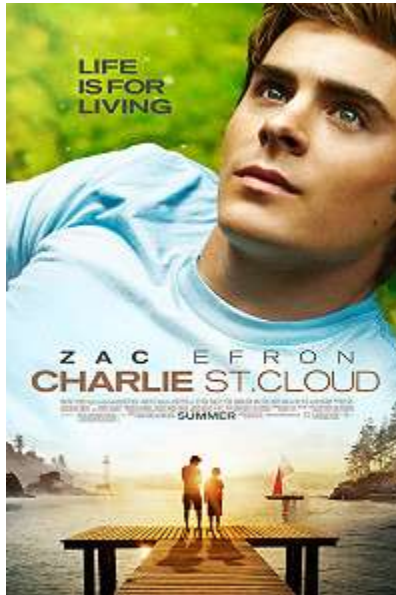


CHARLIE ST. CLOUD (2010)

Production Notes



***“trust your heart
if the seas catch fire
(and live by love
though the stars
walk backward)”***

—e.e. cummings, dive for dreams

Based on an acclaimed novel, *Charlie St. Cloud* is a romantic drama starring ZAC EFRON (*17 Again*, *Hairspray*) as a small-town hero who survives an accident that lets him see the world in a unique way. In this emotionally charged story, he begins a romantic journey in which he embraces the past while discovering the purpose of his life and the transformative power of love.

Accomplished high-school sailor Charlie St. Cloud (Efron) has the adoration of single mother Claire (Academy Award® winner KIM BASINGER, *L.A. Confidential*, *8 Mile*) and little brother Sam (newcomer CHARLIE TAHAN), as well as a scholarship to Stanford that will lead him far from his sleepy Pacific Northwest hometown. But Charlie’s bright future is cut short when tragedy strikes and takes his dreams with it.

During a car accident, the brothers reach out to one another when it looks as if they are about to

die. In that moment, Charlie swears to Sam that he will never leave him. But abruptly, Charlie is revived by the intervention of determined paramedic Florio Ferrente (RAY LIOTTA of *Goodfellas*, *Date Night*). Sam, tragically, could not be saved.

Charlie is inconsolable. During his little brother's funeral, he runs from the grave site into the forest behind the cemetery, stumbling upon a small clearing just as day is drawing to a close. In the distance, he hears the sunset cannons sound. Dazed, Charlie looks up and is stunned to see Sam, baseball glove in hand, waiting for him to begin the ball practice that is a part of their evening ritual.

Five years go by and Charlie's life has taken a different path than the one about which he dreamed. He's now the caretaker of Seaside Cemetery where Sam is buried, and his sailboat is stored away on blocks. College, friends and family have been abandoned. Every evening at the gloaming hour, just as the cannons sound, Charlie returns to the glade to play catch with Sam. At sunset, Sam vanishes again. Though his brother wants him to move on, Charlie's promise to Sam is all that matters anymore.

But when his high-school classmate Tess (AMANDA CREW of *The Haunting in Connecticut*, *She's the Man*) returns home unexpectedly, Charlie grows torn between honoring the promise he made years earlier and moving forward with newfound love.

Like Charlie, Tess has a passion for sailing. Unlike him, she has chased her dreams and will soon embark on an ambitious solo voyage around the world as the youngest skipper to ever compete in this harrowing race.

Is it a twist of fate that has brought her into his life now, when she only has a week until she leaves? Just as Sam helps Charlie to find the courage to let go of the past for good and pursue Tess, he discovers the soul most worth saving is his own.

Director BURR STEERS (*17 Again*, *Igby Goes Down*) helms *Charlie St. Cloud* from a screenplay by CRAIG PEARCE (*Moulin Rouge!*, *Romeo + Juliet*) and LEWIS COLICK (*Ladder 49*, *October Sky*) that is based on the novel "The Death and Life of Charlie St. Cloud" by BEN SHERWOOD. Producer MARC PLATT (*Scott Pilgrim vs. the World*, *Wanted*, *Legally Blonde*) leads the production team of the romantic drama.

Lending their expertise to *Charlie St. Cloud* is a team of accomplished filmmakers that includes director of photography ENRIQUE CHEDIAK (*28 Weeks Later*, *The Good Girl*), production designer IDA RANDOM (*Fast & Furious*, *Rain Man*), costume designer DENISE WINGATE (*Wedding Crashers*, *Live Free or Die Hard*), editor PADRAIC M C KINLEY (*17 Again*, *Igby Goes Down*) and composer ROLFE KENT (*17 Again*, *Up in the Air*). ERIKA M C KEE (*X-Men*

Origins: Wolverine, The Time Traveler's Wife) serves as the film's visual effects producer.

MICHAEL FOTTRELL (*Fast & Furious, Live Free or Die Hard*), RYAN KAVANAUGH (*Dear John, upcoming Immortals*), Ben Sherwood, JARED LEBOFF (*Scott Pilgrim vs. the World, Wanted*) and ADAM SIEGEL (*Scott Pilgrim vs. the World, Wanted*) serve as the film's executive producers.

ABOUT THE PRODUCTION

From Page to Screen:

Charlie is Found

Author Ben Sherwood's second book, "The Death and Life of Charlie St. Cloud," was released in 2004 to critical acclaim and has been translated into 15 languages. *The Washington Post* proclaimed: "*The Sixth Sense* meets *Field of Dreams* in this heartwarming, old-fashioned fable," while *Booklist* raved: "Uniquely lyrical, Sherwood's story of a devotion so strong it transcends death is mystical, magical and moving."

The novelist crafted his unconventional sophomore effort after a deep loss of his own. "The book came from two very personal places," reflects Sherwood. "First, the sudden and unexpected loss of my father and the accompanying feelings of profound sadness and being frozen in place and not even realizing how much of an impact that grief can have on one's life. Second, the liberating, transformative power of love—the way in which love can unlock so many things and give you the strength and motivation to move forward with your life."

To Sherwood, the first part of this story was about fulfilling a sacred promise to a loved one. As he imagined "Charlie St. Cloud," he asked himself: "What happens after an accident when two brothers make a vow never to leave each other, and then the paramedics are able to save one but not the other? What happens to that relationship then? And what if one of them could keep that promise to the other?" He sums his premise as: "It's about a bond between two brothers that can't be broken."

Producer Marc Platt recalls his interest in Sherwood's novel: "The story is challenging because it's open to interpretation as to what's real and what's not. You don't want to overly sentimentalize notions of loss and love. Yet, cinematically, you want the story relatable and accessible, so there's a very delicate balance to strike." As he looked for a performer to play the lost young man, Platt knew he "wanted to find someone with the humanity and charisma that this character possesses, but who wouldn't be dour and sorrowful."

The producer first met Zac Efron during the performer's *High School Musical* period. Even then, the charismatic young actor impressed him. But when they connected a number of years later, Platt was struck by his maturity. "He was free of any pretense," recalls Platt. "Zac emanates such humanity and compassion. It was very inspiring to see a young man without any affectation, with a burning desire to work hard and take risks as an actor. As we talked, he related his family history and told me about his younger brother, whom he feels so close to."

Platt acknowledges that this is a much more mature, dramatic role than Efron has tackled up until

now. But Efron was game for the challenge, diving into Charlie St. Cloud's world with passion and commitment. "He's got tremendous skill as an actor," commends Platt. "And he's worked so very hard to develop this character and understand his subtext."

