

Epoch Films Presents

JUNEBUG

A Film by Phil Morrison

**2005 Cannes Film Festival – Critic’s Week Selection
2005 New Directors/New Films – Official Selection
2005 Sundance Film Festival – Official Selection
2005 Sundance Film Festival Special Dramatic Jury Acting Prize for Amy Adams**

Starring:

Amy Adams
Embeth Davidtz
Ben McKenzie
Alessandro Nivola
Frank Hoyt Taylor
Celia Weston
Scott Wilson

A Sony Pictures Classics Release

Running Time: 102 minutes

East Coast Publicity:
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JUNEBUG

**Amy Adams
Embeth Davidtz
Ben McKenzie
Alessandro Nivola
Frank Hoyt Taylor
Celia Weston
Scott Wilson**

**Casting by
Mark Bennett, C.S.A.**

**Original Music by
Yo La Tengo**

**Costume Designer
Danielle Kays**

**Editor
Joe Klotz**

**Production Designer
David Doernberg**

**Director of Photography
Peter Donahue**

**Executive Producers
Mark P. Clein
Ethan D. Leder
Daniel Rappaport
Dany Wolf**

**Produced by
Mindy Goldberg
Mike S. Ryan**

**Written by
Angus MacLachlan**

**Directed by
Phil Morrison**

JUNEBUG

Synopsis

When Madeleine (**Embeth Davidtz**), a British-born dealer in regional, “outsider” art, travels from Chicago to North Carolina to pursue a local painter for her gallery, she and her brand-new, younger husband George (**Alessandro Nivola**) extend the trip to include an introduction to his family: his prickly mother Peg (**Celia Weston**); his taciturn father Eugene (**Scott Wilson**); his angry younger brother Johnny (**Benjamin McKenzie**), who has always suffered in the shadow of his over-achieving brother; and Johnny’s very pregnant and innocently garrulous wife Ashley (**Amy Adams**).

Although Ashley immediately takes to the sophisticated Madeleine and embraces her as a sister, the other members of George’s family, especially his mother, are less than receptive. With George falling into his old routine of spending time alone, Madeleine relies almost entirely on Ashley to help her navigate the family dinners, Church meetings and Ashley’s baby shower, all while desperately trying to close the deal on the artist. Tensions mount when Ashley goes into labor and each family member’s priorities, Madeleine’s included, are confronted.

JUNEBUG

Director's Statement

I've never that feeling of "this story must be told." That's sort of a prose-based inspiration, I guess, and thank God people have it. I've been inspired more by moments, or by phenomena, in movies. It makes sense to me that some movies are called transcendental. Just a couple transcendent moments are enough to make a movie worthwhile to me; and if there are more, and they work together in some mysterious way to create the moral-mystical-delirious experience that's unique to movies, then I'm inspired. So I'm inspired by an obvious list of great directors: Demy, Demme, Davies, Minnelli, Cukor, Burnett, Imamura, Kiarostami, Bresson, Sturges, N. Ray, Ozu, Renoir, Leigh, Spielberg, Zhang, Makhmalbaf. It seems like a good idea to look to them for guidance.

So Angus' script for "Junebug" was appealing to me primarily because I could see opportunities to attempt those moments. And hopefully those moments converge to become something worthwhile. Not a something we planned in advance, but an alchemical something that's an unforeseen result of our planning in advance.

The people in the opening shots are hollering. This was once a practical form of communication in the North Carolina hills. I think it's an appropriate start for this movie in two ways. First, "Junebug" is about people communicating across great divides. Second, I'm interested in the moral challenges posed by the relationship between makers and connoisseurs. Hollering is still practiced because it has been recognized as an art form and incorporated into a "folk tradition." It has been aestheticized by its appreciators, who have become its patrons and, often, its practitioners. "Junebug" is meant to explore the difficulty created by relationships based on patronage, however well meaning.

For instance, one idea that arose is that such relationships glorify the peculiar, and convince us to view what is common as "cliché." It was not at all my intention to avoid clichés, but rather to try to explore what it is about a particular thought, object, phrase, etc, that so raises my hackles that I declare it "clichés."

