

**Philip Seymour Hoffman
&
Kathy Bates
in**

LOVE LIZA



**Directed by Todd Louiso
Written by Gordy Hoffman**

A Sony Pictures Classics Release

Running Time: 90 minutes. Rated R by the MPAA

East Coast

Donna Daniels PR
Donna Daniels
Rona Geller
1375 Broadway
21st Floor
New York, NY 10018
Tel: 212 869 7233
Fax: 212 869 7114

West Coast

Block-Korenbrot
Melody Korenbrot
Michael Roach
8271 Melrose Avenue
Suite 200
Los Angeles, CA 90046
Tel: 323-655-0593
Fax: 323-655-7302

Distributor

Sony Pictures Classics
Carmelo Pirrone
Marissa Manne
550 Madison Avenue
8th Floor
New York, NY 10022
Tel: 212-833-8833
Fax: 212-833-8844

CAST

(IN ORDER OF APPEARANCE)

Wilson Joel	Philip Seymour Hoffman
Bern	JD Walsh
Pad	Jimmy Raskin
Mary Ann Bankhead	Kathy Bates
Brenda	Erika Alexander
Maura Haas	Sarah Koskoff
Waiter with Drink	Mark Hannibal
Bland Man	Jim Wise
Bland Woman	Trace Turville
Cashier Gas Station #1	Wayne Duvall
Tom Bailey	Steven Tobolowsky
Jim	Kevin Breznahan
Lynne	Jennifer Keddy
Hobbytown USA Clerk	David Lenthal
Denny	Jack Kehler
Zoo	Pauline Boyd
Trucker	Ernest Perry, Jr.
Male Cashier at Pancake House	Cullen Douglas
Grandma Clerk	Joanne Pankow
Officer Escort out of Town	Dan Klaas
Patriot Hobby	Chris Ellis
Pickup Truck Drivers	George Mills
Breakfast Woman	Julia LaShae
Parking lot Date	Terry O'Deen
Good Morning Man	Don Hood

CREDITS

Director	Todd Louiso
Producers	Ruth Charny Chris Hanley – Muse Films Jeff Roda Fernando Sulichin – Blacklist Films
Executive Producers	Jim Czarnecki Daniel Guckau – Kinowelt Filmproduktion GmbH Rainer Kolmel – Kinowelt Filmproduktion GmbH Vincent Maraval – Wild Bunch, France Alain de la Mata – Wild Bunch, UK
Screenplay	Gordy Hoffman
Director of Photography	Lisa Rinzler
Production Designer	Stephen Beatrice
Costume Designer	Jill Newell
Music Composer	Jim O'Rourke
Editors	Anne Stein Katz
Creative Consultant	Jacob Koskoff
Casting	Monika Mikkelsen Rita VanderWal Mark Bennett Lisa Mae Fincannon

Love Liza Synopsis

Winner of the Waldo Salt Screenwriting award at the 2002 Sundance film festival, *Love Liza* features a tour de force performance by Philip Seymour Hoffman, one of this country's most original actors. Set somewhere in Middle America, Wilson Joel (Philip Seymour Hoffman), a successful website designer, suddenly sees his world stop with the untimely death of his young wife Liza. Trying to make sense of everything that has just happened, Wilson turns to his mother-in-law (Kathy Bates) for support. Their relationship intensifies when Wilson refuses to open a letter Liza left behind for fear it will shatter his ideal of the perfect life they shared. As Wilson attempts to rebuild his life, with unopened letter in tow, eccentric behavior begins to surface taking him on an odyssey of self-pity, self-realization and a curious fascination with remote –control model enthusiasts. Through this temporary comfort, he begins dealing with his grief.

Love Liza is a beautifully drawn portrait of a survivor who invokes humor, humility and whatever it takes to find the possibilities for a successful resolution.

A Conversation with Director Todd Louiso

How was it working with not only a good friend Philip Seymour Hoffman but also such a consummate film and theatre actor?

It actually was worrisome going in because we are such good friends, but we slipped right into it very well.

Was there any rehearsal?

We developed the film, and I worked on script re-writes with Gordy Hoffman for over 4 years. Over that period of time every time I would see Phil we would talk about the project. We didn't really have any rehearsal time, just because we were so low budget, but working on it for 4 years is a pretty long time. I felt like I was living with the character.

How did you cast Jack Kaylor in the part of Denny?

My wife is a playwright and Jack works with her theatre company in LA. He's had a pretty long career as an actor. It was tough to get him in the role because no one knew who he was, but Philip was confident with my decision.

