

YOUTH IN REVOLT

Dimension Films (The Weinstein Company)

Production Notes

Release Date:
January 8, 2010

Director:
Miguel Arteta

Screenwriters:
Gustin Nash, Miguel Arteta, Michael Cera

Starring:
Michael Cera, Portia Doubleday, Steve Buscemi, Ray Liotta, Justin Long, Jean Smart, Ari Graynor, Fred Willard, Zach Galifianakis, Mary Kay Place, Rooney Mara

Genre:
Comedy

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

Plot Summary: "Youth in Revolt" is a coming-of-age comedy that puts a fresh and outrageous stamp on a tale of adolescent obsession and rebellion. Starring Michael Cera (also of the Oscar® winning film, "Juno," and "Superbad") and based on the acclaimed novel by C.D. Payne, "Youth in Revolt" is the story of Nick Twisp – a unique, but affable teen with a taste for the finer things in life like Sinatra and Fellini – who falls hopelessly in love with the beautiful, free-spirited Sheeni Saunders (Portia Doubleday) while on a family vacation. But family, geography and jealous ex-lovers conspire to keep these two apart. With Sheeni's encouragement, Nick abandons his dull, predictable life and develops a rebellious alter ego: Francois. With his ascot, his moustache and his cigarette, Francois will stop at nothing to be with Sheeni, and leads Nick Twisp on a path of destruction with unpredictable and uproarious consequences.

About The Production

C.D. Payne's "Youth In Revolt: The Journals of Nick Twisp," and its subsequent installments "Revolting Youth: The Further Journals of Nick Twisp," and "Young and Revolting: The Continental Journals of Nick Twisp" have amassed a devoted, loyal fan base since the first novel's debut in 1993. Payne's readers identified with the unique yet relatable coming of age of Nick Twisp.

Among the series' admirers was Miranda Freiberg, the daughter of a friend and frequent business associate of YOUTH IN REVOLT producer David Permut. Freiberg (who is a co-producer on YOUTH IN REVOLT) praised the novel to Permut, who read and fell in love with the book based on her recommendation. "Fortunately for me, Miranda Freiberg had a summer vacation and this was the book that she wound up reading from her required reading list. I'm the lucky recipient of being able to produce the movie as a result of Miranda." Permut embraced the book's iconic, irreverent main character and the unusual world in which he lived. "Nick is an intellectual and knowledgeable well beyond his years. He's like an alien on a distant planet populated by with his mother, his father, his stepdad and this eclectic group of people. His quest is to find the key to the door to get out of this environment."

Screenwriter Gustin Nash had a similar enthusiasm for Payne's books and for the character of Nick Twisp. "I had writing envy after reading it. I begged my manager and my agent to somehow get me involved," Nash recalls. "My parents were divorced when I was young, so I immediately sympathized with Nick being passed back and forth between his parents. I was also attracted to the very simple Odyssey type story-line. A boy meets a girl on vacation and spends the rest of the story trying to get back to her."

The process of choosing moments from the celebrated novel and adapting them for a screenplay proved difficult for Nash, who attempted to pull directly from the book whenever possible. "It was an art of omission. I 'saw' the movie when I read the novel for the first time. I literally highlighted when I found something that was movie-worthy. There are all these great set pieces in the book: the Berkeley fire, the trip to Ukiah, the trip to Santa Cruz, the school, and the Thanksgiving scene."

The script won the approval of the writer of its source material. "It's such a long book that they have to distill it down fairly radically," Payne says. "That part is a little painful for the author, but I think it has captured the essence of the book and the characters."

Permut sent the script to Miguel Arteta, director of THE GOOD GIRL and CHUCK AND BUCK. Permut had been searching for the right collaboration since the director made his debut with STAR MAPS. Arteta explains: "David had pursued me since STAR MAPS. He grew up in LA and that was his summer job. He brought me in in 1997 and said 'I want to work with you.' For eleven years he has been trying to find things for us to do." The collaboration was ultimately worth the wait for both producer and director.

