



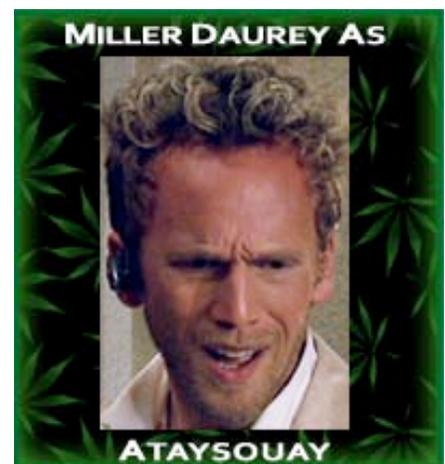
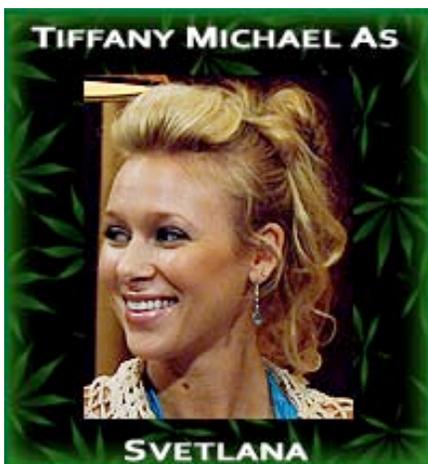
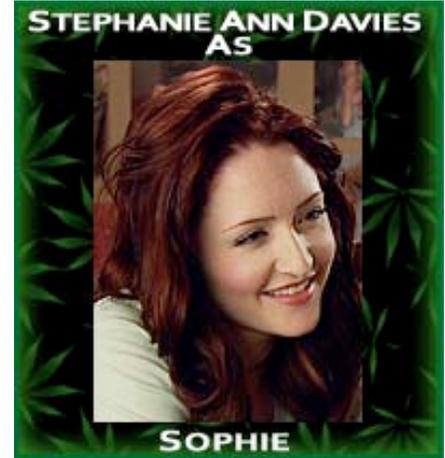
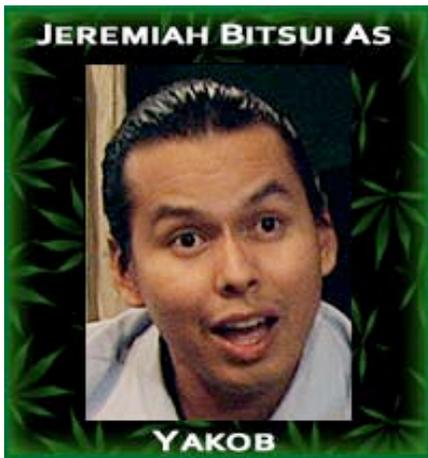
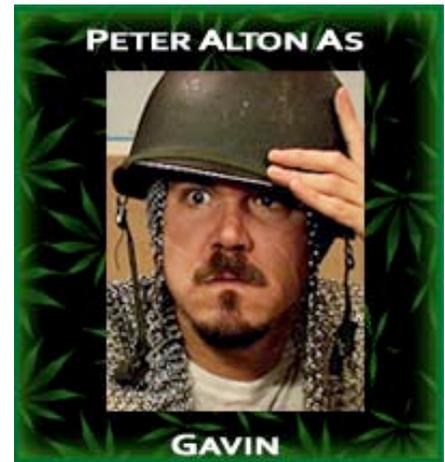
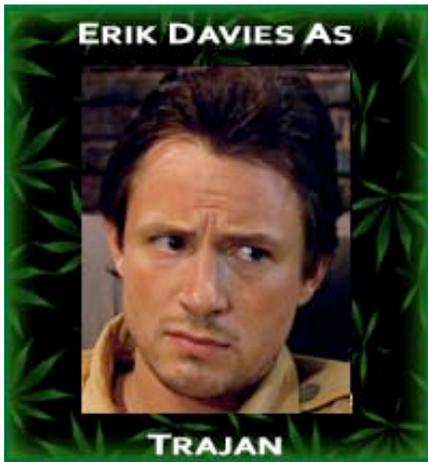
HIGH SOCIETY: A Pot Boiler

High Society: A Pot Boiler, written and directed by award-winning author Kristian Davies, is an acerbic, raucous comedy carefully crafted in the rich 'stoner tradition.' The primary appeal is for the active, movie going, 17-to-30-year-old age group, but the acid-tongued, rapid-fire conversation taps a deeper, *smarter* dialogue that will grab the more open-minded older viewers.

