



THE WEINSTEIN COMPANY

Presents

**Seth Rogen &
Elizabeth Banks**
made a movie
so titillating that
we can only
show you this
drawing.



**Zack and Miri
make a porno**

THE WEINSTEIN COMPANY PRESENTS A VIEW ASKew PRODUCTION SETH ROGEN "ZACK AND MIRI MAKE A PORNO" ELIZABETH BANKS CRAIG RODINSON JASON MOWES
TRACY LORDES JEFF ANDERSON KATIE MORGAN RICKY BAKER JOHN SALVADORI PEREZ "PI" JAMES L. VENABLE with KEVIN SMITH "HUGH" ROBERT HOLTZMAN "HUGH" DAVID KLEIN
and LAURA GREENLEE with BOB WEINSTEIN HARVEY WEINSTEIN CARLA CARLINO "PI" SCOTT MOSIER "HUGH" KEVIN SMITH



www.zackandmiri.com

coming soon

Production Notes

101 minutes

Rated R by the MPAA

The Weinstein Company will release the film theatrically on October 31, 2008

ZACK AND MIRI MAKE A PORNO

Cast

Zack SETH ROGEN
Miri Linky ELIZABETH BANKS
Bubbles TRACI LORDS
Lester JASON MEWES
Barry RICKY MABE
Delaney CRAIG ROBINSON
Stacey KATIE MORGAN
Deacon JEFF ANDERSON

Filmmakers

Writer/Director/Editor KEVIN SMITH
Producer SCOTT MOSIER
Executive Producers BOB WEINSTEIN
HARVEY WEINSTEIN
CARLA GARDINI
Director of Photography DAVE KLEIN
Production Designer ROBERT HOLTZMAN
Costume Designer SALVADOR PEREZ

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ZACK AND MIRI MAKE A PORNO

Synopsis

Lifelong friends and roommates Zack (Seth Rogen) and Miri (Elizabeth Banks) are facing hard times and a mountain of debt. When the electricity and plumbing get cut off, they seize upon the idea of making a homegrown porno movie for some quick cash, enlisting the help of their friends. The two vow that having sex will not ruin their friendship. But as filming begins, what started out as a business proposition between friends turns into something much more.

ZACK AND MIRI MAKE A PORNO is a Weinstein Company presentation being theatrically distributed in the US by The Weinstein Company on October 31, 2008.

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ZACK AND MIRI MAKE A PORNO

About the Production

What happens when two best friends up to their eyeballs in debt decide to have sex on camera for money? Kevin Smith was desperate for answers. He took a group of ragtag actors to Pittsburgh for two months to find out.

A ROLE HE WAS BORN TO PLAY—LITERALLY

Not many actors have successful directors sitting around, writing movie scripts with them in mind for the lead character. But for Kevin Smith, Zack was tailor written with Seth Rogen in mind. Kevin explains that when he watched *THE 40-YEAR OLD VIRGIN*, he fell in love—with Rogen. “I thought he was hilarious,” Kevin explains.

“I started thinking about him for this film, but I didn't get around to writing the script for while. When I finished the script, I started seeing his face everywhere. He was on billboards all around LA for *KNOCKED UP*. I figured he'd never consider my flick anymore.”

Harvey Weinstein introduced the pair casually a year earlier while Kevin was working on *CLERKS II* and Seth was shooting a cameo in *FANBOYS*. Kevin took a chance and emailed Seth about the project. Kevin recalls Seth replied five minutes later. “Seth's email said, ‘No bullshit. When I first got to Los Angeles and an agent asked me what I wanted to do, I said that I wanted to be in a Kevin Smith movie. And that hasn't changed.’ I was stoked.”

Smith personally delivered the script to Rogen's door. The curly-haired comedian was roaring with laughter and couldn't put it down. “I almost never do that with a script,” says Rogen. “I just loved it. I thought it was great, I thought the idea was really funny, I thought it was sweet, and I thought the romance of it worked really well. I then gave it to my girlfriend to read, and she's a really good gauge of this stuff also. If we both like a script, then I generally think its good, because we kind of have pretty different sensibilities. And she really liked it too.”

The simple truth of it made the humble actor pretty flattered. “Its rad,” says Rogen. “I was really psyched. I was always a big fan of his. It's crazy that this happened.”

“Zack is the kind of guy who never really did much after High School,” explains Rogen. “I assume he never really went to college, although it's not explicitly explained, and I'm the type of actor who does no back story whatsoever for himself. So, you know, he works in a coffee shop, and he lives with his best friend who he's known his whole life, and he's definitely not the happiest guy in the world, but he's not miserable. He's just kind of floating through life.”

When Rogen and Smith finally met again in Pittsburgh to shoot, “we got along really, really well, and I thought, this is a guy I would spend two months in Pittsburgh with,” says Rogen.

“It's really strange though,” says Rogen of joining Smith's world. “I kind of feel like I've stepped into another universe in a weird way, but its hilarious. Jason Mewes really makes me laugh, and they're all great actors. It's awesome.”

Kevin Smith and Seth Rogen hit it off so well that when Rogen suggested Elizabeth Banks would be “funny” in the female lead of *Miri* (having worked with her on *THE 40 YEAR OLD VIRGIN*), Smith

said, “done.” Banks read the script, which she said she “loved immediately.” A week later, the spunky blonde actress was in.

Rogen pulled in some other friends too, like Craig Robinson (as Delaney), Gerry Bednob (as clueless Mr. Surya, a coffee shop owner), and Ricky Mabe (who plays porn star/sex machine Barry).

Rogen also mentioned, off the cuff, how hilarious it would be to make Brandon Routh and Justin Long a gay porn couple. “They kind of look alike, and one’s really tall, and one is kinda short,” says Rogen. Two days later, the two busy actors were in Pittsburgh, ready to shoot.