The format of both the book and screenplay presented Arteta and the cast with unusual challenges. "It's a picaresque novel," Arteta explains. "It's a series of adventures, with new

characters coming in every ten minutes. That's hard to do in film. We needed people who were great to pull it off."

Arteta's wishes came true with an enviable cast that includes Jean Smart, Steve Buscemi, Mary Kay Place, M. Emmet Walsh, Zach Galifianakis, Fred Willard, Ray Liotta, Justin Long, Ari Graynor, and Jonathan B. Wright. "We were blessed with amazing actors who were able to make an unusual structure work."

First "attached" to the film was rabid Payne fan Michael Cera, who had long desired to play Nick Twisp. Cera was on board from the project's infancy, long before *SUPERBAD* and *JUNO* hit theaters. (Michael was a crazy fan of the book," Arteta says of his lead. "It was the one book he read that doesn't condescend to teenagers.") Cera comments on the book's universality: "I was around the age of the main character when I read it, and I completely related to it. Anyone who was ever a teenager could relate to it, especially if you had a romantic interest that somehow drove you crazy."

Cera explains the reasons for his character's malaise. "Nick doesn't have a great home life. His parents are divorced. His mother has an idiot boyfriend and his life is stagnant. He meets this girl who blows his mind and he feels that he has to hang onto her."

Cera relished the opportunity to portray Nick's alter ego, Francois. "The idea to flesh out his naughtiness into a French version of himself was wonderful," Arteta says. "We have an amazing costume designer, Nancy Steiner, and makeup artist, Roz Music. Michael, Roz, Nancy and I thought we shouldn't push things too hard. Michael had the great idea to not go for an obvious French accent. He managed to avoid every cliché by doing that. We looked at French new wave movies for his hair. Roz had the idea of putting five o'clock shadow and stubble on him to look tired. Nancy had the idea for the tight white pants and blue shirt."

The elusive object of Nick's burgeoning desire is Sheeni Saunders, portrayed by relative newcomer Portia Doubleday. "I think that there's an attraction to him because he's like her, and I think that he can somewhat figure her out, and can speak her language," Doubleday says. "I think that when he comes in and can actually hold a conversation with her, she's kind of taken aback."

Even Cera found that he could relate to the complex, mysterious Sheeni: "You never know she feels about you, or what she's really thinking. She's such a puzzle. That's really what I loved about the character. She's so well-depicted in the book. I just could really relate to that torment," Cera explains.

Mary Kay Place, who plays Mrs. Saunders, Sheeni's mother, found that Doubleday was perfectly cast in a role that needed to be treated delicately: "She has innocence and purity combined with an old soul. It's a fascinating combination. I think it's really nice for the character of Sheeni because she could be a little too manipulative and conniving as a character. I think the kind of purity that is the essence of Portia is a really nice balance for that."

Jean Smart was suggested for the role of Estelle Twisp by fan Michael Cera. Smart reciprocates by noting that *YOUTH IN REVOLT* had all of the elements that make for an outstanding creative experience: “Sometimes you do a movie it’s because you just have to play ‘that part.’ Sometimes you think, ‘Oh the part’s okay but I’m dying to work with that director.’ Other times you think, ‘It’s a nice project but I really want to work with that actor.’ Sometimes having a great cast begets a greater cast. The more great people you have the more you attract. We have everything in this one.”

“I think she loves her son, but it’s not very apparent,” Smart says of her character. “Unfortunately, what’s most important to her is having a man around to take care of her. She’s a divorced single mom and she can’t be without a guy. Having a son who’s a teenager doesn’t help.”

Steve Buscemi plays Nick’s father, George Twisp. “He is one of the greatest character actors. It was such a treat,” Arteta says. “I liked that Jean Smart and Steve Buscemi created Michael Cera.”

Estelle first entangles herself in a doomed romance with Jerry, portrayed by *THE HANGOVER*’S Zach Galifianakis. “Jerry’s a truck driver. He doesn’t have a lot of regard for Nick. He’s pretty happy-go-lucky.” Galifianakis says. Galifianakis was eager to work with Cera: “Michael is really subtle. It’s nice to see a young actor not play it so over-the-top. I think that’s what’s extraordinary about him.”

