

**SAMUEL GOLDWYN FILMS
&
SONY PICTURES ENTERTAINMENT**

Present

THE SQUID AND THE WHALE

Written & Directed by Noah Baumbach

2005 Sundance Film Festival Waldo Salt Screenwriting Award, Noah Baumbach

2005 Sundance Film Festival Dramatic Directing Award, Noah Baumbach

**starring
Jeff Daniels
Laura Linney
Jesse Eisenberg
Owen Kline**

88 minutes

SHORT SYNOPSIS

Set in Brooklyn in 1986, *THE SQUID AND THE WHALE* captures with extraordinary immediacy the inner workings of the Berkman family. Bernard (Jeff Daniels), a once successful novelist, and his wife Joan (Laura Linney), an up-and-coming writer, have given up on their marriage. Their two sons Walt (Jesse Eisenberg), 16, and Frank (Owen Kline), 12, are left to grapple with their confusing and conflicted feelings.

The experience is a tender, funny and ultimately moving coming of age for Walt and a tortuously premature one for Frank. The emotional tensions and strains that emerge during this difficult period for the Berkman family are given a remarkably subtle and nuanced portrayal. This is a film that deftly presents the realities of a family in transition learning to redefine itself.

THE SQUID AND THE WHALE

Production Information

Park Slope, Brooklyn, 1986.

When Walt Berkman (Jesse Eisenberg), an impressionable 16-year-old, passes off the Pink Floyd song “Hey You” as his original work and performs it at a high school talent show, he’s perfectly content with his rationale. “I felt I could have written it so the fact that it was already written was kind of a technicality.” At the same time, his 12-year-old brother Frank (Owen Kline) drinks beer and wonders openly about his mother’s sex life.

Both are simply reacting to the fall-out from the bomb dropped on their comfortable family life when their parents, Bernard (Jeff Daniels) -- a once-promising author and now middle-aged academic and Joan (Laura Linney) -- a burgeoning writer with a book deal -- announce that they are splitting up.

The familiar, steady foundation is shaken. Walt and Frank are relegated to alternating weekends and a jumbled calendar of Mom or Dad nights. The kids are left to grapple with the confusing and conflicted feelings that arise from the sudden collapse of their parents’ marriage.

THE SQUID AND THE WHALE, written and directed by Noah Baumbach, earned two major honors at the 2005 Sundance Film Festival – the Waldo Salt Screenwriting Award as well as the best Dramatic Directing Award. Also starring in the film are Anna Paquin as a young college student who moves into Bernard’s crumbling Brooklyn row house, and William Baldwin as a tennis pro who coaches the Berkman kids, while dating their newly-separated mother. Wes Anderson and Peter Newman produced the film with Charles Corwin and Clara Markowicz. Robert Yeoman served as cinematographer, Anne Ross was Production Designer, and Tim Streeto edited the film. Samuel Goldwyn Films and Sony Pictures Entertainment are releasing.

From the opening scene, a tennis match that pits father and son and mother and son, it’s clear that there’s trouble in the Berkman family. Love, anger and divided loyalties are all on display, and in the months to follow, the kids will bounce back and forth between homes like the ping pong game that is the only form of recreation at their father’s rundown house across the park.

While Walt idolizes his opinionated father and young Frank favors his overly candid mother, it’s a long-forgotten image of the Squid and the Whale diorama at the Natural History Museum that brings a struggling adolescent back to a reassuring, if temporary, concept of home.

An exquisitely layered look at divorce and the resiliency of youth, *THE SQUID AND THE WHALE* deftly navigates, with emotional tension and inescapable humor, the realities of a family in transition learning to redefine itself.

ABOUT THE PRODUCTION

Noah Baumbach, who wrote and directed the films *KICKING AND SCREAMING* and *MR. JEALOUSY* also co-wrote *THE LIFE AQUATIC WITH STEVE ZISSOU* as well as the upcoming *FANTASTIC MR. FOX* with fellow writer-director Wes Anderson.

For his third solo effort, Baumbach turned his attentions to a story both inspired and influenced by his childhood in Brooklyn, NY. Baumbach initially toyed with writing about two brothers in their '30s who were dealing retroactively with their parents divorce, but the script took shape when he began thinking about the story from a younger kid's perspective.

"It was a significant change for me and it freed me up in a lot of ways – allowed me to connect more directly," he adds. "Later, I started to rework it and write from the parents' point of view. Suddenly it was a movie about the family."

His superb cast, led by Jeff Daniels and Laura Linney, explores a memorable time in the 1980s when marriages were compromised by changing values, personal desires and professional expectations.

"This was such an exciting cast to work with," says Baumbach. "Everyone dove right in and took the parts over. Jeff inhabited Bernard so thoroughly I started to experience psychological transference with him and look up to him the way Walt looks up to Bernard. That was eerie."

When shooting began in the summer of 2004, Baumbach returned to familiar ground -- shooting among the turn-of-the-century brownstones in the Park Slope neighborhood of Brooklyn where he grew up in the 1980's. Several scenes were also filmed at Midwood High School, his alma-mater. "The chairman of the English department when I was there is now the principal and he was excited to have me back," says Baumbach. "It was nice to have that kind of good will and cooperation."

