

Weather Girl



Partly cloudy with a 90% chance of total meltdown.

SECRET IDENTITY PRODUCTIONS A PRESENTATION
TSA PICTURES, KITH PRODUCTIONS and STARDUST PRODUCTIONS
Presents a BLAINE MAYER FILM "WEATHER GIRL"
TRICIA O'KELLY PATRICK J. JENNINGS JOHN DEWAIN KATHLEEN DUNN
and AMBER GARRARD **PLAVEN SACI **LAWRENCE HILL LANGER
and JOE LEVY **MICHAEL FEZERALD JESSA GARDNER BRIST
MIDWINTER PARTNER with STEAK HOUSE
**TRICIA O'KELLY **JOE BLAND WEAVER
www.WeatherGirlMovie.com

www.weathergirlmovie.com

SLAMDANCE FILM FESTIVAL SCREENINGS

Saturday, January 17, 6:00pm.....Treasure Mountain Inn / 255 Main Street
Tuesday, January 20, 12:30pm...Treasure Mountain Inn / 255 Main Street

PRESS CONTACT: Jim Dobson / Indie PR (323)896-6006

Weather Girl

ABOUT THE PRODUCTION

THE INCEPTION –

“I got the idea for *Weather Girl* after dating a woman about five years older than me,” explains Blayne Weaver, writer/director of *Weather Girl*. “The difference in age was minimal but the difference in where our heads were was huge. Not that she was ready to settle down, but the pressures she felt professionally, from her friends and from society kept hammering home this idea that ‘she didn’t have time’. I really liked the idea of this woman who seems to have it all (great job, ‘perfect’ boyfriend), but then gives it all up and has to start over again with those pressures looming over her.”

THE TEAM –

Tricia O’Kelley and Blayne Weaver first worked together on Weaver’s debut feature film, 2006’s *Outside Sales*. The film was a truly independent endeavor with a budget under \$100,000. Weaver and his partner in Secret Identity Productions, Brandon Barrera, sold their house to finance the film.

O’Kelley played the romantic lead in *Outside Sales* and worked tirelessly for no pay because she loved the script. When she read the script for *Weather Girl*, she again connected to Weaver’s writing. “I was only a few pages into the script and already I knew that I had to play this role” she recalls. Over beers at an LA pub, they had the first real conversation about the realities of raising financing for the film.

“Honestly, I tried to talk her out of it” laughs Weaver. “I was still terribly in debt from *Outside Sales*, having sunk every penny I had (and didn’t have) into it. I warned her that the film would become her baby and she would want to do ANYTHING to make it great... even go into a ridiculous amount of debt.”

O’Kelley ignored Weaver’s foretelling of doom and poverty, and they began pre-production with the intent of making another film for under \$100,000. This delusion was dismissed as soon as they started working with Steakhaus Productions. Steak House was brought on to produce the film alongside Tricia. She had a great reputation in the indie film world and soon became an irreplaceable member of the team because of her knowledge of the terrain and ability to get things done. “We had an early meeting with a possible crew member and Steak asked the questions that we didn’t think to ask. It became clear that Steak just knew how to make movies” Says Weaver.

For cinematographer Weaver turned to frequent collaborator Brandon Trost. Trost and Weaver first worked together on *Outside Sales*. “Trost has DP’d over thirty movies and he knows how to get the best quality out of whatever equipment the production can afford” explains Weaver.

Weaver had never worked with production designer Michael Fitzgerald but they hit it off immediately. “In order to pull off the look and feel of a television studio, we had GET a television studio. So, we had this huge space and Michael suggested building the other main set piece on the soundstage. Well, that scared the hell out of me” remembers Weaver. Fitzgerald undertook construction (night and day) of a

one bedroom, one bath apartment with a hallway and a room across the hall IN ADDITION to the set of 'Good Morning Seattle'. These realities swelled the budget way beyond the tiny film Weaver and O'Kelley had initially conceived. That meant more investors... This meant that they needed NAMES.

THE CAST –

“When you’re working with a low budget and only able to offer actors a few hundred dollars a day, the first thing you need to do is legitimize the project” says Weaver. “Tricia had worked with the incredibly talented Jane Lynch before and they got along great. I love Jane’s work, Tricia loves Jane’s work, so we called her and ask her to do a small role. She really liked the script and agreed to do it for the bare minimum amount of money allowed under SAG rules. She was so enthusiastic from the beginning, and was really accommodating despite her incredibly busy schedule.”

After securing Jane Lynch, they turned to Andy Richter (who Tricia had also worked with) and offered him the role of Charles. He also really responded to the script and jumped on board. Once they had these two great actors attached, Weaver and O'Kelley turned to casting director Lauren Bass to guide the search for the other leads. Tricia, Lauren and Blayne began the huge search for “Byron”, “Walt” and “Sherry”, matching actors with Tricia and calling them back three (even four) times until they found the actors they were looking for in Patrick J. Adams, Ryan Devlin and Kaitlin Olson. (An interesting side note: Adams originally auditioned for the role of “Walt” and Devlin originally auditioned for the role of “Byron”. “We loved them both and knew we wanted to work with them, but something wasn’t quite right... until we switched things up and had them audition again, but for the opposite roles. Once we saw them in these roles, all the pieces came together and we knew we had the perfect guys for our movie,” explains Weaver.)