Maybe the ultimate verity that "Junebug" clings to is that darkness and light are inseparable. We go to great lengths to deny it in order to feel safe, and are shaken when this denial falls apart. Certainly there's nothing new in this, but I guess that's the point.

-- Phil Morrison

Q&A WITH DIRECTOR PHIL MORRISON AND WRITER ANGUS MACLACHLAN

ABOUT THE STORY

Q: What was your inspiration for making a film?

Morrison: I've never had that feeling of "this story must be told." That's sort of a prose-based inspiration, I guess, and thank God people have it. I've been inspired more by moments, or by phenomena, in movies. It makes sense to me that some movies are called transcendental. Just a couple transcendent moments are enough to make a movie worthwhile to me; and if there are more, and they work together in some mysterious way to create the moral-mystical-delirious experience that's unique to movies, then I'm inspired. So I'm inspired by an obvious list of great directors: Demy, Demme, Minnelli, Cukor, Burnett, Imamura, Kiarostami, Bresson, Sturges, N. Ray, Ozu, Renoir, Leigh, Spielberg, Zhang, Makhmalbaf. It seems like a good idea to look to them for guidance.

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Q: Being from North Carolina, how did your experience living in the South inform you as a director and inform Angus in shaping the story and these characters?

Morrison: Well, living in the South absolutely informs the pace of the movie. I don't find the cliché of Southern slowness to be inapt. What I hope we reflect is the contemplativeness that sits in the slowness. We aimed for "Junebug" to feel contemplative.

Certainly the politics of the South and the relationship between the South and the rest of the world are of great interest to me, and lots of choices in the movie are informed by that interest. Making "Junebug" has been interesting to me as a means of discovering ideas and raising questions, as opposed to asserting a formed outlook about the South.

One idea that arose is a phenomenon of the South reflexively defining itself with traits that are perhaps interesting or evocative, but are essentially uncommon. Peculiarities are pridefully presented as if they are quintessential. And so we become complicit, even eager in the furthering of biases and clichés about our own selves. I'm interested in how this can overwhelm a connection to, or

exploration of, what is actually “common” (good things, and evil too). I don’t suggest this is particular to the South, but that’s where we were thinking about it.

MacLachlan: There was a lot of discussion about whether we could afford to film in NC and Phil felt very strongly that it was important to the project. The characters, the house, the land, the story was very specific in time and place. Although the cast had three southerners (Celia, Scott, and Ben) all of the actors got to spend time here, encounter the extras, the town, and the weather. Since both Phil and I are natives we know the people we were trying to portray. We know those kitchens, those church suppers. The basic story of someone coming from the outside could, I suppose, be set anywhere, but this family with this dynamic and socio-economic make-up lives in a specific neighborhood in the town we both know. The delicate line of of non-denigrating humor and true feeling and depth that I was aiming for in the script and Phil illuminated in the film may be specifically southern, may be North Carolinian, I don’t really know. But for this story it was very important to be true to the people I live with.

Q: Briefly explain the relationship between George and his family? What makes him different? Why would anyone in his family have reason to resent him?

Morrison: Cosmopolitan country music has lyrics about rambling, hitting the road, etc. But nearer the mountains you get songs like “No Desire to Roam” and “I Long To See the Old Folks.” To be in the family is to stay near. George’s desire to be gone is a betrayal. That desire was probably evident since he was a kid, and the family flattered him and wooed him to stay. But he still left.

MacLachlan: I believe George is the Golden Boy. The first born who always shown bright, always succeeded, always glowed. He has what the Italians call “The Seven Beauties”. People have always been drawn to him and his smile. Consequently they project what they imagine their idea of “A Star” is on George and very few actually know him. I think he is troubled because he realizes he is not perfect. He is not what people see. He got out, by his charm, his talents, and has “succeeded” in the larger world. And he wants to stay away.

Q: Turning specifically to George’s brother Johnny, the one family member that has experienced the most change since George left home, what is the root of his anger toward George?

