

Mongrel Media

Presents

HOWL

A Film by Rob Epstein & Jeffrey Friedman
(85min, USA, 2010)

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HOWL

"I saw the best minds of my generation destroyed by
madness, starving hysterical naked . . ."

Three interwoven stories -- the unfolding of a landmark 1957 obscenity trial; the revelations of a renegade artist breaking down barriers to find love and redemption; and an imaginative ride through a prophetic masterpiece that rocked a generation – add up to a multi-faceted, documentary-like portrait of the *HOWL* that was heard around the world.

James Franco (MILK, SPIDER MAN) stars as the young Allen Ginsberg – poet, counter-culture adventurer and chronicler of the Beat Generation – in an imagined recreation of an unpublished interview allegedly given to *Time Magazine* in 1957. In his famously confessional, leave-nothing-out style, Ginsberg recounts the road trips, love affairs and search for personal liberation that led to the most timeless and electrifying work of his career, the poem *HOWL*.

Meanwhile, in a San Francisco courtroom, *HOWL* is on trial. Prosecutor Ralph McIntosh (Academy Award® nominee David Strathairn, GOOD NIGHT AND GOOD LUCK) sets out to prove that the book should be banned, while suave defense attorney Jake Ehrlich (Golden Globe® winner Jon Hamm, MAD MEN) argues fervently for freedom of speech and creative expression. The proceedings veer from the comically absurd to the passionate as a host of unusual witnesses (Jeff Daniels, Mary-Louise Parker, Treat Williams, Alessandro Nivola) pit generation against generation and art against fear in front of conservative Judge Clayton Horn (Bob Balaban, CAPOTE).

The trial's heated controversy and Ginsberg's provocative memories are woven around *HOWL* itself, its images of ecstasy and anguish, of desire, madness and wonder, brought to vivid, visceral life in a fever dream of inventive animation. Echoing the vastness and originality of Ginsberg's poem, *HOWL* mashes up genres and rides wild emotions as it reveals all the ways a fearless work of art made its mark on its creator and the world.

HOWL is written, directed and produced by Rob Epstein (THE TIMES OF HARVEY MILK, CELLULOID CLOSET) and Jeffrey Friedman (CELLULOID CLOSET). Also producing are Elizabeth Redleaf (LIFE DURING WARTIME) and Christine Kunewa Walker (FACTOTUM, AMERICAN SPLENDOR) for Werc Werk Works. The executive producers are Gus Van Sant and Jawal Nga. The animation design is by Eric Drooker, the *New Yorker* illustrator who collaborated with Ginsberg on the book "Illuminated Poems." The cinematographer is Academy Award® nominee Edward Lachman (FAR FROM HEAVEN), the production designer is Therese DePrez (HIGH FIDELITY, AMERICAN SPLENDOR), the costume designers are Kurt and Bart and the score is composed by Carter Burwell (WHERE THE WILD THINGS ARE, A SERIOUS MAN).

HOWL

About the Production

"Ginsberg is both tragic and dynamic, a lyrical genius . . . and probably the single greatest influence on American poetical voice since Whitman."

-- Bob Dylan

In 1956, one of the most controversial works of American art galvanized a generation. Now, the story behind Allen Ginsberg's HOWL – how it was born in the wild adventures of a young man searching for his voice; how it was battled in the courts and nearly banned by the law; and how it became a defining inspiration for a culture hungering for change – comes to life in a genre-defying feature film, a non-fiction narrative that is at once a legal drama, a character study and an animated trip into the magic and madness of the modern world.

It's a story that speaks not only to a time that saw the birth of the "cool," but also to our times. Says producer Christine Walker: "This is a story set when Allen Ginsberg and the so-called Beats were youthful, romantic and full of passion, leading sexy, dramatic lives and pushing the boundaries of the culture. They were creating a freer atmosphere and they were speaking to issues – about drugs, about sexuality, about how to lead an authentic life – that we are still trying to figure out now."

Adds producer Elizabeth Redleaf: "It's also a story about the battle for First Amendment rights that are now part of our everyday lives. The trial of HOWL was a blow against censorship that opened doors for today's writers and artists. You know, Ginsberg once said that, in writing HOWL he wanted to create something that would speak to future generations. In making this film, we were all very aware of how alive and relevant the things he was talking about in HOWL remain."

HOWL ON TRIAL

"Hold back the edges of your gowns, ladies, we are going through hell."

-- William Carlos Williams in his introduction to HOWL

HOWL was 29 year-old Allen Ginsberg's first published poem – but it instantly established his as a vital new voice for rapidly changing times. At once gritty and tender, rife with sex and drugs, driven by equal parts alienation and ecstasy, haunted by memories of childhood, oppression and boyish love, and erupting in a rush of language with the rhythmic urgency of a jazz riff, the poem was a shock to the system in the midst of the grey flannel, Eisenhower 50s. In an instant, HOWL forecast the heat and fury of the 60s and helped to usher in cultural shifts that are still reverberating.

It all began on what Jack Kerouac would come to call the "mad night" of October 7, 1955. That's when Ginsberg read HOWL for the first time at the soon-to-be-legendary Six Gallery – a former auto-body shop turned Bohemian hangout on Fillmore Street – and left the crowd of hipsters in tears. Among

those in the audience was City Lights publisher Lawrence Ferlinghetti, who was so exhilarated, he sent a telegram to Ginsberg the next day offering to publish it. Later, Ferlinghetti would say: "HOWL knocked the sides out of things." That turned out to be true in more ways than one. For HOWL would soon become not just a game-changing literary sensation, but also an incendiary court battle.

On March 25, 1957, U.S. Customs seized all the copies of HOWL en route to America from England, where the 2nd Edition had just been printed. Two months later, local police arrested Ferlinghetti, charging him with selling obscene material. Thus began the summer-long prosecution of *The People v. Ferlinghetti*. The high-profile, and also highly unusual, trial that ensued – one that involved as many literature professors as lawyers and put the power of words itself on trial – would become a watershed freedom of speech case, opening the door to the greater creative freedom of our times. (Ironically, 50 years later, the New York radio station WBAI still refused to let HOWL be read on air for fear of violating FCC obscenity rules.)

Ginsberg would go on to become one of the great writers of the late 20th Century, as well as an untiring champion of sexual and spiritual liberation, of human and civil rights, perennially battling -- with his trademark mischievousness -- to create a more open and engaged society.

HOWL, however, took on a life of its own. More than a poem, it became many other things: a manifesto, a call to arms, a generational catharsis, a declaration of gay pride, a flashlight into the soul of post-industrial humanity, a love song and a lasting symbol of fearless creative rebellion.

A half-century later, the question arose: could HOWL also be a movie? That was the query that faced the award-winning filmmaking team of Rob Epstein and Jeffrey Friedman when, on the 50th Anniversary of HOWL's publication, they were approached by Bob Rosenthal, the secretary of Allen Ginsberg's estate about turning the whole story of the poem –in all its kaleidoscopic facets – into a feature film.

What began as a conventional documentary soon turned into a hybrid of drama, imagination and reality that, like Ginsberg's writing, becomes a visceral experience in the creation of identity.

"As a film, HOWL is a lot of things, but I hope audiences will relate to it as the story of a man finding a way to be true to himself. Allen Ginsberg was searching for a way to express fully who he was – and, in doing so, he changed himself and the culture," says Jeffrey Friedman.

Adds Rob Epstein: "Authenticity is something as human beings we're always attracted to – we're attracted to it in our leaders, in our partners and yearn for it in our own lives – and I think the search for that kind of total honesty is what makes Ginsberg and HOWL continually relevant."

HOWL BECOMES A MOVIE

"In publishing 'Howl,' I was curious to leave behind after my generation an emotional time bomb that would continue exploding . . . "

-- Allen Ginsberg in *"The Poem That Changed America: Howl Fifty Years Later"*

Rob Epstein and Jeffrey Freidman are best known for their award-winning documentaries – including Epstein's Oscar®-winning THE TIMES OF HARVEY MILK and their partnership on CELLULOID CLOSET --and for their knack for telling true stories with all the richness and intensity of drama. But when Epstein and Friedman were asked if they could turn the story of HOWL into a film, they ultimately realized they were going to have to make a very different kind of movie than any they had before.

"We'd been given this treasure but now we were faced with 'how in the world do we actually do this?'" recalls Epstein. "We started out with a traditional documentary approach, but it soon became clear we weren't getting to the essence of Ginsberg. We had to find a way to bring together all these different elements – the text of the poem, Ginsberg's life and ideas, this landmark trial – to create a multi-faceted picture of HOWL's creation and the world's response. The thrilling part was that we were inventing the form as we went along."

Everything changed one afternoon.

Recalls Friedman: "We'd been flailing around in the dark for awhile, searching for way in and feeling that we weren't doing justice to the revolutionary nature of the poem. Then, we went to interview the poet Tuli Kupferberg [made famous in HOWL as the man who jumped off the Brooklyn Bridge and survived] and, in his house, we first saw the book of Ginsberg's poems illustrated by Eric Drooker. As soon as we opened the book, a light bulb went off between us because the images were so alive, so different, and that's when we started thinking about animating the poem."

Suddenly, the partners began thinking anew about the project – about leaving behind the standard documentary entirely and expanding their horizons outwards, much as Ginsberg had, to fuse a wide variety of forms. They began a screenplay that they hoped would invite audiences into the tangle where HOWL was all at once a legal battle, a man's breakthrough and a spiritual odyssey.

Friedman continues: "We had to liberate our thinking and expand our definition of *what's a documentary? What's reality? What's true storytelling?* It was an exciting process."

The duo now turned to the 1957 obscenity trial as the structural linchpin of the story. "The trial is filled with issues that we see debated even now," says Epstein. "It sets up all these central questions about what is art, who decides, and what, if any, are the limits of freedom of speech?"

“The trial was also this amazing time capsule of absurd political theatre,” remarks Friedman. “It felt readily cinematic.”

They worked directly from the trial transcripts – every word heard on screen was actually spoken – but compressed and reorganized the material into a series of climactic moments. “Every witness had to make an impression in a very brief amount of time,” explains Epstein. “There was so much in the trial that was fun and juicy.” Adds Friedman: “We looked for moments that explain the times, for moments that could have happened today, for moments that were too funny to leave out, for the moments of real drama when defense attorney Jake Ehrlich makes the witnesses squirm on the stand – and for moments that allow people to access what made HOWL meaningful to so many.”

A second thread of the film became a documentary-like, re-enacted interview with Ginsberg – which mixes his real words into a fictional moment that never took place. The interview is constructed around some of the major themes of Ginsberg’s life and work including: his emulation of his poet father’s classical methods; his facing up to his mother’s mental illness and his own brushes with mental asylums; finding first love with Jack Kerouac; the inspiration of meeting Neal Cassady; learning to directly articulate feeling in words and rhythm; retreating into a “straight” lifestyle; and the life-changing shrink visit when he realized he was ready for a life of far vaster scope – a life devoted to poetry and expressing the full breadth of himself -- which all went into the creation of HOWL.

This sequence, in turn, leads to stylized flashbacks of Ginsberg’s three foundational love affairs with Kerouac, Cassady and Peter Orlovsky. “We wanted to approach this section of the film as if we had been able to go back in time and actually interview Ginsberg at the time of the trial. He was rumored to have done a *Time Magazine* interview around that time, although no evidence of it exists, so we sort of thought about what he would have said, how he would have reacted if that interview really did take place, using transcripts of other interviews he did from the period,” explains Epstein.

The third major thread of the piece would be the animated version of HOWL, for which they approached Eric Drooker to adapt his vivid, kinetic drawings for the storyboards. Ginsberg had made his feelings about Drooker clear in his forward to their collaboration on “Illuminated Poems,” saying: “I was flattered that so radical an artist of later generations found the body of my poetry . . .inspiring.”

“It almost felt like having Allen’s blessing because he had chosen Eric to illustrate his poems,” comments Friedman. Adds Epstein: “We were especially excited by the idea that the animation would be a visual language that younger audiences could relate to. The only way in to watching the poem on screen had to be a very free visual language.”