When the producer handed him the script, Efron felt an instant connection to Charlie St. Cloud. He recalls: "There was a familiarity, a lot that I could relate to and a lot that I recognized in Charlie. It reminded me of the way I connect to my younger brother. I thought Charlie's relationship with Sam was real and honest, and I admired the qualities that I saw in him. I thought they were very heroic."

But Efron knew that portraying this complex lead would be a challenging exercise. The actor notes: "It was interesting to step into Charlie's shoes and play a guy who's down on his luck, who feels numb and doesn't think he has much to live for." He laughs: "I tend to play characters who are more energetic, full of life and dance a lot. But Charlie is very different. The role was a 180-degree change, and that was extremely exciting."

The author of the novel that Lewis Colick and Craig Pearce adapted into a screenplay had originally written Charlie as a 28-year-old man. For the adaptation, Sherwood knew there would be changes and agreed with the casting decision of a younger actor. He offers: "Zac is a great choice for Charlie. He's younger than the character I wrote in my book, but when you watch Zac, you really feel all of his character's promise, potential and hope. Casting him was a brilliant idea, and I'm thrilled that he's doing it. I think that he'll break your heart and heal it too."

Once committed to the film, Efron recommended Burr Steers, the director with whom he had collaborated two years earlier on the smash hit *17 Again*. Steers looked forward to another project with Efron and saw this film as the actor's "passage into being a leading man." He commends: "Zac's got that unquantifiable thing that is so rare. You put him in front of a camera, and he just holds it."

About the source material, Steers reflects: "Ben Sherwood has a very specific point of view. On the one hand, you have to make the material your own, but I also wanted to be faithful to his intentions. When I decided to tackle this project, I knew I wanted to make the relationships Ben created, especially between the two brothers, feel very real to our audience. As a filmmaker, it's always my intention to respect source material and still create the tone and aesthetic I imagine for a project."

The director was drawn to the tale of love, loss and renewal and felt he could do justice to the beloved book. What drew him to the project was Charlie's battle against the odds. Steers continues: "Charlie's the golden boy of this small sailing town and from a single parent home. He's working class, and sailing is his ticket out of his circumstances. He's got a scholarship and

everything going for him; his whole future is carved in gold. Then, the night after graduation, he's driving and this horrible accident happens that derails his entire life. He's the fallen golden boy, and it's about him coming to terms with his life, loss and living again."

Platt first became familiar with Steers' work in the critically acclaimed *Igby Goes Down* and was impressed by the director's eye toward lost youth. About their first encounter, he remembers: "I met Burr because he had read the script. He had lost a brother, so instantly I knew that this was emotion and behavior that he understood; that was a part of who he was.

"Burr is also an actor, and he understands that world," Platt adds. "The process in this film was very much about getting to the truth of these performances. Then I saw *17 Again*, which was more of a lighthearted comedy, but there's a real heart and soul to it, particularly in Zac's character; that just clinched it for me."

Living and the Dead:

Casting Supporting Players

Finding the child actor to pair with Efron was the next critical piece of casting for the production. Platt had previously worked with Charlie Tahan on *Love and Other Impossible Pursuits*, in which Tahan starred opposite Natalie Portman, and was struck by the skill that this young actor brought to the complex drama. Tahan was invited to audition for the part of Sam St. Cloud and, almost easily, garnered the role. Recalls the producer: "Charlie Tahan is a gem, a real find. He has an uncanny ability, whether he's aware of it or not, of being very much in the moment. And the chemistry between him and Zac is fantastic."

Tahan brought out something in the cast and crew that none of the other young actors could. Shares Steers: "When you see Charlie, you want to protect him. He brings that out in you, and it's not because he's soft; he's a tough kid from New Jersey. But this kid's got an amazing, soulful face, and he's just a good actor."

It would be difficult to play a child who had so suddenly been taken from his family, but Tahan mastered his character very quickly. His bond with

Efron is palpable on screen, but they also spent a good deal of time together away from the set. When not practicing their baseball pitches or on the water learning how to sail, the on-screen brothers would see movies together, attend a hockey game, or simply hang out. Of Sam's Charlie, Tahan says: "Zac is amazing; he's the king."

One of the other pivotal roles in the romantic drama is that of Tess Carroll, a high-school friend and gifted sailor who inadvertently creates a reason for Charlie St. Cloud to escape his self-

induced prison. Charlie develops deep feelings for the girl he knew so long ago, and Tess represents a chance for him to discover what it's like to live again.

British Columbia native Amanda Crew was ecstatic to both win the role of Tess and film in her home province. Luckily for her, it was her birthday when she received the call to come in and read oppo site Efron. "We met Amanda through the audition process," says Steers. "She came in and won the part. She's beautiful, approachable and everything we were looking for. Her personality wins you over immediately. She's just scratching the surface of her talent."

Crew offers insight into her character: "Tess has put a lot of pressure on herself by planning to sail around the world. It was her father's dream for her; she's been training tirelessly with her coach and has commitments to sponsors. It's all or nothing. If she fails, she fails so many people. She's in control of everything in her life and then she meets Charlie, which throws a complete wrench in her plans. She's feeling things so strongly she can't ignore them, yet it comes at the worst possible time...because she's leaving in one week."

Lending their considerable talents to the project are Oscar ®- winning actress Kim Basinger as Claire St. Cloud, Charlie and Sam's harried mother, and Emmy Award- winning actor Ray Liotta as Florio Ferrente, the dedi cated paramedic who saves Charlie's life after the car accident. Not only did the performers bring years of experience to the set, but they also served as mentors to the younger actors.

Steers offers insight into the role of Sam and Charlie's mother: "Claire is a single mom working ridiculous hours as a nurse and holding it together to support her sons. Then an accident happens in which her youngest boy is killed. And Charlie essentially dies too. She tries to reach out to him, but you can't help people who don't want to be helped; at that point, Charlie doesn't want to be."

Working with the celebrated actress was a grati fying experience for the director. "Kim Basinger is amazing in every scene," he compliments. "She's so visceral and so in the moment. It was always about making everything as good as it could be. It's such an important step for our young actors to have the chance to film scenes with people like her. She's incredibly generous."

Not only did Basinger look forward to returning to Vancouver, one of her family's favorite cities, she was quickly pleased to partner with Steers on the project. About working with her director, she commends: "When I first met Burr, I instantly loved him. He's a highly intelligent man. A good director to me is someone who sees and hears you not just as an actor, but also as a human being. During my first conversa tion with him, I just knew I liked this person."

Steers was as equally pleased when Liotta signed onto the film to portray Florio Ferrente.

“Having the paramedic be played by Ray Liotta was important because I didn’t want a sentimental actor,” he explains. “There’s something great about casting a tough guy who can still say things from the heart. Florio’s a man who believes. He has faith that there’s a point to everything. It’s why he does his job; he believes there’s a point to living, and that it’s precious. The growth for Zac, to be thrown into a scene with Ray, is incredibly intimidating. But he faced it and holds his own.”

