



MOVING McALLISTER

DIRECTED BY ANDREW BLACK

A First Independent Pictures Release

RT: 93 Minutes, 35mm color, Aspect Ratio 1.85, Dolby 5.1, 5 reels,
Rated PG 13 for some drug content, sexual references and crude humor

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MOVING MCALLISTER

FILMMAKERS

Directed by	Andrew Black
Written by	Ben Gourley
Producers	Jason Faller Ben Gourley Kynan Griffin
Executive Producers	T.R. Gourley Maclain Nelson
Cinematography by	Doug Chamberlain
Production Designer	Anne Black
Set Decorator	Ashley "Gigi" Hodges
Costume Designer	Brittney Leavitt
Key Make-Up Artist	Spencer Barnes
Key Hair Stylist	Kenneth Lewis Adams
Casting by	Linda Phillips-Palo
Editor	Masahiro Hirakubo Chantelle Squires
Line Producer	Craig L. Steiner
1 st Assistant Director	Lionel Maxwell
2 nd Assistant Director: Utah	Marie Solmonson
2 nd Assistant Director: Florida	Brent Geisler
2 nd Assistant Director, Additional	Jason Rodgers
Music Supervisor	Debra A. Baum
Music Composed by	Didier Lean Rachou

MOVING MCALLISTER

CAST

BEN GOURLEY	Rick Robinson
MILA KUNIS	Michelle McAllister
JON HEDER	Orlick "Orlie" Prescott Hope
RUTGER HAUSER	Maxwell McAllister
HUBBEL PALMER	Carl
BILLY DRAGO	The Lady
PETER JASON	Mr. Robinson
CATHRINE GRACE	Mrs. Robinson
PATRIKA DARBO	Debbie
JOE UNGER	Lanky
MARY PAT GLEASON	Margerie
WILLIAM MAPOTHER	Bob
ZACK WARD	Earl
TOMEK DEBOWSKI	Tomek
MACLAIN NELSON	Bear Diddly
WHIT HERTFORD	Fast-Food Cashier
LUCILA SOLA	Petals
ALLYSON EVERITT	Diner Waitress
TENNAY EVANS	Thompson
YOLANDA WOOD	Airport Security Woman
JOEY MIYASHIMA	Japanese Man
MING-TZANG HONG	Japanese Woman
CHANDLER WAKEFIELD	Japanese Kid
BUCK HUNTINGTON	Vincent
ASHLEY MUNNS	Cowgirl
KERI HATFIELD	Yoga Instructor
MICHAEL CHRISTIAN	Native American
JASON MCCLOONEY	Old Man
WILLIAM "BUS" RILEY	Semi Driver
MARK NOAKES	Astronaut

MUSIC

"Round The Corner From Lonely"

Written by Michael Wainwright

Performed by WAINWRIGHT

Courtesy of Town Records

Performed by Matt Becker

Courtesy of Extreme Production Music USA

Under License from Extreme Production

Music USA

"Paniolo"

Written by Nawahi Para'uchi

Performed by Nawahi Para'uchi

Courtesy of Extreme Production Music USA

Under License from Extreme Production

Music USA

"East Of Eden"

Written by Charley Turner

Performed by Charley Turner

Courtesy of Chaciturn Music

"America An' Me"

Written by Ronsen Hawkins

Performed by Ronsen Hawkins

Courtesy of Extreme Production Music USA

Under License from Extreme Production

Music USA

"Don't Give Up On Me"

Written by Andrew Bryce Taillole (ASCAP)

Performed by Andy Marlow

Courtesy of d2 Music

Under License from d2 Music

Written by Ronsen Hawkins

Performed by Ronsen Hawkins

Courtesy of Extreme Production Music USA

Under License from Extreme Production

Music USA

"Hit The Road"

Written by Jonny Redmond

Performed by Craig Stull

Courtesy of 5 Alarm Music

Under License from 5 Alarm Music

"I Called Out Your Name"

Written by Barbara L. Jordan, William

Peterkin, Christopher Rhyne

Performed by Pat Hodges

Courtesy of Heavy Hitters Music

Under License from Heavy Hitters Music

(ASCAP)

"Smoke Up In The Air"

Written by Alad Troy Brown, Gordon W.

Worthy, Gregory Finch Jr.

