

Martin Flam recently tried to kill himself.
His psychiatrist may finish the job...

Martin & Orloff

**Presented by
Tashmoo Productions
in association with
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Martin & Orloff

Synopsis

This is the story of a marketing man and his shrink. A suicide attempt and a softball game . . . A PhD-toting stripper and a deranged Desert Storm vet...A giant spare rib costume and the world's largest penis...John Woo-style violence and *Steel Magnolia*-esque pathos. . .This is the story of Martin and Orloff.

Martin & Orloff is written by **Upright Citizens Brigade** founding members **Matt Walsh** and **Ian Roberts**, along with **Katie Roberts**, and features a who's-who of alternative comedy all-stars including: **Amy Poehler**, (*SNL, Deuce Bigalow: Male Gigolo, UCB*), **David Cross** (*Mr. Show with Bob and David*), **Jon Benjamin** (*Dr. Katz*), NBC *Third Watch*'s **Kim Raver**, professional wrestler **Sal Valente**, and appearances by **Tina Fey**, **Rachel Dratch** (*Saturday Night Live*) , **Janeane Garofalo** (*Reality Bites, The Truth About Cats and Dogs*) and **Andy Richter** (*Late Night with Conan O'Brien, Andy Richter Controls the Universe*).

The Story

It begins with a man, in this case Martin Flam(Roberts), returning to his workplace after an extended absence brought on by mental unrest. A suicide attempt, actually, but when we first spot "Marty," he's on his knees in a bathroom, toweling up huge swaths of blood off the tiled floor.

This may sound like the perfect setup for a murder mystery, of sorts, but the seriously twisted *Martin & Orloff* defies comparison. Part surrealist manifesto, part Dada headtrip, and "all fun," this debut feature by Lawrence Blume brings improvisational, alternative comedy to the big screen.

Tortured by feelings of guilt after the death of an actor who drowned wearing one of his promotional costume creations—a giant egg roll without eyeholes—Martin turns to Dr. Orloff (Walsh) a shrink with dubious credentials and an even more malleable notion of sanity.

Unfortunately for Martin, Dr. Orloff's unorthodox version of a cure involves dragging his patient on a series of misadventures, picking up a posse of unlikely characters along the way; Keith (Benjamin), a Desert Storm veteran with a predilection for scatological intrigue; Orloff's girlfriend Kashia (Raver), a sexually-withholding stripper with a PhD in psychology; her emotionally challenged friend, Patty (Poehler), who latches onto every guy she meets; Jimbo (Valente), Patty's pro football player ex-boyfriend, who has an appendage as big as his jealousy; and Dan Wasserman (Cross), the flamboyant director of a terrible local dinner theater.

When the Mafia-like China Chef Frozen Food corporation strong-arms Martin into designing a new product costume for them: a rack of spare ribs—without eyeholes!—to be worn by three little girls as they attempt to cross a rope bridge suspended high above a

bubbling vat of barbecue sauce, Martin is forced to wrestle with his inability to stand up for himself or take control of a situation spinning wildly out of control.

Martin & Orloff is a psychotronic, culture-jamming whirlwind, a non-stop parade of "I didn't just see that, did I?" that manages to recall both the comedic chaos theory of the Marx Brothers and watching the Python troupe while on a supremely mind-warping weekend LSD bender.

Subversive, absurdist, offensive and twisted, *Martin & Orloff* is filled with the kind of whiplash-fast humor and cultural knowingness that has made the work of Roberts and Walsh one of the worst kept secrets in alternative comedy.

About the Production

Perhaps in order to best appreciate the dementia that is *Martin & Orloff*, one should follow a trail from Walsh and Roberts's work to the beginnings of long-form improvisational comedy. . .

Roots

The two, who met while performing together at Chicago's famed Second City, formed the Upright Citizens Brigade (UCB) along with *Martin & Orloff* cast members Amy Poehler and Matt Besser. Following a tradition of eastern migration blazed by Second City alums past and present, from Bill Murray and John Candy to Andy Richter and Tina Fey, the group moved from Chicago to New York. Known for its uniquely brilliant

brand of long-form improvisation, the UCB have been now performing together on stage and television (Comedy Central) for over ten years. The UCB enjoys enormous popularity with a faithful following of fans nationwide. Their theatre on 26th Street and 8th Avenue is largely considered New York City's foremost alternative comedy venue.