In fact, several of the Brooklyn locations were provided by Baumbach's friends or acquaintances, including the Berkman residence where much of the action takes place. "The house we shot in belonged to my childhood friend Ben and his wife Molly," says Baumbach. "They were really generous to let us transform their place and relocate while we filmed. Shooting in places that had real meaning to me helped me connect with the material both on a visceral and creative level," he adds.

“While it’s true that I did grow up in Brooklyn and my parents did divorce,” he explains, “so much of it has been reinvented. What’s real is the emotion...it’s emotionally real to me.”

Producer Peter Newman was attracted to the intimacy of a story that was told through the eyes of kids without demeaning them.

“Not only did I think the script was good, it reinvigorated me and made me anxious to work on it.... I thought it was a very even-handed treatment of a very difficult thing.”

Baumbach worked with production designer Anne Ross to distinguish the two main houses.

“In the Park Slope brownstone where the family initially lives together we used a lot of browns and blues,” Baumbach explains. “Old rugs, a corduroy couch. The original detail -- the wood, the moldings from those houses is really warm and beautiful. The house Bernard moves into was influenced some by Lucian Freud paintings. We used faded greens and yellows -- the color of old, dying plants.”

Referencing another personal touch, the director admits, “I had Jeff Daniels wear my dad’s clothes. It wasn’t because I wanted to recreate my dad in any way, it’s because by having those things there it warms me to the characters and the story, it puts me in it more, and that’s something I really like.”

Shooting in Super 16 rather than digital video, Baumbach wanted to give the film an authentic 1980’s feel. “The truth is I didn’t want to use technology that didn’t exist at the time,” he says.

In addition to the A-list cast, the producers assembled some of New York’s top talent to work behind the camera.

“The most meaningful moment for me on the film was about half way through and we were working ridiculous hours and everyone was exhausted,” recalls Newman. “The department heads were all really important people in the industry and we had one of the best key grips in New York who works on \$100 million movies and was working on this film for a fraction of his pay. His name is Bob Andres and I said, ‘Bob, I wanted to thank you for working on this,’ and asked him why he was doing it. He said because of the script. And it sort of hit me, everyone on the crew had given up their summer vacation to be there and were in it for the script. That was kind of emotional.”

Aside from the experienced department heads, the rest of the crew was basically made up of interns. There was hardly any middle management on the film. “We were asking interns to do a lot of things,” says Newman. “It’s the only way we could have made this film. It was Noah’s idea.” Adds Baumbach, “We couldn’t really afford production assistants so we had a lot of interns. I taught a class at Vassar and I recruited the class for free help.”

Perhaps the most challenging part of the shoot was getting it done in only 23 days. Says Baumbach, "There were some days when we'd come to a point late in the day and I'd think, 'We did pretty well today, this was a really good day's work,' and then I'd look at the schedule and there'd be two more major scenes to shoot. Even if it's only 23 days, by the end of the movie it feels like you've shot for a hundred."

Songs from both the kids' and the parents' generation contribute to the feel of the film. Pink Floyd's "Hey You" particularly plays a major role. It's a song that triggers a lot of specific memories for certain people. "I was a huge Pink Floyd fan when I was a kid," says Baumbach. "I still am."

In the editing room Baumbach and editor Tim Streeto found a surprising rhythm to the footage.

"The pace of the editing was not entirely something I planned," says the director. "But once I cut the tennis scene that opens the film I realized how immediately the audience is thrown into the action of the film and I wanted to keep this feeling going. The more I cut the film, the more I experimented with that, and I pushed it in ways that I initially thought wouldn't work. It's a short movie running-time-wise but it feels packed. There's usually time during a movie -- transition moments like the sun rising or setting over a city -- where people in the theater seem to think it is okay to talk. It's a time to catch your breath. I didn't want any of that. The movie doesn't let up and in the end it leaves you with a feeling of a suspension -- I want it to take the air out of you."

CASTING

One of Baumbach's main concerns in casting a film that is so dependent on the performance of young actors was to find kids who felt fresh and authentic. The producers cast a wide net in search of new talent, and with the help of casting director Douglas Aibel held open casting sessions at schools around the Metropolitan New York area. The filmmakers had already decided that they preferred not to use identifiable famous child actors. So hundreds of unknowns were brought in and put on tape.

"I'd bring audition tapes home and show them to my girlfriend and we'd talk about them," says Baumbach. "A lot of kids were good but not great, and she'd say to me 'You really need someone like Owen,' who is the son of friends of ours. She said, 'he's so bright and creative and great but completely unaffected, he's so much himself.' So we were at dinner with our friends and I got up the guts to ask Owen's parents and they agreed."

Kline came in and read and got the part of twelve-year-old Frank Berkman. "What's great about Owen is that he has real skill as an actor and at the same time he brings so much of what's genuine about him to the part," says Baumbach. Kline adds, "My character goes through very difficult times and acts out in extreme ways throughout the film. I think that the most dramatic scenes were actually the most fun to shoot."