The character of Dale was a different process. The producers wanted a big name to help bring in the additional financing, and that meant making a straight offer. “I can’t say that I wasn’t nervous about it,” says Weaver. “When you make an offer to someone without ever having worked with them--without knowing how you’ll get along or if they even have a sense of humor-- and then bring them onto a low budget set... I mean, that could really change the tone of a set and the film.”

The actor they all agreed upon was Mark Harmon. “Mark’s a great actor. I loved his dramatic turn on “West Wing”, his show “NCIS” is top-rated, and he’s really funny and charming in one of my old favorites, *Summer School*. We knew we didn’t have much of a chance of getting this highly-paid actor for the tiny amount we could pay but we took the shot. “

Mark responded to the script but wanted to sit down with Weaver to talk about the project. Weaver took Tricia along and they met Mark for coffee. He liked the script but because of scheduling with “NCIS” he didn’t think he could take on the larger role of Dale. But the filmmakers were floored when Mark offered to do a day player role. “That was it for me,” says Weaver. “Mark Harmon is willing to do a tiny part in this movie for free because he likes the script. THAT’S the kind of actor I want on my set. I wanted this guy for Dale.”

So began the ridiculously difficult process of getting clearance from Paramount for Harmon to play the role of Dale. The shoot fell during the writers’ strike, but Mark knew that as soon as the strike ended he would have to go right back to work. “We opened up the conversation with Paramount and gave them deadline after deadline for an answer,” recalls Weaver. “We couldn’t get an answer, but they’d keep telling us ‘It’s looking good.’ We were three days away from shooting and we knew that if Mark

couldn't do it we might not have time to find someone else." It came to a head after the studio missed a ten o'clock deadline. "I finally called the agent at two o'clock. He was on his cell phone and just seemed like he didn't have a care in the world. I could literally hear his expensive car with its expensive convertible top off and the wind blowing through his expensive hair." "What can I do?" the agent said. "But it's looking good." To which Weaver responded, "Look, I know this isn't going to make you a bunch of money, but Harmon wants to do it. Do you want to be the one who calls him and tells him he can't?"

Finally they got their answer, and Harmon was locked in.

THE MONEY –

So, now the main cast was assembled. With the addition of Mark Harmon they were able to turn to other stars for roles in the film. Blair Underwood, Enrico Colantoni, Alex Kapp Horner and Marin Hinkle joined up, all working for next to nothing. With a cast like that, the money would be no problem, right?

As cameras rolled on the first day, *Weather Girl* had only enough money to shoot 3 out of the 4 weeks of production....they still didn't have enough money to finish shooting, never mind post-production. Stress was high. Tears were shed. "It wasn't that there was no money being offered," explains Weaver. "The thing that made it especially difficult is that companies kept coming out of the woodwork and offering us 1/3 of the budget, but in exchange they wanted full rights. We had pulled the project together from scratch, had a multi-million dollar cast, and now these companies wanted to give us a fraction of what we had already raised but own the whole thing."

They passed on offer after offer, and during breaks from shooting Tricia, Steak, Blayne and executive producer Brandon Barrera worked the phones. Finally, just a few days before the money ran out, an independent investor came through. "He was the first investor we approached yet the last one to commit," says Weaver, "and he got us all the way through post."

DIRECTOR'S STATEMENT

SECRETS –

A great deal of *Weather Girl* takes place behind the scenes of the Seattle Morning news show. In order to pull this off we had to rent a soundstage. After searching around town, Tricia and I found the perfect one--aside from the fact that the A/C was stuck in the ON position and it was fifty freakin' degrees during the entire January shoot.

Anyway, Tricia and I were walking through this huge abandoned soundstage. I'm excited but nervous about the cost... I'm wondering whether it will fulfill our needs...I'm freezing to death... And then I look over and see that Tricia has tears in her eyes. Horrible images of her pulling out of the movie rush through my brain. I'd known Tricia for years and I had never seen her cry.

"I have to tell you something and I don't want you to freak out."

"What's the matter?"

"I'm pregnant." (Tricia was a newlywed at the time)

Pause.

“How far along?”

“A month.”

I did some quick math and breathed a sigh of relief that we'd be finished shooting by the time she really started to show, which is what she was worried about...that and the thought of being too tired or having morning sickness, etc. I then did some friendly comforting, congratulating her and telling her how it was all going to be great. And it was... with a few unexpected side effects.

