

# PLAY THE GAME

## Production Information

Ladies' man David teaches his dating tricks to his lonely, widowed grandfather Joe, while using those same tricks to meet Julie, the woman of his dreams. But as David's foolproof techniques prove to be anything but, the same techniques quickly transform Grandpa Joe into the Don Juan of the retirement community. But soon it's up to Grandpa Joe to teach David that the best way to win the game of love is not to play games at all.

Story Films presents "Play The Game," starring Paul Campbell, Andy Griffith, Doris Roberts, Marla Sokoloff and Liz Sheridan. The film is produced, written and directed by Marc Fienberg, and also features Clint Howard, Geoffrey Owens and Juliette Jeffers. The creative team includes Director of Photography Gavin Kelly, Production Designer Chris Anthony Miller, and Editor Kimberley Generous White. Jennifer Schaefer is the film's Co-Producer, and the Music Supervisor is Robin Urdang.

This film has been rated PG-13 for sexual content and language.

## *The Story*

Twenty-eight year-old David (Paul Campbell) is an expert at using his psychological skills to manipulate customers in his job as a luxury car salesman – and manipulate women in his life as a ladies' man. He's perfected his surefire steps, which include setting up elaborate "chance" encounters with women, never letting them discover that they're actually being pursued – only to be discarded.

When David's lonely, widowed grandpa, Joe (Andy Griffith), asks for David's help in re-entering the dating world to find a companion, David agrees to teach him all his secret tricks. David takes Grandpa to a singles bar and, over Metamucil™-laced beers, demonstrates how to arrange a chance encounter to meet a girl, and create an illusion of unavailability because "women always want what they can't have."

But Grandpa Joe's search for companionship causes David to begin to wonder if he too should be looking for more. And when David literally runs into the intelligent and attractive Julie (Marla Sokoloff) at a football game, he vows to get her to fall for him.

Let the games begin!

But the games don't go so well for the men. Grandpa Joe spots Rose (Doris Roberts), only to discover she has a boyfriend. David attempts to set up a second chance meeting with Julie, but almost has a heart attack trying to catch up with her as she jogs.

Eventually though, David gets the chance encounter he's been waiting for with Julie at her laundromat, and Joe does the same with Edna (Liz Sheridan), whom he meets in the retirement home exercise room.

All seems to go well for grandfather and grandson – but both men soon learn that while David's games work well for *meeting* women, they lack the ability to actually keep a woman around. Grandpa Joe dumps David's strategy, opting for the old-fashioned courtship that worked well for him

sixty years earlier. David, however, lacks the guts to do the same with Julie; while Joe uses sincerity to get closer to a meaningful relationship with Edna, David's games only make Julie seem increasingly elusive.

Will David follow his grandfather's lead? And how will Grandpa Joe fare with both the vivacious free-spirited Edna and the lovely Rose?

### ***About the Production***

PLAY THE GAME was a special experience from beginning to end for Writer/Director Marc Fienberg, whose own grandfather was the basis for the character Grandpa Joe.

Years after the death of his wife, Marc's grandfather confided a secret he just couldn't hold back: "I kissed a woman last week," he said. Fienberg remembers that his grandfather, "... was devastated after his wife of 56 years died. When he later asked for my advice on reentering the dating world after six decades, it was incredibly touching and emotional. Watching an 89-year-old man experience all the uncertainty, anxiety, and insecurity of a young schoolboy – when to call her, what to say, whether to ask her out – was both moving and uplifting."

The original script for PLAY THE GAME was a simple story of a young man using dating "tricks" on women. The inspiration from his grandfather led Fienberg to a slightly different path in telling the usual "boy meets girl, boy gets girl, boy loses girl and gets girl back" story: by telling the story not just with "boys and girls" but with "men and women" well into their 70s, a unique approach that really opened up the film.

Doris Roberts, an "Age Activist" in her own right, came to the project specifically because of the way Fienberg handled the subject matter of the older generation storyline. Says Roberts, "Madison Avenue airbrushes us older people out of society, and it's a terrible shame. It's a form of bigotry. People of my age are dying to be represented, to make a connection, so any time there's a project that shows older people in real-life situations, I'm right there!"

The younger cast members were inspired by their older counterparts.

Marla Sokoloff, who plays love-interest Julie, was truly enamored of Doris Roberts, who plays her grandmother. “I adore Doris,” says Sokoloff. “She has incredible stories about the long career she’s had – really inspiring!”

Actor Paul Campbell was equally enamored of his on-camera grandfather, played to perfection by Andy Griffith.

Says Fienberg, “In rehearsals, Paul really brought his A-game, and an instant bond formed between Paul and Andy. In fact, after we wrapped Andy felt compelled to call Paul’s agent to praise Paul’s professionalism and talent; they’ve remained close.”

### ***Sex After 60***

PLAY THE GAME finally confirms what many of us have known all along, but never wanted to confront: Old people still “do it.” And they enjoy it. As baby boomers swell AARP’s ranks, not only is 60 the new 40, but 80 has become the new 60. Scientific studies, including a recent report in the prestigious New England Journal of Medicine, find that more than 50% of senior citizens are sexually active. Audiences find it uplifting to follow an 84-year-old man’s search for love, companionship, and sex, as he experiences the same fear, insecurity, and excitement that any schoolboy would. PLAY THE GAME reflects America’s growing interest in “senior sex,” depicting its characters with sensitivity not sensationalism. The film adroitly balances gentle comedy with refreshing frankness, recalling the all-too-few films that have dealt with the realities – humorous to heartbreaking – of senior dating and sexuality.

Doris Roberts loved the sex and courting aspect of the movie. “Older people are referred to in such demeaning ways, and there’s no reason we should be diminished, and no reasons we shouldn’t be honored; we’re normal, we have the same desires.”

