

**PHILIP SEYMOUR HOFFMAN
SAMANTHA MORTON
MICHELLE WILLIAMS
CATHERINE KEENER
EMILY WATSON
DIANNE WIEST
JENNIFER JASON LEIGH
HOPE DAVIS
TOM NOONAN**
in



A Sony Pictures Classics release

Written and Directed by
Charlie Kaufman

Produced by
Anthony Bregman, Spike Jonze, Charlie Kaufman and Sidney Kimmel

A Likely Story / Projective Testing Service / Russia, Inc. Production

Sidney Kimmel Entertainment

East Coast Publicity
IHOP Public Relations
Jeff Hill
Jessica Uzzan
853 7th Ave, 3C
New York, NY 10019
Tel: 212-265-4373

West Coast Publicity
Block-Korenbrot PR
Melody Korenbrot
Lisa Danna
110 S. Fairfax Ave, #310
Los Angeles, CA 90036
Tel: 323-634-7001

Distributor
Sony Pictures Classics
Carmelo Pirrone
Leila Guenancia
550 Madison Ave
New York, NY 10022
Tel: 212-833-8833

SYNECDOCHE

[Sih-NECK-doh-kee]

-noun

A figure of speech in which:

A **Part** is used for the **Whole**

The Screen for Movies

A **Whole** stands for a **Part**

The Law for Police

A **Species** (specific kind)

stands for its **Genus** (general kind)

Cutthroats for Assassins

A **Genus** stands in for its **Species**

Creature for Person

A **Material** stands for a **Thing**

Ivories for Piano Keys

SYNECDOCHE, NEW YORK

The Cast

PHILIP SEYMOUR HOFFMAN..... Caden Cotard
SAMANTHA MORTON..... Hazel
MICHELLE WILLIAMS Claire Keen
CATHERINE KEENER..... Adele Lack
EMILY WATSON..... Tammy
DIANNE WIEST Ellen Bascomb/Millicent Weems
JENNIFER JASON LEIGH..... Maria
HOPE DAVIS..... Madeleine Gravis
TOM NOONAN Sammy Barnathan
SADIE GOLDSTEIN Olive (4 years old)
ROBIN WEIGERT Adult Olive
DANIEL LONDON..... Tom
ROBERT SEAY David
STEPHEN ADLY GUIRGIS..... Davis
FRANK GIRARDEAU Plumber
PAUL SPARKS Derek
JERRY ADLER Caden's Father
LYNN COHEN..... Caden's Mother
DIERDRE O'CONNELL Ellen's Mother
DAISY TAHAN Ariel
WILLIAM RYALL Jimmy
CHRISTOPHER EVAN WELCH..... Pastor
TIMOTHY DOYLE..... Michael

SYNECDOCHE, NEW YORK

The Filmmakers

Written and Directed by..... CHARLIE KAUFMAN
Producers..... ANTHONY BREGMAN
..... CHARLIE KAUFMAN
..... SPIKE JONZE
..... SIDNEY KIMMEL
Executive Producers..... WILLIAM HORBERG
..... BRUCE TOLL
..... RAY ANGELIC
Director of Photography FRED ELMES, ASC
Production Designer..... MARK FRIEDBERG
Editor..... ROBERT FRAZEN
Costume Designer..... MELISSA TOTH
Visual Effects Supervisor MARK RUSSELL
Music..... JOHN BRION
Casting JEANNE McCARTHY

Art Director ADAM STOCKHAUSEN
Set Decorator LYDIA MARKS
Propmaster SANDY HAMILTON
Construction Coordinator..... NICK MILLER
Camera Operator LUKASZ JOGALLA
Script Supervisor..... MARY CYBULSKI
Sound Mixer..... DREW KUNIN
Supervising Sound Editor/Dialogue Editor PHIL STOCKTON
Supervising Sound Editor/Sound Editor..... EUGENE GEARTY
Re-recording Mixer..... REILLY STEELE
Hair Department Head JERRY DeCARLO
Makeup Designer NAOMI DUNNE
Prosthetic Makeup Designer MIKE MARINO
First Assistant Director H.H.COOPER
Production Supervisor..... ERICA KAY
Post Production Supervisor..... JESSICA LEVIN
Special Visual Effects Supervisor (Brainstorm)..... ERIC J. ROBERTSON
CG Supervisor (Brainstorm)..... BRETT MILLER
Visual Effects Supervisor and Title Design (Edgeworx)..... JOHN BAIR
Digital Compositor..... PETER AMANTE

SYNECDOCHE, NEW YORK

Synopsis

Theater director Caden Cotard (Philip Seymour Hoffman) is mounting a new play. His life catering to suburban blue-hairs at the local regional theater in Schenectady, New York is looking bleak. His wife Adele (Catherine Keener) has left him to pursue her painting in Berlin, taking their young daughter Olive (Sadie Goldstein) with her. His therapist, Madeleine Gravis (Hope Davis), is better at plugging her best-seller than she is at counseling him. A new relationship with the alluringly candid Hazel (Samantha Morton) has prematurely run aground. And a mysterious condition is systematically shutting down each of his autonomic functions, one by one.

Worried about the transience of his life, he leaves his home behind. He gathers an ensemble cast into a warehouse in New York City, hoping to create a work of brutal honesty. He directs them in a celebration of the mundane, instructing each to live out their constructed lives in a growing mockup of the city outside.

However, as the city inside the warehouse grows, Caden's own life veers wildly off the tracks. Somewhere in Berlin, his daughter is growing up under the questionable guidance of Adele's friend, Maria (Jennifer Jason Leigh). His lingering attachments to both Adele and Hazel are causing him to helplessly drive his new marriage to actress Claire (Michelle Williams) into the ground. Sammy (Tom Noonan) and Tammy (Emily Watson), the actors hired to play Caden and Hazel, are making it difficult for the real Caden to revive his relationship with the real Hazel. The textured tangle of real and theatrical relationships blurs the line between the world of the play and that of Caden's own deteriorating reality.

The years rapidly fold into each other, and Caden buries himself deeper into his masterpiece. As he pushes the limits of his relationships, both personally and professionally, a change in creative direction arrives in Millicent Weems (Dianne Wiest), a celebrated theater actress who may offer Caden the break he needs.

#

SYNECDOCHE, NEW YORK

About the Production

Charlie Kaufman, the man who brought you ETERNAL SUNSHINE OF THE SPOTLESS MIND, a movie whose title even he had trouble remembering, now brings us SYNECDOCHE, NEW YORK, a film with a title only English teachers understand and almost no one can pronounce. “When I named ETERNAL SUNSHINE... everybody said nobody would ever remember it,” he recalls. “But what’s cool is that the title is really easy to remember now. Everybody who knows that movie knows the title. And if this movie gets the proper amount of response, then people will be able to pronounce it and everyone will be able to know the word ‘synecdoche’—which is a good word to know.” Still, the movie itself never mentions the word, and Kaufman doesn’t want to spell it out for people. “One of the things I think is really exciting and joyful about the experience of being an audience member is figuring things out,” he says. “When you make a connection, it’s *yours*, and there’s a thrill to that. So people can look up “synecdoche,” if they want. And if they do, maybe they’ll think about some things it might correspond to in the movie, and if it opens up another understanding of the film for them, that would be great.”

SYNECDOCHE, NEW YORK is one of those rare films that deals with death, excruciating illness, gross bodily fluids, despair, heartbreak and bad sex that can still bring a twinkle to the eye. “I think the movie is fun,” says Kaufman. “It has a lot of serious emotional stuff in it, but it’s funny in a weird way. You don’t have to worry, ‘What does the burning house mean?’ Who cares. It’s a burning house that someone lives in—it’s funny. You can get more than that if you want to. Hopefully the movie will work on a lot of levels and people can read different things from it depending on who they are.”