To further hone their unconventional screenplay, Friedman and Epstein next journeyed to the Sundance Institute Writer’s Lab, the program known for encouraging creative risk-taking. They

emerged with a finished script they gave to their friend Gus Van Sant. He immediately came on board as executive producer and in turn, sent it to James Franco, who had just starred in MILK. Franco, too, quickly signed up for what would turn out to be one of the most challenging roles of his career.

Things were now moving in a fast gear as William Morris agent Craig Kestel next introduced Epstein and Friedman to producers Elizabeth Redleaf and Christine Walker at the indie production company Werc Werk Works, who would take the film to the screen.

PRODUCING HOWL

"All ideas . . . unorthodox ideas, controversial ideas, even ideas hateful to the prevailing climate of opinion - have the full protection of the guarantees."

-- Judge Clayton Horn's Decision in The People v. Ferlinghetti

Dubbing itself a "modern motion picture factory," Werc Werk Works is a distinctive outlier in the film industry – a new, Minnesota-based production company that focuses on risk-taking films and creative means of simultaneously achieving artistic and economic success. Founders Elizabeth Redleaf and Christine Kunewa Walker, who earlier this year respectively executive produced and produced Todd Solondz' LIFE DURING WARTIME, quickly identified HOWL as indicative of the kinds of movies they hope to make.

"We're not afraid challenging material," says Redleaf, "and HOWL was a fit made in heaven. We believed that a movie about a writer could be entertaining, creative, and commercially successful. We also knew it takes a special team to pull that off, and it was clear that Rob and Jeff were up to the challenge with their unique vision of the film."

Both women had backgrounds that gave them an affinity for the material. Redleaf has a serious love of poetry, having previously worked for a non-profit press that published poets, while Walker had worked on AMERICAN SPLENDOR, another hybrid film comprised of documentary, dramatic and animation elements.

"What I had loved most about working on AMERICAN SPLENDOR was the challenge of coming up with a strategy to create a coherency and seamlessness out of all these different elements. So when I read the script for HOWL, I loved that it presented similar challenges," says Walker. "It was so conceptual, it was a big leap of faith. Yet, I felt it could be a really interesting and fun movie – and that our company could support the filmmakers in making the best movie it could be."

Redleaf and Walker were both familiar with HOWL to a certain degree, but say that Epstein and Friedman's script gave them a richer perspective on it. "The whole way Rob and Jeffrey laid out the movie really enriched my experience of the poem," Redleaf says, "by bringing out all these interconnected personal and social aspects. You start to get a picture of what Ginsberg went through to get to his self-knowledge, how he transcended, and was finally able to express who he really was."

Adds Walker: "There was a code that Rob and Jeffrey had to crack to make this movie, and they cracked it. They set out with a tough mission – to do something that Ginsberg would have appreciated and at the same time to do something artistically unique and different – and pulled it off."

The biggest hurdle for the producers was the proposed animation. "My initial reaction was 'I don't like cartoons,'" Redleaf admits. "But when we saw the animatics, they were so beautiful, it was clear how the animation would support the story. It's a marvelous thing to be able to watch a poem. It allows you the freedom to really hear the words."

Redleaf and Walker were especially drawn to the trial. "It's a story most people don't know about today," says Walker. "It's really amazing to see that a poem was put on trial." Adds Redleaf: "It's also interesting that you had a Bible-thumping judge who put aside his social prejudices and did the right thing by upholding the First Amendment. It's a glimpse at why our legal system is so great, and I think it also makes us realize how far we've come."

Most of all, the duo were thrilled to support Friedman and Epstein's move into narrative filmmaking. "It's exciting to be part of this new step for such distinctive filmmakers," says Walker.

With James Franco and David Strathairn already aboard, the team began putting together the rest of the cast, and found zero resistance. Says Redleaf: "People read it and wanted to do it. As we were interviewing, people would often whip out their dog-eared copies of HOWL."

JAMES FRANCO HOWLS

"He made us see that poets were pop stars."

-- Guitarist Lenny Kaye on Ginsberg

From the moment they made the decision to have an actor portray Allen Ginsberg, Epstein and Friedman knew they were taking a considerable risk. With his thick New York accent and utterly specific manner of speech – at once fast-paced and gentle, playful and full of intellectual force – Ginsberg was not easy to embody. Then, there was also the fact that the Ginsberg in HOWL is the largely unknown, *young* Allen Ginsberg, not the broad, balding, sage-like man seen in popular culture. "This isn't the version of Allen Ginsberg that people came to know later," notes Epstein. "Looking back at photos, we wanted to capture a time when he came off as youthful and quite attractive."

Still, James Franco might have seemed an unlikely match for the role. Best known for his roles as Spider Man's sidekick, as James Dean in an acclaimed telefilm and as Harvey Milk's lover in the award-winning MILK, Franco is at once one of today's up-and-coming leading men and heartthrobs. Yet, he also leads a life of the mind, recently returning to graduate school to study literature and film.

"The idea might have sounded a little crazy at first, but when we met with James we were really impressed with his seriousness, his sensitivity and commitment, and with the fact that he's an artist and writer himself," recalls Freidman. "He spoke knowledgeably about Ginsberg as someone who was very important to him. It was a leap of faith to a certain degree, but it paid off. Even before we began filming, James came to San Francisco and New York to do readings and we watched in awe as he began to absorb all of Allen's character, his mannerisms and his spirit."

Franco even nailed Ginsberg's distinctive cadence in reading HOWL. Recalls Epstein: "When we did a test shoot of James reading the poem, it just blew us away. From that moment, we knew he was going to be terrific, and things only got better."

For Franco, the role was full of personal meaning. He'd been intrigued by Ginsberg since his he was a teenager living near San Francisco. "I started reading the Beats with my friends when I was around 14 and we were all so taken with that whole idea of 'live, live, live.' We were into HOWL 'On The Road,' 'Naked Lunch,' and we would go up to City Lights to see where it all started," he recalls.

He continues: "What's fascinating about Ginsberg is that he has been a part of youth culture through multiple generations, from the Hippies to the Punks, and so much of what he wrote in HOWL has been sucked up into the culture and redistributed in new ways. He was always current and at the center of things and there's still that feeling that HOWL speaks both to his time and our time."

Although Franco had for years hoped to do a project involving the Beats, it was Epstein and Friedman's approach that gave him the courage to tackle Ginsberg, he says. "In a movie like this, the main question is can you capture the person or not? But a lot of that depends on the hands that you're in. In this case, I came in knowing that Rob and Jeffrey were amazing documentary filmmakers. And I thought this was a fantastic jump for them – a dramatic movie that has the soul of a documentary."

Franco goes on: "For me, the most important thing was if the film could capture the poem the way it was in 1955 – so incredibly raw and new. And I felt Rob and Jeffrey could do that. They weren't setting out to make a straight-on biopic. They'd figured out a great three-part structure with the trial, the interview, the animation, and then the flashbacks that provide these brief punctuations that bring you back in time. If this had just been a straight, linear story of the young Ginsberg coming to terms with his history, his emotions and sexuality, it wouldn't have been as interesting or feel as genuine, I think."

Preparing for the role was an adventure in itself. Franco read all the requisite biographies, watched reams of footage, and spoke to people who knew Ginsberg – who turned up everywhere. “Ginsberg is one of those people that nearly everyone met once,” he laughs. “As soon as I took the part, it seemed people were coming up to me to say ‘Oh yeah, I knew Ginsberg.’ I did talk to a lot of people, but that was hard, because everyone had their own take on him and no two were the same.”

What struck Franco most was that this period in the late 50s was a breakthrough moment in Ginsberg’s life – just as he was transforming into the person he’d always wanted to be, and confronting the demons that had kept him struggling. “This was time of sharp transition,” Franco observes. “He was discovering himself as a poet and becoming comfortable with himself as a gay man, and he was experiencing these very intense, inspirational relationships. And all of that came together in HOWL.”

Shooting the interview sequence was especially challenging. “It was like doing a series of incredibly long monologues,” he notes. “I think I spoke more words in those scenes than I have in all of my movie roles combined. I felt like I needed to study all of Ginsberg’s ideas and opinions so that I could really express what he was talking about. To keep him fresh in my mind, we would shoot and then I would go in my trailer and watch clips of him.”

Another daunting task lay in re-creating Ginsberg’s first public reading of HOWL at the Six Gallery, an event for which no recordings exist. “There were some other early recordings that I listened to,” he says, “and his readings were very serious, completely different from his more modulated later readings. I wanted to get to the excitement of this being the first reading while reflecting his style.”

The degree to which Franco had immersed himself in Ginsberg’s persona became clear as he read the poem. Recalls Christine Walker: “When we were shooting James reading HOWL at the Six Gallery, I had tears in my eyes and goose bumps on my arms, not only because he sounded so much like Ginsberg, but because it was so powerful. He really got to the way Ginsberg was celebrating his humanity. I felt that it was moving in a way anyone could relate to. We all have moments when we’re afraid of who we are and have to get past that – and I think that’s what makes the movie meaningful.”

HOWL’S DEFENDERS AND DETRACTORS: THE TRIAL CAST

David Strathairn/Ralph McIntosh

Background: The San Francisco prosecuting attorney Ralph McIntosh had a long history of prosecuting obscenity cases, including several against “nudie magazines” and even one against the Howard Hughes movie THE OUTLAW, for its scenes of Jane Russell in a cleavage-enhancing brassiere. He famously noted that he could not understand HOWL as a poem. Playing McIntosh is screen veteran David Strathairn, an Oscar® nominee for GOOD NIGHT, AND GOOD LUCK.

Strathairn on HOWL: “I was drawn to the film because this was a big moment for First Amendment issues, and also because the poem was such an embodiment of that time in our culture. I thought it would be exciting if the poem became introduced to new generations. HOWL deals with many of the same issues as GOOD NIGHT, AND GOOD LUCK – the ways that an assault on a certain way of thinking can be perceived as very threatening.”

Strathairn on McIntosh: “I could really only find one picture of him, so I had to rely a lot on the transcript, and construe what he thought through what he chose to say. I think it’s a little dangerous to say he’s the bad guy in the movie, because we really don’t know his personal values, we only know how he tried to argue his case. I feel that he was a man really from another time, who was following the norm as it once was perceived, and with HOWL, he was just out of his depth.”

Jon Hamm/Jake Ehrlich

Background: Nicknamed “The Master,” Jake Ehrlich was a charming, charismatic San Francisco defense attorney who would serve as the inspiration for television lawyer PERRY MASON. His numerous celebrity clients included Billy Holiday, Errol Flynn, James Mason, Howard Hughes, Gene Krupa and Alexander Pantages. Out of 63 clients he defended on murder charges, 59 were acquitted and the four others were reduced to manslaughter. He is played by Jon Hamm, a Golden Globe® winner for his role as the iconic 60s advertising executive, Don Draper, on MAD MEN.

Hamm on HOWL: “When I read the script, I was intrigued because it was so edgy, so creative, such an interesting take on an important moment in American culture and American attitudes towards free expression. It raises ever-green questions about who has the right to stop artists from saying things.”

Hamm on Ehrlich: “He was driven by his tenacious belief in the right to free expression. He was a bit of a dandy, a sharp dresser, a smooth talker. He was a showman in the guise of a skilled lawyer. The trick was that since I would be in similar clothing, to not let people think this is Don Draper defending this guy. I wanted to portray his confidence that his side was right and would be victorious.”

Bob Balaban/Judge Clayton Horn

Background: Federal Judge Clayton Horn appeared to be a major obstacle to the defense in *The People v. Ferlinghetti*. He had a conservative reputation as a Sunday school teacher. And yet, Horn also was known for his fairness and thoughtfulness, and, in the end, he championed the rights of artists to write about the very things that might most provoke and challenge the status quo. Playing Horn is Bob Balaban, a prolific actor and filmmaker whose recent work includes starring in HBO’s RECOUNT and directing HBO’s BERNARD AND DORIS.

Balaban on HOWL: “There is something about Ginsberg’s poetry that is so authentic and powerful and emotional. And the obscenity trial for HOWL was just amazing because it had these moments that were so strange and loony. You can’t believe some of these things were actually said.”

Balaban on Judge Horn: “What’s interesting about the Judge is that he was a known conservative who did not perform as expected. It seems that he had gone into this trial with a completely open mind, and it makes you realize that not all people of one political persuasion are the same. I did do a little research on the Judge’s background but I think when you’re dealing with actual text like this, there’s a huge amount about a person you can learn emotionally simply from their words.”

