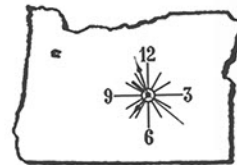


C.O.G.



A FILM WRITTEN AND DIRECTED BY KYLE PATRICK ALVAREZ  
BASED ON THE ESSAY BY DAVID SEDARIS



OFFICIAL SELECTION  
2013

**SUNDANCE**  
FILM FESTIVAL











## log line

In the first film adaptation of David Sedaris' work, a cocky young man travels across the country to Oregon to get away from troubles back at home. Out of his element on an apple farm, he finds his lifestyle being picked apart by the eccentric locals who cross his path. With nowhere else to go, David must put his pride aside and find his place.

## short synopsis

David has it all figured out. His plan, more a Steinbeckian dream, is to spend the summer working on an apple farm in Oregon with his best friend Jennifer. When she bails on him David is left to get his hands dirty alone, watched over by the old farm owner Hobbs, the first in a series of questionable mentors he encounters. There's Curly, the friendly forklift operator with a unique hobby and Jon, the born-again rock hound who helps David in a time of need. The first ever film adaptation of David Sedaris' work is the story of a prideful young man and what's left of him after all he believes is chipped away at piece by piece.

## full page synopsis

In the first ever film adaptation of David Sedaris' work, a young man fresh out of grad school takes a bus from the east coast all the way to Oregon. This is David (Jonathan Groff). Cocky and arrogant, he thinks he's got life all figured out. He's going to meet his best friend Jennifer on an apple farm and they're going to live the dream in the sunshine, picking apples up off the ground while learning how the other half lives. But when Jennifer (Troian Bellasario) bails on him, things start to unravel for David.

David doesn't want to go home to his parents and he doesn't want to admit that maybe this trip was a mistake, so he stays. Out of his element on the farm, he tries to make friends through the language barrier with his Mexican coworkers but finds their lack of understanding goes way beyond words. They see Hobbs (Dean Stockwell), the cantankerous old proprietor of the farm, seemingly take a special interest in David. He hesitantly offers David a job at the local packing factory.

Like the apples themselves, David next finds himself at a packing factory, where the apples are sorted and boxed to be shipped to stores across the country. The women who work the night shift with him, led by Debbie (Dale Dickey), want nothing to do with him, but David finds a friend and protector in Curly (Corey Stoll), a forklift operator there. However, Curly's friendship and protection take an unexpected turn on Thanksgiving night when David finds himself in Curly's home, face-to-face with Curly's mother and Curly's strange hobby.

Broke and alone David turns to a man he briefly met on the street handing out pamphlets asking, "Are you a C.O.G.?" Jon (Dennis O'Hare), a born-again and rock hound takes David under his wing and immediately tries teaching him about his two passions: the Church and jade, the green stone that Jon thinks is going to make him a fortune. Living in the basement of Martha (Casey Wilson) and her family's home, David learns how to cut and shape jade while allowing Jon and the Church to cut and shape him.

Based on the short story from David Sedaris' seminal collection **Naked**, Kyle Patrick Alvarez's second film following the Independent Spirit Award winning **Easier With Practice** is **C.O.G.** Are you a C.O.G.?







## director's statement

Like many people, I'm a huge David Sedaris fan and, like many people, I have always dreamed about seeing his stories interpreted into a movie. I remember reading his essay **C.O.G.** from his book **Naked** back in high school. The story always stood out to me from his work because it was one I found to be equally as sad as it was funny. The way it presented conflicts between sexuality and religion were both humorous and incredibly touching to me. I could never shake the story; its characters and setting always stuck with me over the years.

**C.O.G.** primarily concerns a time David spent in his youth working in the apple orchards of Oregon in an effort to get away from his life on the east coast. It follows a loose episodic structure, where David moves from working in the apple fields, to a sorting factory and ultimately apprenticing for a jade cutter. It's truly an ensemble piece: each character David crosses paths with plays an essential part in shaping his change from an arrogant student when we first meet him to a self-conscious roamer at the end. In some ways it could be seen as an origin story for the path David embarks on as a certain type of omniscient observer: a conduit for his readers to understand his point of view on the world.

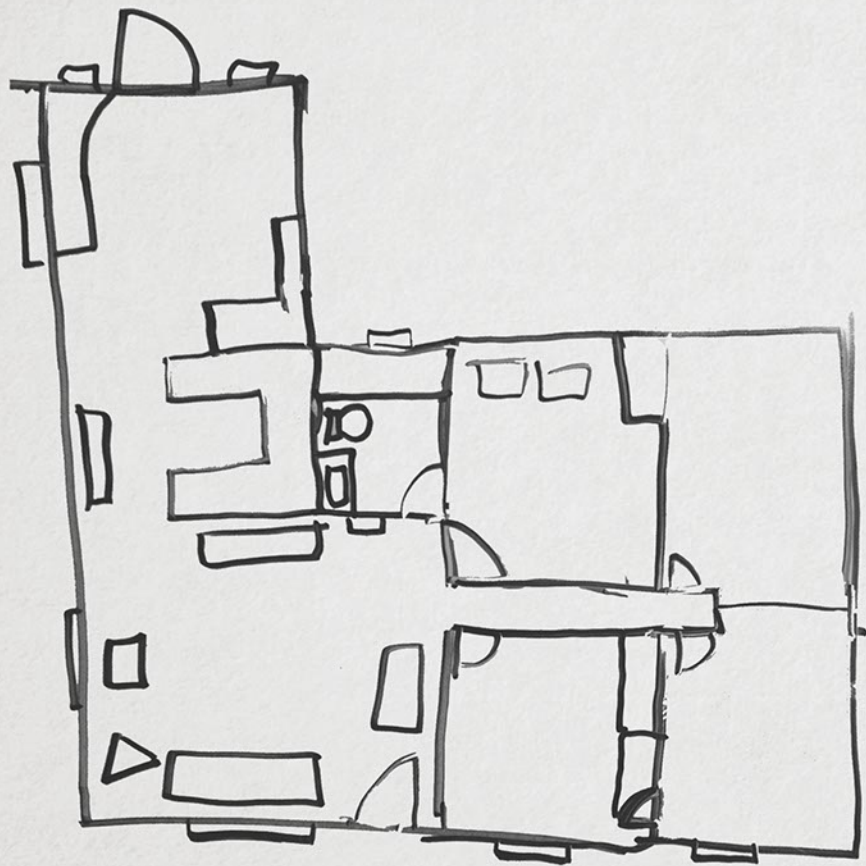
It was about 3 and half years ago on the set of my first film, **Easier with Practice**, that it hit me that I should try to make this adaptation I'd always been thinking about. Unfortunately I knew there was a long, nearly 15-year history of people trying to option his material and that he had always been against it, passing on every opportunity in an effort to protect his family and how they'd be portrayed. I knew, though, that of all his work, this story was particularly cinematic and something that could function on its own even independent from Sedaris' own unique identity. I had a gut feeling there was maybe a chance he'd say yes and I really felt for the first time that this was a movie I needed to make.