For instance, Tricia didn't want anyone to know she was pregnant, particularly Ryan Devlin (who had to beat her up mercilessly the entire shoot), and Patrick Adams (who had to do all those love scenes with her). I figure this is no problem... until we go to shoot a scene where Tricia's character rolls off the bed. It became clear to us very quickly that this was not something that a pregnant woman should be doing. So we hired a stunt double to fall off the bed for her. Also, it didn't go unnoticed that she never went out for drinks with everyone after wrapping for the day. I'm sure a lot of people thought she was being a diva, and that totally freaked Tricia out. By the end of the shoot she was three months along, and had confessed her secret to every single female member (and some male members) of the cast & crew. She says she's just bad at keeping secrets, but I believe she did it just to prove she wasn't a diva. So by the end, EVERYONE knew except for Adams and Devlin. I've never seen so many 'knowing looks' being exchanged in my life. And I truly believe Adams and Devlin knew and just pretended not to.

LOSING ANDY RICHTER –

Five days away from shooting the role of Charles, we got a call from Andy Richter. He had just booked a huge movie and was going to New Zealand for THREE MONTHS. So, in addition to shooting a movie on a shoestring budget and taking every free moment to call and pitch to wary investors, we now had to track down an actor to play this part that would bring as much to the table as Andy Richter. Enter Jon Cryer.

We had been discussing Cryer because he and Harmon are friends, and had talked about the film. There was this whole thing where Tricia had done an episode of “Two and a Half Men” with Cryer and he and Harmon talked about how great she is or something. Anyway, we went after him with guns a-blazing. Lauren contacted his agent, Harmon put in a good word, Tricia gave him a call, and his publicist Karen Samfilippo got in on it, too. But the clincher was Marin Hinkle who plays Jon's ex-wife on “Two and a Half Men”. She was already a part of our cast, and she talked to him about what a great project it was. We came at him from all sides and he never had a chance.

He read the script and agreed the next day. I wrote him an e-mail to welcome him aboard and to talk about how we're going to shoot the scene. Jon's such a great guy. He wrote back immediately and apologized for the hell I received as a child because of one of his famous lines from a little movie called *Pretty in Pink*. See, my name is Blayne and according to his character Ducky: “Blayne is not a name, it's a major appliance.” You hear that a lot if your name is Blayne.

SAN PEDRO RAIN –

Not many places in Los Angeles look like Seattle but you can come pretty damn close in San Pedro. We made the trip down with a skeleton crew to shoot some exteriors for a night. It should have gone smoothly... We had permits. We had this beautiful scene along the water on a public sidewalk. We did

NOT, however, have permission to use the damn yacht club's parking lot. Fortunately, we only needed to use their special little parking lot if we wanted to use lights or our rain effect...which was the whole point! So, we bought off the bastards (in their stupid captain hats) for two grand--which we could not afford--and shot through the night.

We had this really cool rain effect that was the last scene of the night. We throw a switch and the water truck drenches our little actors. We then get them out of the cold (it was about forty degrees and 4:00 am) and into their comfy trailer (which we couldn't afford either). And that should be it. But the rain didn't work. It worked as far as getting the actors soaked. Tricia's hair, make-up, clothes: all drenched. Unfortunately, the rain started in a corner of the screen and slowly moved to the center like a half-assed lawn sprinkler, and THEN it kicked in. Shot ruined. We had to dry them off, re-do hair, re-do make-up. The effect worked the second time but EVERYONE was cranky, tired and cold. I will say, though... the B-roll footage of them standing in the rain while we were resetting for a long shot is some of the funniest I've ever seen. They were REALLY cold and this made them REALLY unhappy.

SEATTLE RAIN-

In my initial concept for the film, it rains during every single scene of the movie except one... and then before the end of the scene, it rains again. It was part of the melancholy tone I wanted for the film, in order to separate it from most other romantic comedies. We went to Seattle to shoot exteriors for a few days. It was February, part of the rainy season, and the weather report called for rain. And when the production team got to Seattle, it was pouring rain! But when the actors showed up the next day, it was the most beautiful day I had ever seen. Not a cloud in the sky, blinding sun, ridiculously cheery. And it stayed that way for the entire weekend. It irritated the hell out of me. But we went to great lengths in color-correcting to make it look less like the most amazing weather anyone has ever seen.

STORAGE CLOSETS-

We shot a great deal of the film on a sound stage that had been gutted and unused for awhile. As we were two days out from shooting and the art department was working feverishly to finish the set, Tricia insisted that we pull some painters and have them re-paint the dingy "storage-like" dressing rooms before the talent showed. It was the only fight we had during the entire shoot, and she won. I sent a couple of painters to do the dressing rooms--luckily, I think, because those dressing rooms WERE really gross and I would have been embarrassed eventually. But I'll never forget the line she yelled: "I'm not putting Rico Colantoni in a storage closet!" Funny to me.