Two motivators encouraged Liotta to sign on for the project. “The biggest reason was my daughter,” he says. “She’s 10 years old and a big Zac fan. Secondly, I have a tendency to get cast in edgy roles, and Florio is decent and helpful and believes in lost causes. In fact, he wears a St. Jude medallion around his neck, as St. Jude is the patron saint of lost causes.”

Completing the core cast is *Zodiac*’s DONAL LOGUE as Tink Weatherbee, Tess’ sailing coach, who prepares for her voyage around the world. “Weatherbee was a competitive sailor at one point and now runs fishing tours,” Ontario native Logue explains. “He was friends with Tess’ father, and when he passed away, Tink found himself in Tess’ life as her sailing coach. He’s threatened by Charlie and by the distraction he presents.”

Time With Ghosts:

Charlie’s Unusual Gift

One of the most compelling elements in the story is Charlie’s singular ability to see those who are straddling the delicate expanse between death and life, especially those who have been laid to rest in the Seaside Cemetery, where he works. How this facet of Sherwood’s novel should be depicted on film provoked a good deal of discussion among the film makers and was also an intriguing part of Steers’ decision to direct the project.

Steers wanted to explore how we continue to carry those people we’ve been close to who have died. He wondered: “How do they still affect us and live on as part of us, long after they’ve passed away? Is Sam a spirit, or is he a figment of Charlie’s imagination? I always wanted to keep both of those possibilities alive. You don’t know if his psyche’s been cracked by this horrible incident, or if he’s really seeing people from beyond. People will think and view this movie very differently.”

Efron explains Charlie’s precarious situation of being able to live between two worlds: “Charlie doesn’t know if he’s insane. All he knows is that for an hour every day at sunset, he’s able to hang out with his little brother again. The ability to see Sam is a huge gift, but at the same time, it’s very much a curse. He becomes very unsocial and a pariah in town. He can’t interact with society anymore, because he’s got this weight that he carries.”

Dexter's AUGUSTUS PREW plays Alistair Woolley, a fellow cemetery worker who is one of the few friends Charlie has. "Alistair has a strange fascination with Charlie's predicament," observes Prew. "He is one of the only people who understands Charlie's visions or who has any empathy for what he sees. Perhaps he even believes him. What's important for Alistair is to find out whether it's true: whether Charlie does see ghosts or if it's all in his head and he's a guy who needs help."

Platt notes that this aspect of the tale is quite open to interpretation. "If you want this to be a ghost story, it's a ghost story," he says. "If you believe ghosts are real, they are real in this film. If you think it's imagined, you can interpret it that way. But it's definitely spiritual in the sense that all of us are yearning for connections in our life—connections to people who are living and to those who are no longer

Cast and crew converged at the Eagle Harbour Yacht Club in West Vancouver, British Columbia, on July 31, 2009, to begin principal photography. It was here that the dramatic sailing sequence that opens the story was filmed. The race has Charlie and Sam aboard their beloved dinghy in a heated competition against many of Charlie's peers, including Tess Carroll. It showcases Charlie's brilliant prowess at the helm of his craft, his competitive spirit and his close relationship with his younger brother.

Reveals Steers of the scene that opens the film: "We establish the character of Charlie as this guy who has everything going against him. He's dead last in a race against the rich kids in their fancy boats, while he and Sam are sailing an old, revamped boat they've named *Splendid Splinter*, a nickname for celebrated Boston Red Sox left fielder Ted Williams. Yet, Charlie is such a great sailor and strategist that he is able to outmaneuver the other boats and win the race."

Filming at this location required a great deal of advance preparation by every department and member of the crew. Location manager KIRK JOHNS offers some insight into the intense logistical planning. "When shooting on water, you have to minimize everything," he provides, "strip it down to basic necessities. Once you leave the dock, you don't want to have to come back. You need a great deal of planning beforehand. As well, because it's easier to move people than equipment, we ended up establishing a mother barge where we could station our equipment and wardrobe needs."

This barge served as a base camp for the equipment that would need to be accessed by the camera, electric, grip, wardrobe and various other departments. A number of class 29 and 420 sailboats were purchased and members of the Eagle Harbour junior sailing program were hired to race them. A complex camera boat was rigged to shoot on the water and numerous support vessels were on hand to house and shuttle cast, crew and equipment from boat to boat to base camp. The team's safety was of paramount importance.

GARY CAPO was brought on board as second unit director and was a tremendous asset in the choreography of this and other sequences. As well, unit production manager and executive producer Michael Fottrell approached JASON RHODES, a sailing coach in the 2008 Beijing Summer Olympic Games to serve as sailboat coordinator. As neither Efron, Tahan or Crew had previous sailing experience, STERLING BANCROFT was tasked with teaching them to sail—a process to which all three actors thoroughly committed.

Efron has long admired the beauty of the sport, and he admits that he can now see how sailors become immersed in it. Says Efron of his introduction to sailing: “Initially, it was difficult to learn. There are so many factors that go into it. It’s not just wind blowing into a sail and propelling your boat. It’s incredibly precise. One mistake, one lapse in judgment, and it can very quickly capsize. I was shocked when I got out on the water in these small boats. On the first day of sailing lessons, my instructor made a point of capsizing the boat. The boat flipped over, and I was dumped in the water. I was scared, but I also got it out of my system.”

His instructor was impressed by Efron’s ability to pick up the necessary skills. “Zac is such a strong sailor, and he loved it,” notes Bancroft. “I also showed him a few special moves that racing sailors will pick up on. My goal was that he have every badge of legitimacy and credibility that a sailor should have.”

Another substantial challenge Steers and the other filmmakers faced was locating an Open 50 Class (50-foot) racing boat to transform into Crew’s boat, *The Querencia*. In the novel, *The Querencia* (in Spanish, “a place to call home”) is an Open 50 class boat, the type used to solo circumnavigate the globe. It is a major prop in the story that validates Tess’ commitment to sail by herself around the world. The crew looked at several available boats in that class and came across the Open 50 *Gryphon Solo*, owned by legendary American clothing designer Tommy Hilfiger.

The production was in awe of the decorated history of the vessel. Capable of speeds in excess of 20 knots, the *Gryphon* holds the 24-hour world speed record for a 50-foot yacht. As well, she won her class in the 2002/2003 Around Alone race by a huge margin, won the 2005 Transat Jacques Vabre and the 2007 Bermuda One-Two, and took second in the 2004 Artemis Transat race.

Sailboat coordinator Rhodes puts this incredibly dangerous sport in perspective. “There are only about 250 people who have single-handedly sailed around the world. In contrast, there are more than 1,000 people who have climbed to the top of Mount Everest,” he says. “Not many people actually make it around the world by themselves. Even fewer in a racing boat like this. Our boat has been around the world twice, which is a huge testament to how good a boat she is.”

As the boat was docked in Rhode Island, time constraints prevented taking her by water through the Panama Canal and up the West Coast to Vancouver. Instead, highly trained technicians were hired to remove the *Gryphon*'s 13-foot cantilevered keel and drive the vessel across the U.S. and into Canada, where it was reassembled, made seaworthy and renamed *The Querencia* for the production.

Crew's performance held many challenges, not the least of which was portraying a young woman who has set a monumental goal for herself. Her character was loosely modeled after Emma Richards, who in 2002-2003 became the first British woman and the youngest person ever to complete the grueling Around Alone, a 29,000-mile, single-handed around the-world yacht race.

