

ANTHONY BREGMAN and **STEPHANIE DAVIS**
PRESENT



THE EXTRA MAN

2009 · USA · 1H45 · COLOR · 35 MM · SR/SRD · 2.35

STARRING
KEVIN KLINE, PAUL DANO, JOHN C. REILLY
and **KATIE HOLMES**

DIRECTED BY **ROBERT PULCINI** and **SHARI SPRINGER BERMAN**

WRITTEN BY **ROBERT PULCINI, JONATHAN AMES** and **SHARI SPRINGER BERMAN**

BASED ON THE NOVEL BY **JONATHAN AMES**

SCREENINGS

Monday, January 25, 9:30 pm - Eccles Theatre, Park City

Tuesday, January 26, 9:15 am - Eccles Theatre, Park City

Sunday, January 31, 10:00 am - Screening Room, Sundance Resort

PRESS & INDUSTRY SCREENING

Tuesday, January 26, 9:15 am - Eccles Theatre, Park City

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SYNOPSIS

Louis Ives (PAUL DANO) is a sensitive would-be writer who dreams of being the next F. Scott Fitzgerald, despite the fact that he is merely an English teacher at a Princeton, NJ Prep School. But when he is caught in an embarrassing situation involving a colleague's stolen brassiere, Louis decides getting fired is the best thing for him. He'll move to New York and finally live the life he was meant to lead.

Every bit the starving artist, Louis manages to find residence sharing a tiny apartment with Henry Harrison (KEVIN KLINE). A man of peculiar taste, excellent grammar, and no particular occupation, Louis quickly becomes absorbed in Henry's bizarre personal history and unpredictable schedule. Henry, it seems, is an "extra man" – a male escort who serves as a social companion for elderly women. A network of sycophants and hangers-on (most of whom Henry openly disdains) is revealed to Louis, as Henry shows him how to crash the opera and mingle with high society.

Buoyed by Henry's joie de vivre and effective life lessons (though confused by his reactionary politics and views on sex), Louis finds himself emerging from the shyness that used to plague him. He takes a job at an environmental magazine, where he has cast his eye on a young assistant named Mary (KATIE HOLMES), and even begins exploring his confused sexual identity by patronizing a dominatrix who teaches him how to dress up in drag (PATTI D'ARBANVILLE).

Henry's curious tribe of acquaintances also includes Gershon (JOHN C. REILLY), a hirsute recluse who has a love-hate relationship with Henry, and Otto (JASON BUTLER HARNER), Henry's previous roommate who may or may not have stolen Henry's unproduced masterpiece. But as Henry's world grows more vivid and complex, Louis begins to notice elements of sadness and regret in his emotionally impenetrable friend. As Henry becomes more and more desperate to curry favor with one of his most prestigious lady friends, the elegant 92-year-old Vivian (MARIAN SELDES), he begins to realize that

Henry's charm comes at a price. His path towards self-discovery takes an unexpected turn as Louis begins to find wisdom in ways that Henry never intended.

CAST

<i>Louis Ives</i>	PAUL DANO
<i>Henry Harrison</i>	KEVIN KLINE
<i>Mary</i>	KATIE HOLMES
<i>Gershon</i>	JOHN C. REILLY
<i>George</i>	JOHN PANKOW
<i>Lagerfeld</i>	CELIA WESTON
<i>Katherine</i>	PATTI D'ARBANVILLE
<i>Lois</i>	LYNN COHEN
<i>Vivian</i>	MARIAN SELDES
<i>Aresh</i>	DAN HEDAYA
<i>Otto Bellman</i>	JASON BUTLER HARNER

CREW

Directed by	ROBERT PULCINI SHARI SPRINGER BERMAN
Screenplay by	ROBERT PULCINI, JONATHAN AMES & SHARI SPRINGER BERMAN
Based on the novel by	JONATHAN AMES
Produced by	ANTHONY BREGMAN STEPHANIE DAVIS
Executive Producers	JONATHAN AMES STEFANIE AZPIAZU AGNES MENTRE VINCENT MARAVAL ROBERT PULCINI SHARI SPRINGER BERMAN
Co-Producer / Unit Production Manager	REBECCA RIVO
Edited by	ROBERT PULCINI
Director of Photography	TERRY STACEY
Production Designer	JUDY BECKER
Costume Designer	SUTTIRAT LARLARB
Music Supervisor	LINDA COHEN
Composer	KLAUS BADELT

ABOUT THE PRODUCTION

Anyone who has lived in New York City has met someone like Henry Harrison. Impossibly charming and sophisticated, despite having no fixed income or easily discernible job, Henry is the kind of person who knows how to get into the opera for free, wangle invites to the poshest of parties, and winter in Florida with the jet-set. In other words, he's just the kind of mentor that shy, passionate, would-be writer Louis Ives needs when he moves to Manhattan to pursue his literary dreams.