Cast & Crew

Blayne Weaver (Director/Writer) – Blayne Weaver of Bossier City, Louisiana, has appeared as an actor in such episodics as “ER”, “JAG”, “Chicago Hope”, “NCIS” and “The Middle-Man”. His film work includes *The Good Old Boys* opposite Tommy Lee Jones, the upcoming *The FP* and voicing the character Peter Pan in Disney's animated *Return To Never Land*. Weaver co-wrote and acted in the critically acclaimed feature film *Manic* which stars Don Cheadle and premiered at the Sundance Film Festival. In 2004, he formed Secret Identity Productions alongside business partner Brandon Barrera. Their first film produced under Secret Identity was the popular short *Losing Lois Lane*, which Weaver co-wrote, directed and starred in as Superman. He then wrote, directed and starred in Secret Identity's first feature film *Outside Sales*, which won awards on the film festival circuit and was recently released nationwide through Echo Bridge Entertainment. Weaver wrote, directed and plays a small role in *Weather Girl*.



Tricia O'Kelley (Sylvia/Producer) – Tricia started her acting career in series television where she has appeared on numerous shows including two seasons of “Gilmore Girls”, a recurring role on “Malcolm in the Middle” and guest spots on “Everybody Loves Raymond”, “Las Vegas”, “Two and a Half Men”, “Frasier” and “CSI” to name just a few. She is currently in her fourth season as Marly on the CBS sitcom “The New Adventures of Old Christine”, starring Julia Louis-Dreyfus. Tricia played the lead in Blayne Weaver’s first feature film *Outside Sales*, which was a hit on the festival circuit and will be released in late 2007.

In addition to acting, Tricia has also owned and operated several businesses over the past 10 years, including an actors' resource center in Chicago where she published the largest resource guide for actors in the midwest; a successful greeting card line called Heartsongs, which remains one of Recycled Paper Greeting's best-selling lines of cards, and is currently being sold at Target, Cost Plus, and various other retailers nationwide; and a professional organizing business called Simplify your Space. Tricia produced and starred in *Weather Girl*.

Steak House (Producer) Steak House produced the indie favorite *By Hook or By Crook*, a Sundance premiere and five-time Best Feature winner. Her films have long enjoyed success on the festival circuit, including at the Los Angeles Film Festival, Tribeca, Outfest and four films at Sundance. Her popular documentary about passionate Dolly Parton fans, *For the Love of Dolly*, broadcasts on MTV’s Logo and was released on DVD this year.



House runs the LA based Steakhaus Productions with Dominic Ottersbach. Their latest project, the indie romantic comedy, *Weather Girl*, will premiere at Slamdance 2009. They are developing several other projects and attended the 2008 Sundance Independent Producers Conference with *The Summer We Drowned*. House also line produced *Chain Letter* and *The Hustle* for director/producer Deon Taylor and will co-produce Taylor's *Terminated*. House was previously a Coordinator on *The Matrix Reloaded/Revolutions* and several Nickelodeon, Sony and WB cartoon series. She was raised in the OC and earned a BFA from the University of Southern California.



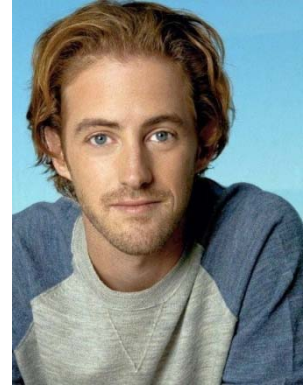
Brandon Trost (Director of Photography) – Trost graduated from the Los Angeles Film School and has been working steadily ever since. He has shot over thirty films since 2001 including *The Salon* (which premiered at the Sundance Film Festival), *He Was A Quiet Man* (Christian Slater, William H. Macy), *One Of Our Own* (Matthew Lillard) and *Crank 2: High Voltage*. Trost was the D.P. on Blayne Weaver's first film *Outside Sales*.

Brandon Barrera (Exec. Producer/ "Ernest") Brandon Barrera operates Secret Identity Productions, alongside Blayne Weaver. He was Executive Producer and played a lead role in *Outside Sales*. He produced, starred in and co-wrote the online hit *Losing Lois Lane*. Barrera recently produced and played a lead role in the feature film *The F.P.*



Dominic Ottersbach (Co-Producer) Dominic Ottersbach is a corn-fed Midwest boy who studied filmmaking at Boston's Emerson College and before relocating to Los Angeles in 2003. He worked as an AD on many films including *Sex and Breakfast* (Macaulay Culkin, Eliza Dushku) and the rap opera *Caught on Tape* (Sticky Fingaz, Vivica A. Fox, Cedric the Entertainer). Dominic's producing credits include *Second Thoughts*, which screened at the prestigious Visionfest in 2005 and many other festivals all over the world, *God's Ears*, *Mercy Street* (Jennifer Freeman) and *Searching for Kandisha*, a documentary shot on location in Morocco. In 2007, Dominic joined Steakhaus Productions full-time as a producer.