Morrison: There might be an idea in the family that if George wanted to, he could have Johnny’s life. But Johnny could never be George. (And toward the end of the movie, George takes it upon himself to, in a way, stand-in for Johnny at an important time). This is enough to make Johnny feel that George is an obliterating presence, or at least an asshole.

MacLachlan: Johnny is a grown man living back in his old bedroom in his parents house with his pregnant wife, attempting to get his high school diploma by studying for his GED. He has never been the favored son, and he currently feels like a failure, so the arrival of the Golden Boy and his beautiful new wife throw all his perceived weakness in deep relief. At the same time he sees through his brother's p.r. He knows George isn't perfect, isn't what his mother, his wife, his pastor declare him to be, and, he feels, no one else sees this or will acknowledge it.

Q: Madeleine is an outsider to this Southern family and there is an intentional metaphor in the story that parallels the sought after "outsider" artwork and artist as something special and valuable. How does this metaphor relate to the story and this family's ability to accept an outsider like Madeleine into their family?

MacLachlan: Sometimes distance and perspective allows one to appreciate something. Sometimes it means one can not really know the thing being perceived. This dichotomy is one of the touchstones of the story. Madeleine says she has "loved the South" since she was a child living all over the world, and felt an affinity to it. This draws her to the art and culture. But she is challenged when she becomes entangled in trying to get to know, and help, Johnny when he tells her she's no better than they are. Is a certain superiority inherent in her, and our, love of 'folk art'? And at the end of the film, has she come to an emotional place feeling, indeed, she is not any better than they are, while her husband may still feel that yes, he is?

Q: Ashley, the newest member of the family, is the only one determined to make Madeleine feel welcome. Explain why you chose this character to be the most dynamic? Why is it so important to her that Madeleine is accepted by George's family? What does she stand to gain or learn from Madeleine?

MacLachlan: I think for Ashley, Madeleine is everything she dreams a woman should be, albeit a little more eye shadow would help. She is beautiful, thin, smart, kind, cultured, successful, continental, and speaks beautifully. She has George, the icon. Ashley truly loves George, and immediately loves Madeleine. For her, she now has a new sister. If the masks were to slip and Ashley were to be able to see the weakness and darkness that exist in Madeleine and George, she would still love them, it would not change anything for her. Ashley's heart is mighty and courageous. It may blaze forth naively, but it is still true.

I think that Eugene, in his almost silent way, accepts and welcomes Madeleine as well. Of anyone he sees the members of his family clearly, and, like Ashley, accepts them for who they are. He may perceive the match between George and

Madeleine even better than they do themselves. Perhaps intimidated at times into silence by Madeleine, he still loves her as part of his family.

Q: George does not appear to be an insensitive character yet seems to be the least concerned with his family's "cold shoulder" attitude toward Madeleine. Do you think George would have visited his family at all if it hadn't been for Madeleine's art scouting trip?

MacLachlan: I believe George would not have come back if Madeleine had not needed to see the Artist. He would have found more excuses to stay away. It has been three years since the last time he was home, and maybe only a family crisis or illness would get him to return, if it wasn't for Madeleine.

ABOUT THE PRODUCTION

Q: What is the history of the project and your collaboration? Did Angus bring the script to you when finished or did you collaborate on the screenplay along the way?

Morrison: Angus has always been a hero of mine. When I was in college, we adapted part of his play "Behold, Zebulon" into my junior project "Tater Tomater," a 20-minute short. The short was in Sundance in 1992. It took a long time to be able to make a feature. Angus wrote "Junebug," and then we worked together on it off and on for a long time, while trying to figure out how people actually find the money to make movies. (It was hard to figure out what to call it. At one point Angus called it "Divertimento," which I think connects to the answer above. At another point we called it "Look Away, Look Away, Look Away," in reference to "Dixie.") I showed the script to Mindy Goldberg and she believed in it and started to help. And it still took a long, long time. Meanwhile, we did other things too. Angus' play "The Dead Eye Boy" was produced in New York and I directed "Upright Citizens Brigade" for Comedy Central. Certainly, the movie would be very different if we'd made it when we first started thinking about it.

