

# theREBOUND

*The Rebound* is a romantic comedy set in New York City about a 24-year-old man and his new neighbour, a sexy 40-year-old mom, who catches more than just his eye.

## SYNOPSIS

Sandy's a beautiful, sexy mother of two, who's just turned forty. Living in the neat suburb of Sleepy Hollow, she's mastered the art of multi-tasking; baking pies, cutting sandwiches, dropping her kids at school, taking care of her fantasy sport's league. What appears to be a picture perfect world is shattered the morning she discovers her husband cheating on her. Immediately she packs up her two kids and moves to New York City to find a job and start a new life. There, she meets Aram Finkelstein, a sweet twenty four year-old college graduate who's clearly at a low point in his life. He just found out his French wife of two weeks duped him into marrying him for a green card. A romantic and optimist and now a recent divorcee, he's struggling to keep his faith in the world.

Aram works two jobs in a Women's Centre and as a Barista in the coffee shop below the apartment Sandy's renting. They strike up an easy friendship. When Sandy gets hired at a New York sport's network, she asks Aram to babysit her kids. He takes her up on the offer. After all, he has no career, few friends and spends too much time hanging out with his overly concerned parents.

At work, Sandy's career blossoms and she's offered a promotion. Her best friend encourages her to start dating again but after one disastrous night she firmly believes her dating days are over. Meanwhile Aram becomes an increasingly bigger part of their lives. He's fun to be with and her kids love him. Very quickly a makeshift family forms and even though there's a list of reasons they shouldn't be together, they fall in love. Sandy and Aram meet with resistance to their new relationship from friends and family alike and they both have to figure out if what they have found is something that is just fun for now or if it could last forever.

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Written, directed and produced by BART FREUNDLICH (*Trust The Man*), *The Rebound* was produced by TIM PERELL and The Film Department's CEO MARK GILL and President of Production ROBERT KATZ, with LORI KEITH DOUGLAS co-producing. NEIL SACKER (President, The Film Department) and MICHAEL GOGUEN are executive producers. The film stars the Academy Award-winning actress CATHERINE ZETA-JONES (*Traffic*, *Chicago*) as Sandy and JUSTIN BARTHA (*Failure To Launch*) as Aram. Newcomers KELLY GOULD (Sadie) and ANDREW CHERRY (Frank Jr.) co-star as Sandy's kids. LYNN WHITFIELD (*Madea's Family Reunion*), KATE JENNINGS GRANT (*Frost Nixon*), ART GARFUNKEL (*Catch 22*), SAM ROBARDS ("Gossip Girl") and JOANNA GLEESON (*Boogie Nights*) round out the supporting cast.

A Process Production, the filmmakers include: Director of Photography, JONATHAN FREEDMAN, Production Designer FORD WHEELER, Editor CHRISTOPHER TELLEFSEN, Casting Director DOUGLAS AIBEL and costume designer MELISSA TOTH.

## ABOUT THE PRODUCTION

*From script to screen...*

Bart Freundlich began writing *The Rebound*, while completing production on his earlier film, *Trust The Man*, starring David Duchovny and his wife, Julianne Moore. "Unlike a lot of the other movies I had made, this time I wanted to experiment with a more traditional sympathetic lead. It started with the name Aram Finkelstein (JUSTIN BARTHA), inspired by the writer Aram Schroyin. It's such a great New York Jewish name, I just had to name a character after him," says Freundlich. He spent a good year talking about the concept and developing Aram's character, coming up with different scenarios. "It really started out as a story about a young man whose French wife leaves him, but it soon developed into these parallel stories of Aram and Sandy (CATHERINE ZETA-JONES), two people who have been terribly wronged and end up finding each other."

Inspired by filmmakers like Woody Allen and such films as *The Graduate*, Freundlich says "the film is also an affirmation of the importance of relationships in your life. No matter how damaged you are or how much you believe there's no future, there always is, and most of the time it's about letting go and allowing that stuff to happen." He was also interested in the idea of two people in different age groups experiencing the same thing; the idea of Aram, a 24-year old kid who's getting divorced experiencing the same thing as Sandy, a 40-year old woman. "The age difference between them was really just a secondary story. It was more about these two damaged people trying to connect to one another and looking at that through a comedic lens."

Originally the film was about a very concentrated period of time in someone's life; that moment you fall in love, but it spanned into a longer period of time. "Even if one person is ready to take a relationship to the next step, you need both people to be in the same place to move forward," Freundlich says. "These characters go through the same pain that most people go through in relationships of needing to separate for a long time and having really let go in order to come back together. I know that's an old notion but it's something that I really believe in."

As well as being funny Freundlich wanted to make a comedy that was also real. "My hope for the film when people see it that they take something very real away from it, having laughed the entire way through it." *The Rebound* is rooted in the history of romantic comedies but it walks that fine line between being a farcical comedy and being really human and naturalistic. Freundlich wanted to give audiences the familiarity they are looking for in a romantic comedy while not boring them with the same thing over and over. "You need to create the easy chair for people to sit in but do a great dance in front of them once they're sitting down."

He describes the opening of the film as "a short hand for things that are recognizable in a romantic comedy, quick, easy indicators of who someone is. Sandy's the perfect mom; Aram is the lost college

graduate who's been dumped by his wife. He's urban; she's suburban. But slowly the idea was to get into the real minutia of the characters and let these people become real so the audience becomes attached to them. That's the hope at the end of the movie that you really believe in their relationship and that through the comedy of it you've come to care for them."

Although Freundlich describes the film as a traditional love story, it's also about two people's life philosophies. "It's not just about having a second chance with someone it's about finding a way to be and continue to be true to yourself and to trust the world. Aram, an optimist and romantic, truly believes in the good in the world, the little moments. His philosophy is that life is about the people you interact with, the people you see on a daily basis. It's not about getting ahead, getting a new job, getting a promotion." A lot of the humour in the film comes from the world trying to beat this out of him but Aram maintains his positivity throughout and this is really the essence of his character.