How did Kathy Bates come to the project?

We had the idea that she would be right for it, so about 6 months before shooting we sent the script to her, and told her that Phil was doing it, and she really responded to it.

What was her first day of shooting like?

Her first day of shooting was the hardest day. We were doing the scene where she is yelling out the window and had a really bad tech problem that day, but everything went well with Kathy.

As a first time director, when you are working with this caliber of talent, what kind of pressure do you feel?

There was a lot of pressure, but what really helped was (with the exception of Kathy) everyone that we cast were friends of mine who are very close to me and whose work I really love. I knew if I surrounded myself with friends, I could freak out if I wanted to and they would be there to support me.

What's the significance of Philip's character carrying the letter with him, but never opening it?

He doesn't know what's in the letter, but he also knows it's the last time he will ever hear from Liza. That's one of the reasons why he doesn't open it, because he doesn't want the closure. The film was written to be about Wilson's character, not about her, but about what he is going through. There is a reason why you don't ever see her, or why there are no flashbacks. And there is a reason that it's a bit ambivalent before he gets to a point when he is ready to move on.

How did the idea of model airplane lobbyists come into play? Is this a culture we should know more about?

It totally exists. It's a great fascinating little world or subculture. Guys who do it are from 35 to 70. They are really gentle people. I don't know how Gordy came up with the idea. Early in the script I always felt that she had killed her self by shooting herself, but after my research I found out that women rarely kill themselves by shooting themselves or violently for that matter. I always sort of wondered about his sniffing gas. I like that he does it because of the sub consciousness of it. I decided to change Liza's suicide to locking herself in the car and that created the connection of the fumes and the gas. It's not overtly done, but I meant it to be there subtly.

Where was the film shot?

In Mobile, Alabama and New Orleans. I wanted it to just be in the Midwest but it could have been anywhere. I also wanted it to be Columbus, Ohio. It was shot in January and near the beach too so it had to be at a warm location.

How many days did you shoot?

It was a 24-day shoot.

There's an interesting metaphor between the airborne quality of the model planes and the state Wilson is in throughout the film. That's what I liked about it. He is sort of regressing with what is happening to him since his wife died. Sniffing gas is a very adolescent thing to do, so is building model planes and his relationship with Denny was very boyish. So he is regressing to this little boy state. He turns his back on his boss when she makes an advance on him but all of this is taking him to a point where he can finally come to terms with rebuilding his life.

A Conversation with Screenwriter Gordy Hoffman

What drew you to the themes in *Love Liza*?

It was just one of the ideas I became interested in. I remember seeing someone at a gas pump and having this idea of a normal guy who just starts inhaling gas. Life is always a thread of grieving that never ends. It's not that we are always depressed or sad, it's just life, and I look back and think where did this come from? Perhaps a love, or failure, or a break up, but it's probably from not being able to let go of something. There was a suicide in my family when I was 3, but I don't remember it. At Sundance people asked me if I experienced a suicide and my mother reminded me of it. I wanted to come up with a devastating circumstance. Something to project his behavior; what would be the worst thing to push a guy?

I would get up in the morning, and go to the pool and write. The first 45 pages I did in 5 days, and then I really slowed down and took 13 days to finish it. The script was written in a total of 18 days.

Why do you think Wilson would not open the letter?

Well, it's funny, as a writer, I have a commitment to telling a story in an original way and a new way. My answer is not very sexy but I just think that Wilson doesn't want to open the letter because he doesn't want to know *why*. He's scared of why and doesn't want to actualize it. He wants to sit in his shit. There are a lot of reasons we don't do our laundry. I think he's in shock, and just can't look past the idea that she is not there to touch anymore. I think he is so baffled. He thought he was doing fine, and then she's gone.

How did you come up with model airplanes? Was it simply your vehicle for the gas?

I had no idea where this was going to go. I wanted to write this as a three-act structure. I had no idea what was about to happen next when I wrote it. When his boss hits on him at his front door, I'm not sure I had the whole idea that she was going to make a pass at him. It was funny that she smelled gas, and my brother was so funny when he was trying to get rid of her, and he says, "I have planes" - that's how the model planes got started. But he never really gets into the hobby. There's a moment when he gets a little possessive because he's found a target for some of his grief. But he never really flies a plane in the movie. It's one of those things that makes-up for something that's lost. You get involved with something and then you just don't do it anymore. I remember a time when something happened in my life and I started buying baseball cards, buying them and tearing into them for certain players and the bubble gum, and then I boxed them up and forgot about them. It's one of those things where you have to go through the motions to get through what whatever phases your going through at the time.