Why all the friends around? “Because it was my first time really working outside of my group of friends,” says Rogen. “I felt I had to bring them on board just to keep me comfortable. Basically because I’m chicken shit. So, I tried to make sure familiar faces were around.”

THE CHEMISTRY BETWEEN ZACK AND MIRI

Elizabeth Banks and Seth Rogen had amazing on-set and offset chemistry. They really each impressed the other.

“I think we have been cursed with the ‘adorable stick’ as I like to call it,” says Banks. “We’ve just been beating adorable over the head. And cute, there’s a lot of cute between us, a lot of ‘meet cute’ as they like to say in the romantic comedy world.”

Working with Seth was “a constant surprise,” says Banks. “And I mean that on a lot of levels actually. He does a lot of improvisation, so I have no idea what’s going to come out of his mouth half the time. But also, he is such a great actor. He’s a really legitimate romantic lead in this movie. I think it’s thrilling, and it’s going to be so fun for audiences to see him play something like this. He’s got that sort of stoner quality to him, like he has in most of his other roles, but in this one, he is truly a leading man, and I think that’s really special.”

Former adult porn star Traci Lords was also in awe of Rogen and Banks chemistry. “It blows my mind that he is in his twenties,” she says. “He’s so young, and he is so completely on-the-money, and he’s really hilarious,” says the former porn star. “I’ve enjoyed standing across from him, and next to him. He’s got impeccable timing and he is really good.”

Lords continues about co-star Banks: “I think she’s absolutely charming in this film. I’ll go on record as saying this will be the movie that makes Elizabeth Banks a huge star. I think she is that good in this.”

From his raunchy reputation, you would think Rogen would relish shooting sex scenes, but his favorite scene to shoot was actually a simple scene with him and Banks, where the two are walking and talking in the snow. “I also liked shooting the scene where we walk up to our high school reunion,” says Rogen. “That was one where I felt very in-tune with Elizabeth” says Rogen.”

They were almost too in-tune on set. The two would laugh off camera constantly and keep the energy flowing. They spent one entire afternoon figuring out every Arnold Schwarzenegger movie that could be turned into a porn title, like TOTAL RECOCK or KINDERGARTEN COCK. Or even just TWINS.

The playful thespians have no qualms talking about their first interaction with pornography. “I’d say the very first time—I mean the first time I saw dirty pictures, like Penthouse and Playboy were under my uncle’s bed,” says Banks. “And he had a water bed. So, my cousins and I used to climb under there, slide under there. I think we were like seven. We’d try to get a page out perfectly, so he wouldn’t notice.”

Rogen's first porn experience wasn't as playful, but even dirtier—literally. “I think I was around eleven years old and I was doing a play in Chinatown in Vancouver, and my mom had dropped me off, and I was a little early, so I walked around,” he says. “And bunched up in the gutter was a few pages of a porno magazine. It was kind of in a ball, and I remember I walked by it, but I saw there on the street, and I just kept walking. I walked like ten feet and I stopped. I was like fuck...I have to go back and get it... and so I like circled it a few times like a shark, and then, when the coast was clear, I just grabbed it and shoved it in my pocket, and it was all wet I remember because it had been raining. And I shoved it in there, and I didn't look at it. I went in and rehearsed my play, it was in the pocket the whole time, and then I went home and I looked at it and I remember it was all kind of like wrinkled, and it was stuck together, and when I finally looked at it—it blew my mind.”

Rogen became a collector of porn magazines, and like most young kids, he slowly accumulated his own private stash. “It was pretty high on my list of priorities,” he says. But he did not trade magazines with other friends, like baseball cards. “I didn't rely on other people for my porn,” says Rogen. “I wanted my own.”

WORKING WITH FEARLESS LEADER, DIRECTOR KEVIN SMITH

When Seth Rogen was in high school, he remembers overhearing his friends singing the “Berserkers song” and asked where that was from. They told him they had just seen the movie CLERKS and that it was filthy, and real, with guys who actually spoke like them, and not some made-up, phony Americanized suburban language. It was a precise portrayal of the real thing.

“It's the first movie that anyone had really seen that was like that,” said Rogen. “I mean, I guess movies like DINER started that trend in a way, but CLERKS was the first one where the guys really talked how we talked to one another. We would just have a ten-minute conversation about blowjobs, you know?”

“And I remember seeing it and just thinking, ‘Holy shit! This is crazy,’” said Rogen. “This guy just actually did it. He made a movie about guys like us.” Ironically, CLERKS is what inspired Rogen to start writing the first drafts of SUPERBAD, riffing on CLERKS' conversation style. But coming to set was a different story.

Being an improvisation whiz, Seth Rogen is used to winging scenes, adlibbing and not sticking to the script religiously, or even memorizing lines. So, working with Smith, a filmmaker who is notorious for sticking to his script, was a lot different than what Rogen is used to.

A huge fan, Rogen knew that Smith doesn't like improvisation, and that's the one thing everyone warned him about going in. So as two adults, it was one of the first things they got out of the way, and one of the first conversations they had. They agreed to meet in the middle, promising to both try a more flexible approach.

“Kevin's style is a lot different,” says Rogen. “Visually there's a lot more going on, so I think as an actor, part of your job is to understand what's actually usable on film, and how the movie's going to be edited.” Smith let Rogen loosen up the dialogue and add little jokes here and there, but when Rogen would get nervous about adding something into the script, he would mention it to Smith during other actor's time, just to test the waters and see if Smith would laugh at it.

“I'm happy whenever any of it's billed,” says Rogen. “I've actually been really surprised at how much of it has made it in, just the kind of the little tags that we come up with throughout the scenes.”

Banks' experience with director Smith was new to her. She went to his house and they spoke, but there was never any major audition process. "He kind of just said, 'do you want to do this?' I didn't really believe he was offering me the part in that moment, so I was like, 'yeah I want to do it.' But really, I didn't know what was happening," says Banks. "The next thing I knew, it was official. I was Miri."