Revels Roberts, “The fact that PLAY THE GAME includes healthy adults who are older, having sex...it’s great!”

“The Big Scene” between Andy Griffith's Grandpa Joe, and Liz Sheridan's spunky, young-at-heart Edna was shot tastefully, but nonetheless depicts 84-year-old Joe’s first sexual encounter with a woman in many, many years.

Sheridan feels the script truthfully represents older couples she’s known in her own life. “I had two music teachers, a husband and wife in their late 70s,” says Sheridan. “They told me they were once driving up the coast of California, and they wanted to stop and have sex, so they pulled off the road. And I thought that was wonderful! These two older people just pulling off the road, having sex in the car! Andy and I were lucky to have a bed, even though it was surrounded by a million people in a tiny little room. It was worth it!”

The young leads of the movie are equally impassioned about the “older sex” storyline. Says Marla Sokoloff, “I think it’s nice that we’re showing people of every age still have sex, and that it doesn’t stop when you reach a certain age. I give Andy and Liz a lot of credit for jumping in. In talking to Doris and Liz and Andy, they said it’s their favorite part of the movie, and it’s mine too!”

## CAST BIOS

Entertainment Weekly deemed *ANDY GRIFFITH* (Grandpa Joe) one of the 20 Greatest Television Icons of all time. Griffith is best known for his starring roles in two hugely successful TV series, **THE ANDY GRIFFITH SHOW** and **MATLOCK**, as well as the recent indie sensation, **WAITRESS**. Griffith's been Emmy-nominated and won both TV Land and People's Choice Awards.

*PAUL CAMPBELL* (David) spent two seasons on the hit sci-fi series **BATTLESTAR GALACTICA**, and then landed the title role in Bill Lawrence's (**SCRUBS**) WB pilot, **NOBODY'S WATCHING**. Paul starred in the National Lampoon/Farrelly Brothers film, **BAG BOY** and in the recent television series **KNIGHT RIDER**.

*DORIS ROBERTS* (Rose) is a five-time Emmy Award-winning actress, best known for playing Marie Barone on **EVERYBODY LOVES RAYMOND**, and Mildred Krebs on **REMINGTON STEELE**. Roberts distinguished career has spanned more than five decades. In addition to her Emmys she has won an American Comedy Award, a Screen Actors Guild Award, and a star on the Hollywood Walk of Fame. She has guest-starred on many popular series during the course of her career, including **THE LOVE BOAT**, **SOAP**, and **BARNEY MILLER**. She co-starred in the Adam Sandler-produced comedy **GRANDMA'S BOY** and can be seen in the family adventure **ALIENS IN THE ATTIC**.

*MARLA SOKOLOFF* (Julie) is best known for her role on David Kelley's Emmy-winning **THE PRACTICE**. She was also a co-star of the popular movie, **DUDE, WHERE'S MY CAR?** She has been seen in guest-starring roles on many popular television series including **HOME**

**IMPROVEMENT, PARTY OF FIVE, 3<sup>rd</sup> ROCK FROM THE SUN, and 7<sup>th</sup> HEAVEN.** On the big screen, she has also appeared in **THE BABY-SITTERS CLUB, TRUE CRIME,** and **WHATEVER IT TAKES.** Her latest work includes starring roles in TV miniseries such as **METEOR: PATH TO DESTRUCTION** and **MANEATER.**

*LIZ SHERIDAN* (Edna) is perhaps best known for her role as Jerry Seinfeld's mother Helen, on the landmark television series **SEINFELD**, and as the eccentric neighbor Mrs. Ochmonek on **ALF.** She is a veteran stage actress with roles in eight Broadway shows including **HAPPY END** with Meryl Streep. She received accolades for her book *Dizzy and Jimmy* about her passionate relationship with actor James Dean, and is currently working on her second novel about her thirteen colorful years in San Juan, Puerto Rico.

*CLINT HOWARD* (Dick) has been performing for over 40 years, earning a reputation as one of America's most prolific character actors. His credits include **CURIOUS GEORGE, CINDERELLA MAN,** all three **AUSTIN POWERS** movies, **HOW THE GRINCH STOLE CHRISTMAS, EDTV, THE WATERBOY, THE CAT IN THE HAT,** and **APOLLO 13.** He's appeared in dozens of television shows, and is one of the only actors to have appeared in three Star Trek franchise series: the original **STAR TREK, DEEP SPACE NINE, ENTERPRISE,** plus TV series **HEROES** and **FRINGE.** He has also lent his voice to Rob Zombie's animated project, **THE HAUNTED WORLD OF EL SUPERBEASTO.**

On television, *Geoffrey Owens* (Rob) was a regular on **THE COSBY SHOW** and appeared on numerous other series including **BOSTON LEGAL, MEDIUM, THE WEDDING BELLS, THAT'S SO RAVEN, LAS VEGAS, IT'S ALWAYS SUNNY IN PHILADELPHIA** and

**WITHOUT A TRACE.** As a member of the prestigious New York Shakespeare Festival's multi-ethnic company he starred in **ROMEO AND JULIET, RICHARD II, TIMON OF ATHENS, PERICLES,** and **A MIDSUMMER NIGHT'S DREAM.** His directing credits include plays by Moliere, Shakespeare, Shaw, Chekhov, and Mamet. He taught Shakespeare at The Gene Frankel Studio, NYU, HB Studio, and Yale, and is the founder and artistic director of The Brooklyn Shakespeare Company.