It was at least a year before Freundlich gave the screenplay to his long time producer and friend, TIM PERELL, who produced three of his earlier films including *The Myth Of Fingerprints*, a family drama, *World Traveller*, a very intense drama and *Trust The Man*, his first comedy and most recent film. "I thought for his next film he would go back and write something intensely dark and challenging so I was surprised that he wrote a comedy that was an even further departure from *Trust The Man*," notes Perell. "Bart is a very humorous man and the first read was extremely funny but it also had an incredibly warm human core to it. I laughed hysterically at some of those first scenes and I still laugh just as hard when I see them today," he says.

After several more passes the script was ready to send out to financiers, The Film Department being one of them. "The Film Department got it on a Friday and came back to us Monday morning with an offer. That said a lot to us about their level of enthusiasm and support for the film," says Perell. "Even though there were other interested parties, because they spoke so loudly to us and so quickly they really got our attention. We met with MARK GILL and really loved him. Mark, Robert (Katz) and NEIL (Sacker) have been fantastic partners throughout this and we're their first big movie."

The threat of the actor's strike meant that the filmmakers had to move quickly to have filming completed by June 15<sup>th</sup>. This gave them seven and a half weeks of pre-production and the even though the film didn't have any cast, this was the time to make it. "It's hard to get a movie up and running but the pressure of the strike actually helped us enormously," notes Perell. "It's also rare for a company to move as quickly as The Film Department these days but they were always able to back up their promises and we moved forward at a fast pace."

### *Bringing the cast together....*

The film's greenlight was contingent on the casting of Sandy, the perfect suburban mom from Sleepy

Hollow, living in a picture perfect world until she discovers her husband's been cheating on her. Freundlich really wanted Zeta-Jones to play this role and she was on the top of their list. Even though the award-winning actress describes herself as someone who can't tell a joke from start to finish, she was looking for the chance to do more comedies. "I wanted to find a comedy with a kind of zany comic feel to it and *The Rebound* had all the elements I was looking for," she says.

In particular Zeta-Jones responded to the film's story. "I think what's endearing and universal to the piece is that divorce and break-ups don't just happen to women and neither do the emotions that come out of them. *The Rebound* shows us these events and emotions also happen to men. I also like what the script says about relationships. When they break up everyone thinks there's no hope in hell that you will find love again, but you can."

Zeta-Jones found herself relating to the big comical moments in the script, particularly when Sandy has to start dating again. "My character goes through this horrific dating process and I've heard countless stories from my girlfriends who are the same age are in this position. When you're married you think your life is complete forever, then you get divorced and you have to start over again and go out into the marketplace, for want of a better word. At some point you just have to laugh at all these situations that happen when your life turns around on a dime and *The Rebound* helps us see this."

Sandy is unlike any role the actress has played before and she warmed to her character's journey. "In the beginning of the film Sandy's life is really just Frank's (her husband's) life, but by the end of the film she becomes the woman she was before she met him. I wanted to show that journey of her flowering again in a time in her life when she thought that she wouldn't be as attractive, she wouldn't be as sexy, she wouldn't have as much fun. At the end of the movie she's slowly restored that youth that was quashed in her twin set and pearls and found the joy of life again."

With Zeta-Jones firmly on board the filmmakers set about casting the role of Aram Finkelstein. When we first meet Aram he's just found out his marriage is a scam and that his wife was using him for a green card. Very much a romantic and optimist he thought this was 'the big moment', was married then two weeks later it was all over. He seems to only have one friend and like a lot of Jewish boys, his parents are very much a part of his life. "We never had a clear idea of who that actor should be and we were always looking forward to finding that person," says Perell.

Freundlich and Perell had both worked with Bartha on *Trust The Man* and since then he had been campaigning for the role, after reading a very early draft of the screenplay. "Justin even phoned us at one point and asked if he could option the screenplay and pursue it on his own," says Perell. "He always had an enormous amount of passion for the role and for the script which was exciting to us."

Bartha admits he was obsessed with the role of Aram. "I think Bart is an immensely talented writer. I read the script and though it was one of the best screenplays I had read. It has so much heart and its truly funny, very much like Bart himself. I connected with Aram wholeheartedly from his background

to his family, to the way he reacted to things and the way his relationships played out."

Although Bartha told Freundlich right away that he wanted the role, it would still be another few years before he was cast. "Since we didn't have a clear idea who the right person would be, we needed to go through the process of exploring a wide range of people to know that Justin was the right choice," Perell explains. Bartha adds that when he heard Zeta-Jones was cast in the film he didn't think he would get the role. "You hear that someone like Catherine's attached and immediately I thought, 'who is going to imagine me with Catherine Zeta-Jones?' But I called the producers again and pleaded with them that I was Aram and finally it all came together."

*The Rebound* pairs two people together who seem on the outside to look and feel extremely unlikely to be a couple, a 25 year-old Barista and a 40 year-old suburban mom. "I wouldn't say they are star-crossed but they definitely have to come a long way for the audience to believe in them. The relationship on screen evolved really naturally between them and I think for the most part it was because of the chemistry between Catherine and Justin," he says.

With Sandy and Aram in place, the filmmakers still had to cast Sadie and Frank Jr. who play Sandy's kids. Because of the short lead-time, Perell found the casting of the children "particularly nerve-wrecking." As well as providing comedic relief the two kids become a very big part of the movie once Sandy and Aram meet. They express the things that the two of them can't say and become the bridge that connects them from that point onwards. Freundlich wanted to try to make the children real characters instead of them being just token kids. "They're both very recognizable on the surface but underneath are very specific quirky characters when you start to uncover them," he says. "Sadie can be quite morbid and a she's a little bit on her way to being a Goth and Frank Jr. is a total unedited ball of saying whatever comes to his mind."

During their search for Sadie and Frank Jr., the filmmakers worked with casting agent DOUG AIBEL who Perell and Freundlich had collaborated with on their previous three movies. "We had an enormous amount of trust and faith in him," says Perell. They also hired a Los Angeles casting director and together they saw about 500 kids on tape. They narrowed it down to about 80 or 90 kids who they met and then about 25 who they called back. "When you're faced with 500 kids you have no idea if you're going to find the right person or not or whether you're going to get the chemistry right between them and Justin and Catherine. In the end we got extremely lucky with KELLY GOULD and ANDREW CHERRY on every level."