Q: How did you end up teaming with these producers?

Morrison: I've known Mindy Goldberg a long time. We've worked together making music videos and commercials at her company, Epoch Films. I had no idea if she'd be interested in trying to make a movie, but I knew she'd be great at it. And she seemed to see in Angus's script the same things I did. So we agreed to try to make Epoch's first movie, and keep it small. Angus and I had been trying to get "Junebug" made for a while, but it only became a real movie when Mindy got involved.

Mike Ryan, fresh off "Palindromes" and "40 Shades of Blue," agreed to join us and show us the ropes. He was excellent at reminding me when I strayed from our Ozu-derived principles (which was often).

Q: Describe the casting process for this film?

Morrison: Celia Weston went to Salem College in Winston-Salem, and Angus has known her a long time. She agreed to be Peg early on (which blew my mind and gave me hope). She was very loyal to our struggle. For a few years, she would call to check our progress before agreeing to be in some huge movie. It felt funny to say, "No Celia, it doesn't look like we're quite ready to get started, so you can go do 'The Hulk.'"

In my first meeting with Mark Bennett, our casting director, I started to talk about the character Ashley. He said "There are a lot of good people for that part, but, mark my words, it's going to be Amy Adams." And sure enough there were a lot of good people, but no other Amy. During her audition, it struck me that she was really teaching me about the movie. Not just her character, but the whole movie. That continued until the day she wrapped. While we were in Winston-Salem, we went to Green St. Methodist Church. One Sunday the minister said "God loves you just the way you are, but too much to let you stay that way." There was no way we were going to let the shoot end without Ashley repeating that.

I hadn't seen "The O.C.," so when Ben McKenzie read for Johnny, his Texas/Virginia essence was unmitigated. When we were doing the scene where Johnny tries to tape the television show about meerkats, I had to stop the audition and pounce on him at one point because he was about to destroy someone else's audition tape. I'm confident he was in character and it was not a ploy to diminish someone's chances.

I knew we were in good shape with our Ben/Johnny transformation when Ben could walk around the stock car races at Bowman Gray Stadium and not get recognized (and I don't think it was just his mustache).

Watching Scott Wilson's harrowing performance in "Monster," it occurred to me he would be a great Eugene. I hadn't seen "In Cold Blood" in quite some time. I

think it's funny that my experience of Scott was bookended by these horrible murders, and yet he seemed so perfect to be the gentle character of Eugene.

I also think it's funny that when we cast Alessandro Nivola as George, so many people said, "Oh it's interesting that you're having an English guy play that part." Our shooting schedule got a little screwy so Alessandro had many days free before we ever got around to shooting him. He was very patient. At one point he drove four hours to watch Italians play soccer via satellite. I hooked him up with a nice family in town so he could go to their house during the day and watch matches on pay-per-view. (His accommodations did not have such frills). I think he had his own key to their house. I'd like to believe he would've stayed in the movie even if we hadn't made this arrangement.

The aforementioned screwy schedule required Embeth Davidtz to spend her first day half-naked and her second in the strange, difficult book report scene. I knew from our meetings that she had Madeleine's beauty and grace and that she had her own clear understanding of the character's inner life. But I almost got teary when she arrived in Winston-Salem and I saw her script. I have no idea how, in the short time she had the script, she managed to get it so dog-eared and fill up every margin with notes.

Frank Hoyt Taylor almost never let me see him out of character, which was inspiring and unnerving (and therefore appropriate to his part). The dialect Frank uses for David Wark is very particular to a part of northwest North Carolina between where I grew up and where Frank lives at the Virginia border. Wark's accent is particularly inspired by N.C. storyteller Ray Hicks.

I saw Joanne Pankow in "Love Liza" and thought she'd be perfect to play David Wark's sister. Little did I know she'd be in two other movies in competition at Sundance this year ("Loggerheads" and "40 Shades of Blue").

