



FOX SEARCHLIGHT PICTURES and

SIDNEY KIMMEL ENTERTAINMENT PRESENT

A PROCESS PRODUCTION

A FILM BY BART FREUNDLICH

DAVID DUCHOVNY
JULIANNE MOORE
BILLY CRUDUP
MAGGIE GYLLENHAAL

Trust ^{The} Man

JAMES LE GROS
EVA MENDES

DAGMARA DOMINCZYK
GLENN FITZGERALD
JUSTIN BARTHA
JOHN ELLISON CONLEE
STERLING K. BROWN
LIAM BROGGY
WITH
ELLEN BARKIN
AND
GARRY SHANDLING

WRITTEN AND DIRECTED BY..... BART FREUNDLICH
PRODUCED BY TIM PERELL
..... BART FREUNDLICH
..... SIDNEY KIMMEL
EXECUTIVE PRODUCERS..... MARINA GRASIC
..... EVELYN O'NEILL
LINE PRODUCER PAMELA HIRSCH
DIRECTOR OF PHOTOGRAPHY TIM ORR
PRODUCTION DESIGNER KEVIN THOMPSON
EDITOR..... JOHN GILROY, A.C.E.
MUSIC BY CLINT MANSELL
MUSIC SUPERVISOR..... DANIEL WISE
COSTUME DESIGNER..... MICHAEL CLANCY
ASSOCIATE PRODUCERS MEREDITH ZAMSKY
..... PAUL BERNARD
CASTING BY..... DOUGLAS AIBEL

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TRUST THE MAN

A romantic comedy from writer/director Bart Freundlich, **TRUST THE MAN** is an unflinching yet winsome exploration of modern relationships—and modern men and women—in all of their humor, tragedy, imperfection and triumph. This smart, sophisticated comedy about the challenges of love and marriage follows the romantic escapades of two New York couples: successful actress Rebecca (Julianne Moore) and her Mr. Mom husband, Tom (David Duchovny); and her slacker younger brother Tobey (Billy Crudup) and his aspiring novelist girlfriend, Elaine (Maggie Gyllenhaal).

Tom and Rebecca have two kids, a virtually nonexistent sex life, and a marriage counselor (Garry Shandling) who is too baffled by the pair to offer any real help. Tobey has been dating the exasperated Elaine for eight years but can't seem to commit to getting married and having a family. The status quo is given a serious jolt; however, when Tom is drawn into an affair with a mother at his son's school and Elaine finally gives Tobey an ultimatum, sending him into a fling with a sexy (and married) former college flame (Eva Mendes). When the fates of both couples culminate in an uproarious and very public finale on the stage at Lincoln Center, both Rebecca and Elaine will have to decide—do they trust the man?

TRUST THE MAN is a charming study of this flawed foursome's pointed, often surprising and frequently hilarious search for love in the midst of careers, family, infidelity and the ever-daunting search for Manhattan street parking. Fox Searchlight Pictures acquired distribution rights to the film following its world premiere at the Toronto Film Festival in September 2005.

Written and directed by Bart Freundlich, the Fox Searchlight presentation **TRUST THE MAN** is a production of Sidney Kimmel Entertainment and Process Productions. The film stars, David Duchovny, Julianne Moore, Billy Crudup, Maggie Gyllenhaal, James Le Gros, Eva Mendes with Ellen Barkin and Garry Shandling.

TRUST THIS MAN:
Writer/Director Bart Freundlich Embarks on a Comedy

Having written and directed a number of films including the drama *THE MYTH OF FINGERPRINTS*, about the uneasy reunion of an emotionally crippled family over a Thanksgiving weekend, and *WORLD TRAVELER*, which focuses on a young man who leaves his wife and child to go on an intense, soul-searching road trip, writer-director Bart Freundlich has established a reputation as an intelligent and accomplished independent filmmaker. Among his friends; however, he has also earned some well-intentioned nagging.

“My friends were always riding me because all of my films are usually so dark,” says Freundlich. “They had really been pushing me to write something funny to kind of get out of this dark stage.”

Producer Tim Perell, who previously produced Freundlich’s *WORLD TRAVELER* and *MYTH OF FINGERPRINTS*, had also encouraged Freundlich to write a comedy for several years. Perell wanted Freundlich to explore his comedic side since “he’s one of the funniest people I know.”

What took the talented filmmaker so long? “Everybody knows Bart is funny,” says production designer Kevin Thompson, who has also been a friend of Freundlich’s for ten years. “I think he hesitated because he knows how hard it is to do a comedy.”

Inspired by the films of Woody Allen and David O. Russell, Freundlich embarked on a journey to his lighter side. “I had been writing **TRUST THE MAN** over the course of four or five years,” says the 36-year-old filmmaker. “I had been jotting down little tidbits for a comedy. This movie is something that just grew out of these four characters that I wanted to write about.”

What resulted was a funny, touching study of the ups-and-downs of two couples in modern day Manhattan that addresses several issues that often arise in romantic relationships.

“For me, this movie is about learning how to let go of the need to control everything in your life. It’s about trusting that things are going to work out if you’re just true to every moment,” explains Freundlich. “It’s also about what buffoons men can be, and how they’re just so different from women in their thinking. Women have to be patient, and men have to catch up. There’s always a jockeying for position, control and power between men and women, and it can be very funny.” “The film reflects how people are flawed,” he continues. “Those flaws make you human and emotional, and also hysterically funny sometimes.”

“One of the biggest challenges in writing **TRUST THE MAN** was trying to avoid the clichés of the romantic comedy while embracing all the really enjoyable parts of the genre,” says Freundlich. “My idea was to begin the film as a smaller character study where the humor arose almost solely out of the relationships amongst the characters, and then to slowly loosen the reigns and have the film grow into a

bigger, more 'Hollywood' experience. So, by the end of the film the characters would, in a way, enter their own version of a traditional Hollywood romantic comedy.”

Freudlich explains, “My hope was that by combining what was ostensibly a character piece with a bigger more traditional ending, that an audience might experience both the satisfaction of knowing the characters on a real three dimensional level (as you tend to in an independent film) and the glory of seeing everything fit together perfectly (as it so often does at the end of a big splashy romantic comedy).”

“Occasionally ‘real life’ presents these huge moments where you have the opportunity to make a big, glorious, sloppy and brave statement about your life. I wanted to give my characters that opportunity.”

THE FRIENDS AND FAMILY PLAN:
Casting TRUST THE MAN

In light of the screenplay's deft mixture of drama and comedy, casting the film was exceptionally important. Freundlich developed a concept that drove his choice of actors: "I liked the idea of having people in the movie who were a little bit of a surprise in a comedy," he explains. "Obviously, Julie, David, Maggie and Billy have done a lot of different things, but you don't think of them as comedians, necessarily, and you don't think of them as romantic comedy stars." This strategy lent the film "a basis in reality, which was important," says Freundlich. "I could go as far as I wanted but still have a real, emotionally rooted story."

Casting went smoothly, according to Tim Perell, mainly because of Freundlich's popularity as a collaborator. "Bart is a real magnet for actors," says the producer. "They love working with him, so that made it easy."

First and foremost, Freundlich hoped that his wife, four-time Oscar[®] nominee Julianne Moore, might agree to star as Rebecca, a neurotic actress, wife and mother who constantly fears she's one play away from career oblivion. Freundlich had previously directed his wife in *WORLD TRAVELER* and *THE MYTH OF FINGERPRINTS*.

"For Rebecca, he always had Julianne in his head," says Perell. "That character needed to be played by somebody with a tremendous amount of strength, independence and resolve, and that is who Julie is. She was a very easy fit for that character."

"I thought the script was great. It's very funny, entertaining, realistic and, finally, moving. It's just an absolutely delightful, charming script," says Moore.

In addition, she continues, "The movie is very frank about relationships and the way that we deal with each other, and also the differences between men and women."

Freundlich was especially excited to work with his wife on this particular role, as he was eager to display her rarely shown comedic side. He explains, "There's no doubt in my mind that she's the best actress alive—I also think she's very funny. People don't use her in that way a lot.

"I want to challenge Julie, because I know she can do anything," he continues. "It's like wanting to watch someone who's really talented try something new, because you know they're going to come up with something better than you could have possibly imagined. As a director, and even more as a writer, that's such a gift. You just know that she's going to mine the material for more than you could have hoped for."

Moore indeed saw much to explore in the material. "I think what you see with these characters is what a regular downtown New York life is like," she says. "It's really about the inside of anybody's

relationship, about what your life is like as a married person, and the family. It celebrates male and female friendships as well. Bart himself values marriage and relationships and what it means to be in a family, to have a community and friends and to be married - the romanticism as well as the reality of it. Bart shows the pitfalls and the difficulties, but then celebrates the joy of it all, too," adds Moore.

Since Freundlich also wrote the part of Tom specifically for friend David Duchovny, the actor was the next to receive the script. It was Duchovny's hilarious turns playing a preening, sexually malevolent version of himself on "The Larry Sanders Show" that convinced Freundlich and Perell that he could really shine in the part of Tom, Rebecca's husband, who has quit his advertising executive job in order to be a stay-at-home dad but falls into an affair with a mother at his son's school.

Duchovny read the script and liked it, and quickly agreed to sign on. "Those of us who know Bart know that he's got a terrific sense of humor and is a talented filmmaker," says Duchovny. "We've been waiting for him to make a comedy. I think that his movies, although they've been great, haven't reflected his sense of humor."

Furthermore, Duchovny thought Freundlich's script was smart, funny, "and in the earlier Woody Allen tradition of ANNIE HALL and MANHATTAN, where there was a lot of verbal intelligence and sexual politics evident in the dialogue, as well as sight gags and slapstick."

Duchovny was thrilled to be working with Julianne Moore again. He had worked with the actress previously on the comedy EVOLUTION, but "we didn't have as much to do on that film as we had here," says Duchovny. "It was really fun to be able to relax with her in realistic husband-and-wife drama-with-comedy scenes. To be able to experience her talent, play off it and be the beneficiary of her great competence and imagination has been an inspiration for me."