The part of Walt, Frank's sixteen-year-old older brother, was equally tricky to cast. "There are a lot of shades to that character. I had to audition a ton of people because some of the actors would do well early on and then in different scenes that showed other aspects of the character, not as well," recalls Baumbach.

The one actor that stuck in his mind was Jesse Eisenberg, who was the young star of *ROGER DODGER*. "He fit very well with a person who speaks with confidence, intelligence and wit, but who doesn't know what he's really saying half the time. There's an insecurity that exists in Walt that can't be indicated," explains Baumbach.

Eisenberg adds, "I auditioned for the film 6 or 7 times. It's interesting because, as you get further and further into the audition process, you simultaneously feel encouraged and discouraged -- You've been validated, but clearly, if it's taking this long, you're not fully there yet. It was a stressful experience, but only because I wanted to be involved so badly. As an actor, it's a very rare opportunity to read a script that is so far superior to most other scripts and then actually get hired."

"At the point that we hired Jesse and Owen there was no debating whether it would be them or someone else," says producer Peter Newman.

Finding the perfect actress to play Joan Berkman may have been the easiest part of the casting process. Laura Linney was the first person cast and remained with the project through what proved to be a lengthy pre-production period.

"I showed the script to her very early on," says Baumbach. "It took a long time to get the movie made and Laura was attached to it for the whole time. It made me feel very good through that hard process of raising money to know I always had Laura."

"I loved that the film had so many layers," says Linney. "I found it both intensely moving and extremely funny at the same time. It's an unflinching, but affectionate portrait of flawed characters. I told Noah, when you're ready to shoot, I'll be there."

The search for the right actor to play the troubled patriarch Bernard Berkman was given a boost when Newman got a call from director Wayne Wang. Wang, who had directed *SMOKE*, produced by Newman also in Brooklyn, was raving about Jeff Daniels, his star in *BECAUSE OF WINN-DIXIE*. "Noah met with Jeff and that's when that process really started to take off," says Newman.

"Jeff was an actor I always loved," says the director. "I loved him in *PURPLE ROSE OF CAIRO* and *SOMETHING WILD* and more recently in movies like *THE HOURS* and *BLOOD WORK*. He can be really funny but he's so simple and authentic as an actor. The character is funny, but there's also a lot of sadness there and a lot of pain -- Jeff always seems to be doing so little, he's a bit like Spencer Tracy -- he makes it seem effortless."

"I never saw Bernard in terms of being sympathetic or unsympathetic. I was drawn to the challenge of portraying him as he was -- a little bit of both," said Daniels. "I loved Bernard's blind spot when it came to how people perceived him. In the wake of a

continuing stream of self-absorbed behavior, he was unapologetic, completely unaware of his wearing effect on those around him, and basked in his brilliance as long as there was an audience of one or more. As a man who spent far too much of his life inside his own head, when it came to relating to anyone, he was a train wreck. Still, somewhere inside all of his writerly self absorption, was someone who probably knew the truth about himself, but like most things that didn't support his own sense of self, it passed quickly."

The cast now in place, Baumbach started a lengthy and productive rehearsal period. "I find that really helpful to understand who the actors are," he says. "Some actors want more direct psychological direction and some don't," he continues. "Often I want something very specific and I have to find a way to communicate it to them that they can use."

As for preparing the kids, Baumbach didn't find the process any different than working with adults. "A lot of it is just reading the scenes over and over and talking about the action and getting them to feel comfortable with what they were saying and what was really going on."

Baumbach found rehearsing with Daniels especially rewarding." It was the most exciting experience I've had with an actor," says Baumbach. "He really thought about what I said to him and he had the confidence to try things that didn't always work. It was a great experience to watch an actor get the character the way Jeff did. It was really thrilling.

Jeff never worried about redemption or whether Bernard was a good or bad guy. He just played him. I think that's really hard for an actor to do. You have to kind of chuck all vanity out the window and just do it. I feel indebted to him for that."

INTERVIEW WITH NOAH BAUMBACH

Q: What was your inspiration for writing THE SQUID AND THE WHALE?

A: I had started writing a script about two brothers who were older, in their thirties, dealing retroactively with their parents' divorce. Then, by chance, I caught a screening of Louis Malle's MURMUR OF THE HEART, which I'd never seen before and watching a movie from the kids' perspective made me realize that I was dancing around what was really interesting -- that I needed to go directly to that time in my life and tell the story from there.

Q: Was that something new for you?

A: It was a significant creative change for me. It freed me up in a lot of ways. By starting at a very raw and real place, I was able to fictionalize in a much more effective way. The first draft came pretty quickly and fluidly and as I started to rework it I began to understand the parents better and to write from their point of view.

Q: How much of the film is autobiographical?

A: People will come up to me and say, "God, it must be hard putting everything so nakedly out there." But it doesn't feel that way to me because it's been so reinvented. What's real is the emotion -- it's emotionally real to me.

Q: Did you have that experience with the squid and the whale at the museum?