A unique aspect of Kaufman’s work (which also includes BEING JOHN MALKOVICH, ADAPTATION and HUMAN NATURE) is his blend of the whimsically fantastic with deeply felt emotion. “I’m interested in dreams and how we tell stories to ourselves in dreams,” he says. “Let me make it very clear that this film is not a dream, but it does have a dreamlike logic. You can start to fly in a dream and in the dream it’s just, ‘Oh yeah, I can fly’—it’s not like what your reaction would be in the real world. So everything that happens in this movie is to be taken at

face value, it's what's happening. It's okay that it doesn't happen in real life—it's a movie.” Still, as playful as Kaufman's storytelling is, he doesn't create weird situations arbitrarily. “Charlie has these absurd and hilarious ideas, but they are always serving something emotional,” says Spike Jonze, who directed Kaufman's scripts for BEING JOHN MALKOVICH and ADAPTATION. “He's always using his intellect to serve something that he's feeling or that means something to him.”

The original impetus of the film was for Kaufman to write a horror film screenplay for Jonze to direct. Of course, there was never any possibility that a Charlie Kaufman “horror film” would become anything like a conventional scary movie. “Towards the beginning, I was talking to Charlie about some anxiety dreams I was having,” says Jonze, “and Charlie said that it would be amazing to be able to make a movie that captured those kinds of feelings.” So Kaufman opened his imagination to things that were truly terrifying to him. “My process is to start by thinking about something and see what comes,” says Kaufman. “I'm not very interested in things like writing towards an end.” “Charlie would call and say I want to put *this* idea in the film and *that* idea in the film,” says Jonze. “And suddenly there were dozens and dozens of ideas. Charlie has a real desire to put *everything* he's thinking and feeling into the thing he's working on at the time.” It took two years for Kaufman to fully realize the script, and over that time it evolved to a place that had very little to do with the original concept. During this process, Jonze was writing his own screenplay for WHERE THE WILD THINGS ARE, and by the time Kaufman's script was ready, Jonze was already in pre-production on the other film. Not wanting to wait, and having long planned to move into directing (he has an acting and theater background and studied at NYU Film School), Kaufman asked Jonze if he could direct it, and he readily agreed. “It seemed not only natural, but inevitable that Charlie was going to direct at some point,” says Jonze.

SYNECDOCHE, NEW YORK explores nightmares that are all too realistic and human. Its hero, Caden Cotard (played by Philip Seymour Hoffman) is a 40-year-old local theater director in Schenectady whose life is collapsing around him: his marriage to his artist wife Adele (Catherine Keener) is on its last legs at the same time as he is stricken with a series of increasingly catastrophic illnesses. While time flies past him, he is afraid he will die any

moment, and never have the chance to accomplish anything important with his life. When he receives a MacArthur Grant, he decides to use the windfall to create a massive theater piece in New York City. “He wants to create The Great Piece of Art,” says Hoffman. “He thinks his life will end, and he has all this heartbreak and death and separation around him, and he wants to leave something true and honest and heartbreaking and just like life is.”

While many decry the scarcity of good film roles for women, Kaufman’s script includes at least eight compelling female characters, not to mention that nearly all of them exist in multiple incarnations, and some are seen over many decades. The stories of these women, which round out aspects of Caden’s romantic, emotional and artistic life, attracted some of the world’s most talented actresses including Samantha Morton, Catherine Keener, Michelle Williams, Emily Watson, Dianne Wiest, Jennifer Jason Leigh and Hope Davis.

Caden’s relationship with Adele plays out the sadness of two people, neither of which are able to satisfy each other’s needs. Her loss of her respect and approval for his work is perhaps the most important motivation for Caden’s tackling his monumental and ambitious play. Counseling sessions with the ultra-untherapeutic therapist Madeleine Gravis (Hope Davis) are no help for the troubled couple and eventually Adele departs for Berlin with their four-year-old daughter Olive (Sadie Goldstein) and her best friend Maria (Jennifer Jason Leigh). In Germany, Maria covers Olive’s body with tattoos and her mind with lies until Olive (now played by Robin Weigert and speaking in a German accent) spurns him.

After Adele leaves, Caden becomes involved with Hazel (Samantha Morton), a refreshingly uncomplicated woman who adores him, and Claire Keen (Michelle Williams), a beautiful young actress mooning over Caden’s artistic brilliance, who he ultimately marries and has a second daughter, with. But Caden is never able to fully connect with either woman, because his mind is always lingering on the one before: he can’t be with Hazel because he’s thinking about Adele; he can’t be with Claire because he’s thinking about Hazel; and when he can’t be with Hazel, he turns to Tammy (Emily Watson), the actress who plays Hazel in his play. “He has a difficult time being present in any situation,” says Kaufman. “He misses opportunities, he misses moments, and he misses connections. And I think that’s a very common human condition.”

Entering the story near the end is the inscrutable Millicent Weems (Dianne Wiest), the veteran thespian who plays the cleaning lady Ellen Bascomb (who may or may not exist), until she slips into Caden's role as director when Caden is too aesthetically depleted to carry on.

Caden begins his theater project by renting an airport terminal sized warehouse in New York, where he gathers a large cast and begins to build full-sized replicas of New York Streets. Unsure at first where this will lead him, he simply gives each of the actors notes that tell them about what happened to them that day—hoping that something profound and true will emerge from the aggregate struggles of people's ordinary lives. Eventually he turns inward, and sets upon the idea of restaging his own life, with Claire playing herself and another actor playing himself. At an open audition he finds Sammy Barnathan (Tom Noonan), who is a perfect match for the role as he has followed Caden around for twenty years. But in order for Sammy to play Caden properly, he must not only act the role of Claire's husband, he also needs to direct. Sammy suggests that Hazel (who is now Caden's assistant) should also be a character, and so Tammy (Emily Watson) joins the cast of the play as "Hazel." It doesn't take long before a host of doppelgangers—and triplegangers and quadruplegangers—overrun the production.

Taking things to their logical extremities—and blasting off to the wild blue yonder beyond them—is plain sailing for Kaufman. "If Claire is playing herself in the warehouse, living in this fake Claire apartment," says Kaufman, "then where she would go from there is to a rehearsal in the warehouse-within-the-warehouse, in which she'd be playing herself with another Sammy playing Caden. Even though she's already at rehearsal, then she would be playing herself at another rehearsal. And that goes on in smaller and smaller warehouses." Script supervisor Mary Cybulski (who deserves to be in the Continuity Hall of Fame for doing this and ETERNAL SUNSHINE...) created a chart to clarify the Russian Nesting Doll-style proliferation of the story. "There are scene numbers that take place in the real warehouse," she explains. "And then there's an exterior warehouse set that they built inside the warehouse, and then the scenes that take place on the street set that's inside the warehouse set, but outside the warehouse set number two. It goes on like that." Production Designer Mark Friedberg was tasked with finding the requisite plywood and coherence to realize Kaufman's intricate vision: "There was always an

underlying structure that was not arbitrary,” says Friedberg. “As confusing as it could be, there was security for all of us in knowing that we could always turn to Charlie or Mary to clarify.”

No matter how outlandish the film’s style and story gets, the behavior and emotions of the characters are always palpably real. “There was nothing intellectual about creating the performances,” says Kaufman. “All of those things were discussed with and co-created by the actors.” Catherine Keener explains that it fell into place intuitively for her: “You just kind of step into the reality and before you know it you really kind of understand. And you don’t even know what you understand, but if Charlie’s not questioning it and it’s working for him, then it works for you.” Certainly the nucleus and anchor of the film’s verisimilitude is the stark performance of Philip Seymour Hoffman as Caden. “Everything you see happen to the character is something Phil was going through when we shot it, because that’s the way he works,” says Kaufman. “He had to understand what it was that was happening at every point, or he couldn’t do it. He was very serious because this character is really struggling and Phil was really struggling through the performance.” Jonze agrees: “It was a very hard part for Phil. Some movies it might be intense emotionally a week or two, but this film it was intense emotionally for him every day.”