In conversation, Walsh and Roberts emerge as true comedy scholars, students of the art of improvisational technique who learned their craft under the late, legendary **Del Close**. The pioneering work of Close—a founding member of Second City and mentor to such icons as Elaine May, Mike Nichols, Alan Arkin, and many of the original cast members of *Saturday Night Live*—grew out of his belief that improv comedy could be an art form onto itself, instead of merely a warm-up technique or theatre games.

“There are basically two improvisation traditions in comedy,” explains Walsh. “Short-form theatre games, where you have pre-existing rules, like, ‘okay, now let’s do the scene as a Western, or, do it as a soap opera, or, do it as a Woody Allen movie.’ Then there’s long-form, where you take a situation and try to explore the more complex patterns that all comedy has.”

Long-form improv is, as Roberts suggests, “a more writerly approach. You find the character, the game, as you play it, on your feet.” This excitement, energy, and irreverence is perhaps closer to experimental, underground or street theatre than what you would expect to find on a stand-up comedy stage.

The Film

“It’s an offbeat, lowbrow comedy with a warped intelligence behind it” begins director **Lawrence Blume**, attempting to capture *Martin & Orloff’s* unique brand of stupid-smart, sophomoric-sophisticated humor, which upends comedic expectations even while fulfilling them.

Part of this quality comes from what director Blume refers to as Walsh and Roberts’s penchant for “culture jamming.” Antennae poised straight in the air, they reflect and subvert the best and worst in pop culture, putting knowing nods to film, theatre, music, and television into a referential blender and turning the setting on high.

“Sometimes, it’s just to fool with conventions,” explains Blume. “Like in the scene where Martin and Orloff come across Frankie, a hot-dog vendor whose face has been burned off after falling onto a griddle. You’re just dying to see this guy’s face, what it looks like. But the game is we never show it, just tease the audience with flashes of bandages through the frame. It’s silly, and might elicit a groan, and that’s fine with us.”

The savvy viewer will spot dead-on, razor-sharp, lightning-fast parodies of gangsta rap music, Hong Kong action movie blow outs, *Steel Magnolia*-esque kitchen sink melodrama, and *Good Will Hunting*-style psychodrama (“It’s not your fault. . . It’s not your fault. . .”). Whether conscious or not, the resulting film is a sly rebuke to the conventions of most assembly line comedies and television shows.

“Sitcoms are almost Kabuki-like in the way their structures are so ritualized,” says Roberts. “You can almost check off where the laugh is going to come—or where it’s *supposed* to come. Audiences begin to have these very formalized expectations, and it’s like, ‘God, they’re doing another *I Love Lucy* getting-into-a-mess episode and you just want to put a gun in your mouth.”

Having been a fan of Walsh and Roberts’s live improv work Blume met Walsh while the latter was working on a comedy documentary. Walsh, without a budget but in need of an editing system for the project, agreed to the joking terms of Blume’s barter deal: “I told him I’d give him my Avid for eight weeks if he gave me first look at a screenplay, should he ever write one . . . Two years later my phone rang.”

Script Development

“Our first thought was to take a dramatic movie like *Marvin’s Room* and, scene by scene, make it a comedy,” explains Walsh. “Then we decided to take an image that would be impossible to make a comedy about and start from there.” The decidedly unfunny image they chose was of a man cleaning up his own blood after a failed suicide attempt.

A rather unorthodox writing process followed, with screenwriters Roberts, Walsh, Katie Roberts, and occasionally other cast members improvising on their feet, acting out character voices, refining material on the page, then repeating the process, with Blume editing the pages into a coherent structure. “The biggest challenge was refining the story,” says Roberts. “The first draft of the script was like a bunch of thrown-together

sketches,” concurs Walsh. “Many of the jokes were bits, routines we’ve done together onstage for years or in the van running around the country while on tour. Whenever we got stuck, we’d go to the joke page.”

