

Chazz Palminteri

Andie MacDowell

Jodelle Ferland

Rainey Qualley

in

MIGHTY FINE

A Film by Debbie Goodstein

MIGHTY FINE

The Cast

CHAZZ PALMINTERI.....Joe Fine
ANDIE MACDOWELL.....Stella Fine
JODELLE FERLAND.....Natalie Fine
RAINEY QUALLEY.....Maddie Fine
PAUL BEN-VICTOR.....Bobby
ARTHUR NASCARELLA.....Lenny
JANEANE GAROFALO.....Natalie Fine Adult Voice
RICHARD KOHNKE.....Earl
KENT JUDE BERNARD.....Louie
MILES DOLEAC.....Mr. Smith
TIBOR FELDMAN.....Dr. Tessler
RONALD FLAGGE.....Sam
JOSEPH MEISSNER.....Veterinarian
LEE HARDEE.....Southern Boy
ANN MCKENZIE.....Poetry Contest Judge
GERALDINE SINGER.....Gracie
LLOYD WATTS.....Man on Car
DOUG WILSON.....Police Officer
NOAH ROSENFELD.....Owen
ZACHARY ROSENFELD.....James
RAMONA TYLER.....Kelly
TODD WILLIAMS.....Maître d'
JUDITH DURNING.....Psychiatrist
BRANDON TIER.....Buddy the Dog

MIGHTY FINE

The Filmmakers

Written and Directed by.....DEBBIE GOODSTEIN-ROSENFELD
Producers.....AJAE CLEARWAY
.....KATHRYN WALLACK
.....DEBBIE GOODSTEIN-ROSENFELD
Executive Producers.....CHAZZ PALMINTERI
.....MARK MANUEL
Co-Executive Producer.....BARBARA GOODSTEIN
Co-Producer.....ANDIE MACDOWELL
Cinematographer.....BOBBY BUKOWSKI
Production Designer.....KELLY MCGEHEE
Supervising Editor.....ANDREW MONDSHEIN
Editor.....SUZY ELMIGER
Original Music.....MAX AVERY LICHTENSTEIN
Costume Designer.....KARI PERKINS
Casting.....ADRIENNE STERN
First Assistant Director.....ANDREW J. SHEPHERD
Supervising Sound Editor/Dialogue Editor.....BRIAN LANGMAN
Sound Effects Editor.....ERIC STRAUSSER
Music Editor.....ANNETTE KUDRAK
Re-recording Mixers.....REILLY STEELE
.....BRIAN LANGMAN
Post Production Supervisor.....ALEXIS WISCOMB
Post Coordinator.....AMY BENCH
Title Designer.....ROBYN GIRARD
Visual Effects Supervisor.....JOHN BAIR
Visual Effects Producers.....VIVIAN CONNOLLY
.....LEA PRAINSACK

Steadicam/'B' Camera Operator.....JESS HAAS
Production & Post Accountant.....EDWIN L. PEREZ
Production Secretary.....JOE HAGG
Hair Department Head.....MARGEUX FOX
Makeup Department Head.....REMI W. SAVVA
Location Manager.....KATIE CALHOON

MIGHTY FINE

Synopsis

Set in the 1970's, "Mighty Fine" is the story of Joe Fine (Chazz Palminteri) a charismatic, high-spirited man, who relocates his family—wife Stella (Andie MacDowell), daughters Natalie (Jodelle Ferland) and Maddie (Rainey Qualley)—from Brooklyn to New Orleans, in search of a better life. Joe's devotion to his family knows no bounds, and he seeks to provide them with the ultimate in the good life, from a palatial home to a steady string of extravagant gifts. Unfortunately, Joe's spending spree is wildly out of touch with reality, as his apparel business is teetering on the brink of collapse, a fact he refuses to accept.

On the surface Joe is a charmer with a king-sized personality, but underneath he is possessed by a deep-rooted anger which he frequently turns on the family he loves. An emotional powder keg ready to explode at any instant, Joe holds his wife and daughters captive to his unpredictable mood swings. The largest part of his fury is directed at Maddie, who is sixteen and beginning to show signs of both an emerging sexuality and a willingness to challenge his authority. Stella, a holocaust survivor and no stranger to victimization, and younger sister Natalie, an aspiring poet, appear to be more forgiving of his "fits," but they feel the impact of Joe's emotional abuse as much as Maddie does: Stella is paralyzed by the conflict between supporting her husband and safeguarding her daughters, and Natalie's internalization of her father's anger makes her painfully shy, impeding her dreams of becoming a poet.