Jeff Daniels/David Kirk

Background: David Kirk was an English Professor at the University of San Diego when he was asked to serve as a rebuttal witness for the prosecution in *The People v. Ferlinghetti*. He testified on his theory that HOWL was in the “long-dead” tradition of Dadaism and had no redeeming literary value. Playing Kirk is prolific screen and stage star Jeff Daniels, a three-time Golden Globe® nominee.

Daniels on HOWL: “There were two big reasons why I took this part: it was a really smart script and the cast was loaded with really good people.”

Daniels on Kirk: “I’m a big fan of directors who really know what they’re doing and Rob and Jeffrey do. I was very busy doing a Broadway play (GOD OF CARNAGE) at the time of production, so I told them I need you guys to cut to the chase of what you want, and they did. They explained to me that Kirk thought these people were complete anarchists and should be done away with and he treated the witness stand as a soapbox. You have to play that kind of character as someone who completely believes in what he’s doing, which Kirk, in my opinion did.”

Mary-Louise Parker/Gail Potter

Background: Gail Potter was a radio personality and English teacher who became one of the main witnesses for the prosecution with her literary critique of HOWL in which she said, “you feel like you are going through the gutter when you read that stuff.” She is portrayed by Mary-Louise Parker, a two-time Golden Globe® winner for her leading role on the acclaimed Showtime series WEEDS and for the HBO television mini-series, ANGELS IN AMERICA.

Parker on HOWL: “I have never done a part this small, but as with LONGTIME COMPANION, I would have done anything to be part of this film because it’s about something important. How many movies are there about poetry? Poetry is something I love and people who know me know that I’m a little bit of a poetry freak. My brother actually read parts of HOWL to my son the day he was born. So I was excited that they were making this movie and with such a cool approach. Rob and Jeffrey really knew what they were doing. In the end, it’s a story about people being able to express themselves fully and what we are and aren’t willing to accept when it comes to that.”

Parker on Potter: “There was almost nothing to be found on Gail Potter and we looked everywhere. There was just one photograph. So I just tried to approach the character mainly from what she thought and believed. I thought about what she did for a living, where she was from and what time she was living in and what she looked like, which speaks to how she conformed, or didn’t conform, and her relationship with the people in the courtroom. I didn’t want to make fun of her, but to allow her to express her valid opinion, even if it’s something I vehemently disagree with.”

Alessandro Nivola/Luther Nichols

Background: Luther Nichols was the book critic for the *San Francisco Examiner* who took the stand for the defense. He noted that Ginsberg’s writing “was colored by exposure to jazz, to Columbia, to a university, to a liberal and Bohemian education, to a great deal of traveling on the road, to a certain amount of what we call bumming around.” Playing Nichols is Alessandro Nivola, who started his acting career while an undergraduate at Yale and most recently starred in COCO BEFORE CHANEL.

Nivola on HOWL: “I was already a big fan of the directors and I was drawn to this as their first outing in a non-documentary format and I thought it would be exciting to work with them on that. It’s also about issues – freedom of speech and civil liberties that continue to be pertinent.”

Nivola on Nichols: “He’s one of the few people involved in the trial who is still alive. He’s in his 90s we had a fascinating conversation about his involvement with the Beats and what it was like to be part of the trial. He’s someone who was straddling two worlds. On the one hand, he was a journalist who wanted to maintain some neutrality and, on the other, he was very involved with these writers, he knew them and he could see that there was something profoundly honest about what they were trying to do.”

Treat Williams/Mark Schorer

Background: Mark Schorer was a literary critic, biographer and novelist – and, at the time of the trial, a professor at the University of California at Berkeley -- who became the defense’s main witness in *The People v. Ferlinghetti*. Schorer argued that HOWL was an important indictment of “materialism, conformity and mechanization leading to war.” Playing Schorer is Treat Williams, a three-time Golden Globe® nominee equally known for his work on Broadway, television and screen.

Williams on HOWL: “There are so few films these days that are character-driven and really about something. For me, HOWL also kind of completes a journey I started in 1978 when I starred in the screen version of HAIR. It was a wonderful way to pay homage to the spirit that sparked that period.”

Williams on Schorer: “My character is only on screen briefly but there was one single line of dialogue that made me say yes to the project: when Mark Schorer says that you can’t translate poetry into prose. That’s pretty much the essence of the piece -- that poetry is about eliciting feelings in us and can’t be explained. That’s just a lovely thought.”

MAKING HOWL

“I knew the world had been waiting for this poem . . . The repressive, conformist, racist, homophobic world of the 1950s cried out for it.”

--Lawrence Ferlinghetti, writing in the San Francisco Chronicle

Production of HOWL got off to a speedy start. “Everyone was so excited about the project, we wanted to strike while the iron was hot,” recalls Elizabeth Redleaf. “We knew James’ interest in poetry was at its zenith and that his career was in such a rocket mode that he might not be available later, so we moved very quickly. Gus Van Sant joked with us, ‘I’ve never seen producers say let’s move faster rather than let’s delay!’”

Epstein and Friedman shot the live-action portion of HOWL in just 14 days in New York and San Francisco. “Because Rob and Jeff are used to making films in a documentary style, they can move very fast which often makes for exciting, interesting filmmaking,” observes Christine Walker. “When you’re making a film this challenging, you need to be very smart about it and we had a team that was.”

The directors were gratified to be surrounded by a cast and crew as devoted as they were to bringing their screenplay to life. “Every person who came to work on this film really wanted to be a part of it. We were lucky because the story attracted amazing, talented people who leapt at the chance to do something a little unusual and different,” notes Friedman.

Shooting the film was an adventure in itself, as Friedman and Epstein decided to use a shifting variety of film stocks, design ideas and camera techniques to forge each of the different elements of the film. To accomplish all this, they surrounded themselves with a crack creative team, including cinematographer Ed Lachman, an Academy Award® nominee for his lush work on the 1950s-set FAR FROM HEAVEN; production designer Therese DePrez, who previously designed a film that helped to inspired HOWL, the inventive AMERICAN SPLENDOR.

“Working with Ed was wonderful – he is both a teacher and a collaborator,” says Friedman. “And Therese was one of the first people we knew we wanted to work with. Her design gave us such a strong sense of time and place. Her talent is palpable in every scene.”

Shooting the trial was especially enjoyable, with one talented actor after another joining the proceedings. For this portion of the film, the directors and Lachman looked to classic courtroom dramas, utilizing the straight-on minimalist camerawork in vogue at the time. Armed with just one partial photograph of the trial, they focused on creating a dynamic sense of the period, infused with rich California light streaming through the windows.

Despite the fact that Friedman and Epstein had never directed a live-action dramatic film before, and despite the all-star cast, they felt creatively comfortable. “We’re used to working with real people and trying to get genuine moments from them; working with actors isn’t really that different. They’re still real people and you’re still after genuine moments,” says Friedman. Adds Epstein: “Shooting the trial was a blast and a total high. We got so much out of the experience because each actor had a different way of working and we had to find the best way to communicate with them in a very brief space of time.”

For the interview scenes with James Franco, the directors wanted a more cinema verité style befitting documentaries of that era. Influences included Shirley Jackson’s 1967 *PORTRAIT OF JASON*, an intense study of a black male prostitute in his Chelsea apartment; and the interview scenes from Bob Fosse’s *LENNY* starring Dustin Hoffman as comic Lenny Bruce. Notes Epstein: “Ed was really excited by the idea of finding things ‘in the moment,’ just as you would in a documentary, so there was a lot he did in terms of camera position and lighting that allowed us to go with the unexpected.”

The atmosphere of the shoot fed into the naturalistic energy of James Franco’s performance. “I loved how meticulous Rob and Jeff and Ed and Therese were,” Franco says. “Everything was so well thought-out and I felt like I was in such good hands, that I felt safe to try anything.”

Therese DePrez faced the challenge of coming up with a way to design a mosaic-like film. “Therese had to take in all these different visual elements, including the animation and the documentary-like sequences, and come up with an approach and a palette that would be seamless. We needed a visionary to do that, and that’s what Therese is,” comments Christine Walker.

DePrez began with Ginsberg’s New York apartment, trying to create a space that felt like it organically belonged to the young poet. “We had very few visual references because there were only a few photos,” she notes. “One was a picture of Kerouac and Burroughs sitting on the couch – and that helped us to match the wallpaper, which was really my inspiration for the overall tone of the apartment. We then filled it with elements from the period and objects from Allen’s world.”

Ginsberg’s desk was more straightforward. “There are numerous pictures of him at this desk, so we matched the lamp and the typewriter and we were able to find some great mail from the era, including a letter to Columbia University. We also were able to exactly match his record player and some specific records that we saw in photos. There are also real photos of his father and mother.”

For DePrez, designing Ginsberg's surroundings was another way to get a revealing glimpse into his life. "It was really interesting to see how simple his life was, how working class," she says. "It was a completely different way of living, surrounded by books and record albums, with furniture borrowed from family and found on the street. It was a time when he had no idea of his future fame."

Finally, the filmmaking team broke off into another, more freewheeling style for the flashback sequences. Here, they were especially influenced by the films and photographs of Robert Frank, who captured the serio-zany spirit of Ginsberg and Kerouac in the offbeat 1959 comedy short, PULL MY DAISY, scripted by Kerouac. Also key to the look were photographs taken of and by Ginsberg during the Beat era. "We made a lot of our decisions about framing and how the cinematography would look from photographs of the era," says Friedman. "For example, we noticed there were very few close-ups of Allen, so that made us think in terms of putting a little bit of distance in there and widening the frame."

Throughout filming, the artistic team also kept in mind the ways that the live-action scenes would later become enmeshed with the animation. "There was a lot of talk about the palette, because Eric Drooker's work has vibrant, poppy colors but a lot of my design was more muted for the period. We talked a lot about how to integrate it so everything would work as a whole," says DePrez.

When the fast-paced shoot came to an end, production was really only just starting. Now that they had the live-action footage, Epstein and Friedman dove into the far more labor-intensive animation process. "We didn't know what we were getting into," confesses Friedman, "so we were going to need help. We brought in John Hays as our animation director, and began to look for an animation studio."

The duo would audition 5 different animation studios in 5 different countries, settling on Thailand's Monk Studios. Says Christine Walker, who traveled to Thailand with Epstein, Friedman and Hays: "Monk Studios were the perfect fit because they were so committed and excited about the challenges. In the end, I think John, along with the artists at Monk, took Eric Drooker's work to a new level. They made some very bold choices but they made with them total commitment."

"The animation went surprisingly well because we had an incredible team," adds Epstein. "We went in knowing that the animation would be controversial no matter what, because it is one interpretation of a poem that can be read an infinite number of ways. But I liken it to making a movie from a book – you set out to capture one vision."

The final threads in HOWL's tapestry would be musical, including a score by Carter Burwell and a period-infused soundtrack put together by music supervisor Hal Willner, who was a long-time friend of Ginsberg. Burwell is best known for his association with the Coen Brothers, starting with BLOOD SIMPLE and continuing through NO COUNTRY FOR OLD MEN and A SERIOUS MAN, as well as for

his collaborations with Spike Jonze, including most recently on WHERE THE WILD THINGS ARE. No matter the style of film, his music always leans towards the understated and quietly inventive.

“We were drawn to Carter’s minimalism and the way his music is always more about the individual instruments,” explains Friedman. “His work feels new and cool but is also emotional, intense and beautiful. It’s just right for HOWL.”

As they approached the completion of this epic journey into the life of HOWL, Epstein and Friedman felt more than ever that this story, begun in 1955, would resonate strongly in 2010.

“Ginsberg was very much of his time,” says Epstein, “which is something we wanted to capture. But there is something about what he was searching for that makes him a part of every time. Truth was always a big part of his art and the way he lived his life, and that’s eternal.”

Continues Friedman: “HOWL was really the first battle-cry from the counterculture, but it was a spark that lit many different movements – the Beats evolved into Hippies who evolved into Environmentalists and it goes on. HOWL is about the importance in any free society of people who go against the status quo, who try to point out the anxiety, hostility and fear that surround big social issues. We always need those people.”