Surprisingly, though, only 15-20% was improvised on the set, with the actors encouraged to cut loose during later takes of their scenes. “By the end of the writing process we had confidence in the script,” says Walsh. But, for all of the script’s iconoclasm, the central relationship in *Martin & Orloff* takes the form of a classic buddy comedy pairing.

“There’s a yin-yang aspect to all the great comedy teams,” says Roberts. “The wind blows, the reed bends. Orloff is definitely the wind, and it’s funny to see Martin buffeted around,” says Walsh, invoking such films as *The In-Laws*, *Midnight Run*, and the Hope/Crosby “road” pictures as influences. “They’re all films where one guy is stuck with the other, and is an unwilling participant,” explains Roberts. “This is a performance dynamic we were comfortable with from the UCB: one guy being frustrated and abused by another character who somehow is able to insist that he has no ill intentions,” says Walsh.

“I love to play a guy who’s frustrated,” admits Roberts. “I find being exasperated funny, and I think it’s an undervalued element in comedy. Sometimes in order to make all of that craziness work you need someone to have a sane reaction.”

Roberts, Walsh, and Blume also looked at “serious” therapy movies such as *Good Will Hunting* and *Ordinary People* for inspiration. Perhaps not surprisingly, both Roberts and Walsh have extensive experience with psychotherapy. “I was a psych major and a counselor at Northwestern University Hospital,” says Walsh. “When we pin Donna and Jimbo down with a mattress in the film— it comes right out of that experience.” “The way most movies present therapy is so ridiculous,” says Roberts. “The Doctor pressures the patient, the dam breaks, and everything comes out in one moment. Your problems are resolved!”

Production

Central to the film was the creation of a giant spare rib costume, sketched by *Martin & Orloff* costume designer **Christopher Del Coro** and built by **Hilda Borem** (“The Da Vinci of foam rubber,” Blume calls her). Here also, both Walsh and Roberts were able to draw upon personal experiences with promotional character costumes. “I worked a private party for some rich people once where I had to wear a mummy costume,” says Roberts. “And a strange thing happens inside the costume, you become anonymous, people begin talking about you and pointing at you and forget there’s a person in there.” Roberts goes on to relate a story about another occasion where he unsuccessfully played a California raisin. “It was like a big Hefty garbage bag with a hole for the head and two holes for my arms. Unfortunately people didn’t know what I was supposed to be.”

Similarly, Walsh remembers working for a marketing firm (“A nightmare job. Whenever there’s a product roll-out, someone comes up with the same ridiculous way to promote it:

put a decal on a van, drive to a mall parking lot and give away a t-shirt.”) and playing Christmas elves and a Teenage Mutant Ninja Turtle during a gig as a singing telegram messenger.

While the *Martin & Orloff* script was written with many of the cast members in mind, one role that proved particularly difficult to cast was that of Jimbo, Patty’s compulsively jealous ex-boyfriend. “For Jimbo, I just remember telling the casting director, ‘You have to get me the biggest guy I’ve ever seen,’” recalls Blume. “And she was bringing in huge guys, football linemen, body builders, and I’d say, ‘Not big enough!’”

Finally, the auditions lead to 6’ 8”, 520-pound Extreme Championship Wrestler “**Big**” **Sal Graziano** (*Valente*). “Sal had a great sense of humor, he totally got the script, and was just the sweetest guy in the world,” says Blume. “And, though he had never acted before, he had performance and character experience from being a professional wrestler.” For his part, Valente, a Walsh and Roberts fan from their Comedy Central television days, had a fantastic first filmic experience. “The people were absolutely phenomenal,” says Valente. “Larry was awesome, Matt and Ian killed me, and the crew was very, very cool. I looked forward to going to work every day.”

Indeed, much of the supporting cast, a veritable who’s-who of downtown New York comedy all stars including: *Saturday Night Live*’s **Amy Poehler**, **Tina Fey** and **Rachel Dratch**, **Janeane Garofalo** (*Reality Bites*, *The Truth About Cats and Dogs*), **Andy Richter** (*Late Night with Conan O’Brien*, *Andy Richter Controls the Universe*), **David**

Cross (*Mr. Show with Bob and David*), **Jon Benjamin** (*Dr. Katz*), all worked on the film as a favor to their comedy colleagues. “There were no agents, lawyers, managers or studio executives involved here,” recalls Blume. “Just a group of comedians, calling up their friends to come out for a few days, have a good time and try to create some funny material.”