***JULIETTE JEFFERS*** (Carrie) has guest starred on various television shows including **GREY'S ANATOMY, E.R., WITHOUT A TRACE,** and **RAISING THE BAR.** Her most recent film credits include **THE NOBEL SON** and **CONSTELLATION.** In the Theatre world, Juliette was nominated for a 2006 NAACP Theatre Award for Outstanding Lead Actress in Ah Ha Moments' **BUTTERSCOTCH AND FUDGE.** Juliette is currently performing her second one-woman show based on her online dating experiences, entitled **LOOKING 4 A CHOCOLATE MATCH.COM.** Her first solo effort, **BATMAN AND ROBIN IN THE BOOGIE DOWN,** garnered a 2004 NAACP Theater Award nomination.

## CREATIVE TEAM BIOS

**MARC FIENBERG** (Writer/Director/Producer) is an award-winning screenwriter and director of several films with more than a decade of filmmaking experience. His short film **SUNDAY MORNING** was quickly picked up for distribution, debuting nationwide on the Comcast network. Marc also wrote and directed the short films **PLAYING IT SAFE**, **DIGGING FOR, I DON'T GET IT**, and **HARD JOBS**.

Marc's next project is **THE MACHINE**, a family comedy written by Fienberg which was chosen as one of the top 30 out of almost 6,000 scripts in the nation's most prestigious screenwriting competition, the Nicholl Fellowships, sponsored by the Academy of Motion Picture Arts & Sciences. Marc's company, Story Films, is also currently developing a big-budget studio spy film, and a clever, action thriller.

**GAVIN KELLY** (Director of Photography) is an award-winning director of photography who has shot a wide spectrum of narrative features and shorts, music videos, commercials, web and television projects, and more. Gavin received two Student Emmys for his films, and in 2005 received Honorable Mention for the prestigious Charles B. Lang Heritage Award for Outstanding Cinematography, a distinction celebrating rising talent in the field. Kelly's credits include **WEST BANK STORY**, a film that premiered at the 2005 Sundance Film Festival and won the 2006 Academy Award for Best Live-Action Short Film.

**JENNIFER SCHAEFER** (Line Producer/Co-Producer) has been line producing feature films and television for over 10 years. Jennifer produced the feature film **ARC**, which won the Viewers Choice Award and Best Director Award at The Indie Gathering in 2006. Previously, Jennifer was the V.P. of Production for Funny Boy Films, chosen as one of Metro Source Magazines 30 People We Love for her work there. While at Funny Boy Films, Jennifer produced the award-winning feature film

**LATTER DAYS**, which had a theatrical run of 8 months on over 100 screens, and won Best Feature Audience Awards at a dozen film festivals. Jennifer also produced **KISS THE BRIDE** starring Tori Spelling, which had its theatrical release in April 2008.

In 1985, **CHRIS ANTHONY MILLER** (Production Designer) began working as a set dresser, and then secured his first position as asst. art director for **CANDYMAN**. As Production Designer, Chris has worked on dozens of commercials, films, and videos alongside such leading talents as Tom Cruise, Tom Hanks, Steven Soderbergh, Isabella Rossellini, Ashton Kutcher, James Franco, Ashley Judd, and Dolly Parton.

**LAURA BRODY** (Costume Designer) has been featured in *Paper* and *Women's Wear Daily*, and recognized as one of the "30 under 30" by the San Francisco Design Center. She has worked as a costumer, stylist, and in wardrobe for music videos (Carrie Underwood's *Ever Ever After*), photoshoots (*Mazda*), and hit features (**LICENSE TO WED**). Other credits include **STRAWBERRY CLIFF**, **THE FEAR CHAMBER**, **NAKED BOYS SINGING**, and **KISS THE BRIDE**.

**KIMBERLEY GENEROUS WHITE** (Editor) won a Wild Rose Independent Film Festival award for **GREETINGS FROM THE SHORE**, starring Paul Sorvino. She made her chief editorial debut with the 2006 feature **THE IRON MAN**. Following that was work on several episodes of **DECLASSIFIED** and **DAVID & FATIMA**, a poignant political fable about Middle Eastern affairs starring Martin Landau and Tony Curtis. Her latest project is **400 YEARS OF THE TELESCOPE**, a documentary currently in production for a 2009 release.

***JIM LATHAM*** (Composer) twice won the coveted ASCAP Film and Television Music Award for “Most Performed Theme.” Known for his versatility throughout the industry, he’s scored episodes for dozens of TV series and movies, developed a special affinity for animated work from **MEN IN BLACK: THE SERIES** and **JACKIE CHAN ADVENTURES** to **DISNEY PRINCESS: AN EVENING OF ENCHANTMENT** and **THE NEW WOODY WOODPECKER SHOW**. He’s worked with many prestigious international performing groups, including the Prague Orchestra, which lent its talents to **PLAY THE GAME**.

***ROBIN URDANG*** (Music Supervisor) moved to Los Angeles from New York City in 1987. She started her own company, Reel Music, after music coordinating the film **THE MAMBO KINGS**. Her credits as music supervisor include **THE ANNIVERSARY PARTY, INTRODUCING DOROTHY DANDRIDGE, OUT TO SEA, GLITTER, THE PRINCE & ME, THE BALLAD OF JACK AND ROSE, WRISTCUTTERS**, and various others features. Robin is a music consultant for Warner Independent Pictures and The Weinstein Company. Her television credits include **BROTHERS AND SISTERS** and USA Network’s hit series **BURN NOTICE**.

# PLAY THE GAME

## Q&A With Filmmaker Marc Fienberg

**Q: Your family partly inspired the characters and story of PLAY THE GAME, right?**

A: My grandfather was devastated after his wife of 56 years died. When he later solicited my advice on reentering the dating world after six decades, it was incredibly touching and emotional. Watching an 89-year-old man experience all the uncertainty, anxiety, and insecurity of a young schoolboy – when to call her, what to say, whether to ask her out – was adorable. It was the perfect companion plotline to the early drafts (the young ladies’ man using mind games to gain beautiful women’s attention). Joe’s struggles and successes informed the screenplay’s whole DNA, taking it to the next level.