Crew was stunned by her research into these solo races. The actress explains: "You're up for four hours, then you sleep for 20 minutes, and you're up for another four hours. These are your shifts because if some thing happens, you don't want to be dozing when it does. You're never getting a full night's sleep, you're never eating properly, and you have to stay incredibly fit and strong because you're manning this 50-foot boat all by yourself." She reveals: "You won't see this, but when we were filming on *The Querencia*, there were actually eight guys working on that boat. I wondered in amazement how one girl could do this all by herself."

Though Efron was quick to rise to the physical challenges in the film, perhaps the most difficult was Tess' dramatic rescue from underneath *The Querencia* after it capsizes on a jagged ridge of outer rocks. To film this dramatic sequence, an enormous tank was erected inside the studio. Thirteen feet tall and 72 feet in diameter, it held 325,000 gallons of water and took one day to fill and four days to heat. Once ready, a 9,000-ton aluminum copy of inverted sections of *The Querencia* was slowly lowered inside the tank. Efron, guided by stunt coordinator MARNY ENG and a team of divers, spent three days filming these underwater scenes inside and underneath the boat.

Ultimately, three different versions of the racing yacht were required to support the story line. First, special Carroll sails were designed, crafted and installed on the repainted *Gryphon Solo*. Second, an upside-down version of its hull was built to represent the wreck that Charlie, Tink and Alistair come upon in their search for Tess.

Filmed in the open ocean, this set piece was created using a 50-year-old boat—with 4,000 pounds of fiberglass and foam sculpted into its underside—and then moved into position with the aid of tugboats. Finally, the aforementioned aluminum version served as both an interior and exterior underwater set, for close-ups of the dramatic rescue. The ultimate challenge was to get all three boats to match each other so well that audiences would never know these were actually

three unique set pieces.

Welcome to Quincy:

Filming Charlie 's World

Though Sherwood's novel is set in Marblehead, Massachusetts, the filmmakers decided to play out the story on the opposite coast, in the rugged beauty of the Pacific Northwest. Vancouver, British Columbia, and surrounding areas became the setting for this narrative, with multiple locations providing the geographic elements the filmmakers needed.

Production designer Ida Random had her work cut out for her as she imagined Charlie and Sam's world. "Burr had a very definite vision for this film," she explains. "We loved the Andrew Wyeth feeling of it, and I started collaging a lot of pictures, such as head stones. For our angels and headstones, Burr wanted to personally look at all of them. Similarly, with the sailboats, he was very specific about each color on every boat in the opening race. It was a challenge to keep a delicate design balance. Everything had to be perfect, but not noticeable. Things were real, and yet they were not. Believable, yet unbelievable, too."

Friday Harbor in the San Juan Islands was the template for the fictitious town of Quincy. But to create this small, picturesque harbor community, three locations were utilized: Gibsons, Steveston and Deep Cove. All of these are seaside towns that were blended together to create Charlie's hometown.

As well, North Vancouver Cemetery, at the base of the North Shore Mountains, doubled for Seaside Cemetery, where Charlie works and Sam is buried.

The exterior of Charlie's caretaker cottage was erected at Minaty Bay near Britannia Beach, where additional water sequences were also filmed. The coffee shop in which Florio Ferrente tries to convince Charlie to move on with his life is the historic bar Molly's Reach, in Gibsons, B.C. Molly's Reach was made famous by the long-running Canadian television series *The Beachcombers*, which filmed at that location for more than 13 years.

Other locations include Seycove Secondary School, where Charlie's graduation was lensed; Grebe Islets, in which the wreck of *The Querencia* is found; Central Park in Burnaby, which doubled as the Great Lawn; and Rice Lake Seymour Watershed, the pond where Sam and Charlie are comically attacked by geese.

There was a good deal of discussion about the glade behind the cemetery where Charlie and Sam meet at the close of each day when the cannons sound. It was a vitally important setting in both the novel and the film. Because the time of day was always sunset, it made the filmmakers

vulnerable to time constraints in which to shoot the magic hour. It was ultimately decided to re-create this otherworldly setting on a sound stage.

The look and feel of the glade was inspired by a serene section of forest in North Vancouver where Random would often walk her dog. Construction coordinator BRIAN SHELL advises that the glade, approximately 150 feet by 50 feet, was unusual in its high-sided, bowl-shaped design. It took five weeks to build and assemble, and it was dressed with more than 200 trees salvaged from other productions and cleared building sites, as well as indigenous shrubs and mosses. As peaceful as it was, through much of the film both brothers are searching for the type of respite they are so close to finding.

To complement the practical design and actual locations created for the film, Steers brought on board visual effects teams led by visual effects producer Erika McGee. Under her guidance, RHYTHM & HUES STUDIOS and DYFED designed the majority of the film's VFX. These two shops received support from MR. X and LEVEL 256.

Universal Pictures presents—in association with Relativity Media—a Marc Platt production of a Burr Steers film: Zac Efron in *Charlie St. Cloud*, starring Amanda Crew, Donal Logue, Charlie Tahan with Ray Liotta and Kim Basinger. The music is by Rolfe Kent, and the costume designer is Denise Wingate. *Charlie St. Cloud*'s editor is Padraic McKinley, and the romantic drama's production designer is Ida Random. The film's director of photography is Enrique Chediak. The executive producers are Michael Fottrell, Ryan Kavanaugh, Ben Sherwood, Jared LeBoff, Adam Siegel. It is produced by Marc Platt. The film is based on the novel "The Death and Life of Charlie St. Cloud" by Ben Sherwood, and the screenplay is by Craig Pearce and Lewis Colick. *Charlie St. Cloud* is directed by Burr Steers. © 2010 Universal Studios. www.charliestcloud.com

ABOUT THE CAST

Nurturing an impressive body of work that encompasses film and television, **ZAC EFRON (Charlie St. Cloud)** is one of Hollywood's most promising talents as his career continues to evolve with exciting and challenging projects. Efron has received ShowWest's Breakthrough Performer of the Year Award, MTV Movie Awards for Breakthrough Performance (2008) and Best Male Performance (2009), and multiple Teen Choice and Kids' Choice Awards.

Last year, Efron starred in two very different films. He starred in the Warner Bros. film *17 Again*, a *Big*-like dramedy in which a 36-year-old man, in need of a major life do-over, wakes up in the body of a high-school senior. The film opened No. 1 at the box office and also starred Matthew Perry and Leslie Mann. He also starred in the Richard Linklater film *Me and Orson Welles*, an adaptation of the period coming-of-age novel by Robert Kaplow. Efron portrayed a high-school student who happens upon the yet-to-open Mercury Theatre and is then noticed by Orson Welles. Efron starred in the film alongside Ben Chaplin and Claire Danes, and it debuted to rave reviews at the Toronto International Film Festival.

Efron also starred in the Disney feature film *High School Musical 3: Senior Year*, the third installment of the extremely successful *High School Musical* franchise. *HSM3* set a box-office record with the highest-grossing opening weekend total for a musical. He also starred alongside an all-star cast in the box-office smash summer film *Hairspray*, about an all-white *American Bandstand*-style television show that gets a soul infusion. The film won the Critics' Choice Award for Best Acting Ensemble and the cast was also nominated for a Screen Actors Guild Award for its impressive work on the film.