Performed by Sunny Bishop featuring Alad

Troy

Courtesy of Heavy Hitters Music

Under License from Heavy Hitters Music

(ASCAP) and Mopsy Music (BMI)

"She Changes Like The Weather"

Written by Nic Armstrong

Performed by Nic Armstrong & The Thieves

Courtesy of New West Records, LLC.

"Joy, Peace, And Love"

Written by Rick Krive

Performed by Studio Musicians

Courtesy of 5 Alarm Music

Under License from 5 Alarm Music

"Mad As Hell"

Written by Matt Becker

"Wild Ride"

Written by Garrick Alden, Rick Bowers,
Frank Larry
Performed by Rick Bowers
Courtesy of 5 Alarm Music
Under License from 5 Alarm Music

"Magnolias In The South"

Written by Larry Dean
Performed by Larry Dean
Courtesy of Heavy Hitters Music
Under License from Mopsy Music (BMI)

Nocturne in C# m "Lento con gran
expressione", Br.49

Written by Frédéric
Performed by Didier Lean Rachou

"Slavemagnet"

Written by Blues Saraceno
Performed by Blues Saraceno
Courtesy of Extreme Production Music USA
Under License from Extreme Production
Music USA

"Can't Believe My Eyes"

Written by Michael Wainwright
Performed by WAINWRIGHT
Courtesy of Town Records

"Moon's Apprentice"

Written by Kremer / Green
Performed by Kremer / Green
Courtesy of Extreme Production Music USA
Under License from Extreme Production
Music USA

"As Long As You Don't Want It"

Written by John Powers
Performed by John Powers
Courtesy of Heavy Hitters Music
Under License from Heavy Hitters Music
(ASCAP)

"Busy"

Written by Austin Hartley-Leonard
Performed by St. James inc.
Courtesy of Austin Hartley-Leonard
Under License from Austin Hartley-Leonard

"All Sewn Up"

Written by Ben Nichols
Performed by Lucero
Courtesy of Madjack Records and Lucero
Under License from Empty Road Music

"Currently"

Written by Keaton Simons
Performed by Keaton Simons
Courtesy of Terrycloth Edwards

"You Might Look"

Written by Toni Blackmon
Performed by Toni Blackmon
Courtesy of Heavy Hitters Music
Under License from Heavy Hitters Music
(ASCAP)

"Bossa Mulata"

Written by Anthony Guefen
Performed by Studio Musicians
Courtesy of 5 Alarm Music
Under License from 5 Alarm Music

"Wrong Path"

Written by Jonny Redmond

Performed by Craig Stull

Courtesy of 5 Alarm Music

Under License from 5 Alarm Music

"Billy Rock 1"

Written by David Sinclair, Bob Buckley

Performed by Studio Musicians

Courtesy of 5 Alarm Music

Under License from 5 Alarm Music

"Napalm Blitz"

Written by Zach Tempest

Performed by Zach Tempest

Courtesy of Extreme Production Music USA

Under License from Extreme Production

Music USA

"Crouching Koto"

Written by Bradley P. Hatfield

Performed by Brad Hatfield

Courtesy of Heavy Hitters Music

Under License from Mopsy Music (BMI)

"World To Bring Me Down"

Written by Michael Wainwright

Performed by WAINWRIGHT

Courtesy of Town Records

"Everything"

Written by Joanne Fischetti

Performed by Joanne Redding

Courtesy of Heavy Hitters Music

Under License from Heavy Hitters Music

(ASCAP)

"Champion"

Written by Amy N. Ward and

Steven D. Buonanotte

Performed by Amy Ward

Courtesy of Heavy Hitters Music

Under License from Hitters Music (ASCAP)

"We Are Not Swans"

Written by Means / Ruess/ Wendt

Performed by The Format

Courtesy of The Vanity Label

Under License from The Vanity Label

In Loving Memory

Earl L. Gardner

Nick "Fizzy" Daniels

SPECIAL THANKS:

Mark Azeez	Molasses Junction
Jason Bell	Jake Fugal
Nedra Bell	Leigh Gardner
Jim Belnap	John Garfield and
Janice Bird	the staff of the Provo Marriott
Kevin Blotter	Tom Gates
Barry Bowyer	Maggie Gebert
"Buddy the Dog"	at Holiday Inn, St. Augustine
Dan and Peggy Campbell	Doug and Annelies Glen
Ben Carson	Elene Ann Gourley
Ryan Cheesman	Laura Grier
Eric Colvin	Jon David Hammons
Josh and Jenny Covey	Ruedi Hartmann
Mildred Crandall	Kirsten Heder
Scott Crandall	Donna Fenn and Guian Heintzen
Shane Crandall	David and Jenny Higdon
John Crawford	Marty Higdon
Cami Curtis	Nikki Humphreys at Wells Fargo
Susan Curtis	Spencer Hunn
Julie Darmody	Jed Ivie
Dave Hunter, Kurt Hale,	Ryan Jeffery
and George Dayton at	David and Thomas Kirkham and
Stone Five Studios	the employees of Kirkham
Dave Doan, "Bubba"	Motorsports
"Blue Gill" and everyone at	Tom and Mary Kirkham

Michael Kunzler	Performance Audio, Salt Lake City,
Sean Kunzler	UT
George Carlyle Gourley	Hugh Osborn and Claudia Wallis
Darl Larsen	Kenton Worthington
Jim Bob Markee	Curley Whitecloud
Maverick	Seth Wulf
Travis Mayfield	Randy Davis and Micah Young at
Eric Merten	Excel Entertainment
Gregory Merten	Arches National Park, Utah
Jeff Merten	Brigham Young University
Randy Miller	City of Eureka
Stephen Mitchell	City of Provo
Bill and Annette Moon	City of St. Augustine
George and Leslie Nelson	The Dragon's Keep, Provo, Utah
Jerry Park	"The Format"
Melanie Patterson	Geneva Steel, Provo, Utah
Scott Reinwand	Hogi Yogi, Provo, Utah
Rhino Wireless	Osaka Restaurant, Provo, Utah
Gene Rogers	Rancher Motel, Delta, Utah
Maurice Rose	Soularium
Steven C. Rose	St. Johns County Police Department
Bebe Schaeffer	Swire Coca-Cola, Draper, UT
Wayne Scholes	Truman Van Dyke
Joshua Sorensen	Utah County Police Department
Stephen Sterret	Utah Department of Traffic
Michelle Swenson	Utah Valley State College
Terry Thomas at	

Synopsis

“Moving McAllister” is an on-the-road comedy that proves that a mismatched pair can find love in all the wrong places.

Story centers on Rick Robinson (Gourley), a lowly intern at a prestigious Miami law firm who dreams of becoming a partner one day. Eager to impress, he agrees to help the firm’s top lawyer, Maxwell McAllister (Rutger Hauer), with a favor he really cannot afford. Just five days before the bar exam, Rick finds himself in charge of moving McAllister’s dearest possession across the country: his seductive, yet untouchable niece Michelle (Kunis). In a less than stellar moving van, the mismatched pair begins their cross-country journey. Along the way they encounter numerous obstacles and unforgettable characters, like free-spirited hitchhiker Orlick Prescott Hope (Heder), who all contribute to slowing down the journey much to Rick’s dismay. However, through the experience, Rick begins to see that there’s more to life than becoming a successful lawyer.

Up-and-coming actor/writer/producer Ben Gourley leads a cast that includes Mila Kunis (“That ‘70s Show,” “Family Guy”), Jon Heder (“Napoleon Dynamite,” “Blades of Glory”) and Rutger Hauer.

First Independent Pictures presents “Moving McAllister.” Directed by Andrew Black. Produced by Ben Gourley, Jason Faller, and Kynan Griffin. Executive Producers are T.R. Gourley, and Maclain Nelson.

First Independent Pictures’ “Moving McAllister” opens in Los Angeles and select cities on Friday, September 14. The film has a Running Time of 93 Minutes, and is Rated PG-13 by the MPAA.

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Q & A with Writer / Lead Actor Ben Gourley

Question: What inspired you to write this story?

Ben Gourley: With "Moving McAllister," I really wanted to give the audience a taste of Americana. I wanted it to look like a coffee table book of Route 66 or a funky Norman Rockwell calendar. Many times as a writer you try to steer clear of clichés and characters that are stereotypes. I looked for as many crazy stereotypes as I could and then tried to squeeze them all into a hundred pages. I came up with cowboys, tourists, bosses, hicks, and more. I wanted to have fun with the characters surrounding Rick. I wanted the actors to be able to go crazy with the roles and I wanted the audience to have fun watching them.

