

FRANCES McDORMAND  
CHRISTIAN BALE  
KATE BECKINSALE  
NATASCHA McELHONE  
and  
ALESSANDRO NIVOLA  
in

# "LAUREL CANYON"

a film by  
Lisa Cholodenko

103 Minutes. Rated R by the MPAA.  
A Sony Pictures Classics Release.

EAST COAST:

MAGIC LANTERN, INC.  
JESSICA UZZAN  
AMY GORDON  
250 WEST 57TH STREET  
SUITE 1718  
NEW YORK, NY 10107  
PHONE: (212) 586-7233  
FAX: (212) 586-7282  
[www.magiclanternpr.com](http://www.magiclanternpr.com)

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8271 MELROSE AVENUE,  
SUITE 200  
LOS ANGELES, CA 90046  
PHONE: (323) 655-0593  
FAX: (323) 655-7302

EXHIBITOR CONTACTS:

SONY PICTURES CLASSICS  
CARMELO PIRRONE  
MARISSA MANNE  
550 MADISON AVENUE,  
8TH FLOOR  
NEW YORK, NY 10022  
PHONE: (212) 833-8833  
FAX: (212) 833-8844

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## LAUREL CANYON

### Cast

|                          |                       |
|--------------------------|-----------------------|
| Jane                     | FRANCES McDORMAND     |
| Sam                      | CHRISTIAN BALE        |
| Alex                     | KATE BECKINSALE       |
| Sara                     | NATASCHA McELHONE     |
| Ian                      | ALESSANDRO NIVOLA     |
| Fripp                    | LOUIS KNOX BARLOW     |
| Rowan                    | RUSSELL POLLARD       |
| Dean                     | IMAAD WASIF           |
| Mickey                   | MICKEY PETRALIA       |
| Claudia                  | MELISSA DE SOUSA      |
| Darla                    | ALEXANDRA CARTER      |
| China                    | MICHELLE DEMIRJIAN    |
| Wyatt                    | RICK GONZALEZ         |
| Mr. Elliot               | DENNIS HOWARD         |
| Mrs. Elliot              | CATHERINE McGOOHAN    |
| Woman 1                  | JUDITH MONTGOMERY     |
| Woman 2                  | PATRICIA PLACE        |
| Cambridge party guest #1 | WILLO HAUSMAN         |
| Cambridge party guest #2 | GREG WOLFSON          |
| Cambridge party guest #3 | BRANDY NIGHTINGALE    |
| stewardess               | CATHARINE SCOTT       |
| Tom                      | MARCUS ASHLEY         |
| Hospital patient #1      | LYLE KANOUSE          |
| Hospital patient #2      | MARCIA CHOLODENKO     |
| Gloria                   | GINA DOCTOR           |
| Landlord                 | LAURI JOHNSON         |
| Manager                  | TOM GRIFFITHS         |
| ER doctor                | REEF KARIM            |
| Elderly man              | LOU CUTELL            |
| Elderly man's dog        | ZEUS                  |
| Justin                   | NICK KIRIAZIS         |
| Laura                    | HEIDI SULZMAN         |
| Mark                     | ARIEL FELIX           |
| Debby                    | MARIE BLANCO          |
| Room service guy         | TED KOLAND            |
| Concierge                | PHILIP PAVEL          |
| Doctor                   | MARK ROGERSON         |
| Soft rocker              | JUSTIN MELDAL-JOHNSEN |
| Mark Linkous             | HIMSELF               |
| Daniel Lanois            | HIMSELF               |

# LAUREL CANYON

## Filmmakers

|                         |   |
|-------------------------|---|
| Written and Directed By | LISA CHOLODENKO                         |
| Producers               | SUSAN A. STOVER<br>JEFFREY LEVY – HINTE |
| Executive Producer      | SCOTT FERGUSON                          |
| Co-Producers            | DAVID McGIFFERT<br>DARA WEINTRAUB       |
| Director of Photography | WALLY PFISTER                           |
| Production Designer     | CATHERINE HARDWICKE                     |
| Editor                  | AMY E. DUDDLESTON                       |
| Music Supervisor        | KARYN RACHTMAN                          |
| Original Score          | CRAIG WEDREN                            |
| Costume Designer        | CINDY EVANS                             |
| Casting                 | DEBORAH AQUILA, C.S.A.<br>TRICIA WOOD   |