Segueing effortlessly between the big and small screen, Efron quickly garnered attention and became the breakout star of the Emmy Award-winning Disney Channel phenomenon *High School Musical*. Efron reprised his role as Troy Bolton, the head of the basketball team, in *High School Musical 2*, which broke cable television records by garnering 17.5 million viewers. His other television credits include a recurring role on The WB series *Summerland* and guest-starring roles on *The Suite Life of Zack and Cody*, *ER*, *The Guardian* and *CSI: Miami*.

Additionally, Efron starred on stage in the musical *Gypsy* and has appeared in productions of *Peter Pan*, *Mame*, *Little Shop of Horrors* and *The Music Man*.

A native of Northern California, Efron currently resides in Los Angeles. He recently started his own production shingle and has several feature film projects in development.

Born and raised in Langley, British Columbia, **AMANDA CREW (Tess Carroll)** began her professional acting career in Vancouver when she was cast as a series regular on the television

series *15/Love*. Crew went on to land the female lead of the CTV hit teen series *Whistler*, for which she received the Leo Award for Best Lead Performance by a Female in a Dramatic Series.

It wasn't long before Crew was filming supporting lead roles in New Line Cinema's *Final Destination 3* and DreamWorks' *She's the Man*. A bigger break came her way when Crew landed her

first leading role in the Summit Entertainment comedy *Sex Drive*, starring alongside Clark Duke, James Marsden and Seth Green. She followed that up with a part, opposite Virginia Madsen and Elias Koteas, in the supernatural thriller *The Haunting in Connecticut*. Most recently, Crew wrapped filming the female lead of the independent feature *Repeaters*, opposite Dustin Milligan.

Away from the world of acting, Crew enjoys spending time with her dog, has a strong interest in amateur photography and has been a vegan since 2007.

DONAL LOGUE's (Tink Weatherbee) versatility and talent make him one of the most respected actors today. Born in Ottawa, Canada, Logue moved all over the United States, from the Boston area as an infant to various towns on the Mexican border. He returned to Boston to attend Harvard University, where he majored in intellectual history and discovered his love for the performing arts. While in college, he appeared in more than 30 plays, worked for two summers in the American Repertory Theater's Harvard/Radcliffe Summer Stock Company and spent a short time doing theater in England. After graduating, Logue joined the Cornerstone Theater Company, which developed community theater in rural parts of the United States. From then on, Logue dedicated himself to pursuing his passion for acting.

In his 20-plus years in the industry, Logue has starred in films such as *The Tao of Steve*, the story of a larger-than-life philosophizing lothario, which debuted at the Sundance Film Festival and won him a Special Jury Prize for Dramatic Performance. His other film credits include *The Patriot*, with Mel Gibson; *Gettysburg*; *Just Like Heaven*, with Reese

Witherspoon and Mark Ruffalo; *Blade*; *Runaway Bride*; *The Million Dollar Hotel*; *Comic Book Villains*, with Michael Rapaport; and *Confidence* and *The Groomsmen*, with Edward Burns.

Recently, Logue co-starred in *Max Payne*, with Mark Wahlberg, as well as *The Lodger*, with Alfred Molina and Hope Davis. He also appeared in *Zodiac*, directed by David Fincher and based on the Robert Graysmith books about the notorious Zodiac serial killer. Following the U.S. release of *Zodiac*, he co-starred in Mark Steven Johnson's *Ghost Rider*, with Nicolas Cage and Eva Mendes.

Logue made his directorial debut with the independent film *Tennis, Anyone...?*, which appeared at the U.S. Comedy Arts Festival. He wrote, starred in and directed the film, which is about two Hollywood has-beens who try to find meaning in their lives through a series of celebrity tennis tournaments.

For television, Logue joined the cast of the NBC series *Life*, which was about a former police officer who returns to the force after having been wrongly imprisoned for years. In 2007, he headlined the critically lauded ABC comedy *The Knights of Prosperity*, in which a group of blue-collar guys band together to plan a heist of Mick Jagger's New York City apartment. Prior to that, Logue starred in the Carsey Warner-produced show *Grounded for Life*, which aired for five seasons. He was also featured in a recurring role on *ER* as Sherry Stringfield's love interest.

Currently, Logue is in production on *Terriers*, a television series directed by Craig Brewer and Ted Griffin, for the FX Network. He can also be seen in the upcoming Ryan Redford film *Oliver Sherman*, opposite Garret Dillahunt and Molly Parker.

Logue lives in Los Angeles and has two children.

CHARLIE TAHAN (Sam St. Cloud) is honored to reteam with producer Marc Platt on Universal Pictures' *Charlie St. Cloud*. The two had previously worked together on *Love and Other Impossible Pursuits*, in which Tahan star - red opposite Natalie Portman.

Tahan made his feature film debut at age seven in *Trainwreck: My Life as an Idiot*, portraying a young version of the lead actor, Seann William Scott. Now 12 years old, Tahan has since gone on to work on numerous films, ranging from independent features to blockbuster hits. He appeared in the Sundance Film Festival short *High Falls* (starring Maggie Gyllenhaal and Peter Sarsgaard) and shared the screen with Will Smith in the Warner Bros. feature film *I Am Legend*. He portrayed Diane Lane's son in *Nights in Rodanthe*, depicted an autistic child in the Lionsgate thriller *Burning Bright*, and was most recently seen at the 2010 Tribeca Film Festival in *Meskada*.

On the small screen, Tahan had a guest-starring role on the hit FOX television series *Fringe*.

When he is not busy filming, Tahan loves drawing, skateboarding, playing the guitar and spending time with his brother, sister and friends.

With more than 50 feature films to his credit, **RAY LIOTTA (Florio Ferrente)** has chosen diverse and challenging roles in both comedies and dramas.

Liotta recently completed filming the drama *Son of No One*, opposite Al Pacino and Channing Tatum, and is about to go into production on *Entitled*, opposite Kevin Zegers.

Later this year, he will be seen in *The Details*, opposite Tobey Maguire, and in 2011, he will be seen in *Things Fall Apart*, opposite Curtis “50 Cent” Jackson.

Liotta has delivered memorable comedic performances in films including *Date Night*, opposite Steve Carell and Tina Fey; *Youth in Revolt*, opposite Michael Cera; *Observe and Report*, opposite Seth Rogen; *Wild Hogs*, opposite Tim Allen and John Travolta; and *Heartbreakers*, opposite Sigourney Weaver. He also has delivered equally powerful performances in great dramatic films including *Narc*, *Smokin’ Aces*, *Cop Land* and *Hannibal*.

Liotta started his career with a Golden Globe- nominated performance in Jonathan Demme’s *Something Wild*, and subsequently opted for leading man roles in *Dominick and Eugene* and the Oscar ®- nominated *Field of Dreams*.

The role that brought Liotta the most widespread acclaim was his portrayal of Henry Hill in Martin Scorsese’s *Goodfellas*, in which he starred opposite Robert DeNiro. The film, which celebrates its 20 th anniversary this year, was recently inducted in Spike TV’s Guys Choice Hall of Fame.

Liotta resides in Los Angeles and maintains his role as a celebrity ambassador for Stand Up 2 Cancer, which raises funds for developments in cancer research.