ABOUT ALLEN GINSBERG AND THE LEGACY OF HOWL

*“It occurs to me that I am America,”
-- Allen Ginsberg, “America”*

Allen Ginsberg pursued a life that aimed at being as open and vast as potential itself. He was a literary visionary of the 20th Century, a founder of the Beat movement, a champion of social justice, a songwriter and photographer, a political gadfly, a renowned teacher of poetry and an indefatigable spiritual adventurer and world traveler. His impact on American culture was so profound that Ginsberg remains to this day a household name, even among those who have never read a single line of poetry.

Ginsberg was born in Newark, New Jersey on June 3, 1926. His father, Louis Ginsberg, was an English teacher, political activist and a poet in his own right, writing in the traditional style of the early 20th Century. But Ginsberg’s childhood was marked by his mother’s severe mental illness and repeated bouts of psychosis and institutionalization, which led him on a life-long quest to more deeply explore the interplay of society, madness and consciousness. At the age of 21, Ginsberg, under the urging of his mother’s doctors, signed the permission forms for her lobotomy.

He attended Columbia University in the late 1940s, ostensibly to become a lawyer, but it was there that Ginsberg met a group that included Jack Kerouac, William Burroughs, Gregory Corso, Lucien Carr and

the charismatic former car thief, Neal Cassady, who would collectively kick off what became dubbed the “Beat Generation.” Steeped in jazz music, in search of the most direct forms of experience and expression, and aghast at the repression of the Cold War status quo, these young artists each began to rock the boat in their own way. Later, Ginsberg would sum up their philosophy as proclaiming: *“You don’t have to be right. All you have to do is be candid.”*

Ginsberg was soon kicked out of Columbia, became Cassady’s lover and began exploring, with Kerouac, new ways of writing as directly and authentically as humanly possible. Things took a turn when Ginsberg was arrested for harboring the hustler Herbert Huncke – and was forced to spend 8 months in a psychiatric hospital after pleading psychological disability. Afterward, he set out to follow a decidedly straight lifestyle, getting a job at a New York advertising agency, donning his own gray flannel suit and even dating women. Yet, bouts of doubt and depression haunted him, and led him to break free of what he knew in his heart was an inauthentic life.

By the mid 1950s, he had returned to intensely writing poetry and openly living as a gay man in a society that had criminalized his sexuality. He began promoting the works of Kerouac and Burroughs and traveled to San Francisco, where he met Kenneth Rexroth, who was leading a rebellious youth poetry movement of his own, and Peter Orlovsky, who would be his companion for much of his life.

In 1955, Ginsberg first read HOWL publicly. Casual and lush, self-conscious and confessional, it broke open the floodgates of American literature. In a time characterized by conformity and intolerance, it rang out as an exuberant, unflinching call to self-liberation for many.

Ginsberg would go on to publish a second major work with *City Lights* in 1961, “Kaddish,” an elegy for his mother, which confronted her shattering story. As the 60s began in earnest, he became a central figure in the era’s sexual and civil revolutions, and an inspiration to millions seeking to expand their own consciousnesses. He was even credited with coining the phrase “Flower Power.” In the wake of the HOWL obscenity trial, he also became a passionate defender of First Amendment rights, speaking out in several other censorship cases, and raising his voice against the Vietnam War and in support of gay rights and the legalization of drugs. He was arrested numerous times, including at the 1968 Democratic Convention, and testified at the infamous trial of the “Chicago Seven.”

By 1970, both Cassady and Kerouac were deceased, one of a drug overdose, the other of alcoholism. Yet, Ginsberg’s journey was still accelerating. In 1973, Ginsberg co-founded (with poet Anne Waldman) the Jack Kerouac School of Disembodied Poetics at the Naropa Institute in Colorado. By this time, Ginsberg had become a devoted student of Tibetan Buddhism, and had begun circling the world, living at various times in Mexico, South America, Europe and India. Wherever he went, he brought a playful, provocative sense of mischief. He was ousted from Cuba after calling Che Guevara “cute”; and he chanted “Hare Krishna” on conservative commentator William F. Buckley’s talk show.

He continued to produce famous poems –in addition to HOWL and “Kaddish,” they include “America,” “Wichita Vortex Sutra,” “Wales Visitation,” “The Fall of America” cycle and “White Shroud” – and won numerous awards, including the National Book Award, the Robert Frost Medal and an American Book Award.

Ginsberg also had a career in music. He and composer Phillip Glass set part of HOWL to music, and he joined in projects with a number of leading artists, ranging from Bob Dylan to The Clash. Shortly before his death, he recorded “Ballad of the Skeletons” with a group that included Glass, Lenny Kaye and Paul McCartney -- and Gus Van Sant shot the music video.

Allen Ginsberg died of liver cancer in 1997, passing away in his East Village apartment in New York City surrounded by loved ones at the age of 70. He was said to still be writing regularly up to the very end.

At the time of his death, HOWL had sold more than 800,000 copies and been translated into 25 languages. The poem continues to be taught in literature courses around the world. Its famous stanzas have been uttered in pop songs (They Might Be Giants’ “I Should Be Allowed To Think”) and echoed by Lisa Simpson on “The Simpsons” (in the episode “Bart Vs. Thanksgiving”). The effect of HOWL also continues to resonate in the evolution of American literature, which has, since 1955, grown increasingly confessional, emotional and open to diverse experiences.

Says Rob Epstein of HOWL’s ongoing legacy: “Every time I read it or hear HOWL, I get something new from it. Like any great work of art, it has that quality where whenever you peel away one layer, you find another underneath. There were times in the making of this movie, I would well up with emotion at the feelings Ginsberg can still evoke.”

ABOUT THE CAST

JAMES FRANCO'S (Allen Ginsberg) metamorphosis into the title role of the TNT biopic JAMES DEAN earned him career-making reviews, as well as a Golden Globe® for Best Actor in a Motion Picture made for Television. He also received nominations for an Emmy and Screen Actors Guild Award for this memorable performance. He is also known for his starring role as Harry Osbourne in Sam Raimi's SPIDER-MAN trilogy. Franco recently starred opposite Sean Penn in Gus Van Sant's MILK, in which his performance earned an Independent Spirit Award for Best Supporting Actor. He was recently nominated for a Golden Globe® for his role in David Gordon Green's comedy PINEAPPLE EXPRESS where he starred opposite Seth Rogen. He has also recently been seen in George C. Wolfe's NIGHTS IN RODANTHE, starring Richard Gere and Diane Lane and in Paul Haggis' IN THE VALLEY OF ELAH, starring Tommy Lee Jones.

Franco is next set to star alongside Danny McBride in David Gordon Green's YOUR HIGHNESS. He will also be part of an all-star ensemble cast in Shawn Levy's comedy DATE NIGHT and will star in Ryan Murphy's EAT PRAY LOVE alongside Julia Roberts and Billy Crudup.

Franco's additional credits include Karen Moncrieff's ensemble drama THE DEAD GIRL; Tommy O'Haver's drama AN AMERICAN CRIME, starring Catherine Keener and Ellen Page; the classic romance Tristan and Isolde; John Dahl's THE GREAT RAID; Robert Altman's THE COMPANY; Nicolas Cage's directorial debut SONNY; as well as CITY BY THE SEA opposite Robert DeNiro and the Martin Scorsese produced DEUCES WILD. On television, he starred in the critically acclaimed series FREAKS AND GEEKS.

He has written, directed and starred in several short plays. He adapted two of them, FOOL'S GOLD and THE APE, into feature length films which he produced, directed and starred in. He also wrote and directed and starred in the drama GOOD TIME MAX.

DAVID STRATHAIRN (Ralph McIntosh) won the Volpi Cup at the Venice Film Festival and earned nominations from the Academy, Golden Globe, Screen Actors Guild, BAFTA and Independent Spirit Awards for his compelling portrait of legendary CBS news broadcaster Edward R. Murrow in George Clooney's 2005 Oscar®-nominated drama GOOD NIGHT, AND GOOD LUCK.

His 2005 Independent Spirit nomination was the fourth in a stellar career that dates back to his 1980 motion picture debut in John Sayles's first film, THE RETURN OF THE SECAUCUS SEVEN. Strathairn subsequently collaborated with Sayles on seven titles, winning the IFP honor for his supporting performance in CITY OF HOPE, while collecting additional nominations for PASSION FISH and LIMBO.

His early screen efforts included supporting roles in Mike Nichols' SILKWOOD, Fred Schepisi's ICEMAN, James Foley's AT CLOSE RANGE and Robert M. Young's DOMINICK AND EUGENE, as well as Sayles's acclaimed dramas MATEWAN and EIGHT MEN OUT, and his 1984 satire, THE BROTHER FROM ANOTHER PLANET.

Turning the decade, Strathairn continued a busy screen career with co-starring roles in several critically acclaimed films, including Tim Robbins's directorial debut, BOB ROBERTS; Penny Marshall's A LEAGUE OF THEIR OWN; LOSING ISAIAH; Sydney Pollack's THE FIRM; SNEAKERS; Taylor Hackford's adaptation of the Stephen King novel DOLORES CLAIBORNE; and Jodie Foster's HOME FOR THE HOLIDAYS; as well as two projects with Curtis Hansen: THE RIVER WILD and the Oscar-winning L.A. CONFIDENTIAL, in which Strathairn shared a Screen Actors Guild Award nomination with the all-star ensemble cast. His additional movie credits include MEMPHIS BELLE, A MAP OF THE WORLD, SIMON BIRCH, LOST IN YONKERS, MISSING IN AMERICA, Michael Hoffman's adaptation of A MIDSUMMER NIGHT'S DREAM, Philip Kaufman's TWISTED and THE NOTORIOUS BETTIE PAGE.

He has also maintained a high profile in the theatrical world, with roles at such venues as the Manhattan Theatre Club, the New York Shakespeare Festival, SoHo Rep, the Hartford Stage Company, Ensemble Studio Theatre and Seattle Repertory.

JON HAMM (Jake Ehrlich) stars as 'Don Draper' on the award-winning, critically-acclaimed AMC original series MAD MEN, created by Matt Weiner, about the professional lives, social mores and sexual exploits of advertising executives on Madison Avenue circa 1960. Among his many accolades for his performance on the show, Hamm won the 2008 Golden Globe Award for Best Performance by an Actor in a Television Series – Drama and has been nominated for two Emmy Awards for Lead Actor in a Drama Series and Screen Actors Guild Awards for Outstanding Performance by a Male Actor in a Drama Series (the cast received the award for Best Ensemble in a Drama Series at the 2009 Screen Actors Guild Awards). Hamm is currently in production on THE TOWN, directed by and starring Ben Affleck and will then transition into work on Zack Snyder's SUCKER PUNCH.

Hamm recently starred opposite Keanu Reeves, Jennifer Connelly and Kathy Bates in the sci-fi remake of THE DAY THE EARTH STOOD STILL directed by Scott Derrickson. He also completed work on the independent thriller STOLEN LIVES, with Josh Lucas. Additional film credits include KISSING JESSICA STEIN, WE WERE SOLDIERS and SPACE COWBOYS.

Hamm recently completed a three-episode arc on the Emmy-winning comedy 30 ROCK, in which he played a love interest to Tina Fey, a performance for which he earned an Emmy nomination as Outstanding Guest Actor in a Comedy Series. Other television credits include hosting duties on SATURDAY NIGHT LIVE, the popular Lifetime television series THE DIVISION as well as WHAT ABOUT BRIAN, THE UNIT, NUMB3RS and CSI MIAMI, among others. He landed his first big role in the NBC series PROVIDENCE on which a cameo performance turned into an 18-episode run.

Hamm received BA in English from the University of Missouri-Columbia.

BOB BALABAN (Judge Clayton Horn) recently directed the Sony/Lifetime film GEORGIA O'KEEFE starring Joan Allen and Jeremy Irons. He also directed and produced BERNARD AND DORIS, an HBO film starring Susan Sarandon and Ralph Fiennes which received 10 Emmy nominations and three Golden Globe® nominations. He also produced and co-starred in GOSFORD PARK (Academy Award® nomination, Golden Globe® nomination, British Academy Award, New York Critic's Award nomination, SAG Award winner). He produced, directed and wrote THE LAST GOOD TIME starring Armin Mueller-Stahl, Maureen Stapleton and Lionel Stander, and directed PARENTS starring Randy Quaid,

Sandy Dennis and Marybeth Hurt. He is the creator/writer/producer of the IFC animation series HOPELESS PICTURES and recently executive produced the second season of CELEBRITY CHARADES for the AMC with Hilary Swank and Chad Lowe.