Even extremely experienced filmmakers might find SYNECDOCHE, NEW YORK a formidable challenge, but first-time director Kaufman was philosophical. “What’s the worst thing that can happen?” he asks. “I take big risks in my writing, and I choose to do that because that’s what I think makes stuff interesting. The worst thing that can happen is that I’ll be embarrassed and they won’t hire me to direct movies again. If that’s the worst thing that can happen, that’s not so bad.” From Hoffman’s point of view, that seems unlikely. “To me, Charlie might as well have been directing all of his life. There was never any time where I felt he didn’t understand what it meant to converse with the actor or the director or photographer or anyone, in a way that clarified a situation or helped or aided in some way. He always fought for what he thought was the thing that needed to happen, that he always had empathy for the struggles that everyone was going through.” Knowing his story so well, Kaufman had the ability to create scenes when needed at the spur of the moment. Spike Jonze relates a story: “One scene I was surprised by in dailies was something I hadn’t read, the scene of the Pastor’s sermon at the end. It’s a page-long

monologue about life and death, an amazing piece of writing, and Charlie wrote it the night before.” An actor who had been considered, but not cast for another role (Christopher Evan Welch) was quickly contacted and told to report for work following day. “Charlie faxed him this huge piece of text and the guy learned it that night and came in and did an amazing job,” says Jonze.

SYNECDOCHE, NEW YORK is such a cornucopia of a film that it’s more than a challenge to catch everything in one viewing—it’s virtually impossible. The film is jam-packed with jokes and references—like Caden’s glimpse of Sammy following him in a cartoon, when Caden hasn’t been introduced to Sammy yet—that won’t pay off for most people on the first go-round. “It’s intentional,” says Kaufman. “I want the film to be different the next time you see it, and not a repeat.” Kaufman explains that he is trying to capture the dynamism that he feel theater has and movies lack: “Every time you see a play it’s alive—the interactions between the actors is going to be different, and the energy of the audience changes the actors’ performances,” he says. But a movie is dead and unchanging—so what can you do in a movie that can make it more alive? My approach is to make films that allow you to discover new things upon multiple viewings. And it’s my goal to make you feel like it’s a living thing as opposed to a dead thing.”

SYNECDOCHE, NEW YORK can be seen as colossal as Caden’s warehouse or as small as the closet in Adele’s apartment, metaphysically labyrinthine or emotionally simple, an Empire State Building-sized witticism, a prodigious paranormal paronomasia (look it up), an existential shaggy dog story, or even a poem, or all these things or none of them, or as its director hopes—just entertaining and the hell with it. “It could read as an epic story of a man who builds everything and finds himself alone,” says Friedberg. “But it could also be read as a man turned in on himself, in his subconscious.” Kaufman is especially delighted when he hears people express interpretations he didn’t intend. “I get no bigger thrill than that,” he says, “because that means it’s alive.” He is also adamant that he has no intention to make it hard for the audience. “I’m not trying to daunt people,” he says. “I want the things I do to be things that I’d want to see, and if I went into this movie it would be cool for me.” While many might place this film in a different box from more traditional movies, there are many examples where sizeable audiences

have happily gone to have their minds bent by anything from “2001” to THERE WILL BE BLOOD—emerging somewhat bewildered, but still feeling like they got their money’s worth. “A challenge doesn’t have to be seen as homework,” says Executive Producer William Horberg. “It can also inspire you, and that’s exciting.” Hoffman agrees: “Some people might tag this as an art house movie, but I think more mainstream filmgoers will respond to this film. I think it’s accessible in a way that’s incredibly innovative—I can’t imagine it’s not going to speak to everybody.”

Producer Anthony Bregman remembers giving the SYNECDOCHE, NEW YORK screenplay to casting director Jeannie McCarthy: “She called me up and said she was halfway through it and she felt she didn’t know what was going on. And I said that she should just finish it. About an hour and a half later, she called me back and said, ‘Well, I finished the script. I’m still confused, but when I closed it, I wept for forty minutes.’” Bregman will never forget his own first reading. “It requires a lot and I got in a trancelike state just reading it,” he says. “There was so much that’s complicated and bizarre, and yet at the same time very personal. And towards the end of the script I felt like it was talking about events in my own life.”

#

SYNECDOCHE, NEW YORK

About the Cast

PHILIP SEYMOUR HOFFMAN (Caden) just completed production on Patrick Shanley's DOUBT opposite Meryl Streep. Recently, Hoffman starred in the independent feature THE SAVAGES for which he won a Best Actor Spirit Award; Mike Nichols' CHARLIE WILSON'S WAR which earned him an Academy Award nomination for Best Supporting Actor and Sidney Lumet's BEFORE THE DEVIL KNOWS YOU'RE DEAD. Prior to that, Hoffman starred in CAPOTE, which he executive produced through his company, Cooper's Town Productions. In addition to winning the Academy Award® for Best Actor, Hoffman earned a Golden Globe and SAG Award for his performance. Additional film credits include MISSION IMPOSSIBLE: III, ALONG CAME POLLY, COLD MOUNTAIN, THE PARTY'S OVER, OWNING MAHOWNY, 25TH HOUR, RED DRAGON, PUNCH-DRUNK LOVE, LOVE LIZA; ALMOST FAMOUS, STATE AND MAIN, THE TALENTED MR. RIPLEY, MAGNOLIA, FLAWLESS, PATCH ADAMS, HAPPINESS, THE BIG LEBOWSKI, BOOGIE NIGHTS, TWISTER, NOBODY'S FOOL, SCENT OF A WOMAN and HBO's *Empire Falls*.

Hoffman joined LAByrinth Theater Company in 1995 and became its Co-Artistic Director in 2001. As an actor, his theater credits include LAB's *Jack Goes Boating* (The Public Theater), *Long Day's Journey Into Night* (Broadway), *The Seagull* (The Public Theater/New York Shakespeare Festival), *True West* (Broadway), *Defying Gravity* (American Place Theatre), *The Merchant of Venice* (directed by Peter Sellars), *Shopping and F*cking* (New York Theatre Workshop) and *The Author's Voice* (Drama Department).

His LAByrinth directing credits include the world premieres of *The Last Days of Judas Iscariot*, *Our Lady of 121st Street*, *Jesus Hopped the 'A' Train* and *In Arabia, We'd All Be Kings*, each by Stephen Adly Guirgis. Hoffman's celebrated New York production of *Jesus Hopped the 'A' Train* was presented at the Edinburgh Fringe Festival, where it won the 2001 Fringe First Award, and London's Donmar Warehouse, where it was nominated for an Olivier Award for Best Play of 2002. It then moved on to London's West End for an extended run at The Arts Theatre. Similarly, his acclaimed production of *Our Lady of 121st Street* transferred Off Broadway to the Union Square Theater, where it ran for nearly six months.

Hoffman also directed Rebecca Gilman's *The Glory of Living* at MCC Theater in 2001. He recently traveled to Australia to direct Andrew Upton's play *Rifle Mind* at the famed Sydney Opera House. Hoffman is currently directing the LAByrinth production of *Little Flower of East Orange* at New York's Public Theatre.

SAMANTHA MORTON (Hazel) has received numerous awards for her work, including a Golden Globe and two Academy Award® nominations.

Growing up in Nottingham, England, she joined Central Television's Junior Workshop at age 13, where she was quickly spotted and cast in early television roles, including *Cracker* and *Peak Practice*. Acclaimed theatre work included two award-winning plays at London's Royal Court Theatre: *Ashes and Sand* and *Stargazy Pie and Sauerkraut*. At 17, Morton was cast as Tracy in the award-winning television drama *Band of Gold*. The television films *Emma* and *Tom Jones*

quickly followed and led to her playing the title role in Robert Young's acclaimed telefilm *Jane Eyre*.