One of the initial sub-plots, which is completely gone from the film now, was to have a radio station come in and out while Rick and Michelle were driving in the truck. When they were mad at each other, there would be a break-up song playing on the station and when they were getting closer to falling for each other, a love song would play -- kind of a throw back to "American Graffiti" and Wolfman Jack. The station's call sign was LUV A.M. and it was supposed to be a sort of barometer for the couple's relationship. The station also changed genres as they traveled across the country from pop music in Miami to blues/rock in Arkansas to country in Texas, then to alt/rock when they finally got to Los Angeles. We stuck to that progression in the music in the final film but never did incorporate the radio station concept.

Question: Were you always planning on playing the part of Rick?

BG: I like thinking of a person that I know when writing a character. It's easier to picture what the character would say or do if you have a reference point, like a real human. I started in film wanting to try a lot of different positions to really decide what I liked and was good at. One of the classes that we had to take in film school was a beginners' acting class. I had a love/hate relationship with that class. It was hard and painful, but at the same time so fulfilling. I've never liked getting up in front of people and am actually very self-conscious. Acting is probably the hardest thing I've ever done. I think that's why I like it so much.

The challenge is in making it look easy and natural and something about that is appealing to me. In writing "Moving McAllister," I was always Rick in my mind. That's just the way I usually write. I don't know when the decision was made of, "Yes, I'm going to play Rick," but it was near the beginning.

Question: Discuss the story of the film and your character.

BG: Everyone sees the world a little differently. I like to think that we all have our own uniquely shaped prism that we see life through. Rick is no different and in this story his prism changes shape and he is able to see the world differently. "Moving McAllister" is about a young man just starting out in life, making decisions that will plot the course of his future. The story is about how in a few short days and over a couple thousand miles, his perspective on life is changed; most would say for the better.

I included a lot of similarities from my own life in the character. His need to regiment his daily activities, his constant planning and goal setting, his need to feel in control and fear when things go slightly awry. These are all things that I see in my own personality and habits. Sometimes they're good but they can take over your life and become unhealthy. In the film Rick is, in a sense, experiencing a withdrawal from structure and regiment. As he gets more and more used to the chaotic, spontaneous experiences on the road, he realizes that those are the moments that make life worth living. Michelle is the catalyst for Rick's epiphany. She is constantly pushing him to try things, branch out, leave the beaten path. She fits in, in any situation and with the most unique of characters. She is definitely a 'yes' person to Rick's no attitude.

Question: Discuss your thoughts on why the structure of road-trip films is effective for stories of self-discovery.

BG: To make any discovery you have to leave the parameters of what you already know. For Rick this is moving out of his comfort zone and being thrown into situations from which he can't help but to learn and grow. Road-trip films are all about movement -- a constant journey and struggle to get from point A to point B.

Question: Discuss the dynamics between Michelle and Rick.

BG: Rick and Michelle are two people with the same goal -- to get from point A to point B. Their techniques on achieving this goal however are completely opposite. Michelle's cavalier, chaos theory clashes with Rick's structure and rules. The two are forced friends who become a part of each other by the end of the film.

Question: How did the casting come together (Jon Heder, Mila Kunis and Rutger Hauer)?

BG: I've known Jon Heder for years. We went to college together and worked on a bunch of projects there. He really is one of the best people I've ever known. I wrote the part of Orlie for him and he was gracious enough to do me the huge favor of accepting the role then knocking it out of the ball park. He had just finished a "little indie" called "Napoleon Dynamite," and I wanted to allow him to go in the completely opposite direction. As Orlie he is a cool, hip, chill guy who knows exactly what he wants and has no reservations. Jon is an amazing actor, and really shines in this movie.

I actually had Mila in mind when writing the script. Her character on "That 70's Show" had a lot of similarities with Michelle, but in "McAllister" I tried to write her softer and more good-intentioned. Michelle had to be completely unbearable to Rick, with no way of the audience not loving her. With that in mind I went about creating situations where she would constantly try to help Rick, but inevitably her actions would hurt him.