Bob produced and directed the hit Off-Broadway play, THE EXONERATED starring Richard Dreyfuss and Jill Clayburgh (Drama Desk Award, New York Times #1 Play, Outer Critics Circle Award) as well as the National Tour starring Robin Williams, Stockard Channing, Mia Farrow, among others. He also directed the film version of THE EXONERATED for Court TV.

Bob has appeared in over fifty movies, some of which include MIDNIGHT COWBOY, CATCH 22, CLOSE ENCOUNTERS OF THE THIRD KIND, ALTERED STATES, 2010, ABSENCE OF MALICE, DECONSTRUCTING HARRY, WAITING FOR GUFFMAN BEST IN SHOW, A MIGHTY WIND, GHOST WORLD, GOSFORD PARK and CAPOTE. Bob was most recently seen in TRUST THE MAN with Julianne Moore and Billy Crudup; M. Night Shyamalan's LADY IN THE WATER and Christopher Guest's FOR YOUR CONSIDERATION. He starred in NO RESERVATIONS with Catherine Zeta-Jones and DEDICATION with Billy Crudup. Bob stars in the up-coming Sally Potter film RAGE.

His Broadway appearances include PLAZA SUITE, THE INSPECTOR GENERAL. (Tony nomination) and SPEED THE PLOW, among others. Off-Broadway plays include YOU'RE A GOOD MAN CHARLIE BROWN, THE WHITE HOUSE MURDER CASE, MARIE AND BRUCE, PAVLO HUMMEL and SOME AMERICANS ABROAD.

Bob writes a series of best-selling children's books for Scholastic called "McGrowl." A Chicago native, Balaban's roots are in the entertainment world: his uncle was a longtime president of Paramount Pictures and his grandfather headed production at MGM for many years. He lives in New York with his wife, writer Lynn Grossman, and his children, Hazel and Mariah.

JEFF DANIELS (Professor David Kirk) found his first popular success with TERMS OF ENDEARMENT, playing the philandering husband of Debra Winger's character. His performance in THE SQUID AND THE WHALE earned him Independent Spirit Award and Golden Globe nominations, as well as Newsweek's choice for Best Actor of 2005. Next to be released will be the comedy PAPER MAN, with Ryan Reynolds. In March 2009 Daniels returned to the Broadway stage and was nominated for a Tony for his role in GOD OF CARNAGE the new play by Yasmina Reza.

It was in Milos Forman's RAGTIME that Daniels made his feature film debut. Other film credits include Woody Allen's THE PURPLE ROSE OF CAIRO, Mike Nichols' HEARTBURN, Jonathan Demme's SOMETHING WILD, RADIO DAYS, HOUSE ON CARROLL STREET, MARIE, CHECKING OUT, WELCOME BACK ROXY CARMICHAEL, THE BUTCHER'S WIFE, GRAND TOUR, ARACHNOPHOBIA, GETTYSBURG, SPEED, DUMB & DUMBER, FLY AWAY HOME, 2 DAYS IN THE VALLEY, 101 DALMATIANS, TRIAL AND ERROR, PLEASANTVILLE, MY FAVORITE MARTIAN, ALL THE RAGE, CHASING SHEEP, BLOOD WORK, THE HOURS, GODS AND GENERALS, I WITNESS, IMAGINARY HEROES, BECAUSE OF WINN DIXIE, RV, GOOD NIGHT AND GOOD LUCK, INFAMOUS, THE LOOKOUT, TRAITOR, STATE OF PLAY, AWAY WE GO, and most recently THE ANSWER MAN.

Daniels launched his film career from the New York stage.. Impressed with the 21-year-old actor, guest director Marshall W. Mason invited him to join the acclaimed Circle Repertory Company in New York. His stage credits from this period include THE FARM, Lanford Wilson's BRONTOSAURUS and Corinne Jacker's MY LIFE, co-starring Christopher Reeve and William Hurt. Other New York roles include THREE SISTERS, SHORT CHANGED REVIEW, LEMON SKY (earning Daniels a Drama Desk nomination), and A.R. Gurney's THE GOLDEN AGE. Daniels worked with Marshall Mason again in Lanford Wilson's REDWOOD CURTAIN in 1993. He returned to the Off Broadway stage in 2007 in the critically acclaimed American Premiere of David Harrower's BLACKBIRD. He recently starred in the World Premiere of TURN OF THE CENTURY, a musical directed by Tommy Tune.

Lanford Wilson's FIFTH OF JULY won Daniels his first widespread recognition. After three different productions and filming the play for television, Daniels returned to Circle Rep to star in a one-man show adapting Dalton's Trumbo's JOHNNY GOT HIS GUN, garnering an Obie Award.

Recently Daniels starred in Hallmark Hall of Fame's SWEET NOTHING IN MY EAR opposite Marlee Matlin. Other television credits include Invasion of PRIVACY, A RUMOR OF WAR, THE VISIT, THE CAINE MUTINY COURT MARTIAL, THE JACKIE PRESSER STORY, NO PLACE LIKE HOME, TANNER '88, THE CROSSING, CHEATERS and THE FIVE PEOPLE YOU MEET IN HEAVEN.

In 1991, Daniels established the Purple Rose Theatre Company, a not-for-profit professional theatre in the small town of Chelsea, Michigan. Since then, the PRTC has gained a national reputation as a home for new American plays. Daniels has written twelve plays for the Purple Rose, including APARTMENT 3A, BOOM TOWN and GUEST ARTIST, Runner Up for 2007 Best New Play by the American Theatre Critics Association. In 2003, ACROSS THE WAY was a finalist and Daniels' first nomination for ATCA's Best New Play. In the fall of 2006, the Purple Rose premiered ESCANABA IN LOVE, the second play of Daniels' ESCANABA TRILOGY. ESCANABA IN DA MOONLIGHT sold out in 1995 and 1997, setting the record as the longest-running show in Detroit history. His latest play with music, PANHANDLE SLIM & THE OKLAHOMA KID, premiered at the Purple Rose in June, 2008.

In 1998, he formed Purple Rose Films. The company's first project, ESCANABA IN DA MOONLIGHT was one of 2001's top-grossing independent films and its second venture, SUPER SUCKER, won the Audience Award for Best Feature at the HBO-sponsored U.S. Comedy Arts Festival in Aspen, Colorado, in February 2002.

Daniels' songwriting has taken him all over the country. Initially a way to raise money for the Purple Rose, Daniels' live performance and guitar playing can be found on his three CDs: *"Live and Unplugged At The Purple Rose," "Grandfather's Hat,"* and *"Together Again."* More information regarding his music career can be found at www.jeffdaniels.com.

Daniels was awarded an honorary doctorate from his alma mater, Central Michigan University. In 1991, he received both the Detroit News' Michiganian Of The Year Award and the prestigious Governor's Michigan Artist Award.

MARY-LOUISE PARKER (Gail Potter) is a two-time Golden Globe®, Emmy and Tony Award winner and three-time Tony, two-time Emmy and SAG nominee, with a diverse career in movies, television and on

stage. □□ Parker was most recently seen in family fantasy-adventure THE SPIDERWICK CHRONICLES. She also stars in Showtime's critically-acclaimed hit comedy WEEDS, now in its 6th season, from Emmy-winning writer-producer Jenji Kohan.

Parker will next be seen in A SOLITARY MAN with Michael Douglas, Susan Sarandon and Jesse Eisenberg. She recently starred in the critically praised Western, THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD, and in John Turturro's ROMANCE & CIGARETTES.

Her films include SAVED!, FRIED GREEN TOMATOES, GRAND CANYON, RECKLESS, BOYS ON THE SIDE, THE CLIENT, NAKED IN NEW YORK, BULLETS OVER BROADWAY, THE BEST THIEF IN THE WORLD, Norman René's highly acclaimed LONGTIME COMPANION, PIPE DREAMS and RED DRAGON. "She also starred in THE FIVE SENSES, for which she was nominated for a Genie Award for Best Actress.

Parker starred as Harper Pitt alongside Al Pacino, Meryl Streep and Emma Thompson in the Mike Nichols production of the highly acclaimed ANGELS IN AMERICA for HBO. She received a 2003 Golden Globe Award, 2003 Screen Actors Guild nomination and a 2003-2004 Emmy Award for her performance. Parker was also seen in the Oxygen Channel original film ROBBER BRIDE, based on Margaret Atwood's book of the same name. Her television work includes the Lifetime Original Movie MIRACLE RUN, the CBS telepic VINEGAR HILL, HBO's SUGARTIME and the role of Amy Gardner on NBC's THE WEST WING, for which she received an Emmy nomination. She also starred in the Hallmark Hall of Fame telefilms A PLACE FOR ANNIE, ST. MAYBE and CUPID AND CATE, as well as THE SIMPLE LIFE OF NOAH DEARBORN opposite Sidney Poitier

Her stage work includes her powerful performance in PROOF, for which she received the 2001 Tony Award as well as awards from The Drama Desk, Outer Critics Circle, Drama League, Lucille Lortel, Obie and New York Magazine Awards. She also garnered Tony nominations for the Broadway revival of Craig Lucas' RECKLESS and PRELUDE TO A KISS. She originated the role of L'il Bit in the critically lauded HOW I LEARNED TO DRIVE and her other credits include the Broadway revival of BUS STOP, FOUR DOGS AND A BONE and TH EART OF SUCCESS. She was a co-founder of the Edge Theater with Joe Mantello and Peter Hedges, where she performed in THE AGE OF PIE and THE GIRL IN PINK, among others.

TREAT WILLIAMS (Mark Schorer) Treat Williams has been working as an actor for over 30 years. He began his career in musical comedy on Broadway as an understudy for the male leads in "Grease". He eventually took over the lead role of Danny Zuko for three years. His first important film role was the part of Berger in the film version of HAIR.

His other films have included THE RITZ, THE EAGLE HAS LANDED, PRINCE OF THE CITY, THE PURSUIT OF D. B. COOPER, 1941, SMOOTH TALK, which won first prize at the Sundance Film Festival, ONCE UPON A TIME IN AMERICA, Woody Allen's HOLLYWOOD ENDING, DEEP RISING, The Outrageous Critical Bill in THINGS TO DO IN DENVER WHEN YOU'RE DEAD, THE PHANTOM, DEEP END OF THE OCEAN, THE DEVILS OWN and WHAT HAPPENS IN VEGAS.

His Broadway credits include Grease, OVER HERE, ONCE IN A LIFETIME, LOVE LETTERS, PIRATES OF PENZANCE and Steven Sondheim's FOLLIES. Off Broadway includes BUS STOP, SOME MEN NEED HELP, David Mamet's OLEANNA and CAPTAINS COURAGEOUS.

His television credits include STREETCAR NAMED DESIRE, HOOVER, DEMPSEY, THE LATE SHIFT, and MAX AND HELEN, to name a few. For four seasons he starred as Dr. Andy Brown in the critically acclaimed series EVERWOOD for which he was twice nominated for the Screen Actors Guild Award as best actor. He has been nominated for four Golden Globe® Awards, an Emmy, and has won two Theatre Guild Awards.

His short film TEXAN, by David Mamet, which he directed won best film at three film festivals. His band, D.O.B. with Graham Russell of Air Supply has raised more than half a million dollars for victims of the Tsunami disaster and other charities.

A pilot with over seven thousand hours in the cockpit, Williams has been flying airplanes and helicopters of all shapes and sizes for over 30 years. He has commercial pilot and flight instructor ratings and now flies a Navajo Chieftain. He lives in the mountains of Utah with his wife and two children.

ALESSANDRO NIVOLA'S (Luther Nichols) first professional leading role earned him a Drama Desk Award Nomination for his performance opposite Helen Mirren on Broadway in Turgenev's A MONTH IN THE COUNTRY. The following year he drew critical acclaim and a Blockbuster Award Nomination for playing Nicolas Cage's paranoid genius younger brother in John Woo's FACE/OFF. A series of roles in English movies followed, establishing him as one of the few Americans capable of playing British characters from all regions and classes. He starred as a Hastings fisherman opposite Rachel Weisz in Michael Winterbottom's I WANT YOU, played Henry Crawford in the Patricia Rozema adaptation of Jane Austen's MANSFIELD PARK, and a singing/dancing King Ferdinand of Navarre in Kenneth Brannagh's musical film of Shakespeare's LOVE'S LABOUR'S LOST. Back in the U.S. he starred opposite Reese Witherspoon in BEST LAID PLANS, and played leading roles in JURASSIC PARK 3, and Mike Figgis' TIME CODE.

