

a Big Beach production
in association with
Muskat Filmed Properties & Noruz Films

CHOP SHOP

a film by Ramin Bahrani

Please contact Noruz Films: info@noruzfilms.com www.noruzfilms.com
Not yet rated, 84 min, ratio: 1.1:85, Dolby SRD

CAST

Alejandro	Alejandro Polanco
Isamar	Isamar Gonzales
Rob	Rob Sowulski
Carlos	Carlos Zapata
Ahmad	Ahmad Razvi

WITH

Carlos's Uncle	Anthony Felton
Lilah	Evelisse "Lilah" Ortiz
Construction Foreman	Michael "Gringo" Nieto
Carlos the Pigeon Worker	Carlos Ayala
Laura	Laura Patalano
The "John"	Nick Jasprizza
Broken Mirror Customer	Nick Bentley
Rob's Workers	Edwin Rojas
	Roy Francisco Green
	Billy Klatzis
Car Thieves	Jesus Manuel Gutierrez
	Cesar Di Parra
Ahmad's Workers	Pedro Altamirano
	Raoul Chucaralao
Ahmad's Friends	Farooq "Duke" Muhammad
	Shawn Leon Thomas III
	Anna Torevski
	Kilian Zavala
	Abel Garces Zavala
	Sneha Amin
	Nicholas Corelisco
Ahmad's Escort	Carla Cubit
Truck "John"	Sherman Alpert
Women with Baby	Nicole Dangee
	Kristine Quick-Reide
Baby in Stroller	Derek Quick-Reide
Lilah's Friends	Damien Velez
	William Anthony Morales
Parking Lot Cop	Frank Lukacs
Workers of Willet's Point	Tony Motos
	Angelo Carillo
	Tyrone Gray
	Manny Albos
Cell Phone Customers	Jimmy Peña
	Roberto Ramirez
	Walter Albia
Subway Customer	Nicholas Elliot

FILMMAKERS

Director	Ramin Bahrani
Screenwriters	Bahareh Azimi Ramin Bahrani
Producers	Lisa Muskat Marc Turtletaub Jeb Brody
Executive Producer	Peter Saraf
Director of Photography	Michael Simmonds
Film Editor	Ramin Bahrani
Co-Producers	Pradip Ghosh Bedford Tate Bentley III
Line Producer	Kathryn Dean
Production Designer	Richard Wright
Costume Designer	Daphne Javitch
Assistant Director	Nicholas Elliott
Production Sound Mixer	Christof Gebert
Gaffer	Mark Koenig
Sound Supervisor/Re-Recording Mixer	Tom Efiger
Production Coordinator	Myrna Moncayo
Credit Music Composed by	M.Lo
Unit Production Managers	Andrea Roa Brian Butcher
2 nd Assistant Director	Himkar Tak
Casting Coordinator	Myrna Moncayo
Casting Assistant	Lindsay Allen
Art Director	Elliott Glick
Boom Operator	Joey Stephens
1 st Assistant Camera	Robyn Noble
Camera Intern	Matthew Murphy
Key Grips	Joseph Paolini Walter Strafford Olivier Bernier
Grip and Electricians	Dave Anthony Adam Benlifer Darren Frohlich David Kavanaugh Nathan McGarigal Matthew Mendelson Siu Pan Nick Haines-Stiles Paul Swain
Key Production Assistants	Sam Nostratian Andrew Beguin
Production Assistants	Candido Hernandez Andres Felipe Duques