Estelle ultimately lands in the arms of Lance, portrayed by Ray Liotta. “*SOMETHING WILD* really inspired me to make movies,” Arteta says of one of Liotta’s most celebrated performances. “I thought he could really play someone who would make Nick’s life so terrible.”

Mary Kay Place portrays Sheeni’s overprotective mother, Mrs. Saunders. I’ve been a fan of Mary Kay Place since I was a boy in Puerto Rico watching ‘Mary Hartman, Mary Hartman,’ which I couldn’t understand at all but was fascinated by,” Arteta enthuses.

YOUTH IN REVOLT is Fred Willard’s second collaboration with Miguel Arteta. Willard first appeared in the director’s student film for the American Film Institute. Arteta was ecstatic to have Willard join the production: “There are only a few lines, but the character has such a huge presence.”

Jonathan B. Wright and Ari Graynor, who both appeared in *NICK AND NORA’S INFINITE PLAYLIST*, were suggested for Trent and Lacey by their *NICK AND NORA* co-star, Michael Cera. Arteta adds: “They knocked their auditions out of the park. They fit the bill of the movie that is trying to do something unique.”

Wright portrays Trent, Nick’s “arch nemesis,” though the actor notes that his role as the film’s antagonist is ironic. “The funny thing is that Trent really never does anything that bad, whereas Nick does a whole bunch of awful things throughout the whole movie, but we’re rooting for him the whole time,” Wright explains.

Wright found the script to be a fresh and original take on young love. “Compared to other teen movies the script is so much more advanced, complex and compelling. It’s fantastical and realistic at the same time. Miguel and Michael and this amazing ensemble of actors that got together for this, I think it’s something special. I’m proud to be a part of it,” Wright says.

Justin Long joined the production briefly to portray Paul Saunders, Sheeni’s brother who enjoys serving psychedelic mushrooms to his friends and family. “I think he is one of the funniest quickest guys. He has such amazing verbal ability. He can spit fire dialogue and you totally understand it. He is almost like a throwback to a screwball comedy of the 40s,” Arteta says.

M. Emmet Walsh, whom Arteta had admired since seeing *BLOOD SIMPLE*, and Erik Knudsen round out the cast as Mr. Saunders and Lefty, respectively.

Arteta and the production transformed rural Michigan into their Northern California. Production designer Tony Fanning worked with Arteta to locate pockets of Michigan that could double for the Golden State. “We would try and find homes that look like they’re in California, the environment. A lot of the foliage is close. We were lucky when we came to Michigan that we found areas that look like they would be along the shoreline in Ukiah, and we searched most of the state for Berkeley and Oakland.”

Also contributing to *YOUTH IN REVOLT*’s authenticity is its favor of existing locations over built sets. This posed quite a difficulty for the production when they sought out a home that would allow a car to be placed in their living room. Fanning explains: “You would think that you’d want to build a set to be able to do that. Miguel wanted to follow the characters from the car outside into the house, and to be with them when they had the reaction to seeing the vehicle. We decided to try to go for it on location, and finding that house was a major feat. We saw probably over thirty-five houses until we finally found somebody who was willing to let us put a car in their living room.”

The solution proved a win-win for both the filmmakers and the homeowners. “We actually got the owners to agree to let us take out part of the wall. They thought it was kind of a fun idea, and we’re really kind of into it. We agreed to open up their wall and replace it with glass doors when we restored the house.”

The Saunders home also offered Fanning an opportunity to push creative boundaries. Inspiration can come from unlikely places, and Fanning and Arteta found it while location scouting at an RV Park. “The owners were this wonderful couple. The husband had purchased an organ for his wife, and they basically installed a full organ in their double-wide trailer like a cathedral organ,” Fanning says. “I thought that was a fantastic thing for someone to do. It was such a great idea that we put an organ in the double-wide that we built for the Saunders house. They have a bit of a religious background. It’s written to be a two-story trailer, which doesn’t really exist. There are one-and-a-half story trailers from the late-60s but very few were manufactured. We took those ideas and came up with a two-story trailer that we did on location. It was quite fun to do.”