A: Yeah, that diorama was something I was very taken with as a kid. It drew me in and it terrified me. I really loved torturing myself by getting closer to it.

Q: Were you worried you wouldn't be able to shoot at the Museum of Natural History?

A: When I wrote the script I wasn't thinking practically at all. So I don't know what we would have done if it didn't work out, I really don't. I was told at one point, don't even bother [approaching the museum], they don't allow people to shoot there, or they charge a lot of money—SPIDERMAN 2 had shot there. But they were really cooperative and great. We were lucky because there was absolutely no alternative -- it's essential to the movie.

Q: The film has such a lived-in real quality, how did you capture that?

A: Well for one thing we shot on Super 16, which I wanted to do for a few reasons. I wanted to hand-hold the whole movie, but steadily, so it wouldn't feel rocky for the viewer. There's just a hint of movement which I think works on the audience subconsciously. Because it's a smaller camera it was easier for us to get in close and move with the actors. Also the grainier texture reminded me of movies I loved when I was in high school in the 80s -- the Coen brothers and Jim Jarmusch and Spike Lee. Some of those movies were shot on Super 16, and the look reminded me of that period in independent film. What I like about Super 16 is that it does feel lived-in, there's something kind of tactile about it, and at the same time it looks like an instantly older movie.

Q: What were some of your other influences for this film?

A: Probably for the first time when I was writing, I wasn't looking at anything else for reference. In pre-production that changes. I never wanted it to specifically feel like a documentary in any real way but I did look at the direct cinema of the 70s—Maysles, Pennebaker and Wiseman—and think about how those narratives are constructed and the editing style, the camera work. And the French New Wave was also something I thought about because a lot of that stuff was just captured on the street. I wanted this film to have that feeling. We stole shots as much as we could, filming in Brooklyn using real atmosphere -- like the scenes on the subway, we just went on the subway without permits.

Q: Was it tricky to balance the humor with what is essentially a pretty sad story?

A: I've never really thought about that. It's my sensibility, I guess. I've heard SQUID AND THE WHALE referred to as a comedy and I've heard it referred to as a drama.

Q: That song you use by Pink Floyd is such an important part of the movie, did you always have that in mind?

A: Yes. I loved Pink Floyd as a kid and I love them now. I didn't, however, anticipate using "Hey You" in the film as much as I did. I thought Walt would play it a couple of times and we would hear it when the teacher plays it for his parents, but I brought it back a third time because the more I lived with that song and the movie, the more I started to think of them together, suddenly it started to feel like it was written for the film.

Q: When you were directing did you ever get the weird sensation that, 'hey, that's my life,' or were you able to keep an artistic distance from it?

A: While you're shooting, it's very easy to keep a distance -- there's too much to think about. But there would be smells or colors that would suddenly give me a connection to things in my childhood in a way that I can't really describe. I would always take it as a good sign when I had those reactions -- it felt like I was on the right track in some way.

Q: Everyone always says don't work with kids or animals, you had both, any problems there?

A: There's a scene where Frank gives Walt the cat and Walt drops it and the cat runs down the stairs and escapes. When we shot this, every time Jesse dropped the cat, the animal would just sit down and purr. It was the only time during the shoot that I really felt panicked -- I honestly didn't know what we were going to do. Then the cat wrangler said, "Well, I do have a running cat that looks exactly the same." To this day I still don't understand why we were using a sitting cat to do a running cat's job. Once the running cat came out of his carrier, the scene went off fine.

Q: What was the most challenging part of making the film for you?

A: Well, we only had 23 days to shoot. So there were some days when we'd come to a point late in the day and I'd think, "This was an arduous, but really good day's work," and then I'd look at the schedule and there'd be two more major scenes to shoot. Even if it's only 23 days, by the end of the movie it feels like you've shot for a hundred.

CREW BIOS

NOAH BAUMBACH - WRITER/DIRECTOR

Noah Baumbach was born and raised in Brooklyn, New York. He wrote and directed the films KICKING AND SCREAMING (1995) and MR. JEALOUSY (1998). He also co-

wrote *THE LIFE AQUATIC WITH STEVE ZISSOU* (2004) and the upcoming *FANTASTIC MR. FOX* from a novel by Roald Dahl with Wes Anderson. He is a contributor to *The New Yorker* magazine's "Shouts and Murmurs" department.

WES ANDERSON - PRODUCER

Wes Anderson was born in Houston, Texas and attended college at the University of Texas at Austin. He is the director and co-writer of *BOTTLE ROCKET*, *RUSHMORE*, *THE ROYAL TENENBAUMS* and *THE LIFE AQUATIC WITH STEVE ZISSOU*, which he co-wrote with Noah Baumbach. His next film is *FANTASTIC MR. FOX*.

PETER NEWMAN - PRODUCER

In a 25-year career, Peter Newman has produced over thirty films. They include Horton Foote's *1918*, Spalding Gray's *SWIMMING TO CAMBODIA*, John Sayles' *THE SECRET OF ROAN INISH*, and Wayne Wang's *SMOKE*. He is currently working with Noah Baumbach on a new project. He is also preparing films based on the lives of Janis Joplin, Bill Veeck, and Strom Thurmond. Newman was born in New York, and is a graduate of Northwestern University.

