “Rush Hour” and its sequel “Rush Hour II”. In addition, Mr. Glickman executive produced “Grosse Pointe Blank” and Walt Disney's “Inspector Gadget”.

In 1998, Mr. Glickman was named President of Production for Spyglass Entertainment. While at Spyglass, Mr. Glickman has produced “Shanghai Noon”, “Count Of Monte Cristo”, “Mr. 3000”, “The Hitchhiker’s Guide to the Galaxy”, and the 2005 family hit “The Pacifier”. Mr. Glickman, who is married to television writer Christy Callahan, graduated with honors in English from the University of Michigan and attended University of Southern California's Peter Stark program.

DEREK EVANS (Executive Producer) Executive Vice President of Production, is responsible for the acquisition, development and production of Spyglass films. He began his career in the motion picture industry in 1995 working as an assistant to producer Scott Rudin on such films as "Clueless," "Sabrina," "First Wives Club" and "Ransom," among others. The following year, he was hired at Sandollar Productions ("Father of the Bride") as an assistant/

story editor. After only five months, Mr. Evans was hired as Creative Executive at Caravan Pictures where he helped develop films such as "Rush Hour" and was quickly promoted to Director of Development. In 1998, Mr. Evans was named Vice President of Production at the newly created Spyglass Entertainment and brought "Keeping the Faith" to the company soon after. After finding and co-producing both "The Count of Monte Cristo" and "Reign of Fire," he was promoted to Senior Vice President. In 2004, Evans was promoted again to Executive Vice President and co-produced "Mr. 3000," starring Bernie Mac. Most recently, Mr. Evans developed and executive produced both "The Hitchhiker's Guide to the Galaxy" and the box office hit "The Pacifier," starring Vin Diesel. Born in Boston, Massachusetts, Mr. Evans graduated with honors in Political Science from Union College.

DAVID CROCKETT (Executive Producer) recently executive-produced the hit horror remake of "The Amityville Horror," starring Ryan Reynolds.

Crockett executive-produced Wes Craven's "Cursed," starring Christina Ricci; and co-produced "Bad Santa," starring Billy Bob Thornton, John Ritter and Bernie Mac, and "The Guru," starring Heather Graham and Marisa Tomei. Crockett has also worked as a unit production manager and/or production supervisor on such films as "40 Days and 40 Nights," "Mimic 2" and "Frequency." Crockett began his career as a production accountant working on such films as "Scream," "Music of the Heart," "The Corruptor" and "Meet the Deedles." Upcoming for Crockett is the feature film "Gone, Baby, Gone," which he will executive-produce; the project is an adaptation of the Dennis Lehane novel and will be directed by Ben Affleck.

Crockett graduated with high honors from the University of Illinois at Champaign-Urbana.

DARYN OKADA, ASC (Director of Photography) recently completed director Mark Waters' "Just Like Heaven," starring Reese Witherspoon. He also previously collaborated with Waters on the hit comedy "Mean Girls." Okada was born and raised in Los Angeles and displayed an early keen interest in the visual arts, including both still photography and motion pictures. Okada began experimenting with a Super 8 mm camera during his pre-teen years. He later graduated from high school at the age of 16 and began working part-time as a projectionist at East Los Angeles City College.

During that time Okada also volunteered on crews for student films and low budget independent movies. He subsequently found opportunities to shoot occasional aerial sequences for commercials, and earned his first credit for "Nomad Riders," a low budget feature in 1981.

During the mid-1980s, his career was put on hold for several years when he was injured

in a helicopter crash while shooting aerial footage, but Okada refused to give up. He then shot several independent films during the late '80s and earned an Outstanding Achievement Award nomination from the American Society of Cinematographers for the mini-series "In a Child's Name" in 1991.

1989 marked Okada's first collaboration with director Steve Miner, on the ABC mini-series "Elvis: The Early Years," which led to photographing several feature film's with Miner including, "Wild Hearts Can't Be Broken," "My Father the Hero," "Big Bully," "Halloween: H20," "Lake Placid," "Texas Rangers" and the television pilot for the series "Dawson's Creek."