The story occurs in the apartment of TRAJAN, GAVIN, and YAKOB during the course of one long evening. The focus is uniquely upon comically insulting and provocative dialogue as each of the heroes and heroines struggle to retain their dignity and protect their innermost insecurities. Gradually, telling observations and truths are revealed. TRAJAN, the provocateur of the roommates, amid a continuous barrage of insults, profanity and bong hits, is forced to defend his unwillingness to 'face the world' and get a job. GAVIN, our modestly employed ladies' man, just can't take the last step of forcing TRAJAN to become employed because TRAJAN is his primary source of nightly amusement. Laughter triumphs over income. YAKOB, the insecure, never-can-get-a-woman member of the musketeers, simply tries to stay afloat. Our lady guests SOPHIE and SVETLANA are completely out of their element, stunned, puzzled, and eventually amused by the continuous antics, ultimately accepting them. Eventually they are seduced into imbibing in the evening's wide range of refreshments. *High Society: A Pot Boiler* takes the viewer on a hazy journey with very stylish smoking imagery, with all its poetic and ballet-like qualities, set to a world-class music score & soundtrack.

"With Buds Like These, Who Needs Friends?"

THE CAST



ERIK DAVIES role of TRAJAN

Erik Davies aggressively studied, worked and performed in theater for seven years in New York City (primarily at the Deena Levy Theatre Studio) before transitioning to Los Angeles. Highlights of some of his work include *ER* and *Don't Shoot The Pharmacist* (with Emmy Award-winner Ben Bailey). His extensive voice-over work includes animation, commercials such as McDonald's, MTV, The Armed Forces, and Books On CD for Random House Publishing such as *The Orpheus Deception*, *Too Far From Home*, and *Dreamsongs Vol. III* (AudioFile Earphones Award-winner). *High Society: A Pot Boiler* is the first collaboration since early college between he and his brother Kristian – after a prolific period of the two brothers making countless 8mm-video movies all throughout high school together.

PETER ALTON role of GAVIN

Peter Alton is a writer, director, actor, film editor, and cinematographer in Los Angeles, California. Credits include *Lollilove*, *Beef*, *Rising Son*, and too many short films to count. Current projects include directing kung fu shorts for *Sprint* phones and several web series.

JEREMIAH BITSUI role of YAKOB

Jeremiah Bitsui started his career at age 13 featured in Oliver Stone's *Natural Born Killers*. In addition to screenwriting, he would later be cast in the Smithsonian Museum film *A Thousand Roads*, television's *Wildfire*, and TNT's *Into The West*. More recently you could see him sharing a scene with Adam Beach in Clint Eastwood's *Flags of Our Fathers* or in USA's new TV series *In Plain Sight*. Look out for him in Jim Sheridan's new movie *Brothers* coming out this fall.

STEPHANIE ANN DAVIES role of SOPHIE

Stephanie Ann Davies has been an actor for 10 years in Denver and Los Angeles. Some of her highlights in film, television and theater include *Pump Room 111* (Edinburgh Festival, Scotland), *The Ruby's*, *Taste of Honey*, and Bravo's *Blowout*. Her love is character work whether drama or comedy, and she was thrilled to have starred in *High Society: A Pot Boiler*, one of her biggest roles to date. For many years Stephanie has maintained a program of feeding the homeless throughout Santa Monica. Currently she is working on her first non-fiction book.