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## LAUREL CANYON

### Synopsis

"Laurel Canyon," a street that runs through the heart of the Hollywood Hills, has for decades been a sort of Greenwich Village of the West, home to many musicians, actors, artists and other bohemian types. Among its current residents is Jane (Frances McDormand), a veteran record producer, trying to come up with a hit single for a British band whose lead singer Ian (Alessandro Nivola) is her much younger lover.

Jane's son Sam (Christian Bale) and his fiancée Alex (Kate Beckinsale) are both recent graduates of Harvard medical school. Conservative and serious, the couple move to Los Angeles to complete their studies, planning to stay in Jane's home, which she had promised would be vacant. But when they arrive, Sam is distressed to discover Jane and the band still working in Jane's home recording studio. Jane's carefree lifestyle is anathema to Sam, who has devoted his life to being anyone but his mother's son. Sam and Alex begrudgingly agree to stay at Jane's house until they can find an alternative place to live.

Once in the house, however, Sam and Alex's tight control over their lives begins to unravel. Increasingly, Alex finds herself seduced by Jane and Ian, leaving Sam adrift, vulnerable to the approach of fellow medical resident Sara (Natascha McElhone).

The Brit-pop sounds of Ian's band and the sunbleached southern California landscape set the tone for this rigorously honest exploration of relationships between people with wildly divergent world views.

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## LAUREL CANYON

### A Conversation with Lisa Cholodenko

*Was there a literal inspiration for "Laurel Canyon?"*

I think the first germ of the story came when I was finishing up "High Art." I was in the editing room in New York with my editor Amy Duddleston. We'd been cutting for a long time and to keep our energy up we took a lot of breaks and listened to a lot of music. One morning, Amy brought in the Joni Mitchell record "Ladies of the Canyon." I hadn't heard that record in a long time. We listened to it beginning to end. I was looking at the cover—a painting that Joni Mitchell did of a hillside up in Laurel Canyon where she lived at the time. We started spinning a yarn about people who lived up there: what their lives were like, what Joni Mitchell's life must have been like. So the character of Jane was born out of that morning in the editing room over four years ago.

*The record triggered a memory for you, but what does the location of Laurel Canyon mean?*

Laurel Canyon is a strange island in the middle of Los Angeles; it's a kind of time warp wedged between Hollywood and the San Fernando Valley. It has its own history and morality and culture that's distinctive from anywhere else in LA. It has a kind of hippie quality and it also has a timeless quality. It has a lawless quality to it as well, which seems to change each decade. Rumor has it was an outpost for Hollywood players to conduct their clandestine affairs and in the sixties and seventies it had the rock 'n' roll drug culture which gave way to a more seedy hard drug/porno culture—the "Boogie Nights" era. Then recently there was a resurgence of the younger movie industry and nouveau music culture. I think it's always been attractive to people who are less conventional or are interested in being identified with a culture that is less conventional. It held an endless curiosity for me when I was a kid. It felt strangely comforting, more like me than where I was (in the Valley).

*The moral choices the characters make seem pretty rough on paper, but when you're watching the film, somehow you sympathize with them. They're not judged.*

I'm not sure I had a moral to the story, because I don't feel moralistic when it comes to desire and emotion. But I would boil it down to this—the movie is about fidelity, all aspects of it—fidelity between parents and children and fidelity between lovers. I was asking a lot of questions at the time about commitment and loyalty and it felt important to do something fresh with those questions. I wanted to get into the minutia of what it is that makes people stray from committed relationships, how the situations can happen, and how people find their way through.