Mr. Sedaris is, reasonably so, not an easy person to get in touch with and it took me a long time to reach him. So I found myself a handful of months later, waiting in line at a book signing of his with a copy of my freshly completed film to hand him. Another few months later I heard back from him. He liked **Easier with Practice** and was interested in possibly letting me have the option on **C.O.G.** I presented him my take on the material, which was primarily to not capitalize on his already well established persona and presence. I wanted the movie, and 'his' character in the film to be my interpretation of his story, not a recreation or even a translation. David was more than giving in that regard, he wanted me to take the story in whatever direction it needed and reinterpret the characters, even himself, in whatever way fit the movie the best. I took that encouragement to heart all the way through the end of production. This was a story I truly loved, my intention wasn't to make a 'David Sedaris movie' but a movie that I could consider my own. A true adaptation.

The final film is one I believe captures the spirit of David's point of view without ever relying on technique to purposely recreate his prose or humor. Jonathan Groff, our lead, doesn't look or act like the real David at all, and that's the point. This is a movie, not a biopic. It's an interpretation and is presented as not a part of canon in Mr. Sedaris' life but as its own separate thing. I hope it's clear that the movie's identity is as much an extension of me as it is Sedaris' story. Mr. Sedaris' trust is something I did not take lightly and I'll be forever grateful for the opportunity to tell this specific story in a way I hope people find intriguing, funny and touching.







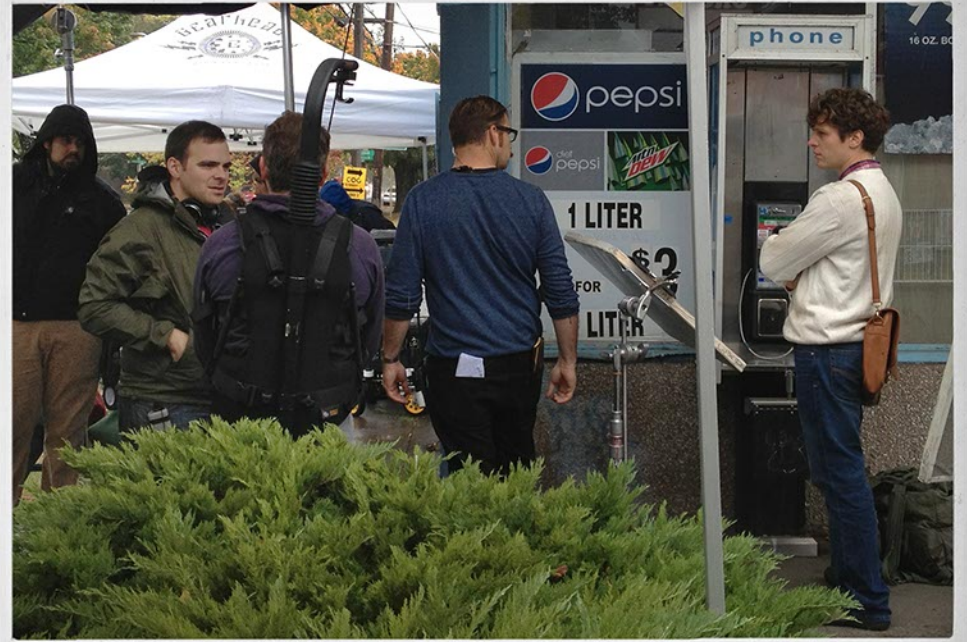
production  
notes



Kyle Patrick Alvarez's second film after the Independent Spirit Award winning *Easier With Practice* has been a long time in the making, but with the help of countless collaborators, it is finally ready to be seen. **C.O.G.** is the first ever film adaptation from the work of acclaimed humorist and writer David Sedaris whom Alvarez has been a huge fan of since he first read Sedaris as a fifteen year old. And from the moment he read Sedaris' essay **C.O.G.** in the collection **Naked**, Alvarez dreamed of turning it into a feature film. "So many of David's stories are about his family, but **C.O.G.** was very specifically about just him and it spoke to me in a very cinematic way," said Alvarez.