Do you see the model airplanes as a metaphor for what Wilson is going through?

Yes, he is in a way free-styling through his path in life. Something like this comes out when your trying to tell an original story and Philip got it and Todd understood it and that collaboration brings interesting things to the story.

I feel I have an ability to write characters that are telling stories or pictures of what they're doing. This is important to actors; they want their characters to say something about life, to say something that's truthful about how flawed those live are.

Did you write *Love Liza* with Philip in mind?

I wrote it thinking I would play Wilson. I think that was really just a device to get me to write the screenplay. When it was finished about 2 weeks later I showed it to Philip and he said he wanted to play Wilson and I said okay.

When did you see *Love Liza* finished for the first time?

I saw it at the world premiere at Sundance. It was an unforgettable experience for me. It reaffirmed what I'm doing this for. I love telling stories - this confirmed for me that we were able to give people something in a small way; something that people could cry and laugh with, take something from based on their own experience and be entertained.

What's next for you?

“A Coat of Snow” which I wrote and will direct. It’s an ensemble piece, all unknown actresses about a bachelorette party. It’s actually an anti- bachelorette party which tracks the girls as the night falls to pieces. Very funny, incredible ensemble piece.

THE CAST

Philip Seymour Hoffman (Wilson)

Having just wrapped production on the Spike Lee film “The 25th Hour” with Ed Norton, Philip Seymour Hoffman has a number of films due for release this year. First up is “Red Dragon,” the prequel to “Silence of the Lambs,” re-teaming him with Norton and Anthony Hopkins; Paul Thomas Anderson’s “Punch-Drunk Love” which recently debuted at the 2002 Cannes Film Festival, marks the fourth time Hoffman has worked with his friend Anderson; “Love Liza” written by Hoffman’s brother Gordy debuted in Sundance and won him the Waldo Salt Screenwriting Award; and “Owning Mahowny,” co-starring Minnie Driver, is based on the true story of the largest one-man bank fraud in Canadian history.

Hoffman was most recently seen in David Mamet’s “State and Main” and Cameron Crowe’s “Almost Famous.” In 1999 he appeared in three films; opposite Robert De Niro in Joel Schumacher’s “Flawless,” which earned him a London Film Critics and SAG nomination for Best Actor, alongside Matt Damon and Gwyneth Paltrow in Anthony Minghella’s “The Talented Mr. Ripley” and with Tom Cruise and Jason Robards in Anderson’s “Magnolia,” in which the cast was honored with an Ensemble SAG Award nomination. Hoffman received the National Board of Review’s Best Supporting Actor Award for his work in both “The Talented Mr. Ripley” and “Magnolia.”

Hoffman’s other film credits include Anderson’s “Boogie Nights” and “Hard Eight” as well as “Happiness” (which garnered him an Independent Spirit Award nomination for Best Supporting Male), “Patch Adams,” “The Big Lebowski,” “Twister,” “Scent of a Woman,” and “Nobody’s Fool.”

On Broadway, Hoffman starred in the latest production of Sam Shepard’s “True West” which earned him a nomination for a Tony Award in dual roles. Other stage work includes “The Seagull” directed by Mike Nichols with Meryl Streep and Kevin Kline at the Public Theater’s Shakespeare in the Park, “Defying Gravity” at the American Place Theater, “The Merchant of Venice” directed by Peter Sellars and the Off-Broadway production of Mark Ravenhill’s “Shopping and Fucking.”

For his New York-based theater company, LAByrinth, Hoffman directed “Jesus Hopped the ‘A’ Train” and “In Arabia, We’d All be Kings,” both written by Stephen Adly-Guirgis. He also moved the production of “Jesus” to the Donmar Warehouse and subsequently London’s West End. At the end of 2001, Hoffman directed the New York premiere of Rebecca Gilman’s play “The Glory of Living” for the Manhattan Class Company. Philip will next direct “Our Lady of 121st Street” for LAByrinth.