Costume Designer Nancy Steiner worked with Arteta, cinematographer Chuy Chavez and Fanning to create costumes that defined the diverse cast but melded with the overall palate of the

film. “We wanted it to be classic in a way, and to be not so time-specific. You’ll notice there are no cell phones in the movie. We’re trying to just keep it in a classic form, and I tried to do that with the costumes. Tonally it’s not very bright. It’s a mix of medium tones, and interesting tones of color.”

Throughout the film, different types of animation complement the story. Peter Sluska was enlisted to weave these animated sequences into the world of *YOUTH IN REVOLT*. “It’s essentially Nick Twisp’s personal diary. With that kind of narrative structure, you’re always seeing things from a narrator’s point-of-view. It’s an interesting way to portray how this person might imagine the things that he is talking about. It’s more truthful to the character’s psyche, and the way he imagines things, and the fact that you can’t always trust exactly what a narrator says either.”

“It’s a very mixed-media kind of piece,” Sluska continues. “I liked the way they wanted to use animation throughout where it just kind of flowed as part of the story. It was a natural way in which this kid viewed and kind of framed his world, and imagined the things that he was talking about. The script itself was really entertaining, and the animation seemed very well-integrated.”

“There were elements of the book that would have been more difficult to conceive as live-action,” Permut says. “The animation became another component of the movie that I think sets it aside. It’s one of those things that elevates it, makes it distinctive, different, original, and fresh. The movie is told from Nick’s point-of-view, so the animation is what goes in the head of Nick Twisp. I think audiences today are looking for things that are provocative, distinctive, unique.”

What ultimately unifies *YOUTH IN REVOLT* is the film’s rumination on young love. “The idea was to try and show what it’s like to be in love for the first time and all of the crazy things you want to do for the first time when you get that feeling.”

Nick is the quintessential outsider,” Permut adds. “But he is the kind of character we can all relate to because we all can feel like outsiders. You want to root for him in his dilemma. He creates a bit of havoc and damage along the way, but ultimately it’s for a noble cause.”

CAST AND CREW

MICHAEL CERA (Nick Twisp): Michael Cera has become one of the most sought after actors in the business. After garnering major critical acclaim for his portrayal of George-Michael Bluth in the Emmy Award®-winning Fox series “Arrested Development,” Cera quickly found himself amongst the young comedy elite when Judd Apatow cast him as the lead in the hit film, SUPERBAD. The film, written by Seth Rogen & Evan Goldberg, nabbed the top box office gross two weeks running and quickly became one of the most talked about films of 2007. On the heels of SUPERBAD, Cera co-starred in the Oscar® nominated JUNO opposite Ellen Page and former “Arrested Development” co-star Jason Bateman. He also starred in NICK AND NORAH’S INFINITE PLAYLIST for Mandate Pictures and Screen Gems, and Sony’s YEAR ONE opposite Jack Black for director Harold Ramis.

Cera can currently be seen in PAPER HEART, a critical favorite out of Sundance this past year. Cera is currently filming the highly anticipated SCOTT PILGRIM VS. THE WORLD, a film based on the Oni Press graphic novel “Scott Pilgrim Volume 1: Scott Pilgrim's Precious Little Life.” Cera plays the title role in the Edgar Wright directed film.

Past credits include a young Chuck Barris in George Clooney’s CONFESSIONS OF A DANGEROUS MIND as well as television credits including “Tim and Eric Awesome Show, Great Job”, “Tom Goes to the Mayor,” and “Veronica Mars.”

Cera currently splits his time between Los Angeles and Toronto.

PORTIA DOUBLEDAY (Sheeni Saunders): Newcomer Portia Doubleday takes on her first leading role opposite Michael Cera in Miguel Arteta’s s film YOUTH IN REVOLT. In the film adaptation of the cult novel by C.D. Payne, Doubleday plays the refined and witty ‘Sheeni Saunders’ opposite Cera’s ‘Nick Twisp’, who tries to win over her affections. Having grown up in Los Angeles and graduated from LACES high school, Doubleday was in the middle of her freshmen year at college when she landed the coveted and well contested part. She recently starred in the title role of the AFI short “18” written and directed by Joy Gohring.