Okada has compiled more than 30 credits, including "Dr. Dolittle 2," "Anna Karenina," "Captain Ron," "Joe Somebody," "Cradle 2 the Grave" and "Paparazzi."

He is a member of the Scientific and Technology Council for the Academy of Motion Picture Arts and Sciences.

In the beginning, **BRUCE CURTIS** (Production Designer) established himself designing stylized music videos for many of Rock, Pop, Rap and R&B's most respected recording artists. His concurrent ventures in commercial design proved equally rewarding.

Without delay, his name became associated with production companies such as HKM, RSA, Oil Factory, Tool of North America, Believe Media and Epoch Films. Commercial and music video directors with whom he has worked include David Fincher, Gore Verbinski, Antoine Fuqua, Hype Williams, Dr. Dre, Sophie Muller, Phillip Atwell and Barbara Koppel, among others.

Over the years, Curtis has also formed lasting relationships with still photographers Albert Watson and Peter Arnell and feature director Richard Linklater. Bruce's most recent collaborations with Linklater include the films "A Scanner Darkly", "Bad News Bears."and "Fast Food Nation."

TROY TAKAKI, A.C.E. (Editor) recently edited director Andy Tennant's blockbuster romantic comedy "Hitch," starring Will Smith and Eva Mendes.

Takaki moved to Los Angeles in 1990 to pursue his filmmaking career after graduating *cum Laude* with a degree in cinema from San Francisco State University. Starting in television, he worked on series such as "Threat Matrix," "Ally McBeal," "Tales from the Crypt," "SeaQuest DSV," "JAG," "Dark Skies" and "Nash Bridges."

He segued to feature films with the Los Angeles Independent Film Festival entry “Sweet Underground” and Sundance Film Festival entry “The Pornographer.” Since then, Takaki has cut such features as “Sweet Home Alabama,” “Cheats” and “Jawbreaker.”

In 1998, *The Hollywood Reporter* voted Takaki “Emerging Talent to Watch.” And in 2000, he was asked to join the prestigious A.C.E. (American Cinema Editors, an honorary society of motion picture editors founded in 1950).

Troy has continued to keep a hand in both the indie and studio world with the 2004 Sundance Film “One Point O”; the 2005 Sundance Film “Drum,” starring Taye Diggs; and “This Girl’s Life,” starring James Woods and Rosario Dawson.

His other movie credits include Humble Journey Film’s “Crazy as Hell,” starring Eriq LaSalle; HBO’s “Scar City,” starring Stephen Baldwin and Chazz Palminteri; and Artisan’s “Slow Burn,” starring Minnie Driver, Josh Brolin and James Spader.

CAROL RAMSEY (Costume Designer) is recognized as one of the finest and most versatile designers working today. In 28 feature films she has composed a vast array of costumes, ranging from All-American 1940’s menswear for Paul Newman to outfits for Siamese-twin wrestlers. She has transformed Sir Anthony Hopkins into Picasso, designed an S&M Dodgeball team, and outfitted the elegant Leslie Caron and the glorious Barbra Streisand. From the urban action of “Bad Boys 2” to the character comedy of “Meet the Fockers” to the lush films of Merchant/Ivory, she has impressed actors and directors with her exceptional talent and creativity.

Her work has won her praise from numerous critics, including Janet Maslin of *The New York Times*, who wrote, “Carol Ramsey’s costumes have sensational verve.” In 2002, she was nominated for a Costume Designer’s Guild Award for Excellence in Costume Design - Period Television for “Jackie Bouvier Kennedy Onassis”.

Originally from Pennsylvania, Ramsey earned her Master of Music degree in harpsichord performance from the New England Conservatory of Music in Boston. While studying music, she also pursued her passion for costume design, creating elaborate 16th century fashions for the Boston Shakespeare Company. She quickly moved into designing for many Boston-based theaters, dance companies, private clothing clients, commercials, and films.