Morton first came to the attention of International film audiences as Iris in Carine Adler's harrowing *UNDER THE SKIN*. It was a role that earned her unanimous critical acclaim and the Boston Film Critics Award for Best Actress. In 1999, Woody Allen cast her as the mute Hattie in *SWEET AND LOWDOWN*, for which she received both Academy Award® and Golden Globe nominations for Best Supporting Actress. Notable roles in Alison Maclean's *JESUS' SON*, Julien Temple's *PANDEMONIUM*, Eric Style's *DREAMING OF JOSEPH LEES* and Amos Gitai's *EDEN* followed. In 2002, Morton starred as the title role in Lynne Ramsay's critically acclaimed *MORVERN CALLAR*. She then went on to appear opposite Tom Cruise as the precog Agatha in Steven Spielberg's *MINORITY REPORT*, Maria Gonzales in Michael Winterbottom's *CODE 46*, Sarah in Jim Sheridan's *IN AMERICA* (for which she received her second Oscar® nomination for Best Actress) and Claire in Roger Michell's *ENDURING LOVE* (for which she received a British Independent Film Award Best Actress nomination). Films in 2005 and 2006 included the New Zealand epic *RIVER QUEEN*, *THE LIBERTINE*, opposite Johnny Depp, and *LASSIE*. She also received a half-lifetime achievement award from Dennis Hopper's Cinevegas Film Festival.

In 2007, Morton was seen in *CONTROL*, playing Deborah Curtis in Anton Corbijn's film about the life of the late Joy Division singer Ian Curtis, and as a Marilyn Monroe impersonator in Harmony Korine's *MISTER LONELY*. In addition, Morton played the part of Myra Hindley, opposite Jim Broadbent, in the NBC/Channel 4 film *Longford* (which aired in the States on HBO). Her performance earned her a BAFTA and an Emmy nomination.

MICHELLE WILLIAMS' (Claire Keen) performance in Ang Lee's *BROKEBACK MOUNTAIN* earned her an Oscar nomination for Best Supporting Actress as well as Best Supporting Actress nominations from SAG, Golden Globe, and BAFTA. She also won a Broadcast Film Critics Association Award for her performance.

In 2004, Williams shared a Screen Actors Guild Award nomination with her fellow actors from Thomas McCarthy's *THE STATION AGENT* for Outstanding Performance by a Cast in a Motion Picture. In 2005, Williams was honored by the Motion Picture Club as Female Star of Tomorrow. Williams was most recently nominated for 2007 Independent Spirit Award for Best Actress for her performance in Wim Wenders' *LAND OF PLENTY*.

Williams' other film credits include Marcel Langenegger's *DECEPTION*, Todd Haynes' *I'M NOT THERE*, Dan Harris' *IMAGINARY HEROES*, Richard Ledes' *A HOLE IN ONE*, Ethan Hawke's *THE HOTTEST STATE*, Julian Goldberger's *THE HAWK IS DYING*, Sandra Goldbacher's *ME WITHOUT YOU*, and Andrew Fleming's *DICK*.

On television, Williams starred opposite Chloë Sevigny in Martha Coolidge's critically acclaimed HBO movie *If These Walls Could Talk 2*. She also had a six-year run as Jen Lindley on the WB's hit television series *Dawson's Creek*. The series premiered in 1998 and remained one of the WB's top-rated shows throughout its run.

On stage, Williams received glowing reviews for her portrayal of Varya in Chekhov's *The Cherry Orchard* at the Williamstown Theatre Festival. She also achieved critical acclaim for her run in Mike Leigh's *Smelling A Rat* at the Samuel Beckett Theatre and her off-Broadway debut in *Killer Joe*.

Upcoming films for Williams include Sharon Maguire's *INCENDIARY* opposite Ewan McGregor, Lukas Moodysson's *MAMMOTH* opposite Gael Garcia Bernal, and Derek Cianfrance's *BLUE VALENTINE* opposite Ryan Gosling. In addition to *SYNECDOCHE, NEW YORK*, Williams has a second film debuting at the 2008 Cannes Film Festival Kelly Reichardt's *WENDY AND LUCY*, which premieres in *Un Certain Regard*.

Williams is currently in production on Martin Scorsese's *SHUTTER ISLAND*, with Leonardo DiCaprio.

CATHERINE KEENER's (Adele) string of acclaimed performances most recently included her Screen Actors Guild Award-nominated work in Sean Penn's *INTO THE WILD*. One of film's busiest actors, she will soon be seen starring in Joe Wright's *THE SOLOIST*, with Jamie Foxx; Spike Jonze's *WHERE THE WILD THINGS ARE*; Michael Winterbottom's *Genova*; *HAMLET 2* with Steve Coogan; and an untitled new film from writer/director Nicole Holofcener.

Ms. Keener's portrayal of *To Kill A Mockingbird* author Harper Lee in Bennett Miller's *CAPOTE*, in which she starred opposite Philip Seymour Hoffman in his Academy Award-winning performance, garnered her Academy Award, BAFTA and Screen Actors Guild Award nominations, as well as the Toronto Film Critics Association's award for Best Supporting Actress. She was also honored for the performance, in tandem with her work in three other films that same year--Rebecca Miller's *THE BALLAD OF JACK AND ROSE*, Sydney Pollack's *THE INTERPRETER*, and Judd Apatow's *THE 40-YEAR-OLD VIRGIN*--by the Los Angeles Film Critics Association.

Her first Academy Award nomination came for her performance in Spike Jonze's *BEING JOHN MALKOVICH* (written by her *SYNECDOCHE, NEW YORK* director Charlie Kaufman) which also earned her the New York Film Critics Circle's award for Best Supporting Actress and Golden Globe and Screen Actors Guild Award nominations.

Ms. Keener has been nominated three times for an Independent Spirit Award, for Nicole Holofcener's *WALKING AND TALKING* and *LOVELY & AMAZING*, and for Tom DiCillo's *JOHNNY SUEDE*. She has since also starred for the latter director in *LIVING IN OBLIVION*, *BOX OF MOONLIGHT*, and *THE REAL BLONDE*. Her many other films include Nicole Holofcener's *FRIENDS WITH MONEY*; Neil LaBute's *YOUR FRIENDS & NEIGHBORS*; Steven Soderbergh's *OUT OF SIGHT* and *FULL FRONTAL*; Michael Hacker's *THE DESTINY OF MARTY FINE*; Tommy O'Haver's *AN AMERICAN CRIME*, with Ellen Page; Barry Levinson's *WHAT JUST HAPPENED?*, which world-premiered at the 2008 Sundance Film Festival; and David O. Russell's upcoming *NAILED*.

For television, Ms. Keener has made notable appearances in the telefilm *If These Walls Could Talk* (in the segment directed by Cher) and on *Seinfeld*. On stage, her credits include starring opposite Edward Norton in the Signature Theater Company's critically acclaimed off-Broadway revival of Lanford Wilson's *Burn This*.

EMILY WATSON (Tammy) first caught the world's attention playing "Bess" in Lars Von Trier's *BREAKING THE WAVES*, her first feature film. For her performance, she received Oscar and Golden Globe Award nominations and won the New York Film Critics Circle Award and the Felix Award for Best Actress, and the London Film Critics Circle Award for British Newcomer of the Year in 1997. She received her second Oscar and Golden Globe nominations, in addition to SAG and BAFTA nominations for Best Actress in 1999 for performance as "Jackie" in *HILARY AND JACKIE*.