TIFFANY MICHAEL role of SVETLANA

Born and raised in Canada, Tiffany Michael is a trained, actress, singer/songwriter, and dancer. Tiffany studied acting at the Lee Strasberg Theater Institute in New York City, before relocating to Los Angeles to pursue acting professionally. She has worked in a variety of National commercials, most recently the *What Happens in Vegas, Stays in Vegas* campaign, and *AT&T*. Tiffany also had a recurring role on sitcom (*One On One*) and has a history of lead roles in various musical theater productions (*Into the Woods*, *Fame*, *Grease*.) Tiffany currently trains at the Howard Fine Acting studio, and is working hard in the studio on her pop/rock album.

MILLER DAUREY role of ATAYSOUAY

Miller Daurey has worked professionally in film, television, theatre, commercials and voice-overs - both in LA and NY. Among which, include: *Dead Silence* (in a leading role opposite Danny Aiello), *ER* (guest star), *The Cider House Rules* at The Mark Taper Forum - directed by Tom Hulce and Jane Jones (starring with Patrick Wilson), and over a hundred staged readings with such actors as: Kevin Kline, Tony Goldwyn and Austin Pendleton. Mr. Daurey is a current finalist in the 2008 ABC/Disney TV Writing Fellowship (top 2%), and is a contributing columnist to several media publications. He is the recipient of the American Youth Award for "Best Entertainer."

THE FILMMAKERS

KRISTIAN DAVIES - DIRECTOR'S STATEMENT

Everyone says, "*I love movies, I shot home movies as a kid, I went to film school*". Perhaps it would be more novel to say none of the above apply to me... but I can not, for they all do. It may be heresy, but I also developed three other loves: history, art, and the study of the Middle East. For a decade these fascinations lured me away from visions of filmmaking, enabling me to travel and live in the Middle East and write. I ultimately formed Laynfaroh Publishing that allowed me to self-publish a work of non-fiction entitled *The Orientalists: Western Artists in Arabia, The Sahara, Persia, and India*.*

Having indulged three of my four loves to complete a book, I was drawn back to film. I began developing a screenplay hoping my experience in self-publishing might somehow help to prepare me. To say being a first-time director is humbling does not express the depths of humility I experienced, despite my good fortune of having the rare privilege *to try*, an opportunity many deserve more than I. Serendipity, a seasoned cast and crew and more good luck than first-timers should expect, enabled us to actually complete a feature-length, irreverent comedy. As any filmmaker, experienced and new, will attest the hurdles are often enormous and the unexpected *is always expected*... I certainly was confronted with my share.

From the outset I figured developing a dialogue-intense, comedic script confined primarily to interior settings, would somehow be lighter and perhaps easier than a dramatic story with sweeping exterior scenes. I felt the 'stoner comedy' genre gave me license for a type of interactive dialogue not usually found in more *sober* settings. Scathing character assassinations, potty humor, stripped-bare insecurities (and this is all among *friends*), are heightened amid innumerable bong-hits. Early in my reading and preparations for this filmmaking odyssey I frequently encountered the warning, "As a first-time filmmaker you will be disappointed with the results." It is disconcerting that such a dark warning comes with such a rare privilege. I am however a judge of one, the audience is (hopefully) a judge of many. I hope that with the tools and knowledge gained that I did everything possible to make the best film I could.

**Selected "2005 Best Non-Fiction Book of The Year" by Foreword Magazine, representing the university, independent, and small presses*

BIO

Born in 1975, Kristian Davies worked previously in art research and publishing. He is the author of two illustrated art history books, *The Artists of Cape Ann: A 150 Year Tradition* and *The Orientalists: Western Artists in Arabia, the Sahara, Persia & India*, the latter of which was awarded "Editor's Choice, Non-fiction Book of the Year, 2005" by *Foreword Magazine*. He has written for publications such as *Art & Antiques*, *American Art Review* and *Fine Art Connoisseur*. He lives in New York City.

ERIC DAVID *Producer*

Eric David is a freelance producer who has been in both production and distribution. He most recently co-produced *Killer View*, which is a single perspective look at a serial killer's life, for Crestwood Films. Mr. David has also produced national airing commercials for Upsilon Productions. His experience with distribution came from his position as the Director of Film Acquisitions for Avant Films. Prior to his career into the entertainment industry, he served as a Legislative Policy Analyst for Congresswoman Jo Ann Emerson. Mr. David attended Southeast Missouri State University where he received a full athletic scholarship to play football and a Bachelors of Arts Degree.