**Q: Any scenes or dialogue culled from real life?**

A: As the writer of the movie, I'd love to take credit for every word, but in truth most of the funniest moments of the movie were either quoted verbatim by my own grandfather, or inspired by him or somebody else at his retirement community. He actually really met a beautiful woman who he later realized had advanced Alzheimer's. He was spurned by a woman who really liked him but avoided relationships because she didn't want to take care of another man who might get sick. These are real-life issues encountered by seniors, and I felt a responsibility to treat those aspects very honestly and truthfully, but also find a way to present them with the humor and lightness that my grandfather did in his own life.

**Q: The reel-life Grandpa Joe really evolves.**

A: The character transforms from a slightly disheveled, absent-minded, insecure man to a fashionable, confident lothario desired by every woman in the retirement community. Along the way, Joe goes through the awkward stages and feelings that we’re all familiar with from our youth: the loneliness of being without a companion, the nervousness of approaching a woman for the first time, the sadness of rejection, the excitement of meeting someone, the tension of waiting for the phone to ring, the anxiety before that first moment of physical intimacy and the thrill of falling in love again. Joe’s experiences mirror those of audiences both young and old, and people who see the movie genuinely feel attached to Joe throughout his journey – I think that’s why we keep winning Audience Awards at festivals!

**Q: How much of *Play the Game* is autobiographical?**

A: Well, they say write what you know! For three years, I tried David’s “planned spontaneity,” showing up where I thought my wife Eva would be. Never worked. We eventually met through normal channels, dated, and broke up. But I never forgot her. Four years later I knocked on her door with some BS story of getting a consulting job near her home. It still didn’t work. More time passed, I called and was finally completely honest. Someone pointed out at our wedding that it’s a fine line between true love and stalking! The interesting thing is that I unknowingly took, what some would say is, the advice from my own script and just put it all on the table. And what do you know, it worked!

**Q: Is PLAY THE GAME a cynical take on modern relationships?**

A: I don’t think so. I think it's a realistic take, because it doesn't give the easy, Hollywood answer to the issue of whether or not we need to play games with the opposite sex. And I think that reflects the truth in our lives. It would be great if we could all just tell each other our true feelings at every moment in time, but I think

most people find that option unrealistic. So clearly there's some middle ground, and I think the movie helps highlight that there isn't an easy answer to that question.

**Q: There's some frank discussion of and even a suggestive portrayal of senior sex. Were you worried that this might turn some people off?**

A: Well, first of all, it is tastefully done; we didn't need body doubles, and it is a PG-13 movie. Plus, people don't seem to be turned off by it at all, but rather, almost everybody is usually on the floor laughing. But most importantly, one of the points of the movie is that even seniors need love, companionship and sex, and if that is in the DNA of the movie, I think I had the responsibility to treat it honestly. The rule I had in my own mind while filming was that, if there was something sexual that we would show young people doing, we should be able to show old people doing the same thing. Because whether people want to admit it or not, the truth is out: seniors still do it. And they enjoy it! And that's what I think is special about this movie. In fact, when I cast Andy, he said the main reason he wanted to do the role was that he could be old, sexually active, and not die at the end!

**Q: Talk a bit about the casting of the film – you got some legendary talent for a first-time feature director.**

A: I wanted Andy from the beginning, but at first he declined because of his concern about the raciness of the script. I later learned that he and his wife couldn't stop thinking about the script, and after several days passed, he called to let me know that he had changed his mind. It was the ultimate compliment and validation of our hard work. Meanwhile, Doris Roberts was considering the part of Rose, which was originally a much smaller role. When Doris told me she was on the fence, I wrote two new scenes for the Rose character in one afternoon. Doris read the new scenes and said, "Well aren't you something? I'll do it!" Then we got Liz and finally the fantastic Paul Campbell and Marla Sokoloff for the young leads. Five spectacular actors.

**Q: So did the shoot go smoothly?**

A: Well there was the constant specter of my wife, who was nine months pregnant, going into labor on set. I kept joking with her that it was our third child, but only our first movie, so if it came down to it I would get a Production Assistant to help her deliver the baby at the hospital while I stayed on with the movie. Sure enough, with 3 days left of shooting, she started having contractions on set. I was tempted to get some clean sheets and hot water and deliver the kid myself between scenes. Luckily the contractions were a false alarm, and the baby waited until six days after filming ended to make her debut.

**Q: Was making PLAY THE GAME the first step to fulfilling a lifelong dream?**

A: Actually, no, there was no earth-shattering revelation. I came from a multi-generational family business, and I really thought I was a business guy. Though in graduate school accounting class, I seemed to be the only one who wasn't completely engrossed in the minutiae of straight-line amortization schedules and depreciation rules. But I got good grades, and interviewed for the same consulting and high-tech jobs as my peers. Amazingly, none of my potential employers picked up on the indifference, bordering on contempt. Then the president of a 15-person startup in San Francisco said they might be interested in hiring me come graduation day. Looking back, that's when I hit the fork in the road. I pre-sold the idea for a series of travel articles to a national magazine, and then bought a round-the-world airline ticket, a blank spiral notebook, and left for Africa a month later. I figured that the best place to find inspiration would be somewhere out of my comfort zone.