After finishing work on his first film, Alvarez along with his producer, Cookie Carosella, decided that they wanted to pursue the unlikely dream of putting one of Sedaris' stories on the screen. "Being a big fan of David Sedaris, I knew that there had never been a film made from any of his work," said Alvarez, "but I couldn't let that deter me. This was a film I just knew I had to make." Deciding for the bold, Alvarez went to one of Sedaris' wildly popular readings at The University of California, Irvine armed with a DVD of his first film and a portable DVD player, intent on convincing his hero to allow him to turn **C.O.G.** into a movie. "I waited on the book signing line and when I got up to the front I made my pitch," recalls Alvarez, "and David was so sweet to me. He agreed to watch *Easier With Practice*, saying that with all the traveling he does he spent a lot of time in airplanes and hotel rooms watching movies." Soon after, Sedaris got back to Alvarez and agreed to let him turn **C.O.G.** into a feature film.

With Sedaris' blessing and the rights to the essay Alvarez got down to the business of writing the script. "I have wanted to turn this into a movie for so long and had written it over and over again in my head," Alvarez said, "that once I sat down to actually write, it just flowed out of me." On the strength of the script, producer Stephen Nemeth, fresh off last year's Sundance hit **The Sessions** came on board. "Kyle and Cookie's crazy passion and talent, Kyle's hysterical and thought provoking screenplay and loving all things Sedaris," said Nemeth, "I needed to be a part of this special project."



The next step in the process was putting together the cast with Jonathan Groff (**Glee, Broadway's Spring Awakening**) taking on the lead role. Alvarez saw Groff in the play **Red** by John Logan, costarring Alfred Molina at The Mark Taper Forum in Los Angeles, and knew he had his David. *Red* is about the famed artist Mark Rothko and his young assistant and, "in its own way, **C.O.G.** involves a young man being mentored by an artist too," notes Alvarez, "so when I saw Jonathan in the play, it felt almost serendipitous." When Groff came aboard, the challenges were obvious, but he was ready for it, and usually with a smile on his face. "He's pretty much in every shot of the movie, so it can't be overstated how important finding the right actor was," Alvarez said, "and I couldn't be more happy with the work Jonathan did." He was in the trenches every single day with the crew and, as Carosella puts it, "Jonathan's work ethic and positive energy on set was inspiring. I honestly don't know how he did it."



The character of Curly, the overly friendly forklift operator, was taken by Corey Stoll (**Midnight in Paris**) who brought an unexpected depth to the role. "I quote Corey's Ernest Hemingway performance in **Midnight in Paris** all the time," Alvarez said, "so it was a thrill to work with him and watch him take my words on the page that I knew forwards and backwards and surprise me with them." And the born-again artist Jon was taken and played with a wild spark by Denis O'Hare (**True Blood, American Horror Story**). A scene near the end of the film had many in the crew emotional due to Denis' searing performance. "We were standing on the side of the road in the rain," said Carosella, "and I wasn't the only one with tears in my eyes watching Denis." The rest of the cast was rounded out by Dean Stockwell (**Blue Velvet, Battlestar Galactica**), Casey Wilson (**Happy Endings**), Troian Bellisario (**Pretty Little Liars**), and Dale Dickey (**Winter's Bone**). "These are some of my favorite actors working today," Alvarez said, "so every time someone new would show up on set it was a dream come true."

When deciding where to shoot **C.O.G.**, everyone knew there was really only one option. It had to be filmed in Oregon. "It was really important for us to film in Oregon," Carosella said, "because that's where David's story took place and we knew we wouldn't be able to get the specific beauty of those apple farms anywhere else." To capture this natural beauty Alvarez and Director of Photography Jas Shelton decided to shoot the film on the RED Epic. Alvarez's first film was also shot with a RED camera, so it was a no brainer to use it again. Alvarez and Shelton loved the image and the easy workflow that the camera provided. "Kyle and Jas were on the same page from the moment they met," Carosella said, "and had a great collaborative partnership from beginning to end."

The film was shot in and around the Portland area in places like Hood River and Sauvie Island. All during pre-production the Los Angeles based crew were warned that the famous Pacific Northwest weather was coming and that once it started raining it wouldn't stop. "We came in from sunny Southern California," said Carosella, "and we found ourselves in surprisingly sunny Portland all through pre-production." But when principal photography began so did the overcast weather and the rain. While shooting in the elements was an added challenge for a packed 18-day shoot, it also added something special, something

that only the specific area could have provided. "The rain and the fog and the cold temperatures really made it a specific Pacific Northwest film," said Alvarez "something that we wouldn't have been able to get if we shot in California," or elsewhere. It helped the actors out too with Alvarez musing that, "there are times when Jonathan is picking apples in the rain and he looks cold and miserable, probably because he actually was cold and miserable!"

But working with the actors was anything but miserable for Alvarez. He saw it as a truly collaborative process and recalls that there was one crucial scene that he, Groff, and Stoll didn't feel was working the way they all wanted it to. "Corey and Jonathan had such a special chemistry that we felt like we had to take advantage of it," Alvarez said, "so together at lunch we reworked it and figured out an entirely new way to play the scene." It's something that is done on almost every film, but that didn't make it any less scary for Alvarez and company. "You just take the leap and hope it's going to work." However, the way it turned out is now, "probably my favorite scene in the whole film," according to Alvarez.





Back in Los Angeles, Alvarez and frequent collaborator Fernando Collins began the process of editing the film. Working out of a small office in Alvarez's house, the duo kept at it day and night putting the pieces together. "You work hard in every phase of production from writing the script to production," Alvarez said, "but it's impossible to know what you have until you start cutting." There was a moment between Groff and O'Hare in a truck where at the end of the scene O'Hare began extemporaneously singing a song in character. Alvarez and Shelton left the camera rolling as O'Hare sang his made up tune, but they never imagined it making it into the final film. "But then when Fernando and I started putting the film together, I knew I had to use it," Alvarez said, adding jokingly that if the musically inclined Groff had gone out of character and started belting out the song with O'Hare, "we wouldn't have been able to use it because Jonathan's voice is just too amazing and completely out of character. It's those special little moments that you dream of in editing."