CHARLES CORWIN - PRODUCER

Charles Corwin has been a successful attorney and executive in every aspect of the entertainment business. Having started his first record label and sold it to News Corporation within the first year, Corwin went on to found Very Near Future Productions, specializing in music videos and concert documentaries, including *THREE DAYS*, an on-tour rockumentary about Jane's Addiction. In 1998, Corwin co-founded Live Music Channel, which offers live performance footage of popular artists and is currently co-owner of Original Media LLC, a New York-based production company which produces film and television. Original's "Miami Ink," a series about five tattoo artists for TLC. The second season of "Skate Maps" about seven professional skateboarders Fox Fuel Channel. Corwin is executive producer on both shows.

CLARA MARKOWICZ - PRODUCER

Clara Markowicz has spent 10 years in the entertainment industry honing her production talents on a number of high-profile special events, television shows and music videos. She founded Original Media with Charles Corwin in 2001 and runs operations of the company and supervises the production of all in-house projects, including "Miami Ink," "Skate Maps," and numerous projects for MTV and VH1. Prior to founding Original Media, Markowicz worked as a producer at Live Music Channel, where she produced television series, which aired on Fox, WB and cable affiliates, as well as numerous live concert shoots for artists ranging from Snoop Dogg to The Flaming Lips to TLC. Before joining LMC, she was a special events producer and publicist at Harrison and Shriftman, and has produced several short films including "One Life," which aired on Showtime. She holds a degree from Brown University and currently resides in Manhattan.

REVERGE ANSELMO – EXECUTIVE PRODUCER

Formerly a bus driver and safari guide for French nuns, Anselmo formed Seven Hills Pictures in 1998 to produce independent films. Through Seven Hills Pictures, he wrote,

directed and produced the feature films THE OUTFITTERS, which was an official selection of the Sundance Film Festival, and LOVER'S PRAYER, which starred Kirsten Dunst and Julie Walters and was distributed by First Look Pictures/Overseas Filmgroup. His third picture STATESIDE starred Val Kilmer, Carrie Fisher and Joe Mantegna, and was released by Samuel Goldwyn in May 2004. Anselmo has recently written screenplays GOING COLD, which is now casting, and OVER THE WAVES. He wrote the Harper Collins novel "The Cadillac of Six-Bys" in 1997 and a volume of short stories, "Knocked up on Jupiter." He is also an owner and co-founder of the monthly magazine, Magnificat.

GREG JOHNSON – EXECUTIVE PRODUCER

Greg Johnson has had an eclectic career that has ranged from investment banking and corporate finance to international film distribution, independent production and teaching. Johnson served in various capacities at Vestron, Inc, working on projects such as DIRTY DANCING and JOHN HUSTON'S THE DEAD. After Vestron, he began producing Wayne Wang's SMOKE and its improvised sequel BLUE IN THE FACE with Peter Newman and was a former partner at New York-based Redeemable Features, with films including LULU ON THE BRIDGE and THE CENTER OF THE WORLD. Johnson recently completed production on David Anspaugh's THE GAME OF THEIR LIVES and through his sales agency, Gotham Sales, negotiated U.S. distribution for STEP INTO LIQUID and DUST TO GLORY.

ANDREW LAUREN – EXECUTIVE PRODUCER

Andrew Lauren began his film career as an actor and has performed roles in several movies including SWEET AND LOWDOWN, directed by Woody Allen and CONSPIRACY THEORY, starring Mel Gibson and Julia Roberts. Lauren moved to producing in 1998, establishing ALP's first office in Los Angeles. Lauren conceived of the story behind ALP's second feature G, which premiered at the inaugural TriBeCa Film Festival in New York City in May, 2002. Andrew holds a BA from Brown University in Political Science and has participated in NYU's postgraduate film studies workshop.

MIRANDA BAILEY – EXECUTIVE PRODUCER

Miranda Bailey's first foray into film production was as executive producer on THIS SPACE BETWEEN US, which premiered at the 25th Seattle International Film Festival. Since then she has founded the production company Ambush Entertainment through which she has executive produced the horror/comedy DEAD AND BREAKFAST. Most recently, Miranda produced Ambush's THE OH IN OHIO starring Parker Posey, Danny DeVito, Paul Rudd and Mischa Barton. Miranda began her career in theatre producing her original script, LIGHT YOUR OWN, as well as producing and directing TOP GIRLS written by Caryl Churchill and the one woman show GIRLS ARE FANCY (writer/director Naomi Odes) in New York. She has also written, produced and starred in THE BITCHES BREW.

ROBERT YEOMAN - DIRECTOR OF PHOTOGRAPHY

Robert Yeoman was born in Pennsylvania and grew up in the Chicago area. After graduation from Duke University he attended film school at the University of

Southern California, where he received an M.F.A. in Cinematography. He then started to work in commercials in Los Angeles. His feature film break came on TO LIVE AND DIE IN L.A. when the film went over schedule and he finished up for Robby Muller. Since then Yeoman has compiled numerous feature credits including, DRUGSTORE COWBOY, RUSHMORE, CQ and THE ROYAL TENENBAUMS.