"We built a good rapport," says Banks. "I love his films. I've read a lot of comedy scripts, and I can honestly say that Kevin writes real, hilarious women better than just about anybody. He finds that balance between raunchy and daring yet feminine and genuine which is rare and a true talent."

Lords began reading the script and burst into laughter. "It was some of the rudest shit I've ever read," she says. "It was really funny. One of the things about the film that I think is surprising, endearing, and really works is that, you've got this very explicit, provocative dialogue, like in SUPERBAD. The characters, these young kids would say stuff and you were just kind of like, 'whoa!'—the way that they said it."

Lords was hooked and accepted the job, heading to Pittsburgh with her 4-month-old baby and her husband, an undertaking unlike anything the 15-year-old runaway had "ever done before," she says.

SHOOTING THE FILM'S MORE—AHEM—DELICATE SCENES

Beware: Kevin has turned the raunchy dial up to 11 for ZACK AND MIRI MAKE A PORNO.

Smith admits "shooting nudity and simulated sex could've been off-the-charts uncomfortable, but since it was with folks like Mewes and Katie—folks who're inordinately comfortable with their bodies either dressed or not—it wasn't Hell on Earth for me. The two of them didn't seem to mind wearing next to nothing during the scenes."

"This is a dirty movie," adds Rogen. "There's literally assholes in this movie. A lot of people figuratively say their movies have assholes in it—like actors or grips who behave like assholes. Our movie actually has an asshole in it."

"It got real the day that we went to the strip club," said Banks. "When we were sitting there staring up into this girl's voluptuous...um... you could see her brains I think. Uh, and her pierced clitoris."

One day, Lords came into work and was told that Mr. Smith wanted to speak with her. He had decided that a scene he'd written was a bit repetitive and he wanted to do something different. He asked her how she felt about strapping on a certain appendage and pretending to mount Barry (played by Ricky Mabe).

"It takes a lot to shock me," she says. "But I was rather taken aback. I was stunned, and then I said, 'you know what? That sounds really interesting.'" Lords says "thought, 'well this could be quite funny if it's done quickly, and I think the way Kevin set it up, and the way that David Klein shot it, and the way that Ricky Mabe—his reaction was so brilliant, it was hilarious. So, I'm glad that I was brave at that moment, and that I went with it, and that I had a fabulous costume, and I'm glad that it all came together, because it's really unlike anything I've ever done in a film before. It actually ended up being alright.'" But Rogen couldn't help but feel mortified for his friend.

Elizabeth Banks enjoyed working with Jason Mewes, who played sex maniac Lester, mostly for the fact that his penis is an "amazing character" in the movie. "I mean it just has taken on a life of its own," she said. "He's a little fella, but he gets the job done, and Mewes really brings a lot of spirit to his role."

In a scene within the faux porno movie, called “Swallow My Cockaccino,” Mewes takes on Stacey (played by adult film icon Katie Morgan), a “whorista” behind the counter of “Ween and Dong,” a faux espresso joint. “God, it was awesome,” says Morgan, who counts this as her first mainstream movie, after starring in over 200 adult porn movies. “Wow. I don’t even know quite how to put it into words.”

BUT IS IT ALL DIRTY?

USA Today ran an article saying, “Will people go see this movie?” which initiated a conservative argument about the title and whether the younger generation should be exposed to such material.

“Okay, people seemed to be verklempt about the title, bent out of shape about the title of the movie,” says Rogen. “I think it’s weird that people would be so up in arms.”

Banks admits to doing “way worse things in movies than I did in this,” and said “it was kind of fun and tame,” actually. Rogen also said that he’s done “unquestionably more graphic stuff,” especially compared to the explicit sex scenes he did in *KNOCKED UP*. “My ass isn’t even in this movie,” he adds. “I shaved my back for nothing.”

“The movie is very light,” he explains. “Is there anything in this movie that you haven’t seen in other movies? The answer is no. I really don’t think there is. And is there anything in this movie that will really be damaging to anyone who saw it? Again, the answer is definitely no. I mean, I think it’s way more damaging to see, you know, a movie like ‘Saw,’ where someone is tortured for forty-five minutes than it is to see people having sex.”

Smith explains “We shot a scene one day that was about as dramatic a scene as I’ve ever shot in anything I’ve ever done. And Seth tuned around and literally said ‘this is in the same movie as all that other stuff?’”

The director had a formidable task explaining to others, including the MPAA that the film was relatively tame. “There’s nothing erotic about the sex in the movie,” says Smith. “We’re lampooning porno sex, which is over-the-top to begin with. So we had to go more over-the-top. But in our film, it’s for comedy, not for titillation.”

Smith submitted the film to the MPAA three times. On each submission, it was slapped with an NC-17. Uncomfortable with cutting any further, he elected to take the film through the appeals process, in an effort to overturn the rating without making any cuts. “This was our third appeals screening,” Smith says, referring to two previous run-ins with the MPAA over *CLERKS* and *JERSEY GIRL*. “Even though we were successful at flipping film ratings twice in the past, I felt like this was the one appeal I only had a 50/50 shot at winning, based on the skin factor. Mercifully, the appeals audience agreed that we didn’t take the material into NC-17 territory and they overturned the rating to an R.”

THE SOUL OF THE FILM

It is vintage Kevin Smith. There is filth and raunchiness and sexually explicit material, but his films have all—at their core—been about loving relationships either between best friends or romantic interests. In this film you get both: best friends who become love interests.

The cast confirms that it’s not just another porn movie or a movie about porn. The film is fun and quite silly. It has dirty language and a pure heart.

Audiences will hopefully get a kick out of seeing SUPERMAN's Brandon Routh whose gay porn star boyfriend is played by actor Justin Long and also watching Jason Mewes, dressed up as Lube Skyballer, runs around with goofy sex toys, slapping them against people's cheekbones.