Initially the filmmakers had cast another young actor in the role of Frank Jr. but due to a scheduling conflict he wasn't available. They had very little time to make a decision. In the end they cast Cherry off tape. "Doug had put Andrew on tape for another film and was really overwhelmed by him. We saw his audition and could tell he was really special so we hired him there and then," says Perell. "It was terrifying but luckily he turned out to be remarkable, a real phenomenon."

Although *The Rebound* is very much a two hander driven by Sandy and Aram, there's also a multitude of other characters that have to support the whole story. Freundlich was incredibly triumphant to

be able to bring together a remarkable group of actors in the supporting cast. "The great news about Catherine is that she is someone who everyone wants to work with so it was easy to attract people to supporting parts they normally may not do. It also allowed me to look for interesting actors rather than being concerned with actors who had the biggest international box office."

For Sandy's boss, (Laura), Freundlich needed someone who carried a certain gravitas. "Catherine's a very formidable presence so I needed someone who could be even more formidable. LYNN WHITFIELD, (*The Josephine Baker Story*, *Madea's Family Reunion*), really fulfilled that. She is someone who's obviously a big star and done a million movies but has a real New York sensibility to her and she has a real sense of playfulness and fun."

The best friend is always a familiar role so Freundlich didn't want to cast an overly familiar face opposite Zeta-Jones. He eventually cast KATE JENNINGS as Daphne, who had recently starred in "Proof" on Broadway and was set to play a role in Ron Howard's film, *Frost Nixon*. In the end she was one of many award-winning actors who came in to play a supporting role. "She's a very experienced actress but she's done mainly theatre so I loved having someone who could fulfill the role but give it a different twist. It was really like a genius mathematician being forced to do addition; it was almost too easy for her," he says.

Freundlich cast the actor/comedian ROB KERKOVICH as Mitch, Aram's counterpart. "He's very funny and he's in one of my favourite scenes in the film, when he invites Aram to see his acting showcase that turns out to be 46 scenes with no intermission. He did that scene for me in his audition and was just hilarious." Freundlich had worked with SAM ROBARDS ("Gossip Girl"), on *Catch That Kid* and always wanted to cast him in another movie. "I only wish I had a bigger part for him because he's extremely talented. Sam had to play a very morally questionable character but he was able to bring a real sense of truth to the role."

It was Aibel who came up with the idea to cast ART GARFUNKEL in the role of Aram's father. The star of *Catch 22* and *Carnal Knowledge*, Garfunkel admits he was nervous getting back into acting after nine years. "In the Performing Arts when you have a groove going the next show is not so difficult but when you've had a big break you're nervous. I read the script and even though it's a small role, I thought, 'it's perfect.' It all flowed from the fact that the script is charming. It has a lovely subtle rhyme and reason to it and when I met Bart I found him to be very likeable. When a director is so amenable you find yourself being available for his manipulation and that's what an actor's job is."

JOANNA GLEESON (*Boogie Nights*, *The Wedding Planner*) plays Garfunkel's wife, making up the supporting cast in the role of Roberta Finkelstein. "Joanna really is a comic genius and you can see this in her previous roles. I was blown away at the thought of working with her because she has some of my favorite lines of all times in Woody Allen's movies. Together she and Art are such a fantastic couple and you feel like they live in your building," says Freundlich. When Gleeson read the screenplay she thought it was refreshing "to read a script where the parents are not some younger person's idea of clueless and stupid. These people

are real and refreshing. Roberta is in no way a cliché irritating Jewish mother. She's more of a loving mother who is concerned about her son and not shy about expressing her concerns."

When the filmmakers told Gleeson she would be working with Garfunkel she was ecstatic. "I'm a life long fan of his music and also his movies." Later, during filming they ended up singing songs together back and forth on the set. "I thought this is *not* nothing. He was just wonderful and will probably end up stealing the show."

*Camera's roll in New York City and beyond...*

Principal Photography commenced in New York City on April 21<sup>st</sup> and concluded on June 16<sup>th</sup> before continuing around the world for an additional 12 days of filming capturing the film's end sequence. In NYC, most of the film was shot within three blocks of where Freundlich lives, "which was part convenience and part shoot what you know," he laughs. "The city has so much immediate production value built in and you find so many different personalities here. It was kind of invaluable being able to have locations like the business district where Sandy works and the west village where she meets Aram, be so familiar to me. It's important for a filmmaker to know and be familiar with the place they're shooting and for me growing up in New York, it's just the place where I want to set my movies."

Zeta-Jones agrees, adding, "*The Rebound* is such a predominantly New York piece and obviously people try and tell you they can shoot in another city because its cheaper and make Toronto look like New York, but the fact is that it can't. You don't get the essence of the city nor the energy, so I am really glad we filmed there."

One of the challenges of the film for Freundlich and one of the things he was really excited to tackle were the big broad comedic scenes. Probably the broadest of all is Sandy's self defence class where she works herself up into a final fury and falls on top of Aram who's inside a ridiculous Sumo suit. "I wanted the movie to be a combination of moments that are very recognizable so you feel comfortable in them and laugh at them but they also expand your horizons a little bit.

Zeta-Jones also refers to this same scene as one of her favourites. "I got to punch this person who's in a fat suit and every emotion, everything that Sandy wanted to say to her ex-husband comes out. I was really punching the hell out of that fat suit, which is actually Aram inside, unbeknownst to me at the time. I did it many times and I could have done it more and more and more. It was therapy, not just for my character, but I think for me as well," she laughs.

Another of the big comedic moments is the date scene with Sandy and Trevor, played by the "Dukes of Hazard" pop icon JOHN SCHNEIDER. It starts off well then there's a moment he has to use a port-o-potty and it all goes horribly wrong. "John came in and read for it and just took it so seriously that I couldn't stop laughing for days and when we shot it, I still couldn't stop laughing," says Freundlich. At the audition Schneider completely bought into the idea of having to go to the toilet on a first date and having no shame

about it. Freundlich knew he would fit in perfectly to the scheme of the movie because that's what he needed for those scenes, for people to play them seriously.

"What I loved was the way Catherine and John executed the conversation. It's never comfortable to talk to some who's behind a bathroom door but its that much more uncomfortable when they're on 10<sup>th</sup> Ave. and its your first day. It's a big comical moment but hopefully the audiences feels for this poor woman who recently found her husband cheating on her, who's moved to the city, who finally has a date and now this. I mean can it really be happening to her?"