Written and directed by Debbie Goodstein, "Mighty Fine" is told from the perspective of an adult Natalie remembering the events of her youth, and is inspired by Goodstein's memories of her own father and other similarly troubled men. The film is an exploration of the fears and confusion that caused men of Joe's generation to act out in destructive ways they didn't understand. While its story of a family in crisis doesn't soft-pedal harsh truths, "Mighty Fine" ultimately shows how coming to terms with the past without judgment is the most fruitful way to move toward the future.

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MIGHTY FINE

About the Production

The story of “Mighty Fine” is fictional, but it draws to a great extent on writer/director Debbie Goodstein’s vivid memories of her childhood. “My father had anger issues, ups and downs, and living in his world could be a bit of a rollercoaster ride,” says Goodstein. “He loved his family but had self-destructive impulses and a rage that made life with him unpredictable and sometimes very scary.” Many of Goodstein’s friends also had fathers similar to her own, and she contrived the character of Joe Fine as a composite. Goodstein sees Joe as a creature of his time, someone who couldn’t exist today: “Joe Fine is the king of his castle, like so many men of the seventies. But even then, things were changing rapidly, and men like Joe, with all their bravado and patriarchal dominance, were poised for extinction. Today, with so many women in the workplace, that castle has become more of a stronghold of equanimity.”

Joe is a charming, larger-than-life character who wants to be Super Dad, and during his good moods, that’s exactly what he is. Unfortunately, his low moods take him to very dark and dangerous places. “At the root of Joe’s violent temper is fear and a very fragile psyche,” says Goodstein. “Like so many men, he feels that his self worth is defined by his wealth. He loves his family, but when faced with failure, his insecurities flare up and make him act out in crazy ways, almost like a child having a tantrum.” Goodstein continues: “When Joe is feeling rich there’s nothing he won’t do for his family, but when he’s feeling poor and trapped by the prospect of failure, he becomes a caged animal—any slight against him is responded to reflexively and aggressively.

Goodstein selected award-winning actor Chazz Palminteri (“A Bronx Tale,” “Bullets Over Broadway,” “The Usual Suspects”) to portray Joe because of his likeability and warmth. “I needed someone who could be aggressive and filled with rage but still remain sympathetic and even loveable.” Says Palminteri: “Joe needs therapy, but he’s one of these guys who don’t believe in therapy. A lot of times with people who have mental problems, as long as they’re doing really well, they don’t surface. And in this case, when his business starts going down, that’s when things start to unravel. That’s when he has to confront his own demons.”

As the son of an abusive father, Joe definitely doesn’t want his kids to have a childhood like his. “I did some investigating for the part and I spoke to people who were hit by their father or mother,” says Palminteri, “and the thing that pops up again and again is anger. Joe can be very violent. He’s never hit

his kids—he does slap Maddie at one point—but he’s never really hit the kids or his wife.” Says Goodstein: “Joe draws the line at physical abuse, as he encountered it in his own youth. He doesn’t seem to realize that emotional abuse can be equally destructive.”

Like Goodstein’s own mother, Stella is a holocaust survivor. But while Goodstein’s mother hid with relatives—her mother’s sister’s wartime story is told in Goodstein’s first feature, “Voices From the Attic”—Stella survived alone. “Stella’s story is even more frightening than my mother’s,” says Goodstein. “She was all by herself when Joe saves her, so she is forever in his debt. She doesn’t have a strong enough ego to impose her will upon anyone, especially Joe. She spends her life trying to make him happy, so much that she has lost all sense of herself.” Goodstein saw a vulnerability and fragility in Andie MacDowell (“Groundhog Day,” “Four Weddings and a Funeral”) that she felt was right for Stella. “There’s something old world about her, and along with her Southernness, Andie evokes a fish out of water sensibility,” says Goodstein. “Stella can never fit in anywhere, even in her own family, because no one will ever be able to relate to her experience.” Another reason Goodstein picked MacDowell was because she felt she could relate to Stella’s emotional pain and denial in very real terms. “Stella loves Joe and doesn’t know how to set any boundaries,” says MacDowell. “She’s been abused for so long that abuse is normal, and she can’t conceive of the idea that she can make it go away.” MacDowell continues: “I understand Stella because I lived that life myself. My mother was an alcoholic. My job in my home was to keep the peace.”