He returned to the theater to play Orlando to Gwyneth Paltrow's Rosalind in AS YOU LIKE IT at Williamstown, before being reunited with Helen Mirren in Peter Jan Brugge's film THE CLEARING, where he played Robert Redford's son. He earned an Independent Spirit Award Nomination for his performance as the rock singer Ian McNight in Lisa Cholodenko's LAUREL CANYON. Apart from seducing both Kate Beckinsale and Frances McDormand in the film, he recorded the character's songs himself prompting Vogue magazine to write, "he sings Brit pop well enough to get a record deal." He starred in JUNEBUG, which premiered in competition at the 2005 Sundance Film Festival as well as at Cannes and opened to critical acclaim in 2006. He then starred in GOAL and GOAL 2 both with Stephen Dillane, Anna Friel, and David Beckham, playing an international soccer star. In 2007 he starred opposite John Cusack in GRACE IS GONE which won the audience award at Sundance, Ridley Scott's mini-series THE COMPANY and the Lionsgate thriller THE EYE opposite Jessica Alba.

At the 2008 Toronto Film Festival, Alessandro headlined two new films: FIVE DOLLARS A DAY, a father-son road movie opposite Christopher Walken, and WHO DO YOU LOVE?, a bio picture about the life of Chess Records founder Leonard Chess in which he plays Leonard. Alessandro recently took on the

romantic leading role opposite Audrey Tautou in COCO BEFORE CHANEL, a film about the early life of Coco Chanel.

He is a graduate of Yale University with a BA in English.

TODD ROTONDI (Jack Kerouac) lives in New York City where he works as an actor. His first role was at age eleven as Prince Charming in a small community theater located just north of Boston. More recently he played the character of Bryant Montgomery in AS THE WORLD TURNS and starred opposite Alicia Witt and David Morse in the independent short film THE POND. He has also gained attention on an international level as an actor and musician, working with Dutch DJ Don Diablo and Brazilian actress Giovanna Antonelli. In HOWL, he expands his range by playing legendary author Jack Kerouac. In his free time Todd enjoys juicing organic green plants and driving his 1960 Ford Thunderbird that he rebuilt himself. He is also an avid carpenter and owns a successful New York City-based construction company.

JON PRESCOTT (Neal Cassady) graduated from Emerson College in Boston and has since split his time between New York and Los Angeles appearing on television in CSI: NY, LAS VEGAS, LAW & ORDER, AS THE WORLD TURNS, ONE LIFE TO LIVE, WATCH OVER ME, HOT PROPERTIES, and the HBO pilot SUBURBAN SHOOTOUT as well as the films: THE HOLIDAY, CARELESS and PLACEBO. Jon also hosted OUTDOOR INVESTIGATIONS on the Outdoor Life Network (Versus). The show took him from Brazil to the Arctic Sea and locations between investigating environmental catastrophes and extreme sports tragedies.

Growing up outside Portland, Oregon instilled a love for the great outdoors. Whitewater kayaking, mountain climbing, skiing, and rock climbing were easy to learn and love in the Pacific Northwest. Highlights include reaching the summit of Mt. Kilimanjaro with his dad, going for a polar bear swim in the icy waters of the Arctic Sea, cavern and open water diving, and completing several marathons. Now residing in New York, Jon continues pursuing his love of the outdoors in a more urban environment.

AARON TVEIT (Peter Orlovsky) grew up in Middletown, New York where he attended high school and balanced his passion for sports and the arts. He made his professional debut at the age of 19 in the National Tour of RENT, where he was cast by director Michael Grief, who he would go on to work with in the Tony Award winning Broadway musical, NEXT TO NORMAL, creating the role of the son, Gabe and being honored with the prestigious 2009 Clarence Derwent and Helen Hayes awards for his work. Aaron's other Broadway credits include WICKED (Fiyero) and HAIRSPRAY (Link Larkin) a role he also portrayed in the National Touring company. Amidst his New York stage work, he made his film debut, opposite Ricky Gervais in GHOST TOWN. In the summer of 2009 Aaron starred in the new Broadway bound musical CATCH ME IF YOU CAN as Frank Abagnale, Jr, a role Leonardo DiCaprio portrayed in the DreamWorks, Steven Spielberg directed film of the same title. Autumn, 2009 Aaron returned to Broadway in NEXT TO NORMAL and to his recurring role of Trip van der Bilt in the hit CW series GOSSIP GIRL.

ABOUT THE FILMMAKERS

Legends in the field of documentary film, **ROB EPSTEIN AND JEFFREY FRIEDMAN** (Directors, Writers and Producers) are among the most honored Directors, Writers and Producers of nonfiction film, receiving between them two Academy Awards, multiple Emmy Awards, three Peabody Awards and a Guggenheim Fellowship. In support of their work on HOWL, they have been awarded a Rockefeller Fellowship and a Sundance Documentary Fund Grant.

Partners in TELLING PICTURES, the production company they founded in 1987, they have produced and directed numerous hours and short segments for national broadcast on HBO, NBC, MSNBC and PBS, in addition to their celebrated feature documentaries: PARAGRAPH 175 (2000), narrated by Rupert Everett, about the Nazi persecution of homosexuals. (U.S. premiere: Sundance Film Festival, Documentary Jury Prize for Directing. European premiere: Berlin International Film Festival, FIPRESCI Award from the International Federation of Film Critics. Co-production with HBO and Channel 4.); THE CELLULOID CLOSET (1995), narrated by Lily Tomlin, a hundred-year history of gay and lesbian characters in Hollywood movies, featuring interviews with Tom Hanks, Susan Sarandon, Whoopi Goldberg, Shirley MacLaine, Tony Curtis, Gore Vidal, Arthur Laurents, Paul Rudnick, John Schlesinger and others (Sundance Film Festival, Freedom of Expression Award. Peabody Award, DuPont-Columbia Award, Emmy Award for directing. Co-production HBO, ZDF-Arte and Channel 4); COMMON THREADS: STORIES FROM THE QUILT (1989), narrated by Dustin Hoffman, about the first decade of the AIDS epidemic in the U.S. and the government's failure to respond (Premiere: Berlin Film Festival, Interjury Award. Academy Award, Best Documentary Feature, Peabody Award, Emmy Award for original score by Bobby McFerrin.)

Before Telling Pictures, Rob made THE TIMES OF HARVEY MILK (1984), narrated by Harvey Fierstein, about the assassination of California's first openly gay elected official. Sundance Film Festival, Special Jury Prize, New York Film Critics Circle Award, Best Non-Fiction Film, Academy Award®, Best Documentary Feature, Peabody Award, three Emmy Awards. Named by American Film Magazine critics' poll as one of the best documentaries of the decade; chosen by the UCLA Film & Television archive for restoration and preservation. The Criterion Collection will be releasing an edition of the film in 2010.

Rob began his career as co-director of WORD IS OUT, the landmark documentary released in 1977. In 2008, he was awarded the International Documentary Associations (IDA) Pioneer Award for career achievement.

Rob and Jeffrey's films have been released theatrically and on home video in the U.S. by Sony Pictures Classics, Columbia Tri-Star and New Yorker Films. The films are represented internationally by Jan Rofekamp of Films Transit.

Jeffrey began his career in the editing room of such landmark films as RAGING BULL and THE EXORCIST. He has taught in the graduate program at Stanford University and at California College of the Arts. Rob has taught in the graduate film program at Tisch School for the Arts at New York University, and is currently chair of the Film Program at California College of the Arts. They are both members of the

Directors Guild, as well as the Academy of Motion Picture Arts and Sciences, for which Rob also currently serves on the Board of Governors.

Career retrospectives of Epstein and Friedman's work have recently been held at the Institute of Contemporary Art in London and at the Taipei International Film Festival in Taiwan, China.

ELIZABETH REDLEAF's (Producer) love of film and process combined with her ability to make wheels turn has led her to co-found Werc Werk Works, a film production company built on a vision of supporting artists and rewarding its profit partners. She recently completed production on LIFE DURING WARTIME written and directed by award-winning auteur Todd Solondz and starring Shirley Henderson, Allison Janney, Clarán Hinds, Charlotte Rampling, Paul Reubens and Ally Sheedy. She is also an Executive Producer on the new Béla Tarr film THE TURIN HORSE (in production) and the comedy NOBODY directed by Rob Perez (40 DAYS AND 40 NIGHTS). Elizabeth has also been a force in film as a sponsor of the Telluride Film Festival, The Walker Art Center's Women in Vision International Film Festival and the Provincetown Film Festival. She founded and co-chairs the Walker Art Center Film Society with Bill Pohlad of River Road Productions and serves on the IFP Minnesota Advisory Board.

CHRISTINE KUNAWA WALKER (Producer) is an award-winning producer and co-founder and president of Werc Werk Works. She is producer of LIFE DURING WARTIME a Todd Solondz film and the upcoming film HOWL, starring James Franco as poet Allen Ginsberg. She is executive producer on the new Béla Tarr film THE TURIN HORSE (in production) and producer of the recently completed comedy NOBODY directed by Rob Perez (40 Days and 40 Nights). Walker also co-wrote and produced OLDER THEN AMERICA starring Adam Beach and Bradley Cooper, which premiered at the SXSW Film Festival; produced FACTOTUM starring Matt Dillon, Lily Taylor and Marisa Tomei, which premiered at the 2006 Cannes Film Festival and the 2006 Sundance Film Festival; and line produced AMERICAN SPLENDOR, which won the Grand Jury Prize at the 2003 Sundance film Festival and the International Critics Award at the Cannes Film Festival. Christine's awards and recognitions include the Producer's Guild of America Diversity Award, an Independent Spirit Award nomination, Sundance Institute's Producer's Fellowship and the Minnesota Blockbuster Film Fund Award.

GUS VAN SANT (Executive Producer) is a filmmaker who is capable of crafting both deeply unconventional independent films and mainstream crowd-pleasers. He is perhaps best known for directing GOOD WILL HUNTING with Robin Williams, Matt Damon and Ben Affleck. Van Sant was nominated for a Best Director Oscar® in 1998 (Williams won for Best Actor, as did Damon and Affleck for Best Original Screenplay). His most recent film MILK garnered an Academy Award® nomination for Best Director, and the Oscars® for Best Actor (Sean Penn) and Best Screenplay (Dustin Lance Black.)

Van Sant's credits include DRUGSTORE COWBOY with Matt Dillon and MY OWN PRIVATE IDAHO with Keanu Reeves and River Phoenix, both Independent Spirit Award winners. His exploration of the Columbine killings in ELEPHANT earned Best Director recognition at the 2003 Cannes Film Festival, where it also received the festival's highest award, the Palme d'Or. Van Sant was also awarded the Palme d'Or for his films PARANOID PARK (2007) and LAST DAYS (2005).

Other Van Sant films include TO DIE FOR with Nicole Kidman (Golden Globe® Award) and FINDING

FORRESTER with Sean Connery. Van Sant has also directed music videos for David Bowie, Elton John, Hanson and the Red Hot Chili Peppers.

Short films include an adaptation of William S. Burroughs' short story "The Discipline of D.E." (1982) and Allen Ginsberg reading his poem "Ballad of the Skeletons" to the music of Paul McCartney and Philip Glass, which premiered at the 1997 Sundance Film Festival. Van Sant has directed music videos for David Bowie, Elton John, Hanson and the Red Hot Chili Peppers.

In 1992, he received the American Civil Liberties Union of Oregon's Freedom of Expression Award for films that have "let us see inside the lives of individuals we don't often get a glimpse at."

JAWAL NGA (Executive Producer) founded the New York City-based film production company, Tiny Dancer Films, in 2003. He most recently produced LAST CHANCE HARVEY starring Dustin Hoffman and Emily Thompson. He previously produced two films for director Ira Sachs: MARRIED LIFE, starring Pierce Brosnan, Rachel McAdams, Patricia Clarkson and Chris Cooper; AND FORTY SHADES OF BLUE, which won the 2005 Sundance Film Festival's Dramatic Grand Jury prize.