We were skeptical that Mila would be able to do the role because she was shooting "That 70's Show" at the time. But Mila read the script and as she tells it, said to her manager, "If they can work with my schedule, I'll do it." It wasn't a hard decision on our end. Mila ended up flying to L.A. for a couple days a week to film and then would hop on a plane and fly to Utah or Florida to shoot with us for a couple days. She was amazing -- always professional and willing to go above and beyond for the sake of the film. She really has the spirit of an indie filmmaker. She sees what needs to be done and just does it. No questions, no complaints.

Rutger Hauer was a godsend. We were two and a half weeks into the shoot and still didn't have a Maxwell McAllister. We'd shot half of the film and the title role hadn't been cast. We were a more than a little nervous. Then the phone call came. A script had gotten to Rutger Hauer. He accepted the role about a week before we were to shoot his scenes. He really brought a playfulness to the character that you don't see in many of the roles that made him famous. He really wanted to make his character the chess master who in a round about way tricks Rick into changing his life. His ideas and suggestions ultimately made the ending work the way it does now. He really has a brilliant mind for story and collaboration.

Question: Discuss what it was like to work and the atmosphere on the set with Andrew Black, Mila, Jon and Rutger.

BG: Here are my thoughts:

Mila Kunis

There's nothing so joyous as watching Mila Kunis devour a bean burrito from Taco Bell in under a minute. It's cute and funny. She just smiles while eating like it's the best thing on earth. She's happiest around people, talking, hanging out, experiencing life. I don't think she spent over ten minutes a day in her trailer. She was always outside hanging out with the crew, rehearsing or talking to fans. She's a people person. She's accepting of everyone she meets. In many regards she is Michelle.

I remember waiting outside a restaurant with Mila one night after shooting all day. We were both very tired and just wanted to sit down and eat. A homeless man came up to her and instead of blowing him off, like I wanted to do, she struck up one of the most interesting conversations I have ever heard. In a matter of minutes, she had this guy's complete history and knew things about him that no one should ever tell another person. And that is Mila.

Jon Heder

Jon shows up to set and immediately starts throwing out ideas. I don't know where he gets them all. "What about this?" "What if we did this? How about....?" I picture Jon's brain like a gymnasium with a hundred basketballs all flying around the room bouncing off the ceiling and walls. Open a door and they all

come flying out. It's great. He has so much energy and passion for film. I've never seen him angry. I've never seen him sad although I'm sure he has his times. He is one of the most positive people I know and that shows up in his acting. He gives his characters real charm with his innocence and joy for life.

Rutger Hauer

I think I was the only person on set who'd never seen a Rutger Hauer film. I vaguely remember part of "Ladyhawke" but other than that he was just another man to me. When he showed up on set everyone was blown away. I didn't have that, and just treated him like another actor. I think he really appreciated being treated equally and we got along quite well.

People ask me what the best part of shooting "Moving McAllister" was and this is what I tell them. We were on our way to set in Jacksonville, Florida. It was early morning, the sun not yet up. Rutger and I were in the back of an SUV and the Second Assistant Director was driving. The drive was about 30 minutes, most of it along the coastal highway.

About 15 minutes into the drive, Rutger started getting a little antsy. I noticed but didn't say anything. I finally realized that he wanted to smoke. I didn't want to embarrass him by stopping just for him to smoke so I asked the second A.D. to pull over because I wanted to watch the sunrise. He was pretty adamant about getting to set as we were already late but I insisted that this sunrise was going to be phenomenal.

We pulled over and walked 20 yards to the beach. Rutger lit up and he started telling stories. Great stories of films in different lands and different times. I finally realized just how much he had accomplished in his years. He told me that "Moving McAllister" was his 100th film. Amazing.

It took less than ten minutes for the sun to rise completely and as we stood there listening to this icon telling tales from his own life, I knew it couldn't get much better than that. That's what filmmaking is all about, enjoying the simple moments and having the lucidity to recognize them as great.

Question: As writer, producer and star of this film, what part of the filmmaking process have you enjoyed the most or found the most rewarding?

BG: I'm often asked, "How do you write, act, and produce at the same time?" The answer is simple, I don't. The closest I get to multi-tasking is brushing my teeth and peeing at the same time. It's impossible to act, write, and produce all at once. So what happens is, you wear different hats. You can't wear two at the same time. And it takes time to take one hat off and put another on. You can't just sit down and start writing. It's a process. You have to get into the story. You have to recall all of the events leading up to and following what you are writing. It takes me at least a half hour of quiet concentration to really start writing. It's the same with acting and producing as well. The jobs are separate and shouldn't be crossed.