Freundlich feels that although Sandy and Aram are the anchors of the film, the people who circle around them all contributed greatly to the film's sense of reality. The other character's performances were each heightened by working with Zeta-Jones and Bartha, whether it was Trevor, Sensei Dana, Mitch, or Frank, bringing the big comedic scenes to life. "They were each fully committed to whatever scene they were doing so that one scene doesn't seem thinner than the next and before you know it, you have a world that you believe in. Its only then that all the emotional stuff becomes more emotional and the funny stuff funnier."

He also praises the day players who are all believable as real people living in New York City. "They would come in to deliver one or two lines and they would be people who had just won a Tony Award or something. I really got lucky and ended up with this great core of actors. I felt like I could cut to anyone at any moment whether it was one of Sandy's friends at the restaurant or at Mitch's showcase and I couldn't wait to hear how they delivered a line. They made it feel so rich and those are the movies I love where you have the implication of a three dimensional world."

Part of Freundlich's debate throughout the film was how much the audience would want to see Aram and Sandy together and how much they would want to see the kids and Aram's relationship with these kids. "But as it turns out the two actors who played the kids were so brilliant that I wanted them on screen as much as possible," he says. "Both the kids come from families of child actors. Andrew is what you see in the movie and he's a kid who's been totally uncorrupted by the world of child acting. He's experienced but he hasn't lost his reality and doesn't look like he's getting ready to tap dance at any moment. He has this amazing ability to behave naturally even though he's so prepared."

Kelly already had done a lot of acting, in particular, television. "She really is a pure professional," says Freundlich. "She would come in with three different ideas for three different readings, would listen to everything I said and could even hit her mark." Zeta-Jones also praises the kids both on and off screen pointing out that she is fortunate to have had the chance to work with some really sensational young actors: Saoirse Rona, who was nominated for an Oscar in *Atonement*, Abigail Breslin from *Little Miss Sunshine* and now these two children. "As kids they are very grounded. Their parents they come from a very stable background and they're very professional, they know exactly what's going on. What was great was when Bart said cut and they would simply revert back to being themselves. They could just turn on and off."

Perell was astounded at how far beyond her year's Gould is and thought Cherry was a little genius. He



makes mention of the day they had the first script read through and everyone had their scripts out except for Cherry, who was already off book and had memorized all of his lines even though he had only been cast three or four days before. "I think it terrified Catherine and Justin, and raised the stakes for everybody," Perell laughs.

Having kids of his own gave the director an understanding of the level of patience needed to direct children. This was a relief for the production crew who were trying to move quickly through a short schedule. "Even in the most tense moments when we were up against the gun and he had 60 crew staring at him desperate to move on he was able to reach down deep inside and be patient and nurture them to the right place," says Perell.

Having now made three films with Freundlich, Perell insists that one of the director's greatest strengths is being able to adapt to his actors' needs, all of whom needed very different things from him on this movie. "This allows him to get these very truthful and extremely realistic performances out of all of his cast," he says. Although the cast of this film all worked differently Freundlich admits he found it easy. "Catherine has this well of talent and she can give you anything you need. She's completely open to being directed so I was really able to say very specific things to her and she was able to translate that and make it her own. Because of that I felt like it was as close to my vision of a movie that I had ever achieved."

For Zeta-Jones it was the first time she had worked with a writer/director. "I found it really interesting because when you're working with a director who has written the piece it's very much a part of him. Bart knows the piece so well because inherently he knows what's going on from scene to scene." She also felt that their supporting cast helped them along immensely. "We had such a short schedule, it felt like a theatre piece, but there was just a great energy to the whole project and a lot of that was brought in with the many actors who came to set injecting new energy into me, Bart and Justin who were there every day."

The filmmakers worked with a mostly new team on the making of this film. Perell describes Freundlich's relationship with Cinematographer JONATHAN FREEMAN as a "love match made in heaven" and can't see him doing another movie without him. "Their relationship is just phenomenal watching them work together. They are so incredibly in sync and Jonathan is an amazing support and asset to this movie." Freundlich was first introduced to Freeman on the set of his wife's film, *The Prize Winner of Defiance, Ohio*. He spent a lot of time on the set and they really got to know each other and it was very clear he would be the right person for this movie when they were ready to shoot.

Freundlich spent the last 12 days of the shoot with Bartha, camera and six crewmembers, filming around the world. The locations included; Hong Kong, Mumbai, Kenya, Paris and Istanbul and they make up the end montage of the film that spans over five years. "The sequence wasn't in the earlier drafts," notes Perell. "It came in much later but when he did conceive that sequence the movie really took on an enormous amount of emotional weight giving it real impact at the end." At first the filmmakers were unsure how they would get it to work within the budget but Freundlich was determined that they travel to these locations with

Bartha. "We knew if we didn't sell this experience for Aram it would have a negative impact on the emotional component of the film."

With the new sequence the ending was instantly transformed. "I think that with this sequence you really believe that Aram and Sandy are ready to make this choice to be together," says Perell. "Hopefully it really contributes to the feeling that time has passed and you believe that he's lived enough to be with her and you feel the exhilaration when they're able to find each other again."

After eight weeks shooting in New York, 58 hours on a plane and six countries in twelve days, the filmmakers were eager to return home. "It was a very ambitious movie; it takes place over a year and there's a huge number of locations and a big cast. As with most movies, the ambition exceeded the time and financial resources that we had but we were working with an amazing cast and crew who put everything into it and that's how we got through," says Perell. "That's what's fun about making a movie," adds Freundlich. "Everyone commits to their own job and their own little piece of it and I try to put it together. We were really lucky with this one that it just became something really special that sticks with you."

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## ABOUT THE CAST

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### CATHERINE ZETA-JONES as Sandy

Academy Award winner Catherine Zeta-Jones starred in Miramax's film adaptation of the Broadway musical *Chicago*, in which she played the murderous Velma Kelly. The movie, which won the Academy Award and Golden Globe for "Best Picture," also stars Renee Zellweger and Richard Gere. Zeta-Jones was nominated for a Golden Globe and took home the 2002 Critic's Choice Award and the 2002 Screen Actor's Guild Award for "Best Supporting Actress" for her performance.