The mentor-protégé relationship between Henry and Louis is at the heart of *THE EXTRA MAN*, a touching and offbeat comedy based on the novel by comedic writer Jonathan Ames. In the early 1990s, Ames was a lot like Louis himself, an unknown starving artist hoping to find success in the big city, when he met someone a lot like Henry Harrison. "I wrote the novel between 1992 and 1996, exaggerating certain things about myself and the life I was leading", he recalls today. "I was very influenced by novels about characters with huge imaginations, like *DON QUIXOTE* and *A CONFEDERACY OF DUNCES*, as well as stories about writers observing life like Christopher Isherwood's *I AM A CAMERA*. Befriending an "extra man", Ames was inspired to explore the character in literary form, beginning with a short story (*H. HARRISON AND MISS PEPPER*) that grew over time into a novel. Between quiet, reserved narrator Louis secretly wrestling with his own curious sexual interests – he may or may not be interested in cross-dressing – and the completely unique Henry attempting to maintain his social status among the wealthy, aged widows of the New York social scene, the lively, urban atmosphere provides a background for a most unexpected friendship. Ames' novel was hailed by the *New York Times* as a "sure-footed exploration of sexual confusion and a loopy, elegant, surprisingly moving comedy of manners".

As is often the case with an acclaimed novel by a young comic writer, there was early discussion about turning the book into a film, but Ames'

manager and producer Stephanie Davis knew that the film needed a particular touch. "I had worked with Bob and Shari and knew that this story had so much in tune with their sensibilities", Davis says today, referring to independent filmmakers Robert Pulcini and Shari Springer Berman, who earned an Oscar nomination for their first feature film, *AMERICAN SPLENDOR*. Davis sent the novel to them to read, but the team was busy with other projects. Then, a year later, Davis sent another book by Ames for them to consider. Accidentally confusing the two submissions, Robert Pulcini ended up taking home *THE EXTRA MAN* to read by mistake – a mistake that proved most fortuitous.

"When I read the book, I couldn't stop laughing", Pulcini recalls today. "I heard Bob cracking up and kept asking what was so funny", remembers Berman, "and he told me I had to read this wonderful novel". Better late than never, Pulcini and Berman immediately agreed that they were ideal matches for the project, and came aboard to help Ames fashion the novel into a screenplay. For the filmmakers, the opportunity to tell a story about such quintessentially New York characters meant the opportunity to shoot a film about a city they love.

"I had an older relative who reminds me a lot of Henry Harrison", explains Berman. "He spent his life in Manhattan and longed to become a poet, and although he never became famous, he still, even in his later years, thought of himself as part of the cultural and artistic life of the city. Even though we were so many years removed from him, Bob and I felt connected to him because, like us, he was so committed to being an artist".

"New York is the one city in America where people move to, or choose to stay in, simply because of the proximity to high culture – the opera, the theatre, the museums", observes Robert Pulcini. "They live here because they need to be a part of that. Some of them are brilliant, some of them perhaps were artists once and it didn't work out, some of them are just hangers-on and fans, but they all share a passion for a certain kind of culture that can only be found in New York". "Louis Ives

isn't going to settle down and become a suburban dad", adds Shari Springer Berman. "The power of this story is that it's about a young man who is kind of lost and he moves to the city and he finds his tribe among these strange, eccentric people".

The film is also the rare story that revolves around a genuine friendship that emerges between two very different people over the course of time. In this way, it reminded Berman and Pulcini of some of their favorite movies that feature similar relationships that are unexpected but completely believable, including Hal Ashby's beloved cult classic *HAROLD AND MAUDE*, John Schlesinger's legendary *MIDNIGHT COWBOY*, and Bruce Robinson's masterpiece *WITHNAIL AND I*.

Putting together an independently financed film in New York City meant finding a producer with experience producing modestly budgeted films with top talent, and Anthony Bregman, with two decades of film credits as a producer and executive fit the bill. "I had been wanting to work with Bob and Shari for a long time", recalls Bregman. "They brought me the script, which they had optioned and adapted on their own, and it was exactly the kind of story a producer looks for. It is at once emotional, and funny, and completely unique and all its own. I came on board and we started to put a package together, and with characters so rich, it wasn't hard to find a great cast".