Q: How many locations and shooting days did it take to make this film? Where was the film shot and why did you choose this/these locations?

Morrison: We had 20 shoot days. We shot mostly in Winston-Salem, N.C. and near Pilot Mountain, N.C. Both Angus and I were born and raised in Winston-Salem. Angus lives there with his wife and daughter. At the beginning of the movie, George says he's from Pfafftown, which is nearby. Many people think he's saying "Pufftown." I guess we should have thought of that. Pilot Mountain, incidentally, is the "Mount Pilot" often referenced on the "Andy Griffith Show." It's just down the road from Mt. Airy, which was the model for Mayberry. You can see it in one shot toward the end of "Junebug." I'm happy for the movie to pay its respects to the "Andy Griffith Show." I don't think anyone has better captured western N.C. than the people who made that show. And while their genius enabled them to do it on a back lot in Hollywood, I wasn't ready to try anything like that. We didn't have much time or money, so there was talk of saving both

by shooting near New York. But that was too scary. I didn't have the confidence to fake it. I didn't want to assert my memory of home, but for the environment to assert itself.

Our dauntless location scout, Corey Walter, found a perfect neighborhood in Winston-Salem. Most of the houses were empty because before too long the city will be expanding the nearby landfill. So for a couple weeks we had a back lot after all, right there in Piedmont North Carolina. The landfill crew were our friends and liaisons. It was tranquil and a couple days before we started shooting, all the lawns were covered with junebugs. You can see them flying in some shots. That location may have been the greatest fortune our movie had.

Q: What equipment did you use to shoot the film?

Morrison: Peter Donahue (Director of Photography) shot Super 16mm film from Kodak with an Arriflex SR3 camera and an Aaton A-Minima (for inside the car).

Joe Klotz (Editor) cut the movie on an Avid System.

We finished the movie as a digital intermediate at Version 2 and Technicolor, both in New York.

ABOUT THE CAST

Amy Adams (Ashley) first garnered attention in Steven Spielberg's smash hit CATCH ME IF YOU CAN, in which she played Leonardo DiCaprio's adoring fiancée, 'Brenda.'

Her other film credits include DROP DEAD GORGEOUS, PSYCHO BEACH PARTY, CRUEL INTENTIONS 2, THE SLAUGHTER RULE, PUMPKIN and SERVING SARA. Amy has also appeared on numerous television shows such as That '70s Show; Charmed; Zoe, Duncan, Jack and Jane; Providence; Buffy, the Vampire Slayer; Smallville; and The West Wing.

Amy finished shooting the following films, THE LAST RUN and STANDING STILL, and was last seen in THE WEDDING DATE opposite Debra Messing.

Embeth Davidtz (Madeleine) has consistently delivered compelling performances since her breakout role as the doomed Jewish maid in Steven Spielberg's SCHINDLER'S LIST. Time and again, she has wrought luminous, intelligent portrayals alongside some of Hollywood's most talented actors.

Embeth co-starred in BRIDGET JONES' DIARY with Renee Zellweger, Colin Firth, and Hugh Grant. She also appeared in Universal Pictures' THE EMPEROR'S CLUB, directed by Neil Tolkin and co-starring Kevin Kline. Film credits include MANSFIELD PARK, Robert Altman's critically acclaimed thriller THE GINGERBREAD MAN, and FEAST OF JULY. Embeth also appeared in MATILDA, FALLEN opposite Denzel Washington, and MURDER IN THE FIRST opposite Kevin Bacon.

Ben McKenzie (Johnny) was born and raised in Texas. Following his graduation from the University of Virginia where he was a Foreign Affairs and Economics Major, he moved to New York to pursue acting.

While in New York he appeared off-Broadway in "Life is a Dream" at the Soho Rep. Additionally, he performed in numerous productions at the Williamstown Theatre Festival, including "Street Scene" and "The Blue Bird," and at the University of Virginia, in "Measure for Measure" and "Zoo Story" before moving to Los Angeles where he landed the lead role in the Fox series "The O.C."