Watson was most recently seen in Lifetime's Television Movie *THE MEMORY KEEPER'S DAUGHTER*, and will soon be seen in the ensemble drama *FIREFLIES IN THE GARDEN* opposite Julia Roberts and Willem Dafoe. In 2006, Ms. Watson starred in *MISS POTTER* with Renee Zellweger and Ewan McGregor. She was also a part of the ensemble cast of *WAH-WAH*, a family drama set in Swaziland in 1969 with Gabriel Byrne and Miranda Richardson, and appeared in *THE PROPOSITION* with Guy Pearce, Liam Neeson, and John Hurt. She followed with *CRUSADE* and the fantasy film *THE WATER HORSE*.

In 2005 Ms. Watson was featured Tim Burton's Academy Award-nominated animated film *CORPSE BRIDE*. Ms. Watson also starred in *SEPARATE LIES*, with Tom Wilkinson and Rupert Everett. In addition, Ms. Watson received a Golden Globe nomination for her performance as "Anne Sellers" in the critically acclaimed film *THE LIFE AND DEATH OF PETER SELLERS*. Her additional feature film credits include Paul Thomas Anderson's off-beat romantic comedy *PUNCH-DRUNK LOVE* in which she co-starred with Adam Sandler; *RED DRAGON*, the prequel to *SILENCE OF THE LAMBS*, directed by Brett Ratner and co-starring Edward Norton, Ralph Fiennes and Sir Anthony Hopkins; Robert Altman's *GOSFORD PARK*; Tim Robbin's *CRADLE WILL ROCK*; as the title character in Alan Parker's *ANGELA'S ASHES*; Alan Rudolph's *TRIXIE* in which she starred with Nick Nolte. She also starred with John Turturro in *THE LUZHIN DEFENSE*, directed by Marleen Gorris, based on the Nobokov novel; Jim Sheridan's *THE BOXER* with Daniel Day-Lewis; and *METROLAND* with Christian Bale, which is based on the Julian Barnes novel.

On television, Ms. Watson starred as Maggie Tulliver in the acclaimed BBC Masterpiece Theatre production of George Eliot's "The Mill on the Floss".

A veteran of the London stage, Ms. Watson's theatre credits include *Three Sisters*, *The Children's Hour* at the Royal National Theatre and *The Lady From The Sea*. In the Fall of 2002, Ms. Watson starred at the Donmar Warehouse Theatre in two concurrent productions, *Uncle Vanya* and *Twelfth Night*, both directed by Academy-Award winning director Sam Mendes. These critically acclaimed productions also ran in a very limited engagement at the Brooklyn Academy of Music in New York City. She has also worked extensively with the Royal Shakespeare Company in such productions as *Jovial Crew*, *The Taming of the Shrew*, *All's Well That Ends Well* and *The Changeling*.

DIANNE WIEST (Ellen Bascomb/Millicent Weems) was most recently on the New York stage in an acclaimed performance in *The Seagull* at Classic Stage Company. Other New York theatre appearances include Wendy Wasserstein's *Third*, *Memory House* by Kathleen Tolan, *Salome*, *Oedipus*, *The Shawl*, *Hunting Cockroaches*, *After the Fall*, *Beyond Therapy* and *The Art of Dining*. Film credits include *THE PURPLE ROSE OF CAIRO*, *HANNAH AND HER SISTERS* (Best Supporting Actress Oscar), *RADIO DAYS*, *SEPTEMBER* and *BULLETS OVER BROADWAY* (Best Supporting Actress Oscar), all by Woody Allen. She also appeared in *PARENTHOOD* (Oscar Nomination), *EDWARD SCISSORHANDS* and *THE BIRDCAGE*. She recently completed Charlie Kaufman's movie *Synecdoche, New York* and the series "In Treatment." Wiest most recently appeared in HBO's *In Treatment*.

JENNIFER JASON LEIGH (Maria) first teamed with Charlie Kaufman when she starred in his sound play *Anomalisa*, which he wrote and directed at UCLA's Royce Hall. She first came to prominence as the heartbreakingly innocent teenager, Stacy, in Amy Heckerling's *FAST TIMES AT RIDGEMONT HIGH*. Six years later she garnered the Best Supporting Actress Awards from both the New York Film Critics Circle and the Boston Society of Film Critics for her portrayals in both Uli Edel's *LAST EXIT TO BROOKLYN* and George Armitage's *MIAMI BLUES*. Risky, complex, characters have become the signature of this actress who disappears chameleon-like into her roles. Jennifer has worked with many of the most fearless, maverick directors of our time. She starred in two films for Robert Altman--*SHORT CUTS* and *KANSAS CITY*, Joel and Ethan Coen's *THE HUDSUCKER PROXY*, Barbet Schroeder's *SINGLE WHITE FEMALE*, David Cronenberg's *EXISTENZ*, Jane Campion's *IN THE CUT*, Agnieszka Holland's *WASHINGTON SQUARE*, Sam Mendes's *ROAD TO PERDITION* and Ulu Grosbard's *GEORGIA* which she produced with the director, and for which she was honored again by the New York Film Critics Circle, this time with the Best Actress Award. Her performance also earned her The Montreal Film Festival Best Actress Award and her second Independent Spirit Award nomination.

Jennifer's collaboration with Robert Altman continued when he selected her for the role of Dorothy Parker in his production of Alan Rudolph's *MRS. PARKER AND THE VICIOUS CIRCLE*, a performance which won her a Golden Globe nomination, the Best Actress Awards from the National Society of Film Critics, the Chicago Film Critics Association and her first Independent Spirit Award nomination. Her other films include: Lili Fini Zanuck's *RUSH*, Ron Howard's *BACKDRAFT*, Christopher Guest's *THE BIG PICTURE*, Brad Anderson's *THE MACHINIST*, Todd Solondz's *PALINDROMES*. In 2000 she won The Best Actress Award at Tokyo's International Film Festival for the Dogma film *THE KING IS ALIVE*.

Jennifer made her writing and directorial debut in 2001 with the critically lauded, *THE ANNIVERSARY PARTY* she co-wrote, co-starred and co-directed with Alan Cumming. The Independent Spirit Awards honored the pair with Best First Feature and Best First Screenplay nominations, and the movie garnered a citation for Excellence in Filmmaking from the National Board of Review.

Jennifer's Broadway credits include *Cabaret* opposite Alan Cumming and directed by Sam Mendes and David Auburn's *Proof*. In 2006 Jennifer returned to the New York theatre for the

American premiere of Mike Leigh's *Abigail's Party* for The New Group. The performance earned her the Drama Desk and the Lucille Lortell Best Actress nominations.

Her impressive and diverse career has been honored with numerous retrospectives, including the prestigious American Cinematheque, Telluride Film Festival, and the American Museum of the Moving Image in New York. In 2002, the Film Society of Lincoln Center presented Leigh with its Young Friends of Film Honors. She recently starred in Noah Baumbach's *MARGOT AT THE WEDDING*, opposite Nicole Kidman and Jack Black.