Bregman explains: "Audiences are used to seeing quirky, eccentric characters in independent films, but many times, you are just asking an actor to conform to a kind of stock character that audiences are already familiar with. *THE EXTRA MAN* is different because Louis and Henry have such depth and rich emotional lives; there is something funny about them, but also something quite sad about them. Even Mary and Gershon are every bit as distinctive, and I think great actors are always looking for roles that they can define as their own, instead of just repeating a familiar character". Indeed, the entire supporting cast includes stage and screen veterans who have long

been respected as among the strongest and most reliable on-screen presences in recent years. John C. Reilly, who has demonstrated his versatility with both comedic and dramatic material, takes on the role of Gershon, Henry's hirsute sycophant. Katie Holmes, who bursts with natural charm and energy, plays Mary, an object of attraction for Louis at his new job. Longtime Broadway stars Marian Seldes and Lynn Cohen play two of Henry's social circle, with film and stage veteran Celia Weston as Lagerfeld, a professional rival of Henry's. Familiar faces like John Pankow, Dan Hedaya, Patti D'Arbanville, and Jason Butler Harner round out the cast.

But finding the two lead actors to play Henry and Louis required even more care. The delicate balance between the two characters was going to be a challenge for all concerned. "It's a really tall order to play Louis", says Robert Pulcini. "What young actor is going to be able to hold his own on screen opposite this wild character? What kind of actor is going to be able to create and perform such a strong, inner, emotional life when for much of the film he's just an observer? And yet that actor still has to be just as fascinating as Henry?" Shari Springer Berman recalls the moment where she knew that Paul Dano was the right choice. "We were working on the script, thinking so much about who could play Louis, when we went to the theatre and saw *THERE WILL BE BLOOD*. I practically punched Bob in the arm and said 'There's our Louis!'" Indeed, although Berman had been a fan of Dano's work before – particularly his largely mute turn as a sullen teenager who has taken a vow of silence in the independent hit *LITTLE MISS SUNSHINE* – it was seeing him hold his own opposite Daniel Day-Lewis' Academy Award®-winning role as Daniel Plainview that convinced her he would be ideal for *THE EXTRA MAN*. "Besides that, Paul has one of the most expressive faces I've ever seen on an actor", she concludes. "Paul doesn't need to use words; he can render so much depth and subtext just through the reactions in his face, it's exactly the kind of thing we would need for Louis, who is so quiet and introspective and conflicted at the same time. Louis is a very poetic character, and Paul, I think,

is a very poetic actor”.

Finding a Henry Harrison meant finding an actor of extraordinary capacity who could play a figure almost Shakespearean in size. “Kevin Kline is unique”, says Pulcini, “he really doesn’t have any peers in the industry. He’s almost like a 19th Century actor, there is something larger-than-life and out-of-time about him that is just perfect for Louis. There was nothing he couldn’t do as Henry”. From the outset, Kline pursued the part with the same vigor and dedication that has brought him acclaim and recognition as one of the world’s most intelligent and committed performers.

He would show up at meetings dressed like Henry Harrison, seemed to be just as facile with his facts about theater and society as Henry himself, and over the course of filming made himself an expert in the things Henry was expert in.

“I have never worked with a more talented actor”, says Berman plainly, recalling Kline’s commitment to and understanding of the role. “He can do anything – sing, dance, act, play piano – and he is incredibly smart. At an early meeting, I mentioned to him a favorite line in the book, where Henry says his life is a ‘veil of tears’. Kevin said he loved the line, too, but pointed out we had gotten a word wrong – the word is actually ‘vale’, short for ‘valley’, and comes from a hymn in the Catholic liturgy. I thought to myself, who could possibly know that?” Not every element of Kline’s expertise was quite so refined. “Kevin wanted to be as much like Henry as possible”, Berman says, “and I think he was proudest of the fact that, like Henry, he learned how to urinate discreetly in public. It got to the point where he would announce it to everyone on the set, ‘I’m going to piss!’”

For writer Jonathan Ames, who has springboarded from his success as a novelist to become an actor, storyteller, and producer (he is currently working on an HBO series based on his book *BORED TO DEATH* with Jason Schwartzman and Ted Danson), seeing such a significant part of his own life come to fruition on the screen has been a strange experience. “Watching Paul Dano work was quite

wonderful because he’s such an expressive actor with a magnificent vulnerability”, he says. “And Kevin Kline is otherworldly. He had such a great intuition for Henry, it was truly uncanny. When I lived with the real Henry, I found myself quite unconsciously talking like him, clipping my words and sounding very imperious, he was that strong of a character. After just a short time of being with Kevin, while he was in character as Henry, I found myself doing the same thing, that’s how strong his conception of the character is”. “We all started to talk like Henry”, adds producer Stephanie Davis. “It was so incredible to be shooting in New York City, to be walking on the same streets that these characters walked, to be living in their world”.