Freundlich approached friend Billy Crudup for the part of Rebecca's brother and Tom's best friend Tobey, an incorrigible cut-up who seems more concerned about preserving his prized New York City parking spot and stalking his shrink than settling into a mature relationship with his longtime girlfriend, Elaine. "I thought the script was very funny," Crudup says. "I knew the part would be great fun. I get to be unabashedly goofy."

Crudup, who has known Freundlich since their days at NYU graduate school, previously worked with him on the film WORLD TRAVELER. Crudup respects Freundlich's directorial creativity and shares a similar aesthetic sensibility with him. "I've known Bart for a while and admire his work," says the actor. "I was inspired by his fearlessness and his imagination."

Crudup describes Tobey as "a 36-year-old-infant who is incapable of moving forward in his life. He's very egocentric, and only able to see about an inch in front of his face."

Understandably, Elaine has a hard time accepting these traits. "She is looking for their relationship to evolve. She's in constant search of some indication from him that he understands the

dilemma,” says Crudup. “Tobey takes a little prodding before he's capable of moving forward. Everyone in his life tries to help him make the leap into maturity. But as is the case with most of us, we all have to learn on our own, in our own time.”

For producer Tim Perell, Crudup's performance was nothing short of a revelation. “I've known Billy for a long time, and I think he's one of the goofiest people I know. But prior to **TRUST THE MAN**, we've never seen it on film,” he says. “When we suggested him to people who didn't know him, they couldn't imagine him doing this role. But he has a lot in common with Tobey, and Tobey's perspective, and Tobey's sense of humor. He just completely inhabited the character.”

Although Freundlich and Perell had at first envisioned an older actress for the role of the fourth player in the quartet, Tobey's girlfriend Elaine, an aspiring children's book writer, 28-year old Maggie Gyllenhaal won them over.

“Maggie is younger than the role was initially written,” says Perell, “but she had a maturity and fragility that seemed perfect for it. Midway through the read-through on the first day, Bart leaned over to me when Maggie was reading and said, ‘we hit the jackpot with her.’ And he was absolutely right. We got lucky.”

“Maggie as Elaine has been the biggest surprise to me,” says Freundlich. “She's uncompromisingly real. We shared a lot of ideas about her character before starting principal photography.”

“Bart and I talked quite a bit on the phone before I decided to take the role,” echoes Gyllenhaal, who has an impressive list of credits including *SECRETARY* and *MONA LISA SMILE*. “Everything he said was exactly what I wanted to hear. I've gotten pretty good at figuring out if a director will be good for me to work with, and I thought, Bart really speaks my language.”

Like Crudup, Gyllenhaal was enchanted by the script. “It's the best script for a romantic comedy that I've ever read,” she raves. “I read a lot of romantic comedies that are about nothing and feel really formulaic. This movie was immediately smarter and more interesting to me.”

Gyllenhaal's character, Elaine, loves Tobey—but not the eight years without a proposal from him. “She wants to be in a relationship with someone who really wants to communicate and commit,” says Gyllenhaal. “When she breaks up with Tobey, she's saying, ‘step up and be with me, or else I need to find somebody who will. It's my life, and I don't want to compromise.’”

For Eva Mendes, who plays Faith, a sexy former college flame that complicates life for Tobey, the draw to the film was the opportunity to work with Julianne Moore. She had met the actress a few times through their work as Revlon spokeswomen.

“To be totally honest, I'm a huge fan. I'm borderline obsessed,” gushes Mendes. “I look up to Julianne and her choices.” Mendes was also excited to work with Bart Freundlich after seeing his two

previous films and admiring their depth and intelligence. She found working with the director “fun and easy.”

After reading the script, Mendes was smitten. “I thought, wow, this is really good. It’s full of little comments and situations that are so funny and honest,” she explains. “I wanted to be part of this movie no matter what, even if I was an extra walking through the background.”

She also fell in love with her character. “I really love Faith,” says the actress. “She’s somebody that Tobey had a flirtation with. She runs into him again years later, and she still has it for him even though she’s now married.”

TRUST THE MAN is also peppered with several first-rate cameo performances, including Garry Shandling as Tom and Rebecca’s marriage counselor, Ellen Barkin as a publishing company chief who takes more than a passing interest in Elaine, Bob Balaban as Tobey’s beleaguered shrink, and James Le Gros as an eccentric singer-songwriter whom Rebecca sees as a potential match for Elaine.

“I’ve been pretty lucky that I’ve had this huge support system, not only with the four leads, but with Garry and Ellen and Bob and James and everyone else,” says Freundlich. “Sometimes, I really can’t believe what’s happened to me.”

“These are all friends and colleagues of ours,” adds Julianne Moore, describing most of the cast and crew. “It’s been tremendous to be able to make the movie this way. Bart’s parents are in it. Both of our kids are in the movie. It’s been a great family endeavor.”

Moore adds, “I think you talk to anybody who works with a partner and your home life is generally very different than your working life. You don’t always participate in your spouse’s working life, so when I work with Bart I am very proud of him; I’m thrilled by what he does. It’s a nice opportunity to be close to him in a different way.”

As with any “family endeavor,” there is the potential for conflict—but it didn’t arise on this set. “What surprised me was that I could work with these people who I know so well, and we weren’t at each other’s throats,” says Freundlich. “They brought what’s creative about them to the table, and I brought what’s creative about me, and we could sit there and collaborate and not want to kill each other.”

On the Set of TRUST THE MAN

On the close-knit **TRUST THE MAN** set, Freundlich was appreciated for both his skill as a director and his ability to put his actors at ease. Working with wife Julianne Moore for the third time had a natural rhythm, and the two have developed a form of shorthand. “Bart has an understanding of what she needs as an actress,” observes Perell. “I was there for both of the movies they previously did together, and I think Bart has learned what she needs. I’m sure their personal relationship informs the way in which they work together as well.”

“The challenge as a director is knowing what the actor’s process is and facilitating that process enough so they can give you the fantastic gift of their work,” says Freundlich.

Having also worked together before, Freundlich and Crudup had a rapport all their own. “We do chat quite a bit,” says Crudup. “We’re both a bit neurotic, and so we have to have full comprehension of the scene, as articulated by one of us, before either of us can venture forth in doing it. **WORLD TRAVELER** was a nonstop chat session.”

With **TRUST THE MAN**, the two took a slightly different approach. “We both tried to do as little as we could to censor ourselves,” says Crudup. “We’d just come up with as many silly ideas in the space of a morning as we could. There was a lot of freedom in that environment, which was nice.”

The actors found that the script afforded them an amazing amount of flexibility to head in either a comedic or dramatic direction. Many scenes were shot with various tones and approaches, with the actors hitting different points along the comedic/dramatic spectrum. “We’d go into a scene and play it everywhere from character realism to just goofiness,” explains David Duchovny.

“Working on a comedy has been such a pleasure,” says Maggie Gyllenhaal. “I don’t think it’s where any of us—David, Julie, Billy or me—usually find ourselves. But I think good comedy comes from really believing in where you are and what the circumstances are, and committing to them.”

That the comedy of the film is couched in realism is probably why it works so well in **TRUST THE MAN**. The act of effectively balancing these two elements in the performances; however, was often a challenge for the actors.

“The challenging thing about making this film was balancing the very real sentiments and the romantic comedy, balancing the dire possibility of losing your family through an affair and the silliness and slapstick,” says Duchovny. “It was important for Bart and for us as actors to try to strike a tone of realism, to make these people seem like actual people going through psychological struggles that, at the same time, might be really funny and weird and silly. We were constantly balancing the realism with heightened comedic effects. It was a challenge, but that’s actually what was the most fun about it.”

Gyllenhaal agrees. “Even when we were playing the heightened comedic stuff, Bart was always most interested in real human behavior,” she says.

“Also, the way that a set feels has so much to do with the director. On this set, everyone was respectful, funny, sweet, and really hardworking, and that has a lot to do with Bart.”

Despite the warm, collegial atmosphere on the set, Freundlich discovered that famous British actor Sir Donald Wolfit was right: “Dying is easy... comedy is hard.” Filming a comedy presented its own unique set of challenges compared to Freundlich’s previous dramatic films. “In a drama you can sometimes coast by on a vibe,” says Freundlich. “A comedy is almost more technical. I wanted to make sure I captured all the comedic moments I needed in order to build a scene. I felt like if I missed a piece of coverage or felt like one of the actors wasn’t getting the line, it could blow the whole joke—and sometimes, the whole scene is predicated on just getting that joke.”

“Our movie is very modern and very classic at the same time. You get to see these different kinds of relationships and how meaningful they are to our lives,” says Julianne Moore. “We all want to have a relationship, so in that way, it reflects something that we all share.”

“Maybe these characters are a little too self-aware and analytical. But in the end, they understand the importance of their own relationships, and the importance of needing to be able to change a little bit,” says Perell.

“I think this movie is really affirming the idea that relationships are struggles,” he adds, “but they're worth it.”

A NEW YORK STATE OF MIND: Principal Photography Begins

As the commencement of principal photography drew closer, Bart Freundlich and Tim Perell were determined to not let the recent Hollywood trend to shoot north of the border dictate where they would film **TRUST THE MAN**. Shooting in the Big Apple— despite the financial obstacles it can present—was vital to the success of the film.

“One of the biggest struggles we faced was the ability to stay in New York and shoot the movie here,” says Perell. “Everybody was pushing us to go to Canada, but New York is such a significant character in this movie that Bart and I felt adamant about staying here.”

Principal photography took place in November and December of 2004. “It started out as a mild, friendly fall, then the weather turned bitterly cold and more like winter,” recalls director of photography Tim Orr, who was enjoying his first collaboration with Bart Freundlich on **TRUST THE MAN**. “This change was actually advantageous for us because we were trying to portray two different seasons in the film.”

As the creative team began scouting and choosing locations, it became clear that if Freundlich was about to embark on a journey into new comedic territory, he wanted to keep his physical surroundings familiar. Most of the locations were not only close to his heart, but also close to his home.