Since making her motion picture debut, opposite Robert Redford, in Barry Levinson’s *The Natural*, **KIM BASINGER (Claire St. Cloud)** has appeared in more than 40 feature films and has established herself as an international screen icon.

She recently co-starred in *The Burning Plain*, written and directed by Guillermo Arriaga and co-starring Charlize Theron, for Magnolia Pictures. She garnered critical acclaim for her role in the film, which was shown at the Venice and Toronto international film festivals in 2008.

Basinger was also recently seen co-starring opposite Billy Bob Thornton, Mickey Rourke and Jon Foster in *The Informers*, an ensemble drama based on short stories by Bret Easton Ellis.

In 2006, Basinger starred in the 20 th Century Fox thriller *The Sentinel*, opposite Michael Douglas and Kiefer Sutherland. Basinger portrayed First Lady Sarah Balleline, who finds herself caught in the middle of a plot to assassinate the president. The film was directed by Clark Johnson.

In 2004, Basinger received critical acclaim for her moving performance, opposite Jeff Bridges, in Focus Features' *The Door in the Floor*, based on the John Irving novel "A Widow for One Year." She also starred in New Line Cinema's thriller *Cellular*, opposite Chris Evans.

In 2003, Basinger co-starred opposite Eminem in Universal Pictures' *8 Mile*, and in 2002, she starred in Miramax's *People I Know*, opposite Al Pacino and Téa Leoni. In 2000, Basinger starred in Paramount Pictures' *Bless the Child*, directed by Chuck Russell and also starring Jimmy Smits and Rufus Sewell. That year, Basinger also starred in Hugh Hudson's *I Dreamed of Africa*, for Columbia Pictures. The film was shot entirely on location in Venice, Italy, and South Africa, and is based on the best-selling true story by Kenyan activist Kuki Gallmann.

In 1998, Basinger received an Academy Award® for her role in Warner Bros.' critically acclaimed film *L.A. Confidential*, based on James Ellroy's classic crime novel of the same title. The film, directed by Curtis Hanson, earned nine Academy Award® nominations and also earned Basinger a Golden Globe Award, a Screen Actors Guild Award and a BAFTA nomination. Basinger's additional film credits include the Warner Bros. box-office blockbuster *Batman*; Adrian Lyne's sensual thriller *9 1/2 Weeks*; *No Mercy*; Robert

Altman's *Prêt-à-Porter* and *Fool for Love*; *Final Analysis*, opposite Richard Gere; *The Marrying Man*; *The Getaway*; Blake Edwards' *Blind Date*, opposite Bruce Willis; *Cool World*; *The Real McCoy*; and *Nadine*, opposite Jeff Bridges.

ABOUT THE FILMMAKERS

BURR STEERS (Directed by) made his feature film directorial debut with the acclaimed 2002 offbeat dramedy *Igby Goes Down*, for which he also wrote the screenplay. For the film, which starred Kieran Culkin, Claire Danes, Jeff Goldblum and Susan Sarandon, Steers received an Independent Spirit Award nomination for Best First Screenplay and was honored as Best First Time Director at the 2003 U.S. Comedy Arts Festival. Culkin and Sarandon received Golden Globe nominations for their work on the film.

Steers subsequently co-wrote the worldwide romantic-comedy hit *How to Lose a Guy in 10 Days*, which marked the first onscreen pairing of stars Kate Hudson and Matthew McConaughey.

In 2009, Steers directed Zac Efron, Leslie Mann, Thomas Lennon and Matthew Perry in the worldwide box-office hit *17 Again*. Steers' next directorial effort will be *Emperor*, the story of a young Julius Caesar, which is based on the first book in Conn Iggulden's "Emperor" series.

For television, Steers has directed the HBO series *Big Love* and the Showtime series *The L Word* and *Weeds*.

Prior to launching his filmmaking career, Steers was an actor. He counts among his credits such features as *The Last Days of Disco* and *Pulp Fiction*. successful feature film *Strictly Ballroom*, which won eight Australian Film Institute Awards including Best Screenplay, and was nominated for five BAFTAs including Best Screenplay. It also won the Prix de la Jeunesse at the Cannes Film Festival and the NSW Premier's Literary Award for Script Writing.

In 1994, Pearce and Luhrmann adapted William Shakespeare's "Romeo and Juliet" for the screen. The film, which starred Leonardo DiCaprio, broke box-office records for Shakespeare films worldwide. Among its many nominations and awards, the film won the Alfred Bauer Prize and the Silver Bear at the Berlin Film Festival, and three BAFTAs including Best Screenplay—Adapted. Pearce and Luhrmann also co-wrote the screenplay for *Moulin Rouge!* The film was in competition at (and opened) the Cannes Film Festival. The film's many accolades include winning two National Board of Review Awards including Best Film; nine Golden Satellite Awards (and was nominated for Best Screenplay, Original); three Golden Globes including Best Motion Picture—Musical or Comedy; a Grammy Award; five Australian Film Institute Awards; two AFI Film Awards; and numerous others throughout the world. It was also nominated for 12 BAFTAs including Best Screenplay—Original, nominated for a Writers Guild Award for Best Screenplay Written Directly for the Screen and nominated for eight Academy Awards® including Best Picture.

Pearce currently has a number of projects at various stages of development including *Will*, a television series he created for HBO about young William Shakespeare, as well as several other studio projects. He and Luhrmann are also writing an as yet untitled film project and a live stage musical.

CRAIG PEARCE (Screenplay by) is a graduate of Australia's premiere theater school, the National Institute of Dramatic Art. In 1991, he and Baz Luhrmann co-wrote the screenplay for the enormously

LEWIS COLICK (Screenplay by) has written and adapted many feature films throughout his career as a screenwriter. Among his credits are his original screenplays for *Ladder 49*, *Ghosts of Mississippi*,

Domestic Disturbance and *Unlawful Entry*. For his adaptation of "October Sky," Colick won the HUMANITAS Prize and was nominated for a Writers Guild of America Award.

He is currently adapting the memoir "Three Little Words" for director James Mangold.

A Phi Beta Kappa graduate of Harvard College and a Rhodes Scholar, Sherwood earned master's degrees in history and development economics at Oxford University.

He lives in Los Angeles with his wife, Karen Kehela Sherwood, and their son, Will.

BEN SHERWOOD (Based on the Novel "The Death and Life of Charlie St. Cloud" by/Executive Producer) is a best-selling author, award-winning journalist and founder of TheSurvivorsClub.org. From 2004 to 2006, he worked as an executive producer of ABC's *Good Morning America* during the two most successful seasons in the program's history. Sherwood guided prize-winning coverage of the tsunami in Southeast Asia, the devastation of hurricane Katrina and the presidential election of 2004.

From 1997 to 2001, Sherwood served as a senior broadcast producer and a senior producer of *NBC Nightly News With Tom Brokaw*. From 1989 to 1993, he worked as a producer and associate producer on ABC News' *Primetime Live* with Diane Sawyer and Sam Donaldson.

Sherwood is the author of two critically acclaimed best-selling novels: "The Man Who Ate the 747" and "The Death and Life of Charlie St. Cloud." Both books were translated into more than 13 languages. "The Man Who Ate the 747" is currently being developed into a Broadway musical.