*The couple of Sam and Alex both have other people seducing them. What do you feel about those two characters? They have a strong bond together, but what do you think leads them to have these adventures?*

They're both repressed and morally naïve or idealistic. People like that are ripe for falling off the wagon. Sam styled himself in reaction to his mother. His mother has no hang-ups about open relationships or infidelity. It's not in her vocabulary, so Sam's personality has been shaped in response to that. Sam needs to falter to be a full human being. Whether you succumb or not, I think you have to be butted up against your own temptations and boundaries to shape more realistic values.

The Alex character is repressed, having never been in an environment like Jane's house or around a person like Jane. Similarly, she needs to come up against those questions, temptations, and adventures to be an adult. It's kind of a coming of age story about a person learning to make adult commitments. It's being around that which you fear the most and that which is taboo. On some level you've got to confront these things to lead a fuller life.

*Is their relationship stronger because of this story? Because of what they had?*

As you leave them at the end of the film: they have the potential to be stronger or the potential to separate. In the end, I felt like it was artificial to say what would happen to them one way or the other. It felt more honest to me to leave them where I do. It also felt like it would be more gratifying to the audience not to have their conclusion spelled out. It's a journey that seemed compelling in the information that it leaves them with. That's the food for thought.

*If those two characters are going through a growth process, does Jane stay more or less the same?*

I wanted to show that everybody changes in a way. If Sam moves a bit to the left, then Jane moves a bit to the right. In that way they're coming closer together. He'll never be as open as her and she'll never be entirely different, but I wanted to show that she has a moment of reckoning with the implications of her actions. She considers the ramifications of her behavior with a weight that maybe has never been there before. She's sort of a late developer. She comes to see emotional responsibility in a new light.

*Jane is a person that's never grown up, but then there's also this part of her that really seems positive when you contrast her to how uptight her son is. She takes life in a more relaxed way.*

She is sort of an unwitting feminist hero, I guess. I think Jane is made more interesting by Frances herself. It feels like her spirit is spilling out all over the place, which is great. At first I thought, "is this character consistent?" She's tender here, she's brassy there, and she's sarcastic there. Now when I look at her, I see a full, rich and complex character.

*Do you see a connection between "High Art" and "Laurel Canyon?" They are both about tense relationships.*

Both movies are about the complications of intimacy. In both of them, there are moments of celebration of the joys or the passions of intimacy. But the majority of the two narratives are about the complications. But it's definitely not an over-determined thing. I'm not really a cynic. I'm sort of the opposite. I look at what's difficult in relationships. But ultimately, working through those challenges is what makes relationships stronger. The minutia of intimacy, the seduction, danger, confusion and relief in it, fascinate me. One way or another, I'll probably keep making movies about these things.

\* \* \*

## LAUREL CANYON

### About the Cast

**CHRISTIAN BALE** (Sam) has attracted one of the largest followings on the internet to date, prompting Entertainment Weekly to name him one of the “most powerful cult figures of the past decade.” Known for his uncanny ability to nail accents down to a precise art, British actor Bale use his skills again in playing American Sam in “Laurel Canyon.”

“Sam grew up amidst all this creativity and chaos that was his mother’s life,” notes Bale. “His form of rebellion against that has been to create order in his life and to make sense of everything as best he can. He and his fiancée Alex feel strong in their choices, in their studious life. But, when they come to the West Coast, it starts to unravel for them both.”