With the cast in place, Berman, Pulcini, and the producers could set their focus on the creative and logistical demands of making Ames’ story a reality on the screen. Berman and Pulcini had to confront puzzling issues such as capturing the novel’s timeless quality. The original novel takes place in the 1990s – though with the backdrop of New York high society, Louis’ Fitzgerald-esque imagination, and Henry’s prudish, old-fashioned views on sex and women, it could almost just as easily take place a generation or two (or three) earlier. Setting the film during the present day meant making some concessions that might compromise that tone. “We had a debate, wondering ‘Does Louis have a cell phone?’” remembers Shari Springer Berman. “On the one hand, he just doesn’t seem like that kind of character. But on the other hand, it’s 2009 and everyone has a cell phone. Even Harvey Pekar has a cell phone!” she laughs, referring to the misanthropic, real-life anti-hero of *AMERICAN SPLENDOR*. “I think we’ve retained a lot of the timeless sensibility”, adds Robert Pulcini. “The Katie Holmes character, Mary, is a good example. She’s a very modern character – she works at an environmental magazine, and obviously audiences very much associate her with contemporary culture. But at the same time Mary is kind of a fantasy, like an F. Scott Fitzgerald heroine, very elusive and romantic, at least from Louis’ perspective”. “That’s reflected in the costume design”, points out Berman. “In the beginning, Louis has a dream about a girl in a very

1920s-looking hat, and later we see a very similar hat worn by Mary, bringing that sense of timelessness even to that character”.

THE EXTRA MAN is a charming mix of the familiar and the unique, an investigation into two completely unique characters who have an unexpected influence on each other, and a young man’s cautious and quixotic journey into the heart of New York City. “Ultimately, it’s about friendship, and loneliness, and being beyond definition”, says Jonathan Ames.

ABOUT THE CAST

PAUL DANO (Louis Ives)

Paul Dano recently appeared in Matt Aselton's *GIGANTIC* as Brian Weathersby, a mattress salesman whose plan to adopt a baby is augmented by a girl named Happy (Zoëy Deschanel) who falls asleep at his workplace. He also makes a cameo appearance in Ang Lee's *TAKING WOODSTOCK*, and starred in Spike Jonze's *WHERE THE WILD THINGS ARE*, based on Maurice Sendak's children's classic and featuring a cast that includes Forest Whitaker, Catherine Keener and Mark Ruffalo. Dano also stars in Dagur Kari's independent *THE GOOD HEART* which reunited him with his *L.I.E.* co-star Brian Cox. Dano garnered a BAFTA nomination for Best Supporting Actor opposite Daniel Day-Lewis in *THERE WILL BE BLOOD*, Paul Thomas Anderson's adaptation of the Upton Sinclair novel *OIL!* Dano's breakthrough performance came in 2006 when he starred in the Oscar and Golden Globe-nominated *LITTLE MISS SUNSHINE*. His performance, opposite an ensemble cast that included Alan Arkin, Abigail Breslin, Steve Carrell, Toni Collette and Greg Kinnear, earned Dano a Broadcast Film Critics Association Award for Best Young Actor and an Independent Spirit Award nomination for Best Supporting Actor. The cast also received a Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture and a Broadcast Film Critics Association Award for Best Acting Ensemble. Additional film credits include *EXPLICITILLS*, *TAKING LIVES*, *THE KING*, *THE BALLAD OF JACK AND ROSE* with Daniel Day-Lewis and Catherine Keener, Richard Linklater's *FAST FOOD NATION* and Adam Bhalal's *WEAPONS*. Dano made his film debut in the coming-of-age drama "*L.I.E.*", a performance which earned him an Independent Spirit Award for Best Debut Performance, as well as an award for Best Actor at the Stockholm Film Festival Los Angeles' Outfest.

Growing up in Manhattan and Connecticut, Dano began his career on the New York Stage with

supporting roles on Broadway in *INHERIT THE WIND* opposite George C. Scott and Charles Durning and *A CHRISTMAS CAROL* with Ben Vereen. In October 2007, he was on stage with The New Group's off-Broadway production of *THINGS WE WANT*, directed by Ethan Hawke, in which he starred opposite Josh Hamilton, Peter Dinklage and Zoe Kazan. Dano currently resides in New York City.

KEVIN KLINE (Henry)

Kevin Kline has seamlessly transitioned between the worlds of theatre and film and has earned equal distinction in both. He is the recipient of numerous awards, including an Academy Award® and two Tony awards. In his three-decade long history with The Public Theater, Kline has played numerous Shakespearean roles: King Lear in *KING LEAR*, Richard in *RICHARD III*, Henry in *HENRY V*, Duke Vincentio in *MEASURE FOR MEASURE*, Benedick in *MUCH ADO ABOUT NOTHING*, and Hamlet in two productions. For the first production of *HAMLET* he won the Obie Award for Sustained Achievement in Theatre and for the second production, which he also directed, he received five Drama Desk nominations, including best director and actor nominations. Kline later co-directed a televised version of the production for the PBS series *GREAT PERFORMANCES*.