Although MacDowell worked with two vocal coaches on her Polish accent, she found a lot of her guidance and inspiration from a Polish actress who lives near her North Carolina home. The woman had been in America long enough so that MacDowell could hear how her accent had acclimated itself and changed—the sounds she still had and the sounds she had lost. MacDowell also discovered that the actress had lived a difficult life that paralleled Stella’s in uncanny ways. “She shared a lot about her life with me,” says MacDowell, “and I thought, ‘Oh God, this is what I need!’ It wasn’t just her accent that I stole, but I stole part of her personality. There was something really feminine about the way she talked and the way she moved that I fell in love with and thought would be perfect for the character. I kind of snipped this woman’s essence for Stella.”

Most of the conflict that takes place in the film is between Joe and his 16-year-old daughter Maddie, (played by Rainey Qualley). Maddie is at the point in her life where she is starting to think for herself, seek friendships outside the family, and recognize her father’s dysfunctional behavior for what it is.

“Maddie’s the only one of the three female characters who’s brave enough to stand up to her father,” says Qualley. “She feels a lot of responsibility to take care of her sister and her mother, so when she acts out or does something that affects her father, it might seem like she’s the one who’s causing the problem—but the truth is she’s just a nice person who wants what’s best for her family.” Says Palminteri: “Joe can’t control Maddie, and that’s why he has most of his fights with her. When he comes home, he wants peace. If he says, ‘you can’t do this or you can’t do that,’ that’s the way it’s got to be. But Maddie defies him.”

Qualley, who makes her film debut in “Mighty Fine,” plays opposite her real-life mother, Andie MacDowell. “I cast Rainey because she has a transcendent beauty and a sweetness about her that softens Maddie’s edginess and makes her antagonism less off-putting,” says Goodstein. “Because she is Andie’s daughter, the dynamic was already in place for her to be allied with her mother and the love was palpable.”

As it was her daughter’s first film role, and she wanted her to do her best, MacDowell encouraged Palminteri to go all out in his scenes with her. “Chazz kept pushing her, he scared the hell out of her, and she was breaking down,” says MacDowell, “and it was torture for me to watch it. In a sense, I was really living the scene in the same way that Stella was.” Says Qualley: “Chazz was very hands on in helping the scenes get to the right state. There are times in the movie where there was some slapping going on—and it was real. But I think it was harder for my mom to witness it than it was for me to go through it.”

Natalie, the younger Fine sister, is played by Jodelle Ferland (“Eclipse,” “Tideland”), who, at age 16, is already a veteran actress with fifty TV and film credits to her name. “Natalie acts as a quiet witness to the struggles within the Fine household,” says Goodstein. “I chose Jodelle to play Natalie because she has a quiet, pensive intellect, which made her appear vulnerable and soft-spoken, even shy, on the outside, but deep down she has an undeniable strength.” Says Ferland: “Natalie always stays optimistic and tries to see the good side of people even when they’re not at their best. When everybody else is having a really hard time, she is as well, but she’s able to express herself through her writing. There are only so many ways you can vent your anger at what you’re going through—and I think writing is one of more healthy ways to do that.”

Palminteri has high praise for Goodstein’s openness and willingness to collaborate. “Debbie listens to everybody’s opinions, filters them through her eyes, and then makes the final decision,” says Palminteri. “She knows that it takes just as much talent to recognize a great idea as it is to come up with it yourself.”

As the story was so personal for Goodstein, MacDowell felt she offered especially insightful support: “We all learned from her because she had lived through it. She also gave us a lot through the honesty she showed in being able to share her life, which was really dark and difficult.”

Goodstein selected New Orleans for the film’s location because she felt it was a place that a Jewish family from Brooklyn might find isolating. “New Orleans can be a haunting place,” says Goodstein, “and the anti-Semitism in the South during the seventies reminds us of Stella’s persecution in Europe and highlights the fact that intolerance, insolence and anger exist everywhere.”

Shooting began in June 2010 with a very short shooting schedule of twenty days. The production faced its biggest challenge when black mold was discovered in the house that was being used as the Fine home. The filmmakers had to shut down production for several days while the set was being made safe. Time was also lost due to frequent storms—the film was shot during hurricane season—and they frequently had to rethink and rewrite the locations of scenes: shooting interiors when weather made exteriors impossible and exteriors when the mold in the house set made filming inside impossible. Due to these problems, Goodstein had to make the film in only seventeen days. “We were forever in crisis management mode, which tested our flexibility along with our patience and sanity,” she says.