And then there's quite a touching love story between Zack and Miri. "In terms of the stuff I've done in the past, Smith admits, it's probably closest to CHASING AMY. It's very direct and dirty but it's very sweet."

"It is a love story," says Lords unequivocally. "It would seem that it would be such a fine line to have a film with a subject matter being porn, and to have this really explicit language, and yet have characters that are so completely endearing," says Lords. "Seth and Elizabeth, the way that they work together, and their vibe and their chemistry, and the way that Kevin has written this and put it together, and dressed it all up, and all the people merge—you absolutely love them all. There's nothing icky about it," she confirms. "There are shocking things about the film, but I wouldn't say that anything is vulgar about this film. It's got that sweetness to it. The heart of it is really, really special."

Katie Morgan concludes that while the movie does have R-rated porn in it, it's not really about porn at all. "It's about two people who actually didn't know they loved each other and then find out they do," she says. "See, it's a good, happy movie. The boobs are just for, you know, looking at. A little bit extra."

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ZACK AND MIRI MAKE A PORNO

About the Cast

SETH ROGEN (Zack) is today's hottest new comedic actor/writer. After the wild success of last year's comedic hits, *KNOCKED UP* and *SUPERBAD*, Rogan, is a genius at the art of bringing taboo sex themes to the surface in his movies. With skill and wit as timely as the Wilson brothers and an oddly sympathetic style similar to that of Ben Stiller, Rogan has accomplished more in his 26 years than many actors do in a lifetime. The Vancouver native honed his skills by starring in character roles in *ANCHORMAN: THE LEGEND OF RON BURGUNDY*, *THE 40 YEAR OLD VIRGIN* and the TV series *FREAKS AND GEEKS*. Prior to that, he was nominated for a Primetime Emmy for his work on *DA ALI G SHOW* in 2005. He co-wrote *PINEAPPLE EXPRESS* with his writing partner, fellow Canadian Evan Goldberg. They also wrote *SUPERBAD* together. He is starring opposite Adam Sandler in Judd Apatow's *FUNNY PEOPLE*, set for release in Summer 2009.

ELIZABETH BANKS (Miri Linky) is one most versatile actresses of her generation. Easily moving between comedy and drama, Banks diverse credits include *WET HOT AMERICAN SUMMER*, *SEABISCUIT*, *HEIGHTS*, *40 YEAR OLD VIRGIN*, *INVINCIBLE*, all three *SPIDERMAN* films as well as a recurring role as Dr. Kim Porter on NBC's *SCRUBS*. She is having a particularly prolific year, having appeared in *DEFINITELY*, *MAYBE* and *MEET DAVE* and next stars as Laura Bush in Oliver Stone's Bush biopic *W*, opposite Josh Brolin. She then stars in the thriller *THE UNINVITED* which is scheduled for release on January 30, 2009.

TRACI LORDS (Bubbles) has quite the story, having filmed over 80 nude films as a teenager, getting arrested, and pioneering through a rocky past that will always remain in Hollywood's vault of deception, seduction and manipulation. Now a singer/actress and mother, famed redhead is trying to break through as a mainstream actress, with guest roles on *GILMORE GIRLS*, *WILL & GRACE* and a critically acclaimed performance in 1995's *MELROSE PLACE*.

JASON MEWES (Lester) is best known as social misfit/drug dealer Jay, of "Jay and Silent Bob" in *CLERKS*, which hit theaters in 1994, and instantly become a hit, putting director Smith on the map as well. Everyone loved Jay because even though he talks the big game about sex, he never gets it. Four movies followed, including *MALLRATS*, *CHASING AMY*, *DOGMA*, *JAY AND SILENT BOB STRIKE BACK* and *CLERKS II*. The 33-year-old Highlands, NJ native is slated to appear in several new film projects including *THE GREEN HORNET*.

RICKY MABE (Barry) is the newest teen heartthrob that girl fans have been pasting into their High School lockers. The 24-year-old Canadian born actor made his acting debut at the age of 12 in the movie, *FRANKENSTEIN AND ME*, alongside Burt Reynolds. He eventually landed roles in *NIGHTMARE MAN*, *PHANTOM OF THE MEGAPLEX*, *BELIEVE*, *TRAILER PARK OF TERROR* and *STICKS & STONES WILL BREAK MY HEART*. He also starred as Gideon on the TV series, *BEAUTIFUL PEOPLE*, in the mini-series *KILLER WAVE* and in six episodes of *LASSIE*.

CRAIG ROBINSON (Delaney) is an actor/stand-up comedian, who is best known for playing Darryl Philbin on *THE OFFICE*. He played a club doorman in *KNOCKED UP*, Bobby Shad in *WALK HARD: THE DEWEY COX STORY*, and a bouncer in a music video for the Red Hot Chili Peppers song, "Hump

de Bump,” in which he denies Chris Rock entry to the club. He has had character stints on ARRESTED DEVELOPMENT, CURB YOUR ENTHUSIASM, THE BERNIE MAC SHOW and FRIENDS. He was recently seen as Matheson in PINEAPPLE EXPRESS, which Seth Rogen wrote and co-stars in.

KATIE MORGAN (Stacey) is best known for her HBO late night specials, called PORN 101. The adult film star has done some TV work and movies acting, in flicks like SUNSET, BOBBY DAZZLER, PRISONERS and SKYWALKERS, all of which went straight to DVD. This is her first actual, official, mainstream movie. The Smith team contacted her through her website and asked her if she wanted to be in the movie. “I happened to be in L.A., and the stars aligned and that’s how it goes I guess,” says the 28-year-old LA native, who has starred in over 200 adult films. Morgan has shot for all the major adult studios, including Club Jenna, Hustler, Penthouse and Playboy.