Zeta-Jones was most recently seen starring opposite Guy Pearce in the romantic thriller *Death Defying Acts*. Zeta-Jones also recently starred in Warner Bros' romantic comedy *No Reservations* directed by Scott Hicks and co-starring Aaron Eckhart.

In 2005 Zeta-Jones starred in *The Legend of Zorro*, the sequel to *The Mask of Zorro*. Zeta-Jones reprised her role as Elena de La Vega opposite Antonio Banderas as Zorro. She starred in Steven Soderbergh's *Ocean's 12*, the sequel to the hit remake of *Ocean's 11*. Other notable credits include *The Terminal*, opposite Tom Hanks and directed by Steven Spielberg and the Coen brothers' *Intolerable Cruelty* opposite George Clooney.

Zeta-Jones earned a Golden Globe nomination for her portrayal of the wife of a drug-runner who is confronted with her husband's illegal ties and must fight to save her family in Steven Soderbergh's *Traffic*. The cast of the critically praised film received a SAG Award for "Outstanding Performance by the Cast of a Theatrical Motion Picture."

Zeta-Jones captured international recognition in the Columbia/Tri-Star action adventure film, *The Mask of Zorro*, where she starred opposite Antonio Banderas and Anthony Hopkins. In 1999, Zeta-Jones continued to impress audiences in Jon Amiel's romantic-thriller *Entrapment*, starring opposite screen legend Sean Connery as an under-cover insurance investigator who sets out to trap one of the world's greatest art thieves. She also portrayed a diva movie star in Sony's blockbuster comedy, *America's Sweethearts*. The film, directed by Joe Roth, also starred Billy Crystal, Julia Roberts and John Cusack.

Born in Wales, Zeta-Jones began her career starring in the hit Yorkshire Television series, "The Darling Buds of May", based on the novels of H.E. Bates. Zeta-Jones is married to actor Michael Douglas. They have a son, Dylan, and a daughter, Carys.

### **JUSTIN BARTHA as Aram**

Florida native Justin Lee Bartha won over critics and families alike in co-starring role as Riley Poole in the successful *National Treasure* films.

While at high school, Bartha found his way into acting after breaking his wrist trying out for the school's tennis team. He formed a children's theatre group of 15 where he performed for children in hospitals. After he graduated from West Bloomfield High School in 1996, he set his sights on New York, eventually training at New York University's Meisner Extension.

Bartha began his movie career behind the camera as a production assistant on the film *Analyze This*. Bartha found success on the other side of the camera, writing and directing the short film, *Highs and Lows*, which previewed at the 2003 South by Southwest Film Festival.

His acting debut began in a short film called *Tag*. This was followed with roles in *Gigli* and *Carnival Sun* before his co-starring role in *National Treasure*. In 2006, Bartha had a supporting role in *Failure to Launch* and starred in the television sitcom "Teachers," which aired on NBC. He will next be seen in the Independent comic-drama, *High Rollers*.

## **KELLY GOULD as Sadie**

Kelly Gould has worked in film and television for as long as she can remember, but can most recently be seen on television on the hit series “Cold Case” and “Hanna Montana”.

Gould landed her first acting job when she was just 15 days old, playing a newborn baby. Then, at six weeks of age, Gould portrayed baby Chastity in “The Sonny and Cher Story.”

Gould has appeared in numerous national commercials and has made guest appearances on such television shows as “Ghost Whisperer.” She is best known for her role as Lucy in the hit HBO comedy series “Lucky Louie.” In theatre, she has appeared as Wilbur’ the little pig, in E.B White’s “Charlotte’s Web,” and as Carrie Ingalls in the live stage adaptation of the stories of Laura Ingalls Wilder.

When not working on set Gould likes to spend time with family and friends, but above all playing with her animals, her biggest love outside of entertainment.

## **ANDREW CHERRY as Frank Jr.**

Andrew Cherry is a young actor whose bright talent was most recently displayed in the Judd Apatow penned comedy *Walk Hard: The Dewey Cox Story*.

Born into a family that encourages creative expression, Cherry is the younger brother of Jake Cherry, who is known for his role the hit movie, *Night at the Museum*. Both brothers have been studying acting all of their young lives. Cherry’s work began for television in commercials for clients that include Verizon, Leap Frog and Luvs’ Diapers.

Cherry recently played a role in the 2006 independent feature *Diggers*, a coming of age story starring Paul Rudd. Directed by Katherine Dieckmann, the film premiered at the Toronto Film Festival to critical acclaim. It then continued on to feature at the South By Southwest Festival and was distributed by Magnolia Pictures across America.

Cherry continues to train with two acting coaches, Tanya Berezin, and Elisa Eliot, as well as receiving support from his family. Like any pre-teen, he loves sports, and practices Karate whenever he can. Cherry also loves to read, with comprehension levels that surpass his young age.

### **ROB KERKOVICH as Mitch**

Rob Kerkovich has brought his comedic sensibility to a wide range of film and theatre projects and is the founding member of the sketch comedy troupe “Summer of Tears.” The Los Angeles-based troupe's humor won them the U.S. Comedy Arts Festival's jury prize last year for best sketch comedy. Additionally the group has a Television pilot in development at Warner Bros.

Educated at the University of California, Kerkovich studied film while surrounded by Hollywood, earning a B. A. In Theatre and Cinema Studies. While at USC he was awarded the Jack Nicholson Award for Best Actor. Kerkovich continued his education with graduate studies in acting at the Second City Conservatory.

Kerkovich has starred in theater productions of “Burping Down the House,” “Cahoots” and “Macbeth.” His film credits include *Sleepover*, *VirtuaGirl* and *American Dreams*. His most recent film credit is JJ Abrams’ *Cloverfield*, directed by Matt Reeves. In television he has appeared in a number of commercials as well as the host of Television shows such as “Entertainment Weekly’s Scariest Movies”.

Currently Kerkovich has a screenplay in development with Paramount Vantage titled *Beat Kip*. Written by Kerkovich, the comedy follows three struggling college graduates who find a purpose in life: to travel across the country to fight an Ivy League student who stole one of their girlfriends.

### **SAM ROBARDS as Frank**

New York Native Sam Prideaux Robards is the son of actors Jason Robards and Lauren Bacall. He has become a familiar face in many living rooms in his recurring role as Howie 'The Captain' Archibald on the hit Television show “Gossip Girl”. Robards has also been on episodes of “Spin City,” “The West Wing,” “Law & Order,” “Law & Order: Criminal Intent” and “Sex and the City.”