An actor since age nine, Bale made a strong impression with audiences when he was selected to star in Steven Spielberg’s “Empire of the Sun” (1987) which earned him a special National Board of Review award. His starring role in Mary Harron’s controversial and notorious film “American Psycho” earned him more critical acclaim as did his performance in John Singleton’s recent remake of “Shaft” leading Premiere Magazine to call him one of the “Hottest Leading Men Under 30” and Interview Magazine to name him one of the “Most wanted actors of the new millennium.” Bales’ other film credits include “Captain Corelli’s Mandolin,” “A Midsummer Night’s Dream,” “All the Little Animals,” “Metroland,” “Velvet Goldmine,” Jane Campion’s “Portrait of the Lady,” “Secret Agent,” “Little Women,” “Swing Kids,” “Newsies,” Kenneth Branagh’s “Henry V” and “Prince of Jutland” where he first worked with his “Laurel Canyon” co-star Kate Beckinsale. Bale has provided the voice of Thomas for the animated Disney film “Pocahontas.” His television roles include “Mary, Mother of Jesus” (1999), “Treasure Island” (1989), “Anastasia: The Mystery of Anna” (1986), and, for the BBC, “A Murder of Quality” (1990) and “Heart of the Country” (1986).

Bale will next be seen in the futuristic drama “Equilibrium” with Emily Watson and the post-apocalyptic thriller “Reign of Fire.”

Academy Award-winning actress **FRANCES McDORMAND** (Jane) was drawn to the immediacy of her “Laurel Canyon” character. “Jane is a record producer. She is always in the here and now, about living in the moment. I was drawn to her because of how she was written on the page. A lot of scripts offer you a blueprint for the character, but here it was all written down. I had to do it.”

A Best Actress Academy Award winner for her performance as Marge Gunderson in the acclaimed Coen Bros. film “Fargo,” McDormand also has been nominated in the supporting actress category for her roles in “Mississippi Burning” and “Almost Famous.”



She recently starred in the Coen Bros. release "The Man Who Wasn't There" and "City by the Sea" with Robert DeNiro for director Michael Caton-Jones. Her duo work in Cameron Crowe's "Almost Famous" and Curtis Hanson's "Wonder Boys" earned her several award citations including the LA Film Critics Award for Best Supporting Actress (cited for both films), as well as Golden Globe, Screen Actors Guild, BAFTA, and Academy Award nominations for "Almost Famous."

To date she has starred in four films for the Coen Bros: "Blood Simple," "Raising Arizona," "Fargo," and "The Man Who Wasn't There." Others screen credits include John Sayles' "Lone Star," Robert Altman's "Short Cuts," John Boorman's "Beyond Rangoon," Sam Raimi's "Darkman," Bruce Beresford's "Paradise Road," Ken Loach's "Hidden Agenda," Daisy V.S. Mayer's "Madeline," Gregory Hoblit's "Primal Fear," Alan Taylor's "Palookaville," Alan Parker's "Mississippi Burning," and Mick Jackson's "Chattahoochee."

McDormand's telefilm credits include Martha Coolidge's "Crazy in Love," Tommy Lee Jones' "The Good Old Boys," Kathy Bates' "Talking With...," and Martin Bell's "Hidden in America." She also provides narration for the Fox Family Channel series "State of Grace."

McDormand studied acting at the Yale School of Drama. Her stage successes include a Tony-nominated performance as Stella in "A Streetcar Named Desire," the original Lincoln Theater Center production of "The Sisters Rosenzweig," and The Public Theatre production of "The Swan." More recent stage credits include a production of "A Streetcar Named Desire," this time as Blanche DuBois, the Obie Award-winning new play "Oedipus" with Billy Crudup and the Wooster Group production of "Phaedre" with Kate Valk and Willem Dafoe.

Currently, McDormand resides in New York with her husband Joel Coen and son Pedro.

British actress **KATE BECKINSALE** (Alex) starred in two of last year's biggest and most visible films—Michael Bay's historical drama "Pearl Harbor" and the comedy hit "Serendipity" with John Cusack.

"My character Alex undergoes a major transformation in the film and I was really challenged by that," Beckinsale explains. "She starts out as an academically high-achieving snob about to get married. Her exposure to her fiancée's mother leads her to discover that she's ready to move out of the narrow confines of her life. Always a good girl, she's about to find out that that's not always a good thing."