Art Assistants	Matthew Munn Craig Zobel Mohammed Elsherif Jose Pavon
Costume Assistant Interns	Kat Purgal Rita Esquenazi Natasha Sarraf
Big Beach Creative Executive Noruz Films Manager Still Photographer First Assistant Editor Assistant Editor Titles	Emily McMaster Hooman Bahrani Jon Higgins David Laster Christina Kelly David Frisco
Production Legal	Sloss Law Office LLP Jackie Eckhouse, Esq Ayla Ercin, Esq
HD Color Correction HD Online Editor VP of Video Operations, DuArt DuArt Account Executive	Jane Tolmachyov John Rehberger Joe Monge Matt Luxenberg
Post Production Supervisor Music Supervisors	Sara Shaw Alan Wilkis Susan Jacobs
Production Accountant Post Accounting	Dee Schuka Trevanna Post
Sound Designer Dialogue Editor	Abigail Savage Brian Scibinico
Foley Artist Foley Engineers	Shaun Brennan Eric Gitelson David Crabb
ADR Engineer Assistant Sound Editor Audio Post Facility	Eric Gitelson Nicholas J. Schenck Dig It Audio, Inc.

DIRECTOR'S STATEMENT:

Willet's Point, Queens, is twenty blocks of junkyards, dumping grounds and row upon row of auto-body repair shops. Over seventy-five years ago, F. Scott Fitzgerald described it as "The Valley of the Ashes" in The Great Gatsby. More recently the current Mayor of New York has named it, "The bleakest point of New York." Across the street from the junkyards and repair-shops looms Shea Baseball Stadium, whose giant billboard reads, "Make Dreams Happen." I was curious to know what dreams can happen in this place, and who these dreamers are, so I set out to make CHOP SHOP*.

During the year I spent in the location, I became increasingly drawn to the lives of the young Latino kids who work and live in the auto-body shops. My story is about one of them, a 12-year-old Latino who has an immense yet flawed love for his 16-year-old sister. In their world there is no room for sentimentality and even less for judgment.

-- Co-Writer/Director of CHOP SHOP, Ramin Bahrani

* "Chop Shop" is a slang phrase for a location where people disassemble stolen cars for the purpose of selling them as parts.

CHOP SHOP

Short Synopsis

Alejandro, a tough and ambitious Latino street orphan on the verge of adolescence, lives and works in an auto-body repair shop in a sprawling junkyard on the outskirts of Queens, New York. In this chaotic world of adults, young Alejandro struggles to make a better life for himself and his 16-year-old sister, Isamar.

* * *

Long Synopsis

CHOP SHOP is the story of Alejandro (Alejandro Polanco), a twelve-year-old Latino street orphan in Willet's Point, also known as the "Iron Triangle," a vibrant, sprawling, industrial neighborhood teeming with auto-body repair shops, scrap yards, and garbage dumps on the outskirts of Queens, New York. Alejandro, like many young boys in the area, works at one of the many auto body repair shops that line the street.

Alejandro spends his days in an adult world, running errands, convincing customers to come to his boss's garage instead of a competitor's, and learning how to paint and repair cars. Although conditions are harsh, his life is sprinkled with moments of happiness as he carves out a life for himself in the wasteland of the Iron Triangle. The brightest of these moments is the arrival of his sister Isamar (Isamar Gonzales), who moves in with him in the tiny room perched in the back of the shop where he works. Knowing that creating a better life for the two of them is his best bet at staying together, Alejandro helps her find a job in a food van cooking and selling meals to the workers in the Iron Triangle. With a mixture of childlike naiveté and adult ambition, Alejandro begins obsessively saving his money to buy a mobile-food van as the two dream about owning and running a small business of their own.

When their dream, and ultimately their loving relationship, is threatened by the hard truths of life, work, and one another, the children find themselves forced to make the kinds of difficult decisions that most adults never do.

Intimate, heartbreaking and yet ultimately hopeful, CHOP SHOP is a portrait of two children navigating their way through a chaotic adult world. Set in a stunning and unique location, it is subtle and simple, but tells a profound story about the people who live, work, and dream there.