SARA SHEPARD *Editor*

Sara Shepard is an editor and producer for film and television. Her editing credits include ABC's *Extreme Makeover*, *Supernanny*, and *Fat March*. Sara has also worked as an editor and producer for Rob Reiner's "The Reiner Foundation" and "Parent's Action for Children." She is currently editing Bravo's *Shear Genius*.

BOBBY TAHOURI *Score Composer*

Bobby Tahouri attended the prestigious San Francisco Conservatory of Music on scholarship, studying piano and composition, and finished his undergraduate work at the California Institute of the Arts. Upon leaving college, he composed music for student and independent films, while studying privately with notable composers Ira Newborn and Christopher Young. He has contributed music to the Emmy Award-winning score for *Into The West* and recently composed additional music for the films *Hitman* and *Iron Man*. Bobby's unique sound has been compared favorably with the 'sound of angels laughing.'

KEVIN MOON *First Assistant Director*

Kevin graduated from Cal State Fullerton. He moved to Los Angeles after working his first production job on a commercial. For six years he has worked as an Assistant Director as well as Production Management.

DIDJWORKS *Songs and Additional Music*

Simon 7, founder and mastermind behind Didjworks, hails from Melbourne, Australia. After working as a guitarist/songwriter in Europe and the US for many years, he rediscovered the didgeridoo on a return trip (an Aboriginal instrument some 30-40,000 years old), and has been mesmerizing audiences with its rich, earthy, entrancing sound ever since. Simon performed and recorded the soundtrack to HBO's *Subway Stories*, has played clubs, festivals, and tours throughout the United States and Australia.



(TIME MAGAZINE - ARTS Section, By Belinda Luscombe)

"Why Grass Is Green. Marijuana is more prominent, accepted, and profitable - than ever in movies."

"This summer (brought) us a bumper crop of movies and TV shows - Pineapple Express, The Wackness, Humboldt County and Showtime's Weeds - with THC in their DNA."

"Alcohol, the comic intoxicant of choice for generations of filmmakers, is now too strongly associated in people's minds with spousal battery and drunk driving."

"Pot smokers aren't outsiders anymore; at worst, they're arrested adolescents."

"There is a cultural disconnect between marijuana (the illegal drug) and pot (that stuff that lots of regular people consume)."

"Pot films are making out like criminals."

"While the presence of (legal) tobacco cigarettes in films has become a cause célèbre among public-health advocates, there's not a lot of protest (about) putting pot in movies."



(Aug 5, 2008)

"More and more (studios) are taking chances on R-rated comedies that ratchet up the rawness."

"Comedy's job is to push boundaries. We didn't make the boundaries. We didn't move the last boundary, but here we are. People are expecting something a little crazier than the last thing they saw."

"...studios have become more emboldened to venture into R territory in the last decade."

"If you look at most of these R-rated movies that found an audience, it's because they were really good, The R-rating allows the filmmakers to truly realize their vision. There's just a freedom that comes with it."

"The wave of R-rated hits over the last few summers includes Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan and Superbad."

"Sex and The City had the best debut ever for an R-rated comedy. The movie has racked up a total of \$151 million, ranking among the top-50 highest-grossing comedies ever."

Funny Production Stories & Anecdotes

*Only after principle photography began was it realized our close proximity to Burbank Airport. "Hold for plane!" had to be the most disruptive and consistently uttered phrase throughout the whole affair.

*Our little street we shot the film on was a colorful one...

-Our shooting house used to be owned by the patriarch of Keith and David Carradine, one John Carradine. It was actually his *pool house*, as it were. Scantily insulated, it came replete with rats in the attic and rat turds all over the place.

-Next door to us lived a religious cult preaching God knows what, with a lot of expensive cars parked out front.

-Right across the street lived an actor frequently seen on Comedy Central productions.

-Next door to him was a house people were shooting porn in. Those seen coming and going from there were *unmistakable*.

*It was the Third Level of Hell trying to find a house to shoot in. Not surprisingly, renters were not prepared to trust a film production moving in for fear the place would be destroyed. A couple of home-owners even wanted script approval(!), deeply concerned about a political or religious agenda in the film.