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ZACK AND MIRI MAKE A PORNO

About the Filmmakers

KEVIN SMITH (Director/Writer/Editor) made his first film, CLERKS, for \$27,575, in New Jersey back in 1994. Since then, the 38-year-old screenwriter/director/actor has made CLERKS, CLERKS II, MALLRATS, CHASING AMY, JERSEY GIRL, JAY AND SILENT BOB STRIKE BACK and DOGMA. He is currently preparing a horror film, entitled RED STATE, and an untitled comic book/sci-fi movie. Smith is also a comic book writer, having written eight issues of “Daredevil” for Marvel Comics, as well as 15-issues of “Green Arrow,” for DC Comics, amongst others. He’s released two lecture tour DVDs entitled AN EVENING WITH KEVIN SMITH and remains very active with his multiple Internet sites. Last year he also released a memoir/diary, entitled “My Boring Ass Life: The Uncomfortably Candid Diary of Kevin Smith.”

SCOTT MOSIER (Producer)

Scott Mosier has produced, story-boarded, and co-edited, most all of the View Askew Universe’s motion picture projects beginning in 1994 with writer-director Kevin Smith’s CLERKS, the first of Smith’s seven features to date. Mosier and Smith are partners in their View Askew production banner.

The films Mosier has produced for Smith include CLERKS, MALLRATS, CHASING AMY, DOGMA, JAY AND SILENT BOB STRIKE BACK, JERSEY GIRL and CLERKS II. Mosier also co-executive produced, with Smith, the Academy Award winning film GOOD WILL HUNTING.

Additionally Mosier produced documentary filmmaker Steve James’ (HOOP DREAMS) REEL PARADISE, a documentary chronicling indie film spiritual guide John Pierson’s one-year excursion to the island of Fiji to run the world’s most remote movie theater.

Mosier’s editing credits include actor James Franco’s directorial debut THE APE, the documentary SMALL TOWN GAY BAR, a Sundance and film festival hit; and Smith’s CLERKS, CHASING AMY, DOGMA, JAY AND SILENT BOB STRIKE BACK, and JERSEY GIRL.

DAVE KLEIN (Director of Photography)

Dave is a frequent collaborator with Kevin Smith, having filmed the pilot REAPER and several features including, including CLERKS II, MALLRATS, CHASING AMY and the original CLERKS. Dave has collaborated on three films with James Franco directing. He also recently completed shooting GEMINI DIVISION starring Rosario Dawson, for NBC online. Last year Dave did additional photography on several episodes of PUSHING DAISIES and this season will photograph some 1st Unit episodes. Dave also photographed the pilot and two seasons of STATE OF GRACE for ABC. Aside from his work with Smith, he has photographed 22 feature films.

ROBERT HOLTZMAN (Production Designer)

Robert “Ratface” Holtzman has been the production designer for View Askew Films since CHASING AMY in 1996. He has worked on DOGMA, JAY AND SILENT BOB STRIKE BACK, JERSEY GIRL, CLERKS II and now ZACK AND MIRI MAKE A PORNO. When Ratface is not creating backdrops for some of the funniest dick and fart jokes in cinematic history, he can be found living in Philadelphia with his wife, Jenni, and two children, Ava and Ben. He spends his time working on television commercials and shows between trips to the zoo and weekends at the Jersey Shore.

SALVADOR PEREZ (Costume Designer)

Salvador Perez's credits include the CBS vampire drama MOONLIGHT and VERONICA MARS, the feature films DRUMLINE, directed by Charles Stone III; the comedy CHASING PAPI, directed by Linda Mendoza; the family film CATCH THAT KID; the comedy MR. 3000, starring Bernie Mac, and the George Tillman Jr. films SOUL FOOD and MEN OF HONOR.

Before becoming a Costume Designer, Salvador worked as an Assistant Costume Designer and Costume Manufacturing Foreman, building costumes for films like STARGATE, THE FLINTSTONES, BARB WIRE, CASPER, THE BRADY BUNCH, ACE VENTURA: WHEN NATURE CALLS, THE PHANTOM and the Oscar®-winning epic TITANIC.

Perez reunited with Kevin Smith after working with him when he guest starred on VERONICA MARS. Designing the costumes for ZACK AND MIRI MAKE A PORNO was a challenge, as the characters were supposed to be broke. Everything had to be aged down and look well worn. To contrast the grey gloomy city, his costume color palette was bright and colorful. Especially fun was designing all the hand made knit goods that Miri made for herself and Zack.

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ZACK AND MIRI MAKE A PORNO

End Credit Roll

Unit Production Manager LAURA GREENLEE
First Assistant Director MILOS MILICEVIC
Second Assistant Director IVAN KRALJEVIC

Cast

(in order of appearance)

Miri ELIZABETH BANKS
Zack SETH ROGEN
Delaney CRAIG ROBINSON
Mr. Surya GERRY BEDNOB
Customer EDWARD JANDA
Teen #1 NICHOLAS LOMBARDI
Teen #2 CHRIS MILAN
Betsy JENNIFER SCHWALBACH
Zack II KENNY HOTZ
Bobby Long BRANDON ROUTH
Roxanne ANNE WADE
Brandon JUSTIN LONG
Jenkins TOM SAVINI
Deacon JEFF ANDERSON
Auditioners JIMMY NORTON
JEAN-PIERRE NUTINI
ALICE G. EISNER
DAVID EARLY
MATT POTTER
Barry RICKY MABE
Auditioning Girl LENA CHENEY
Strippers MARIE BLANCHARD
DEANNA BETROS
DANIELLE FORTWANGLER
KATELYN HOFFMAN
ASHLEY KUNICH
Stacey KATIE MORGAN
Lester JASON MEWES
Bubbles TRACI LORDS