The daughter of actors, Beckinsale attended public school in London and, later, Oxford University for three years. As a teen, she won two separate writing contests, one for stories, the other for poetry. Though she acted in several television productions, including 1993's "Prince of Jutland" where she first worked opposite her "Laurel

Canyon" co-star Christian Bale, Beckinsale first attracted considerable attention for her starring role in John Schlesinger's comedy "Cold Comfort Farm."

More recently, Beckinsale has starred in the Merchant/Ivory production "The Golden Bowl," and with Claire Danes in the drama "Brokedown Palace." Her other screen roles include Whit Stillman's comic charmer "The Last Days of Disco," and "Shooting Fish." Additional screen credits include Kenneth Branagh's "Much Ado About Nothing," "Haunted" with Aidan Quinn, and "Marie Louise." Television credits include "One Against the Wind," "Anna Lee," and "Rachel's Dream." Stage roles include productions of "The Seagull," and "Clocks and Whistles."

Beckinsale is married to British actor Michael Sheen. The couple has a three-year-old daughter.

London born actress **NATASCHA McELHONE** (Sara) sees her character Sara clearly and precisely. "She's a second year psychiatric student who's very sure of what she wants," notes McElhone. "She wants Sam and he's taken. She slowly begins to see a window of opportunity, however, and is waiting to make her move."

McElhone made a striking impression on audiences in the 1996 Merchant/Ivory production "Surviving Picasso" in which she starred opposite Anthony Hopkins. Her other film credits include "The Devil's Own" for Alan J. Pakula, "Mrs. Dalloway," the international phenomenon "The Truman Show" for Peter Weir, John Frankenheimer's thriller "Ronin" with Robert DeNiro, and Kenneth Branagh's "Love's Labours Lost." She most recently starred in Chen Kaige's thriller "Killing Me Softly" and was also seen in "FearDotCom." She will soon be seen in Matt Dillon's "City of Ghosts."

McElhone lives in England with her husband.

Born in Boston, **ALESSANDRO NIVOLA** (Ian) plays English rock star Ian McNight. "Ian is in LA for the first time to record an album with a legendary producer who he is having an affair with as well," says Nivola. "He's a decadent, pleasure seeker who doesn't share the boundaries or anxieties that the other characters have. Although he has a slightly overgrown libido, he's not malicious or mean-spirited -- a bit like Warren Beatty's character in 'Shampoo.'" A sometime musician himself, Nivola sings all of Ian's songs in the film.

Nivola made a strong first impression on audiences and critics alike in John Woo's thriller "Face/Off" in which he played Nicolas Cage's paranoid genius younger brother. In addition to "Laurel Canyon", the American actor has made a prominent name for himself playing several other British roles, among them Kenneth Branagh's "Love's Labour's Lost," Michael Winterbottom's "I Want You," and Patricia Rozema's "Mansfield Park." His other films include "Best Laid Plans" opposite Reese Witherspoon, Mike Figgis' "Time Code," Pat O'Connor's "Inventing the Abbotts," and a role opposite some marauding dinosaurs in "Jurassic Park III."

Nivola has a BA from Yale University and began his career in the theater, starring on Broadway opposite Helen Mirren in "A Month in the Country" for which he received a Drama Desk nomination. He recently played Orlando to Gwyneth Paltrow's Rosalind in "As You Like It" at the Williamstown Theater Festival.

Nivola is currently filming "The Clearing," with Robert Redford, Helen Mirren and Willem Dafoe. He will soon be seen starring with Julia Stiles and Shirley MacLaine in "Carolina."

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## LAUREL CANYON

### About the Filmmakers

Raised in Los Angeles, **LISA CHOLODENKO** (Writer/Director) worked as an assistant editor on studio features before moving to New York in 1992. While earning her MFA in screenwriting and directing from Columbia University, she made short films including "dinner party," winner of The UK's Channel 4 TX prize. "High Art," her first feature film, was screened at the 1998 Director's Fortnight at Cannes and won several awards the same year including The Waldo Salt Screenwriting Award at Sundance and The Jury Prize at Deauville. The film received several IFP Spirit Award nominations with Ally Sheedy winning the Best Actress honors as well as honors from The National Society of Film Critics, the Los Angeles Film Critics and an Independent Spirit Award. In addition to her two feature films, Cholodenko has directed episodes of NBC's "Homicide," HBO's "Six Feet Under" and ABC's "Push, Nevada."