TIM STREETO - EDITOR

After working as an intern on Nicole Holofcener's WALKING AND TALKING in 1995, Tim Streeto was hired by independent film producer Ted Hope to run his fledgling post-production facility, Good Edit. After leaving to pursue a freelance career, he worked as an assistant editor on such acclaimed films as Ang Lee's Oscar-winning CROUCHING TIGER, HIDDEN DRAGON, Todd Solondz's STORYTELLING, and Steven Soderbergh's SOLARIS. In 2003, Streeto was the associate editor on Robert Pulcini and Shari Springer Berman's Sundance Grand Jury Prize winner, AMERICAN SPLENDOR. He has also edited numerous shorts and TV shows, most recently "Stella," appearing soon on Comedy Central.

ANNE ROSS - PRODUCTION DESIGNER

Anne Ross began her film career working on BRAM STOKER'S DRACULA (1992), directed by Francis Ford Coppola. Soon after that, she began a long association with production designer Dean Tavoularis, and became his art department coordinator on Philip Kaufman's RISING SUN, Charles Shyer's I LOVE TROUBLE and New York art director for Roman Polanski's THE NINTH GATE. Ross's most recent work as production designer can be seen in Sofia Coppola's LOST IN TRANSLATION as well as James Toback's BLACK AND WHITE, Richard Shepard's MERCY, and music videos for REM, The White Stripes, The Strokes and Air (a collaboration with Sofia Coppola, co-directed by Roman Coppola). She has also designed commercials for Calvin Klein, Sam Adams and Citibank's "Identity Theft" campaign, which won a 2004 Emmy Award for Best Commercial.

DEAN WAREHAM AND BRITTA PHILLIPS - MUSIC

Dean Wareham and Britta Phillips were longtime members of the New York rock and roll band Luna. Founded in 1992, Luna released seven studio albums and recently played their final live shows. Prior to that, Dean was a founding member of Galaxie 500, an influential Boston-based band. Britta Phillips joined Luna in 1999. She was previously a member of the UK-based Belltower. Phillips starred in SATISFACTION with Julia Roberts and Justine Bateman, a 1988 film about an all-girl (and one guy) rock band. She was also the singing voice of the '80s cartoon character, Jem. Britta and Dean recorded an album of duets and covers in 2003 titled "L'Avventura." It was released on Jetset Records. As part of Luna, Wareham previously worked with Noah Baumbach, writing the score for his film MR. JEALOUSY. Wareham has also provided songs for the films I SHOT ANDY WARHOL, SIDEWAYS, THE MYTH OF FINGERPRINTS and IRMA VEP. He wrote and produced two tracks with actress Maggie Cheung for Olivier Assayas' new film, CLEAN.

CAST BIOS

JEFF DANIELS – BERNARD BERKMAN

Jeff Daniels made his feature film debut in 1981 in Milos Forman's RAGTIME, but it was his portrayal as Debra Winger's husband in TERMS OF ENDEARMENT that catapulted him to stardom. Woody Allen recognized the actor's talent and comic ability and cast Daniels in a starring role in THE PURPLE ROSE OF CAIRO. He has since gone to star in numerous films including SOMETHING WILD, THE BUTCHER'S WIFE, CHECKING OUT, FLY AWAY HOME, 101 DALMATIANS, SPEED, PLEASANTVILLE, ARACHNOPHOBIA, DUMB AND DUMBER, BLOOD WORK, THE HOURS, IMAGINARY HEROES and BECAUSE OF WYNN-DIXIE. He recently completed Doug McGrath's EVERY WORD IS TRUE, and GOODNIGHT, AND GOOD LUCK, directed by George Clooney. He's currently filming RV directed by Barry Sonnenfeld.

Daniels has been equally prolific on the small screen, appearing on television in "Five People You Meet In Heaven" (based on Mitch Albom's best-selling novel), TNT's remake of Neil Simon's "The Goodbye Girl," Robert Altman's "The Caine Mutiny Court Martial," Lee Grant's "No Place Like Home," A&E's "The Crossing" and "Cheaters" for HBO. He has also hosted "Saturday Night Live."

On Broadway, Daniels has appeared in Lanford Wilson's *Redwood Curtain* and *Fifth of July*, which won him a Drama Desk Award for Best Supporting Actor. Off Broadway, Daniels received a Drama Desk nomination for *Lemon Sky*, as well as an Obie for his performance in the Circle Repertory Company production of *Johnny Got His Gun*.

Back home in Chelsea, Michigan, he has continued his passion for the theater by founding the Purple Rose Theater Company, which is dedicated to encouraging and developing Midwestern actors, playwrights, directors and designers. All of Daniel's own plays have premiered there: *Shoe Man* (Detroit News Critics Award for Best New Play); *The Tropical Pickle*, *The Vast Difference*, *Thy Kingdom's Coming*, *Apartment 3A*, *Boom Town*, *Escanaba in da Moonlight*, *Across the Way* (nominated for Best New Play by the American Theatre Critics Association), and most recently *Norma & Wanda*.