“Our choices were definitely in the milieu of Bart’s own life,” says production designer Kevin Thompson, who worked previously with Freundlich on **WORLD TRAVELER**. “He lives in the West Village, and in the film Rebecca and Tom live there. It was all very familiar to him. I live in the same area—quite often Bart and I could walk to work.”

“Bart also had connections with the Upper West Side and SoHo, where we also shot,” continues Thompson. “For him it was all about being naturalistic and in the neighborhood. Everything was very much in the vein of the familiar.”

In the film, Rebecca and Tom live in a West Village townhouse; Elaine and Tobey occupy her modest Upper West Side apartment. These locations were also kept to a realistic scale.

“These weren’t glorified Hollywood locations,” says Thompson. “In so many New York films, you wonder how the characters could possibly afford their apartments. In **TRUST THE MAN**, we wanted the characters to live in places they really would be living in on their salaries.”

But there were no recreated dwellings on soundstages for the **TRUST THE MAN** crew. “We used all practical locations and live locations on the streets of New York City,” says Tim Orr. “There was no stage work except for the airplane scene at the very end of the movie.” Though this occasionally

presented a challenge when departments had to load in and work in cramped areas, it enhanced the authentic feel of the film.

Other locations included the Marc Jacobs store in SoHo and the exterior of Lincoln Center, where Rebecca is starring in a stage production. “Shooting at Lincoln Center was a real coup,” says Thompson. “Bart called in a favor. We couldn’t have afforded it otherwise. Bart called in a lot of favors on this movie—with old friends, and with every owner of every restaurant that he and Julie love.”

Thompson identified his role on the film as less about specific design elements than making the overall aesthetic feel naturalistic and real. “Bart wanted to feel like this was his life,” says Thompson. “There wasn’t a really big design challenge to tackle, but every movie should have a strong sense of place. In my mind, that was what my role was, and what I could encourage Bart to do.”

The lighting and photography techniques also contributed to the naturalistic vibe. It was a delicate balancing act, however, to perfect the look. “We wanted to straddle the line—maintaining a naturalistic approach, but keeping the mood light enough so that the conventions of the romantic comedy genre still work,” says Orr. “We found it hard to find great examples of this aesthetic. A lot of romantic comedies seem paint-by-numbers and I didn’t want **TRUST THE MAN** to be a high-key romantic comedy where everything feels like a comedy, feels unreal.”

One of the most difficult yet exciting scenes to shoot, says Orr, was the finale; in which Tom and Tobey bare their souls to win back the hearts of the women they love—all in front of a packed Lincoln Center house. “We used a theater at a college as the interior of Lincoln Center,” says Orr. “We shot three days there. It was our biggest set piece, and we used up to 300 extras. At this point the film kind of takes a screwball turn, and we really had to get the timing and rhythm and shot selection right.”

Tim Perell knows the efforts of Thompson, Orr, and the rest of the crew helped the production overcome many of the money challenges that independently-made films routinely encounter. “We were trying to make a movie that feels like a big studio movie, that has the gloss and sheen and richness of a studio movie, but on an indie budget,” explains Perell. “It’s just the normal struggles you have on any low-budget movie, where you’re shooting too much in too little time. It wasn’t always easy finding a way to accommodate Bart’s vision with the budget that we had, but we were able to do it, fortunately.”

ABOUT THE CAST

DAVID DUCHOVNY (Tom)

As the star of Fox Television's monster hit "The X-Files," David Duchovny was nominated for an Emmy® for Outstanding Actor in a Drama Series. His remarkable performance on "The X-Files" earned him the title of "Zeitgeist Icon" from Laura Jacobs in The New Republic. Duchovny was also nominated for Outstanding Guest Actor in a Comedy Series for his highly acclaimed and some say risqué appearances on "The Larry Sanders Show" and "Sex and the City." In January 1997, David won a Golden Globe® Award for Best Actor in a Drama Series. He has been nominated for a total of three Golden Globes, three Screen Actors Guild Awards and a TV Critic's Award for Best Actor in a Drama Series.

Duchovny recently completed filming two independent films, TV SET directed by Jake Kasdan and THE SECRET directed by Vincent Perez and produced by Luc Besson. He is set to begin filming THINGS WE LOST IN THE FIRE starring opposite Halle Berry and Benicio del Toro this summer.

His passion for renegade films has brought him critical acclaim for his performances in the feature films KALIFORNIA, co-starring Brad Pitt and Juliette Lewis; THE RAPTURE starring opposite Mimi Rogers; and JULIA HAS TWO LOVERS. Duchovny played Roland "Rollie" Totheroh, Charlie Chaplin's longtime confidante and cameraman, in the Sir Richard Attenborough directed CHAPLIN starring Robert Downey, Jr.; and starred in the smash hit BEETHOVEN opposite Charles Grodin.

Other feature credits include EVOLUTION opposite Julianne Moore, directed by Ivan Reitman; RETURN TO ME opposite Minnie Driver, directed by Bonnie Hunt; THE X-FILES movie, and PLAYING GOD with Timothy Hutton and Angelina Jolie. Duchovny appeared in Ben Stiller's film ZOOLANDER in a hilariously funny un-billed cameo performance. In FULL FRONTAL he starred opposite Julia Roberts, Blair Underwood and David Hyde Pierce for director Steven Soderbergh; and starred opposite Nia Vardalos and Toni Collette in CONNIE AND CARLA.

Duchovny added the role of director to his extensive list of accomplishments when he wrote, directed and starred in two critically acclaimed episodes of "The X-Files," titled "The Unnatural," starring Jessie Martin, and "Hollywood A.D.," starring Garry Shandling and actress Téa Leoni. He made his feature film directorial debut in 2005 with HOUSE OF D starring Robin Williams with Duchovny also writing and appearing in the film.

Still recognized for his role as Dennis/Denise Bryson, the transvestite detective in David Lynch's breakthrough television series "Twin Peaks," Duchovny has also spent four seasons as the impassioned narrator of "The Red Shoe Diaries." Duchovny made a brief return to television in "Life With Bonnie." His guest starring role as over-the-top weatherman Johnny Volcano, earned him an Emmy nomination for Outstanding Guest Actor in a Comedy Series. On stage, Duchovny has appeared in such plays as "The Copulating Machine of Venice," "California," and "Green Cockatoo."

JULIANNE MOORE (Rebecca)

Julianne Moore recently became the ninth person in Academy history to receive two acting Oscar® nominations in the same year (Best Actress for FAR FROM HEAVEN and Best Supporting Actress for THE HOURS). In FAR FROM HEAVEN she received many critical honors including a Spirit Award, National Board of Review, Los Angeles Film Critics and Broadcast Film Critics honors, among others, and received a Golden Globe nomination and a Screen Actors Guild nomination for Best Actress. For her work in THE HOURS, opposite Nicole Kidman and Meryl Streep, she also received a Screen Actors Guild Award nomination for Outstanding Supporting Actress.

More recently, Moore starred in THE FORGOTTEN, a thriller directed by Joe Ruben for Revolution Studios. She paired with Revolution again in Richard Pryce's FREEDOMLAND, directed by Joe Roth.

Moore starred opposite Kevin Spacey, Judi Dench and Cate Blanchett in the THE SHIPPING NEWS, directed by Lasse Hallstrom, as well as with Billy Crudup in the Bart Freundlich-directed film WORLD TRAVELER. Additionally, she starred as Clarice Starling in the blockbuster hit HANNIBAL, opposite Anthony Hopkins and Gary Oldman and appeared in the comedy EVOLUTION, opposite David Duchovny.

Moore received rave reviews for her performances in THE END OF THE AFFAIR, opposite Ralph Fiennes and directed by Neil Jordan, and BOOGIE NIGHTS, directed by Paul Thomas Anderson, both of which earned Moore an Academy Award® nomination. She appeared in Robert Altman's COOKIE'S FORTUNE as well as the remake of PSYCHO, directed by Gus Van Sant. Moore's work in AN IDEAL HUSBAND, with Rupert Everett, Minnie Driver and Cate Blanchett, earned her a Golden Globe nomination for Best Actress in a Musical or Comedy. Additionally, she starred in THE MAP OF THE WORLD, opposite Sigourney Weaver; MAGNOLIA, directed by Paul Thomas Anderson; THE LOST WORLD, directed by Steven Spielberg; THE MYTH OF FINGERPRINTS, directed by Bart Freundlich; and in the Coen Brothers' film THE BIG LEBOWSKI.

She was nominated for Independent Spirit Awards for both Robert Altman's SHORT CUTS and Todd Haynes' SAFE. She also received critical acclaim for her performance as Yelena in Louis Malle's VANYA ON 42nd STREET and Dora Maar in James Ivory's SURVIVING PICASSO. Her additional film credits include THE HAND THAT ROCKS THE CRADLE, BENNY & JOON, THE FUGITIVE, NINE MONTHS, ASSASSINS and LAWS OF ATTRACTION.

Moore's additional honors include the Excellence in Media Award at the 2004 GLAAD Media Awards, the Actor Award at the 2002 Gotham Awards and the "Tribute to Independent Vision" at the 2001 Sundance Film Festival.

After earning her B.F.A. from Boston University for the Performing Arts, Moore starred in a number of off-Broadway productions, including Caryl Churchill's "Serious Money" and "Ice Cream/Hot Fudge" at the Public Theater. She appeared in Minneapolis in the Guthrie Theater's "Hamlet" and participated in workshop productions of Strindberg's "The Father" with Al Pacino, and Wendy Wasserstein's "An American Daughter" with Meryl Streep.

BILLY CRUDUP (Tobey)

Billy Crudup recently wrapped filming THE GOOD SHEPHERD opposite Robert De Niro, Matt Damon and Angelina Jolie scheduled for release in December 2006. Most recently, Crudup was seen in the third installment of MISSION IMPOSSIBLE for director J.J. Abrams. He can also be seen opposite Mandy Moore in DEDICATION opening in 2007.