Adam Rosenblatt (Co-Producer/ “Josh”) earned his BA from Duke University. He was a managing partner at the investment firms Pacific Four and Founders before moving into entertainment and co-founding H2R Productions. Adam co-wrote and produced several webseries including the upcoming Pam Dawber project “Jack and Steve”. He is currently creating a short series entitled “The Gambler” with Reveille, and developing a feature comedy called *Serendipity Sucks*. He lives in Los Angeles with his wife (actress Tricia O'Kelley) and their newborn daughter.



Lauren Bass (Casting Director/ Co-Producer) Lauren began her career in casting working for one of LA’s top television casting offices, Ulrich/Dawson/Kritzer, where she worked on such hit shows as “CSI”, “Jack & Bobby” and “Everwood”. Following UDK, Lauren went to work for one of the most respected feature film casting directors in the business, Mali Finn. Under Mali’s tutelage, Lauren helped to cast such notable films as *The Assassination of Jesse James* starring Brad Pitt & Casey Affleck, *Shooter* starring Mark Wahlberg & Kate Mara, *Seraphim Falls* starring Pierce Brosnan & Liam

Neeson,

The Number 23 with Jim Carrey & Virginia Madsen, and the much anticipated *Avatar* directed and produced by James Cameron.

Following Mali’s retirement, Lauren opened her own office where she has been working on film and television projects including the recent *Boogeyman 2* for Ghost House/Sony, James Cameron’s *Sanctum* and Paramount Pictures’ *The Dirt*.

Patrick J. Adams (“Byron”)

Upon graduation from USC's School of Theatre, Canadian native Patrick J. Adams, immediately made his mark in high profile and award winning episodes of "Cold Case" and "Jack and Bobby." He has since appeared in hit series "Lost," "Friday Night Lights," "Without a Trace," "Commander in Chief" and "Heartland." Patrick's work in film includes *Old School*, *Two Days Gone*, and the upcoming Sally Potter film *Rage*.



A proud supporter of the Ojai Playwrights Conference, Patrick continues to divide his time between film, television and theatre. He made his professional stage debut in the landmark, West Coast premiere of Edward Albee's "The Goat or, Who is Sylvia?" The Taper production won several awards, including Best Play, and Patrick was honored to make his professional debut with the remarkable cast & crew. In addition, Patrick produced and directed a revival of "Marat/Sade," for which he was thrilled to accept Best Production at the L.A. Weekly Theatre Awards. While at USC, Patrick received the Jack Nicholson Award, and played roles including Percy Bysshe Shelley in "Bloody Poetry," Leonard Felix in "Lorca's Blood Wedding" and Dean in Jessica Goldberg's "Good Thing." He created the role of Gil in the Calamity Theatre Company's production of Eva Anderson's "The Epic of Gil."

The summer of 2008 saw Patrick starring in the ABC pilot "Good Behavior," executive produced by "Veronica Mars" creator Rob Thomas, and directed by acclaimed director Charles McDougall. In it, Patrick will be playing the coveted role of twin brothers "Van West" and "Hayden West."



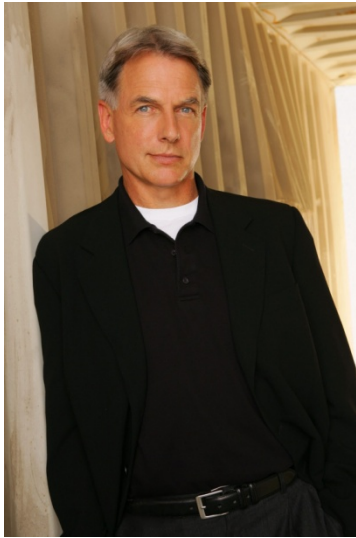
Ryan Devlin ("Walt") Ryan Devlin was raised in Grand Rapids, Michigan and graduated with honors in Business from Michigan State University.

Devlin recurred on the CW cult favorite "Veronica Mars", which landed him the lead role in the CW pilot "The World According to Barnes". He also starred as Zach Wells on ABC's "Big Shots" and played Danny DeVito's boss in the feature film *Deck the Halls*.

Kaitlin Olson ("Sherry") Born in a small town outside of Portland, Oregon, Kaitlin cultivated her passion for acting at the University of Oregon, where she got her Bachelor's degree in Theatre Arts. After her stint on stage, she moved to Los Angeles to pursue acting professionally. She began at The Groundlings Theatre in Hollywood. Kaitlin secured a coveted spot in The Groundlings Sunday Company, which proved to be an amazing showcase, leading to recurring roles on both "Curb Your Enthusiasm", where Kaitlin plays Larry's sister-in-law, and "The Drew Carey Show" where she played Mimi's nemesis, for two seasons.

Olson also had the honor of joining Drew Carey and several cast members of "Whose Line Is It Anyway?" on a USO tour, performing improv shows for US troops in Bosnia, Kosovo and Norway. Previously, Olson has been a series regular on the Fox improv/hidden camera series "Meet the Marks" and recurred on "Punk'd" and The Jamie Kennedy Experiment. She has also had notable guest starring roles on "The Riches", "Out of Practice" and "Miss Match". Olson currently stars as "Sweet Dee" on the FX breakout sitcom, "It's Always Sunny in Philadelphia".