ABOUT THE PRODUCTION

The Iron Triangle

The process of creating CHOP SHOP began in 2004 while writer/director Ramin Bahrani was editing his first feature film, MAN PUSH CART. Cinematographer and close collaborator Michael Simmonds told Bahrani about an area in Queens called Willet's Point, or the "Iron Triangle," where he had recently been to have his car fixed. Late one night Bahrani interrupted his editing, and together he and Simmonds made their first visit to what would become their second home for the next two years.

Nestled in the shadow of Shea Baseball Stadium, the Iron Triangle is a 75-acre industrial "Wild West" of unpaved roads teeming with auto-body repair shops, scrap yards, and garbage dumps. Row after row of single-story aluminum shacks are surrounded by stray dogs, piles of trash, pools of filthy water, and the skeletons of broken-down cars. It is unrecognizable as New York City.

But what keeps the Iron Triangle from being an urban wasteland is the vibrant community of workers who come there every day. Potentially New York's most diverse neighborhood, people from all over the world—many undocumented and illegal—hustle, sweat, and scrape to get by far from the distant promises of Manhattan, doing demanding, exacting work in difficult conditions.

"I was amazed by what I saw at 1am, and even more so after seeing it in the day," says Bahrani. "I decided immediately that my new film would take place there! I thought to myself, if [Luis Bunuel's] LOS OLVIDADOS were to be made today and in America, it would be made here."

The story of CHOP SHOP is a universal one of survival and sibling love hidden in the shadow of the promised American Dream. Filled with strong characters, intimate and precise details, and a vibrant location, the film presents unique characters and a vision of New York never before depicted in cinema.

The Story

Bahrani regularly visited the Iron Triangle to look for a story that would naturally come from the location. He knew immediately that he wanted to capture not only the harsh realities of the Iron Triangle, but also the sense of community and the strength of character and humor that the workers maintain in order to survive.

"People are very competitive to get the customers, to make money, and fights break out all the time, but at the same time there are cookouts and people having beers together; they laugh and play music," Bahrani says. Even while the various, divergent cultures play

out their differences, by nature of the Iron Triangle's isolation they're bonded in a way that's uncommon in most of the rest of the United States.

As he spent more time there, Bahrani began to notice that young, school-age boys were being paid to convince customers to come to one garage instead of another, bringing more business to each individual shop.

"I became increasingly interested in the lives of these young boys who worked and lived amidst grown men, in this very tough location. I wanted to know who they were, what kind of dreams they had, and how they managed the challenges and decisions that most of us as adults never have to face."

So Bahrani and his longtime friend Bahareh Azimi, an architect and writer based in Nice, France, began to develop the story around one such young boy, twelve-year-old Alejandro (Alejandro Polanco), and his relationship with his sixteen-year-old sister, Isamar (Isamar Gonzales).

At the heart of the story is Alejandro's complex, yet loving relationship with his older sister and his attempts to fulfill their dream of having enough financial security to keep them together as a family. But in this harsh environment, where Alejandro is continually forced to shrug off disadvantages and difficulties, finding the right ways to move forward can be an emotionally complex dilemma. Love and hard work take on new meaning under the pressure of these kinds of conditions.

Bahrani and Azimi, both of Iranian origin, often cite a poem from the Persian poet Rumi: "Love in a sea of sorrow, is not sorrowful."

"Love is such a powerful emotion, often undermined by our own insecurities and desires," says Bahrani. "There's something possessive and controlling about the way Alejandro loves Isamar. What was important to Azimi and me was that in the end, they do not judge each other. Instead, there's a complete sense of forgiveness, of love—they just accept one another and they're ready to keep struggling together, if possible with a smile. How else does one survive in a world like this one?"

During one visit to the Iron Triangle, Bahrani fortuitously met Rob Sowulski, the owner of one of the garages. Bahrani was interested in a room perched high in the back of Rob's garage, an intriguing place for two children to live, and was immediately drawn to the shop as the main location of the film.