JEAN SMART (Estelle Twisp): A versatile and gifted actress, Jean Smart continues to exhibit her extraordinary talents in theater, television and film. Since completing her Bachelor of Fine Arts degree at the University of Washington Smart’s career has launched into worldwide critical acclaim. Before coming to Los Angeles she made her Broadway debut in “Piaf” and originated the role of Lil in “Last Summer at Bluefish Cove” Off-Broadway for which she received a Drama Desk nomination.

Smart recently completed production on director Chris D' Arienzo's BARRY MUNDAY co-starring Patrick Wilson, Colin Hanks and Chloe Sevigny, as Carol Munday.

Smart most recently was seen in the Emmy Award winning comedy series, "Samantha Who?" with Christina Applegate, for which she just earned her third Emmy Award for Best Supporting Actress in a Comedy. In January, 2006, Smart received her fourth Emmy nomination, this time for her role as the troubled and medicated First Lady Martha Logan on the Fox Drama "24." That same year the show won the Emmy for Best Drama, and received a Golden Globe nomination and a Screen Actor's Guild nomination for Ensemble Cast.

In 2001 Smart won her second Emmy Award for her guest-starring role on "Frasier" and was nominated for Guest Actress in a Drama Series for her recurring role on "The District." In the year 2000 Smart received recognition in theater, film and television; she earned an Independent Spirit Award nomination for her critically acclaimed performance in the Miramax feature film GUINIVERE opposite Sarah Polley, she was awarded her first Emmy for her hilarious recurring role on "Frasier" and she was nominated for a Tony Award for Best Actress in a Play for her starring role on Broadway opposite Nathan Lane in "The Man Who Came To Dinner."

She starred in the HBO drama series "Maximum Security" before starring in the popular sitcom "Designing Women." Several TV series and television films followed, including "Overkill," the critically acclaimed story of serial killer Aileen Wuornos, "High Society", in which she played neurotic novelist Ellie Walker opposite Mary McDonnell (an Americanized version of the British phenomenon "Absolutely Fabulous"), Peter Tolan's comedy "Style and Substance," "In-Laws" opposite Dennis Farina and "Center of the Universe" opposite John Goodman. In 2003 Smart starred with husband Richard Gilliland in the film "Audrey's Rain" for the Hallmark Channel.

Smart's recent film credits include Curtis Hanson's LUCKY YOU opposite Eric Bana and Robert Duvall, HERO WANTED starring Cuba Gooding, Jr. and Ray Liotta, GARDEN STATE for first-time director and writer Zach Braff opposite Braff, Natalie Portman and Peter Sarsgaard, MISTRESS with Danny Aiello and Robert DeNiro, FLASHPOINT with Kris Kristofferson, with Steve Martin and Queen Latifah in BRINGING DOWN THE HOUSE, THE KID with Bruce Willis and SWEET HOME ALABAMA with Reese Witherspoon, and I ♥ HUCKABEES.

Smart currently resides in Los Angeles with her husband and son.

MARY KAY PLACE (Mrs. Saunders): Award-winning actor, writer and director Mary Kay Place will next be seen alongside Meryl Streep, Steve Martin and Alec Baldwin in Nancy Meyers's IT'S COMPLICATED; and with Emily Mortimer in LEONIE. She appears regularly as Adaleen Grant on HBO's hit series "Big Love."

Place first garnered acclaim for her portrayal of country music singer Loretta Haggars in the cult classic television series “Mary Hartman, Mary Hartman.” She won an Emmy Award for the role and was nominated for a Grammy for a companion album titled “Tonite! At The Capri Lounge with Loretta Haggars.”

Place worked with noted directors on their most cherished films, including Spike Jonez’s BEING JOHN MALKOVICH (for which she shared a SAG Award Nomination for Best Performance by a Cast), Francis Ford Coppola’s THE RAINMAKER, James Mangold’s GIRL INTERRUPTED, John Waters’s PECKER, Alexander Payne’s CITIZEN RUTH, Alan Pakula’s STARTING OVER, Martin Scorsese’s NEW YORK, NEW YORK and, perhaps most famously, Larry Kasdan’s THE BIG CHILL.