The story of “Mighty Fine” is told from the vantage point of a grown up Natalie, looking back on her childhood. “I decided that having the older Natalie tell the story would anchor it in the present, and give the sense that Natalie came through her ordeal in good shape, and possibly add some gravitas to the story through the words of someone older and wiser,” says Goodstein. “We were also hoping to give the film a nostalgic point of view that others could relate to when thinking back to their own childhoods.” Ferland feels that it is the Natalie’s more forgiving personality makes her particularly well-suited to be the narrator. “If it was Maddie telling the story it might have been about a father who was completely unfair and never did anything right, but Natalie loves her father no matter what he does,” says Ferland. “Even though it’s really hard for her to love him, she still does. So I think it’s a lot more innocent through Natalie’s point of view than if it was somebody else’s.” Goodstein chose actress/activist Janeane Garofolo to voice the present day Natalie. “Janeane has the intellect, strength, and wit of the person we saw Natalie becoming once she made peace with her past. She is a superb actress and her voice isn’t immediately recognizable which made her an ideal choice as well.”

Although the story it tells of a dysfunctional American family is a dark one, “Mighty Fine” is ultimately an optimistic film. “Even though the family is going through so much, and a lot of people would just give up at some point, the family is able to deal with it somehow,” says Ferland. “and although it’s really difficult for them, in the end they actually become closer because of it.” Says Palminteri: “I think that there’s always hope, no matter how bad the situation, if people really love each other, and people are willing to seek help to fix the problem. Those two factors have got to be there. If you’re not going to seek help to fix the problem then it’s just going to go right back to the way it was. But by the end of the film, you realize that there is a chance that maybe they can make this last.”

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MIGHTY FINE

About the Cast

CHAZZ PALMINTERI (Joe Fine) first came to the attention of the movie going world in 1993 when his autobiographical one-man off-Broadway show “A Bronx Tale,” was made into a film by Robert De Niro. Palminteri wrote the screenplay for the film and starred opposite De Niro, who directed. Two of Palminteri’s best known film roles since then are as for his performances as “Dave Kujan,” the US Customs Agent in Bryan Singer’s “[The Usual Suspects](#)” and as “Cheech,” a gangster with a surprising instinct for play writing, in Woody Allen’s “[Bullets Over Broadway](#),” for which he received an [Academy Award](#) nomination for [Best Supporting Actor](#), an Independent Spirit for Best Supporting Male Actor, and numerous other awards.

Palminteri’s other film credits as an actor include “The Perez Family,” “The Last Word,” “Jade,” “Mulholland Falls,” “Diabolique,” “Faithful” (also wrote), “Dante and the Debutante” (also wrote and produced), “Scar City,” “Hurlyburly,” “Analyze This,” “Down to Earth,” “Boss of Bosses,” “One Eyed King,” “Poolhall Junkies,” “Just Like Mona,” “One Last Ride,” “In the Mix,” “A Guide to Recognizing Your Saints,” “Running Scared,” “Push,” “Little Man,” “Body Armour,” “The Dukes” (also co-produced), “Yonkers Joe” (also executive producer), “Jolene,” “Once More With Feeling,” “Hollywood & Wine,” and upcoming, “The Oogieloves in the Big Balloon Adventure,” “Safe” (also produced) and “The Stone Pony.” Palminteri has also voiced many characters in animated films, including “Stuart Little,” “Lady and the Tramp II: Scamp’s Adventure” (video), “Dilbert” (TV), “Hoodwinked!” “Arthur and the Invisibles,” and “Henry & Me.”

Palminteri made his directorial debut in 2004 with Christmas-themed “Noel,” which he also starred in opposite Susan Sarandon, Penelope Cruz and Alan Arkin. He followed that by directing an episode of “Oz” and the TV movie “Women vs. Men.”

Born in Bronx, New York, Palminteri attended Theodore Roosevelt High School and studied acting with Lee Strasberg at the Actor’s Studio. While appearing in off-Broadway plays, he supported himself as a bouncer and doorman in nightclubs. In 1986 he moved to Los Angeles, where he found ample work, playing a series of “tough guy” roles in movies like “Oscar” and

TV shows like “Hill Street Blues,” “Matlock,” “Peter Gunn” and “Wiseguy.” Unsatisfied with the roles he was being offered, Palminteri returned to New York, where he created “A Bronx Tale,” based on his rough childhood on the streets of New York, where he played eighteen roles on stage. In addition to the De Niro film, the show was transferred to Broadway in 1989 and ran for over four months.