"I showed the location to Simmonds and Azimi and they were both really excited by it – Simmonds for cinematic reasons and Azimi for story reasons, because we could start playing with this idea of this treehouse for the children to live in." Azimi, who has a background in architecture, was also fascinated with the small window in the room and became interested in creating a recurring motif of the boy looking out the window and, rather than seeing the outside world, seeing instead only another room.

Casting and Preparation

Once the essential elements of the script were in place, Bahrani began to search for cast to put in the film, knowing that the performers would be the most crucial element to the film's success. Looking to cast non-actors, he and his crew visited over a hundred schools and youth centers looking for the right kids to play the roles.

It was on the Lower East Side of Manhattan that Bahrani met twelve-year-old Alejandro Polanco, whom he auditioned for several months before officially casting. "Alejandro was good from day one," Bahrani recalls. "He was really great at improvisation, and his face had the ability to express multiple emotions: love, anger, jealousy, sincerity. Sometimes I would talk with him and he really seemed like a twelve-year old boy. Other times I was impressed by how mature he was, by how much he had already been through in his life. He's had some tough moments, but Ale is a good, sincere kid, and you can feel it in his face. This was important because despite what he does in the film, I never wanted us to lose empathy with him."

Surprisingly, he found Isamar Gonzales in the same school as Alejandro. After auditioning her, Bahrani felt that she not only had what it took to play the part, but was also intrigued that she had an existing relationship with Polanco that he found would enhance their onscreen dynamic. By chance, Isamar had been Alejandro's real sister's protector at their school. "Even though my sister is four years older than me, she is small, almost my size, and all the kids would pick on her," explains Polanco of how he met Gonzales. "But Isamar defended her and so they got to be friends. I liked Izzy right from then!" Bahrani adds, "Because of this history, Ale already looked at Izzy like a sister. He already felt a love for her that you can feel in the film."

Ale's young friend Carlos was found during a casting session at a different school and Bahrani was happy to bring back Ahmad Razvi, who stars in *MAN PUSH CART*, for a role written specifically for him.

Sowulski ended up taking a central role in the film, playing himself, the part of the garage owner. "You have to know that Rob has been shot three times, pronounced dead, and come back to life!" Bahrani exclaims. "I was terrified what he would do to me if I brought anyone else into his garage to play the man himself—but I was even more terrified he wouldn't be good for the role and ruin my film! Thankfully he was amazing from the first time I turned the camera on him. He's really a natural. You can tell that it's his place and that he knows what he's doing. He was a blessing to the film."

Bahrani rehearsed the actors for months, wanting to not only make sure that they had the ability to perform the intense emotional scenes with one another, but, in the interest of making the story feel more realistic, he wanted to mold the script to the real ways that they would talk and interact.

“He would explain the scene to us, the details and stuff, and we would just act it out,” Polanco explains. “Ramin gave me the image of how the scene was to go and I improvised on the dialogue he told me.”

Bahrani adds, “I would give them the foundation of the scene and scripted lines of dialogue, but they had the freedom to change the words to how they talked within certain parameters. We taped all the rehearsals and then Azimi and I would watch them and incorporate the best parts into the actual script.”

“He also made me repeat stuff every single day, like I was in the army,” Alejandro recalls. “He’d ask questions and I would answer about working hard, saving money, buying the van, never quitting, all for my sister, I love her, I can’t let her leave—and if I ever got the sayings wrong he would make me do ten push-ups!”

Almost like a soldier in boot camp, Bahrani sent Alejandro to the Iron Triangle for six months before production began so that he would learn to work like his character in the film. “I really got paid to call cars into Rob’s garage. Every day I would get like \$30, I learned how to sand down cars, paint cars, and how to fix dents. I even learned how to drive! It was really hard but a lot of fun.”

In this process Alejandro really become one of the workers of the location. He gained respect from the adults, made friends, became a known figure in the location, and was able to use these skills during production.