HOPE DAVIS (Madeleine Gravis) recently teamed with writer/director Charlie Kaufman on his performed radio play *Hope Leaves the Theatre*, starring opposite Meryl Streep and Peter Dinklage. She was named 2003 Best Actress of the Year by the New York Film Critics Circle for her work in two of that year's most critically acclaimed independent features – *AMERICAN SPLENDOR*, directed by Shari Springer Berman and Robert Pulcini, and *THE SECRET LIVES OF DENTISTS*. She also won a Golden Globe Award nomination for her performance in *AMERICAN SPLENDOR* (LA Film Critics' Best Picture of 2003), and also received an IFP Spirit Award nomination for her performance in *THE SECRET LIVES OF DENTISTS*. Davis first garnered critical attention for her work in a trio of independent hits -- Greg Mottola's *THE DAYTRIPPERS*, Bart Freundlich's *THE MYTH OF FINGERPRINTS* and Brad Anderson's *NEXT STOP WONDERLAND*. Her filmography includes the black comedy *THE MATADOR* with Greg Kinnear and Pierce Brosnan, written and directed by Richard Shepard; Gore Verbinski's *THE WEATHERMAN* opposite Nicolas Cage; John Madden's adaptation of David Auburn's Pulitzer and Tony award-winning play *PROOF*, opposite Gwyneth Paltrow, Anthony Hopkins and Jake Gyllenhaal; *DUMA*, with Campbell Scott, for director Carroll Ballard; Alexander Payne's *ABOUT SCHMIDT*; "HEARTS IN ATLANTIS" opposite Anthony Hopkins; Campbell Scott's *FINAL*; Stanley Tucci's *JOE GOULD'S SECRET* and *THE IMPOSTERS*; the political thriller *ARLINGTON ROAD* with Jeff Bridges and Tim Robbins; and Lawrence Kasdan's *MUMFORD*. Davis's recent roles include Douglas McGrath's *INFAMOUS* and "THE HOAX, directed by Lasse Hallström. Davis will also be seen in Michael Winterbottom's *GENOVA*, starring Colin Firth and Catherine Keener and *THE LODGER*, opposite Alfred Molina. Most recently Davis wrapped shooting *DRIVING LESSONS* with Dermot Mulroney.

In addition to *Camino Real* at the famed Williamstown Theatre Festival, her other stage credits include Lincoln Center productions of Rebecca Gilman's *Spinning Into Butter*, *Ivanov* and *Two Shakespearean Actors*. Off-Broadway, Davis has appeared in *Pterodactyls*, *The Food Chain*, *The Iceman Cometh* and David Mamet's *Speed the Plow*.

TOM NOONAN (Sammy) previously worked with Charlie Kaufman in the sound play *Anomalisa*, which Kaufman wrote and directed and also starred David Thewlis and Jennifer Jason Leigh.

Noonan has acted in nearly fifty film projects including *MANHUNTER*, *LAST ACTION HERO*, *HEAT*, *ROBOCOP 2*, *THE PLEDGE*, *KNOCKAROUND GUYS*, and the award winning shorts *BULLET IN THE BRAIN* by David Von Ancken and *TOM GOES TO THE BAR* by Dean Parisot. He also works now and again on TV, last being seen in *The Beat* and *The Jury*, both directed by Barry Levinson. He can be seen in the soon to be released Spirit Award

nominated MADNESS AND GENIUS by Ryan Eslinger as well as David Gordon Green's SNOW ANGEL, David Von Ancken's SERAPHIM FALLS. He just completed work on WHERE THE WILD THINGS ARE, directed by Spike Jonze.

He also appeared in the original New York stage productions of Sam Shepard's Pulitzer Prize winning *Buried Child* (Obie for Best Play), Michael Weller's *Split*, F. X. Kroetz' *Farmyard* (Obie for Best Play), Harvey Fierstein's *Spookhouse*, Len Jenkin's *Five of Us* (Obie for Best Play), Herb Liebman's *The Breakers*, and *A Poster of the Cosmos* (another Obie winner), written for Mr. Noonan (and dedicated to him) by playwright Lanford Wilson.

As a filmmaker, Noonan has made three movies. His first, WHAT HAPPENED WAS... (1994) won the Grand Jury Prize at The Sundance Film Festival for best narrative feature, and he won the Waldo Salt Award for his screenplay. It also won the Silver Hugo at the Chicago International Film Festival, was nominated for two Independent Spirit Awards including Best First Screenplay in 1995, and was distributed theatrically by the Goldwyn Company. His second feature, THE WIFE, was in competition at the 1995 Sundance Film Festival. It was released theatrically in 1996 and was named one of the 10 Best Movies of the Decade by Art Forum Magazine. His third feature, WANG DANG, is slated for a 2008 release having premiered at the 2004 Hamptons Film Festival. Previous to his movies, Noonan worked extensively in New York theater as well as a director (and producer) in television.

In addition to writing his three features, Noonan has written over a thirty screenplays (five produced), forty teleplays (three produced), and an unpublished novel *Must Have*, and two collections of short stories, *Agog* and *Amygdala*. He was awarded the 1995 Obie Award for his play *Wifey*, and chosen a New York Foundation for the Arts Screenwriting Fellow in 1998 for his script BONE DADDY. He has also written more than two dozen plays, the last produced was *What the Hell's Your Problem?: An evening with Dr. Bob Nathelson*. He has also written the scores and songs for numerous plays, independent movies (including all of his own) and television shows.

As a teacher, Noonan works out of his Paradise Theater Company/Genre Pictures Film Collective in Manhattan which is a center for the production of new American plays and independent films. He also teaches acting, writing, and directing as part of Choices Theatre Project, of which he is the Artistic Director. Tom is a frequent guest lecturer at universities here and abroad, and was a faculty member of Columbia University's graduate film department years 2000/2001 and Yale University, where he taught in 2002/2003. He is currently Professor of Film at New York University, both graduate and undergraduate.

#

SYNECDOCHE, NEW YORK

About the Filmmakers

CHARLIE KAUFMAN (Writer/Director) is the writer of the films BEING JOHN MALKOVICH (1999), HUMAN NATURE (2001), CONFESSIONS OF A DANGEROUS MIND (2002), ADAPTATION (2002), and ETERNAL SUNSHINE OF THE SPOTLESS MIND (2004). Initially coming from a background in theater and film, Kaufman has also had a successful run as a TV writer, working on such shows as *Get a Life* and *The Dana Carvey Show*. In 2005, he teamed up with composer Carter Burwell and directors Joel and Ethan Coen to write and direct two “sound plays” for *The Theater of the New Ear* series staged in Brooklyn, London and Los Angeles: *Hope Leaves the Theater*, starring Hope Davis, Peter Dinklage and Meryl Streep; and *Anomalisa*, with David Thewlis, Jennifer Jason Leigh and Tom Noonan (LA only).

SYNECDOCHE, NEW YORK marks Kaufman’s film directorial debut.

ANTHONY BREGMAN (Producer) founded the New York City-based production company Likely Story in the fall of 2006.

In addition to SYNECDOCHE, NEW YORK, Likely Story is currently in post-production on two other films: SLEEP DEALER (written and directed by Alex Rivera), which premiered in 2008 at the Sundance Film Festival and Berlin Film International Film Festival; and the post-apocalyptic thriller CARRIERS (written and directed by David and Alex Pastor), which Paramount Vantage will release in 2009. Bregman is currently shooting a new project written and directed by Nicole Holofcener, starring Catherine Keener, Amanda Peet, Oliver Platt and Rebecca Hall financed and to be distributed by Sony Picture Classics. This is his forth collaboration with Nicole. Bregman’s previous credits include FRIENDS WITH MONEY starring Jennifer Aniston, Catherine Keener, Frances McDormand and Joan Cusack; the Academy Award-winning ETERNAL SUNSHINE OF THE SPOTLESS MIND, starring Jim Carrey, Kate Winslet and Kirsten Dunst, written by Charlie Kaufman and directed by Michel Gondry; THUMBSUCKER, THE EX, LOVELY & AMAZING, HUMAN NATURE, THE TAO OF STEVE, LUMINOUS MOTION, and LOVE GOD, the world’s first digital film. Bregman executive produced THE SAVAGES, and TRICK, and was associate producer on THE ICE STORM, THE BROTHERS MCMULLEN, THE MYTH OF FINGERPRINTS, and ROY COHN/JACK SMITH. Previous to Likely Story, Bregman was a partner at This is that for four years, and spent ten years as head of production at Good Machine, where he supervised the production and post production of over thirty feature films, including SENSE & SENSIBILITY, EAT DRINK MAN WOMAN, WALKING & TALKING, WHAT HAPPENED WAS..., THE WEDDING BANQUET, and SAFE. Bregman teaches producing at Columbia University’s Graduate Film School, and is on the board of the IFP. He lives in New York City, with his wife Malaika Amon, sons Akira and Atticus and daughter Eloise.