Palminteri has guest-starred on numerous TV series, most recently “Rizzoli & Isles” and “Modern Family.” In 2004, Palminteri received the “Indie Hero Award” from the [Method Fest Independent Film Festival](#) for his artistic achievements in film.

ANDIE MacDOWELL (Stella Fine) was recently seen on the big screen in the true story of the Abbate family, “The 5th Quarter” and in Fox’s action comedy “Monte Carlo” with Selena Gomez and Leighton Meester. Next up is the reboot of “Footloose” for Paramount, which reteams her with Dennis Quaid.

On TV, MacDowell is featured in the new ABC Family series, “Jane by Design,” playing a not so nice fashion executive. Previously she starred in back to back Lifetime Original movies, “At Risk” and “The Front,” both based on Patricia Cornwell crime novels. She earned praise for her performance in the Emmy-nominated, HBO original film, “Dinner with Friends,” where she first worked with Quaid. Additionally she co-starred with Rosie O’Donnell in the CBS telefilm “Riding the Bus with My Sister,” directed by Anjelica Huston.

Other dramatic feature performances include “The End of Violence,” directed by Wim Wenders, which was selected to screen at the opening of the 50th Anniversary of the Cannes Film Festival; Robert Altman’s “The Player” and “Short Cuts,” for which the cast earned a special Golden Globe Award for Best Ensemble; “Unstrung Heroes,” directed by Diane Keaton and “St. Elmo’s Fire.”

MacDowell earned the worldwide title of #1 female box-office draw with her performances in the hit romantic comedy “Four Weddings and a Funeral,” for which she received a Golden Globe nomination, and the Western “Bad Girls” with Drew Barrymore. She also starred in the holiday classic “Groundhog Day” with Bill Murray. In other comedies MacDowell continued to partner with top leading men including Gerard Depardieu in “Green Card,” for which she again earned a Golden Globe nomination, Michael Keaton in “Multiplicity,” and John Travolta in “Michael.”

She first received critical acclaim and accolades for her performance as a repressed young wife in Steven Soderbergh’s “sex, lies and videotape.” The film won the Palme d’or at Cannes and garnered MacDowell the Independent Spirit Award and the Los Angeles Film Critics Award for Best Actress as well as her first Golden Globe nomination. Additionally, she has been presented with France’s Cesar D’Honneur for her body of work, the Golden Kamera Award from Germany’s Horzu Publications and the Taormina Arte Award for Cinematic Excellence.

For her philanthropic work, MacDowell was presented with an honorary Doctorate of Humane Letters from Lander University and received an Honor of the Arts from Winthrop College. This year also marks the 25th Anniversary of MacDowell’s relationship with L’Oreal Paris, for which she serves as international spokesperson.

JODELLE FERLAND (Natalie Fine) blossoming career spans well over a decade. Her resumé now includes over 50 film and television credits.

In 1998, at the age four, Jodelle’s first leading role in “Mermaid” earned her a Daytime Emmy nomination for Outstanding Performer in a Children’s Special and won her a Young Artist Award for Best Performance in a Television Movie. In 2004 she was nominated for a Leo Award for her guest performance in the television series “The Collector,” as well as several more Young Artist Awards from 2003 to 2005 for various performances. Jodelle earned Genie and Saturn Award nominations in 2007 for her starring role in “Tideland,” directed by Terry Gilliam. In 2008, her leading role opposite Sissy Spacek in the Hallmark feature “Pictures of Hollis Woods” earned her a Camie Award.

Well known for starring in the film “Silent Hill,” her recently released feature films include “Case 39” with Renée Zellweger, “Wonderful World,” opposite Matthew Broderick and, most notably, the third installment of the “Twilight” series, “Eclipse,” alongside Robert Pattinson and Kristen Stewart. This busy actress has several films that have yet to appear, including: Joss Whedon and Drew Goddard’s “The Cabin in the Woods,” the thriller “The Tall Man,” alongside Jessica Biel, and Stephen Gyllenhaal’s telefilm, “Girl Fight,” with Anne Heche.

When not working on feature films, Jodelle keeps herself busy guest starring on TV series and lending her voice to animated films, including the upcoming “Paranorman.”