When we started principal photography I took a break from being a producer. I knew that if I was partaking in the constant worry that is a producer's life, that my acting would suffer. When principal photography was finished I put away the actor hat and put on the producer's. Which do I like most? I can tell you which I like least. Producing is not in my blood. By nature I am a stress case. Producing adds to that stress and puts me in the red. Just not a good combo. I love writing but it's always a struggle. Writing is a tedious, arduous task that I have to force myself to do. That said, I always feel better on days which I've done some writing. A good friend of mine once told me that if you're not writing every day, you're not really a writer. Makes sense.

Question: What part of the process was the most challenging for you?

BG: The most challenging thing about making a first film (because it *is* so different than the second film) is continuing on when there is no end in sight. It sounds depressing but it's like crossing a huge mountain range. You can't see the other side and after ascending each peak, you just see more peaks. One obstacle after another, filmmaking is really about perseverance. There are good times and bad times, ups and downs. But no matter what the problems are, it's worth it. It's fulfilling to look back on everything you've learned and how much you've grown and how far you've traveled.

Question: As a filmmaker, what kind of stories are you drawn to?

BG: I like stories that celebrate life -- Stories with happy endings and musical montages. When I go to a movie I want to leave feeling inspired, and refreshed. Stories that don't beat me over the head with a message but allow me to glean a lesson if I want to. I like stories about characters with inner struggles. I relate to them more than the larger than life stories about good vs. evil. I like stories of ordinary people dealing with extraordinary situations.

Question: What do you hope audiences will take away after seeing this film?

BG: "Moving McAllister" should be a refreshing experience. There is definitely a message in the film but the message is secondary to the experience. I hope audiences will leave seeing the world a little brighter and feeling a little happier.

Ben Gourley on Hot Tubs...

I was sitting in a hot tub with three other actors in the middle of the forest just outside Jacksonville, Florida. All eyes were on me and all I could do was shake my head. "No, not yet." In preparation for this scene I'd eaten a full meal of BBQ, potato salad, two oranges, a bagel, a couple pudding packs, a lot of applesauce, and a banana. I washed it down with a couple sodas and some chocolate milk.

There certainly was a lot of anticipation leading up to this, the last shot of the night, so I decided to take the whole bottle of ipecac, just in case. I didn't want to let anyone down. Five minutes later the medicine was taking its effect. The feeling was much like that of the flu only worse. I was sweating. You can actually see beads of sweat coming off my face in the film. That isn't make-up. I knew that this was it. I called out to Doug Chamberlain the cinematographer to roll cameras. Mila delivered her line, and.... nothing. 'Cut guys.' It wasn't coming.

I'd pleaded with the other actors to stay in the tub till the end of the scene and they had all agreed but once the take was over there was no way they were getting back in. So we only had one take. We had to get it right. I had to get it right.

Now there's a moment right before you blow chunks when your mouth just starts watering like crazy. I started salivating. This is it. 'Doug, roll.' He did. Mila said her line and I stepped it up and chucked right into the middle of the hot tub. I mean, projectile vomiting at its finest. My secret was to just push as hard as I could from the stomach and to keep my esophagus open. Don't force it. Just let it flow. And boy did it flow. Oodles and oodles of up-chuck, spew, vomit, hurl, puke, throw-up, whatever you want to call it came gushing out.

The other actors jumped out of the tub, completely grossed out. I waited and held character. Funny the thoughts that run through your head in moments such as these. I remember very vividly thinking that we were lucky my glasses didn't fall off in the whip lash.

"Cut" was called and sitting there in a tub of my own vomit, I laughed. We'd done it. I believe it's the best real throw-up scene ever caught on film. Maybe I'm just biased.

* * * *

About the Cast

Ben Gourley (Writer / Producer / "Rick Robinson")

Ben Gourley is a graduate of Brigham Young University in Provo, Utah where he also grew up. There he studied film and wrote and produced his first short films, commercials, and music videos.