Visual Wit, Movie and Music Parodies

“I call them ‘two-shot movies,’” says Blume of the buddy comedy genre to which *Martin & Orloff* belongs. “When the two main characters are in a scene, you always want to see them in the same frame together, reacting off one another. Most of the laughs are in the reactions. I tried to keep them in the same shot as much as I could, tried to avoid too many ‘singles’ that isolate the characters. It’s an interesting question: how to shoot a buddy movie?”

In *Martin & Orloff* Blume distinguishes himself as a canny visual stylist. In the first scene between Martin and Orloff, the viewer notices a preponderance of comic book-bright reds: the doctor’s office door, his carpet, his desk blotter, and later, Orloff’s car and his baseball uniform (*The Psychlones*)—all share the same primary, Dick Tracy red. “The first image in the film is of Martin mopping up his own blood from the failed suicide attempt. Throughout the film, we wanted to visually reinforce the theme of death.”

Similarly, when Patty relates the story of the death of her beloved childhood puppy, Ginger, a split-second flashback to the dog’s burial—with mother, father, and daughter

dressed in 70's period costume, the composition formally framed under endless Western skies—is a knowing, but absurd, tip of the cowboy hat to John Ford's classic, *The Searchers*. Later, when China Chef's head honcho Mr. Chan (Mau), whips out his pistols in fits of double-fisted fury—accompanied by white doves flapping about in slow motion—the cinematic target is clearly Hong Kong action maestro, John Woo (*The Killer, Hard-Boiled, Face/Off*).

This instinct for parody extends to *Martin & Orloff's* soundtrack, too. The original score, composed by Lounge Lizard founding member, **Roy Nathanson** and **Bill Ware**, includes a gurgling Dean Martin rat pack parody entitled, *Dream A Little Dream*, as well as an untitled gangsta rap song that might make Eminem blush, penned by Ian and Katie Roberts.

“That’s another example of the film’s shotgun parody approach,” explains Blume.

“Martin and Orloff are in the car zooming down Houston Street and there’s traffic noise and they’re talking over each other and in the background is this amazingly disgusting gangsta rap song. We punch the sound levels up on the song for a split second, but it’s the kind of thing the film doesn’t stop for. You either hear it or you don’t. And if you don’t it’s okay because we’re not trying to draw attention to the references and be smartie-pants filmmakers with pretensions. In the end, it’s a simple story about one man helping another to overcome his inhibitions. If the story’s going to work, even in a broad comedy, you really have to care about the characters.”

The Shoot

Shot on a tiny, “run to the ATM, we need more film stock!” budget, around thirty-seven New York locations in Brooklyn, Queens, and Manhattan, *Martin & Orloff* was filmed during 24 days of principal photography, with three additional days of second unit work. “We shot about 5-6 pages a day [average studio features shoot roughly two script pages a day],” says Blume of the shoot, which included a complex car crash filmed on location in Times Square, and some perilous driving through the busy streets of Greenwich Village. “Usually, when you shoot complicated car stuff, you clear out the street and fill it with stunt cars. In *Martin & Orloff*, what you see is what you get. Except for (Stunt Coordinator) **Roy Farfel**, those are real people driving their cars down the street, getting out of Orloff’s way. Thank God the insurance company didn’t show up on set to watch!”

Martin & Orloff was shot on Sony’s new HD-24P format, using the same digital cameras George Lucas used for the new *Star Wars* trilogy. “At first we thought, let’s save some money and shoot on 23P,” jokes Roberts. “But then we decided, no, let’s spend the money for that extra P. And it really made all the difference.”

One of the first feature films to use this newfangled digital technology, *Martin & Orloff* employed HD-24P for a reason that relates back to its improv roots. “For a film like *Star Wars*, where practically every shot is some sort of special effects composite, shooting digitally eliminates a step in post production because the image is already computer generated,” explains Blume, who has worked as a sound designer, film editor, and was

founder and co-owner of PostWorks, one of New York's largest postproduction houses.