Philip Seymour Hoffman
Filmography

1. Cold Mountain (2003)
2. Owing Mahowny (2002) Dan Mahowny
3. Voltage (2002)
4. 25th Hour, The (2002) Jakob Elinsky
5. Red Dragon (2002) Freddy Lounds
6. Sweet Spot, The (2002/I)
7. Punch-Drunk Love (2002) Dean Trumbell
- 8. Love Liza (2002) Wilson Joel**
9. Last Party 2000 (2001) Himself
10. Almost Famous (2000) Lester Bangs, Creeme Critic
11. State and Main (2000) 1Joseph Turner White,
The Writer
12. Talented Mr. Ripley, The (1999) Frederick 'Freddie' Miles
13. Magnolia (1999) Phil Parma, Partridge's male nurse
14. Flawless (1999) Rusty Zimmerman
15. Culture (1998) Bill
16. Patch Adams (1998) Mitch Roman
17. Happiness (1998) Allen
18. Big Lebowski, The (1998) Brandt
19. Next Stop Wonderland (1998) Sean
20. Montana (1998) Duncan
21. Boogie Nights (1997) Scotty J
22. Twister (1996) Dustin 'Dusty' Davis
23. Sydney (1996).... Young Craps Player
24. Fifteen Minute Hamlet, The (1995)....
Bernardo, Horatio & Laertes
25. Nobody's Fool (1994)
Officer Raymer, North Bath Police Dept.
26. When a Man Loves a Woman (1994) Gary
27. Getaway, The (1994) Frank Hansen
28. Joey Breaker (1993) Wiley McCall
29. Money for Nothing (1993) Cochran
30. My Boyfriend's Back (1993) Chuck Bronski
31. Scent of a Woman (1992).... George Willis, Jr.
32. Leap of Faith (1992) Matt
33. My New Gun (1992) Chris
34. Triple Bogey on a Par Five Hole (1991)

Kathy Bates
(Mary Ann Bankhead)

Kathy Bates is an Academy Award-winning actress who first earned her considerable reputation in the theatre. An Obie Award winner for her performance as Frankie in the original Off-Broadway production of *Frankie and Johnny in the Clair de Lune*, Bates also received the Los Angeles Drama Critics Award for Best Actress in the Mark Taper Forum production of the play. On Broadway, she received a Tony Award nomination for her portrayal of the suicidal daughter in Marsha Norman's Pulitzer Prize-winning *'night Mother*, and the Dramalogue Award.

Born in Memphis, Tennessee, Bates graduated from Southern Methodist University in Dallas and worked in regional theatre in Washington, D.C. and at The Actors Theatre of Louisville. Her first major play in New York was *Vanities*; she subsequently appeared in an impressive lineup of productions, including *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* (a role she reprised in Robert Altman's film adaptation), *Fifth of July* and *Curse of the Starving Class* (another role she reprised for film). She also starred as South African schoolteacher Elsa Barlow in the Off-Broadway production of *The Road to Mecca*, playing opposite the author, Athol Fugard, (and starred in the film version as well).

Kathy Bates won the Best Actress Oscar for her unforgettable Annie Wilkes in *Misery* (1990). She was nominated for an Oscar and Golden Globe (and won a Screen Actors Guild Award) for her "Libby Holden" in Mike Nichol's *Primary Colors* (1998). Some of her many other films include *The Water Boy* (1998), the Academy Award-winning *Titanic* (1997), *Diabolique* (1996), *The War at Home* (1996), *Dolores Claiborne* (1994), *A Home of Our Own* (1993), *Used People* (1992), *Fried Green Tomatoes* (Golden Globe nomination, 1991), *At Play in the Fields of the Lord* (1991), *White Palace* (1991), *Men Don't Leave* (1990), *Straight Time* (1978) and *Taking Off* (1971) (her film debut).

Her work on television includes the Emmy winning *Roe v. Wade* (1986), *Johnny Bull* (1986) and for HBO *The Late Shift* (1996) (winning a Golden Globe, Screen Actors Guild Award and an American Comedy Award). She also starred in Hallmark Hall of Fame's *My Sister's Keeper* (airing January 2002). In 2000, Bates directed her first film, *Dash and Lilly* for A & E, starring Sam Shepard and Judy Davis (which received 9 Emmy nominations). She has also directed episodes of *Homicide*, *NYPD Blue*, *Oz* and multiple episodes of HBO's *Six Feet Under*.

Ms. Bates can also be seen in *About Schmidt* opposite Jack Nicholson, which will be released in November, 2002. Entertainment Weekly voted her one of "The 25 Greatest Actresses of the 90's".