**Q: And did you?**

A: Three months, four safaris, and a trip up and down Mount Kilimanjaro later, I wasn't one word closer to a completed screenplay than when I began. There I was surrounded by wild animals, beautiful scenery, and friendly people, and I was waiting for an idea to hit me in the face. I'd always assumed that you had to begin writing something before you got writer's block. <laughs> So I hopped on a plane to Nepal under the assumption that two years of business school had sucked all the creativity out of me.

**Q: But it didn't?**

A: Well, I know this sounds impossibly corny... under the shadow of Mt. Everest, hiking on the rainiest of days and the muddiest of trails, a 70-year-old Buddhist monk grabbed my hand to help steady my backpack. But for the next hour as we scaled the hill, he didn't let go of my hand, communicating only with friendly smiles and body language. I was kinda weirded out at first, but he had this indescribably reassuring quality. At the top we shared a cup of tea, and the monk went on his way. A couple of days later, I awoke in the middle of the night with an idea and wrote a loose outline of *Play the Game*. Back in Katmandu [Nepal's capital], I came across a beat-up week-old Newsweek with a small blurb about the rapid growth of that startup. Yeah, I'd interviewed with Jeff Skoll, the president of eBay who now, strangely enough, makes movies. I still have his business card -- one of those cheap ones they made at Kinkos before they even had a logo.

**Q: So commerce and art aren't mutually exclusive?**

A: The artist in me wants to tell the world my stories. The entrepreneur in me insists that the stories I choose to tell are ones that the world finds relevant and entertaining. What's the use of making a great artsy, dark, confusing film that resonates only with me and fifty other people? My ultimate responsibility is to my investors. They trust that I'm a good enough artist and businessman to make them money. And most of the time, I best serve the investors by best serving the commercial audience for the film.

**Q: How did you go from corporate automaton to auteur?**

A: I was living in Boston, admittedly not the world's entertainment capital. But even when you're chasing your dream, you have to confront reality now and then. And that confrontation usually comes on the first of the month, along with your bills. The silver lining was that, because of the time difference, I had three extra hours at the end of my day to phone L.A. to get my film going. My wife had a great job, and I took a series of consulting gigs as well as some crappy jobs so I had time to write and make short films.

**Q: How did you get the movie off the ground?**

A: First I flew to L.A., found an agent, and arranged meetings with production companies. Ultimately, the script landed in front of some MGM executives who loved it -- just not enough to buy it. So I resolved to do it myself. It quickly became clear that if I was going to do the film, and do it right, I had to be in Los Angeles. So my wife and I quit our jobs and arrived in L.A. with no family, no friends, no work, two suitcases, and a six-month old baby girl. Friends argued it was a risky move, although instead of the word "risky," they'd say "idiotic," "stupid," and "irresponsible." And they were probably right. But ultimately, there really wasn't a choice in our minds. It was something we had to do.

**Q: So, anything else in the works, now that PLAY THE GAME is hitting theaters?**

A: I'll soon be directing *THE MACHINE*, a family comedy I wrote that was one of the top 30 scripts in the nation's most prestigious screenwriting competition, the Nicholl Fellowships. And my production company is in the midst of developing a big-budget studio spy film, and a clever, action thriller, both of which are about as far away from a romantic comedy as you can get.

## Play The Game

### Credits

#### CAST

David Mitchell	PAUL CAMPBELL
Grandpa Joe	ANDY GRIFFITH
Rose Sherman	DORIS ROBERTS
Julie Larabee	MARLA SOKOLOFF
Edna Gordon	LIZ SHERIDAN
Dick Mitchell	CLINT HOWARD
Mervin Lavine	RANCE HOWARD
Rob Marcus	GEOFFREY OWENS
Carrie Marcus	JULIETTE JEFFERS
Rebecca	MARIE CALDARE
Claire Cranston	BUNNY LEVINE
Gillian	MONICA GARCIA
Sergio	SERGIO ENRIQUE
Susan	MICHELLE PIERCE
Flame Car Buyer	MARIO DI DONATO
Referee	ROBERT A. JOHNSON
James	OMAR ADAM
Mahjong Lady	BETTY MCGUIRE
Captain	JACK GUZMAN
Doorman	RAFAEL J. NOBLE
Maitre d'	LES WILLIAMS
Maxine Polachek	EVE BRENNER
Trainer	LISA BENEDICT
Edna's Trainer	TRAVIS WINFREY
Waiter	MIKE BORTONE
Paul	THOMAS CRAWFORD
Amanda	HEIDI HERSHBACH
Mechanic	ANDRES SAENZ-HUDSON
Edna's Daughter	BREON GORMAN
Customer	CHRISTOPHER GOODMAN
Husband	FRANTZ TURNER
Ken Blinkoff	W. SHANNON JONES
Jeff	RHETT GILES
Football Spectator	ROSS FIENBERG
Pool Player	LYNN FIENBERG
Balloon Kid	CASEY FIENBERG
Stroller Kid	LILAH FIENBERG
Fetal Kid	ABBY FIENBERG
Nanny	IRMA ESPERIAS
Poker Player	JERRY GORDON
Mahjong Player	SANDY GORDON
Red Wine Woman	MICHELLE KRAWITZ
Pat McCracken	ANNETTE POWERS
Taxi Driver	DULCE MARIA SOLIS
Iris	LEIGH ROSE
Older Lady	ELIZABETH GARY
Retirement Home Director	DONALD SAGE MACKAY
Stunt Coordinators	ROSINE "ACE" HATEM OLIVER KELLER
Loop Group	TINA HART JOYCE KURTZ DAVID HECKEL RICHARD MIRO VALERIE DILLMAN RANDY MONTGOMERY

#### CREW

Written and Directed by	MARC FIENBERG
Producer	MARC FIENBERG
Executive Producers	A. CHARLES FUNAI JIM ROSE EVA GORDON