Crudup was seen in the comic fantasy BIG FISH, for director Tim Burton. He also starred in CHARLOTTE GRAY opposite Cate Blanchett and WORLD TRAVELER with Julianne Moore. Prior to that, he starred in the critically acclaimed JESUS' SON opposite Samantha Morton, Holly Hunter and Denis Leary, which earned him a Best Actor Award from the Paris Film Festival and an Independent Spirit Award nomination. He also appeared in Cameron Crowe's Academy Award winning ALMOST FAMOUS with Frances McDormand and Kate Hudson, and in WAKING THE DEAD with Jennifer Connelly.

He made his motion picture debut in Barry Levinson's SLEEPERS, opposite Robert De Niro, Brad Pitt and Jason Patric. He was featured in Woody Allen's EVERYONE SAYS I LOVE YOU and starred in Pat O'Connor's INVENTING THE ABBOTTS. He also played the leading role in critically acclaimed WITHOUT LIMITS, the story of legendary long distance runner Steven Prefontaine, for which he won the National Board of Review Award for Breakthrough Performance of the Year.

Equally successful on stage and screen, he most recently starred in the Broadway production of Martin McDonagh's "The Pillowman" in 2005 for which he received a Tony® nomination. Crudup starred in "The Elephant Man" at the Royale Theater for which he was nominated for a Tony Award for best performance by a leading actor in a play. He made his Broadway debut as Septimus Hodge in Tom Stoppard's "Arcadia" directed by Trevor Nunn, which won him several awards, including the Outer Critics Circle Award for "Outstanding Debut of an Actor," a Theater World Award and the Clarence Derwent Award from Actors' Equity for "Outstanding Broadway Debut."

Crudup has appeared on Broadway in William Inge's "Bus Stop" and in the Roundabout Theatre's production of "Three Sisters" which earned him a Drama Desk nomination. Crudup also appeared in "Oedipus" with Frances McDormand; starred in the New York Shakespeare Festival

Production of "Measure for Measure" at the Delacorte Theater in Central Park; and starred in the off-Broadway run of "The Resistible Rise of Arturo Ui" opposite Al Pacino and Steve Buscemi.

Mr. Crudup received his Masters of Fine Arts from New York University and also attended the University of North Carolina at Chapel Hill. He resides in New York City.

MAGGIE GYLLENHAAL (Elaine)

After receiving rave reviews out of the 2002 Sundance competition for her starring role opposite James Spader in SECRETARY, Maggie Gyllenhaal went on to receive a Golden Globe nomination for "Best Actress in a Comedy or Musical," an Independent Spirit Award nomination for "Best Actress," a Chicago Film Critics' Award for "Most Promising Performer," A Boston Film Critics' Award for "Best Actress," a National Board of Review Award for "Breakthrough Performance" and an IFP/ Gotham "Breakthrough Performance" Award. She was also nominated for a 2006 Independent Spirit Award for her role in Don Roos' HAPPY ENDINGS, opposite Lisa Kudrow and Tom Arnold.

She will next be seen in Oliver Stone's WORLD TRADE CENTER with Maria Bello and Nicholas Cage as well as the 2006 Sundance hit SHERRYBABY, in which Maggie plays a female convict struggling to overcome her drug addiction and regain custody of her daughter. In November, she stars in Marc Forster's STRANGER THAN FICTION with Will Ferrell, Dustin Hoffman, Queen Latifah and Emma Thompson.

In the past few years, she appeared in John Sayles' CASA DE LOS BABYS with Daryl Hannah and Lily Taylor and Mike Newell's MONA LISA SMILE in which Maggie co-starred with Julia Roberts, Julia Stiles and Kirsten Dunst. She was also seen in CRIMINAL with Diego Luna and John C. Reilly as well as Spike Jonze's ADAPTATION.

Gyllenhaal made her feature film debut in 1992, alongside Jeremy Irons and Ethan Hawke in WATERLAND. This was followed by a memorable performance as "Raven," the Satan-worshipping make-up artist in John Waters' quirky Hollywood satire, CECIL B. DEMENTED, which led her to a co-starring role in DONIE DARKO, a fantasy-thriller about disturbed adolescence.

Also accomplished on stage, Gyllenhaal starred as "Alice" in Patrick Marber's award-winning "Closer" at the Mark Taper Forum in Los Angeles for director Robert Egan, and previously at the Berkeley Repertory Theatre. In 2004, Maggie starred in Tony Kushner's play, "Homebody/Kabul," which ran in both Los Angeles and at B.A.M.

Gyllenhaal is a 1999 graduate of Columbia University where she studied Literature.

JAMES LE GROS (Dante)

A Minnesota native, James Le Gros has appeared in over 30 films. His credits include DRUGSTORE COWBOY, SAFE, MY NEW GUN, LIVING IN OBLIVION, POINT BREAK, THE MYTH OF FINGERPRINTS and SCOTLAND, PA

He most recently starred opposite Courtney Cox in the Sundance Film Festival selection NOVEMBER and the Emmy nominated Showtime television series "Sleeper Cell." He recently wrapped filming CHRONICLES aka ZODIAC with director David Fincher and is currently filming VANTAGE POINT opposite Dennis Quaid and William Hurt.

A longtime traveler on the independent landscape, Le Gros is continuously inspired by the vision of the filmmakers with whom he works. He resides in Jackson Hole, Wyoming.

EVA MENDES (Faith)

Eva Mendes captured the attention of moviegoers in a small, but pivotal role in the critically acclaimed film, TRAINING DAY. She has had the opportunity to work with such esteemed directors as Carl Franklin, Robert Rodriguez, Antoine Fuqua, the Farrelly Brothers and John Singleton.

Her first serious role came when she was cast as Denzel Washington's girlfriend in the box office success, TRAINING DAY, for director Antoine Fuqua. Her portrayal led to Carl Franklin hiring Mendes for the MGM feature OUT OF TIME, also opposite Washington. In the same year, Mendes appeared in ONCE UPON A TIME IN MEXICO opposite Johnny Depp.

Mendes most recently starred in Columbia Pictures film, HITCH, alongside Will Smith and she will be seen next in Columbia Picture's supernatural action-adventure, GHOST RIDER opposite Nicolas Cage. She has completed WE OWN THE NIGHT opposite Joaquin Phoenix and LIVE!, which she also executive produced.

She starred in the action blockbuster 2 FAST 2 FURIOUS as well as the comedy feature film ALL ABOUT THE BENJAMINS, opposite Ice Cube; the Farrelly Brothers comedy STUCK ON YOU starring opposite Matt Damon and Greg Kinnear; and starred in the independent film THE WENDELL BAKER STORY, co-starring Owen Wilson, Luke Wilson and Will Ferrell.

Mendes is also an international spokesperson for Revlon Cosmetics. Following in the elite footsteps of such beautiful women as Halle Berry, Cindy Crawford and Julianne Moore, Mendes currently appears in Revlon's print and television advertising campaigns. She is also an active participant and ardent supporter in Revlon's commitment in the fight against breast cancer.

ELLEN BARKIN (Norah)

Ellen Barkin's superb acting skills have enabled her to play roles ranging from an abusive single mother to a sexy crime solver. Her versatility has made her a much sought after and esteemed actress in the areas of theater, film and television.

Barkin is next scheduled to appear in Steven Soderbergh's *OCEAN'S THIRTEEN*, opposite George Clooney, Brad Pitt and Matt Damon.

Barkin broke onto the big screen in Barry Levinson's comedic drama *DINER*. As the female lead, she played a vulnerable, neglected wife of an obsessive husband. Audiences and critics alike turned their attention to Barkin when she starred opposite Dennis Quaid in Jim McBride's *THE BIG EASY*. Playing a sultry attorney from the D.A.'s office, she worked to solve a crime that plagued New Orleans. Barkin starred opposite Al Pacino in Harold Becker's crime thriller *SEA OF LOVE*, playing the suspect in a string of serial murders, as well as Pacino's love interest.

Barkin went on to receive the Golden Globe Nomination for Best Actress for her comedic portrayal as a man trapped in a woman's body in Blake Edwards' *SWITCH*. Barkin starred opposite Robert De Niro and Leonardo DiCaprio in Michael Caton-Jones' enthralling drama *THIS BOY'S LIFE*. She played the powerful role of 'Caroline' who strived to provide a stable life for her young son, but instead hurled them both into a life of dysfunction and abuse.

Barkin has appeared in over forty films and some of her notable film roles include Sydney Lumet's *DANIEL* with Timothy Hutton; Spike Lee's *SHE HATE ME*; Bob Rafelson's *MAN TROUBLE* opposite Jack Nicholson; Tony Scott's *THE FAN* starring Robert DeNiro and Jim Jarmusch's *DOWN BY LAW*. Barkin has also appeared in *TENDER MERCIES* with Robert Duvall; *DESERT BLOOM* opposite Jon Voight; *WILD BILL* alongside Jeff Bridges; *SOMEONE LIKE YOU* opposite Ashley Judd and Hugh Jackman; *DROP DEAD GORGEOUS* with Kirsten Dunst; Todd Solondz's *PALINDROMES* and Mike Newell's *INTO THE WEST*.

Barkin starred on the small screen in 1997 in Oprah Winfrey's drama "Before Women Had Wings." She received an Emmy for Best Actress for her role as an alcoholic, abusive mother that slowly learned to change her ways.

Barkin first made her acting debut in 1980 when she appeared in a theatrical production of "Irish Coffee," and soon followed with the off-Broadway original production of "Extremities."

Before her acting career, the Bronx native attended the prestigious High School of the Performing Arts in New York and studied drama and history at Hunter College. Barkin continued to perfect her acting skills while attending workshops at the well-renowned Actors Studio.

GARRY SHANDLING (Dr. Beekman)

On the big screen, Garry Shandling has lent his voice to the Dreamworks' animated feature, OVER THE HEDGE. Previously, Shandling wrote and starred in WHAT PLANET ARE YOU FROM? for Columbia Pictures. Other feature film credits include HURLY BURLY with Sean Penn and LOVE AFFAIR with Warren Beatty.