Kathy Bates

Filmography

1. Who Shot Victor Fox (2002) Grace Beasley
2. About Schmidt (2002) Roberta Hertz
3. Dragonfly (2002) Miriam Belmont
4. My Sister's Keeper (2002) (TV) Christine Chapman
- 5. Love Liza (2002) Mary Ann Bankhead**
6. American Outlaws (2001) Ma James
7. Rat Race (2001) (uncredited) The Squirrel Lady
8. Bruno (2000) Mother Superior
9. Waterboy, The (1998) Helen 'Mama' Boucher
10. Primary Colors (1998) Libby Holden
11. Effects of Magic, The (1997) Voice of Raphaella, the Magic Bunny
12. Titanic (1997) Mrs. Margaret 'Molly' Brown
13. Swept from the Sea (1997) Miss Swaffer
14. War at Home, The (1996) Maurine Collier
15. Diabolique (1996) Shirley Voguel
16. Angus (1995) Meg
17. Dolores Claiborne (1995) Dolores Claiborne
18. Curse of the Starving Class (1994) Ella Tate
19. North (1994) Alaskan Mom
20. Living and Working in Space: The Countdown Has Begun (1993) (V)
Lunar Mom
21. Home of Our Own, A (1993) Frances Lacey
22. Road to Mecca, The (1992) Elsa Barlow
23. Used People (1992) Bibby Berman
24. Prelude to a Kiss (1992) Leah Blier
25. Shadows and Fog (1992) Prostitute
26. Fried Green Tomatoes (1991) Evelyn Couch
27. At Play in the Fields of the Lord (1991) Hazel Quarrier
28. Misery (1990) Anne 'Annie' Marie Wilkes
29. White Palace (1990) Rosemary
30. Dick Tracy (1990) Mrs. Green
31. Men Don't Leave (1990) Lisa Coleman
32. High Stakes (1989) Jill
33. Signs of Life (1989) Mary Beth Alder
34. My Best Friend Is a Vampire (1988) Helen Blake
35. Arthur 2: On the Rocks (1988) Mrs. Canby
36. Summer Heat (1987) Ruth
37. Morning After, The (1986) Woman on Mateo Street
38. Two of a Kind (1983) Furniture Man's Wife
39. Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean (1982) Stella Mae
40. Straight Time (1978) Selma Darin
41. Taking Off (1971) (as Bobo Bates) Audition Singer

Other Cast Members

Jack Kehler

(Denny)

Jack Kehler is a widely recognized character actor whose various roles have found him in the feature films *DudleyDo-Right*, *Beyond Suspicion*, *Austin Powers: The Spy who Shagged Me*, *True Crime*, *Forces of Nature*, *Lethal Weapon 4*, *My Fellow Americans*, *The Big Lebowski*, *Waterworld*, *Wyatt Earp*, *Cops and Robbersons*, *White Sands*, *Grand Canyon*, *The Last Boy Scout*, *Point Break*, *I Love You To Death* and Barry Sonnenfeld's *Big Trouble* and *Men In Black 2*.

Kehler's television credits include "Murder One: Diary of a Serial Killer," "If These Walls Could Talk," "The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom," "A Father for Charlie," and numerous guest appearances on such series as "The Practice," "ER," "Diagnosis Murder," "NYPD Blue," "Wings," "Northern Exposure," and "Star Trek: Deep Space Nine."

Sarah Koskoff

(Maura)

Koskoff played Chrissy Tompkins Tom Hank's *That Thing You Do*. Her television credits include *X-Files*, *Millennium*, *Chicago Hope*, *The 900 Lives of Jackie Frye*, and *If These Walls Could Talk*. Her Theater credits include Michael Sargent's *Torn Between 2 Bitches* at The Mark Taper Forum and *Nine Armenians* at the Mark Taper Forum and The Denver Center Theater. She is also a playwright and founding member of OXBLOOD, the Los Angeles writers' collective and producing entity with roots in the Padua Hills Playwrights Festival. Padua Playwrights will produce her new play, *The Apple Juice Man*, this spring in Los Angeles. She is a graduate of Sarah Lawrence College.

Stephen Tobolowsky

(Tom Bailey)

Stephen Tobolowsky has appeared in 81 films and over 100 television programs. USA Today listed him in the top ten of the most seen actors in American movies. The key to his success has been in his versatility as evidenced by the wide range of his favorite roles including: Ned Ryerson in *Groundhog Day*, Werner Brandis in *Sneakers*, Clayton Townly in *Mississippi Burning*, Michael Myers in *Single White Female*, Trevor, the computer Romeo in *Bossa Nova* and Sammy Jenkis in *Memento*.