Mark Harmon (“Dale”) During the course of an enviable career, Mark Harmon’s acting talent has earned him multiple Emmy and Golden Globe nominations. He recently wrapped production on the independent feature “Weather Girl” and continues to star in the hit CBS drama “NCIS.” The series follows Special Agent, Leroy Jethro Gibbs (Harmon) and his team as they investigate crimes that are connected to Navy and Marine Corps personnel. Ratings for “NCIS” have been climbing steadily since its debut and the show consistently lands in the Top 5 with an average fan base of over 18 million viewers per week.

On the big screen, Harmon played the President of the United States in Warner Brothers’ film *Chasing Liberty* with Mandy Moore and was also seen opposite Jamie Lee Curtis in the Disney hit remake of *Freaky Friday*. He made his feature film debut in Alan Pakula’s *Comes a Horseman*.

Additional credits include Lawrence Kasdan’s *Wyatt Earp*, *Stealing Home*, with Jodie Foster, *The Presidio*, and Carl Reiner’s smash hit, *Summer School*. Harmon also made memorable cameo appearances in *Fear and Loathing in Las Vegas*, *Natural Born Killers*, and *The Last Supper*.

On television, Harmon’s list of acclaimed roles is equally impressive. He was nominated for an Emmy for Outstanding Guest Actor in a Drama Series for NBC’s much-lauded “The West Wing.” Previously he earned an Emmy nomination for Outstanding Supporting Actor in a Drama Special for “Eleanor and Franklin: The White House Years.” He received two consecutive Golden Globe nominations for his work on “Reasonable Doubts,” and received two additional Golden Globe nominations for Best Performance by an Actor in a Motion Picture Made for TV; one for “After the Promise,” and another for his role as notorious serial killer Ted Bundy in “The Deliberate Stranger.”

Along with his costars on “Chicago Hope,” he received two Best Ensemble SAG Award nominations. During his time on the hit show, Harmon also directed several episodes. Other notable television performances include portraying astronaut Wally Schirra in HBO’s celebrated “From Earth to the Moon” produced by Tom Hanks, “St. Elsewhere,” “Moonlighting,” and Tennessee Williams’ “Sweet Bird of Youth.” On stage, Harmon has appeared in Kevin Wade’s “Key Exchange,” Bill C. Davis’ “Wrestlers,” and Mark Medoff’s “The Wager.” In addition, he has done several successful productions of A.R. Gurney’s hit play “Love Letters” with his wife, actress Pam Dawber.

Raised in Southern California, Harmon excelled in sports. He quarterbacked UCLA to multiple winning football seasons and was awarded the National Collegiate Football Foundation Award for All Around Excellence. He is a Cum Laude graduate, with a degree in Communications. His father, Tom Harmon, was a Heisman Trophy winner and nationally acclaimed broadcaster, and his mother is former actress Elyse Knox.

Alex Kapp Horner (“Emily”) Alex Kapp Horner is on her fourth season starring as Lindsay on the CBS sitcom "The New Adventures of Old Christine". A Groundlings alum, Horner has guest starred on numerous television shows, including "Friends", "Seinfeld", “ER”, and "Will & Grace". Horner is one half of the production team T & A Pictures, alongside Tricia O’Kelley.



Marin Hinkle (“Jane”) Stage and screen star Marin Hinkle is a series regular on "Two and a Half Men" and is also known for her performances in *I Am Sam*, *Friends with Money*, the series "Once and Again", and *Rails and Ties* with Kevin Bacon. Marin has had a busy 2008, appearing in *The Haunting of Molly Hartley*, *Quarantine* and *What Just Happened*.

Jon Cryer (“Charles”) Throughout his career Jon Cryer has turned in outstanding, eclectic performances in film, television and on stage. Cryer has earned three consecutive Emmy nominations for his performance as ‘Alan Harper’ in CBS’ #1 comedy “Two and a Half Men.” The show, which won The People’s Choice Award for Best New Comedy Series in its debut year as well as Favorite TV Comedy from the group, has also been nominated for three Emmys. After making his directorial debut on an episode of "Two and a Half Men" during its fourth season, Cryer continues to direct episodes of the show.



While on hiatus from “Men”, Cryer filmed back-to-back movies; starring with Leslie Mann and William H. Macy in Robert Rodriguez’s latest family film, *Shorts*, in addition to appearing in the Polish Brothers feature, *Stay Cool*. Previously Cryer made a cameo appearance in the independent feature film, *Weather Girl*.

Cryer’s first foray into television was playing the title role in CBS’s critically acclaimed “The Famous Teddy Z.” He has since starred in two shows for FOX, “Getting Personal” and “Partners,” and was also seen on ABC’s “The Trouble with Normal.” In addition, he’s had notable guest starring roles on “The Practice,” “Andy Richter Controls the Universe,” and “Mr. Show.”