With "Laurel Canyon," **JEFFREY LEVY-HINTE** (Producer) has produced the second film of writer/director Lisa Cholodenko. Their first effort together was the critically lauded award-winning "High Art." The pair met on a New York video shoot in 1995 and, discovering that they were both from the San Fernando Valley, quickly struck up a relationship. When the time came for "High Art" to go into production, Cholodenko called upon Levy-Hinte to lend a hand and he produced the film with Dolly Hall and Susan Stover.

Levy-Hinte sees the producer's job as a precise and time-consuming function. "We had been developing 'Laurel Canyon' since 1998," he notes. "I was involved every step of the way, from talking through initial ideas, reading each of the dozen plus drafts, and providing commentary and analysis along the way. Though the screenplay is undoubtedly Lisa's creation, I had the great privilege of genuinely collaborating with her on its development. I think my function is to provide the means for the director to realize her vision in such a way that it is not compromised. The first step is to surround yourself with great people, here it was Scott Ferguson, in particular, who was pivotal to the film's production. It's difficult for a director to maintain balance during production without someone at her side, and I always endeavored to make the production process as transparent as possible, so that Lisa could approach it as an artist without having to be burdened by the financial, legal, and organizational aspects of the filmmaking process. On the set, I often find that I am a combination of father figure and court jester, both the person ultimately responsible for staying on budget and schedule, and the one best positioned to ensure the highest possible morale for the cast and crew. You have to wear a lot of hats."

Born in 1967 in Santa Monica, CA and a student at Fairfax High School in Los Angeles, Levy-Hinte dropped out of high school to pursue other interests. His life has taken many twists and turns with him eventually earning a BA in Political Science from Cal State Northridge (where he graduated summa cum laude) and an MA in Political Science from the University of Michigan in Ann Arbor. Levy-Hinte has worked in a wide variety

of jobs, from wood working to real estate, political activist to film editor. His other producing credits include "Wendigo," "American Saint," "Limon: A Life Beyond Words," and, as executive producer, the feature "First Love, Last Rites." He also edited the Academy Award winning documentary "When We Were Kings."

He has also created several film-related enterprises including Post 391, an editing facility in New York, and DIG IT Audio, Inc., a film and video post-production sound facility. In 2000, he founded the production company Antidote Films which has produced three films—"Wendigo," "American Saint," and "Limon," and has another three in various stages of development. Most recently he teamed up with Michael London and Working Title Films to produce "Thirteen," the directorial debut of production designer Catherine Hardwicke ("Three Kings," "Vanilla Sky"). The film stars Holly Hunter, Even Rachel Wood, and Jeremy Sisto.

**SUSAN STOVER** (Producer) In 1999, Susan was awarded the Ralph Lauren Independent Spirit Producer Award from the Independent Feature Project/West. She was the recipient of the 1998 Mark Silverman Fellowship; a grant sponsored by the Sundance Film Institute awarded annually to one producer. Stover currently serves on the Board of Directors of the IFP/New York as well as the National IFP Board. Susan works under her banner, HeadQuarters, in Tribeca.

A native of Texas, Susan practiced law in New York City prior to producing independent film projects. She was the Associate Producer of Larry Fessenden's "Habit," winner of a 1997 Independent Spirit Award for "Someone to Watch," and Kelly Reichardt's "River of Grass," which premiered at the Sundance and Berlin Film Festivals. She produced Rachel Reichman's "Work," which premiered at the 1996 New Directors/New Films series at New York's Museum of Modern Art, and was Co-Associate Producer of Todd Solondz's "Welcome to the Dollhouse," winner of the 1996 Grand Jury Prize at Sundance. For Good Machine, Inc., she was the Line Producer of Frank Grow's "Love God" and the Producer of Hilary Brougher's "The Sticky Fingers of Time." Stover produced Lisa Cholodenko's "High Art," which screened at the 1998 Sundance Film Festival and was an official selection at the 1998 Director's Fortnight at Cannes. Susan also produced "Ode," a Super 8 movie by Kelly Reichardt, which premiered at the 1999 Venice Film Festival and Brad Anderson's "Happy Accidents," which premiered at the 2000 Sundance Film Festival.