As a Director he staged the New York Premiere of "The Miss Firecracker Contest" with Holly Hunter and "The Lucky Spot" with Amy Madigan and Patricia Richardson and won awards for his Los Angeles productions of "The Bridgehead", "Our Town", and "What Every Woman Knows."

As a writer he co-wrote "True Stories" with David Byrne and Wrote and directed "Two Idiots in Hollywood" as a play and film for New World Pictures.

Erika Alexander

(Brenda)

Recognized by most as LIVING SINGLE'S Maxine Shaw the forthright and witty attorney on Fox's successful sitcom (for which she won 2 NAACP Awards for Best Actress in a Comedy), Erika Alexander will soon be seen in a number of high profile film and television projects including: Steven Soderbergh's latest film, FULL FRONTAL (Miramax 2002 starring alongside Julia Roberts, Blair Underwood & David Duchovny); the Sundance 2001 hit, 30 YEARS TO LIFE; 54 (with Mike Meyers & Salma Hayek), COMMON GROUND and THE LONG WALK HOME (with Whoopi Goldberg) .

On the small screen, upcoming credits include the lead with Rob Morrow in the Showtime series STREET TIME (launches June 2002) and her recurring role on JUDGING AMY as well as her earlier series regular roles on THE COSBY SHOW and GOING TO EXTREMES. She also starred in the CBS mini-series MAMA FLORES FAMILY.

A stage veteran as well, Erika starred in the Public Theater Shakespeare in the Park production of TAMING OF THE SHREW (with Allison Janney) and started her career at the age of 15 in the world tour of Peter Brooks' MAHABARATA (she also appeared in the nine-hour film version).

Born in Arizona, Alexander grew up with five other siblings and spent the majority of her teenage years in Brooklyn, New York. After graduating from high school, she attended New York University. In her spare time she is an active writer, producer and entrepreneur through her company, POPCULT ENTERTAINMENT. Along with her husband, screenwriter Tony Puryear and award-winning producer-director Jon Avnet, Alexander recently created and sold the one-hour series Concrete Park to UPN.

THE PRODUCTION

Todd Louiso

(Director)

With *Love Liza*, Todd Louiso is experiencing the kind of feature debut most directors dream of. An alternately taut and enticing tale about a man trying to maintain equilibrium after his wife's sudden and inexplicable suicide, the film boasts stellar performances from two of Hollywood's most accomplished actors – Philip Seymour Hoffman and Kathy Bates. And since premiering to critical and audience acclaim as well as picking up an award for best screenplay at the 2002 Sundance Film Festival, *Love Liza* has been picked up for distribution by Sony Pictures Classics, which publicly lauded the project as “a major work by a major filmmaker.”

Not bad for the guy most people remember as Jack Black's dweebish sidekick Dick in Stephen Frears' comedy *High Fidelity*. A gifted character actor who has appeared in nearly a dozen films – including *Jerry Maguire*, *That Thing You Do!*, *Apollo 13* and *The Rock* – Louiso made his first foray into directing two years ago with the short 15 MINUTE HAMLET, which screened at both the 2000 Sundance Film Festival and the 2000 U.S. Comedy Arts Festival

Gordy Hoffman

(Screenwriter)

Raised in Fairport, New York, Gordy Hoffman graduated from the University of Kansas in 1987. He wrote his first play, *Hong Kong*, in Washington, D.C., where he was selected for the Jeannie McKean Moore poetry workshop at George Washington University. In 1994, Mr. Hoffman founded Company, a Chicago-based experimental workshop that explored the creation of original text through the voice and body. Company productions Mr. Hoffman directed included *Titus Andronicus* and *She Ventures and He Wins*.

His plays, *Bevakasha*, *A Stab at Fixing*, *Frozen Cat*, *Bed Set*, *Happyland*, *Outdoor MAAN* and *A Deeper Water* have been produced in Chicago, San Diego, New York, Los Angeles and Australia. He is the founder of Company's Marathon, the annual back to back reading of William Shakespeare's 37 plays, now in it's sixth year, as well as the BlueCat Screenplay Competition, now in it's fourth. He recently was selected for Fox Searchlab, a director development program at Fox Searchlight. He will direct his first feature, *A Coat of Snow*, this spring. Gordy is Philip Seymour Hoffman's brother.