Film school provided Gourley with the opportunity to try many different film positions. Of them all, producing, writing, acting, and directing stood out to him. He has spent much time on both sides of the camera. He has appeared in films such as PRIDE AND PREJUDICE, SAINTS AND SOLDIERS, LOVE AND MARY, and EVERYTHING YOU WANT.

After filming MOVING MCALLISTER, Gourley wrote, directed, and starred in the quirky buddy comedy, preliminarily entitled, REPO. REPO stars Jason Mewes (CLERKS, JAY AND SILENT BOB STRIKE BACK, and DOGMA) and Izabella Miko (SAVE THE LAST DANCE 2, DARK STREETS, and THE SPIDERWICK CHRONICLES).

Gourley is currently living in Los Angeles where he wrote his next script, currently untitled, which he will be directing as well. He is currently in development on several new projects.

Mila Kunis ("Michelle")

Born in the Ukraine, Mila Kunis moved to Los Angeles with her parents and older brother when she was 7 years old. After learning to speak English, she enrolled in acting classes and was soon discovered by her manager while performing at a showcase. It wasn't long before Kunis began landing commercials, and she has since gone on to build a strong resume in both feature films and television.

Kunis has wrapped production on the feature films "Forgetting Sarah Marshall" for Universal, "Moving McAllister" opposite Jon Heder ("Napoleon Dynamite"),

"After Sex," "Straight Edge," "Tony 'n' Tina's Wedding" and "Tom 51." All are scheduled for release later this year.

Kunis starred on "That '70s Show" for eight seasons. She received two Young Star Awards for Best Young Actress Performance in a Comedy Series for her role as "Jackie" on the series. Additionally, she earned a Young Hollywood Award from *Movieline Magazine* for the "One to Watch." Kunis also starred as young "Gia Carangi" in the critically acclaimed HBO movie "Gia." She also had recurring and guest-starring roles in numerous television series.

Kunis lives in Los Angeles.

Jon Heder ("Orlie")

Jon Heder became an overnight sensation and gained an instant cult following with his feature film debut in the title role of the offbeat comedy *Napoleon Dynamite*. Heder's endearing portrayal of the somewhat nerdy high schooler who helps his friend Pedro get elected class president was a huge financial success and brought him two MTV Movie Awards, one in the category of Breakthrough Male and a second for Best Musical Performance for his crowd-pleasing election night dance. Heder met *Napoleon Dynamite* director Jared Hess while both were studying film at Brigham Young University; the director first cast him in a short film, *Peluca*.

In *Surf's Up*, Heder returns to animation after previously voicing a role in Columbia Pictures' *Monster House*. On-screen, he most recently starred opposite Will Ferrell in hit comedy *Blades of Glory*, which has taken in over \$100 million at the box office. In November, he will star in *Mama's Boy* opposite Diane Keaton and Jeff Daniels.

Heder also starred in the feature films *The Benchwarmers* and *School for Scoundrels*.

Late last year, it was announced that Heder, along with his twin brother Dan and older brother Doug, have formed production company Greasy Entertainment with a first-look deal at Universal Pictures. The realization of a long-held goal for the brothers, who all studied film at BYU, the company is developing feature

film properties, both live-action and animation (Heder and his twin brother both studied computer animation in college)."

Rutger Hauer ("McAllister")

RUTGER HAUER'S recently published memoir for Harper Collins, "All Those Moments: Stories of Heroes, Villains, Replicants and Blade Runners" details his illustrious career as an actor with over fifty films to date. His diversity of talent can be witnessed from the ground breaking feature film "Soldier of Orange" through his hailed iconic "Blade Runner" replicant, directed by Sir Ridley Scott. From his cult classic "The Hitcher"; his romantic doomed warrior opposite Michelle Pfeiffer in "Ladyhawke", audiences continue to cheer his robust performances in such recent movies as Quentin Tarantino and Robert Rodriguez's successful "Sin City"; Christopher Nolan's "Batman Returns" as well as George Clooney's directorial debut "Confessions of a Dangerous Mind." Rutger Hauer actually launched Quentin Tarantino's career as a writer when he starred in "Past Midnight" with Natasha Richardson in 1990.

In 1973 Rutger Hauer burst onto the European film scene in Paul Verhoeven's "Turkish Delight", winning the Academy Award for Best Feature Film in 1979. Hauer followed this with "Spetters", "Keetje Tippel" and "Flesh and Blood" for director Verhoeven.