Sherwood's new book, "The Survivors Club," is a nonfiction exploration of the science and

secrets of who bounces back from everyday adversity and who doesn't; who beats life-threatening disease and who succumbs; and who triumphs after economic hardship and who surrenders. In January 2009, Sherwood founded TheSurvivorsClub.org, an online resource center and support network for people surviving and thriving in the face of all kinds of adversity.

MARC PLATT (Produced by) stands among the few producers who have successfully bridged the worlds of theater, film and television. His projects have garnered a combined seven Oscar® nominations, 16 Tony nominations, 12 Golden Globe nominations and 19 Emmy nominations.

Platt is the producer of Broadway's blockbuster *Wicked*, which *The New York Times* recently called "the defining musical of the decade." The musical now has eight companies playing worldwide and has earned a Grammy, three Tony Awards and six Drama Desk Awards. He also produced the Broadway debut of Tony Award-winning playwright Richard Greenberg's play *Three Days of Rain*, starring Julia Roberts, Paul Rudd and Bradley Cooper, and directed by two-time Tony Award winner Joe Mantello; Matthew Bourne's ballet *Edward Scissorhands*, a smash hit in London, Asia and the U.S., for which he won his second Drama Desk Award; and the recent revival of *Pal Joey*, starring Stockard Channing.

Platt's films include the smash hit *Legally Blonde* and its sequel, *Legally Blonde 2: Red, White & Blonde*, starring Reese Witherspoon; the musical *Nine*, directed by Rob Marshall (*Chicago*) and star ring Daniel Day-Lewis, Judi Dench, Nicole Kidman, Marion Cotillard, Penélope Cruz, Sophia Loren, Kate Hudson and Stacy Ferguson; the critically acclaimed *Rachel Getting Married*, which reunited Platt with Oscar®-winning director Jonathan Demme and starred Anne Hathaway and Debra Winger; the 2008 summer hit *Wanted*, starring Angelina Jolie, James McAvoy and Morgan Freeman; and *Cop Out*, starring Bruce Willis and Tracy Morgan. He previously produced *Honey*, *Josie and the Pussycats*, *The Perfect Man* and *The Seeker: The Dark Is Rising*.

Platt's upcoming films include *Love and Other Impossible Pursuits*, starring Natalie Portman and directed by Don Roos, and *Scott Pilgrim vs. the World*, directed by Edgar Wright and starring Michael Cera.

For television, Platt won the Golden Globe Award for Best Miniseries or Motion Picture Made for Television for HBO's *Empire Falls*, starring Paul Newman, Joanne Woodward, Ed Harris, Helen Hunt and Philip Seymour Hoffman. Platt also executive produced ABC's *Once Upon a Mattress*, starring Carol Burnett and Tracey Ullman; ABC's Emmy Award-winning miniseries *The Path to 9/11*; and MTV's hit series *Taking the Stage*.

Prior to establishing his production company, Platt served as president of production for three movie studios (Orion Pictures, TriStar Pictures and Universal Pictures). He is a member of the

Academy of Motion Picture Arts and Sciences, the Academy of Television Arts & Sciences and The Broadway League. He also serves on the board of trustees for the National Constitution Center under its chairman, President William J. Clinton.

MICHAEL FOTTRELL (Executive Producer) is currently in production on the motion picture *Fast Five* (the fifth installment of *The Fast and the Furious* franchise). Other films on which he served as a producer are Len Wiseman's box-office hit *Live Free or Die Hard*, starring Bruce Willis, and *Fast & Furious* (the fourth installment of the franchise), with Vin Diesel and Paul Walker.

A graduate of the USC School of Cinematic Arts, Fottrell has served in various executive and co-producer roles on such high-profile movies as *You, Me and Dupree*, starring Kate Hudson, Owen Wilson and Matt Dillon; *Herbie Fully Loaded*; *2 Fast 2 Furious*; *Catwoman*; *Sweet Home Alabama*, starring Reese Witherspoon; *Sorority Boys*; *The New Guy*; *Rock Star*; *Blue Streak*; *Cruel Intentions*; and *A Very Brady Sequel*.

In addition to his producing credits, Fottrell served as production manager for *Mighty Joe Young*, *Volcano*, *Crimson Tide*, *Gross Anatomy*, *Warlock* and *Shy People*, among others.

RYAN KAVANAUGH (Executive Producer) is a principal of Relativity Media, LLC, a self-sustaining media company engaged in the business of developing, creating and acquiring content and content-related assets.

Kavanaugh created business and financial structures for a number of studios, production companies and producers. Since moving from venture and private equity to entertainment industry transactions, he has introduced more than \$10 billion of capital to these structures including Sony Pictures, Universal Pictures, Warner Bros., Marvel and many others.

In 2008, Relativity Media finalized its acquisition of Rogue from Universal. The purchase of Rogue, a company that specializes in the production and distribution of lower-budget films, includes the label's entire library of films, as well as producing deals and more than 30 projects currently in development. Rogue has had particular success within the horror genre; the first Rogue release under Relativity's ownership was *The Unborn*, starring Gary Oldman, Cam Gigandet, Odette Yustman and Idris Elba. *The Unborn* grossed more than \$19 million at the box office on opening weekend and has earned nearly \$60 million to date. *The Last House on the Left*, based on a Wes Craven film, opened to \$15 million at the box office, and *Fighting*, starring Channing Tatum and Terrence Howard, grossed a strong \$11.5 million opening weekend. Additionally, Relativity Media recently launched Rogue as an overall lifestyle brand to include a clothing line, a social networking platform and a music label.

In a significant milestone for the entertainment finance industry, Kavanaugh created a wholly owned subsidiary, Relativity Media Holdings, which has concluded an agreement with Citigroup Corporate and Investment Banking on a co-financing package for approximately 45 studio films for the next five years. With this deal, Relativity will co-invest in approximately 75 percent of Columbia Pictures' films, under a five-year revolving credit facility.

Jill Goldsmith of *Variety* wrote of Kavanaugh: "His co-financing deals are the most successful ever in Hollywood. He's been amazingly proactive and is the envy of many on Wall Street involved in the business."

Kavanaugh has created a number of unique financing packages, including Gun Hill Road I and Gun Hill Road II, which provide discrete and separate funds for both Sony Pictures Entertainment and Universal Pictures, marking the first time two studios received funding from the same source. In January 2008, Relativity Media announced the formation of the wholly owned subsidiary Relativity Capital, which is to be a principal investor in major media transactions, including studio slates, the Relativity Media Single Picture Business, library acquisitions and other media-related cash-flow investments. Elliott Associates, L.P., a New York-based hedge fund, will be working with and providing financing to Relativity Capital in these media transactions.

As part of its "single-picture business," Relativity Media develops, produces, finances and distributes approximately one film per month, packaged with top-tier talent and filmmakers and imbued with strong commercial appeal both domestically and internationally. Credits under this single-picture business include *3:10 to Yuma*, starring Russell Crowe and Christian Bale for director James Mangold; *The Forbidden Kingdom*, teaming Jet Li and Jackie Chan for director Rob Minkoff; and *The Bank Job*, starring Jason Statham for director Roger Donaldson. Relativity's recent single-picture lineup includes Jim Sheridan's *Brothers*, starring Jake Gyllenhaal, Tobey Maguire and Natalie Portman; Joe Johnston's *The Wolfman*, starring Benicio Del Toro, Anthony

Hopkins and Emily Blunt; Lasse Hallström's *Dear John*, starring Channing Tatum and Amanda Seyfried; the heist thriller *Brilliant*, starring Scarlett Johansson; the family action film *The Spy Next Door*, starring Jackie Chan; and Rob Marshall's *Nine*, starring Daniel Day-Lewis, Nicole Kidman, Penélope Cruz, Marion Cotillard and Sophia Loren.