A Juilliard graduate, Kline made his Broadway debut playing Vershinin in Anton Chekhov's *THE THREE SISTERS* for John Houseman's The Acting Company, of which he is a founding member. His other Broadway credits include Hal Prince's *ON THE TWENTIETH CENTURY*, for which he won both a Tony and a Drama Desk Award, and *THE PIRATES OF PENZANCE*, which had a successful run at The Public Theater before transferring to Broadway and for which he again won both a Tony and a Drama Desk Award, as well as the Obie Award for Outstanding Achievement by an actor. Kline also won rave reviews for his Broadway performance in Shaw's *ARMS AND THE MAN* directed by John Malkovich, and starred in Gerry Gutierrez's production of Chekhov's *IVANOV* at Lincoln Center.

He won a Drama Desk award for his performance as Falstaff in Lincoln Center Theater's production of Shakespeare's HENRY IV. At The Public's Shakespeare in the Park, Kline has also appeared opposite Meryl Streep in THE SEAGULL and in MOTHER COURAGE AND HER CHILDREN. Most recently, Kline was seen on Broadway in the critically acclaimed CYRANO DE BERGERAC, for which he received an Outer Critics Circle Award. Additionally, this is Kline's second staged production to air on PBS' Great Performances Series.

In addition to his 1988 Academy Award® for his work in the comedy A FISH CALLED WANDA: and a 2008 Screen Actors Guild Award for HBO's AS YOU LIKE IT, Kline is a five time Golden Globe nominee for his roles in SOPHIE'S CHOICE, DAVE, IN & OUT, SOAPDISH, and DE-LOVELY, and earned a Screen Actors Guild nomination for his performance in LIFE AS A HOUSE. Other film credits include THE BIG CHILL, SILVERADO, I LOVE YOU TO DEATH, GRAND CANYON, FRENCH KISS, CRY FREEDOM, THE ICE STORM, A MIDSUMMER NIGHT'S DREAM, THE ANNIVERSARY PARTY, THE EMPEROR'S CLUB, and A PRAIRIE HOME COMPANION.

Kline recently starred in Caroline Bottaro's French language film QUEEN TO PLAY, with Sandrine Bonnaire and Francis Renaud. In the film, he portrays a doctor whose housekeeper has a passion for chess and he becomes her mentor in the game, leading her to a chess tournament and initiating major transformations in her life. Kevin Kline is the first American actor to receive the Sir John Gielgud Golden Quill Award and was recently honored with the Lucille Lortel Lifetime Achievement Award. In 2004, Kline was inducted into the Theatre Hall of Fame.

KATIE HOLMES (Mary)

Katie Holmes has appeared in films ranging from the action blockbuster BATMAN BEGINS, directed by Christopher Nolan, to critically acclaimed art house pictures including Ang Lee's THE ICE STORM and Peter Hedges' PIECES OF APRIL. Most recently,

Holmes made her Broadway debut in Arthur Miller's critically acclaimed ALL MY SONS, where she starred opposite John Lithgow, Dianne Wiest, and Patrick Wilson. Prior to that, Holmes was seen on screen opposite Queen Latifah and Diane Keaton in MAD MONEY. Her other credits include WONDER BOYS, directed by Curtis Hanson; THANK YOU FOR SMOKING, directed by Jason Reitman; THE GIFT, directed by Sam Raimi; ABANDON, directed by Stephen Gaghan; GO, directed by Doug Liman; PHONE BOOTH, directed by Joel Schumacher; THE SINGING DETECTIVE, directed by Keith Gordon; FIRST DAUGHTER, directed by Forest Whitaker; TEACHING MRS. TINGLE, directed by Kevin Williamson; and DISTURBING BEHAVIOR, directed by David Nutter.

Born and raised in Toledo, Ohio, Holmes began acting in high-school theater productions. While attending a national modeling and talent convention in New York, Holmes was encouraged to come to Los Angeles for pilot season auditions. While in Los Angeles, she landed the role as Libbets Casey opposite Tobey Maguire and Sigourney Weaver in Lee's award-winning drama THE ICE STORM. A year later she was cast as Joey Potter on the TV series DAWSON'S CREEK, opposite James Van Der Beek and Michelle Williams. The show quickly became the highest-rated series on the WB network, averaging five million viewers per week throughout its six-season run.

JOHN C. REILLY (Gershon)

Academy Award® and multi-Golden Globe nominee John C. Reilly has made an impact in both the comedic and dramatic worlds of cinema. He received Oscar and Golden Globe nominations for Best Supporting Actor for his standout performance as Amos Hart in the Academy Award®-winning film, CHICAGO. Additionally, for that role, he was named Best Supporting Actor by the Las Vegas Film Critics, and was nominated by the Chicago Film Critics in the same category. That same year, Reilly starred in two other Academy Award®-nominated films; Martin Scorsese's GANGS OF NEW YORK, and Stephen Daldry's THE HOURS, making it the first time that a

single actor had been part of three of the five films in this prestigious category.