The making of **C.O.G.** was a long, intense, and sometimes arduous process, one that needed every crew member from the P.A.'s and extras all the way up through the lead actors and the director to be at the top of their game. Alvarez and Carosella spent four slow years trying and trying to get the film made and then shot the film in a fast 18 days. "We're so grateful to everyone that worked on the film," said Carosella, with Alvarez adding that, "it was a truly collaborative process from top to bottom and what's on screen is a testament to that." With the work done, Alvarez is ready for what's next: audiences seeing the finished film. "It's been my dream project for a long time so words can't really describe how excited I am for people to see it."

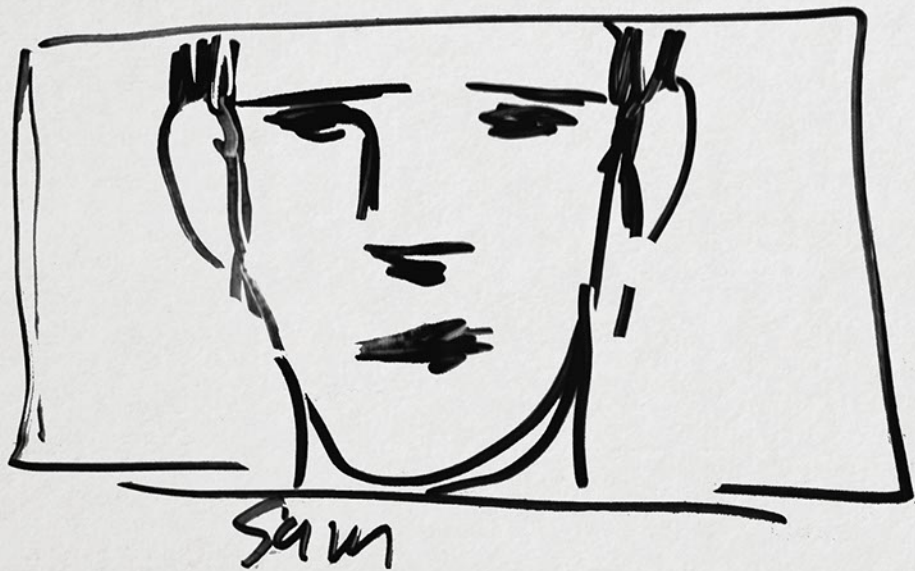






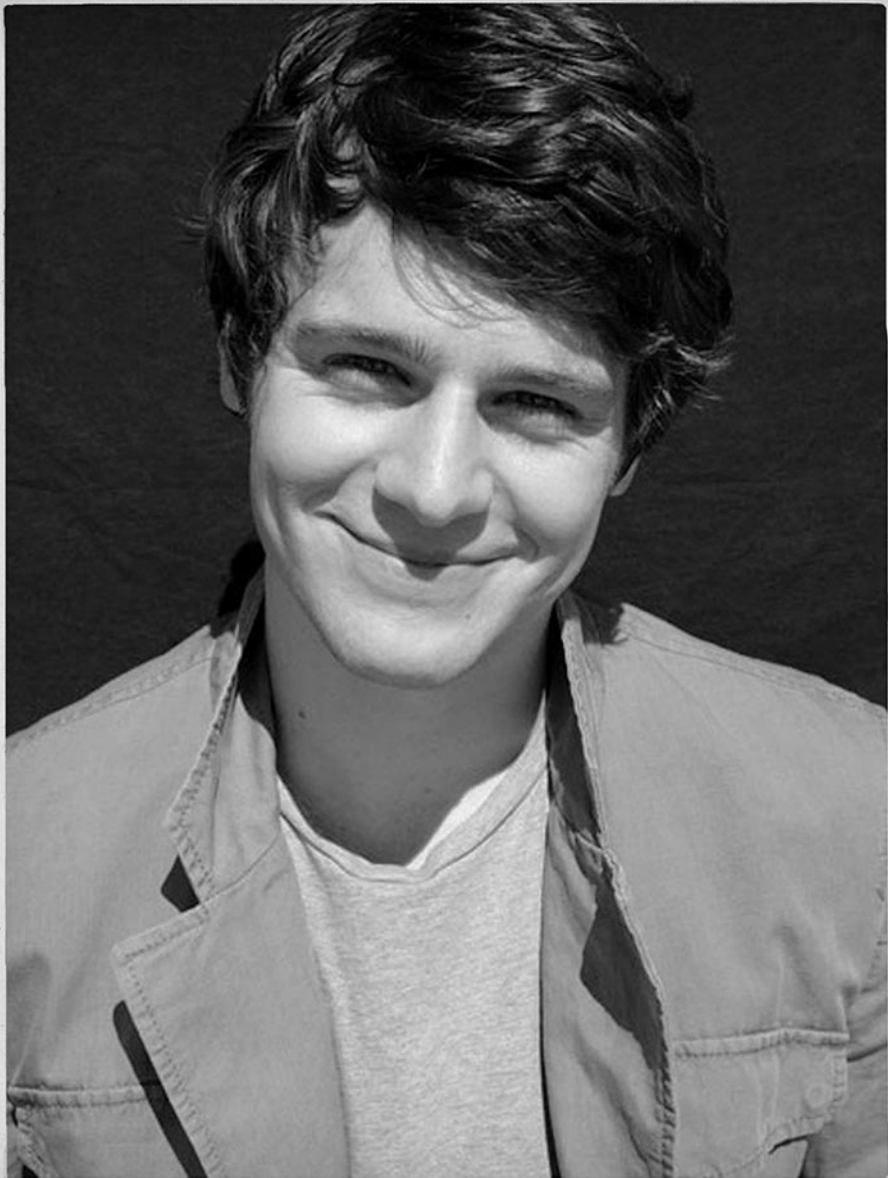


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actors





jonathan groff  
samuel/david

Equally versatile on stage and screen, Jonathan Groff is steadily emerging as one of the most exciting talents in the industry. Perhaps best known to audiences as Jesse St. James in Fox's hit musical comedy series, **Glee**, Groff most recently starred in the critically-acclaimed Starz drama series, **Boss**, featuring Kelsey Grammer. Among Groff's other television credits include a recent guest-starring role on the lauded CBS legal drama, **The Good Wife**.

A young veteran of the theater, Groff originated the role of Melchior Gabor in the Tony Award-winning musical, *Spring Awakening*. With music by Duncan Sheik and book & lyrics by Steven Sater, **Spring Awakening** earned him a 2007 Theatre World Award, in addition to Tony, Drama Desk, and Drama League Award nominations. Groff also starred in heralded revival's of **Hair** at The Public Theater, Ira Levin's **Deathtrap**, and John Logan's **Red**.

On the big screen Groff has appeared in Academy Award winner Ang Lee's **Taking Woodstock** and Sundance Film Festival founder Robert Redford's drama **The Conspirator**. Groff has also been recording the male lead voice of Disney's next big animated musical **Frozen** opposite Kristen Bell and Idina Menzel which is scheduled to be released Thanksgiving weekend 2013, and is the lead role in **C.O.G.**, an independent feature with Kyle Patrick Alvarez (**Easier With Practice**) directing, based on an essay by David Sedaris.



## denis o'hare

jon

Renowned for his work on stage and screen, Denis O'Hare has established a strong presence in the industry as a skillful, in-demand character actor. Denis will soon be seen in the independent feature, **C.O.G.**, with Jonathan Groff and Corey Stoll and **Dallas Buyers Club** with Matthew McConaughey and Jennifer Garner. Previously, Denis appeared as Russell Edgington, the Vampire King of Mississippi, in the HBO hit series **True Blood**, and Larry Harvey, in the FX series **American Horror Story**, O'Hare's additional television credits include roles on **The Good Wife**, **Brothers and Sisters**, **CSI: Miami**, **Bored to Death**, **Law and Order**, and **100 Centre Street**.