After training at the National Theatre Institute, Robards began his acting career in 1980 with an off-Broadway production of “Album”. His film debut came in 1982 with director Paul Mazursky's *Tempest*, which gained recognition in the film festival circuit.

Robards appeared alongside his father in 1988's *Bright Lights, Big City*, in their only film collaboration. He also costarred with his mother in the 1993 Robert Altman film *Prêt-à-Porter*. He later followed this with a role as the first editor of *The New Yorker*, in *Mrs. Parker and the Vicious Circle* for writer-director Alan Rudolph. His film work also includes *Casualties of War*, *American Beauty*, *A.I.: Artificial Intelligence*, *Life as a House*, and *The Other Side of the Tracks*.

Robards is well recognized for his work in theatre. He was nominated for Broadway's 2002 Tony Award as Best Actor for Arthur Miller's "The Man Who Had All the Luck." In July 2008, Robards took over the role of Richard Hannay in the New York City theatrical run of "The 39 Steps."

Robards continues to work and live in New York City.

### **KATE JENNINGS as Daphne**

Kate Jennings was raised in Guilford, Connecticut. Most recently she appeared in Paul Greengrass' *United 93* and in the remake of *When a Stranger Calls* for Sony Pictures, directed by Simon West. Other film credits include *Trust the Man* opposite David Duchovny and *Forgiven*.

Throughout her childhood and teenage years, Jennings was an accomplished pianist and professional accompanist. Jennings graduated with a degree in English and Music Composition from the University of Pennsylvania where she studied with Pulitzer Prize-winning composer George Crumb. At the urging of a friend, Jennings auditioned for the prestigious Juilliard School of Drama and was one of six women in the nation accepted, despite the fact she had never performed on the stage.

Jennings has appeared regularly in film, television and theater since her graduation. Broadway credits include "Proof" opposite Anne Heche, and "An American Daughter," both directed by Daniel Sullivan. Jennings numerous off-Broadway credits include "The Beard of Avon" directed by Doug Hughes, "Radiant Baby," directed by George C. Wolfe, and a starring role in the musical "The Summer of '42." Jennings has appeared on television in "Sex and the City," "Law and Order," "Jag," John Wells' "Trinity" and "Supernatural."

In 2004, Jennings played Marjorie Hartford in Bill Condon's critically acclaimed feature *Kinsey*. She is currently in rehearsals to play the role of Bette in "The Marriage of Bette and Boo" for The Roundabout Theatre Company.

## **LYNN WHITFIELD as Laura**

Celebrated for her award winning portrayal of the world's first black international star, Josephine Baker, in *The Josephine Baker Story*, Lynn Whitfield has enjoyed a busy career in film, television, and theatre since beginning acting in the early 1980s.

Born in Baton Rouge, Louisiana, Whitfield admired Audrey Hepburn and Bette Davis as a child. After earning her bachelor's degree at Howard University, she appeared in off-Broadway productions in New York City. In the early 1980s, Whitfield received early acclaim for her role on stage in Ntozake Shange's "For Colored Girls Who Have Considered Suicide When The Rainbow is Enuf."

Throughout the next few years, Whitfield maintained an active career in films and television. She appeared with Denzel Washington in *The George McKenna Story*, and co-starred with Oprah Winfrey in the acclaimed miniseries, "The Women of Brewster Place." Her feature film roles included roles in *The Slugger's Wife* and *Dead Aim*.

Whitfield catapulted to fame with her Emmy award winning performance in *The Josephine Baker Story*. Whitfield won the highly publicized worldwide search for the role of Baker. She also received an NAACP Image Award in 1992 for her role in the drama series, "Stompin' at the Savoy." Whitfield has since appeared in the Martin Lawrence comedy *A Thin Line Between Love and Hate*, the ABC miniseries, "The Wedding," and the film *Eve's Bayou*. She also appeared in the films, *Head of State*, with actors Chris Rock and Bernie Mac and *Redemption* opposite Jamie Foxx.

Other notable film credits include; *Madea's Family Reunion*, *Mama I want to Sing!* alongside Patti La Belle and *Kings of the Evening* with Tyson Beckford. Whitfield also featured in *Sisterhood of the Traveling Pants 2* and *The Women*.

## ABOUT THE FILMMAKERS

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### **BART FREUNDLICH - Director**

Bart Freundlich's most recent release, *Trust the Man* became one of the highest sales at the 2006 Toronto Film Festival. The relationship drama set in New York City stars Julianne Moore, David Duchovny, Billy Crudup, Maggie Gyllenhaal, Eva Mendes, Ellen Barkin, and Garry Shandling.

Freundlich grew up in Manhattan and graduated with a double major in Cinema Studies and Film and Television Production from New York University's Tisch School of Arts. His debut film as writer and director was the short film *A Dog Race in Alaska*, featuring Sam and James Waterston. He followed this with the documentary short *Hired Hands*.

Freundlich wrote and directed his first feature length film when he was just 26 years old. The film *The Myth of Fingerprints*, starring Julianne Moore, Roy Schneider, Blythe Danner, and Noah Wyle, premiered at the Sundance Film Festival, and went on to win the Audience Award at the Deauville Film Festival.

Freundlich proceeded to write and direct the independent feature, *World Traveler*, starring Julianne Moore and Billy Crudup. He later directed *Catch That Kid* starring Kristen Stewart and Corbin Bleu, centering on a 12 year-old girl who masterminds a bank heist.

For television, Freundlich has helmed episodes of "Californication" for Showtime, and a pilot for the Lifetime Channel.

### **MARK GILL – Producer**

Mark Gill is the CEO of The Film Department, an independent motion picture company founded in June 2007 that fully finances and produces four to six star-driven movies per year outside the studio system with budgets between \$15 and \$50 million.

In the three prior years, he served as the founding president of Warner Independent Pictures. In his tenure, the company produced 15 films, earned 11 Oscar nominations and was the most successful start-up in movie history. In only its second year, the company earned \$100 million at the North American box office faster than any independent studio ever, driven by *March of the Penguins* and *Good Night, and Good Luck*.