Reilly's other Golden Globe nominations were for Columbia Picture's WALK HARD: THE DEWEY COX STORY, where he was nominated for both Best Actor (Musical or Comedy) and Best Original Song (for WALK HARD). The song was also nominated for Best Song Written for Motion Picture, Television or Other Visual Media at the 51st Annual Grammy Awards. Most recently on the big screen, Reilly reunited with Will Ferrell and producer Judd Apatow in the comedy STEP BROTHERS, which went on to earn over \$100 million domestically for Columbia Pictures.

Reilly's first film role came in Brian De Palma's 1989 motion picture, CASUALTIES OF WAR. That was followed by appearances in a wide array of films, including DAYS OF THUNDER, SHADOWS AND FOG, WE'RE NO ANGELS, WHAT'S EATING GILBERT GRAPE, HOFFA, GEORGIA, DOLORES CLAIBORNE, and THE RIVER WILD. As a regular in director Paul Thomas Anderson's films, Reilly earned acclaim for his roles in HARD EIGHT, BOOGIE NIGHTS, and MAGNOLIA. In 2003, his role as Jennifer Aniston's husband in the independent feature THE GOOD GIRL garnered him an IFP Spirit Award nomination. Other film credits for Reilly include TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY, A PRAIRIE HOME COMPANION, DARK WATER, THE AVIATOR, CRIMINAL MINDS, THE PERFECT STORM, FOR LOVE OF THE GAME, NEVER BEEN KISSED, ANGER MANAGEMENT, STATE OF GRACE, and THE THIN RED LINE.

Reilly returned to his theater roots in 2000 when he starred in Sam Shepard's Tony Award-nominated Broadway production, TRUE WEST, starring opposite Philip Seymour Hoffman, garnering an Outer Critics Circle Award and Tony Award nomination for Best Actor. In April 2005 he starred in the Broadway production of Tennessee Williams' classic A STREETCAR NAMED DESIRE. His other stage credits include the Steppenwolf Theater productions of OTHELLO, A STREETCAR NAMED DESIRE, AND THE GRAPES OF WRATH where he starred alongside Gary Sinise. In addition, Reilly

produced and played the title role in Ionesco's EXIT THE KING at the Actors Gang Theater in Los Angeles.

In 2009, Reilly will lend his voice to Focus Feature's animated film 9. Staring opposite Elijah Wood and Jennifer Connelly and produced by Tim Burton, Reilly plays the character "5". Next he will be joined by Salma Hayek and Jane Krakowski in the adventure film CIRQUE DU FREAK by Universal Pictures. Both films are set to release this fall. Born in Chicago and raised as the fifth of six children in an Irish-Lithuanian family, Reilly studied at the Goodman School of Drama at DePaul University.

ABOUT THE FILMMAKERS

SHARI SPRINGER BERMAN

(Screenplay / Director)

and

ROBERT PULCINI

(Screenplay / Director / Editor)

Married since 1994, Shari Springer Berman and Robert Pulcini are one of the most successful filmmaking couples in cinema history, having earned acclaim as both documentarians and feature filmmakers. They first garnered notice for their award-winning 1997 documentary *OFF THE MENU: THE LAST DAYS AT CHASEN'S*, about the closing of the legendary Hollywood eatery. This was followed by another examination of a legendary and curious Hollywood sight, *THE YOUNG AND THE DEAD*, about the revival of the Hollywood Memorial Park cemetery. This was followed by the 2002 AMC documentary *HELLO, HE LIED & OTHER TRUTHS FROM THE HOLLYWOOD TRENCHES*, an insider's view of the industry based on the book by veteran producer Lynda Obst. They examined Hollywood's love affair with the road movie in the 2006 IFC documentary *WANDERLUST*.

In 2003, Berman and Pulcini made their fictional feature film debut with the independent hit *AMERICAN SPLENDOR*, based on the legendary underground comic by Harvey Pekar and featuring a star-making performance by Paul Giamatti. After winning the Grand Jury Prize at the Sundance Film Festival, the film was distributed by Fine Line Features and netted Berman and Pulcini an Oscar nomination for Best Adapted Screenplay. They also picked up awards at the Cannes Film Festival, from the National Society of Film Critics, the Writers Guild of America, and from regional film critics associations in New York, Los Angeles, Boston, Chicago, Dallas, San Diego, Seattle, and Toronto. Most recently, *AMERICAN SPLENDOR* was cited as one of the ten best films of the decade on several critics lists including Christy Lemire's of the Associated Press, and was number one on the Metacritics list of the decade's best comic book adaptations.

Their second feature was 2007's *THE NANNY DIARIES*, an adaptation of the book by Emma McLaughlin and Nicola Kraus. The film starred Scarlett Johansson, Alicia Keys, and Laura Linney. Currently, Berman and Pulcini are living in New York with their young son.