Lisa Rinzler

(Cinematographer)

Lisa Rinzler graduated from New York University Film School. Prior to that she studied painting at Pratt Institute. She has worked as a cinematographer on feature, documentary and experimental films. Her feature films include *Pollock*, *Three Seasons*, for the latter receiving the 1999 Cinematography Award at 1999 Sundance and the 2000 Independent Spirit Award. She also shot *Trees Lounge*, *Lisbon Story* and the New York sequences of *Buena Vista Social*

Club as well as *Dead Presidents* and *Menace II Society*, for which she won the 1994 Independent Spirit Award.

Rinzler's documentary work includes *World Without End*, *Prostitutes*, *Pimps and their Johns* and *No Sense of Crime*. Her experimental works includes *Black Kites* and *Urban Fairy Tale*.

Lisa is currently involved in a still photographic project for New York State based on suitcases found in an attic of a now defunct hospital, which belonged to patients who lived and died there.

Jim O'Rourke

(Composer)

American composer Jim O'Rourke has been a key component in the increasing overlap of the experimental music avant-garde and popular music, and building many a bridge in between. A Chicago native, his work has found equal truck with experimental jazz and noise fanatics, chill room denizens, and bedroom experimentalists, and has had the resultant effect of cross-pollinating many otherwise isolated compositional communities.

In the early late 80's/early 90's he collaborated with such contemporary improv and experimental heroes as Derek Bailey, Henry Kaiser, Eddie Prevost and Keith Rowe (of English improv group AMM), Christoph Heemann, John Duncan, David Jackman (Organum), and early Krautrock experimentalists Faust. In the later half of the 90's he became better known for his work as a producer for bands such as Stereolab, the High Llamas, Superchunk, Wilco, and Smog, where his idiosyncratic view of pop's history was viewed through an experimentalist's viewfinder.

He had a guiding hand in the resurgence of such early innovators such as Tony Conrad, Arnold Dreyblatt, and John Fahey, as well as reintroducing a whole new generation to left field artists such as Van Dyke Parks, Roy Harper, and Phill Niblock. In recent years he has worked with Nobukazu Takemura, Jeff Tweedy, and been a member of the Merce Cunningham touring company.

After a series of collaborations with Sonic Youth in the late 90's, O'Rourke has split his time between touring and recording with them as well as working on his own critically acclaimed albums.

Ruth Charny

(Producer)

Ruth Charny has produced Christopher Munch's *The Sleepy Time Gal* (Sundance Competition 2001), Dan McCormack's *Other Voices* (Sundance Competition 2000, Spirit Award nominee), Garret William's *Spark* (Sundance, American Spectrum 1999), Allison Anders' *Grace of My Heart*; and executive produced Christopher Munch's *Color of a Brisk and Leaping Day* (Sundance Competition) and David Barker's *Afraid of Everything* (Sundance American Spectrum); and produced David Salle's *Search and Destroy* (Sundance Premiere 1994) and Richard Glatzer's *Grief* (Sundance Competition 1993). She also produced Barry Primus' *Mistress* with Robert DeNiro's Tribeca Films.

She recently completed Myra Paci's (Sundance Writers & Directors' Lab fellow) *Searching for Paradise* with Janet Grillo and principal photography on Alan Taylor's *Kill The Poor* with Lianne Halfon and John Malkovich of Mr. Mudd for InDiGent Films.

Chris Hanley

(Producer)

Chris started in business distributing musical instruments worldwide. His company was called Intergalactic Music, Inc. He became one of the top ten guitar experts supplying rock stars with vintage Fender and Gibson guitars. Keeping the same name, musical instruments led to starting a recording studio in Manhattan in the early 80's, initiating the first wave of electronic rap music.

In the Spring of 1987, Chris started Art Associates, Inc. Starting with Warhols, he expanded dealing other "pop" artists: Lichtenstein, Jasper Johns, Wesselman, Rauschenburg, Ed Ruscha. By 1990, Art Associates was known for dealing internationally edgy contemporary artists such as: Basquiat, Koons, Schnabel, Bickerton, Kiefer, Richard Prince, Andre Serrano, Damian Hirst.

In 1991, Chris started Muse Productions, Inc. for the purpose of developing and producing feature films. The first film produced was *Split Second* released May, 1992, starring Rutger Hauer, Pete Postelwhite and Kim Catrall has commenced development on motion picture properties which include the novel *American Psycho* (producing with Ed Pressman); the novel *The Killer Inside Me*, by Jim Thompson; the novel *Savage Night* also a Thompson work; the novel *The Virgin Suicides*, etc.