Gill joined Warner Independent from Stratus Film Co, a partnership with financier Bob Yari and *Saving Private Ryan* producer Mark Gordon. There Gill helped put together four films including *Laws of Attraction*, *Matador* and *The Painted Veil*.

Prior to Stratus, Gill spent eight years at Miramax Films, where he was President of Miramax/L.A. Gill was involved in the production or acquisition of more than two dozen films, among them *The Talented Mr. Ripley*, *Central Station*, *Next Stop Wonderland*, *Apocalypse Now Redux*, *In the Bedroom*, *Amelie*, *The Quiet American*, *Frida*, *Rabbit-Proof Fence*, *City of God* and *Under the Tuscan Sun*.

Gill joined Miramax in 1994 and served for three years as the company's marketing chief, based in New York. Among the films he marketed are: *Pulp Fiction*, *Scream*, *CopLand*, *Good Will Hunting*, *Muriel's Wedding*, *Flirting With Disaster*, *Trainspotting*, *Slingblade*, *Emma*, *Bullets Over Broadway*, *The Postman/Il Postino*, *The English Patient*, *Life is Beautiful* and *Shakespeare in Love*.

Prior to joining Miramax, Gill worked for six years at Columbia and TriStar Pictures, culminating in a three-year tenure as Senior Vice President in the marketing department. There, he worked on such films as: *The Age of Innocence*, *Awakenings*, *Boyz N the Hood*, *Bram Stoker's Dracula*, *El Mariachi*, *In the Line of Fire*, *A League of Their Own*, *The Prince of Tides*, *The Remains of the Day*, *A River Runs Through It*, and *Terminator 2*.

Gill worked for nearly four years at the publicity agency Rogers & Cowan. Before that, he served as a general assignment reporter for Newsweek magazine and for the Los Angeles Times.

## **TIM PERELL - Producer**

In his 12 years of producing feature films, Tim Perell has risen through the world of independent film to establish a reputation of working with creatively exciting and innovative directors, from Indie-darling John Cameron Mitchell to longtime collaborator Bart Freundlich.

In 1996, Perell produced his first feature film, *Breathing Room*, directed by John Sherman and starring Dan Futterman, Susan Floyd, and Edie Falco, the same year he co-founded Eureka Pictures with Howard Bernstein. During this time, he also produced his first film with Bart Freundlich as director, 1997's *The Myth of Fingerprints*, starring Noah Wyle, Julianne Moore, Roy Schneider, and Blythe Danner. As co-

president of Eureka, Perell produced *The Opportunists* directed by Myles Connell and starring Christopher Walken and Cyndi Lauper. That same year Perell also executive produced Joel Hopkins' BAFTA-award-winning *Jump Tomorrow*, which premiered at the 2001 Sundance Film Festival.

In 2001, Perell co-founded Process with Howard Gertler. Process releases have included *World Traveler*, written and directed by Bart Freundlich, starring Billy Crudup and Julianne Moore and the Gaumont-backed *I'm With Lucy* directed by Jon Sherman and starring Monica Potter, Henry Thomas, Gael Garcia Bernal, and Julie Christie. Recent productions include: *The Best Thief in the World* by writer/director Jacob Kornbluth and starring Mary Louise Parker, *Pizza* from director Mark Christopher, and music videos for the Scissor Sisters' "Filthy/Gorgeous" and the mtv.com Number One video "First Day of My Life" by Bright Eyes, both directed by John Cameron Mitchell.

More recently, Perell produced Freundlich's *Trust the Man* and John Cameron Mitchell's provocative *Shortbus* after its lauded premiere at Cannes. Perell's work on both films landed him and Gertler in Variety's "10 Producers to Watch" in 2006, and in 2007 they won the Film Independent Spirit Producer's Award.

Perell is currently working on several features for release and production in 2008. Among them is Joel Hopkins' *Last Chance Harvey* starring Dustin Hoffman and Emma Thompson. He is also developing several projects with directors that include: Scott Coffey (*Ellie Parker*), David Jacobson (*Down in the Valley*, *Dahmer*), Miguel Arteta (*The Good Girl*, *Chuck & Buck*), Emma-Kate Croghan (*Love & Other Catastrophes*, *Strange Planet*), Ziad Doueiri (*Lila Says*, *West Beirut*), Gaby Delal (*On a Clear Day*) and Alex Steyermark (adapting Mark Spitz's comic novel How Soon is Never), as well as the next film from John Cameron Mitchell.

## **LORI KEITH DOUGLAS – Co-Producer**

Lori Keith Douglas began her film career in Los Angeles in development and moved into physical-production shortly thereafter. Throughout her career, Douglas has shown an ability to manage productions efficiently, bringing a creative edge to any project. Her most recent producing credit is *Taking Chance*, a feature made for HBO Film, directed by the two-time Oscar nominated Ross Katz.

In an endeavor to combine her creative and production background, Douglas relocated to New York City in the early 1990s. Since then, Douglas has been deeply committed to the city's thriving and creative independent film community and has enjoyed many years of involvement with innovative filmmakers.

For television Douglas worked on several episodes of the highly critically acclaimed TV series “The Sopranos.” She later worked with New Line Cinema aiding in the development and production of more than a dozen films including the *Freddie* series and Jim Carrey’s *The Mask*. Douglas recently worked on *The Savages* starring Philip Seymour Hoffman and Laura Linney. She production managed the features: *The Namesake* and *The Notorious Bettie Page*, for which she also received a co-producer credit.

Douglas continues to live and work on the East Coast.

### **NEIL SACKER – Executive Producer**

Neil Sacker has been the President and Chief Operating Officer of The Film Department from its inception in 2007. Prior to his tenure at The Film Department, Sacker was Chief Operating Officer of the Yari Film Group, the producer/financier of Academy Award-winner *Crash*.

In his four-year tenure, Sacker was responsible for the company’s business and legal affairs, finance and operations and was a critical player in formulating its highly successful business strategy, in making greenlight decisions, and in building the organization from its inception. By its second year, the company was financing and producing eight films annually on budgets between \$3 million and \$55 million.

In Sacker’s three-plus years at Miramax Films, he ran the business and legal affairs department including a staff of 10 attorneys for both Miramax and Dimension, reporting to Bob and Harvey Weinstein. He oversaw all aspects of business and legal affairs including development, production, acquisitions and litigation. During his tenure, Sacker worked on more than 75 films, including *Scream*, *Good Will Hunting*, and *The English Patient*.