Shandling is currently putting the finishing touches on a Special Edition DVD Retrospective of "The Larry Sanders Show" which will include unique new footage of Garry reminiscing with former guests from the show in a raw and unedited manner. These special features capture the essence of the show and take it further in celebration of this groundbreaking program. The Larry Sanders Show DVD Retrospective is due for release in the winter of 2006.

After making his first cable comedy special for Showtime, Shandling created his first television series, the critically acclaimed, "It's Garry Shandling's Show" for the same cable network. The unconventional series utilized the innovation of breaking the "fourth wall" to a degree never before seen on television. The show ran for four years, eventually running on Showtime and Fox simultaneously. It was also nominated for several Emmys and won several Cable Ace Awards.

Following his first HBO special, "Stand-up," Shandling created the "Larry Sanders Show" for HBO which ran six seasons and received a record breaking 78 Emmy nominations. Shandling won the Emmy award for Best Writing in a Comedy Series the final season of the show.

ABOUT THE FILMMAKERS

BART FREUNDLICH (Writer/Director/Producer)

Bart Freundlich grew up in Manhattan and graduated from New York University's Tisch School of the Arts. He wrote and directed an award winning short film A DOG RACE IN ALASKA, starring Sam Waterston and James Waterston, followed by a documentary short, HIRED HANDS.

When he was 26 years old Freundlich wrote and directed his first feature length film, THE MYTH OF FINGERPRINTS. The film, starring Julianne Moore, Roy Scheider, Blythe Danner and Noah Wyle, premiered at the Sundance Film Festival and went on to play at several festivals throughout the world, winning the Audience Award at Deauville in 1997 before it's worldwide release later that year.

Freundlich's second film, WORLD TRAVELER starred Billy Crudup and Freundlich's now real life wife Julianne Moore. It premiered at the Toronto Film Festival in 2001 before being released the following year by Thinkfilm in partnership with IFC.

For his third feature Freundlich took on CATCH THAT KID, a children's film starring Kristen Stewart from PANIC ROOM and Jennifer Beals. "It was a lot of fun to make a movie that my kids and all their friends could see," Freundlich explains. "It was also interesting to step out of the world of independent film and into the world of Hollywood."

TRUST THE MAN represents a merging of those two worlds. A comedy which boasts a stellar cast, the film is Freundlich's most commercial endeavor to date but was made in the stylistic footsteps of such great independent voices as Woody Allen, Alexander Payne, and David O. Russell.

Freundlich currently resides in New York City with Julianne and their two children where he is busy at work on his next screenplay.

TIM PERELL (Producer)

A principal of Process Media, Tim Perell's most recent production, John Cameron Mitchell's SHORTBUS, premiered in Official Selection at the Cannes Film Festival and will be released in October 2006. Process' premieres in 2004 included THE BEST THIEF IN THE WORLD, starring Mary-Louise Parker in Dramatic Competition at the 2004 Sundance Film Festival, in conjunction with Showtime; and PIZZA, from director Mark Christopher (54) and in conjunction with InDigEnt (PIECES OF APRIL and PERSONAL VELOCITY).

Process is currently developing projects with directors such as David Jacobson (DOWN IN THE VALLEY), Ziad Douieri (LILA SAYS) and Steve Chbosky (author of the cult hit from MTV Books The Perks of Being a Wallflower).

Perell's other credits include executive producing Joel Hopkins' BAFTA-award-winning JUMP

TOMORROW, financed by Film Four and distributed by IFC Films in July 2001; Bart Freundlich's WORLD TRAVELER, financed by IFC Productions and Alliance/Atlantis, starring Billy Crudup and Julianne Moore; and the Gaumont-backed romantic comedy I'M WITH LUCY, directed by Jon Sherman (BREATHING ROOM) and starring Monica Potter, Henry Thomas, Gael Garcia Bernal and Julie Christie.

SIDNEY KIMMEL (Producer)

Veteran producer Sidney Kimmel is chairman and CEO of Sidney Kimmel Entertainment, the Los Angeles and New York-based production, finance and distribution company.

Active in the motion picture industry for more than 20 years, Kimmel is responsible for such pictures as BLAME IT ON RIO, 9½ WEEKS and THE EMPEROR'S CLUB. His passion as an independent producer eventually led to the founding of Sidney Kimmel Entertainment in October 2004. Producing up to ten features per year, the company works with esteemed filmmaking talent to create quality, commercial films.

Kimmel and Sidney Kimmel Entertainment, in association with Universal Pictures, recently financed Paul Greengrass' critically acclaimed UNITED 93, as well as executive producing Billy Ray's BREACH, starring Chris Cooper, Ryan Phillippe and Laura Linney to be released March 2007. Universal will also release Nick Cassavetes' ALPHA DOG, the controversial film starring Emile Hirsch, Bruce Willis, Sharon Stone and Justin Timberlake, which Kimmel produced and financed.

Kimmel is producing a diverse slate of films for release in 2007. He is currently in production on Jon Poll's CHARLIE BARTLETT, starring Anton Yelchin, Robert Downey Jr. and Hope Davis; Ira Sachs' MARRIAGE, starring Pierce Brosnan, Chris Cooper, Patricia Clarkson and Rachel McAdams; Kasi Lemmons' TALK TO ME, starring Don Cheadle and Chiwetel Ejiofor; in pre-production on Craig Gillespie's LARS AND THE REAL GIRL, starring Ryan Gosling and post-production on Frank Oz' DEATH AT A FUNERAL, starring Matthew Macfadyen, Peter Dinklage and Ewen Bremner.

Kimmel will see the release of COPYING BEETHOVEN, directed by Agnieszka Holland and starring Ed Harris through MGM on October 13, 2006. This will be the first film released under Sidney Kimmel Entertainment's distribution deal at MGM.

In addition to his success in filmed entertainment, Kimmel founded Jones Apparel Group in 1975, which has since grown into a \$4.5 billion diversified fashion industry empire. Still active as the chairman of Jones' board of directors, he has also established the Sidney Kimmel Foundation and its subsidiary, the Sidney Kimmel Foundation for Cancer Research, which is one of the nation's largest individual donors to cancer research. Kimmel is extremely involved in philanthropic endeavors benefiting his hometown of Philadelphia as well as Jewish education and continuity. He recently oversaw the opening of the Kimmel

Center for the Performing Arts in Philadelphia, home of the world-renowned Philadelphia Orchestra. He is also a partner in Cipriani International, the acclaimed international restaurant and catering establishment, and is a part owner of The Miami Heat.

MARINA GRASIC (Executive Producer)

Marina Grasic's varied background in the entertainment industry spans the fields of production, finance, and legal affairs. Ms. Grasic recently co-founded Sidney Kimmel Entertainment, one of the leading independent feature film companies dedicated to the production of high quality independent films. As the Chief Operating Officer of SKE she was responsible for running the day to day operations of the company and served as Executive Producer or Producer of the company's films, including ALPHA DOG, directed by Nick Casavettes and starring Justin Timberlake, Emile Hirsch, Bruce Willis and Sharon Stone; NEVERWAS, starring Ian McKellan, William Hurt, Aaron Eckhart, Brittany Murphy and Jessica Lange; COPYING BEETHOVEN, starring Ed Harris and Diane Krueger; and GRIFFIN AND PHOENIX, starring Amanda Peet and Dermot Mulroney.

She is currently producing or executive producing POKER NIGHT starring Hayden Christensen and Samuel Jackson; A BUTTERFLY ON A WHEEL, starring Pierce Brosnan, (currently filming in Vancouver); and THE OTHER BILLY DRAKE, starring Billy Crystal.

Before co-founding Sidney Kimmel Entertainment, Ms. Grasic executive produced the multiple awards winning film CRASH, winner of three Academy Awards including Best Picture and Best Original Screenplay. Written and directed by Paul Haggis and starring Don Cheadle, Sandra Bullock, Brendan Fraser and Matt Dillon, CRASH is expected to gross over \$200 million worldwide. Grasic also served as executive producer on EVEN MONEY, directed by Mark Rydell, starring Danny DeVito and Kim Bassinger.

Ms. Grasic, a former attorney, was involved in numerous transactions with studios and large independent production companies, working on over two hundred film transactions including such pictures as THE AVIATOR, TERMINATOR 3, AROUND THE WORLD IN EIGHTY DAYS, END OF DAYS, THE GRINCH THAT STOLE CHRISTMAS, THE LEGEND OF BAGGAR VANCE, THE BACHELOR, and AUTUMN IN NEW YORK.

Ms. Grasic also partnered with producer Chuck Gordon (DIE HARD, FIELD OF DREAMS) setting up international output deals for major feature films and a revolving line of credit of \$500M. As head of business and legal affairs at Fireworks/Rigel Distribution, she was directly involved in the financing, production and distribution of television programs such as: "Pacific Blue" (USA Network), "Universal Soldier," "The Last Don" (CBS-Mini-series), "Titanic Secrets Revealed" (Tribune Entertainment), "RoboCop" (Rysher), and "Land's End" (Disney).

Marina Grasic holds a JD in International Law.

EVELYN O'NEILL (Executive Producer)

A Harvard graduate who brings the multi-angled perspective of a filmmaker and producer to nearly two decades as a manager, Evelyn O'Neill is a founding partner in Management 360. She represents both Freundlich and Moore, and helped to shepherd TRUST THE MAN from its inception.

PAMELA HIRSCH (Line Producer)

Pamela Hirsch is currently co-producing WATCHING THE DETECTIVES by writer/director Paul Soter, starring Cillian Murphy and Lucy Liu.

Hirsch previously co-produced DEDICATION, Justin Theroux's directorial debut starring Billy Crudup and Mandy Moore and John Cameron Mitchell's SHORTBUS, which premiered at the 2006 Cannes Film Festival. She also line produced SECOND BEST starring Joe Pantoliano and Jennifer Tilly (Selection, Sundance Film Festival 2004); MY SEXIEST MISTAKE; TEMPTING ADAM for the Oxygen Network; and THE BEST THIEF IN THE WORLD starring Mary Louis Parker (Selection, Sundance Film Festival 2004).