Co-Producer	JENNIFER SCHAEFER
Associate Producers	MICHAEL COOCH W. SHANNON JONES SVETLANA SILVERMAN SANTIAGO TAPIA
Director of Photography	GAVIN KELLY
Production Designer	CHRIS ANTHONY MILLER
Costumer Designer	LAURA BRODY
Casting	ADRIENNE STERN EVA GORDON JENNIFER SCHAEFER
Editor	KIMBERLY GENEROUS WHITE
Music	JIM LATHAM
Music Supervisor	ROBIN URDANG
Line Producer	JENNIFER SCHAEFER
Unit Production Manager	JIM SHARON
First Assistant Director	KIMBERLY STUCKWISCH
Second Assistant Director	DAVE PAIGE
Art Director	EMILIO RAMIREZ
Set Decorator	APRIL GLOVER
Leadman	CARTER ADDY
Swing Gang	PHIL BUFANO BILL PARMENTIER
Additional Swing	JARON HALMY JOSEPH GOSSLIN JOCELYN COFFMAN
On Set Dresser	STEPHANIE FURR
Set Dressers	DAVE JACOBSEN RICK STOCKMAN WILLIAM A. SOTTILE TIM GIDEON
Construction Coordinator	MICHAEL BROUSSARD
Painters	MARY GREGORY AUDREY BERNAL
Property Master	DOUGLAS W. RANDALL
Assistant Property Master	MONIQUE MIEDEMA
Property Production Assistant	DONALD CUNNEY
First Assistant Camera	DARON KEET
Second Assistant Camera	JAMES FIRIOS
Additional Second Assistant Camera	JAMES SCHLITTENHART
Loaders	MICHAEL BOSMAN ROSS CHAMBERLAIN
Publicist	SARAH CARRAGHER
Still Photographer	JAN STANDERFER
Script Supervisor	SHERIE GIEHTBROCK
2nd Unit Director	KIMBERLY STUCKWISCH
2nd Unit Cinematographer	DARON KEET
Production Sound Mixer	EUGENE THOMPSON
Boom operators	ROBERT BACKUS MIKE COLTON JAY GOLDEN JUSTIN SPINA
Gaffer	SERGIO VILLEGAS
Best Boy Electric	SONOKO ISHIZUKA
Electricians	MATT HAYES DANNY DURR JAKE LEANNAH JARED WELLMAN BEN CHANANIE BRETT CARLETON MIGUEL FEBRES
Key Grip	EDUARDO BARRAZA
Best Boy Grip	CHRIS GARLINGTON
Dolly Grip	ROB MCFALL
Grips	PATRICK GOMEZ ADAM SHEEDY DERRICK ESPERANZA

	DAVID STARKS
	JOSE FELIX
	MIKE COLTON
	ROCKY RODRIGUEZ
Production Accountants	DARRYL ANDERLE
	JOHNNY ORTEZ
Corporate Legal	MARK HADDAD
Entertainment Legal	TOM RUBIN
Production Office Coordinator	LACY WITTMAN
Assistant Production Office Coordinator	DAVID HAWKINS
Production Intern	NATE CROCKER
Wardrobe Supervisor	ALEXIS CUESTA
Costumer	TERA STRUCK
Hair and Makeup Department Head	ASHLEY FOX
Key Hair Stylist	WENDY RAMSEY
Assistant Hair/Makeup	SUSSY CAMPOS
Assistant Hair/Makeup	ZOE FRANKLIN
Hair and Makeup for Ms. Roberts	JAN VAN LIEW
Second Second Assistant Director	MORGAN ELAM
Additional Second Second Assistant Director	JOE MOORE
Additional First Assistant Director	JIM MCKINNEY
Key Set Production Assistant	RYAN KENNEDY
Set Production Assistants	TIM BEDWELL
	JAMES FITZPATRICK
	MICHAEL GREIG
	BOBBY JAUREGUI
	LINDSAY LUTTRELL
	THOMAS VILLALOBOS
	GRANT ZABIELSKI
Script Consultants	JASON BLINKOFF
	Yael BLINKOFF
	JEFF PENN
	ANNETTE POWERS
	MICHAEL RASMUSSEN
	SHAWN RASMUSSEN
	ROB WEISS
	KEN ZEFF
Location Manager	CARLOS TAPIA
Additional Locations	JOHN GILLEY
	ERIC KENCH
	GABRIELLE PAGLIA
Assistant Location Manager	ROSS FIENBERG
Casting Associate	TAMMY PORTO
Extras Casting	CAROL GRANT CASTING
Additional Extras Casting	MAGIC CASTING
Assistant to Mr. Griffith	DANIEL KELLS
Transportation Captain	LAUREN LEVINE
Drivers	CHRIS BURTON
	ERIC CASAS
	LOUIS DARGENZIO
	DUSTIN KELLER
	ANASTASIA LEVINE
	REED PHILLIPS
Security	TIERRE "SCOOBY" KENNEDY
Catering	BLUE TUESDAY
Craft Services	TRACI MCWAIN
	SHELLY ARROWOOD
Stand-ins	STANLEY PETERNEL
	CHRISTIAN SNELL
	ALYSE RUDNYK
Telecine Dailies	THE POST GROUP
Dailies Colorist	ERIC MCCLAIN
Dailies Assistant	HANK WARD
HD Digital Intermediate Post Facilities	THE POST GROUP
Post Facilities Account Executive	MICHAEL LEVY
Post Facilities Account Manager	JESSA DESENA
On-Line Editor	DEREK HERR
On-Line Assistant Editor	CHRISTINE SEINO