“But we shot *Martin & Orloff* in high-definition because it's relatively inexpensive and it gave the performers the freedom to play, to improvise in ways that would have been impossible on 35mm film with our budget.”

“The question we kept asking was, what would we love to see in a movie?” says Walsh.

“We made the movie we wanted to see; the movie we thought would be funny.” Blume

adds, “And hopefully something fans of alternative comedy will like, you know those wonderfully cynical college kids who stay up all night watching comedy central. The challenge every day was asking ourselves how do we generate another laugh, what else can we cram in here, what's visually funny, how can we expand that joke.”

Martin & Orloff

About the Writer/Performers

MATT WALSH (Orloff)

Matt Walsh studied improvisation at Del Close's ImprovOlympic and at Second City. He was a member of the Annoyance Theater and part of the Second City Touring Company. In 1996 Walsh and some fellow improvisers founded the Upright Citizens Brigade. In 1998, the UCB performed at the US Comedy Arts Festival in Aspen, winning the Jury Prize for best sketch/alternative show. That same year they landed their own television show, *The Upright Citizens Brigade*, on Comedy Central that ran to critical acclaim for three seasons. In February of 1999, the UCB opened the Upright Citizens Brigade Theatre in New York City where Walsh regularly performs and teaches improv classes.

Walsh has appeared in numerous feature films including *Road Trip*, *Old School*, the independent feature *Talent*, the upcoming "*Bad Santa*" starring Billy Bob Thornton, and "*Starsky and Hutch*" with Ben Stiller and Owen Wilson. Matt makes frequent appearances on *Late Night with Conan O'Brien* and was recently a correspondent for Comedy Central's *The Daily Show with Jon Stewart*.

IAN ROBERTS (Martin)

Ian Roberts was raised in Secaucus, New Jersey and attended Grinnell College in Iowa. From 1987-1990, he lived in Milwaukee, WI, performing plays with various local

companies including the Acacia Theater, Hansberry Sands and Milwaukee Players. In 1990, he moved to Chicago and studied Improvisation at ImprovOlympic under Charna Halpern and Del Close and was a member of the Second City National Touring Company. It was at this time that Roberts and some fellow improvisers founded the Upright Citizens Brigade. He has written and performed in every UCB show since the group's inception in 1990.

In August of 2000, Ian received rave reviews for his debut feature film role as the tyrannical choreographer Sparky Polastri in the Kirsten Dunst film *Bring It On*. Since then he has performed in and co-written four experimental improvised featured films.

KATIE ROBERTS (Donna)

After receiving her MA in Theater from Northwestern University, Katie Roberts began studying under the legendary Del Close at the ImprovOlympic in Chicago. During her time at IO, Katie performed with two house improv teams, including Jane, the first all woman improv team at ImprovOlympic. Katie then relocated to NYC where she co-wrote and performed in *Sacred Ape's Dance of the Grotesque* and *When God Gave You Teeth*. She also wrote and performed in *Danny's Birthday Party* (a one-person show) while managing to co-found two more all women improv teams, Nantucket Diva and Cookie. Katie has been seen on NBC's *Late Night with Conan O'Brien*, *Upright Citizens Brigade* on Comedy Central and Michael Moore's *The Awful Truth*. She can currently be seen performing with her husband, Ian, in *Roberts and Roberts* and with her improv team the Swarm in *Slow Waltz Around Rage Mountain* at the Upright Citizens Brigade Theater.

About the Cast

JON BENJAMIN (Keith)

Jon has been performing in New York for years, including writing and voice work on *Dr. Katz*, for Comedy Central. He can be seen in the feature films, "Who's the Caboose" and "Next Stop Wonderland." Jon can also be heard as a can of vegetables in *Wet, Hot, American Summer*.

MATT BESSER (Ron)

Matt is a member of the Upright Citizens Brigade and currently can be seen at the UCB Theater in his one-man show *May I Help You Dumbass?* and in the long running improv show, *ASSSCAT*. Matt studied with Del Close in Chicago and was a member of the legendary improv group, "The Family."