On screen, O'Hare has appeared in a varied and interesting slate of films. His most recent credits include Kevin MacDonald's **The Eagle** and Clint Eastwood's **J. Edgar**. His additional film credits include roles in **The Proposal** with Sandra Bullock, **Duplicity** with Julia Roberts, **Milk** with Sean Penn and **Changeling** with Angelina Jolie. He can also be seen in **Baby Mama**, **Charlie Wilson's War**, **Michael Clayton**, **A Mighty Heart**, **Half Nelson**, **Stephanie Daley**, **Garden State**, **21 Grams**, **Sweet and Lowdown**, and **Edge of Darkness**.

O'Hare regularly appears on the New York stage. He made his Broadway debut in 1995 in David Hare's **Racing Demon**, directed by the esteemed Richard Eyre. Over the years, Denis has appeared in the Tony Award-winning revival of **Cabaret**, directed by Sam Mendes and Rob Marshall, Stephen Sondheim's **Into the Woods**, Richard Greenberg's **Take Me Out**, which earned him the Tony, Drama Desk, Outer Critics Circle, Obie, Lucille, Lortel, and Broadway.com Audience Awards for Best Featured Actor in a Play, and **Assassins**, for which he earned a Tony nomination for Best Featured Actor in a Musical.







corey stoll  
curly

Corey Stoll has been acting steadily in theater, film and television since graduating from NYU's Masters Program in 2003. He recently completed production on David Fincher's **House of Cards** opposite Kevin Spacey for Netflix and **C.O.G.**, an independent film based on the short story by David Sedaris. He is currently in production on **Non-Stop** opposite Liam Neeson, as well as **Glass Chin** about a down-on-his-luck former boxing champ forced to make a choice between honor and ambition when he is framed for murder.

Last year Corey earned an Independent Spirit Award nomination playing 'Ernest Hemingway' in Woody Allen's box office hit **Midnight in Paris**. Earlier this year he was seen in **The Bourne Legacy**. His other film work includes roles in Paul McGuigan's **Push** and **Lucky Number Slevin**, Niki Caro's **North Country**, and Philip Noyce's **Salt** opposite Angelina Jolie.

Corey initially established his name in the New York theater community. He's appeared in **Intimate Apparel** opposite Viola Davis, Michael Weller's play **Beast** and the revival of **Some Americans Abroad** with Tom Cavanaugh. Corey also appeared on Broadway in **View from the Bridge** opposite Liev Schreiber and Scarlet Johansson and as 'Vershinin' in Sarah Ruhl's adaptation of **The Cherry Orchard**.