Final Colorist	MICHAEL COSOLA
Electronic Titles	TESS MCCLELLAN
Digital Restoration Artist	TODD SMITH
Post Production Sound Services	RH FACTOR
Sound Supervisors	DAVE RAWLINSON, MSPE CRAIG HUNTER
Dialog Editors	DENNIS GRAY HERBERT RAWLINSON
Sound Effects Editors	GUY TSUJIMOTO SUSAN WELSH
ADR/Foley Mixer	CECILIA PERNA
Foley Walkers	MIKE SALVETTA MARY RODGERS CATHERINE ROSE
Technical Assistance	KEN GOMBOS
Re-recording Mixers	PETER R. KELSEY, CAS CRAIG HUNTER
Visual Effects Producer	SHARRA PLATT
Visual Effects Compositor	DEREK HERR
Visual Effects by	COMEN VFX
Visual Effects Supervisor	TIM CARRAS
Visual Effects Producer	JOSH COMEN
Digital Compositors	PETER ALLENDALE BRANDON CRISWELL ZACHARY LO
Controller	HOLLY RAYMAN
Production Assistant	ROSE RAYMAN
Additional Visual Effects by	GOTHAM DIGITAL FX, INC.
Visual Effects Producer	JOSEPH OBERLE
Visual Effects Artist	JOSEPH OBERLE
Titles	INMOTION STUDIOS
Prague Orchestra Recordings	
Remote Scoring Sessions	ORCHESTRA.NET
Conductor	RICHARD HEIN
Engineer (Los Angeles)	STEVE SALANI
Engineer (Prague)	VIT KRAL
Orchestrations	JIM LATHAM JONATHAN SACKS
Music Preparation	HAROLD GARRETT
Band Recording Sessions	
Band Recording Studio	THE LAIR STUDIOS
Engineer	LARRY GOETZ
Score Mixed by	MIKE STERN JIM LATHAM
Music Coordinator	ROBIN TURNER
Assistant Music Coordinator	JAIME FELDMAN
Music Editor	ERICH STRATMANN
Film Processing by	DELUXE LABORATORIES
Payroll Services Provided by	MEDIA SERVICES
Cameras Provided by	PANAVISION
Camera Crane Provided by	PANAVISION
Dollies Provided by	CHAPMAN LEONARD
Grip and Electric Equipment Provided by	HOLLYWOOD RENTALS
Film Stock and Insurance Provided by	FILM EMPORIUM
"East Coast Leaves"	"Lie"
Written by Marty Wereski	Written and performed by Beth Thornley
Performed by The JL Quartet	Courtesy of Position Music
Courtesy of Mar-Tune Music	
"Dark Blue"	"Hum Along"
Written by Andrew Ross McMahon	Written by Andrew Volpe
Performed by Jack's Mannequin	Performed by Ludo
Courtesy of Warner Bros. Records Inc.	Courtesy of Redbird Records & Touring
By arrangement with Warner Music Group	

Film & TV Licensing

"Race You" Written by Elizabeth Ziman Performed by Elizabeth and the Catapult Courtesy of Elizabeth and the Catapult	"Can't You See" Written by Marty Wereski Performed by The JL Quartet Courtesy of Mar-Tune Music
"Pretty Girls" Written and performed by Ethan Gold	"Sound of Your Voice" Written by Kevin Hearn Performed by Barenaked Ladies Courtesy of Desperation Records By arrangement with Netzwerk Productions
"Gorgeous Behaviour" Written by Jacob Lind and Erik Sunbring Performed by Marching Band Courtesy of U & L Records	"Your Darkest Eyes" Written and Performed by Rocky Votolato Courtesy of Barsuk Records By arrangement with Bank Robber Music
"One Good Song" Written and performed by Emi Meyer	"Best In Me" Written by Dan Koch Performed By Sherwood Arranged by Sherwood Courtesy of MySpace
"All I Want Is You" Written by Stephen Lang, Jamie Dunlap and Scott Nickoley Performed by Leroy Osbourne Courtesy of Marc Ferrari/MasterSource	"Don't Rush Me" Written and Performed by Michael Rossback
"You Don't Want To Know" Written and performed by Chelsea Williams	"Cactus Flower" Written and performed by John Gold Courtesy of U & L Records
"Never Not Want You" Written and performed by Dan Ferrari	"Wonderful Crazy" Written by Scott Krippayne Performed by Katelyn Tarver Courtesy of TC Music, LLC
"Must Have Done Something Right" Written by Matthew Thiessen Performed by Relient K Courtesy of Capitol/Gotee Records	"Laundry Girl" Written by Ludo Performed by Ludo Courtesy of Redbird Records & Touring

The Producers Wish to Thank:

Kellogg Business School	Pan Pacific Park
Foley Hoag LLP	Seaport Marina Hotel
Brandeis Bardin Campus	South Bay Ford
Calamigos Ranch	The Vineyards
Fairwinds Leisure Care Community	Tomahawk Apartments
John Apartment Building	VA Long Beach Medical Center
Kate Solow Family	Vice Nightclub
La Mirada Regional Park	Wishy Washy Laundromat

Thanks To:

RADHIKA ACHARYA-LEON	VALERIE KEHL
SCOTT ANDERSON	ANDREA KLUNDER
DELLA ANGLIN	AMY KROEPLIN
KATE ATKINSON	AUGIS KUOLAS
LIZ BAGBY	MINDY KYLE
MACARTHUR BELIN	JOANNE LAMMERS
LAURA BERCIER-MARIN	RANDY LARSON
DIANE BERZ	JEAN-BAPTISTE LECONTE
ROB BIESENBACH	DON LEVESQUE
JAMIE BLACK	LARRY LEVY
MARION BLINKOFF	MARILYN LEVY