Her numerous additional film credits include MANNY & LO (for which she was nominated for an Independent Spirit Award), GRACE IS GONE, THE TOE TACTIC, MAMA’S BOY, NINE LIVES, LONESOME JIM, DEATH AND TEXAS, EVERGREEN, LATTER DAYS, SWEET HOME ALABAMA, MY FIRST MISTER, COMMITTED, TERESA’S TATTOO, SAMANTHA, CAPTAIN RON, PORTRAIT OF A WHITE MARRIAGE, and SMOOTH TALK.

Place’s television credits include favorites “Pushing Daisies,” “Grey’s Anatomy,” “Tales Of The City,” “Thirtysomething,” “Further Tales Of The City,” “My So-Called Life,” “All In The Family,” “M*A*S*H,” and “The Mary Tyler Moore Show.”

She spent much of her early career as a writer for television, scripting episodes of “M*A*S*H,” and “The Mary Tyler Moore Show.” She shared an Emmy nomination with Linda Bloodworth-Thomason for their work on “M*A*S*H” in 1974.

Place continues to direct series television, notably on “Dream On,” “Friends,” Arli\$\$,” and “The Minor Accomplishments of Jackie Woodman.”

M. EMMET WALSH (Mr. Saunders): M. Emmet Walsh defines himself as “a working actor.” With talent spanning both the comedy and drama arenas, Walsh has over 100 feature films and over one hundred-fifty television credits to his name.

Current films include: DON MCKAY (with Thomas Haden-Church) was accepted to the Tribeca Film Festival and the USA Film Festival in Dallas. The film’s first time director Jake Goldberg wrote the role for Walsh. Just completed is “Sam Steele and the Junior Detective Agency” starring with Luke Perry for Tom Whitus.

Walsh starred as newspaper editor, ‘Randall Evans’ in HBO’s comedy series, “The Mind of the Married Man.” This show took a funny, insightful look at the challenges of modern-day marriage

from a decidedly male perspective. Last year he did a pilot for and with William H. Macy called "Family Man" for TNT.

"M" stands for Michael -- which he was not allowed to use when he joined his first theatrical union. He was named after his mother's father, Michael Francis Sullivan, and her favorite brother, Emmet, who was named after the Irish patriot, Robert Emmet. He goes ballistic when 'Emmet' is misspelled. His father and grandfather were U.S. Customs officers on the Canadian Border, and his brother recently retired from his post there, with U.S. Immigration.

Walsh spent his childhood in Swanton, Vermont and still maintains a home there on Lake Champlain. After receiving a Bachelor's Degree in Business Administration from Clarkson College, with a major in Marketing, he moved to New York City and graduated from the Academy of Dramatic Arts.

His first job in professional theater was at Buck's County Playhouse, Pennsylvania, as a prop man. The following summers found him performing stock throughout New England. He also did regional theater seasons in Buffalo, New Haven, Philadelphia, Cincinnati and Washington D.C., and has been an artist in residence at colleges in Kentucky, Vermont and Oklahoma. Numerous off-Broadway productions eventually led to Broadway and runs in "That Championship Season" and "Does The Tiger Wear a Necktie?"

In 1999 he starred in "Sweet Bird of Youth," by Tennessee Williams at the La Jolla Playhouse; in 2000; "All My Sons," by Arthur Miller at the Arena Stage in Washington, D.C.; in 2007 he was delighted to star with Christine Lahti in The Geffen Playhouse's presentation of Wendy Wasserstein's last play "Third."

Walsh made his on-screen debut in END OF THE ROAD. Other late 1960's films include; ALICE'S RESTAURANT, THE TRAVELING EXECUTIONER, COLD TURKEY and THEY MIGHT BE GIANTS. He moved west to California in 1970 with WHAT'S UP DOC? and AIRPORT '77 helping to establish him as a working actor in Hollywood.