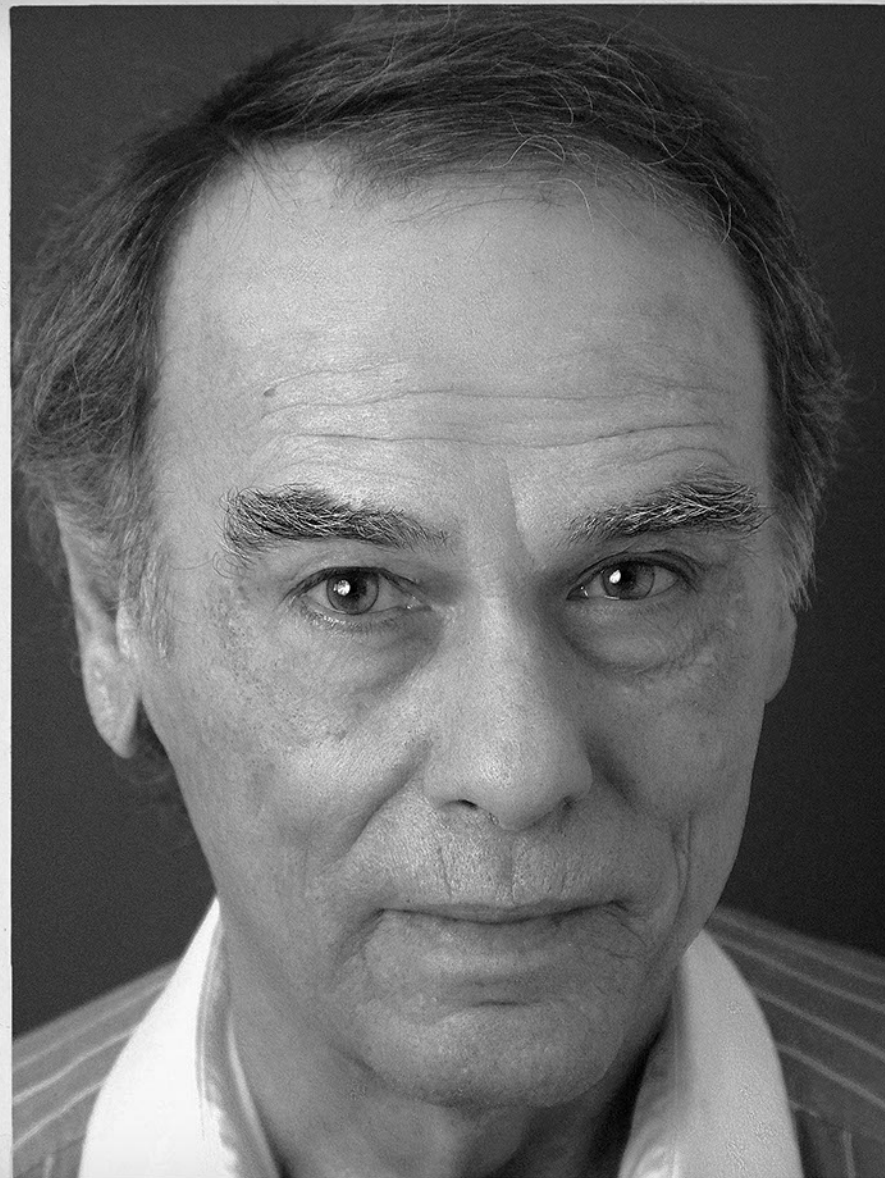


# dean stockwell

hobbs

Though most audiences today would likely know Dean from his Golden Globe winning role as "Admiral Al Calavicci" in the long running hit series **Quantum Leap**, he immediately began receiving critical praise from the time he was a child actor under contract with MGM. Early in his storied 65-year career, Dean was awarded a special Golden Globe for "Best Juvenile Actor" in **Gentleman's Agreement** (1947). In his 20's, Dean went on to receive two Best Actor Awards at Cannes Film Festival, and has since appeared in numerous highly acclaimed films and television shows including a recent run on the hit show **Battlestar Galactica**.

Prior to that Dean appeared in many notable films such as **The Manchurian Candidate** with Denzel Washington & Liev Schreiber, **Air Force One** with Harrison Ford, **Blue Velvet**, **Dune**, **Paris, Texas**, and **Married To The Mob** which earned him an Academy Award nomination for Best Supporting Actor.







casey wilson  
martha

Casey Wilson co-wrote and stars in the comedy **Ass Backwards**, alongside her best gal pal June Raphael. Wilson is a series regular on the ABC sitcom **Happy Endings**, and was a featured player on **Saturday Night Live** for two seasons.

Her film credits include Christopher Guest's **For Your Consideration**, Nora Ephron's **Julie and Julia**, and Anne Fletcher's **The Guilt Trip**. Wilson hails from Alexandria, VA. After graduating from NYU's Tisch School of the Arts, Wilson and Raphael began writing and performing together at the Upright Citizens Brigade Theatre. The two co-wrote the movie **Bride Wars** starring Anne Hathaway and Kate Hudson, and are currently developing a TV pilot for SONY.



## troian bellisario

jennifer

In the past few years, Troian Bellisario has risen to fame as one of the stars of ABC Family's hit television show **Pretty Little Liars**, based on the popular young adult book series by Sara Shephard. In addition to being an actress, Troian can now add filmmaker to her list of many accomplishments when later this year she will debut her first short film, **Exile**.

In August of 2012, she starred opposite Jennifer Beals in three episodes of the female-driven storytelling series on the WIGS Channel of YouTube with "Lauren," a story about sexual abuse amongst female military. "Lauren" performed so well that the WIGS audience that they decided to extend the series, which is currently in production.