Hirsch has previously worked as a production manager on numerous film and television projects with NY-based production companies over the past decade.

TIM ORR (Director of Photography)

Tim Orr studied cinematography at the North Carolina School of the Arts School of Filmmaking. He has shot numerous documentaries, commercials and feature films.

Orr's feature credits include: GEORGE WASHINGTON and DANDELION, for which he was nominated for Independent Spirit Awards; Peter Sollett's award winning debut RAISING VICTOR VARGAS; Sundance award winner ALL THE REAL GIRLS, as well as IMAGINARY HEROES, and UNDERTOW. He recently completed the films LITTLE MANHATTAN for New Regency Pictures, THE BAXTER for IFC Films, and the Southern drama COME EARLY MORNING.

KEVIN THOMPSON (Production Designer)

Kevin Thompson has worked extensively as a production designer for more than ten years on a long list of well-received films shot in the New York area. TRUST THE MAN serves as a reunion for Thompson with director Bart Freundlich and actors Julianne Moore and Billy Crudup after 2001's WORLD TRAVELER.

He also served as production designer on the thriller STAY for director Marc Forster (FINDING NEVERLAND, MONSTER'S BALL), starring Naomi Watts and Ewan McGregor. Thompson contributed to the haunting, luxurious Manhattan look of director Jonathan Glazer's BIRTH starring Nicole Kidman and Lauren Bacall. His other credits include director Burr Steers' acclaimed ensemble comedy IGBY GOES DOWN; THE YARDS, starring Mark Wahlberg, Joaquin Phoenix and James Caan; DOWN TO YOU starring Freddie Prinze, Jr. and Julia Stiles; and 54 with Ryan Phillippe, Salma Hayek and Mike Myers.

Thompson first gained attention in 1994 as the production designer of James Gray's LITTLE ODESSA starring Tim Roth. He then worked on the widely seen indie hits KIDS, for director Larry Clark; PARTY GIRL starring Parker Posey; and David O. Russell's FLIRTING WITH DISASTER starring Ben Stiller, Patricia Arquette and Tea Leoni. Thompson followed these films with Ismail Merchant's THE PROPRIETOR; the comedy KICKED IN THE HEAD featuring Linda Fiorentino, Lili Taylor and James Woods; and OFFICE KILLER starring Carol Kane, Molly Ringwald and Jeanne Tripplehorn.

JOHN GILROY, A.C.E. (Editor)

Gilroy began his editing career working on numerous films as an assistant, including two by Francis Coppola: PEGGY SUE GOT MARRIED and GARDENS OF STONE.

Gilroy has edited over a dozen features, his most recent being MIRACLE for Walt Disney Pictures, directed by Gavin O'Connor, about the 1980's Olympic hockey victory over the Russians. Other feature credits include NARC, directed by Joe Carnahan, SUSPECT ZERO, TUMBLEWEEDS and SHADOW MAGIC.

Gilroy also edited TICKER, one of BMW's short films in their "The Hire" series for which he won a Cleo award in 2003.

CLINT MANSELL (Music By)

Clint Mansell has emerged to become one of the most innovative film composers of the last several years. Beginning with Darren Aronofsky's groundbreaking PI in 1998 and continuing non-stop ever since, Clint has established a unique musical vision and style that transcends the boundaries of conventional film music, through such films as REQUIEM FOR A DREAM, SAHARA and DOOM.

As lead vocalist and guitarist for the pioneering British band Pop Will Eat Itself, Clint became known as something of a musical renegade. Fusing pop, rock and rap, Pop Will Eat Itself began an underground revolution that was to influence the international musical landscape, eventually gaining the attention of Trent Reznor, Nine Inch Nails, who signed the band to his own label in 1994. Shortly after

the group disbanded in 1996, Clint moved to New York to begin the next phase of his career. A mutual friend introduced him to filmmaker Darren Aronofsky, and the two began what would become a close creative collaboration.

Clint's work with Kronos Quartet on his second film, REQUIEM FOR A DREAM, established him as an important new voice in the world of film music. His haunting, abstract score about addiction in its many forms brought a sense of space and time to the chaos of the film's characters. Immediately following REQUIEM, Clint switched gears to work on the dry, sarcastic score to KNOCKAROUND GUYS, a film about a couple of wannabe mobsters for producer Lawrence Bender.

A melancholy, emotional score to Bart Freundlich's WORLD TRAVELER in many ways reflected Clint's own personal journey at this time, as he moved to Los Angeles. Clint then went on to THE HOLE, writing his first orchestral score in just under ten days. Continuing his trend of pushing the creative envelope, he composed a tragic, unusual acoustic guitar score for the film RAIN, produced by Martin Scorsese. Clint then teamed up with director Barbet Schroeder on the thriller MURDER BY NUMBERS starring Sandra Bullock.

Clint's scores also include the directorial debuts of Oscar-winners Nicolas Cage (SONNY) and Stephen Gaghan (ABANDON), as well as SUSPECT ZERO starring Ben Kingsley for Paramount. He recently completed his third collaboration with Aronofsky, WB's upcoming, THE FOUNTAIN, which again features Kronos Quartet along with Scottish band Mogwai.

DANIEL WISE (Music Supervisor)

Daniel Wise's introduction into the music business came as an artist when he led an early 1980's new wave band that toured heavily on the East Coast and opened for Cheap Trick and Tom Petty.

Aside from his talents as a producer and engineer, Wise is a very talented songwriter and multi-instrumentalist. As an artist, he conveys a certain sensitivity when working on a project, and describes his goal when making a record as staying invisible. He has done over 100 records with such artists as Scissor Sisters for Universal; The Secret Machines for Warner Brothers; Even the Odd for Wrong Records; The Exit for Windup; and critically acclaimed records for 22 Brides for Universal/ZeroHour.

He also produced two albums for Maceo Parker (WAR/EFA), projects which involved performances by Ani DiFranco, James Taylor and Prince.

In addition to producing and co-writing several tracks with Joan Osborne, Dan also produced the debut album for Danish recording artist Marie Frank (BMG) who won 4 Grammys including Best Pop Album, Best New Artist, and Best Female Vocal; and a track for David Poe's (EPIC) "late album".

In August 2002, Dan took eight months off to construct his new studio, The Shed. His first project at The Shed was producing a single from NYC band Precherman. Dan is currently spending his

time promoting the record "Annabella" for Libby Johnson who is signed to his own label, WRONG RECORDS.

MICHAEL CLANCY (Costume Designer)

Michael Clancy recently completed James Gray's feature WE OWN THE NIGHT starring Joaquin Phoenix, Mark Wahlberg, Robert Duvall, and Eva Mendes and French Director Manuel Pradel's A CRIME starring Harvey Keitel and Emmanuelle Beart. He is currently designing NBC/Sony's "Kidnapped."

Clancy recently designed EVERYTHING IS ILLUMINATED for director Liev Schreiber, starring Elijah Wood. His additional credits include the Bollywood-inspired comedy THE GURU starring Jimi Mistry, Marisa Tomei and Heather Graham, as well as the most successful independent comedy of all time, Nia Vardalos MY BIG FAT GREEK WEDDING. Clancy also designed costumes for DOWN TO YOU starring Freddie Prinze, Jr. and Julia Stiles; director James Gray's THE YARDS, starring Mark Wahlberg, Joaquin Phoenix and James Caan; Columbia Picture's MADELINE, an adaptation of the classic series of childrens books, featuring Frances McDormand; and WOO starring Jada Pinkett Smith.

Clancy's first film as costume designer was the highly acclaimed 1993 romantic comedy THE WEDDING BANQUET for director Ang Lee, which he then followed by designing Parker Posey's array of memorable outfits in PARTY GIRL; director James Gray's LITTLE ODESSA starring Tim Roth and Vanessa Redgrave; and STONEWALL, a comedy about the gay rights movement. Clancy's other credits include the Oxygen television pilot "My Sexiest Mistake" and the critically lauded pilot of Denis Leary's ABC series "The Job."

MEREDITH ZAMSKY (Associate Producer)

Meredith Zamsky was the Line Producer on the recent release SHOPGIRL starring Steve Martin and Claire Danes. In addition, she was the New York line producer on Fox Searchlight Pictures Oscar-nominated film, IN AMERICA, directed by Jim Sheridan. She is a longtime collaborator with director Tom DiCillo, having worked as co-producer on his features DOUBLE WHAMMY, THE REAL BLONDE, BOX OF MOONLIGHT and LIVING IN OBLIVION. In addition to her work as a line producer and associate producer, Zamsky also works as a unit production manager.

Most recently, she was the production manager on the feature film PRIDE & GLORY starring Colin Farrell, Edward Norton, Jon Voight and Noah Emmerich. She also worked on the Beacon release A LOT LIKE LOVE starring Ashton Kutcher and Amanda Peet.

Prior to her work on feature films, Meredith produced over fifteen award winning television films for ABC, CBS, Lifetime Television and HBO. Her work has been awarded the Emmy Award, the

Humanitas Award, the Cable Ace Award, the Nancy Susan Reynolds Award and the American Film Festival Blue Ribbon Award.

PAUL BERNARD (Associate Producer)

Paul Bernard has extensive experience working as a producer, director, and assistant director with some of the biggest names in the film industry. He produced and directed the independent feature *LOOSE WOMEN* starring Charlie Sheen, Keith David, and Giancarlo Esposito. Next, he served as executive producer on *MIXING NIA* starring Isaiah Washington. The film was well received at the Toronto International and New York Women's Film Festivals, and was awarded Best Picture at Worldfest Houston and the Acapulco Film Festival.

Bernard is now in development on Chad Lowe's *BEAUTIFUL OHIO*, David Morse's *EMILY GOODBODY*, Dan Ireland's *LITTLE BOHEMIA*, and Dean Devlin's *ONE LITTLE PROBLEM*.