SPIKE JONZE (Producer) started out shooting skateboarding photographs and videos, and went on to make music videos for Beastie Boys, Bjork, Weezer, and Fat Boy Slim, among others. His videos have been nominated for dozens of MTV Video Music Awards, including three wins for Best Director.

His feature debut, BEING JOHN MALKOVICH, with John Malkovich, Cameron Diaz and Catherine Keener, was nominated for 3 Academy Awards[®], including Best Director. His second

film, ADAPTATION, with Nicolas Cage, Meryl Streep and Chris Cooper, was nominated for 4 Academy Awards[®], with a Best Supporting Actor win for Chris Cooper. After introducing BEING JOHN MALKOVICH and ADAPTATION screenwriter, Charlie Kaufman, to Michel Gondry, Spike & Charlie teamed up to produce Michel's first feature film, HUMAN NATURE.

Although most of Spike's time is spent developing and directing films, he also has other interests ranging from creating and producing the JACKASS TV shows and movies, to directing a day in the life video portrait of Al Gore for his 2000 presidential campaign. Also an actor, in 1999, Jonze co-starred in THREE KINGS, directed by David Russell. He is currently involved in launching an online news and culture channel with the founders of Vice magazine called VBS.TV

Spike still directs skate videos for Girl Skateboards, a company that he and his friends started in 1993. Girl's last full length video, YEAH RIGHT, was one of the top selling skate videos of all time.

Currently, he's working on WHERE THE WILD THINGS ARE, on which he collaborated with Maurice Sendak, and co-wrote with Dave Eggers.

He has fake teeth.

Veteran producer **SIDNEY KIMMEL** (Producer) is chairman and CEO of Sidney Kimmel Entertainment, the Los Angeles and New York-based production, finance and distribution company. Active in the motion picture industry for more than twenty years, Kimmel is responsible for such pictures as BLAME IT ON RIO, 9½ WEEKS and THE EMPEROR'S CLUB. His passion as an independent producer eventually led to the founding of Sidney Kimmel Entertainment in October 2004. Producing a select slate of films, the company works with esteemed filmmaking talent to create quality, commercial films.

Kimmel and Sidney Kimmel Entertainment, in association with Universal Pictures, financed Paul Greengrass' critically acclaimed UNITED 93. Kimmel has been producing a diverse slate of films, those released in 2007 include: Billy Ray's BREACH, starring Chris Cooper, Ryan Phillippe, and Laura Linney produced and distributed by Universal. Universal also released Nick Cassavetes' controversial ALPHA DOG, starring Emile Hirsch, Bruce Willis, Sharon Stone, and Justin Timberlake, which Kimmel produced and financed. Kimmel produced and financed TALK TO ME starring Don Cheadle, which was released by Focus Features. In addition, Kimmel produced and financed; Frank Oz's DEATH AT A FUNERAL, starring Matthew MacFayden, Alan Tudyk and Peter Dinklage released by MGM; the Academy-Award nominated LARS AND THE REAL GIRL starring Ryan Gosling, Patricia Clarkson, and Emily Mortimer, released by MGM; Marc Forster's THE KITE RUNNER, based on the acclaimed novel of the same name, which was produced with DreamWorks Pictures, Participant Productions, and Parkes/MacDonald Productions, released by Paramount Vantage.

Kimmel has a full slate of 5 films in 2008. In addition to "Synecdoche, NY" Kimmel produced; the recently released CHARLIE BARTLETT, starring Anton Yelchin, Robert Downey, Jr. and Hope Davis distributed by MGM; Ira Sach's MARRIED LIFE, starring Pierce Brosnan, Chris

Cooper, Patricia Clarkson and Rachel McAdams distributed by Sony Pictures Classics and in association with Miramax, Greg Mottola's ADVENTURELAND, to be distributed by Miramax. Kimmel is currently in post production on MANAGEMENT, starring Jennifer Aniston, Steve Zahn and Woody Harrelson, written and directed by Stephen Belber.

In addition to his success in filmed entertainment, Kimmel founded Jones Apparel Group in 1975, which has since grown into a \$4.5 billion diversified fashion industry empire. Still active as the chairman of Jones' board of directors, he has also established the Sidney Kimmel Foundation and its subsidiary, the Sidney Kimmel Foundation for Cancer Research, which is one of the nation's largest individual donors to cancer research. Kimmel is extremely involved in philanthropic endeavors benefiting his hometown of Philadelphia as well as Jewish education and continuity. He recently oversaw the opening of the Kimmel Center for the Performing Arts in Philadelphia, home of the world-renowned Philadelphia Orchestra. He is also a partner in Cipriani International, the acclaimed international restaurant and catering establishment, and is a part owner of The Miami Heat.

WILLIAM HORBERG (Executive Producer) has been President of Production at Sidney Kimmel Entertainment since August 2005. During his tenure, the company has made "UNITED 93, BREACH, DEATH AT A FUNERAL, CHARLIE BARTLETT, MARRIED LIFE, TALK TO ME, LARS AND THE REAL GIRL, and the upcoming ADVENTURELAND, and MANAGEMENT. Horberg also produced the Dreamworks/ Paramount Vantage release, THE KITE RUNNER, which was co-financed by Sidney Kimmel Entertainment and Participant Productions, and is an Executive Producer on Gus Van Sant's MILK for Focus Features.

William came to Sidney Kimmel Entertainment after two years heading Wonderland Films, his independent production company that had a first look deal with DreamWorks SKG. Prior to Wonderland, Horberg was partnered with Sydney Pollack and Anthony Minghella in their film and television production company Mirage Enterprises for eleven years. During his tenure at Mirage, he produced Mr. Minghella's COLD MOUNTAIN, his earlier film THE TALENTED MR. RIPLEY, as well as THE QUIET AMERICAN, HEAVEN, SLIDING DOORS, BLOW DRY, and SEARCHING FOR BOBBY FISCHER.

In television, he was Executive Producer of *Poodle Springs*, directed by Bob Rafelson for HBO, and was the creator and producer of *Fallen Angels*, an anthology series of hard-boiled crime stories for Showtime. He also produced *Chicago Blues*, a thirteen part series on blues legends Muddy Waters, Bobby Blue Bland, Buddy Guy and others for cable TV, as well as Cheap Trick at ChicagoFest for MTV, and *PokerTown*, a documentary on the 1984 World Series of Poker Championships at Binion's Horseshoe Casino for PBS.

Prior to working at Mirage, Horberg joined Paramount Pictures in 1987 as a Creative Executive and was eventually promoted to Senior Vice-President of Production. During his tenure at Paramount he oversaw the development and production of such films as THE ADDAMS FAMILY, DEAD AGAIN, REGARDING HENRY, NAKED GUN 2 1/2, SOAPDISH, GODFATHER III, and GHOST, among others. Prior to joining Paramount, he was an Associate Producer on MIAMI BLUES for Orion and an Executive Producer on A RAGE IN HARLEM for Miramax.

The films he has produced or executive produced have garnered 14 Academy Award nominations, 16 Golden Globe nominations, and 25 BAFTA nominations, as well as nominations for the Golden Palm at Cannes, the Golden Bear in Berlin, the European Film Award, and a Special Jury Award at the Tokyo International Film Festival. In addition he has been nominated as Motion Picture Producer of the Year by the Producers Guild of America.

RAY ANGELIC (Executive Producer) is a Los Angeles-based producer. Since completing *SYNECDOCHE, NEW YORK*, he served as Executive Producer on Guillermo Arriaga's directorial debut *THE BURNING PLAIN*, starring Charlize Theron and Kim Bassinger. Angelic also acted as producer on the Paramount Vantage film *CARRIERS*, which he produced with Anthony Bregman and stars Chris Pine, Lou Pucci and Piper Perabo. He first teamed with Bregman on *ETERNAL SUNSHINE OF THE SPOTLESS MIND*.