Unsatisfied with the limited theatre opportunities on campus, she, along with a few peers and faculty members, founded "The Casitas Group," a theatre company through which she performed in exclusive productions of Martin McDonagh's **The Pillowman** and Sam Shepard's **Fool for Love** and **True West**.







dale dickey  
debbie

Dale's last film at Sundance was the 2010 Grand Jury Prize winning **Winter's Bone**, playing 'Merab' - for which she won the 2011 Film Independent Spirit Award for best supporting actress, and shared the Gotham Award for best ensemble. Over 30 films to her credit, studio features include: **The Pledge, Domino, Changeling, A Perfect Getaway, Super 8**, and upcoming - **The Guilt Trip** and **Iron Man 3**.

Indies include: **...2 Girls In Love, Our Very Own, Being Flynn, Evidence, The Man Who Shook The Hand Of Vincente Fernandez** (playing Ernie Borgnine's daughter in his final film), and **Blues For Willadean** (with Octavia Spencer and Beth Grant). Currently filming 3 indies - **White Bird In A Blizzard, Southern Baptist Sissies**, and **I Fought The Law**.

Over 40 guest appearances on television - most memorable - her recurring roles in **True Blood** (Wolf 'Martha Bozeman'), **Breaking Bad** ( the ATM murdering 'skank') and **My Name Is Earl** ('Patty, the daytime hooker'). A veteran of the stage, she has worked on Broadway (with Dustin Hoffman in **The Merchant of Venice**), off Broadway, on L.A. stages such as the Odyssey, Matrix, Hudson Guild and the Blank, and in numerous Regional theatres around the country - recently starring on the Clarence Brown Theatre stage in **A Streetcar Named Desire** and **Sweeney Todd**.



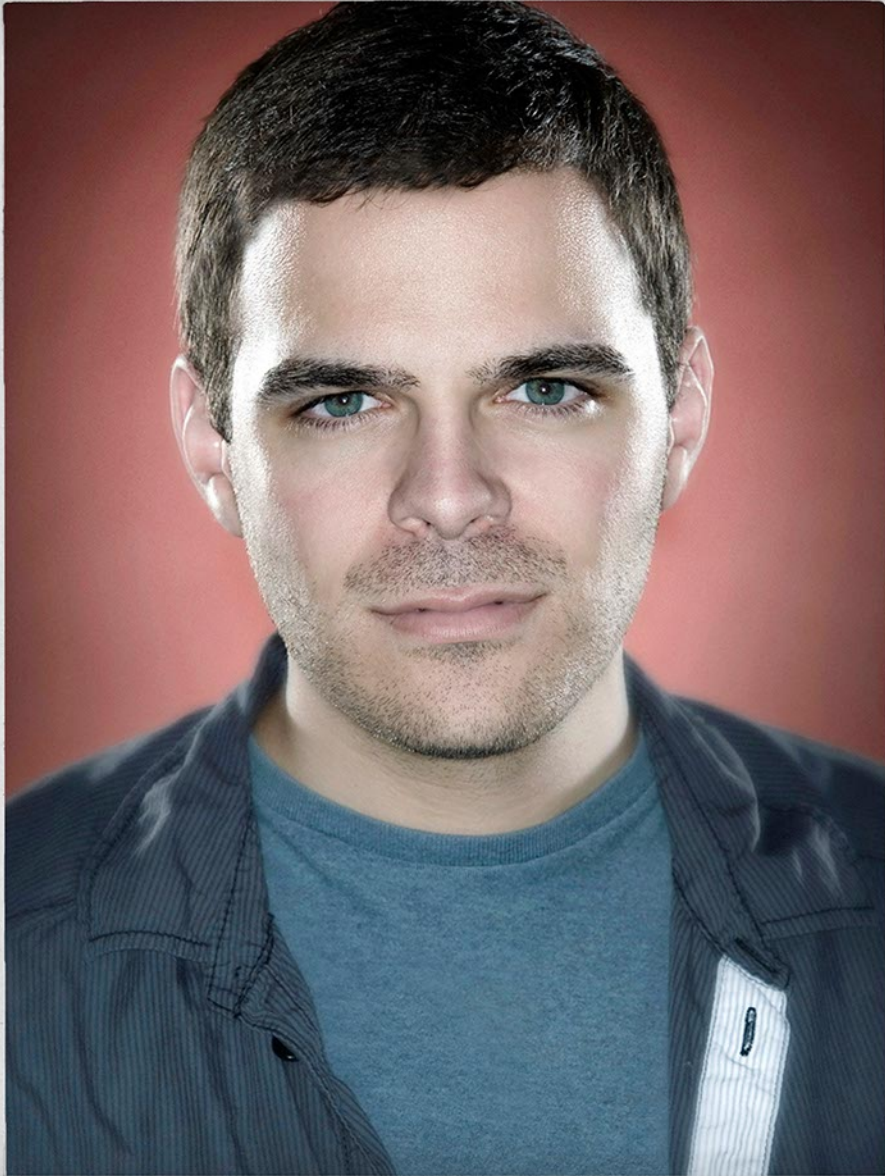






crew





kyle patrick alvarez  
writer / director

Kyle Patrick Alvarez is a 29 year-old, Los Angeles based writer / director. In 2010, he won the prestigious "Someone to Watch" Award at the Independent Spirit Awards for his writing and directorial debut film **Easier with Practice**. The movie was also nominated that year for a Spirit Award for "Best First Feature" and won numerous awards including the Grand Jury Prize at CineVegas and Best New International Feature at the Edinburgh Film Festival. The film received both domestic and international theatrical, television and DVD releases.

Alvarez graduated cum laude from the University of Miami in 2005 with degrees in Motion Picture Production and English Literature. He spent his first year in the entertainment industry working directly for the legendary Warren Beatty. With a blessing from David Sedaris, Alvarez has written and directed **C.O.G.** - the first screen adaptation of the estimable author's work. It will premiere in the US Dramatic Competition category at the upcoming 2013 Sundance Film Festival.