Since the 1970s, Daniels has been composing songs, and recently recorded "Jeff Daniels----Live and Unplugged," a collection of live performances which humorously and touchingly reflect on his life and career. Proceeds from the sale of this CD go to support The Purple Rose Theatre Company.

In 1999, Daniels formed Purple Rose Films, a Michigan-based independent production company. His first film as writer/director/actor was ESCANABA IN DA MOONLIGHT, a comedy about deer hunting based on his hit play. His second film, SUPER SUCKER, a comedy about Mid-western vacuum cleaner salesmen, won the Audience Award for Best Feature at the U.S. Comedy Arts Festival in Aspen, CO.

LAURA LINNEY – JOAN BERKMAN

Laura Linney was last seen on the big screen starring in *KINSEY*, opposite Liam Neeson and directed by Bill Condon, which garnered her Oscar, Golden Globe and SAG nominations. In addition, she was awarded "Best Supporting Actress" by the National Board of Review.

Last spring, Linney starred in Donald Margulies' Broadway staging of *Sight Unseen*, the same play she did 12 years ago. Her role as Patricia has earned her a Tony nomination as well as nominations from the Drama League, the Drama Desk Club and the Outer Critic Circle for "Outstanding Actress" in a play.

Coming out in the fall will be the psychological thriller, *THE EXORCISM OF EMILY ROSE*, directed by Scott Derickson and starring Tom Wilkinson in which she plays a bitter and repressed single lawyer who takes on the church and the state fighting for the life of a priest who performed a deadly exorcism on a young woman. Linney just completed production on *JINDABYNE*, a modern day adult ghost story shot entirely on location in the outback of Australia.

Linney earned her first Oscar nomination for her starring role as Sammy Prescott in Kenneth Lonergan's *YOU CAN COUNT ON ME*. In addition, this role garnered her nominations for a Screen Actors Guild Award, a Golden Globe Award and an Independent Spirit Award. She was awarded Best Actress by the New York Film Critics Circle and the National Society of Film Critics. Her first starring film role was in Paramount's jungle-action picture, *CONGO*. Linney starred in *ABSOLUTE POWER*, directed by Eastwood. Previously, she teamed up with Richard Gere in Paramount's hit suspense thriller, *PRIMAL FEAR*, directed by Gregory Hoblit. In 2003, she graced the screen in the ensemble romantic comedy *LOVE, ACTUALLY*, written and directed by Richard Curtis and *MYSTIC RIVER*, directed by Clint Eastwood for which she earned a "Best Supporting Actress" nomination in a Drama by The British Academy of Film and Television Arts. Linney's other screen credits include co-starring opposite Jim Carrey in *THE TRUMAN SHOW*, Edith Wharton's turn-of-the-century novel, *THE HOUSE OF MIRTH*, *LORENZO'S OIL*, *DAVE*, *SEARCHING FOR BOBBY FISCHER*, *A SIMPLE TWIST OF FATE*, *THE MOTHMAN PROPHECIES*, *THE LIFE OF DAVID GALE* and *PS*.

Last year, Linney returned to television to appear in the NBC hit comedy "Frasier." She starred in four episodes as Dr. Frasier Crane's love interest, Charlotte. For this role, she earned a 2004 Emmy Award for "Best Outstanding Guest Actress In A Comedy Series." She previously won an Emmy for "Outstanding Lead Actress" for Showtime's "Wild Iris" opposite Gena Rowlands. Her television appearances include the leading role of Mary Ann Singleton in PBS's award-winning "Tales of the City" based on the novels by Armistead Maupin and she also reprised her role as Mary Ann Singleton in "More Tales of the City" for Showtime. In addition, she starred opposite Joanne Woodward in the Hallmark Hall of Fame presentation of "Blind Spot" and opposite Steven Weber in "Love Letters" directed by Stanley Donen.

Linney, a graduate of Juilliard and an accomplished theatre actress, was previously nominated for a Tony for her performance in Richard Eyre's *The Crucible*, opposite Liam Neeson. Her theatre credits also include roles in the Broadway presentations of *Six Degrees of Separation*; *The Seagull*; *Hedda Gabler*, for which she won a 1994 Calloway Award; Phillip Barry's *Holiday*, a comedy of manners, opposite Tony Goldwyn; John Guare's *Landscape of the Body* at the Yale Repertory Theatre; and Gerald Gutierrez's *Honour* on Broadway.

JESSE EISENBERG – WALT BERKMAN

Jesse Eisenberg starred as a teenager seeking an education in the ways of women from his uncle (Campbell Scott) in Dylan Kidd's black comedy *ROGER DODGER* (2002). He has also appeared in Wes Craven's urban werewolf story, *CURSED* (2005) and Michael Hoffman's *THE EMPEROR'S CLUB* (2002). He recently started production playing the title role in Bob Odenkirk's *THE FUCK UP*, based on the cult novel by Arthur Nersesian. Eisenberg has also worked on and off-Broadway in numerous plays and musicals.