Susan's most recent project is Patrick Stettner's "The Business of Strangers," starring Stockard Channing and Julia Stiles. Susan is currently developing Kelly Reichardt's Miami based "Royal Court," starring Alfre Woodard and Mark Bombback's "Disturbing The Peace," a film adaptation of the Richard Yates' novel, starring Matt Dillon.

**SCOTT FERGUSON** (Executive Producer, Unit Production Manager) received a BA in theatre from Cornell University and an MFA from Columbia. He began working in motion picture production in 1989 and includes, among his credits, David Mamet's "Heist," Milos Forman's "The People Vs. Larry Flynt" and "Man on the Moon," Robert

Benton's "Nobody's Fool" and "Twilight," Sydney Pollack's "The Firm," and Richard Pearce's "A Family Thing."

In addition to working with such high-end talent, Ferguson also takes great pleasure in helping talented newcomers realize their first films. These include James Mangold's "Heavy," Alan Taylor's "Palookaville," and Joseph Castelo's "American Saint."

Since 1990, he has served as Vice President of the production company Cinehaus, Inc. **DAVID MCGIFFERT** (Co-Producer) has been an associate producer on many successful films, such as "A Civil Action," with John Travolta, "Twilight," with Paul Newman and Gene Hackman, "Clara's Heart," with Whoopi Goldberg, and the Academy Award winning film "Rain Man." McGiffert has also served as first assistant director on films such as Cameron Crowe's "Vanilla Sky," "Heartbreakers," Milos Forman's "Man on the Moon" and "People Versus Larry Flynt," Sidney Pollack's "The Firm," The "Back to the Future" trilogy, "Tootsie," and "An Officer and a Gentleman."

**DARA WEINTRAUB** (Co-Producer) In addition to her current credit as Co-Producer of "Laurel Canyon," Dara Weintraub's other co-producing assignments are "Bad Boy" (2001), "Wishcraft," "The Man From Elysian Fields," and "Crime and Punishment in Suburbia." Her line producer credits are Bruce Wagner's "I'm Losing You," "Luminous Motion," "The Winner," and "Don't Do It."

Weintraub's additional production credits - in various capacities - include Bryan Singer's "X-Men," "Simpatico," "The Brave," "The Winner," "Requiem for a Dream," and "Outbreak," among others.

**WALLY PFISTER** (Director of Photography) has worked as a cinematographer of such notable features as Christopher Nolan's "Memento," "Amityville: A New Generation," "Stranger by Night," "Object of Obsession," "The Granny," "Rhapsody in Bloom," "Breakfast With Einstein" and "The High Line." He was the Second Unit Director of Photography on "Dennis the Menace Strikes Again," New York Unit Director of Photography on "Stuart Little," and did Additional Photography on "Austin Powers: International Man of Mystery."

**AMY DUDDLESTON** (Editor) Amy Dudleston's editorial credits include "Welcome to Collinwood," "A Time for Dancing," Rodrigo Garcia's "Things You can Tell Just by Looking at Her," Gus Van Sant's 1998 remake of "Psycho," "Crocodile Tears," and Lisa Cholodenko's 1998 indie "High Art." For television, she has edited the telefilm "My Horrible Year."

As assistant editor, her credits include "To Die For," "My Own Private Idaho," and "Even Cowgirls Get the Blues," all for director Gus Van Sant.