Angelic acted as Executive Producer on *THE EX*, a romantic comedy directed by Jesse Peretz, produced by Anthony Bregman, Anne Carey, and Ted Hope, and stars Zach Braff, Amanda Peet, Jason Bateman, and Charles Grodin. Angelic was also Executive Producer on: *FRIENDS WITH MONEY*, starring Jennifer Aniston, Catherine Keener, Joan Cusack, and Frances McDormand; and *THE WENDELL BAKER STORY*, directed by Luke and Andrew Wilson, starring Luke Wilson, Eva Mendez, Owen Wilson, Will Ferrell, and Eddie Griffin. Other films Angelic has Executive Produced include; *IN THE CUT* directed by Jane Campion and starring Meg Ryan, and *ONCE IN THE LIFE* directed by and starring Laurence Fishburne.

The first project Angelic produced was Bob Gosse's *JULIE JOHNSON*, which starred Courtney Love and Lili Taylor, and premiered at the Sundance Film Festival. It was during this time that Angelic had a production deal with the New York based independent production company the Shooting Gallery.

FRED ELMES' (Director of Photography) interest in photography began when his father gave him his Leica camera. After studying photography at the Rochester Institute of Technology, his fascination with its possibility for telling a story led him to pursue graduate film studies at New York University. The offer of a fellowship at the American Film Institute brought him to Los Angeles in 1971, where he began a long-term collaboration with director David Lynch. While at the AFI he photographed Lynch's midnight classic, *ERASERHEAD*. and director John Cassavetes' *THE KILLING OF A CHINESE BOOKIE* and *OPENING NIGHT*.

For his work on Lynch's seminal film *BLUE VELVET*, Elmes received numerous awards including the National Film Critics Award for best cinematography. Their subsequent work on the intriguing *WILD AT HEART*, winner of the Cannes Film Festival Palme D'Or, brought Elmes his first Spirit Award from the Independent Feature Project. Elmes has worked with other cutting edge directors such as Jim Jarmusch (*COFFEE AND CIGARETTES, NIGHT ON EARTH, TEN_MINUTES OLDER*), Tim Hunter (*RIVER'S EDGE, SAINT OF FORT WASHINGTON*), Norman René (*RECKLESS*) and Barry Hersey (*THE EMPTY MIRROR*). More recently, Elmes photographed the third feature from provocative director Todd Solondz, *STORYTELLING*, a selection for *Un Certain Regard* at the Cannes Film Festival and the New York Film Festival. Mr. Elmes multi-film collaborative with distinguished director Ang Lee

began on *THE ICE STORM*, continued with the Civil War drama *RIDE WITH THE DEVIL*, includes the innovative short “The Chosen” from the BMW Internet film series *THE HIRE*, and continued with *THE HULK*, released in 2003.

Originally a student of fine art, Manhattan native **MARK FRIEDBERG** (Production Designer) married his passions for both film and painting by cutting his teeth as Production Designer on a series of influential low-budget movies that came about during the New York Indie Film movement of the early-90’s.

Friedberg’s previous work on small but noteworthy endeavors such as Alexandre Rockwell’s *IN THE SOUP* and Maggie Greenwald’s *THE BALLAD OF LITTLE JO* earned great attention leading to his collaboration with a variety of filmmakers ranging from industry stalwarts Garry Marshall (*RUNAWAY BRIDE*) and Mel Brooks (*THE PRODUCERS*, 2005) to independent mavericks like Mira Nair (*KAMA SUTRA: A TALE OF LOVE*), Ang Lee (*THE ICE STORM*), Ed Harris (*POLLOCK*), Todd Haynes (*FAR FROM HEAVEN*), Jim Jarmusch (*BROKEN FLOWERS, COFFEE AND CIGARETTES*), Wes Anderson (*THE LIFE AQUATIC WITH STEVE ZISSOU, THE DARJEELING LIMITED*) and Julie Taymor (*ACROSS THE UNIVERSE*). Friedberg is currently in production on *STATE OF PLAY*, for director Kevin McDonald

ROBERT FRAZEN (Editor) most recent credits include *SMART PEOPLE*, *SMOKIN’ ACES* and *FRIENDS WITH MONEY*. His other film credits include *LOVELY & AMAZING*, *IGBY GOES DOWN*, *BREAKIN’ ALL THE RULES*, and *THE GREAT NEW WONDERFUL*.

Frazen won an Eddie Award from the American Cinema Editors for Best Edited Episode from a Television Mini-Series, for *The ‘60s* (1999), and was also nominated in 1995 for an Eddie for Best Edited One-Hour Series for Television for *My So-Called Life* (1994). His other TV credits includes *Party of Five*, *The Player*, *C-16:FBI*, *Felicity*, *Roswell*, *Leap of Faith*, *Everwood*, *Veronica Mars*, and *Admissions*.

MARK RUSSELL (Visual Effects Supervisor) brings a unique understanding of film production to visual effects. After graduating from the University of Southern California with a B.A. in acting, he began his career at DreamWorks SKG in Los Angeles, as a producer’s assistant on *SAVING PRIVATE RYAN* and *AMISTAD*. While at Dreamworks he transitioned into visual effects, working on groundbreaking films such as *MINORITY REPORT* and the re-release of *ET: THE EXTRA-TERRESTRIAL*. Since then he has brought his breadth of experience to various roles in larger films such as *THE ITALIAN JOB* and *HELLBOY* as well as independent projects like *INCIDENT AT LOCH NESS* with Werner Herzog, and to several major national commercials. He supervised the critically acclaimed visual effects on the award-winning Sundance film *SLEEP DEALER*. Upcoming films include Paramount Vantage’s *CARRIERS* and HBO’s *A DOG YEAR*.

MELISSA TOTH (Costume Designer) has been designing costumes for feature films for over a decade. Notable credits include *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, for which she was nominated for a Costume Design Guild Award. She also designed the costumes for Kenneth Lonergan’s *MARGARET* and *YOU CAN COUNT ON ME* (Sundance Grand Jury

Prize), Tom McCarthy's THE VISITOR, Greg Mottola's ADVENTURELAND, Liz Friedlander's TAKE THE LEAD, Ben Younger's PRIME, Woody Allen's HOLLYWOOD ENDING, and Todd Solondz's WELCOME TO THE DOLLHOUSE (Sundance Grand Jury Prize).

JON BRION (Composer) is a singer, songwriter, composer, music producer and instrumentalist. He recently composed the scores for THE BREAK-UP and scored and wrote songs for I HEART HUCKABEES. He also composed the score to Michel Gondry/Charlie Kaufman's ETERNAL SUNSHINE OF THE SPOTLESS MIND, for which he received a Best Score nomination by the World Soundtrack Awards. Additionally, Brion composed scores for Paul Thomas Anderson's PUNCH-DRUNK LOVE (2001) and MAGNOLIA (1999, Grammy nomination for Best Score), and HARD EIGHT (1996).

High in demand as a producer and studio musician, Brion has collaborated with such artists as Kanye West, Dido, Macy Gray, Rufus Wainwright, The Crystal Method, Jude Cole, Susanna Hoffs, Sam Phillips and the Eels. Brion won a Grammy Brion contributed much of the sound on Aimee Mann's two solo albums; he produced Fiona Apple's debut album "Tidal," and much of her second album.

In addition to his collaboration with top artists, Brion released his first solo album, "Meaningless," in 2001, and had previously released "Ro Sham Bo" with his former band, the Grays, which included popular Jellyfish guitarist Jason Falkner. As a live performer, Brion is known for his one-man multi-instrumental improvisational act at the West Hollywood nightclub Largo.

#