Alessandro Nivola (George) was recently seen in the Pieter Jan Brugge film THE CLEARING, starring Robert Redford, Helen Mirren and Willem Dafoe. In addition to JUNEBUG, he recently wrapped the following independent features: THE SISTERS, opposite Maria Bello, Elizabeth Banks and Erika Christenson; and TURNING GREEN, starring opposite Timothy Hutton. Alessandro was last

seen in LAUREL CANYON, directed by Lisa Cholodenko (HIGH ART), starring opposite Frances McDormand, Christian Bale and Kate Beckinsale.

Celia Weston (Peg), a sensational character actress born and raised in South Carolina, has played many a tough Southern gal despite her theater training in both London and New York. Working both on and off Broadway in the '70s, she moved over to television as the snappy Mel's Diner waitress Jolene Hunnicut on the CBS sitcom "Alice." After that, she appeared in Southern-tinged feature films like HONKY TONK FREEWAY and STARS AND BARS. Also adept at playing matronly types, she played the mother of Beastie Boy Adam Horowitz in LOST ANGELS, the mother of one of the victims in Dead Man Walking, and the supposed mother of Ben Stiller in FLIRTING WITH DISASTER. Back on the stage in 1997, she earned a Tony nomination for her role as Southern Jew Reba Freitag in Alfred Uhry's Last Night at Ballyhoo and returned to Broadway in 2000 as Mom in the revival of Sam Shepard's True West. She made a comeback to films as well with supporting roles in Ride With the Devil, THE TALENTED MR. RIPLEY, and SNOW FALLING ON CEDARS. In 2001, she played a Southern belle mental patient in K-PAX followed by the gossip-hound Mona in FAR FROM HEAVEN, the Fowler's family friend in IN THE BEDROOM, and the guardian of teenaged Bruce Banner in THE HULK. In 2003 she was back to the small screen as a cast member on the Showtime original series Out of Order.

Scott Wilson (Eugene) was born in 1942 in Atlanta, Georgia U.S.A.

Wilson graduated from Thomas High School and was awarded a basketball scholarship at Georgia's Southern Tech University to study architecture. Becoming an Architect was more of his father's idea than his and so when an injury forced him to leave College, Wilson (19) hitchhiked across the country to Los Angeles, seeing a good bit of "local colour" on the way.

Wilson fell into acting, literally, falling down drunk and landing in an acting class with a newfound pal who announced "here's a star". The next day, feeling very embarrassed about his condition, he returned to the class to apologise. The acting teacher gave him the monologue from LONG DAY'S JOURNEY INTO NIGHT to read and he became intrigued and stayed on in the class, later being cast in THE IMPORTANCE OF BEING EARNEST his first play

Wilson made his motion picture debut in a supporting role of Director Norman Jewison's IN THE HEAT OF THE NIGHT starring Rod Steiger. His second breakthrough film was IN COLD BLOOD in which he played his first leading role, as real life murderer Dick Hickok. This movie was based on Truman Capote's famous book of two wandering gunmen (Robert Blake played the other real life murderer Perry Smith) who slaughter an entire, innocent mid western family after robbing their house.

One of Wilson's memorable roles was as the garage owner in GREAT GATSBY,

who shoots Gatsby (Robert Redford) dead in his swimming pool at the end of the movie and *GRISSOM GANG*, directed by Robert Aldrich in which Wilson plays lecherous psychopath Slim Grissom.

One of his more intriguing credits was with the first US-Polish film *YEAR OF THE QUIET SUN*, in which he played the romantic lead of an American GI who doesn't speak Polish and a Polish woman who doesn't speak English. This film won the Golden Lion Award at the Venice Film Festival and got great reviews in the United States.

A film that Wilson is most proud of is *OUR GOD'S BROTHER* in which he portrayed Adam Chmielowski (Saint Brother Albert), based on a story written by Karol Wojtyla (Pope John Paul II) before he became the Pontiff. The filming of this movie took Wilson and his Wife, Heavenly, an attorney and also a professional painter and sculptor who he met in 1974 after filming *GREAT GATSBY* to Rome, Italy where they personally met the Pontiff.