Tiny Dancer Films is also currently developing adaptations of Michael Ignatieff's novel CHARLIE JOHNSON IN THE FLAMES and Daniel Pinkwater's young-adult novel LIZARD MUSIC.

Nga was raised in Tripoli, Libya and London. He graduated from New York University's Tisch School of the Arts in 1996.

ERIC DROOKER (Animation Designer) is a third-generation New Yorker, born and raised on Manhattan Island. His paintings are seen on the covers of *The New Yorker* and in *The Nation*, *Village Voice*, *Newsweek* and *The New York Times* Op-Ed Page. He is the author of Flood! A Novel in Pictures (New York Times Notable Book, American Book Award, 1994), Blood Song: A Silent Ballad and Illuminated Poems, in collaboration with Allen Ginsberg.

Drooker's work as a lyrical novelist is delivered without words, inheriting the mantle of Frans Masereel, the great practitioner of the graphic novel, a politically engaged Belgian Expressionist whose works began appearing shortly after World War I. The idiom has been favored by socially and politically impassioned artists. And Eric Drooker is firmly in that tradition. *Flood!* takes place in the dehumanizing world of a Biblically punished New York; *Blood Song* moves from a pastoral world to a modern metropolis, exploring the role of the individual in nature and society. Andrew Arnold wrote in *Time Magazine*: "Eric Drooker's elegiac, spiritual, and political *Blood Song* has no current peer. Written in a language that anyone can understand, exploring themes of universal interest, Drooker continues Masereel's profoundly democratic artwork."

Allen Ginsberg collected Drooker's work for over a decade before initiating a collaboration that included *HOWL* in its entirety. *Illuminated Poems* unites visionaries of different generations. As Ginsberg wrote: "I was flattered that so radical an artist of later generations found the body of my poetry still relevant, even inspiring.... Drooker's old Poe hallucinations of beauteous deathly reality transcend political hang-up and fix our present American dreams." They still do.

Academy Award® nominee **EDWARD LACHMAN** (Director of Photography) has been filming Hollywood and independent features since the mid '80s. Following education at Ohio University, Athens, he worked as an assistant to such noted lighting directors as Robby Muller, Sven Nykvist and Vittorio Storaro. Over the years Lachman would photograph such films as *Less THAN ZERO* (1987), *THE VIRGIN SUICIDES* (1999) and *ERIN BROKOVICH* (2000), though it was his work on 2002's *FAR FROM HEAVEN* that would find Lachman nominated for his first Academy Award®. More quality work was quick to follow with the independent 2004 drama *STRYKER*, and shortly after lensing Robert Altman's *A PRAIRIE HOME COMPANION* in 2006, Lachman would re-team with *FAR FROM HEAVEN* director Haynes for the Bob Dylan biopic *I'M NOT THERE*. He most recently shot Todd Solondz' *LIFE DURING WARTIME* and the documentary *COLLAPSE*.

JAKE PUSHINSKY (Editor) grew up in San Francisco, attended Sonoma State University and got started in films as a music editor. He is the son of Ted Pushinsky and Kathy Katz. His father is a screenwriter, photographer and copy editor and his mother was a videographer and dancer, who now runs the Children's Book Project in San Francisco. His credits as editor include *FIGHTING*, *COLUMBUS DAY*, the jazz documentary *CHOPS* and *A GUIDE TO RECOGNIZING YOUR SAINTS*

THÉRÈSE DePREZ (Production Designer) has contributed her talents to a diverse list of feature films. Most recently, she has worked with Antoine Fuqua on *BROOKLYN'S FINEST*, designed the sports drama *FIGHTING* and the fantasy *PHOEBE IN WONDERLAND*. She also designed Phillip Seymour Hoffman's forthcoming *JACK GOES BOATING*.

Among her other prominent credits are Spike Lee's *SUMMER OF SAM*; John Cameron Mitchell's *HEDWIG AND THE ANGRY INCH*; Stephen Frears' *HIGH FIDELITY* Mark Pellington's *ARLINGTON ROAD* and *GOING ALL THE WAY*; Todd Solondz's *HAPPINESS*; and Tom DiCillo's *LIVING IN OBLIVION* and *BOX OF MOONLIGHT*. Other films include *I SHOT ANDY WARHOL*, *MR. MAGORIUM'S WONDER EMPORIUM*, *THE RETURN*, *DARK WATER* and *THE DOOR IN THE FLOOR*.

CARTER BURWELL (Composer) has composed scores for the Coen Brothers' films, including the recent *A SERIOUS MAN*, as well as *BLOOD SIMPLE*, *RAISING ARIZONA*, *MILLER'S CROSSING*, *BARTON FINK*, *THE HUDSUCKER PROXY* and *FARGO*. He also scored *THE SPANISH PRISONER* (David Mamet), *THREE KINGS* (David O. Russell), *BEING JOHN MALKOVICH* and *ADAPTATION* (Spike Jonze), *BEFORE NIGHT FALLS* (Julian Schnabel), *VELVET GOLDMINE* (Todd Haynes), *GODS AND MONSTERS* and *KINSEY* (Bill Condon).

Carter previously composed the original orchestral score for the Telling Pictures production of *THE CELLULOID CLOSET*.

Carter has taught film scoring at the Sundance Composer's Lab, the School for Sound (UK), Columbia University, Buddy Baker Film Music Seminar, Havana Film Festival, Edinburgh Film Festival, Cinesonic (Australia), NYU and ASCAP.

CAST (in order of appearance)

Allen Ginsberg JAMES FRANCO
Jack Kerouac TODD ROTONDI
Neal Cassady JON PRESCOTT
Peter Orlovsky AARON TVEIT
Ralph McIntosh DAVID STRATHAIRN
Jake Ehrlich JON HAMM
Lawrence Ferlinghetti ANDREW ROGERS
Judge Clayton Horn BOB BALABAN
Gail Potter MARY-LOUISE PARKER
Jack's Girlfriend HEATHER KLAR
Allen's Girlfriend KADANCE FRANK
Mark Schorer TREAT WILLIAMS
Sailor JOE TORONTO
Hustler JOHARY RAMOS
Neal's Girlfriend NANCY SPENCE
Luther Nichols ALESANDRO NIVOLA
David Kirk JEFF DANIELS
Allen Ginsberg HIMSELF

Six Gallery Audience

PAIGE ALLEN
NIKKI BORGES
ERICA BOSESKI
DEBORAH BOWMAN
OLMO CEFA
MARGO CURRY
ALEX EMANUEL
CECILIA FOSS
MICHAEL GOUGH
DIANE HESS

ANNA KUCHMA
PAUL LETERSKY
CARL LOW
MATTHEW MARTIN
DESIREE MATTHEWS
GALWAY MCCULLOUGH
DERIC MCNISH
PHIL NEWSOM
MARISSA PEPPLER
KIMBERLY PRENTICE

ALLYSON REILLY
SEAN REILLY
CHARLES RUBEY
STEPHANIE SCHMIDERER
CHAD SCOTT
TROY SKEETERS
MATTHEW STALEY
RAFE TERRIZZI
ROB TODE
LISA WHITT

Courtroom

JEREMIAH ALEXANDER
MARIA-ELAINA ANTONIOU
KATHERINE BOYLE
PETER BUSH
BARBARA DANICKA
JOHN FARRER
WILLIAM FOWLE
ANDREW GOLDFARB
JEANNETTE GOULD
EDDIE EARL HATCH
DENNIS HEARN
BILL HUNTER
JOHN JETT

MARTIN KALWILL
RON KEITH
CAITLIN MCCOLL
HELEN MERBER
CYRIL MERLE
ANTONIA MOLINA
KAT MURELLO
J.T. O'CONNOR
JON PREVATT
DENNA REILLY
NATALI RETON
MOSS ROBERTS
HARRIET ROSENTHAL

INA ROSENTHAL
STACY SCOTTE
ALI SHARAF
PATRICK ELLISON SHEA
BARBARA SIGEL
MARC SKLAR
JOANNA SPANO
CATHY SPEARS
JOSEPH STARBIN
CRAIG THOMPSON
BERNICE TOLAND
DIANNE ZAREMBA
ROSE ZINGALE

Written for the Screen and Directed by Rob Epstein & Jeffrey Friedman

Produced by Elizabeth Redleaf
Christine Kunewa Walker

Produced by Rob Epstein
Jeffrey Friedman

Executive Producers Gus Van Sant
Jawal Nga

Director of Photography Edward Lachman, ASC

Production Designer Thérèse DePrez

Editor Jake Pushinsky

Costume Designers Kurt and Bart

Music by Carter Burwell

Music Supervisor Hal Willner

Animation Designed by Eric Drooker

Animation Producer John Hays

Co-Producers Brian Benson
Andrew Peterson
Mark Steele

Associate Producers Peter Hale
Bob Rosenthal

Associate Producers Ken Bailey
James Q. Chan
Kelly Gilpatrick

Line Producer Lynn Appelle

Casting by Bernie Telsey, CSA

Unit Production Manager	LYNN APPELLE
First Assistant Director	TOM FATONE
Second Assistant Director	NICK E. VANDERPOOL
Production Supervisor	DEVORAH DEVRIES
Camera Operator	GERARD SAVA
1st Assistant Camera	RICK GIOIA
2nd Assistant Camera	CHRIS PATAK
Loader	JORDAN LEVIE
B Camera Operator	RICHARD RUTKOWSKI
B Camera 1st Assistant Camera	GLEN KAPLAN
Additional Loader	MARY NEARY
Still Photographer	JOJO WHILDEN
Art Director	RUSSELL BARNES
Art Production Assistant	STEPHANIE SHANNON
Art Interns	HUNTER HARRIS BLACKWELL HIRD WILLIE LEON
Property Master	JEFF BUTCHER
Prop Production Assistant	SHANE INGERSOLL
Set Decorator	ROBERT COVELMAN
Leadman	BOBBY PROVENZANO
Set Dresser	FRAZER NEWTON
Dresser	FRITZGERALD FRANCOIS
Art Department Production Assistant	DAMION DIXON
Charge/Camera Scenic	PAUL JAMES HECKER
Assistant to Mr. Epstein and Mr. Friedman	MATTHEW SHAPIRO
Assistant to Ms. Redleaf and Ms. Walker	HEIDI HARLAN
Accountant	BRENT PEEBLES
1st Assistant Accountant	KEITH JACOBS
Payroll Clerk	JAMIE MORRIS
Production Coordinator	CANELLA WILLIAMS-LARRABEE

Production Secretary	KELSI RUSSELL
Production Office Assistant	JACK WALKER DANELLE ORANGE
Production Office Interns	JASON ALVAREZ MARY-LYNN CESAR FABIO GATTO ROBERT MOORE MEAGHAN PEREZ TERRY PERRY KAYLA RODRIGUEZ RUSSELL ROUBIN VANITA SHASTRY
Script Supervisor	TONY PETTINE
Gaffer	JON DEBLAU
Best Boy Electric	LANCE A. SHEPHERD
Generator Operator	JOSHUA A. SOLSON
Electrics	CASEY FORD CHRISTOPHER STUDLEY
Key Rigging Electric	RICHIE FORD
Rigging Electrics	WALTER DOMINICS MAX KALMANOWICZ ROBERT RICCOBONO
Key Grip	JIMMY MCMILLAN
Best Boy Grip	DIVINE COX
Dolly Grip	LAMONT CRAWFORD
Company Grip	TONY ARNAUD
Grip	ED KOZA
Key Rigging Grip	DAVE MCCALISTER
Rigging Grips	CHARLIE PRICE THOMAS VAUGHUN
Key Hair Stylist	COLLEEN CALLAGHAN
Hair Assistant	JOE WHITMEYER
Additional Hair	LAZARO ARENCIBIA CARMEN RIVERA
Make-Up Department Head	PERSEFONE KARAKOSTA
Key Make-Up Artist	SARIT KLEIN
Assistant Make-Up	JAMES SARZOTTI