Construction Foreman MILOS MILECEVIC
Indecisive Customer JAMES W. SMITH
Drunk Customer TYLER LABINE
Delaney's Wife TISHA CAMPBELL-MARTIN
Moaner and Groaner LAUREN ANNE MILLER
Stunt Coordinator GARY JENSON
Stunt Performers GEORGE COLUCCI
LAURI CREACH
JENNIFER LAMB
MARK MUNOZ
GREG OWENS
KEITH SIGLINGER
Assistant Unit Production Manager ALYSON LATZ
Art Director ELISE VIOLA

Set Decorator	DIANA STOUGHTON
Graphic Consultant	R. SCOTT PURCELL
A-Camera Operator	ANDY GRAHAM
Steadicam Operator / Second Unit Director of Photography	JOHN "BUZZ" MOYER
First Assistant A-Camera	CRAIG PRESSGROVE
Second Assistant A-Camera	ALEXANDER ANDRES
First Assistant B-Camera	TIMOTHY "METRO" METIVIER
Second Assistant B-Camera	MICHAEL CAHOON
Camera Loader	MATTHEW PEBLER
Camera Production Assistant	DREW GANYER
Libra Operator	LEE KAZISTA
Additional Camera Assistants	JAMES R. BELLETIER
	DOUGLAS FOOTE
Additional Camera Loader	AMANDA ROTZLER
Remote Head Tech	JASON J. CORTAZZO
Script Supervisor	CAROL BANKER
Location Manager	JAMES A. MAHATHEY
Pittsburgh Casting by	NANCY MOSSER CASTING
Extras Casting	KATIE SHENOT
Production Sound Mixer	WHIT NORRIS, C.A.S.
Boom Operator	DOUG CAMERON
Utility	GEORGE SIMPSON
Additional Sound	CHRIS STROLLO
Gaffer	JEREMY GRAHAM
Best Boy Electric	JEAN-PIERRE "SASQUATCH" NUTINI
Rigging Gaffer	CHRIS MUCHOW
Best Boy Rigging Electric	JON D. MORRISON

Electricians

KEITH R. BRADLEY	K C BRADY
JARRETT BUBA	LEX CROW
REGE DONEHUE	CHRISTOPHER S. LUGAR
MARK D. PASQUALE	DAVID PIPIK
BRIAN POWERS	JOHN A. ROUSH
JARED WELLMAN	HISHAM E. YOUSSEF
	ZORAN ZDRNJA

Key Grip	BART FLAHERTY
Best Boy Grip	MICHAEL ZINOBILO
Dolly Grip	BRIAN BUZZELLI
B-Camera Dolly Grip	PAT DAMES
Key Rigging Grip	KEITH B. SEYMOUR

Grips

MATT BULLERI	JOHN CODI
STEVEN H. COHAGAN	GREGORY EDWARDS
RAY "CHAZZ" EDWARDS	SEAN EDWARDS
RICH SCHUTTE	DON YOCKEY
NICK "BOMBA" TALLO	NICK ZINOBILO

Costume Supervisor	N. ROZAKIS-TAKEHARA
Set Costumers	LAURA KAMINSKI
	ALISON L. EVANS
Costume Production Assistant	JAMES EIDEL
Additional Costumers	RACHEL VALLOZZI
	JASON CALABRO

Key Makeup Artist	SHARON ILSON BURKE
Assistant Makeup	KYMBRA C. KELLEY
Additional Makeup Artists	MARIANNE SKIBA RACHEL KICK
Key Hair Stylist	GIANNA SPARACINO
Assistant Hair Stylist	CARL G. VARISTE
Additional Hair Stylists	KAREN LOVELL NANCY KESLAR
Property Master	THOMAS GARRIGAN
Assistant Prop Master	MAMIE KAY STEIN
Additional Props	PAULA D. COLLINS PAUL BUCCIARELLI DANIEL GARRIGAN
Special Effects Supervisor	KEN GORRELL
Special Effects Foreman	RUSSELL TYRRELL
Special Effects Technicians	RALPH PIVIROTTO RAYMOND M. TASILLO
Snow Effects Technicians	ARTHUR G. SCHLOSSER DANIEL T. YEAGER
Special Effects Production Assistant	BRANDON GORRELL
Associate Producer	LESLIE RODIER
First Assistant Editor	PATRICK J. SMITH
Post Production Assistant	JAMES W. SMITH
Visual Effects by	JOSEPH GROSSBERG
Post Production Sound Services Provided by	SKYWALKER SOUND A LUCASFILM LTD. COMPANY MARIN COUNTY, CALIFORNIA
Re-Recording Mixers	GARY A. RIZZO TOM MYERS
Sound Designer	TOM MYERS
Supervising Sound / Dialogue Editor	MICHAEL SILVERS
Supervising Sound Assistants	CHRIS GRIDLEY MAC SMITH
Sound Effects Editors	AL NELSON LARRY OATFIELD
Assistant Sound Editor	CHRISTOPHER BARRON
Foley Editor	FRANK CLARY
Mix Technicians	ZACH MARTIN CLINT SMITH
Foley Artists	JANA VANCE DENNIE THORPE
Foley Mixer	FRANK AGLIERI-RINELLA
Foley Recordist	SEAN ENGLAND
Mix Technician	CLINT SMITH
Digital Transfer	JONATHAN GREBER JOHN COUNTRYMAN
Engineering Services	STEVE MORRIS HOWIE HAMMERMANN
Recordist	SCOTT R. LEWIS
Digital Editorial Services	DAVID HUNTER IVAN FRITZ
Video Services	ED DUNKLEY JOHN "J.T." TORRIJOS
Client Services	EVA PORTER MICHAEL LEVINE MIKE LANE