RAINEY QUALLEY (Maddie Fine) makes her film debut in “Mighty Fine.”

Born in New York City, Qualley’s parents are her “Mighty Fine” co-star, Andie MacDowell and former model and rancher Paul Qualley. She moved with her family to Montana when she was two, and after that, to Asheville, North Carolina. After attending college, Qualley studied acting at the Maggie Flanigan Studio in New York City. She currently resides in Los Angeles.

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MIGHTY FINE

About the Filmmakers

DEBBIE GOODSTEIN (Writer/Director) is an award-winning writer/producer/director in New York City, and has worked both in the industry and independent arena, in both narrative and documentary formats.

She made her directing debut with the acclaimed feature documentary "Voices From the Attic," distributed both domestically and internationally, and winner of over twenty awards including: the Berlin Film Festival's OCIC Award, the Lillian Gish Award, Global Film Festival Best Documentary, and the San Francisco Film Festival's Golden Gate Award.

Goodstein co-wrote the Emmy nominated "Saying Kaddish" for ABC television. Her script, "Traveling Man," was a finalist in the "Scriptapalooza National Screenwriting Contest." She was a producer/writer/director of the television documentary "Growing Up in America," for Fox Television, and directed the short award winning film, "Urban Myth." She produced and directed the television pilot "The Bubbies" which was sold to NBC Television. Goodstein was an executive producer on the film "Dirk and Betty" featuring Marissa Tomei and an ensemble cast.

Goodstein wrote, produced, and directed the industrial film "Coming to America" for the global corporation, CanAm Enterprises with worldwide distribution. She has directed additional industrial films including "Staten Island Unique New York" and The Sales Rap for Warner Lambert Corporation.

She is currently directing for Off Broadway. Her script "Kindergarten Confidential" a musical comedy, was showcased in NYC November 2007 and is presently under consideration for an Off-Broadway run.

Goodstein received her BA from Brown University and her MFA with Honors in film from Columbia University.

AJAE CLEARWAY (Producer) has worked for over fifteen years in various capacities on numerous independent and studio features. A sample of her credits includes: Harold Ramis's "Analyze That", Mira Nair's "Monsoon Wedding", Karen Kusama's "Girlfight," Robert Altman's "The Company," Richard Linklater's "Before Sunset" and "A Scanner Darkly." She produced an experimental narrative feature, "Pretend," directed by Julie Talen, which premiered at Lincoln Center and later screened at MoMa. She has written and directed various short films and an internationally acclaimed, award-winning documentary "One in 2000". Most recently, she co-produced Errol Morris' feature documentary, "Tabloid."

KATHRYN WALLACK (Producer) grew up in Long Island and attended Ohio University, where she studied Communications. Her first job was as a tour guide at the NBC studios in NYC. Wallack has a long association with the Showtime series "Sabrina the Teenage Witch starring Melissa Joan Hart." Wallack served as co-writer/executive producer on the program and was executive consultant and executive producer on the subsequent TV movies "Sabrina Goes to Rome" and "Sabrina Down Under." She was also executive producer of Showtime's TV film "Doom Runners," the independent feature "Odd Affairs," starring Alan Garfield, and the CBS movie "Armed & Innocent, starring Gerald McRaney and Kate Jackson. Wallack also produced "The Lawrenceville Stories," three one-hour television movies for American Playhouse.

BOBBY BUKOWSKI (Cinematographer) shot four films in 2010, starting with "The Ledge," with director Matthew Chapman, which premiered at 2011's Sundance Film Festival. Bukowski then went to Jamaica to shoot director Christopher Browne's "Ghett'a Life" and closed out a year of shooting by reuniting with director Oren Moverman and actors Ben Foster and Woody Harrelson on "Rampart," with whom he had previously teamed on "The Messenger." The police drama features a hugely talented cast, including Steve Buscemi, Sigourney Weaver, Robin Wright, Ice Cube and Anne Heche. Bukowski also recently finished shooting the CBS pilot "The 2-2" which will premiere midseason. He is currently shooting the feature "Struck by Lightning" for director Brian Dannelly.

Bukowski's prolific career includes more than two dozen feature films, including "The Guitar" for director Amy Redford, "Arlington Road" for Mark Pellington, John Madden's "Ethan Frome" and Kari Skogland's "The Stone Angel."