“After six months,” says Bahrani, “people in the Iron Triangle thought we were making a documentary about Ale, a boy who worked there, because they’d really seen him working there for so long. The only person on the film who knew more of the workers in the Iron Triangle than me, was Alejandro! If Ale wanted, Rob would train him for the next four years and he could just work for Rob.”

The month before they went into actual production, Simmonds and Bahrani went to the location with the actors every day, shooting the film scene by scene on an inexpensive Handicam. They wanted to get the actors, who had never been filmed before, familiar with the process.

“For the first week, Simmonds had the camera inches from their faces, often with the power off,” Bahrani says, “just so they would forget all about it. Once, Ale wouldn’t start the rehearsal of a scene with Carlos. I got angry and demanded to know why he wouldn’t start. Ale informed me that the lens cap was still on! I pretended to yell at Simmonds and then the rehearsal started again!”

Bahrani and his team also wanted to prepare the people in the Iron Triangle for the production. And it paid off. By the time production began, they had seamlessly integrated themselves into the area and were able to unobtrusively film the scripted elements, capture spontaneous documentary moments, and mix the two in ways that even surprised the filmmakers.

Production

CHOP SHOP shot for 30 days in August 2006, during the hottest days of the summer. Because of both the strenuous nature of the location and Bahrani's desire to keep the production as intimate as possible, the crew was extremely small. With no air-conditioning, one semi-functioning bathroom, and long working days, the experience was difficult for the inexperienced actors, but ultimately reflected the lives of the characters they were portraying.

"That summer it was REAL hot," says Polanco. "I would think, 'It's 110 degrees and I gotta do a scene? Instead of this, I could be at the pool! But it motivated me to work harder to get the scenes done right.'"

Bahrani used many of the same techniques during production that he had used while preparing, casting, and rehearsing the film. Wanting to reflect the blending of fiction and reality, he and Simmonds decided to shoot the film in much the same objective, fly-on-the-wall documentary style that they had used for MAN PUSH CART. Unlike that film, though, which was shot on a tripod, CHOP SHOP is almost entirely shot with a handheld camera, filming at the children's eye level.

"The idea of shooting handheld made sense in this film," Bahrani says. "It's a film with nonstop movement. The rule for Alejandro was that he should always be moving. He should never be still! Simmonds and I were careful not to go into the running, jittery handheld camera. I wanted to try and erase the camera and the director. In almost all of our conversations about how to shoot it, we would say, 'What's the simplest way?' Almost every scene is one shot, with sometimes quite complicated mise-en-scene, even though it may appear simple. Simmond's instincts as a camera operator and his night-time lighting and photography are astounding."

Similarly, Bahrani never used "Action" or "Cut," preferring instead to naturally start and end the scenes in a way that would allow he and Simmonds to seamlessly pick up documentary footage of his actors and the surrounding action. The line between what was scripted for the camera and what came naturally out of the location and situation was often so fuzzy that the crew didn't even know which was which.

Bahrani recalls, "One of the first days of shooting we were getting some footage of Ale calling cars into Rob's garage. Nicholas Elliot [the first assistant director] turned to me after we cut and said, 'Do you know Ale is still calling cars, do you want to tell him that we stopped filming?' I said, 'He knows we stopped filming, he's trying to get that extra \$5.'"

By the end of their time shooting the film, they had become true fixtures in the neighborhood. The Iron Triangle's workers and inhabitants were sorry to see them leave as they had become a welcome distraction during their days, and true friendships had been made. For the filmmakers, cast and crew, it was an opportunity to be a part of a neighborhood in New York that most likely won't last forever. There are conversations every year about how to tear down Willet's Point, and what to put in its place. With CHOP SHOP, the neighborhood and its story will never be replaced.

CAST

ALEJANDRO POLANCO (Alejandro)

Born in the United States to Dominican parents, Alejandro is thirteen years old and is currently an eighth grade student in New York City. He is a Yankees baseball fan, and plays pitcher and shortstop for his school team. CHOP SHOP is his acting debut.