JONATHAN AMES

(Screenplay / Executive Producer)

Jonathan Ames is the author of eight books: *I PASS LIKE NIGHT*, *THE EXTRA MAN*, *WHAT'S NOT TO LOVE?*, *MY LESS THAN SECRET LIFE*, *WAKE UP, SIR!*, *I LOVE YOU MORE THAN YOU KNOW*, and *THE ALCOHOLIC* (a graphic novel illustrated by Dean Haspiel). His next book, *THE DOUBLE LIFE IS TWICE AS GOOD*, will be published by Scribner in July 2009. Ames is the creator of the new HBO series *BORED TO DEATH*, starring Jason Schwartzman and Ted Danson, which will be airing September 2009. He is the winner of a Guggenheim Fellowship and is a former columnist for New York Press. Mr. Ames adapted his memoir *WHAT'S NOT TO LOVE?* as a TV special for the Showtime network, and he played himself, enthusing at the time "It's the role I've been waiting for!" The special aired in December 2007 and January 2008. Besides writing, Jonathan Ames performs frequently as a storyteller (often with *The Moth*) and has been a guest on "HE LATE SHOW WITH DAVID LETTERMAN. He has had two amateur boxing matches, fighting as "The Herring Wonder", and he had a one-man show off-off-Broadway, entitled *OEDIPUSSY*. Mr. Ames also had the lead role in the IFC film *THE GIRL UNDER THE WAVES* and was a porn-extra in the porn film *C-MEN*.

ANTHONY BREGMAN

(Producer)

Founded the New York City-based production company *Likely Story* in the fall of 2006.

Bregman and *Likely Story* have two films premiering at the Sundance Film Festival this month: *PLEASE GIVE*, written and directed by Nicole Holofcener (starring Catherine Keener, Rebecca Hall, Amanda

Peet and Oliver Platt); and *THE EXTRA MAN*, written and directed by Bob Pulcini and Shari Springer Berman (starring Kevin Kline, Paul Dano, John C. Reilly, and Katie Holmes). Bregman has also produced *SYNECDOCHE, NEW YORK*, written and directed by Charlie Kaufman and starring Philip Seymour Hoffman, Samantha Morton, Michelle Williams and Catherine Keener which Sony Pictures Classics released in the Fall of 2008 and which was recently named 'The best film of the decade' by Roger Ebert; *SLEEP DEALER*, written and directed by Alex Rivera, which won prizes at the 2008 Sundance and Berlin Film Festivals; the Academy Award®-winning *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, written by Charlie Kaufman and directed by Michel Gondry, and starring Jim Carrey, Kate Winslet and Kirsten Dunst; *FRIENDS WITH MONEY* written and directed by Nicole Holofcener and starring Jennifer Aniston, Catherine Keener, Frances McDormand and Joan Cusack; *CARRIERS, THUMBSUCKER, THE EX, LOVELY & AMAZING, HUMAN NATURE, THE TAO OF STEVE, LUMINOUS MOTION*, and *LOVE GOD*, the world's first digital film. Bregman executive produced *THE SAVAGES*, and *TRICK*, and was associate producer on *THE ICE STORM, THE BROTHERS MCMULLEN, THE MYTH OF FINGERPRINTS*, and *ROY COHN/JACK SMITH*.

Previous to *Likely Story*, Bregman was a partner at This is that for four years, and spent ten years as head of production at Good Machine, where he supervised the production and post production of over thirty feature films, including *SENSE & SENSIBILITY, EAT DRINK MAN WOMAN, WALKING & TALKING, WHAT HAPPENED WAS...*, *THE WEDDING BANQUET*, and *SAFE*.

Bregman teaches producing at Columbia University's Graduate Film School, and is on the board of the IFP.

STEPHANIE DAVIS **(Producer)**

Longtime talent manager and producer Stephanie Davis' first feature film credit was as executive

producer of *THE CAVEMAN'S VALENTINE* and *FORMULA 51* in 2001, both starring Samuel L. Jackson. She has also served as executive producer two television shows created by Gigi Levangi: *THE STARTER WIFE* starring Debra Messing on the USA Network, which earned an Emmy for co-star Judy Davis; and the upcoming Lifetime miniseries *MANEATER* with Sarah Chalke and Gregory Harrison. In addition to producing Jonathan Ames' *THE EXTRA MAN*, she also serves executive producer of the upcoming HBO comedy series *BORED TO DEATH* starring Jason Schwartzman and Ted Danson.

JUDY BECKER **(Production Designer)**

Judy Becker has worked with some of today's most acclaimed directors, including Todd Haynes (*I'M NOT THERE*); Ang Lee (*BROKEBACK MOUNTAIN*) and David O. Russell (*THE FIGHTER*). She has served as production designer on many other notable films, including Douglas McGrath's *INFAMOUS*; Zach Braff's *GARDEN STATE*; Peter Sollett's *RAISING VICTOR VARGAS*; Mike Mills' *THUMBSUCKER* and Rebecca Miller's *PERSONAL VELOCITY*.