*Kristian lived in the rented production house so, quite literally, he ate, slept, lived and breathed the movie all through pre-production, four weeks of shooting, then the first six months of post.

*We are not secretive with what was imbibed, ie: "What were they really snorting in *Scarface*?" There was no actual toking on set for the record (how would we get anything done for crying out loud?). Although, every other conceivable manner of tobacco was utilized- from pipe, to cigarette, to honey & apple shisha, real herbs, you name it. It was likely the smokiest set this side of *Backdraft*.

Regarding *Scarface*, the F-bomb is used slightly more often than in *High Society*... 226 times versus 198.

*We had the nifty idea to try and utilize a steady-cam. Indoors. In a small room. Full of furniture. The two hours required to assemble and prepare that ungainly system were not worth the resulting ten minutes it took to realize, "This is, in fact, not a good idea..."

*Being innovators we wanted to create something meaningful and lasting to the technology of filmmaking- the Bong-Cam. With gaffer tape we affixed the base of a bong to the stabilizer rail at the front of the camera, producing the effect of uninterrupted bong-hits passing from character to character. Along those lines, to our knowledge, a 'tulip joint' has never been shown in a film before.

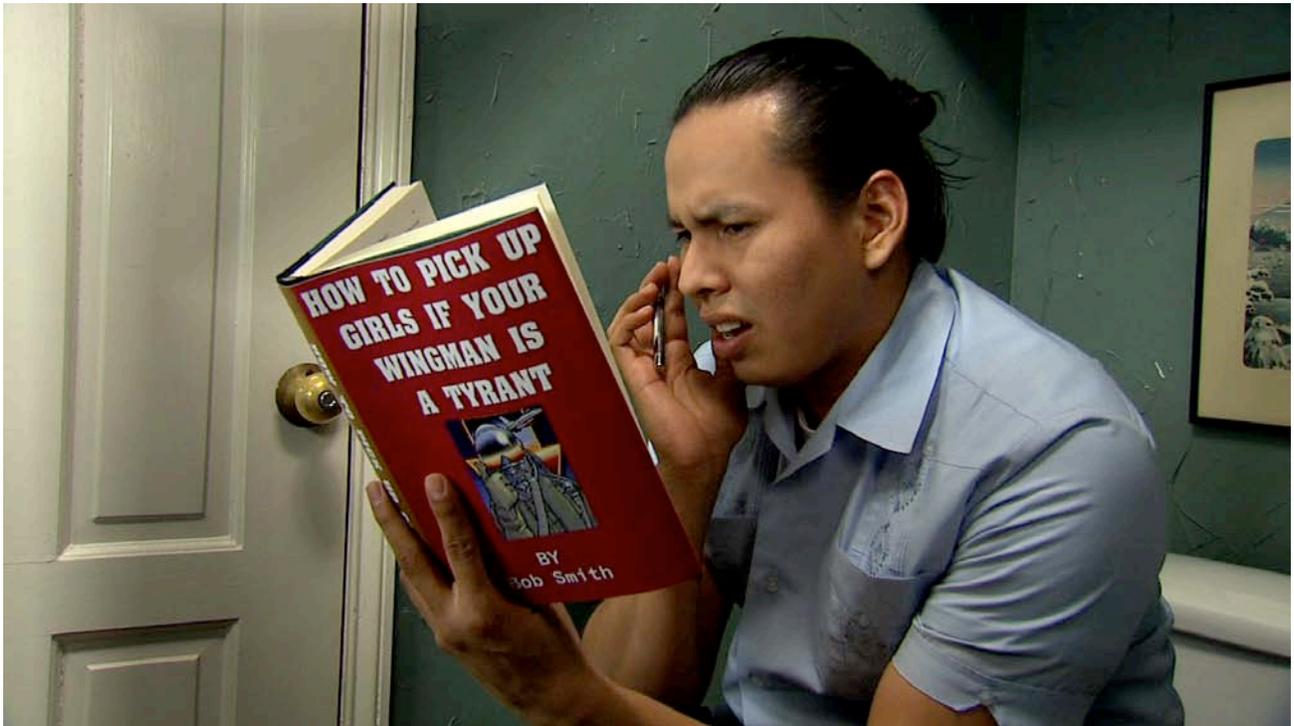
THE PRODUCTION STILLS



SVETLANA and SOPHIE irritated and puzzled by **TRAJAN's** aggressive and bizarre behavior