Born in New York City, Bukowski attended SUNY at Stony Brook, earning his masters degree in biochemistry. En route to medical school, he left the United States for extensive travel in Europe and Asia. This adventure led to a job as photographer's assistant in Paris. Soon after, he was enlisted to archive a Tibetan Buddhist pilgrimage, led by the Dalai Lama, to all the sacred Buddhist sites along the Ganges River. This marked the first time he had a moving camera in his hand. Returning home, he entered the Graduate Film program at NYU's Tisch School of the Arts, where he received his master of fine arts degree.

Some of his other credits as a cinematographer are: "Anna," "Men of Respect," "Thousand Pieces of Gold," "Dogfight," "Oedipus Rex," "Household Saints," "Golden Gate," "Search and Destroy," "The Tie That Binds," "If These Walls Could Talk" (Nancy Savoca's segment 1974), "The Last Time I Committed Suicide," "Crime and Punishment in Suburbia," "The Dying Gaul," and "The Hawk is Dying."

ANDREW MONDSHEIN ACE (Supervising Editor) is an acclaimed American film editor with more than 25 film credits. He was nominated for an Academy Award, a BAFTA and the ACE Eddie for his editing of M. Night Shyamalan's "[The Sixth Sense](#)," and he won the [Satellite Award](#). Mondshein grew up on the east coast of the United States, and received a Bachelor's degree from the [University of Florida](#). His first credits are as an assistant editor on two 1982 films directed by [Sidney Lumet](#), "[Deathtrap](#)" and "[The Verdict](#)." He went on to edit five of Lumet's films between 1984 and 1992: "Garbo Talks," "Power," "Running on Empty," "Family Business," and "A Stranger Among Us." He has also had a [notable collaboration](#) on seven films with the Swedish director [Lasse Hallström](#), which began in 1991 with Hallström's first English language film, "[Once Around](#)," followed by "[Chocolat](#)," (nominated for the [Academy Award for Best Picture](#), and for which Mondshein was nominated for a second Eddie), "What's Eating Gilbert Grape," "The Shipping News," "An Unfinished Life," "Casanova," and "The Hoax.").

In addition to Hallström and Lumet, Mondschein has teamed repeatedly with Susan Seidelman (“Desperately Seeking Susan,” “Making Mr. Right,” “Cookie,” and the TV film “The Barefoot Executive”); Beban Kidron (“To Wong Foo, Thanks for Everything, Julie Newmar,” “Swept From the Sea;” and M. NightShyamalan (for whom he also directed “Wide Awake”). His other credits include “Jason’s Lyric,” “Return to Paradise,” “Analyze That,” “Feast of Love,” “Cold Souls,” “Everybody’s Fine,” “Remember Me,” “Our Idiot Brother,” and upcoming, “The Odd Life of Timothy Green.”

Mondschein was among the first film editors to adopt electronic techniques (on Lumet’s 1986 film “[Power](#)”). In 1998, Mondschein made his directorial debut on the telefilm “Evidence of Blood,” with David Strathairn and Mary McDonnell.

SUZY ELMIGER’s ACE (Editor) credits include: four films for Alan Rudolph: (“Mrs. Parker and the Vicious Circle,” “Afterglow,” and “Breakfast of Champions”); three for Stanley Tucci: “Big Night,” “Impostors,” and “Joe Gould’s Secret”), two for James Toback (“Harvard Man” and “When Will I Be Loved”), and two films as a second editor for Robert Altman (“Short Cuts” and “Ready to Wear”). Her other films include Dan Algrant’s “People I Know;” David Duchovny’s “House of D;” “Milarepa,” the story of an eleventh-century Tibetan Buddhist saint directed by a Bhutanese Lama, Choling Rinpoche; “Spinning into Butter,” starring Sarah Jessica Parker and Miranda Richardson; and “Accidental Husband,” directed by Griffin Dunne. She recently completed work with Dunne on a short film to be part of an untitled comedy produced by the Farrelly brothers. Upcoming for Elmiger is Daryl Wein’s “Lola Versus.”