Muse released two films in the fall of 1996. *Freeway* (starring Reese Witherspoon, Kiefer Sutherland, Amanda Plummer) which debuted in competition at Sundance and *Trees Lounge* and at the Directors Fortnight in Cannes.

Chris Hanley produced Vince Gallo's *Buffalo 66* starring Angelica Huston and Christina Ricci, which debuted in the Dramatic Competition at 1998 Sundance.

In 1999, he created a partnership with producer Fernando Sulichin that resulted in Black List Films, an independent feature film company based in Europe. Black List Films' first movie was the critically acclaimed *Bully*, which was directed by Larry Clark and premiered at the Venice Film Festival in September 2001.

Jeff Roda

(Producer)

Jeff makes his producing debut with the film *Love Liza*, starring Philip Seymour Hoffman and Kathy Bates.

He is currently working with Good Machine on *My All-American*, which he also wrote.

Fernando Sulichin

(Producer)

Sulichin produced Abel Ferrara's *The Addiction*, which earned him a 1995 nomination for an Independent Spirit Award as the Best Independent Producer of the Year. The following year, he was selected as one of the Hollywood Reporter's "Top Ten Talents to Watch." Since then, he has been actively developing projects with talents such as Sean Penn, Marlon Brando and Gabriel Garcia Marquez.

Fernando was born in Argentina and was trained as an architect before immigrating to the United States in 1988 to attend film school in California. In Paris, France, in 1990, he organized Short Circuit , a prestigious film festival celebrating the cinematic achievements of students of New York University. It was there that he met Spike Lee for whom he later served as associate producer on Lee's Academy Award ® nominated MALCOLM X, starring Denzel Washington.

In 1999, he created a partnership with producer Chris Hanley that resulted in the forming of Black List Films, an independent feature film company based in Europe. Black List Films' first movie is the critically acclaimed *Bully* which was directed by Larry Clark and which premiered at the Venice Film Festival in September 2001.

He then moved to Europe to establish an office to develop a variety of business pursuits in addition to motion pictures. Sulichin produced a series of non-product endorsement commercials with Nelson Mandela, Marlon Brando, Leonardo Di Caprio and directors Tony Scott, Spike Lee, Chris Cunningham and Woody Allen.

In April 2000, Sulichin received a Humanitarian award from Nelson Mandela for his efforts and contributions towards the Nelson Mandela Children's Fund. In the same month, South African president Thabo Mbeki acknowledged Sulichin's contributions towards his foundation and his commitment to children of all races in South Africa.

WILD BUNCH

(Company Profile)

Now nearing the end of its second year, sales company WILD BUNCH is a division of StudioCanal, dedicated to the nurturing, development and creative exploitation of the radical, the innovative, the visionary, the outrageous -- the truly extraordinary in contemporary cinema world-wide.

2001 saw WILD BUNCH fielding no less than ten titles in Official Competition at the Cannes Film Festival, from Nanni Moretti's Palme d'Or winner *The Son's Room* through Mohsen Makhmalbaf's extraordinary critical and international commercial triumph *Kandahar* to Jean-Luc Godard's magisterial return to form, *Eloge De L'Amour (In Praise Of Love)*.

In Venice, WILD BUNCH presented perennial US maverick Larry Clark's devastating study of sick teenage America, *Bully*, to unanimous acclaim, alongside Song Ilgong's profoundly moving *Flower Island* (which took Best First Feature Prize) and Philippe Garrel's crowd-pleasing *Wild Innocence* (awarded the International Critic's Prize). Eleven WILD BUNCH titles were very much in evidence at this year's Toronto Film Festival.

WILD BUNCH titles for the first half of 2002 include Nicole Garcia's *The Adversary* (starring Daniel Auteuil); renowned auteur Olivier Assayas' high octane 21st century cyber-reality thriller *Demonlover* (starring Connie Nielsen, Chloe Sevigny and Gina Gershon); Jonas Akerlund's blistering debut feature *spun* (with a stellar cast featuring Mena Suwari, John Leguizamo, Peter Stormare and Mickey Rourke), and Todd Louiso's emotionally devastating *Love Lisa*, starring Philip Seymour Hoffman and Kathy Bates.

WILD BUNCH: Embracing filmmakers of excellence and vision, our criteria are simple and unchanged since our inception: that each new project offer a new thrill, a new challenge, a progression - for the filmmakers, for us, for our distributors, for audiences throughout the world - for cinema. Often controversial, always provocative, our line-up stands as our statement of intent.