Among Ramsey’s other films are: “Scary Movie 3 and 4”, “Tuck Everlasting”, “Surviving Picasso”, “A Soldier’s Daughter Never Cries”, “Mr. & Mrs. Bridge”, “Slaves of New York”, “Dodgeball: A True Underdog Story”, “The Santa Clause”, “Jungle 2 Jungle”, “Le Divorce”,

“Dragon: The Bruce Lee Story”, “King of New York”, and “Don’t Tell Mom the Babysitter’s Dead.” For television, Ramsey’s costumes graced CBS’ “Jackie Bouvier Kennedy Onassis,” the WB’s “Popular,” and American Playhouse’s “Three Sovereigns for Sarah.”

Carol currently resides in Studio City with her husband Douglas Miller, a documentary filmmaker, and their 19-year-old daughter, Maren Miller, a Freshman at The Cooper Union in New York City.

MIKE SIMPSON (Composer), best known as one-half of the Dust Brothers, has been composing and producing music for almost three decades. He began writing and producing hits for Tone-Loc and Young MC in the mid-late ‘80s and in 1989 co-wrote and produced the Beastie Boys’ groundbreaking album, “Paul’s Boutique.” His work continued into the ‘90s creating hits for such groups as the Rolling Stones, Hanson (“Mmbop”) and Beck’s landmark album, “Odelay.” In 1997, Simpson was honored by *Time* magazine as one of the nation’s 50 “Cyber-Elite” for his pioneering work in music and technology. And in 1999, he won a Grammy for his songwriting and production work on Santana’s “Supernatural.”

In the midst of his songwriting and record production, Mike worked from 1996 - 2000 simultaneously as an executive at both Ideal Records (a joint-venture with Hollywood Records) and DreamWorks Records. In the 21st century, Simpson has contributed his songwriting and production talents to Linkin Park on their debut album “Hybrid Theory,” Tenacious D and Beck’s acclaimed “Guero.”

While Mike’s songs have been featured in films ranging from “Spawn” to “The Spongebob Squarepants Movie,” his first composing project was the highly acclaimed score to David Fincher’s “Fight Club.” which was nominated for a “Brit” award in 2000. Simpson has gone on to compose and produce music for several films, including “Road Trip,” “Zoolander” and “Freaky Friday.”

In addition to his album and film work, Mike has also been responsible for creating music for some of the biggest advertising campaigns in history, including the GAP and Microsoft. Mike also composed the “Welcome to Windows 98” theme for Microsoft, which played on every Windows-equipped computer upon start-up.

MISSY ELLIOTT (Song by) is a six-time Grammy Award winner and the best-selling female hip-hop artist of all time. Her many accolades include 17 MTV award nominations, three BET Awards, two American Music Awards and six Lady of Soul/Soul Train Awards.

Not only a visionary recording artist and performer, Elliott is one of the few women who enjoy an equal amount of success behind-the-scenes. As a prolific songwriter and producer, she has acquired a star-studded list of production credits that includes Whitney Houston, Janet Jackson, Christina Aguilera, Justin Timberlake and Destiny's Child, among others. As the head of her own record label, The Goldmind, Inc., she launched the career of R&B star Tweet.

Elliott wrapped up the first season of her dramality show, UPN's "The Road To Stardom with Missy Elliott," in March 2005. In addition, she has created a unique joint venture with Adidas for a line of clothing, shoes and accessories under the moniker "Respect ME."

"The Cookbook," Elliott's sixth and most recent album, debuted at #2 on Billboard's *Top 200 Albums Chart* and *Top R&B/Hip-Hop Albums Chart* upon its release last July and finished out 2005 strong, making it onto a number of year-end lists including: *Rolling Stone's* Top 50 Albums of 2005 ("she's as singular a rhymer as she is a stylish hitmaker"); *Spin's* 20 Best Singles of 2005, touting "Lose Control" as "the year's most riotous beat, if not the best song"; and *Blender's* Greatest Songs of 2005 for "On & On," which earned the Neptunes a Grammy nomination for "Producer of the Year." "The Cookbook" was nominated for four Grammys and the video for the single "Lose Control" netted Elliott (and collaborator Dave Meyers) won the Grammy for Best Short Form Music Video of the year.