Becker comes from a background in fine arts and photography. She spent several years as an underground comics artist, and had her work published in many notable comics compilations. She lives in New York City.

SUTTIRAT LARLAB **(Costume Designer)**

An art department veteran, Suttirat Larlab's production credits run the gamut of genres, and include *THE BEACH, ENIGMA, SERENDIPITY, "K-PAX, MEN IN BLACK II, A FOREIGN AFFAIR, ALFIE, THE SKELETON KEY, THE NAMESAKE, THE SAVAGES*, and *MY SASSY GIRL*. In 2007, she earned her first credit as costume designer on Danny Boyle's science-fiction epic *SUNSHINE*. That led to her being recruited as costume designer for Boyle's next project, the Oscar-winning

hit SLUMDOG MILLIONAIRE. In addition to THE EXTRA MAN, Larlab's work will also be seen in the upcoming thriller PEACOCK with Ellen Page and Susan Sarandon.

TERRY STACEY **(Director of Photography)**

Coming from the University of Manchester, England, Terry came to New York in its halcyon days of the early 80's, as a still photographer and musician. There he worked at The Collective For The Living Cinema, shooting and editing Super8mm shorts, and experimenting in the music video arena. After traveling through South America with his 16mm bolex he returned to England to work as a documentary cameraman, journeying from India to Iceland, and ultimately back to NY, to shoot features in the burgeoning era of true independent film- with the likes of Good Machine and the IFC- including: LOVE GOD; SPRING FORWARD; THE DREAM CATCHER; JUMP; TRICK; JUST A KISS; THE LARAMIE PROJECT; WORLD TRAVELER; THINGS BEHIND THE SUN; WENDIGO and HAPPY ACCIDENTS.

Over the years, Terry has written and directed many of his own short films- selected by various festivals including The Berlin Film Festival in 1995 with BAD LIVER and BROKEN HEART (Starring Sam Rockwell).

Terry has served as cinematographer most recently on Sanaa Hamri's JUST WRIGHT (Fox Searchlight); Lasse Hallström's DEAR JOHN (Columbia); Michael Cuesta's TELL TALE (Scott Free); Greg Motola's ADVENTURELAND (Miramax); and Michael Dowse's KIDS IN AMERICA (Universal/Imagine).

KLAUS BADELT **(Composer)**

Early in his career, Klaus Badelt garnered tremendous success in his native Germany, receiving the highest accolades in the record, television, and motion picture industries. In 1998, Klaus moved to Los Angeles and segued into

composing for blockbuster, Americanmade films. It has been a few years since his large-scale score to PIRATES OF THE CARIBBEAN defined the franchise and brought him worldwide attention. Since then, Klaus has worked with some of the greatest filmmakers of our time, received International awards and distinction, scored more than 40 major motion pictures, and set the tone for both critically acclaimed films and top-grossing blockbusters. Known as a director's dream composer, Klaus is able to capture and express the distinctive core of every project - whether subtle and intimate or large-scale and mainstream. He has worked with such diverse directors as Werner Herzog, Richard Donner, Wolfgang Petersen, Francis Lawrence, Michael Mann, Jerry Bruckheimer and Harvey Weinstein without the limitation of a single musical genre. Klaus' distinctive approach is focused on intimate collaboration, encouraging regular dialogue and faithful interaction throughout the entire scoring process. In a perfect world, Klaus is involved from the beginning of production, working with the director to ensure a flawless 'storyline' of music, something that is best created from the inception of a film. It's unlikely you'll ever hear someone say "that sounds like a Klaus Badelt score" as nothing is more boring to Klaus than repeating himself. "I love to experiment, to break out of the expected". That includes the many hats he wears as a composer, arranger, performer, and producer of monumental live stage shows, one-of-a-kind theatrical events, pop-music recordings and even the coveted 2008 Beijing Olympics Closing Ceremonies. China is the new frontier for international music and Klaus is at the forefront. He was invited by famed producer Lawrence Ho to create the score for the first-of-its-kind film environment called THE BUBBLE in Macau, China, which opened in 2009. And the ancient capital Xi'an commissioned Klaus to write the TERRACOTTA WARRIORS opera about Emperor Qin, to premiere in 2010. Further west, Klaus was trusted with the French icon LET PETITE NICOLAS, the humorous adventures of the 9-year-old boy in the nostalgic 1950's. In 2009 it was adapted to film for the first time ever. Heart-warming, tender stories like these are one of Klaus' passions. But his inspiration is fueled by contrasting projects. "It's not about music itself", he concludes. "I see myself as a filmmaker. I just happen to write music".