Prior to his work with Relativity, Kavanaugh started a venture capital company at age 22 and, during that time, raised and invested more than \$400 million of equity due to a number of venture and private equity transactions.

JARED L E BOFF (Executive Producer) works in development and production at Marc Platt

Productions. He most recently served as an executive producer on this summer's *Scott Pilgrim vs. the World*, starring Michael Cera and directed by Edgar Wright. Previously, he served as co-producer on Universal's global block buster *Wanted*, which starred James McAvoy, Angelina Jolie and Morgan Freeman, and served as executive producer on Fox-Walden's family adventure *The Seeker: The Dark Is Rising*.

A graduate of Yale University, LeBoff currently lives in Los Angeles.

Since 2006, **ADAM SIEGEL (Executive Producer)** has served as president of Marc Platt Productions. He joined the company in 2000 after graduating from Wesleyan University. Siegel is an executive producer on this summer's *Scott Pilgrim vs. the World*, starring Michael Cera and directed by Edgar Wright, and was an executive producer on spring 2010's *Cop Out*, which starred Bruce Willis, Tracy Morgan and was directed by Kevin Smith. He was also an executive producer of Universal Pictures' *Wanted*, which starred James McAvoy, Angelina Jolie and Morgan Freeman. The film is based on the popular comic book and was helmed by acclaimed director Timur Bekmambetov.

Upcoming Marc Platt Productions movies for which Siegel is an executive producer include *Wanted 2; 2 Guns; Drive*, starring Ryan Gosling and directed by Nicolas Winding Refn; and *Sweet Valley High*, written by Oscar®-winning screenwriter Diablo Cody.

In 1999, *Daily Variety* named **ENRIQUE CHEDIAK (Director of Photography)** one of "10 Cinematographers to Watch," and he hasn't disappointed. His film credits include *Repo Men*, starring Jude Law and Forest Whitaker; *28 Weeks Later*; *The Flock*, starring Richard Gere and Claire Danes; *Down in the Valley*, starring Edward Norton; *Turistas*; *Lies & Alibis*; *Crónicas*; *A Home at the End of the World*; and *Undeclared* for HBO, which Chediak co-directed with John Leguizamo. Prior to this, he shot *Brown Sugar*, *The Good Girl*, which premiered at the 2002 Sundance Film Festival, *The Safety of Objects*, *Songcatcher*, *Boiler Room* and *The Faculty*, directed by Robert Rodriguez. Chediak recently wrapped Danny Boyle's *127 Hours*.

Chediak won the 1997 Sundance Film Festival's Best Cinematography Award for *Hurricane Streets*. His feature film debut was *American Southern*, directed by John Joshua Clayton.

Born in Quito, Ecuador, Chediak studied still photography in Madrid and communications in Santiago, Chile, before entering New York University's film school graduate program in 1992, where he won the Best Cinematography award at NYU's First Run Film Festival.

IDA RANDOM (Production Designer) most recently designed Ivan Reitman's upcoming untitled project, starring Natalie Portman. She also worked on the last two installments of Universal Pictures' successful street racing franchise: *Fast & Furious* and *The Fast and the*

Furious: Tokyo Drift, both directed by Justin Lin. Random notched her first Academy Award® nomination on Barry Levinson's

Rain Man and has continued her stellar work with some of the industry's top filmmakers including Edward Zwick, Brian De Palma, James L. Brooks and Tony Scott.

Born in Scotland and raised in a variety of exotic locales—Africa, Ireland, Belgium and England—Random immersed herself early on in the design world, learning all facets of the trade, from drafting and construction to props and set decoration. She moved swiftly up the ranks to assistant art director on such notable films as *Urban Cowboy* and *On Golden Pond* before earning her stripes as production designer on the Academy Award®-nominated *The Big Chill*, starring William Hurt, Glenn Close and Kevin Kline. Random also designed *Silverado* and *Wyatt Earp* for writer/director Lawrence Kasdan and has teamed up with Danny DeVito for three films—*Throw Momma From the Train*, *The War of the Roses* and *Hoffa*, starring Jack Nicholson.

Her other feature film credits include Kevin Costner's postapocalyptic tale *The Postman; The Fan*, starring Robert DeNiro and Benicio Del Toro; and F. Gary Gray's *A Man Apart*.

PADRAIC M C KINLEY (Editor) last collaborated with director Burr Steers on the box-office hit *17 Again*, starring Zac Efron. He first worked with Steers on the offbeat independent film *Igby Goes Down*.

His prior projects include work on the biographical sports drama *The Express*, directed by Gary Fleder and starring Dennis Quaid, and the 2004 remake of *Alfie*, directed by Charles Shyer and starring Jude Law. His other film credits include *Bordertown*, written and directed by Gregory Nava, and the romantic drama *If Only*. McKinley has also cut episodes for popular television series such as *Lie to Me*, *Dexter* and *The Shield*.

In 2007, McKinley was listed as one of the industry's most promising new talents in *The Hollywood Reporter*'s "Next Generation" issue.

Unexpected texture, sounds and a signature musical personality are the hallmarks of British film composer **ROLFE KENT (Music by)**, who has scored more than 40 films including *Sideways* (for which he was nominated for a Golden Globe and a Critics' Choice Award in 2007), *About Schmidt*, *Election*, *Mean Girls*, *Freaky Friday*, *Nurse Betty*, *Legally Blonde*, *Oxygen*, *Wedding Crashers*, *Just Like Heaven*, *The Matador*, *The Hunting Party*, *The Lucky Ones*, *17 Again*, *Ghosts of Girlfriends Past*, *Thank You for Smoking*, *The Men Who Stare at Goats* and *Up in the Air*. Kent also composed the Emmy-nominated main title theme for the hit Showtime series *Dexter*.

Kent has the distinction of attracting and sus tain - ing relationships with directors as popular and diverse as Alexander Payne, Mark Waters, Jason Reitman, Burr Steers and Richard Shepard, among others.

DENISE WINGATE (Costume Designer) most recently worked on the romantic comedy *Ghosts of Girlfriends Past*, starring Matthew McConaughey and Jennifer Garner.

Her costume design credits also include the action film *Live Free or Die Hard*, *Rise, Employee of the Month*, *Wedding Crashers*, *The Sweetest Thing*, *Radio*, *Novocaine*, *Soul Survivors*, *Blue Streak*, *Judas Kiss*, *The Alarmist*, *The Last Time I Committed Suicide* and the hit teen comedies *A Cinderella Story*, *Cruel Intentions*, *Cruel Intentions 2* and *She's All That*.

A Southern California native, Wingate began her career designing costumes and touring with new wave headliners The Bangles, before segueing into televi sion with work on such popular series as *Melrose Place*, *Models Inc.* and *Almost Perfect*.

—charlie st. cloud—