SAUL BLINKOFF	NATALIE LEVY
MIKE BORTONE	BRIAN LEZIN
VERA BROOKS	HOLLY LIEBERMAN
JEREMY BROTHERS	BERNICE LIUSON SIM
TONY BROWN	SARAH LOHR
DOUG BRUCE	KELLY LONGI
DANELLE BUCCHIERI	WILLIAM MERCHAN
MARY BUCKLEY	ERICA MERRILL
SIMON BULL	LINETTE MILES
SCOTT BURTNES	VICKI MORGENSTERN
ANTHONY CARBONE	TOM MYERS
ANNE CHARLES	SAQIB NADEEM
SARA CHASE	TOBY NICHOLSON
DIANE CONRAD	VIKA O. GYLYS
JUDY CONRAD	TOM O'SHEA
ELAH DAVIDSON	ERIN PAPKE
STEPHANIE DAWSON	ANGELA PERI
ERIC DIEKHANS	OLIVIA PORTER
RENATA DIONELLO	KATHLEEN QUINN
LISA DORFMAN	SUE RIORDAN
ROBERT DOUGLAS FOX	JULIET RIVERA
HEIDI DRENNAN	JOE ROSA
PATRICK DUNCAN	SERAHROSE ROTH
WILL DUNNING	JIM SCHMID
JAMES ELDRENKAMP	PETER SCOTT
CINDY FEMINO	IAN SIEGEL
EVELYN FIELD	JILLIAN ST. GERMAIN
ANGELO FIERRO	MANDY STEFANCZAK
MAX FLISI	KEITH STEINBACH
NEIL GAUGHAN	ERIKA STONE
JULIE GOLD	CHAD SULLIVAN
SHAUN GRAVES	KITTY TABER
AMY GREIME	CHRISTY TADDEO
ENRIQUE GUILLEN	AMISH THAKKER
ELIZABETH HALOFITIS	BRENDON THOMPSON
BRIAN HANOVER	JAMES TONG
CHRISTIAN HEEP	ERIK VOLKERT
CHRISTINA HEMPHILL	FRANCOISE VORANGER
LIZ HESLEP	MATTHEW WAGENKNECHT
MARC HIRSH	PAUL WEISBRICH
AARON INMZA	EDWARD WELLINGTON
CHRISTINA IRWIN	ARIELLE WILLIAMS
SERGIO JARAMILLO	TAHLI WILSON
BRIAN KARLIN	SHARON WONG
ADAM KEHL	RAOUF ZAKI
SHANRA KEHL	MIKE ZAMITO

Special Thanks To:

PAPA JOE WARD  
EVA GORDON  
ROSS AND LYNN FIENBERG

DON BIELINSKI	PAULA PRETLOW
JACK CROCKER	JIM ROSE
MATT DANIEL	ERIC SILVERMAN
STEVE FARSH	JON TOMPKINS
A. CHARLES FUNAI	EUNICE WARD
PHIL GLASS	ROB WEISS
AMY ITOKU	VALERIE WEISS
PETER LINDAHL	

MARK ALBION	MARK HADDAD
JEFF BALIS	POLLY HAWKINS
HOLLY BARIL	RICK HELLER
STEVE BEEKS	MARK IRWIN
PETER BENEDEK	ROB JOHNSON
AUDRA BERG	ASHLEY JOSEPHSON

JASON BLINKOFF	FELICIA KAPLAN
Yael BLINKOFF	GREGG KAPLAN
MARC BLUCAS	LAWRENCE KASDAN
KIM CALLAHAN	BRAD KREVOY
MICHAEL CANNATA	JONATHAN LISCO
PETER CHERNIN	ANDY LITINSKY
GREG CHWERCHAK	BRUCE LONG
SARAH COOCH	JULIE LYNN
MATT DAMON	ART MARCUM
BRIAN DEPERZIA	RICH MARTINI
CHARLES DURNING	JOHN MASS
ELIZA DUSHKU	MIKE MEDAVOY
SCOTT EINBINDER	JEFF PENN
IRMA ESPERIAS	ANNETTE POWERS
STEPHANIE FARSHT	J.B. PRITZKER
MARK FEUERSTEIN	GIGI PRITZKER
ABBY FIENBERG	SHAWN RASMUSSEN
CASEY FIENBERG	MICHAEL RASMUSSEN
DEB FIENBERG	PETER RICE
GARRETT FIENBERG	MARIAN RIVMAN
JAKE FIENBERG	BILL ROSEN
JONAH FIENBERG	DANNY ROSETT
JORDAN FIENBERG	TERRY ROSSIO
JOSH FIENBERG	NORM SANDERS
LILAH FIENBERG	PETER SCHLESSEL
MAXINE FIENBERG	SCREEN ACTORS GUILD
MERVIN FIENBERG	SVETLANA SILVERMAN
ASHLEY FRANKLIN	SIMON SUTTON
ERIN FREDMAN	ELLEN TAUB
BRAD FREEMAN	RICHARD TITUS
JAY FROBERG	CLAIRE WARD
JAMES GARNER	ROYA WEINER
ELLEN GLASS	VALERIE WEISS
BROOKE GORDON	DAVID WENDELL
HARRISON GORDON	RON YERXA
JACK GORDON	JULIE ZEFF
JERRY GORDON	KEN ZEFF
SANDY GORDON	

Country of first publication: United States of America

Play The Game LLC is the author of this motion picture for purposes of the Berne Convention and all national laws giving effect thereto.

The characters and incidents portrayed and the names herein are fictionalized, and any similarity to the name, character, or history of any person living or dead is entirely coincidental and unintentional.

This motion picture is protected under the laws of the United States of America and other countries. Unauthorized duplication, distribution, or exhibition may result in civil liability and criminal prosecution

Copyright © 2009 Play The Game LLC  
All Rights Reserved