DAVID CROSS (Dan Wasserman)

David is one half of the comedy duo which brought the world *Mr. Show with Bob and David*. He can be seen in *Men in Black*, *Waiting for Guffman*, and *Scary Movie 2*.

RACHEL DRATCH (Widow)

Rachel Dratch is in her fifth season as a cast member of *Saturday Night Live*. She has been seen in the films "Down with Love" with Ewan McGregor and Renee Zellweger, "Dickie Roberts: Former Child Star" starring David Spade as well as the independent feature "The Hebrew Hammer." Dratch has made television appearances on NBC's "Third Watch" and in a recurring role on "King of Queens."

TINA FEY (Southern Lady)

Emmy winner Tina Fey, co-anchor of “Weekend Update,” is also the head writer of “*Saturday Night Live*.” As an actress and screenwriter, Fey is currently in production on “*Mean Girls*” a comedy feature for Paramount Pictures. In the summer of 2000, Fey joined SNL castmate Rachel Dratch in a critically praised sketch comedy show “*Dratch & Fey*” at the Upright Citizens Brigade Theater in New York City, dubbed “the funniest thing to be found on any New York comedy stage this summer” by Time Out New York.

JANEANE GAROFALO (Hairdresser)

Janeane did sketches on the Emmy winning *Ben Stiller Show*, received 2 Emmy nominations for her work on the Larry Sanders show and has appeared in numerous feature films including "*Romy and Michele's High School Reunion*," "*Mystery Men*," "*Reality Bites*," "*The Truth About Cats And Dogs*," "*Wet, Hot American Summer*," "*The Cable Guy*," and "*Dogma*."

SAL VALENTE (Jimbo)

Sal was a championship, professional wrestler with the ECW until recently. He can still be seen in the ring as "Big Sal." He is the largest human that most of us have ever seen. If he weren't so nice, we'd be afraid of him.

AMY POEHLER (Patty)

Amy is currently a cast member of *Saturday Night Live*. She came to New York as a member of the Upright Citizens Brigade, writing and co-starring in the Comedy Central series. She regularly contributes at the UCB Theater as a performer/director/teacher.

Amy can be seen in the movies *Deuce Bigalow: Male Gigolo*, *Wet, Hot, American Summer*, and *The Devil and Daniel Webster*. She also co-stars with Ben Stiller in the upcoming Barry Levinson film, *Envy*.

KIM RAVER (Kashia)

Born and raised in New York City, Kim Raver had a regular role on the children's television series *Sesame Street* from the ages of 6 to 9. As an adult, Kim can be seen weekly in the NBC television show *The Third Watch*.

ANDY RICHTER (Dan)

Andy was Conan O'Brien's sidekick on *Late Night With Conan O'Brien*. He has also been seen in *Cabin Boy*, *Dr. T and the Women*, and *Big Trouble*. His TV show, *Andy Richter Controls The Universe* is on Fox.

About the Filmmakers

LAWRENCE BLUME (Director/Producer)

Lawrence was named by the Hollywood Reporter as one of 2002's "10 Rising Stars of Comedy." In addition to producing and directing *Martin & Orloff*, he has directed two short dramatic films; *To Walk A City's Street*, a science fiction thriller adapted from Clifford Simak's short story and *Otherwise Known As Sheila The Great*, a Weekend Special for ABC Television, which won prizes at the USA film Festival, The Chicago Children's film festival, The New York Film and Television festival and top prize at the National Educational Film Festival. Blume has directed plays at the Ensemble Studio Theater and Theater Off Park in New York City. He is currently co-producing the feature film "Wifey" with Mariah Carey and directing "Temporary Help" a love-triangle thriller based on the off-Broadway play by David Wiltse. *Martin & Orloff* is his first feature film.