His recent producing credits include the feature *HIGH TIMES POTLUCK*, written by Victor Colicchio (*SUMMER OF SAM*). The film was scored by John Nau and Mark Bryan of Hootie and the Blowfish. He co-executive produced *PASSIONADA*, directed by Dan Ireland (*A WHOLE WIDE WORLD*) starring Jason Isaacs and Emmy Rossum, with partner James Scura. Bernard served as a producer on the digital feature *SWIMMING UPSTREAM* starring Michael Moriarty; *VENUS & VEGAS* starring Donald Faison; and *LEO* (official selection 2002 Toronto International Film Festival) starring Joseph Fiennes, Elisabeth Shue, Sam Shepard and Dennis Hopper.

He has worked as an assistant director on *SPANGLISH*, *THE DAY AFTER TOMORROW*, *THE PATRIOT*, *ANY GIVEN SUNDAY*, *THREE KINGS*, *THE SIEGE*, *GODZILLA*, *MARS ATTACKS*, *MISSION IMPOSSIBLE*, *DIE HARD WITH A VENGEANCE*, *CITY HALL* and *INTERVIEW WITH A VAMPIRE*.

In addition to his film experience, Bernard has numerous commercial credits and has worked in music, serving as line producer and production manager for the Grateful Dead Summer Tour '92, Billy Joel's PBS concert '93 and Pete Townsend's *Psycho Derelict* '93.

Mr. Bernard currently serves as one of the heads of the University of South Carolina Film Board. He received a Bachelor of Arts in Media/Film from the University and periodically teaches classes at his alma mater.

UNIT PRODUCTION MANAGER Meredith Zamsky
FIRST ASSISTANT DIRECTOR Paul Bernard
SECOND ASSISTANT DIRECTOR Eric Yellin

CAST

(In order of appearance)

TOM David Duchovny
REBECCA Julianne Moore
BABY MAGGIE Sascha Gillen and Brianna Gillen
DAVID Liam Broggy
TERMINEX GUY Scott Sowers
TOBEY Billy Crudup
ELAINE Maggie Gyllenhaal
DR. BEEKMAN Garry Shandling
ELAINE'S BOSS Sarah Knowlton
CRAZY HAIR DRIVER Brian Tarantina
JASPER Justin Bartha
FRANCIS, THE DIRECTOR David Greenspan
PAMELA Dagmara Dominczyk
SHANNON Caroline Schlobohm
FAITH Eva Mendes
RAND Sterling K. Brown
MARIA, THE BABYSITTER Teresa Yenque
NEWSPAPER VENDOR Kiran Merchant
WAITER Tom Riis Farrell
COSMOS Caleb Freundlich
NORAH Ellen Barkin
SEX ADDICTS LEADER Jayne Houdyshell
MISPLACED SEX ADDICT Todd M. Hofacker
CYNICAL NEW YORKER Peter S. Bencebi
WOMAN WHO CAN'T GET ENOUGH Kate Jennings Grant
JOHN, PREFERABLY COARSE Frederick Owens
GORDON, BITTER SEX ADDICT Jim Gaffigan
DANTE James Le Gros
ROCKER AT THE BAR Steve Glenn
GOREN Glenn Fitzgerald
AMIS Paul Hecht
DINNER GUEST Steven Wargo
LINCOLN CENTER FAN Sherry Ham
ASSISTANT STAGE MANAGER Gretchen Cleevly
USHER John Ellison Conlee
STAGE MANAGER Sean Dugan
STAGE ACTOR Hollis Granville
AUDIENCE MEMBER #1 Jimmy King
AUDIENCE MEMBER #2 Chris Champeau
OLD LADY Francine Beers

OLDER MAGGIE Liv Freundlich
FLIGHT ATTENDANT Noelle Beck

STUNT COORDINATORS Michael Russo
Peter Bucossi

STUNTS Paul Bucossi
Roy Farfel
John DeBlasio
Carolyn Feldschuh
Patrick M. Walsh

CREW

PROCESS PRODUCTION EXECUTIVE Howard Gertler

POST PRODUCTION SUPERVISOR Jennifer Lane

ART DIRECTOR John Nymarkay
ART DEPARTMENT COORDINATOR Alyson Wellins Lewin
ART DEPARTMENT PRODUCTION ASST. Vanessa Merrill
SET DECORATOR Mila Khalevich

A CAMERA OPERATOR Matthew Clark
FIRST ASSISTANT CAMERA Craig Pressgrove
SECOND ASSISTANT CAMERA Linda Slater
LOADER Laura Hudock
B CAMERA OPERATOR Hernan Michael Otaño
FIRST ASSISTANT B CAMERA Carlos Bible
Jeffery Dutemple
STEADICAM OPERATOR William Arnot

SCRIPT SUPERVISOR Janna DeLury

SOUND MIXER William Sarokin
BOOM OPERATOR Tommy Louie
UTILITY SOUND Richard Murphy

ASSISTANT COSTUME DESIGNER Pilar Limosner
WARDROBE SUPERVISOR Erika Goyzueta
COSTUMER Amy Burt
ADDITIONAL COSTUMER Bernadette Jurkowski
COSTUME PRODUCTION ASSTS Valerie Bentley
Victoria Davidov
Sarah Goldstein
Lilly Rachles
Holly Waterfield
Courtney Williams

HAIR DEPARTMENT HEAD Sherry Heart
KEY HAIR STYLIST Annemarie Bradley
HAIR STYLISTS Jean Henry

MAKE-UP DEPARTMENT HEAD	Brian Sherratt
KEY MAKE-UP ARTIST	Susan Reilly Lehane
MAKE-UP ARTISTS	Tania Ribalow
	Maya Hardinge
	Amanda Ross
ASSOCIATE EDITOR	Chi-Yoon Chung
ASSISTANT EDITOR	Beatrice Sišul
GAFFER	Scott Miller
BEST BOY ELECTRICS	Dave Elwell
	Raymond Flynn
ELECTRICIANS	Justin Gravatt
	Hugo Bonilla
	Keith Kalohelani
RIGGING GAFFER	Jeff Eplett
RIGGING BEST BOY	John Schwartz
STAGE LIGHTING DESIGNER	Mark Schwentner
KEY GRIP	Eric Gearity
BEST BOY GRIP	Daniel J. Vranesich
DOLLY GRIP	Greg Cahill
GRIPS	Marc F. Vranesich
	Ian Grunke
ADDITIONAL GRIPS	Steven Baker
	Lincoln Harrice
	Chris Scarafile
PROPERTY MASTER	Leni Calas
ASSISTANT PROPERTY MASTER	Adam Goodnoff-Cernese
PRODUCTION SUPERVISOR	Rose Viggiano
PRODUCTION COORDINATOR	Leda Nornang
ASST. PRODUCTION COORDINATOR	Danielle Blumstein
PRODUCTION SECRETARY	Carmen Cárdenas
OFFICE PRODUCTION ASSISTANT	Richard P. Keeshan
PRODUCTION INTERN	Zach Wigon
PRODUCTION INTERN	Liz Williams
PROCESS PRODUCTION ASSOCIATE	Lateefah Torrence
ASSISTANT TO MR. FREUNDLICH	Todd M. Hofacker
ASSISTANT TO MR. PERELL	Kelly Dorsey
ASSISTANT TO MS. O'NEILL	Bo Morrison
KEY SET PRODUCTION ASSISTANT	Doug Webster
SET PRODUCTION ASSISTANTS	Bryant Denny
	Brad Robinson
	Jill Perno
	Ali Norod
ADD'L SET PRODUCTION ASSTS.	Nick Jayanty
	Martin Leight
	Ann McVey

ADDITIONAL ASSISTANT EDITOR	Heather Goodwin
POST PRODUCTION ASSISTANT	James W. Harrison III
LEADMAN	Peter DeCurtis
ON SET DRESSER	Thomas A. DeLillo
SET DRESSERS	Richard Morris
	Joseph Proscia
	Guido DeCurtis
	Frank DeCurtis, Jr.
	Louise DeCurtis
	Bradley Klipp
	Thomas Ahlers
CAMERA SCENIC	Cliff Schorr
CHARGE SCENIC	Julia Barraclough
SUPERVISING SOUND EDITOR	Dave Paterson
ADR/DIALOGUE EDITOR	Mary Ellen Porto
FOLEY EDITOR	Rachel Chancey
ADDITIONAL SOUND EFFECTS EDITOR	Brian Langman
MUSIC EDITORS	Joshua Winget
	Dave Paterson
MUSIC CONSULTANT	Brian Ross
FOLEY RECORDIST	Ryan Collison
FOLEY ARTIST	Jay Peck
ADR RECORDISTS	Dave Boulton
	Brian Gallagher
	Bobby Johanson
	Krissopher Chevannes
ADR RECORDED AT	Sound One Corp.
ADR VOICE CASTING	Sondra James
ADDITIONAL VOICE ACTORS	Blanca Camacho
	David Coburn
	Mitchell Greenberg
	Matt Labyorteaux
	Vanessa Lemonides
	Marcus Maurice
	Christie Moreau
RE-RECORDING MIXERS	Andy Kris
	Dave Paterson
MIX TECHNICIAN	Shane Stoneback
RE-RECORDED AT	Sound One Corp.
LOCATION MANAGER	Peter Pastorelli
LOCATIONS COORDINATOR	David Ginsberg
LOCATION ASSISTANTS	Steve Faughnan
	Adam Carroll