Post Production Sound Accountant	RENÉE RUSSO
Assistant to Kevin Smith	GAIL STANLEY
Assistant to Seth Rogen	MATTHEW M. BASS
Production Coordinator	KATE AMER
Assistant Production Coordinator	ANNA JANE DOBKIN
Production Secretary	LAUREN NEWHOUSE
Office Production Assistants	KYLIE STRAUB
	PATRICK DAHL
Production Accountant	DEREK YIP
First Assistant Accountant	MATTHEW RUDOLPH
Second Assistant Accountant	BETH KOSHINSKI
Payroll Accountant	MICHELE A. SODDANO
Post Production Accountants	LEAH HOLMES
	ROJEANNE HERBEL
Second Second Assistant Director	AMARANDA SORIA
Key Set Production Assistant	MICHELLE SKANESKI
Set Production Assistants	ALYSSA BATCHELOR
	LELA CHECCO
	JAMES W. SMITH
	JOHN WALKER
Additional Production Assistants	DEMIAN ASPINWALL
	EVIN GALES
	CHIS EDBORG
	DANIEL SHORT
	NIKIA WILLIAMS
Zack Stand In	ERICK HOLLENBECK
Miri Stand In	JOANNA WALDSMITH
Assistant Locations Manager	STEPHEN HOUGH
LA Locations Consultant	RALPH MEYER
Locations Assistant	DOMINIC A. MECCHIA
Locations Production Assistants	RYAN MCCLOSKEY
	MATTHEW M. MCCLOSKEY
	MICAH LAVELLE
Leadman	KEN KELLERS
On Set Dresser	TIMOTHY BARNHILL
Swing Gang	
FRED DONATELLI	GREGORY JONES
JASON A. POLLOCK	RAY PIVIROTTO
DONALD L. RAGER	LEO WELSH
Art Department Coordinator	JON DIERINGER
Assistant Art Director	JESSE ROSENTHAL
Art Buyer	KELLY SNYDER
Art Department Production Assistant	JESSE ROSS
Construction Coordinator	BUSTER PILE
Construction Foreman	MICHAEL RICHER
Construction Clerk	LISA BRADLEY
Gang Boss	MIKE "BUBBA" MATESIC
Plasterer	KEVIN FLEMING
Carpenters	
KEITH BROZOWSKI	ROBERT BUNCHEER
CASSANDRA ECCLES	JIM R. HEASTINGS
MARK E. KILEY	MICHAEL MAXSON
DANIEL J. MCGUINNESS	MICHAEL J. MCKEE

BRENT PEELOR JUSTIN PELISSERO
LANCE WALTERS JOSEPH A. WATERKOTTE

Laborers SHAWN TAMBELLINI
NICHOLAS SPIVAK
JOHN KINKALA
Construction Scenic EILEEN GARRIGAN
Scenic Foreman DON HEDENBERG
Camera Scenic GREG PUCHALSKI

Scenics
EMILIE BOSWORTH-CLEMENS WILLIAM BRICKER
DARIEN D'ALFONSO ADAM DUNOFF
JOLENE ELYSE DRYLIE KEVIN P. FLEMING
SMITH HARPER HUTCHINGS LARA LAMPENFIELD
THOMAS MATELA MIKA METZ
MARY M. O'BRIEN DAVE D. PFENNINGER
CHRISTOPHER ST. PIERRE

Production Video Assist DOUGLAS STANCZAK
Additional Video Assist ADAM MARZE
24 Frame Playback MICHAEL SIME
Unit Publicist AMY COHN
Behind The Scenes ZAK KNUTSON
JOE M. FIGUEROA
Still Photographer DARREN MICHAELS
Transportation Coordinator MARC SCOTT
Transportation Captain DENNY BRAUN
Picture Car Coordinator THOMAS T. MCCUE

Drivers
DAVID ALLEN MIKE BEARER
MICHAEL P. BEERY ROBERT BOWEN
CARMEN E. COSTA PATRICK COUGHLAN
LAUREN B. DONNELLY WILLIAM F. DOYLE
WALTER J. DUSCH ROBERT W. FAZIO
BILLY GILLESPIE ALBERT E. HIPPERT, SR.
ROBERT F. KEARNS ANDREW J. KOVACH
RICHARD P. MARENO TIMOTHY S. MCLAUGHLIN
DENNIS MICHAELS VICTOR NAJANICK
JOE POKORNY VINCE RIGGLE
JOE ROGERS BYRON C. ROLAND
FRANK E. SCHMITT RON SIKORSKI
TERRENCE J. SULLIVAN BOB SZALINSKI
GREG VIGLIONE TOM WEIFENBACH
KEITH WICHRYK

Catering by DELUXE CATERING
Head Chef KEVIN WHITE
Caterers PAUL ROBBEN
FRED MIRAHMADI
KEVIN HARNER
ANNA PELUSO
Craft Services RICHARD FRASCA
VIRGINIA MINUTO
Set Medics MARY BETH SPEAR