KELLY McGEHEE (Production Designer) first started working as a Production Designer as part of the production company, Kino-Korsakoff in San Francisco, with her brother, Scott McGehee, and their friend, David Siegel. Together they made the thriller “Suture,” which was an official selection at 1995 Cannes Film Festival and won Best First Feature at the IFP awards. Their next film together was “The Deep End,” starring Tilda Swinton, which was distributed by

McGehee’s other films include: “Lymelife” directed by Derick Martini starring Alex Baldwin, and Emma Roberts; “The Girl in the Park” starring Sigourney Weaver and Kate Bosworth;

“Noise” starring Tim Robbins; and “The Discoverers” starring John C. McGinley. Two of her recent movies, “Yelling to the Sky,” starring Gabourey Sidibe, Zoe Kravitz, and Chris O’Donnell, and “The Art of Getting By,” premiered at the 2011 Sundance Film Festival. McGehee also worked on the second season of HBO’s acclaimed “How to Make it in America.” **Currently, Kelly is working with long-time collaborators Scott McGehee and David Siegel on “What Maisie Knew” starring Julianne Moore, Alexander Skarsgård, and Steve Coogan.**

KARI PERKINS (Costume Designer) has worked for over twenty-five years designing costumes for theater, dance and film. She made her costume design debut with Richard Linklater’s “Dazed and Confused” in 1993 and has continued to work closely with Linklater on “Fast Food Nation,” “A Scanner Darkly,” and upcoming, “Bernie.” More recently Kari has worked with director Anthony Burns on “Skateland” and recently completed filming “When Angels Sing” with director Tim McCanlies. Her other credits include “Love and a .45,” “Cadillac Ranch,” “Patriot Son,” “Fool’s Gold,” and “Puncture,” starring Chris Evans.

MAX AVERY LICHTENSTEIN (Composer) is a songwriter, composer and record producer. He studied film scoring and music production at Berklee College of Music in Boston, graduating in 1995. In 1999, Max was asked to compose and record music for Alison Maclean’s feature film “Jesus’ Son.” This critically-acclaimed movie introduced Max’s work to New York City’s independent film community, leading Max to write scores and songs for a number of feature-length dramas including Todd Haynes’ Academy Award nominated “Far From Heaven.” Lichtenstein also scored the music for Jonathan Caouette’s acclaimed documentary/drama “Tarnation,” James Marsh’s “The King,” “Margarita Happy Hour,” and “Loot.”

In the fall of 2003, Lichtenstein was honored with the Artbridge Association Award for Best Original Score at the Hamptons Film Festival for his work on the feature “Screen Door Jesus.” His original instrumental songs for “Tarnation” were praised by critics and continue to generate a great deal of public interest, with downloads of the film’s main theme song tallying more than 300,000 from the Tin Drum Recordings website alone. Lichtenstein’s music is frequently

licensed for use in television programs and major advertising campaigns worldwide, and he writes and records under the name Camphor. He also produces and/or mixes albums for other artists such as Mercury Rev, Mook, The Silent League and Hopewell.

ADRIENNE STERN's (Casting Director) films have premiered at Sundance, Toronto, Cannes, Tribeca, Berlin, South by Southwest, Seattle and other prominent film festivals, many taking home prestigious awards. Past films which have premiered at The Sundance Film Festival include: Zoe Cassavetes' "Broken English," starring Parker Posey and Drea de Matteo; "Adrift in Manhattan," starring Heather Graham; "The Immaculate Conception of Little Dizzle," starring Natasha Lyonne; Jim McKay's "Girls Town," starring Lili Taylor; "The Believer," starring Ryan Gosling; "Thirteen Conversations About One Thing," starring Matthew McConaughey and John Turturro; "Online," "Bleach," and "This Revolution." Stern's television credits include the New York casting for "That 70's Show," where she was responsible for casting Ashton Kutcher, as well as "A Girl's Guide to Depravity" for Cinemax and "Welcome to Greenpoint" for FX.

Her current projects include: John McNaughton's "Shoedog," starring Sean P. Diddy Combs, Wes Bentley, Heather Graham, Sam Shepard and Kris Kristofferson; "Hellbenders;" "A Wake Up Call;" starring Mira Sorvino and Ashanti, "Jeremy Fink and the Meaning of Life," "The Kill Hole," Michael Corrente's "Loosies," written by and starring Peter Facinelli; "Infected," starring Michael Madsen; "Inkubus," starring Robert Englund, , "The No Game," starring Marcia Gay Harden, Shohreh Agdashloo and Olivia Thirlby, "Happy New Year," and "Remnants."

Stern's credits as a producer include "This Revolution," starring Rosario Dawson and "Twist," starring Nick Stahl. She was the Casting Director of The New York Sundance Writers Lab Reading Series from 1996-2005, and has been on both the selection committee and jury for the Gen Art Film Festival. She is a member of BAFTA, IFP, New York Women in Film and Television and Ensemble Studio Theatre.

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