ISAMAR GONZALES (Isamar)

Born in the United States to Puerto Rican parents, seventeen-year-old Isamar is currently an eleventh grade student in the same school as Alejandro in New York City. She has a great sense for fashion, and like Alejandro, loves to dance. CHOP SHOP is her acting debut.

CARLOS ZAPATA (Carlos)

Born in Venezuela to Dominican parents, thirteen-year-old Carlos came to the United States when he was nine. He is currently in 7th grade where he is a top honors student. Above all else, Carlos loves basketball. CHOP SHOP is his acting debut.

AHMAD RAZVI (Ahmad)

Originally from Pakistan, Ahmad has spent most of his life in Brooklyn, New York. His acting debut was the leading role in Ramin Bahrani's first feature film, MAN PUSH CART (2005) for which Ahmad won several best actor awards, including at the Thessaloniki International Film Festival. He was also nominated for best male lead at the 2007 Independent Spirit Awards.

ROB SOWULSKI (Rob)

A true New Yorker, Rob Sowulski is of Polish, German and Italian descent. Rob has been in the car repair business for over two decades in New York and owned and managed the auto body shop where CHOP SHOP takes place. CHOP SHOP is his acting debut.

FILMMAKERS

RAMIN BAHRANI – Co-Writer/Director

Ramin Bahrani studied film at Columbia University in New York City before moving to his parents' homeland of Iran, where he lived for three years. After spending time in Paris, he eventually returned to the United States to begin work on his first feature film, *MAN PUSH CART* (2005). The film premiered at the Venice Film Festival (2005) and was selected for the Sundance Film Festival (2006) before being released theatrically to critical acclaim. *CHOP SHOP* is his second feature film.

BAHAREH AZIMI – Co-Writer

Born in Iran, but raised and living in France, Bahareh Azimi holds a degree as a water engineer and is also an architect and writer. Azimi has worked for several years in one of the leading and most innovative architecture firms in Nice. She has also written songs for several French independent musicians. *CHOP SHOP* is her first collaboration with Bahrani.

MICHAEL SIMMONDS - Director of Photography

After graduating from the School Of Visual Arts, Michael Simmonds shot *MARATHON* and *SOUND BARRIER* in New York City for Amir Naderi, one of the most influential figures of Iranian Cinema. Simmonds then shot *MAN PUSH CART* with Ramin Bahrani, and was nominated for a Cinematography Independent Spirit Award in 2007. Simmonds recently completed *TRAINWRECK: MY LIFE AS AN IDIOT* (starring Gretchen Mol and Sean William Scott). His documentary work includes collaborations with Christopher Quinn (*21 UP IN AMERICA*), Margaret Brown (*THE ORDER OF MYTHS*), and the upcoming film from Rachel Grady and Heidi Ewing, directors of *JESUS CAMP*.

LISA MUSKAT - Producer

Lisa Muskat executive produced Ramin Bahrani's highly acclaimed debut feature, *MAN PUSH CART*, which premiered at the Venice Film Festival and screened at the Sundance Film Festival and New York's New Directors / New Films, before the film was released internationally theatrically. Lisa re-teamed with Bahrani to produce his follow up film, *CHOP SHOP*, which will have its world premiere at the Quinzaine des Realisateurs in Cannes.

Lisa's previous credits as Producer include four films directed by David Gordon Green, including his auspicious debut feature, *GEORGE WASHINGTON*. This prize-winning film screened at numerous film festivals (Berlin, New York, Toronto, Deauville) and was named one of the "10 Best Films of the Year" by The New York Times, Time Magazine, and Roger Ebert, among others. *ALL THE REAL GIRLS* (Sony Pictures Classics) premiered at Sundance Film Festival where it received The Sundance Special Jury Prize for Emotional Truth and The Jury Prize for Performance. Lisa produced with Edward R Pressman and Terrence Malick, *UNDERTOW* (MGM/United Artists), starring Josh Lucas, Jamie Bell and Dermot Mulroney, which screened at the New York and Toronto Film Festivals prior to its release. Lisa also produced the documentaries *THE WORLDS*

OF MEI LANFANG, directed by Mei-Juin Chen and THE ROUGH SOUTH OF LARRY BROWN, directed by Gary Hawkins.