On the big screen, Cryer has appeared in numerous films for both major and independent studios. He gained attention opposite Demi Moore in *No Small Affair*, followed by his iconic performance as an endearing misfit in John Hughes' *Pretty in Pink*. His hilarious performance as Jim "Wash Out" Pfaffenbach in *Hot Shots!* was his first teaming with Sheen.

Cryer's talent is not limited to acting—he's a gifted filmmaker as well. He co-wrote, produced, and starred in two well-received independent films with director Richard Schenkman. The first, *The Pompatus of Love*, explores the romantic floundering of four friends in their thirties. Cryer based his second film, *Went to Coney Island on a Mission from God...Be Back by Five*, on the true story of a childhood friend who was homeless and living in Central Park. The film has garnered awards in film festivals both in the US and abroad.

On stage, Cryer has hit the boards on both sides of the Atlantic. He played David in Harvey Fierstein's "Torch Song Trilogy," bringing the role from Broadway to Los Angeles; starred as Eugene Jerome on Broadway in Neil Simon's "Brighton Beach Memoirs;" and played Jack in the Los Angeles premiere of "Boys Life." His performance in the London production of "900 Oneonta" inspired the *Daily Mail* to proclaim Cryer's work "...undoubtedly one of the funniest performances on the West End stage."

A native New Yorker, Cryer is the son of actor David Cryer and writer and actress Gretchen Cryer. Alongside his mother, he did his first commercial at the age of four and was so excited that he broke out in hives, halting production. He studied acting at Stage-door Manor, a summer acting camp recently featured in Todd Graff's Sundance favorite *Camp*, before being accepted to the London's prestigious Royal Academy of Dramatic Art.



Jane Lynch ("JD") Jane Lynch gained fame starring in the Christopher Guest films *Best in Show*, *A Mighty Wind*, and *For Your Consideration*. She has also starred in such comedies as *The 40 Year Old Virgin*, *Talladega Nights: The Ballad of Ricky Bobby* and *Role Models*.

Enrico Colantoni ("George") Colantoni is best known for his role as Elliott the womanizing photographer in NBC's long-running series "Just Shoot Me." Most recently he played Keith Mars on the critically acclaimed series "Veronica Mars". Films include Steven Soderbergh's *Full Frontal*, *Galaxy Quest*, and the Golden Globe-winning, Emmy-nominated *James Dean* opposite James Franco.



WEATHER GIRL

PARTLY CLOUDY WITH A 90% CHANCE OF TOTAL MELTDOWN

CAST
(IN ORDER OF APPEARANCE)

Tricia O'Kelley	Sylvia
Adam Krill	Josh
Mark Harmon	Dale
Amie Donegan	Mary
Blayne Weaver	William
Kaitlin Olson	Sherry
Enrico Colantoni	George
Ryan Devlin	Walt
Alex Kapp Horner	Emily
Marin Hinkle	Jane
Meredith Roberts	Charlotte
Jamie Rosenblatt	Handsome
Patrick J. Adams	Byron
Brandon Barrera	Ernest
Melinda McGraw	Virginia
Danny Strong	Kurt
J.P. Manoux	Raymond
Jane Lynch	J.D.
Jon Cryer	Charles

Kit Pongetti	Harper
Lucas Fleischer	Arthur
Timothy Dvorak	Jack
Joseph A. Nunez	Cook
Omar Leyva	Juan
Bubba Lewis	Irving
Rob Helms	Choking Man
Cecille Jimenez	Teenager With Phone
David Giuntoli	James
Brett Butler	Beatle Morning Announcer
Executive Producer	Brandon Barrera
Unit Production Manager	Steak House
Business Affairs	Shandra Dixon
1 st Assistant Director	John Clarkson
Location Manager	Melissa Downing
2nd Assistant Director	Alexis Alexander
2nd 2nd Assistant Director	Cristina M. Calderon
Script Supervisor	Christiane Covington
Casting Director	Lauren Bass
Casting Associate	Jordan Bass
Stunt Coordinator	Jonathan Arthur
Stunt Double	Stacy Carino Lisa Avery

Director of Photography	Brandon Trost
1st Assistant Camera	Chris Heinrich Elliott Schackne Alexander Scott
2nd Assistant Camera	Mike Sandow Amy Eckland
Loader	J.D. Nielsen
Still Photographer	Erik Hyler
Production Designer	Michael Fitzgerald
Art Director	Samson Kellman
Art Department Coordinator	Debra Elise Miller
Set Decorator	Lisa Marinaccio
Lead Man	Shawn M. McKinney
On Set Dresser	Marina Abramyan
Art Swing / Draftsman	Mique Hwang
Motion Graphic Artist	Miguel Alejandro Gomez
Graphics / Art	Shana Levy Tess Sweet
Beattle Roc Posters by	Justin Hampton
Artist / Muralists	Ryan Graeff
Construction Swing / Rigger	Anthony Cirillo
Construction / Assistant to Art Director	Steve Garcia
Swing / Art	Emilo Ramirez
Construction Crew / Painters	Jason Baguio Maximo Aguilar Antonio X