OWEN KLINE – FRANK BERKMAN

Owen Kline makes his major film debut with his performance in *THE SQUID AND THE WHALE*. His prior film experience was in Alan Cummings and Jennifer Jason Leigh's ensemble drama *ANNIVERSARY PARTY*.

ANNA PAQUIN - LILI

With her work in film and theater, Academy Award winning actress Anna Paquin has displayed a range of emotions and a wealth of talent well beyond her years.

Paquin made a stunning film debut in 1993, at the age of 11, as the daughter of the bride of an arranged marriage in Jane Campion's *THE PIANO*, a performance for which she won an Academy Award for Best Supporting Actress. The film co-starred Holly Hunter (who won an Oscar for Best Actress), Sam Neill and Harvey Keitel.

In 2003, Paquin reprised her role as Rogue in *X-MEN 2*, the sequel to the hugely successful first film. Paquin co-starred alongside Edward Norton, Philip Seymour Hoffman and Rosario Dawson in Spike Lee's acclaimed *THE 25TH HOUR*. She also starred in the drama *BUFFALO SOLDIERS*, which premiered at Sundance, co-starring Joaquin Phoenix and Ed Harris.

Paquin was last seen on stage in Neil Labute's dark drama *The Distance from Here*. The play was nominated for a Drama Desk Award for Best Play and won for Best Cast Ensemble. She also starred last season in the Off-Off-Broadway, limited run of Paul Weitz's Ensemble Studio Theater's *Roulette* at the John Houseman theater in New York.

Paquin starred on stage in New York opposite Kieran Culkin in *After Ashley*, directed by Terry Kinney at The Vineyard Theatre. Gina Gionfriddo's satiric take on the media's obsession with victims received a Lucille Lortel nomination for Best Play.

Paquin received a Drama Desk nomination as Best Lead Actress for her stage debut in Rebecca Gilman's *The Glory of Living*, directed by Phillip Seymour Hoffman at New York's MCC Theater. She followed that with the London production of Kenneth Lonergan's *This is Our Youth*, co-starring Jake Gyllenhaal and Hayden Christensen.

Paquin's additional film credits include Gus Van Sant's FINDING FORESTER with F. Murray Abraham and Sean Connery; Cameron Crowe's Academy Award winning ALMOST FAMOUS; Anthony Drazen's HURLYBURLY; Robert Iscove's SHE'S ALL THAT; Tony Goldwyn's A WALK ON THE MOON for Dustin Hoffman's Punch Productions; Keith Stern's ALL THE RAGE; Steven Spielberg's AMISTAD; Carroll Ballard's FLY AWAY HOME with Jeff Daniels and Franco Zeffirelli's JANE EYRE.

WILLIAM BALDWIN – IVAN

William Baldwin launched his film career in Oliver Stone's BORN ON THE FOURTH OF JULY in 1989. He has since appeared in numerous eclectic and original projects. He starred in the screen adaptation of Noel Coward's RELATIVE VALUES with Steven Fry, Colin Firth and Julie Andrews; ONE EYED KING, an Irish Hell's Kitchen drama with Chazz Palminteri and Armand Assante; YOU STUPID MAN, a romantic comedy starring Denise Richards and Milla Jovovich; THE BROTHERHOOD OF MURDER, a drama about a breakaway faction of the Aryan Nation with Peter Gallagher and Kelly Lynch, as well as Universal's techno-thriller VIRUS with Jamie Lee Curtis and Donald Sutherland. His other films include BACKDRAFT, FLATLINERS, INTERNAL AFFAIRS and THE PREPPY MURDER.

In the spring of 2005, Baldwin played the lead role of an edgy FBI agent in the pilot of "Pros and Cons," created by JJ Abrams for ABC.

In addition Baldwin stars in the upcoming SAKURA, an action samurai story set in 19th century Japan executive produced by Quentin Tarantino. Baldwin executive produced and starred in the FX original movie THE LIBERTY, a true story about the escape of an American patriot falsely imprisoned in South America. He is also executive producing, with Martin Scorsese, the feature film LYMELIFE with Alec Baldwin, Jennifer Jason Leigh and Cynthia Nixon.

Baldwin is active in civic affairs and serves on a number of boards: Rock the Vote, which promotes voter registration and public service; HELP USA, an organization dedicated to solving the problems of housing for the homeless in New York City; Project ALS, which raises funds to find a cure for Lou Gehrig's Disease; The Creative Coalition, a non-partisan advocacy group working on First Amendment and arts advocacy issues; Mercy Corps, providing disaster relief services around the globe; The Massapequa Community Fund, providing scholarships and grants to residents of the Massapequas; and The Carol M. Baldwin Breast Cancer Research Fund.

A native of Massapequa, New York, Baldwin graduated from State University of New York at Binghamton with a degree in Political Science. He presently lives in upstate New York with his wife Chynna Phillips and their three children.