GILL HOLLAND (Producer)

Nominated for the Spirit Award for Producer of the Year 1998, Gill's producing credits include the Fox sit-com "Greg The Bunny", Morgan J. Freeman's triple Sundance award-winning "Hurricane Streets" (MGM); his follow-up "Desert Blue" (Samuel Goldwyn), Rob Tregenza's "Inside/Out" (Cannes 1997); John-Luke Montias' "Bobby G. Can't Swim" (winner AFI 1999, Best Film and Best Director); Tom Gilroy's award-winning "Spring Forward" (on many critics' top ten lists for 2000); and Tim Kirkman's Spirit Award and Emmy-nominated documentary "Dear Jesse". Other films include Kirkman's

follow-up “The Night Larry Kramer Kissed Me”, Jamie Yerkes' "Spin the Bottle" and “Pagans”, and Tim McCann’s “Revolution #9.”

Gill was an adjunct professor at NYU Graduate Film School 1999-2001. He is founder of cineBLAST! Productions and sonaBLAST! Records. He was a juror at Sundance in 1999 and for the Academy Awards, Student Division 2002 and 2003.

LINDA MORAN and RENÉ BASTIAN (Producers)

Linda Moran and René Bastian, Winners of the 2002 Spirit Award; Producers of the Year started their collaboration by co-producing Amos Kollek’s feature film *Sue*, which went on to receive the International Critics Award (FIPRESCI) and the Award of the Ecumenical Jury at the Berlin Film Festival. The prestigious French Film Magazine *Cahiers du Cinema* called it one of the ten best films of the year 1998.

Their film *L.I.E.* which had its world premiere in competition at the 2001 Sundance Film Festival and was nominated for a Gotham Award, was listed as Best Film of the Year, Kevin Thomas, LA Times; Best Actor (Brian Cox) and Best Directorial Debut (Michael Cuesta), Boston Society of Film Critics; Best Supporting Actor Nomination (Brian Cox), American Film Institute and the appearance on 10 “Top Ten Films of 2001” lists including Rex Reed’s of the *New York Observer*.

Other producing credits include; *Harlem Aria* (Artisan), *Swimming*, and *Friends & Family* which is being released theatrically by Regent Entertainment in 2003.

DAVID PHILLIPS (Cinematographer)

David Phillips's credits include *The Basketball Diaries* (with Leonardo DiCaprio), Paul Thomas Anderson's *Cigarettes & Coffee*, *Wholey Moses* (with Linda Hamilton & Shannyn Sossamon), and the Sundance hit *LIFT*. His TV work includes the HBO series, *The High Life* and Showtime's *Violation*. Phillips has shot dozens of commercials and over 100 music videos for artists including Will Smith, Cyndi Lauper, Marky Mark, and many others.

JAY FREUND (Editor)

Jay has been a feature film and documentary editor for over thirty years. He began his career as an apprentice to legendary editor Ralph Rosenblum (*Annie Hall*, *Sleeper*, *The Pawnbroker*) and has cut numerous films and TV shows including the Oscar winning “Trip To Bountiful,” “Go Tell It On The Mountain,” “The Quick and the Dead,” “Forever Lulu,” “The Fig Tree,” *Songs For Drella*,” and “The Cosby Mysteries.”

Martin & Orloff

The Cast

Ian Roberts	Martin Flam
Matt Walsh	Dr. Orloff
Katie Roberts	Donna
Amy Poehler	Patty
David Cross	Dan Wasserman
Andy Richter	Maitre 'D
Matt Besser	Ron
Jon Benjamin	Keith
Sal Valente	Jimbo
Les J.N. Mau	Mr. Chan
Kim Raver	Kashia
Rachel Dratch	Widow
Tina Fey	Southern Lady
Janeane Garofalo	Hairdresser

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The Crew

Directed by	Lawrence Blume
Written by	Ian Roberts Katie Roberts Matt Walsh
Produced by	Lawrence Blume Linda Moran René Bastian Gill Holland
Edited by	Jay Freund
Director of Photography	David Phillips
Production Designer	Dina Goldman
Costume Designer	Christopher Del Coro
Casting Director	Adrienne Stern
Sound Design	Tony Pipitone
Music	Roy Nathanson Bill Ware

Martin & Orloff

Released by Spit and Glue Distribution, LLC

Running Time: 87 minutes

35mm color

Dolby Digital, in selected theatres

Aspect Ratio: 1:85

This film is being released unrated

www.martinandorloff.com