Digital Intermediate Services	LASERPACIFIC, A KODAK COMPANY
Digital Intermediate Timer	DAVID COLE
Digital Intermediate Producers	MIKE BROSIUS NIC ANGELL
Color Science	DOUG JACQUA
Digital Data Management	VINCE LAVARES
Dailies Colorist	BRUCE GOODMAN
Digital Data Management	VINCE LAVARES
Digital Data Conform	VALANCE EISLEBEN PAUL GRENVILLE CARRIE OLIVER STACY UNDERHILL
Film Editorial	LINDA WILLIAMS
Digital Film Scanners	DAVID WHITE
	CRAIG DEMARTINI
Digital Restoration	MANDY ARNOLD
	MIKE CASTILLO BRUCE MANN CARL MCKAY
Digital Film Recording Services	KYLE DEVRIENDT DAVID SLAUGHTER
Concierge	PAUL DIAZ
Optical Soundtrack Negative	NT AUDIO
ADR Recorded at	WILDFIRE STUDIOS
ADR Mixer	ERIC THOMPSON
ADR Recordist	TRAVIS MACKAY
Dolby Sound Consultant	DAN SPERRY
Legal Counsel Provided by	SLOSS ECKHOUSE BRENNAN LLP JACQUELINE ECKHOUSE, ESQ. JERRY L. DASTI, ESQ.
Rights & Clearances by	CLEARED BY ASHLEY
Travel Services Provided by	PRO-TRAVEL
Payroll Services Provided by	ENTERTAINMENT PARTNERS
Production Insurance by	DEWITT STERN
For The Weinstein Company	
Executives in Charge of Physical Production	TIM CLAWSON TRACY MCGRATH
Executives in Charge of Post Production	JEFF MAYNARD CAREY LEN SMITH
Executive in Charge of Business and Legal Affairs	JEFFREY DAITCH
Executive in Charge of Music	RACHEL LEVY
Music Produced and Performed by	JAMES L. VENABLE
Music Editor	ERICH STRATMANN
Music Score Mixed by	VINCENT CIRILLI
Score Recorded and Mixed at	THE ZEN ROOM SCREAMING FAN STUDIOS
Music Coordinator	ANGELA LEUS

“Wynona’s Big Brown Beaver”
 Written by Les Claypool, Reid LaLonde and Tim Alexander
 Performed by Primus
 Courtesy of Interscope Records
 Under license from Universal Music Enterprises

“Smile, I Think She Likes You”
Written and Performed by James L. Venable
Courtesy of Screaming Fans Records

“Let Me Clear My Throat (Klassic Cool Original Version)”
Written by John Bowman, Mark James and Mark Jones
Performed by DJ Kool
Courtesy of American Recordings
Contains a sample of “The 900 Number”
Written by Mark James
Performed by 45 King
Courtesy of Tuff City Records
By arrangement with Ocean Park Music Group
Also contains a sample of “Hollywood Swinging”
Written by Allen Westfield, Claydes Smith, Robert Bell,
Robert Mickens, Ronald Bell, Dennis Thomas and George Brown
Performed by Kool & The Gang
Courtesy of The Island Def Jam Music Group
Under License from Universal Music Enterprises
By arrangement with SONY BMG MUSIC ENTERTAINMENT

“Sex And Candy”
Written by John Wozniak
Performed by Marcy Playground
Courtesy of Capitol Records
Under License from EMI Film & Television Music

“Steal My Sunshine”
Written by Marc Francis Costanzo and Gregg Diamond
Performed by Len
Courtesy of The Work Group / Epic Records
Contains a Sample of “More, More, More”
Written by Gregg Diamond
Performed by Andrea True Connection
Courtesy of Buddah Records
By arrangement with SONY BMG MUSIC ENTERTAINMENT

“Smalltown Boy”
Written by Steve Bronski, Jimmy Somerville and Larry Steinbachek
Performed by Bronski Beat
Courtesy of Warner Music U.K. Ltd.
By arrangement with Warner Music Group Film & TV Licensing

“Just Like Honey”
Written by Jim Reid and William Reid
Performed by The Jesus and Mary Chain
Courtesy of Warner Music U.K. Ltd.
By arrangement with Warner Music Group Film & TV Licensing

“New Frontier”
Written and Performed by Donald Fagen
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Music Group Film & TV Licensing

“Fett’s Vette”
Written by Christopher Ward and John Fewell

Performed by MC Chris
Under license by Jetpack Music

“My Assistant Will Take Notes”
Written by Frank Bongers, Stefan Wellens and Peter Van Tichelin
Performed by Forbidden Ensemble
Licensed Courtesy of PoSoTra and INgrooves

“Hold Me Up”
Written by Ed Kowalzyk, Chad Taylor, Patrick Dahlheimer and Chad Gracey
Performed by Live
Courtesy of Radioactive, J.V. / Geffen Records
Under License from Universal Music Enterprises

“Dreaming”
Written by Deborah Harry and Chris Stein
Performed by Blondie
Courtesy of Capitol Records
Under License from EMI Film & Television Music

“Party Up (Up In Here)”
Written by Kasseem Dean and Earl Simmons
Performed by DMX
Courtesy of The Island Def Jam Music Group
Under License from Universal Music Enterprises

“Hey”
Written by Black Francis
Performed by Pixies
Licensed Courtesy of 4AD Ltd.

“You And I Are A Gang Of Losers”
Written by Murray Lightburn
Performed by The Dears
Under License from Arts&Crafts, Bella Union,
MapleMusic Recordings and Speak N Spell Music

“I Love You”
Written by Derek Holt
Performed by Climax Blues Band
Courtesy of CBB Music

“We Don’t Have To Take Our Clothes Off”
Written by Preston Glass and Narada Michael Walden
Performed by Jermaine Stewart
Courtesy of Virgin Records Ltd.
Licensed by EMI Film & Television Music

“Major Damage” Clip by Chris A. Bailey

Special Thanks

Pennsylvania Film Office
Jane Saul
The City of Pittsburgh
The Municipality of Monroeville, Marshall Bond, Municipal Manager

The Pittsburgh Film Office, Dawn Keezer, Director
Avid Technology
Bodum
The Businesses and Patrons of the Twin Fountains Plaza,
Monroeville, Pennsylvania
Cork Factory
Doubletree Hotel, Pittsburgh City Center
Linda Wilson
Gullifty's Restaurant
Matt Hastie
Iron City Brewing Company
Ed Janda
Jason Reitman
La Prima Coffee
Lightspeed Rentals
Panasonic
Ralph's Army Surplus
Bruce Silverblatt
Winchester Thurston School

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**The Director would like to thank everybody in front of and behind
the camera who made this film possible.**

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visit JAY AND SILENT BOB'S SECRET STASH - the two best comic
book stores with that name in the entire known universe.

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Christ, I spend too much time on the internet...

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