Other notable feature films include a starring performance opposite Sylvester Stallone in "Nighthawks"; the successful action comedy "Blind Fury"; the remake of the Steve McQueen western "Wanted Dead or Alive"; and a well received comic turn in the feature film of "Buffy the Vampire Slayer" among many others.

Long recognized internationally, Rutger Hauer won the Best Actor Award in 1988 from the Seattle International Film Festival for his feature film, "Legend of the Holy Drinker" directed by Ermanno Olmi which won them the prestigious Golden Lion Award at the Venice Film Festival.

For his prestigious television work, Mr. Hauer has won the Golden Globe Award from the Hollywood Foreign Press for the CBS mini series "Escape From

Sobibor"; and was again nominated for the Golden Globe for the HBO film "Fatherland". He also appeared, to great acclaim, in the ABC mini series "Inside the Third Reich".

Helping birth HBO films in 1990, Rutger Hauer appeared in several HBO feature films including "Hostile Waters", "Deadlock" and "Blindside", and co- starred alongside Diane Keaton in the "Amelia Earhart Story" for TNT.

Mr. Hauer produced several documentaries including one on the making of the "Legend of the Holy Drinker"; a view of the life of a homeless man in "Who Are They" and the humorous looking behind the making of "Buffy the Vampire Slayer" called "Kill the Camera".

Adding to his vast acting, producing and writing credentials, Mrs. Hauer co-directed and co-wrote the Best Picture Winner in the Paris Film Festival in 2002 called "The Room" in which he also starred and is currently filming a feature film called "Never Enough".

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About the Filmmakers

Andrew Black (Director)

Andrew is a native of Scotland and attended Edinburgh Art College and Brigham Young University, where he studied film. He is the director of five short films, which have garnered critical praise, and played at festivals around the world. His short film, "The Snell Show" won the prestigious Grand Jury Prize at the 2003 Slamdance Film Festival, and also competed at the AFI Festival, MIFED and the HBO Comedy Arts Festival. Andrew made his feature directorial debut with "Pride and Prejudice", which earned him rave reviews from Variety and Box Office Magazine. "Moving McAllister" is his second feature film.

Jason Faller (Producer)

Raised in Canada, Jason studied Eastern Religions and Philosophy at the University of Calgary before moving to the US to complete his studies in film at Brigham Young University. He has worked as an independent producer for the past four years, creating commercials, short films, and overseeing the success of "Pride and Prejudice" - which he also co-wrote. Jason teaches a course in independent film producing at Brigham Young University - a weekly seminar for senior students. Since producing his second feature film, "Moving McAllister", Jason has designed and overseen the production of the ground-breaking new video game, *Saga*.

Kynan Griffin (Producer)

Moving from South Africa to pursue his studies in film, Kynan graduated from Brigham Young University in 2003. He has produced several short films and commercials, including the award-winning short, "The Snell Show". He served as producer and production manager on "Pride and Prejudice", and production manager on "Baptists At Our Barbecue". He recently produced his second feature, "Moving McAllister", and has since written three features awaiting production. Kynan is currently a writer and designer on the upcoming video game, *Saga*.

Anne Black (Production Designer)

Since her graduation from Brigham Young University, Anne has rapidly become one of the regions most sought after designers. She has designed several feature films, including "Pride and Prejudice", "Moving McAllister", "Impossible Dream", "Church Ball", "American Fork" and "National Lampoon's Bag Boy". Her resume also includes several award-winning short films and television series. She was honored with the Barbazon Award for Best Young Designer in 2002.

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Company Credits

First Independent Pictures

In 2004, Gary Rubin formed First Independent Pictures, designed to release 4 to 8 films a year, most to the theatrical marketplace and others to be given premiere treatment in the ancillary world. FIP distributes to the DVD universe through its label deal with the Vivendi Visual Entertainment/Universal Music Group. Its releases include the David Mamet-penned "Edmond" starring William H. Macy and Julia Stiles; Danny Leiner's ("Harold and Kumar") "The Great New Wonderful" starring Maggie Gyllenhaal, Tony Shalhoub, and Edie Falco; the acclaimed '05 Sundance selection "New York Doll". FIP also provides selected consulting and repping services. For more information visit

www.firstindependentpictures.com

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