Prior to joining Miramax, Sacker served as theatrical counsel, and then senior theatrical counsel, for Warner Bros. Pictures for four years. Upon graduating from Yale Law School, Sacker’s initial job was as a litigation associate for Paul, Weiss, Rifkind, Wharton and Garrison in New York. He holds a BA from Cornell University

### **JONATHAN FREEMAN - Director of Photography**

Jonathan Freeman has brought his talented eye to a range of diverse projects from acclaimed independent films to high-end commercials for worldwide brands, some of which have aired during America’s Superbowl. Recently he photographed *Hollywoodland* for director Allan Coulter, continuing an ongoing

collaboration with Coulter that includes several national commercials for products such as Staples, Snicker and Visa.

Freeman began his career in television, working on series such as “Prince Street,” for which he was nominated for an ASC award for Best Cinematography. Freedman went on to film *Strange Justice* earning him second ACS nomination for Best Cinematography.

Freeman continues to work consistently in both film and television. His film credits include *The Prizewinner of Defiance Ohio*, *Ignition* and *The Edge of Love*. In addition, Freeman has worked on such critically acclaimed television series as “Taken,” “Rescue Me,” and “Rome.”

### **CHRISTOPHER TELLEFSEN, ACE - Editor**

*The Rebound* marks Christopher Tellefsen’s 24th feature film edited within the ACE. In recent years he has edited *The Human Stain*, M. Night Shyamalan's *The Village*, the Oscar award-winning, *Capote*, *A Guide to Recognizing Your Saints* and *The Yellow Handkerchief*.

Tellefsen began his career in the New York independent film scene in the 80’s. Not long after graduating from The Cooper Union with a BFA, he was editing feature film, instantly gaining recognition with the Oscar-nominated *Metropolitan*. Within a few years, he edited Whit Stillman’s *Barcelona*, and two Wayne Wang films: *Smoke* (additional editing) and *Blue in the Face*, which he edited simultaneously, along with Larry Clark's controversial debut film, *Kids*.

Tellefsen’s next work, the David O. Russell comedy *Flirting with Disaster*, influenced and inspired a new generation of comedies. His career transitioned internationally with: Milos Forman’s *The People vs. Larry Flynt*, the cult classic *Gummo*, Wayne Wang's *Chinese Box*, (shot in Hong Kong during the hand-over in 1997) and *Analyze This*, for which he was nominated for an Eddy Award.

Moving to London in the late nineties, Tellefsen edited *Birthday Girl* and Roger Michel's *Changing Lane*. For *Man on the Moon*, another Milos Forman film, he received an additional Eddy nomination. After *The Rebound*, Tellefsen will return to editing *Lambert & Stamp*, a documentary about the meteoric rise of the managers of The Who.

### **FORD WHEELER – Production Designer**

Ford Wheeler work can most recently be seen in writer/director James Gray's *We Own the Night*, starring Joaquin Phoenix. The challenge of working closely in a real Brooklyn neighborhood while creating a grander cinematic world drew on Wheelers long history of expertly bringing a directors vision to the screen.

Wheeler came to New York City from the Southern California coastal town of Corona del Mar. He studied Fine Arts at Brigham Young University. Before his motion picture design career, he owned and operated a major retail wholesale store in Manhattan's SoHo - the largest importer of traditional African utilitarian items in the U.S., supplying stores, museums, and dealers worldwide.

As a set decorator, Wheeler worked extensively with production designer Kevin Thompson. Their features together include: James Gray's *Little Odessa* and *The Yards* (the latter also starring Joaquin Phoenix), Marc Forster's *Stranger than Fiction*, Jonathan Glazer's *Birth*, David O. Russell's *Flirting with Disaster*, Ismail Merchant's *The Proprietor*, Cindy Sherman's *Office Killer* and Larry Clark's *Kids*.

Wheeler's production design credits include the independent features *Sleeping Together* (written and directed by Hugh Bush), *Into My Heart* (written and directed by Sean Smith and Anthony Stark) and the television series "Queens Supreme."

Wheeler has also worked as an art director on such features as: Philip Haas' *The Music of Chance* (which was his first movie project) and *The Blood Oranges*, Spike Lee's *She Hate Me* and *Bamboozled*, Oliver Stone's *Any Given Sunday* and Nigel Finch's *Stonewall*.

Wheeler worked closely with director Jonathan Demme on *Beloved* as set dresser and as art director, on *The Truth About Charlie* and *Philadelphia*.

## **COSTUME DESIGNER – Melissa Toth**

Melissa Toth has been designing costumes for over a decade. For Michel Gondry's Kaufman's *Eternal Sunshine of the Spotless Mind*, Toth was nominated for a Costume Design Guild Award. She also designed the costumes for Charlie Kaufman's film *Synecdoche, New York*, that he wrote and directed.

Other notable credits include: Kenneth Lonergan's *Margaret* and *You Can Count On Me* (Sundance Grand Jury Prize), Tom McCarthy's *The Visitor*, Liz Friedlander's *Take The Lead*, Ben Younger's *Prime*, Woody Allen's *Hollywood Ending* and Todd Solondz's *Welcome to the Dollhouse* (Sundance Grand Jury Prize).

## **JIM BLACK – Music Supervisor**

With over 40 feature films to his credit, Jim Black is one of the industry's most respected and experienced Music Supervisors.

In 1998 Black founded Clearsongs and has since worked on some of the most critically and celebrated films of the last decade, bringing life to dozens of films. Most recently he worked as music supervisor on *The Wackness*, *Gotta Dance*, and *Sicko*.

Black started in music licensing after studying at Manhattan's New York School of Music. Throughout his career he has combined his love of performing jazz music, including a successful West Coast tour, with his work in film. His creative ear, coupled with a grounded understanding of the music business have made him a valuable resource on both selecting and clearing music in all genres and within a range of budgets.

Black's passion, love, and training in music have all played a role in his career as a music supervisor. He has worked on such critically acclaimed films as *Tarnation*, *Super Size Me*, and *Brown Sugar*, for which the soundtrack was nominated for a Grammy in 2004.

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