His other feature film roles include Sydney Pollack's *CASTLE KEEP* starring Burt Lancaster, Richard Fleisher's *NEW CENTURIONS*, starring George C. Scott and *ON THE LINE* a US-Spanish co-production for which he was Best Actor co-winner at the Cartagena Film Festival.

Some of Wilson's more recent and dramatic movies have included *JOHNNY HANDSOME* starring Mickey Rourke, *YOUNG GUNS II* starring Lou diamond phillips and Emilio Estevez, *GERONIMO: AN AMERICAN LEGEND* starring Gene Hackman, *FLESH and BONE* starring Dennis Quaid, Tim Robbins' *DEAD MAN WALKING* starring Sean Penn, *JUDGE DREDD* starring Sylvester Stallone and *G.I. JANE* starring Demi Moore.

Also in 1997 Wilson was remembered by Rod Steiger for his considerable talent in *the HEAT OF THE NIGHT* and felt that he would be perfect to play Judd Travers in the family film *SHILOH*. This is a story about a courageous boy, who through compassion, touches the heart of a man filled with hate (Wilson).

Then in 1999 *SHILOH 2: SHILOH SEASON* (1999) was made with Wilson again appearing as Judd Travers, who by the end of the movie has found that through the power of kindness, he could learn not to hate.

Most recently, Wilson was seen a very memorable Joe in the Oscar-winning film *MONSTER* starring Charlize Theron and as Ambassador Swanbeck in the epic Ed Zwick feature *THE LAST SAMURAI* with Tom Cruise.

ABOUT THE FILMMAKERS

Phil Morrison (Director) was born in Winston-Salem, North Carolina in 1968.

His NYU student film, "Tater Tomater," written by Angus MacLachlan, was featured at the Sundance Film Festival and on American Playhouse. It is distributed by First Run Features and was one of very few shorts to be selected by the Museum of Modern Art for its First Run retrospective in May, 2001.

He was Consulting Producer and Director of several episodes of the highly regarded series "Upright Citizens Brigade" for Comedy Central.

Other work includes an episode of "The Adventures of Pete and Pete" for Nickelodeon and a long-form Godard homage for X-Girl Clothing, starring Chloe Sevigny.

He has directed many TV commercials. His music videos include clips for Sonic Youth, Yo La Tengo, Superchunk, The Feelies, Lemonheads, Rocket from the Crypt and Juliana Hatfield.

Angus MacLachlan (Writer) graduated from the North Carolina School of the Arts Drama School.

His play THE DEAD EYE BOY was selected as the 2000 Lois and Richard Rosenthal New Play Prize Award Winner and premiered by Cincinnati Playhouse in the Park. It was a finalist for the Steinberg New Play Prize, presented by the American Theater Critics Association. His play BRIDGE won the 2000 New Works prize presented by Actor's Theatre of Santa Rosa. In 2001 the Williamstown Theatre Festival nominated Angus for the Kesselring Prize.

THE DEAD EYE BOY, starring Lili Taylor, opened in NY at the Manhattan Class Company in April, 2001. It was nominated for two Drama Desk Awards. In January of 2002 it opened in London at the Hampstead Theatre, starring Olivier Award winner Brendan Coyle. It is being published by Dramatists Play Service.

An 18 minute short film he wrote, TATER TOMATER, was directed by Phil Morrison and aired on American Playhouse, and screened at the '92 Sundance Film Festival. In May of 2001 it was seen at the Museum of Modern Art, in First Run Features "Best of 25 Years" retrospective.

Among the plays he has written are DIVERTIMENTO, which was produced at The Wonderhorse Theatre off-off Broadway, ARIADNE DUVALL, produced at Circle Rep., and BEHOLD, ZEBULON which was selected as Best Play of the Year by Winston-Salem Magazine. He has also written and performed 3 one man shows - BOUND AND GAGGED, BUENA VISTA, and MARGINAL LIVING which

was then filmed and shown on NC Public TV and on KTEH San Jose Public TV's "video i" series.