**CATHERINE HARDWICKE** (Production Designer) Catherine Hardwicke has worked as a motion picture production designer since 1987. Among her many credits are Cameron Crowe's "Vanilla Sky," "Anti Trust," David O. Russell's "Three Kings,"

"The Newton Boys," "Mad City," "SubUrbia," "Two Days in the Valley," "Tank Girl," "Posse," "Tombstone," "Freaked," "Passed Away," "Tapeheads," and "I'm Gonna Git You Sucka." As art director, she worked on "Mr Destiny" and "Hunk" and also served as second unit director for the independent production "SubUrbia."

Harwicke was born in the Rio Grande Valley in South Texas and has an Architecture degree from the University of Texas in Austin. She was an architect prior to attending the UCLA Graduate School in Film where, among her accomplishments, was an award-winning animated/live action short film.

**CRAIG WEDREN** (Original Score) composed music as part of the four-piece band Shudder to Think from 1986 to 1999. Shudder to Think, which released six albums during its career, also composed the score for Lisa Cholodenko's "High Art," Jesse Peretz's "First Love, Last Rites" with Giovanni Ribisi and a song for the soundtrack to Todd Haynes' "Velvet Goldmine." He is currently hosting PROM, an experimental music party featuring bands such as Nada Surf, CEX and Wedren's new band BABY.

**CINDY EVANS** (Costume Designer) Costume Designer Cindy Evans' credits include the recent release "How High" as well as the indie hit "Memento," and "River Red." Her additional credits, as a costume designer or supervisor, include Charlize Theron's wardrobe for the remake of "Sweet November," Clint Eastwood's "Midnight in the Garden of Good and Evil," Tom Hanks' "That Thing You Do," "Black Sheep," the German film "Angus," and the award-winning HBO miniseries "Truman."

**KARYN RACHTMAN** (Music Supervisor) As music supervisor, Karyn Rachtman has been responsible for the soundtracks of some of the most significant films of the past decade including "Pulp Fiction," "Boogie Nights," "Bulworth," "The Rugrats Movie," "Reality Bites," and "Reservoir Dogs," among others.

Her additional credits include the highly regarded musical "Grace of My Heart," "Get Shorty," "Clueless," "Desperado," "Timecop," "The Last Seduction," "Fresh," and "Texasville."

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## LAUREL CANYON

### About the Music

One of the primary challenges facing the “Laurel Canyon” creative team was how to handle the music that is intrinsically woven into the film. Analogous to the still photographs in “High Art,” it was critically important that the “behind the scenes” music being created by Jane, Ian and the Band was credible to viewers as the work of major label artists.

With Karyn Rachtman on board as Music Supervisor, the filmmakers undertook an extensive search for the songs that would play on camera, ultimately settling on two songs, “Someday I Will Treat You Good” and “Shade & Honey,” both written by Mark Linkous, the creative force behind the critically acclaimed band “Sparklehorse.”

Lisa Cholodenko was delighted to learn that her first choice to play Ian, Alessandro Nivola, was not only an extremely gifted actor, but also an accomplished singer. Nivola sings on all of the on-camera tracks seen in the film, with backing both on-camera and in the studio pre-recordings by Folk Implosion. The songs were recorded over a four-day period at Sunset Sound in Hollywood, produced by Mickey Petralia a veteran LA record producer.

To maximize authenticity, it was decided to use working musicians to play Ian's Band on camera. Lou Barlow and his Folk Implosion bandmates were ultimately chosen after an extensive search. The current talent roster includes singer/songwriter Barlow (playing Fripp -- bass), Russ Pollard (Rowan -- drums) and Imaad Wasif (Dean -- guitar.) Folk Implosion has been performing in various configurations for five years, to date recording four albums and provided the music for the controversial Larry Clark film “Kids.”

Linkous also appears in the film in an impromptu jam session at the Chateau Marmont, playing an improvised song with legendary producer Daniel Lanois (whose credits include U2 and Bob Dylan) and Beck's bass player Justin Meldal Johnsen.

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