	Justin Grizzle Joe Dimasso
Art Wrangler	Amy Snider
Property Master	Stephanie Furr
Assistant Property Master	Jocelyn Coffman
Special Effects by	Class A Special Effects Inc.
Special Effects Coordinator	Ron Trost
Special Effects Assistant	Jason Trost
Key Make-Up and Hair	Keri Ann Luevano
Make-Up and Hair Assistant	Grace Pae
Make-Up Assistant	Arsene M. DeLay
Wigs	Dez Woodman
Costume Designer	Sarah Trost
Sound Mixer	George Flores
Boom Operators	Steve Klinghoffer
Sound Assistant	Daniel Quintana
Gaffer	Chris Salamone
Best Boy Electric	Jean-Phillippe Belliard
Electricians	Gor Haroutunian Michael Beckman Art Meyerhoff Yuji Nakaza

Darrin P. Nim
Chad Cohlmia
Sergia A. Villegas

Key Grip

Jacob Fleming

Best Boy Grip

Christopher A. Tarango

Grips

Christian Miller
Maynard Mendoza

Production Assistant

April Anderson

Evan Butris
Marlena Calderon
Katie Costanzo
Cecille Jimenez
Trafael Lewis
Melissa Marlette
Kaori Masui
Tricia Oki
Jered Servello
Brian Smolinski
Noney Riddle

Accountant

Dominic Ottersbach

Payroll Company

NPI Production Services, Inc. –
Meghan Underwood

Legal Services

Alan D. Sacks, Esq.
Schreck Rose Dapello Adams & Hurwitz LLC

Product Placement

Deb Cole

Catering

Patrick Dushesne

Location Manager

Melissa Downing

Craft Services

Melinda Holland

Editor

Abe Levy

Music Supervisor

Wendy Marmo

Trailer	Nicholas Davis
EPK	Paul Osbourne
EPK Assistant	Brianne Camp
Post Production Supervisors	Steak House Dominic Ottersbach
Visual Effects Supervisor	Jason Yanuzzi
DI Artist & Colorist	Jason Yanuzzi
Online Editor	Jen Ruvalcaba
Sound Supervisors	John Frost Patrick Bird
Re-Recording Mixer	John Frost
Sound Effects Editors	Daniel Stewart Brett Butler
Dialog Editors	John Frost Brett Butler Phil Vo
ADR Recordist	John Frost

Digital Intermediate Services

By
SONIC POOL

Post Audio Services

By
SONIC POOL

MUSIC:

score produced by Andrew Hollander
score recorded by Lawrence Manchester and Jeff Slutz
score mixed by Lawrence Manchester
composer's assistant - Jeff Slutz
assistant engineer - Mike Cohen
recording coordinators- Leigh Hurwitz and Gwynne Evans

Score recorded at Sugarbox Studios, NYC
Score mixed at Avatar Recording Studios, NYC
Weather Girl score © 2008 Wandering Rose Music.

Seattle Morning News Theme
Written by Andy Mendelson
Amom Music, ASCAP

Kings and Compromises
Written by Jim Ward
Performed by Sleeper Car

Vuelve
Written by Brian Torres, Ignacio Elisavetsky and Jose Gentile
Performed by Brian Torres

Cannot Rearrange
Written by Jennifer Trani and Abby Miller
Jen and Abby Music (ASCAP)
Performed by Jen and Abby

Destroy Me
Written by Jennifer Trani and Abby Miller
Jen and Abby Music (ASCAP)
Performed by Jen and Abby

Bye Bye Said The Girl
Written by Donovan Miller
Performed by Donovan Miller

Philly Blues
Written by Donovan Miller
Performed by Donovan Miller

Wit's End
Written by Kenton Holmes
Kenton Holmes Music (BMI)
Performed by Kenton Holmes

Nightwalking
Written by Jarid del Deo
In An Igloo (ASCAP)
Performed by Unbunny
Courtesy of Parasol Music Group

California

Written by Orion Letizi and Daedalus Howell

Performed by The Arms and Legs

One of Many

Written by Orion Letizi, Daedalus Howell and Abe Levy

Performed by The Arms and Legs

Babies

Written by Orion Letizi

Performed by The Arms and Legs

Sideways

Written by Shana Levy

The Yardley Pop (ASCAP)

Performed by Let's Go Sailing

Better Off

Written by Shana Levy

The Yardley Pop (ASCAP)

Performed by Let's Go Sailing

Dit Ditty

Written by Alexander Gedeon

Trick and the Heartstrings Music (ASCAP)

Performed by Yellow Alex

Filmed entirely on location in Los Angeles, California and Seattle, Washington

A Secret Identity Production

In association with

Steakhaus Productions

T&A Pictures

and

H2R Productions

Copyright Weather Girl, LLC 2008