Other plays include TEX'S DREAM, WILLY-NILLY, CATTYCORNERED, and BRIDGE. Among his screenplays are VETVILLE, CRISIS CONTROL, and CIRCUS BIM BAM. His screenplay JUNEBUG is currently in productions with Epoch Films.

Among his grants have been an Emerging Artist Fellowship from the Winston-Salem Arts Council, a Semans Grant, a N.C. Humanities Council Award, and Appalshop-the Southeast Media Fellowship Award.

STAY was selected for the 2002 A.S.K. Literary Projects' Writers Retreat in Los Angeles.

In 2002 he was commissioned by Woolly Mammoth Theatre in Washington, D.C. The play, 'THE RADIANT ABYSS' premiered at the Kennedy Center in June 2004.

Mindy Goldberg (Producer) began her career in commercial production in 1980 at Adrian Lyne's commercial production company, Jennie & Co. During her nine-year tenure she produced commercials for a group of established English and American directors, including Adrian Lyne, Terry Bedford, Rocky Morton & Annabel Jankel and Bruce Dowad. As executive producer, she doubled the annual billings within 2 years.

In 1989 Goldberg founded Epoch Films conceived to provide opportunities to talented young directors who otherwise would not have access to the commercial mainstream.

In the last 13 years, Epoch has established itself as a leading commercial production company, with a notable directorial roster. Epoch's work strives to make lasting statements that break the standard form and set new styles.

Epoch Films has production offices in New York City, Los Angeles and London.

Mike S. Ryan (Producer) has been working in the Ny film industry for 14 years. He has location managed films for ang lee, todd haynes, roland enerich, jim brooks and many others.

He has been producing low budget features for the past two years. He is the producer of the new todd solondz film "palindromes" which will premiere at the venice film festival this fall.

Mike is a graduate of NYU graduate school and has also written/directed and produced his own feature “an empty glass.”

Daniel Rappaport (Executive Producer) is a partner at Management 360 and in 1999, produced Mike Judge’s Office Space for 20th Century starring Jennifer Aniston and Ron Livingston.

Dany Wolf (Executive Producer) is an award winning producer who began his career producing commercials and music videos for many of today’s top filmmakers. Meeting Gus Van Sant on a commercial shoot in 1996 Wolf went on to produce Van Sant's short film "Ballad of the Skeletons" which featured the poet Allen Ginsberg and premiered at the 1997 Sundance Film Festival.

In 1998 Wolf Executive Produced Van Sant's controversial remake of "Psycho" starring Vince Vaughn and Anne Heche. In the fall of 1999 in conjunction with Forensic Films, Wolf Co-Produced Van Sant's first digital feature "Easter", the first part of Harmony Korine's scripted trilogy "Jokes". In the year 2000 Wolf Executive Produced “Finding Forrester” a literary drama also directed by Van Sant, starring Sean Connery, Rob Brown, F. Murray Abraham and Anna Paquin.

Wolf’s work with Van Sant expanded to producing with “Gerry” starring Matt Damon and Casey Affleck. “Gerry” premiered at the 2002 Sundance Film Festival and garnered independent spirit nominations for van sant and cinematographer harris savides.

The experience of making *Gerry* inspired Van Sant and Wolf to make *Elephant* (2003), a film that shattered a normal day of high school with a Columbine-like massacre. Wolf again helped Van Sant achieve the goal of a very small shooting crew by handling the multiple roles of Producer, Production Manager and 1st Assistant Director. Shot in Van Sant’s home town of Portland with a cast of non-actors *Elephant* went on to win the Palme d’Or[®] and Best Director award at the 2003 Cannes Film Festival.

Wolf recently completed principal photography on Van Sant’s new film *Last Days* starring Michael Pitt. Shot on location in Garrison, New York the film is considered to be the final film in a trilogy that began with *Gerry* and *Elephant*. *Last Days* is currently in post production and is expected to be released in 2005.

A graduate of George Washington University, Wolf also received a Masters Degree from the American Graduate School of International Management.

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