Lisa is currently in post-production on OUT THERE directed by David Wike and recently completed, SHOTGUN STORIES, directed by Jeff Nichols (Berlin, Tribeca 2007). Lisa received the Sundance / Mark Silverman Producing Award 2000 and was named as Variety's "10 Producers to Watch". Prior to producing, Lisa taught at the North Carolina School for the Arts and holds a Master's from the UCLA School of Film and Television.

MARC TURTLETAUB - Producer

Marc Turtletaub has been a producer for seven years through two production companies. In August 2004, Turtletaub founded Big Beach with Peter Saraf and Jeb Brody, to produce and finance independent films.

Since Big Beach's founding, Turtletaub has served as a producer on all of the company's completed feature films, including the Academy Award-winning LITTLE MISS SUNSHINE, directed by Jonathan Dayton and Valerie Faris and starring Greg Kinnear, Toni Collette, Steve Carell, Alan Arkin (Academy Award) and Abigail Breslin (Academy Award nomination). Turtletaub was also a producer on Liev Schreiber's EVERYTHING IS ILLUMINATED, adapted from the best-selling novel by Jonathan Safran Foer and starring Elijah Wood; Matt Mulhern's DUANE HOPWOOD, starring David Schwimmer and Janeane Garofolo, which debuted at the 2005 Sundance Film Festival; Laurie Collyer's SHERRYBABY, a Sundance Lab Project starring Maggie Gyllenhaal, released in 2006 by IFC; and the upcoming SUNSHINE CLEANING, directed by Christine Jeffs and starring Amy Adams, Emily Blunt, and Alan Arkin.

Prior to founding Big Beach, Turtletaub created Deep River Productions in 2000 with David Friendly. Deep River's films include LAWS OF ATTRACTION, starring Pierce Brosnan and Julianne Moore, and THE HONEYMOONERS, starring Cedric the Entertainer.

JEB BRODY - Producer

Along with Marc Turtletaub and Peter Saraf, Jeb Brody is a partner at Big Beach where he recently served as a producer on SUNSHINE CLEANING. Brody was an executive producer on LITTLE MISS SUNSHINE and SHERRYBABY. Brody also worked with Saraf at Magnet Entertainment, and was the production executive for Spike Jonze's ADAPTATION and Jonathan Demme's THE TRUTH ABOUT CHARLIE.

Before working in production, Brody was a curator at the American Museum of the Moving Image in Astoria, New York, where he presented successful programs about Pedro Almodovar, Claire Denis, Sergio Leone, Donald Cammell, Hollis Frampton and many others. He was also an editor and managing director at the short-lived, but much-loved, film magazine Scenario.

PETER SARAF - Executive Producer

Peter Saraf co-founded Big Beach, partnering with Marc Turletaub and Jeb Brody, in August of 2004. Since the company's founding, Saraf has served as producer on EVERYTHING IS ILLUMINATED, LITTLE MISS SUNSHINE and SUNSHINE CLEANING.

Before Big Beach, Saraf was an independent producer and long-time partner of director Jonathan Demme and producer Edward Saxon at the production company Clinica Estetico. His credits include the multiple award-winning ULEE'S GOLD, THE TRUTH ABOUT CHARLIE, and ADAPTATION.

Saraf has also produced a range of successful documentaries, including THE AGRONOMIST, which won the IFP Gotham Award for "Best Documentary", the Academy Award-nominated MANDELA: SON OF A NATION, and ONE FOOT ON A BANANA PEEL, THE OTHER FOOT IN THE GRAVE, a portrait of the AIDS crisis.