TRAJAN, resplendent with a kufiyah and hookah, fantasizes about world domination and the Mongol Horde



YAKOB in the privacy of the toilet. He gets a momentary reprieve from **TRAJAN's** assaults while at the same time, brushes up on his lady-skills



GAVIN's perfect craftsmanship- the *tulip joint*- explodes with flame



ATAYSOUAY primps, powders, and polishes up in self-adoration, reflected by his favorite person



TRAJAN and GAVIN firing-up and kicking back, during the relative calm before the storm



TRAJAN unleashes another profane and withering attack upon YAKOB



SVETLANA, warm with euphoria and flirting with GAVIN



ATAYSOUAY lashes out expressing his outrage over TRAJAN's mouth and the general lunacy of the room, while SOPHIE cringes



TRAJAN, smug and in thought, ignores YAKOB's furious indignation



SOPHIE 'gets it' after her guard dissolves, incapable of resisting the charms and temptations of the lair



TRAJAN in his favorite chair, his only chair, content with self-admiration, immersed in the 'holy smoke' of his ganja

CONTACTS

HIGH SOCIETY: A Pot Boiler

"With Buds Like These, Who Needs Friends?"

LAYNFAROH PRODUCTIONS

1420 ALTA VISTA BLVD.
SUITE 301
LOS ANGELES, CA. 90046

CONTACT: ERIK DAVIES
INFO@HIGHSOCIETYMOVIE.COM
P: (323) 371-1842
F: (323) 845-0739

PR/ MARKETING



Nadine Jolson
EXECUTIVE DIRECTOR
Jolson Creative Image PR
310 614 3214 cell
310 474 1776 office
jolsoncreative@mac.com

www.HighSocietyMovie.com

www.MySpace.com/HighSocietyMovie

www.FunnyOrDie.com/search/HIGH%20SOCIETY

Tue August 5, 2008

The lure of the R-rated comedy

CNN STORY HIGHLIGHTS

LOS ANGELES, California (AP) -- In comedy, Hollywood has learned that raunch sells.

Studios prefer their funny flicks in the benign PG-13 mold, a rating that keeps the audience broad to fill as many seats as possible. More and more, however, they are taking chances on R-rated comedies that ratchet up the rawness, allowing the *Sex and the City* gal pals to strut their stuff, Will Ferrell and John C. Reilly to expose body parts in *Step Brothers*, or Tom Cruise to swear like a sailor.

"He was willing to go for it," *Tropic Thunder* star and director Ben Stiller said of Cruise, who is almost unrecognizable as a bald studio executive with a colossal talent for cussing. "I think the audience will really enjoy him letting loose like that."

While Hollywood executives usually soft-pedal comedy, figuring the PG-13 rating offers the best return on their investment, racier hits such as *Wedding Crashers*, *The 40-Year-Old Virgin* and *Knocked Up* prove there's a place for R-rated humor.

With \$56.8 million over opening weekend in May, *Sex and the City* had the best debut ever for an R-rated comedy. The movie has racked up a total of \$151 million, ranking among the top-50 highest-grossing comedies ever.

Close on that movie's high heels comes a rare late-summer surge of saltier fare, led by Ferrell and Reilly's *Step Brothers*, which delivered a solid \$30.9 million opening weekend, big bucks for an R-rated romp.

Pineapple Express, with Seth Rogen and James Franco as stoners on the run, and *Tropic Thunder*, about pampered actors caught in real combat with drug-runners while shooting a Vietnam War picture, have great buzz from advance screenings, arriving in theaters over back-to-back weekends with prospects of joining the R-rated hit parade.

Both comedies are loaded with violence, coarse language and outrageous gags that the filmmakers could never have touched in a PG-13 movie.