	Mike Berlin
LOCATION SCOUTS	Kathleen Beall
	Elizabeth Klenk
	Ann Kuronyi
PARKING COORDINATOR	Cisco Marcial
MS. MOORE'S STAND-IN	Pam Prichard
MR. DUCHOVNY'S STAND-IN	Vincent Burns
MR. CRUDUP'S STAND-IN	Steven Wargo
MS. GYLLENHAAL'S STAND-IN	Kate Roe
PRODUCTION ACCOUNTANT	Kyle O'Brien
1 ST ASSISTANT ACCOUNTANT/ PAYROLL	Tony Cypres
ACCOUNTING CLERK	Anthony Ficalora
VIDEO PLAYBACK OPERATORS	Ricco Austin
	Dennis Green
	Darren Ryan
	Daniel Salk
UNIT PUBLICIST	Lisa Kussell
	BWR Public Relations
ASSISTANT TO LISA KUSSELL	Jennifer Hayman
STILL PHOTOGRAPHER	K.C. Bailey
TRANSPORTATION CAPTAIN	Jim Buckman
DRIVERS	Robert Bermudez
	James Donnelly
	Robert Buckman
	Kenneth Garrison
	Salvatore Ciccone
	George Collins
	Mike Elliot
ADDITIONAL PHOTOGRAPHY	Matthew Clark
	Frankie Demarco
ADDITIONAL PHOTOGRAPHY PRODUCER	Todd M. Hofacker
CASTING ASSOCIATE	Stephanie Holbrook
EXTRAS CASTING	Meredith Jacobson Marciano
EXTRAS CASTING ASSOCIATE	Barbara McNamara
EXTRAS CASTING ASSISTANT	Laura Verbeke
CLEARANCE/ PRODUCT PLACEMENT	Wendy Cohen
CONSULTANT	Production Resources
CATERING BY	Gourmet To U
CATERER	Anthony Torre

ASSISTANT CHEF	Angel Pina
CRAFT SERVICE	Patrick Mahoney
CRAFT SERVICE ASSISTANT	Rob Van de Laar
SET MEDIC	Leslie Witt
POST PRODUCTION ACCOUNTANT	Pietro Lorino
ASST. POST PRODUCTION ACCOUNTANT	Jack Lorino
VISUAL EFFECTS BY	Digital FilmWorks
VISUAL EFFECTS SUPERVISOR/PRODUCER	Cosmas Paul Bolger, Jr.
SENIOR 3D ARTIST	Edward Quirk
COMPOSITING ARTISTS	Tommy Tran
	Robert Lukacs
PRODUCTION COORDINATORS	Sharon Stetzel
	Heather Ignarro
FILM TECHNICIAN	Aanand Shrosth
MAIN TITLE DESIGN	Deborah Ross Film Design
TITLE ANIMATION BY	Cybermotion
NEGATIVE CUTTER	World Cinevision – Stan Sztaba
COLOR TIMER	Don Ciana
VIDEO DAILIES BY	Creative Mega Playground
EDITING FACILITY	Village Mega Playground
DOLBY SOUND CONSULTANT	Tom Kodros
DIGITAL INTERMEDIATE	Technicolor New York
DI PRODUCER	Christian Zak
PROJECT MANAGER	Mike Balabuch
COLORIST	Tim Stipan
CONFORM EDITOR	Anthony Kounouklos
DRS	James Ahern
	Jessica Allen
FILM SCANNING	Chris Keighley
	Ted Rodenborn
FILM RECORDING	Rich Kaplinski
ENGINEERING	Thoma Thureau
	Emery Anderson
DAILIES ADVISOR	Joe Violante
PRINT COORDINATOR	Ralph Costanza
COMPLETION GUARANTY PROVIDED BY	International Film Guarantors
PRODUCTION LEGAL	Schreck, Rose and Dapello, LLC
PRODUCTION FINANCING PROVIDED BY	Union Bank of California, N.A.
COLLECTION ACCOUNT MANAGEMENT BY	Fintage House
PAYROLL SERVICES PROVIDED BY	Entertainment Partners
INSURANCE	Ross Miller
	D.R. Reiff & Associates

MUSIC SCORING MIXER	Allen Sides
ORCHESTRATOR AND CONDUCTOR	David Campbell
COPYISTS	Bettie Ross-Blumer Noelle Simeon
CONTRACTOR	Suzie Katayama
DANTE'S SINGERS	Teresa Gattison, Audrey Martells, Deena Miller
SCORE RECORDING FACILITIES	O'Henry Recording Studios Clear Lake Audio
SCORE PRODUCED BY	Clint Mansell

MUSIC

"Everything"
Written and Performed by Ben Harper
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"Bullet and a Target"
Written by Clarence Greenwood
Performed by Citizen Cope
Published by Cope Music (ASCAP)
Appears courtesy of RCA Records by arrangement
with Sony BMG Music Entertainment

"Just One Blue Note"
Written by Jutta Gruber
Provided by Associated Production Music LLC

"Let's Get It On"
Written by Marvin Gaye and Edward Townsend
Performed by Marvin Gaye
Courtesy of Motown Records
Under license from Universal Music Enterprises

"Blue Boy"
Written by Jutta Gruber
Provided by Associated Production Music LLC

"The SportsCenter Theme"
Written by John Colby
Courtesy of ESPN, Inc.
Published by Middle Street Music (BMI)

"Free to Live"
Composed and Produced by
Robert J. Walsh (BMI)
Courtesy of Screenmusic International, Encino,
CA. and FirstCom Music.

Published by Jim Long Music (BMI)
"My Way Home"
Written by Clarence Greenwood
Performed by Citizen Cope
Published by Cope Music (ASCAP)
Appears courtesy of RCA Records by arrangement
with Sony BMG Music Entertainment

"It is What it is"
Written by Daniel Wise
Performed by Preacherman
Courtesy of Wrong Records

"Have a Hap, Hap, Happy Christmas"
Written by Carl T. Vreeland
Performed by Uncle Carl
Published by La Porta Music (ASCAP)

“Where I Want to Be”
Written by Libby Johnson
Performed by Libby Johnson
Courtesy of Wrong Records

“Rain”
Written by Libby Johnson
Performed by Libby Johnson
Courtesy of Wrong Records

“Don’t Mean You Lost Your Love”
Written by Libby Johnson
Performed by Libby Johnson
Courtesy of Wrong Records

“Everlasting No”
Written by David Cantor
Performed by Dave's True Story
Published by Dashiell Road Music (SESAC)
Produced by Jeff Eyrich

“It’s Over”
Written by Even the Odd
Performed by Even the Odd
Courtesy of Wrong Records

“You’re the Bossa”
Written by Darren Solomon
Produced by Big Foote Music

“Table For Two”
Written by Jeff Cohen, Cliff Goldmacher and
Heather Rigdon
Performed by Heather Rigdon

"Pizza and Fairytales"
Written by Kelly Padrick and Nancy Hess
Performed by Kelly Padrick
Courtesy of Samlea Music (BMI)

“Shiny on the Inside”
Written and Produced by Leona Naess and Samuel
Dixon
Performed by Leona Naess

“Latin Jazz”
Written by Nicolas Folmer
Provided by Associated Production Music LLC

”Nadine”
Written by David Cantor
Performed by Dave's True Story
Published by Flexible Man Music (ASCAP)
Produced by Michael Viceglia

“Edge Test”
Written By Stuart Matthewman
Performed By Cottonbelly
Courtesy Wrong Records

“Wysteria”
Written by Stevie Butler, Beth-Anne Arentsen,
Tim Deuchler, Steve Eisen
Performed by P-1
Courtesy of Novo Records
Published by P To The One Music (ASCAP) and P
To The Top Music (BMI)
www.p-1music.com

“World in Which We Live”
Written by David Cantor
Performed by Dave's True Story
Published by Dashiell Road Music (SESAC)
Produced by Jeff Eyrich

"Paper Doll"
Written by Rachael Yamagata
and Kevin Salem
Performed by Rachael Yamagata
Published by Rachael Yamagata Songs (BMI)
/Careers-BMG Music Publishing, Inc. (BMI), Van
Rier Music (BMI)
Courtesy of RCA Victor Group by arrangement
with Sony BMG Music Entertainment

"Be Be Your Love"
Written by Rachael Yamagata
and John Alagia
Performed by Rachael Yamagata

Published by
Rachael Yamagata Songs (BMI) /
Careers-BMG Music Publishing, Inc. (BMI),

Peach Blossom Creek Music (ASCAP)
Courtesy of RCA Victor Group by arrangement
with Sony BMG Music Entertainment

“Sideways”
Written by Clarence Greenwood
Performed by Citizen Cope
Published by Cope Music (ASCAP)
Appears courtesy of RCA Records
by arrangement with Sony BMG Music
Entertainment

"Closer"
Written by Ann Colville and Carl T. Vreeland
Performed by Ann Colville
Published by La Porta Music (ASCAP)

“A Love Story”
Written by Narholz, Gregor (GEMA)
Published by SONOTON APM (ASCAP) /
SONOTON MUSIC LIBRARY (GEMA)

"Beethoven Symphony No.9 – Ode to Joy"
Performed by Royal Philharmonic Orchestra
Copyright Extreme Production Music

”A Difficult Decision”
Written by Narholz, Gregor (GEMA)
Published by SONOTON APM (ASCAP) /
SONOTON MUSIC LIBRARY (GEMA)

"Salut Demure - Faust"
Written by Charles François Gounod
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“Half a Man”
Written by Mark Anthony Thompson
Performed by Chocolate Genius
Courtesy of V2 Records
Published by Music of V2 America, Inc. / Genghis
Music/Skillet Turtles
(admin. by BMG Songs, Inc.) (ASCAP)

“Juniper”
Written by James Le Gros
Performed by James Le Gros
Arranged by Clint Mansell and Daniel Wise

“Indelible Mark”
Written By Libby Johnson and Daniel Wise
Performed by Libby Johnson
Courtesy of Wrong Records

STOCK FOOTAGE
Footage Courtesy of ESPN Enterprises, Inc.
Footage Courtesy of the Professional Bowler’s Association, LLC.
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Land's End
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Spotlight Marketing
Starbucks
Stila
Tartine
Threadcountzzz
TIGI – Toni & Guy
Tuleh
Ugg
UPP Entertainment
Valentino
Vera Wang
Veselka, Tom & Jason
Vicki Sarge for Showroom Seven
Victoria's Secret

This film participated in the Empire State Production Credit program.

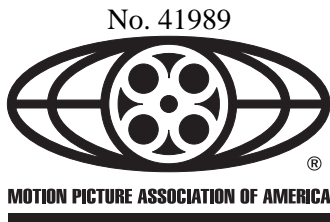


Lighting and Grip Equipment
supplied by
Panavision, New York



Color by

Produced and Distributed



Made with ♥ all in New York City.

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