Costume Supervisor	LAURA STEINMAN
Key Costumer	PAM AARON
Additional Costumers	CAROL MELENNAN ELI WEISS
Costume Tailor	SARAH SCHAUB
Wardrobe Production Assistant	STEPHANIE MAUS
Costume Interns	LEXYROSE BOIARDO NINA ROUSSARIE MARY WULIGER
Location Manager	ABIGAIL ZEALEY BESS
Parking Coordinator	CISCO MARCIAL
Location Production Assistant	MICHAEL MORGAN
Additional Location Production Assistant	MICHAEL MIZRAHI
Location Scout	WING YEONG
2nd 2nd Assistant Director	KIMBERLY ANNE THOMPSON
Key Set Production Assistant	LUKE TOMALIN SHERMAN
Paperwork Production Assistant	DANIEL LUGO
1st Team Production Assistant	ERIC LAFRANCHI
Background Production Assistant	AMY L. WEISHAAR
Walkie Production Assistant	BENJAMIN KAISER
Set Production Assistant	EMMETT J. HARTY, JR.
Set Interns	BEN KATZ ROBERT MOORE
Stand-in for James Franco	JEFF CHENA
Sound Mixer	JAN MCLAUGHLIN
Boom Operator	GIOIA BIRKETT-FOA
Second Boom/Cable Utility	PHILIP ROSATI
Transportation Captain	TIM WOODS
Drivers	TERRY ADAMS JESSE BOWMAN FEATHER LAROCHE ROBERT LEAVER AUSTEN MARTINEZ JOSEPH WOOD
Casting	DAVID VACCARI, CSA TIFFANY LITTLE CANFIELD, CSA
Casting Associates	CARRIE ROSSON, CSA

	BESS FIFER, CSA
Casting Assistant	PATRICK GOODWIN, CSA
Extras Casting	GRANT WILFLEY
Extras Casting Associate	RICHARD BURRIDGE
Caterer	GOURMET TO U, ANTHONY TORRE
	HENRY'S INTERNATIONAL CUISINE, PABLO PERALTA
Craft Service	EAT CATERING KIMBERLY FERGUSON PATRICK MARSHALL SUSAN STREIT DANIELLE WILSON
Soundstage	STANDARD MOTOR ACUMEN CAPITAL PARTNERS, LLC
Six Gallery Paintings by Paintings in Allen's apartment	PAUL G. FERO GENE DEPREZ
EPK Camera Operator	YAHIEL HERZOG
EPK Sound	DAVID CURTIN BETSY NAGLER
EPK Actor Interviews	ETIENNE KALLOS
EPK Animation Interviews	ANTHONY CROSON WILL WEPRIN
Head of Animation	JOHN HAYS
Animation - U.S.	
Animation Studio	WILDBRAIN MAVERIX STUDIOS LLC
Animation Editors	STAN WEBB KEVIN N. BAILEY
Additional Animatic Editor	MIKE TOUMEY

Animation Production Managers MICHAEL BAKER
ALLISON P. BROWN

Animation Storyboard Artists ERIC DROOKER
JOHN HAYS

Additional Storyboard Artists GORDON CLARK
MICHAEL JANTZE
CHRIS LANIER
TOM RUBALCAVA

Animation Art Director TOD POLSON

Lead Character Designer ERIC DROOKER
Animation Character Design ED BELL
VALENTINO "ACHIU" SO

Digital Production Artist ERIKA KOPMAN

Animation - Thailand

Animation Studio THE MONK STUDIOS

Animation Executive Producer JUCK SOMSAMAN

Animation Producer VALTHIP SRINAKA

Animation Production Supervisor TOD POLSON

Animation Coordinators AIMSINTHU RAMASOOT
RUJIRA POKSOMBOONKIJ
SIRIPHON ANUNTASOMBOON

CG Supervisor SALVADOR SIMO

Layout Supervisor LEE CROUDY
SASAPITT RUJIRAT

Layout Artist ANUSART SAPCHAROENCHAI
CHALERMPHOL WATTANAWONGTRAKOOL
THAWATCHAI CHUNHACHAI
CHAWALIT KAEWMANEE

Animation Supervisor THUNYAWAT PUNYA-NGARM

3D Animators CHET JEAMKITRUNG
CHUTINART WARUNYUWONG
RAPIPOL KOOMSUP
INGO SCHACHNER
SAKARET LIMSITHONG
ASAWIN KONPLEAN

2D Animators ANGEL AGUIRREGOMOZCORTA
THOMAS-BO HUUSMANN
BENJAMIN NIELSEN
JAN RYBKA
HENRIK SOENNIKSEN

Lighting Leads NAT ANUNTKOSOL
NUTTAKORN TRIVITTAYAKORN

CG Artists JUDE ADAMSON
SRIPRACHUM KONGWISAWAMIT
WANIDA LERTWECH
GAGAN MEHTA
KATHA NA BADALUNG
PITTAYA PROM-IN
POUL RIISHEDE
WITTAYA WATTANAPASIT
ANUCHA WONGKARNKAH

Art Department PATIPAT ASAVASENA
CHAKRIT NONKOME
WANICHAYA PHRAEJUNYA
NARONGCHAI SINGHAPAN
SIRID GARFF VEJRUM
DEJVISIDH VONGSHINSRI

Model Supervisor THANITTHA PROMPATIMA

Modelers NATTAVUT BOONCHU
TANOO CHOORAT
PANITI KLIENGSA-ARD
AMNART NILBUTR
TEERAWAT PHO-OB

WORAPAT SURACHAI
ANURAK WASAENDEE

3d Texture Artists THANASAN SAKULSANSERN
RAWAT SIKHEMNGAM

Riggers ATTAPORN KANJANASAHAS
SAHASIN TANGKIJJAVISUTH
SOMCHAI TONGYOD

Editors MONTIEN SUPALAK
CHATCHAWAN THAINPRATOOM

System and IT PAKORN CHUTINIMITKUL
SIRIKORN KARUNYALERT
PITCHAPORN SUMANON
JARTURONT SUPIYAPHUN
TODSAPON KIWSUWANNASUK

Pipeline Technology PREECHA BUNDRIKWONG
TANARAT LUANG-ON
SANPECH SATRAWAHA

POST PRODUCTION

Post Production Office TELLING PICTURES

1st Assistant Editor KEVIN N. BAILEY

Researcher EMILY Q. OSBORNE
Additional Research MARCUS DAVIES
MIMI MUNSON

Post Production Sound Services Provided by BISON BISON STUDIOS
Supervising Sound Editor LORA HIRSCHBERG
Sound Effects Editor BRANDON PROCTOR
Sound Designer TOM MYERS

Mix Facility SKY SOUND (LOGO)
Re-Recording Mixer LORA HIRSCHBERG
ADR/Foley Mixer FRANK RINELLA
ADR Recordist CHRISTOPHER BARRON

Foley Artist DENNIE THORPE
Foley Recordist SEAN ENGLAND
Mix Technician ZACH MARTIN
Recordist SCOTT R. LEWIS
Engineering Services JAMES AUSTIN
DOUG FORD

Dolby Sound Consultant DAN SPERRY

Musicians
Cello MAYA BEISER
Guitar DAVID TORN
MARC RIBOT
Violin LAURA SEATON
Woodwinds BOHDAN HILASH
Bass FIMA EPHRON
Piano CARTER BURWELL

Orchestrated by CARTER BURWELL

Music Engineers LAWRENCE MANCHESTER
BRYAN SMITH
MISSY SMITH

Composer's Assistant DEAN PARKER

RECORDED AT CLINTON RECORDING STUDIO AND THE
BODY STUDIO, NEW YORK CITY

Music mixed at THE BODY STUDIO

COLOR BY TECHNICOLOR
Dailies Advisor JOEY VIOLANTE
Dailies Colorist JOSH OLIVE
Dailies Project Manager KRISTYN DIPANE

Digital Intermediate TECHNICOLOR NEW YORK
Digital Intermediate Colorist TIM STIPAN
Digital Intermediate Engineer MICHAEL P. WHIPPLE
Online Editors JESSICA ALLEN
JAY TILLEN

Digital Intermediate Executive Producer	BARBARA JEAN KEARNEY
Digital Intermediate Producer	DANA BLODER
Digital Intermediate Advisors	CHARLES HERZFELD DANIEL PANE
Visual Effects	MARK CHRISTIANSEN
Motion Graphics	ARON KANTOR
Archival Up-conversion/High-definition mastering	VIDEO ARTS, SAN FRANCISCO, CA
Moloch card by	PABLO FERRO
Title Design	EDGEWORX
Creative Design for Edgeworx	DAVE TECSON
Executive Producer for Edgeworx	CASSANDRA DEL VISCIO
Credit roll design	BEN LAFFIN
Interns for Telling Pictures	SHARON BARNES TAYLOR CHENETTE IAN DANSKIN EMMA ELLIS MICHAEL GOODIER FREDERICK KURNIADI HANH NGUYEN KRISTINA WILLEMSE
Equipment provided by	ARRI CSC NEW YORK
Production Legal Services	EISNER, FRANK & KAHAN
Additional Legal Services	SLOSS, ECKHOUSE, BRENNAN LAWCO LLP PAUL BRENNAN JERRY DASTI
Banking Services	BANK OF AMERICA
Payroll Services	ENTERTAINMENT PARTNERS FRANCINE OLSEN

Insurance TAYLOR & TAYLOR ASSOCIATES

Accounting Services JFA, INC.

Post Accountant STEVE BOYLE

Assistant Post Accountant ELIZABETH HANLEY

Accounting for Telling Pictures CAROL WALLACE

RICHARD D. TONG, TONG & FONG CPAS

Clearances CLEARANCES UNLIMITED

Music Licensing RACHEL FOX

Songs

“Tonight At The Sands”

written by Jack Arel and Jean-Caude
Petit

ZFC Music (ASCAP)

Courtesy of FirstCom Music

“Steve’s Place”

written by Steve Gray (PRS)

Bruton APM (ASCAP)

Courtesy of Associated Production
Music

“To Have & Havier”

written by Danny Baker

First Digital Music (BMI)

Courtesy of FirstCom Music

“Dim The Lights”

written by Teddy Lasry

ZFC Music (ASCAP)

Courtesy of FirstCom Music

“On The Beat”

written by Mel Young

ZFC Music (ASCAP)

Courtesy of FirstCom Music

“Uptown Boogie”

written by Teddy Lasry

ZFC Music (ASCAP)

Courtesy of FirstCom Music

“Lady Be Good”

written by George Gershwin and Ira
Gershwin

WB Music Corp. (ASCAP)

Performed by Dizzy Gillespie, Milt
Jackson, Joe Carroll

Courtesy of Savoy Label Group

“A Horace, of Course”

written by Mark Matthews and Kathryn
Matthews

ZFC Music (ASCAP)

Courtesy of FirstCom Music

“Forever Hers”

written by David Chesky and Eddie
Waltman

(awaiting publishing credit and
performing rights society)

Courtesy of Manhattan Production
Music

“This Wheel’s on Fire”

written by Bob Dylan and Rick Danko

© Dwarf Music (ASCAP)

Performed by Bob Dylan and The Band

Courtesy of Columbia Records

By arrangement with Sony Music
Licensing

Archival Material Courtesy of

JERRY ARONSON, *THE LIFE AND TIMES OF ALLEN GINSBERG*

BBC MOTION GALLERY

HAROLD CHAPMAN/TOPFOTO

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ALLEN GINSBERG, LLC

BURT GLINN/MAGNUM PHOTOS

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CHESTER KESSLER

KPIX/CBS 5 SAN FRANCISCO

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SUBWAY FOOTAGE BY DAN O'REILLY-ROWE

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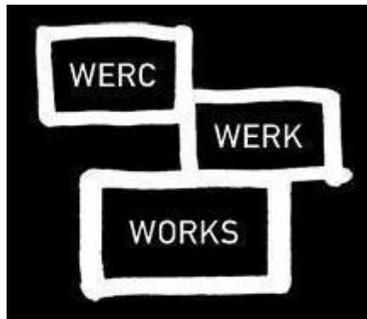
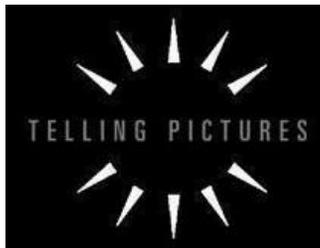
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