At least a couple of racier comedies follow this fall. Kate Hudson, Dane Cook and Jason Biggs' romantic comedy, *My Best Friend's Girl*, comes with an R rating. Filmmaker Kevin Smith pushes the boundary even further: He's trying to talk his way down to an R rating for *Zack and Miri Make a Porno*, starring Rogen and Elizabeth Banks, after the movie was slapped with an NC-17 designation that would bar anyone younger than 17 from theaters.

Of the 100 top-grossing comedies ranked by box-office tracker Media By Numbers, 47 were rated PG-13, 32 were PG and eight had G ratings. Only 13 were rated R, with 1984's *Beverly Hills Cop* still the leader with \$234.8 million.

Stiller's breakout role came with 1998's R-rated *There's Something About Mary*, but his biggest hits are milder -- the blockbusters *Meet the Fockers* (rated PG-13) and *Night at the Museum* (rated PG).

Hollywood has scored occasional comedy hits with R-rated flicks such as *National Lampoon's Animal House* and *Porky's*. But studios became more emboldened to venture into R territory in the last decade with the *American Pie* comedies and the early *Scary Movie* spoofs.

The wave of R-rated hits over the last few summers includes *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* and *Superbad*.

"If you look at most of these R-rated movies that found an audience, it's because they were really good," said producer Peter Safran, whose credits include *Scary Movie* and the upcoming PG-13 comedy *Disaster Movie*. "The R rating allows the filmmakers to truly realize their vision. There's just a freedom that comes with it. There's no way *Wedding Crashers* could have been *Wedding Crashers* if you inhibit what it was that Owen Wilson and Vince Vaughn were able to do in that movie."

PG-13 comedies are not likely to lose their dominance. It's simple number-crunching for Hollywood: An R rating means anyone younger than 17 must be accompanied by an adult, while a PG-13 movie is open to anyone, including teens who make up a huge segment of weekend audiences and might balk at having to tag along with their parents to the theater.

Step Brothers director Adam McKay said studio executives offered a precise math lesson on what they would be losing by doing an R-rated movie rather a PG-13 one. The studio accurately forecast an opening weekend in the \$30 million range, as opposed to the \$40 million it might have brought in as a PG-13 comedy.

R-rated comedies have to be priced accordingly, the studios willing to put up \$50 million to \$60 million to make the movies instead of the \$90 million they might shell out for one with a broader rating, McKay said.

It was a sacrifice McKay and Ferrell were willing to make after doing two PG-13 movies together, *Talladega Nights: The Ballad of Ricky Bobby* and *Anchorman: The Legend of Ron Burgundy*.

"We were like, gosh, everyone's getting to have their cake and eat it, too, with *40-Year-Old Virgin* and *Wedding Crashers*, Ferrell said. "Just this little opening seemed to happen with the way the studios were willing to go, 'OK, R-rated movies seem to be profitable, so we'll maybe open that door a little bit.' "

"It also just comes down to leverage," Ferrell said. "You luckily have some hit movies, and then you kind of go, 'OK, you want us to do another one? We'd love to do it R.' 'Oh, really? Well, let's see ...' 'Otherwise, we'll go somewhere else.' 'OK, OK, we'll do it R.' "

For *Sex and the City*, it was a matter of staying true to the bawdy TV show, with its nudity and explicit dialogue as a foursome of randy women slept around Manhattan then gathered to talk about their flings.

While the characters had settled into monogamous relationships in the movie, the leap to the big-screen

had to come tagged with an R rating, said star Sarah Jessica Parker.

"There was no talk of toning it down. There was no intention of making a conventional movie in an attempt to reach a mass audience," Parker said. "We wouldn't have wanted to do something that didn't reflect the show and didn't respect the audience's investment in the show and what made it different and unique."

Step Brothers star Reilly said the R rating gave him, Ferrell and their collaborators the liberty to take their comedy improvisation to extremes.

"Anything's possible, and so more than wanting to make it an R-rated movie, we just wanted the freedom to make it whatever it's going to be," Reilly said. "Also, comedy's job is to push boundaries. We didn't make the boundaries. We didn't move the last boundary, but here we are. People are expecting something a little crazier than the last thing they saw."