## david sedaris

source author

"Sedaris belongs on any list of people writing in English at the moment who are revising our ideas about what's funny."

- San Francisco Chronicle

"Sedaris's droll assessment of the mundane and the eccentrics who inhabit the world's crevices make him one of the greatest humorists writing today."

- Chicago Tribune

David Sedaris is a three-time Grammy Award-nominated humorist, writer, comedian, bestselling author, and radio contributor. He is most widely known for his collections of personal essays: *Naked*, *Me Talk Pretty One Day* and *Dress Family in Corduroy and Denim*. His books have hit #1 on the New York Times best seller list and have collectively sold over seven million copies. They have also been translated into 25 different languages. He is a frequent contributor to the popular NPR radio show "This American Life" and has been an integral part in establishing its popularity. He has won the Thurber Prize for American humor and in 2001 Time Magazine named him "Humorist of the Year".

## comments on C.O.G.

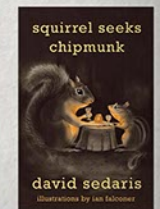
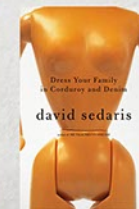
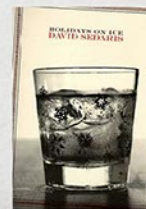
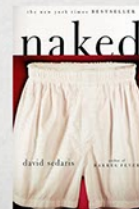
"Now someone has optioned a story, and it's this young fellow and he sent me this movie he made called *Easier with Practice*. Such a good little movie and he sent me an email saying he wanted to option this story of mine that doesn't involve my family so I said, 'OK, alright'... I would actually be really curious to see... I don't want to write the screenplay, I don't want script approval, this would just be his interpretation of something that I wrote but I just think the world of him. He's young, he's a kid."

- David Sedaris on the Leonard Lopate Show, WNYC

"Right now a fellow named Kyle Patrick Alvarez is making a movie out of a story I wrote called "C.O.G." The reasons I agreed to it were that a) I liked the first movie he made, and b) the story that he wants to adapt doesn't involve my family. I'm in it, but none of my brothers or sisters are, or my mom. Because I so liked his first movie, I said OK. I don't want any control over this movie. I don't want script approval. I trust him. Most movies never get made, but I hope this one does because I just think so highly of this young man."

- David Sedaris, The Harvard Crimson

## BOOK COLLECTION







cookie carosella  
producer

Cookie Carosella produced **Easier with Practice** written and directed by Kyle Patrick Alvarez, which was nominated for two 2010 Independent Spirit Awards, has won numerous awards including the Grand Jury Prize at Cinevegas, Best International Feature at Edinburgh and has also played in more than 40 film festivals around the world. Carosella has worked in production for nearly two decades on studio films and independent features. She worked for David Hoberman and was VP Physical Production for Hype Park Entertainment, working with Disney and MGM on multiple feature films. She was Associate Producer and Post Production Supervisor on **Bringing Down the House**, starring Steve Martin and Queen Latifah, and has worked with many top writers, producers and directors.



## stephen nemeth

producer

Stephen Nemeth formed and heads up Rhino Films, the independent film company that originated as a division of iconoclastic record label **Rhino Records**. He has produced and executive produced dozens of films. He also worked with Amnesty International through Artisits for Amnesty on developing and producing human rights related motion picture and television projects. His producer credits include **The Sessions** (starring John Hawkes, Helen Hunt and William H. Macy, which will be released by Fox Searchlight in October), **Fear and Loathing in Las Vegas** (starring Johnny Depp and directed by Terry Gilliam), **Why Do Fools Fall in Love** (starring Halle Berry), **Dogtown and Z Boys**, **What We Do Is Secret**, **Radio Free Albemuth** (the last Philip K. Dick novel), and **You and I** (directed by Roland Joffe). He is also in post-production on **Snake and Mongoose** about a legendary drag-racing rivalry.







jas shelton  
director of photography

Jas is an award-winning cinematographer who occasionally shoots movies and television advertisements while pursuing his greater love of unraveling the mysteries of hydrodynamics in the ever mercurial pacific ocean.

He recently finished shooting on the movie **Cooktales** in Thailand and China. Feature film credits include 2011 Toronto Film Festival favorite **Jeff Who Lives at Home**, directed by the Duplass brothers, and starring Jason Segal, Ed Helms, and Susan Sarandon and the Sundance 2010 hit **Cyrus**, produced by Tony and Ridley Scott, and starring John C. Reilly, Maria Tomei, and Jonah Hill. Shelton's feature work also includes **Rest Stop: Don't Look Back, Walking Tall, Garage and Plastic Utopia** as well as second unit work on Peter Berg's **Friday Night Lights**, the Coen brothers' **The Ladykillers** and Terry Zwigoff's **Bad Santa**.

Jas is originally from Austin, Texas where he began his professional career shooting independent films, music videos and television commercials. He studied music, photography, and filmmaking at the University of Texas and went on to receive a scholarship from the Maine Photographic Institute. Shelton's dual role as director and D.P. on the short film **VWvvvt** earned him a Student Academy Award nomination for the Best Short. He currently works, lives, and breathes in Los Angeles.



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gary barbosa  
production designer

matt o'connor  
1st assistant director

kyle eaton  
2nd assistant director

nicole arbusto  
casting director

julie carnahan  
costume designer

adam shazar  
associate editor

chip ingram  
key grip

lenny hoffman  
gaffer

roger faires  
location manager

eva lohse  
make-up

ngan savage  
hairstylist

sara chesney  
script supervisor

brian mazzola  
sound mixer









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