His films attest to a Yankee work ethic; "I approach each job thinking it might be my last, so it had better be the best work possible." Walsh, the premier character actor, has worked with the best actors of our time. He appeared with Dustin Hoffman in STRAIGHT TIME, Paul Newman in SLAPSHOT, Geraldine Page in THE POPE OF GREENWICH VILLAGE, Harrison Ford in BLADE RUNNER, Chuck Norris in MISSING IN ACTION, Goldie Hawn in WILDCATS, Denzel Washington in THE MIGHTY QUINN, and Gene Hackman, NARROW MARGIN. For his role in the Coen Brothers' feature BLOOD SIMPLE, he was given the first Independent Feature Projects West "Spirit Award" for Best Performance by an Actor. He also received critical praise for his performance in CLEAN AND SOBER as a straight-talking Alcoholics Anonymous veteran sponsor who befriends a chemically dependent Michael Keaton.

After an appearance in BRUBAKER, Robert Redford brought him back to play Timothy Hutton's swimming coach in ORDINARY PEOPLE and again as the Governor of New Mexico in THE MILAGRO BEANFIELD WAR.

Walsh was featured as Joe O'Neal, father of the groom, (Dermot Mulroney) in the comedy hit film, MY BEST FRIEND'S WEDDING with Julia Roberts, "The Apothecary" in WILLIAM SHAKESPEARE'S ROMEO AND JULIET, with Leonardo DiCaprio and Clare Danes, and a cameo (quite a legal witness) as 'Dr. Bass,' in A TIME TO KILL.

He starred in THE MAN IN THE CHAIR with Christopher Plummer, a film festival favorite, "Walt Disney Pictures' live-action comedy adventure SNOW DOGS with Cuba Gooding Jr. and James Coburn and WILD WILD WEST with Will Smith, Kevin Kline and Kenneth Branagh. Other films include; THE JERK, HARRY AND THE HENDERSONS, GLASS SHIELD, FLETCH, BACK TO SCHOOL, BLACK PANTHER, FREE WILLY II, THE KILLING JAR, PORTRAITS OF INNOCENCE, GOODBYE SUNRISE, and POOR WHITE TRASH.

Walsh provided the voice of 'Earl Stutz,' in the sleeper hit animation feature, THE IRON GIANT and has voiced character of 'Mack' in the television cartoon series, BIG GUY AND RUSTY THE ROBOT. He was also heard on two series produced by Ken Burns for PBS, "Baseball" and "The Civil War."

MIGUEL ARTETA (Director):

Director Miguel Arteta was last in theaters with THE GOOD GIRL, starring Jennifer Aniston and Jake Gyllenhaal. THE GOOD GIRL was nominated for four Independent Spirit Awards and honored by the National Board of Review for "Special Excellence in Filmmaking."

Arteta was honored the 2001 Independent Spirit Award for Best Feature (under \$500,000) for the highly acclaimed CHUCK & BUCK which first teamed Arteta with THE GOOD GIRL writer Mike White. Starring White, CHUCK & BUCK premiered at the Sundance Film Festival, where Arteta came to prominence in 1997 with his feature debut STAR MAPS. Lauded by critics and audiences alike, STAR MAPS was released by Fox Searchlight Pictures and garnered five Independent Spirit Award nominations, including Best First Feature and Best First Screenplay.

Arteta made his network television debut directing an episode of "Homicide: Life on the Street" and has since directed episodes of "Ugly Betty," "The Office," "Freaks and Geeks," "Six Feet Under" and the ABC pilot "Elizabeth Street," which was produced by Martin Scorsese and Barbara De Fina.

After graduating from Wesleyan University, Arteta received an MFA from American Film Institute in 1993. His musical EVERY DAY IS A BEAUTIFUL DAY premiered at the Berlin

Film Festival and was nominated for a Student Academy Award in 1990. He attended the 1996 Sundance Institute Writer's Lab to work on "Ball and Chain," a script he co-wrote with Ron Nyswaner (PHILADELPHIA). Arteta returned to Sundance in 2005 with his short "Are You The Favorite Person Of Anybody," written by Miranda July and starring July, Mike White and John C. Reilly.

Arteta is currently in pre-production on CEDAR RAPIDS, which will star Ed Helms.