

# THIRTEEN CONVERSATIONS ABOUT ONE THING



Directed by  
Jill Sprecher

Starring  
Matthew McConaughey  
John Turturro  
Clea DuVall  
Amy Irving  
*and* Alan Arkin

USA. 2001. 102 Minutes. In English.

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## CAST CREDITS

### The Attorneys

Troy.....Matthew McConaughey  
Owen.....David Connolly  
Bureau Chief.....Joseph Siravo  
Co-Worker.....A.D. Miles  
Assistant Attorney.....Sig Libowitz  
Legal Assistant.....James Yaegashi  
Defense Attorney.....Dion Graham  
Defendant.....Fernando Lopez  
Judge.....Brian Smiar  
Bartender.....Paul Austin  
Cab Driver.....Allie Woods

### The Academics

Walker.....John Turturro  
Patricia.....Amy Irving  
Helen.....Barbara Sukowa  
Aspiring Medical Student.....Rob McElhenney  
Intelligent Student.....Avery Glymph  
Young Woman in Class.....Elizabeth Reaser  
Student Teacher.....Deirdre Lovejoy  
Neighbor.....Barbara Andres  
Doctor.....William Severs  
Mover.....Joel Garland

### The Housekeepers

Beatrice.....Clea DuVall  
Dorrie.....Tia Texada  
Bea's Mother.....Peggy Gormley  
Architect.....Malcolm Gets  
Neighborhood Boy.....Miles Thompson  
Pastor.....Robert Carricart

### The Claims Adjusters

Gene.....Alan Arkin  
Dick Lacey.....Frankie Faison  
Wade Bowman.....William Wise  
Mickey Wheeler.....Shawn Elliott  
Ronnie.....Alex Burns

Lew Kincannon.....James Murtaugh

Del Strickland.....Richard E. Council  
Donald.....Walt MacPherson  
Pete.....Leo V. Finnie III  
Glenn.....Daryl Edwards  
Young Finance Manager.....Charlie Schroeder  
Sales Manager.....Robert Colston  
Gene's Secretary.....Gammy Singer  
Del's Receptionist.....Melissa Maxwell  
Ronnie's Roommate.....Eliza Pryor Nagel  
Freeloader.....Jeff Robins  
Coffee Shop Counterman.....Victor Truro  
Public Defender.....Paul Klementowicz  
Judge.....Phyllis Bash  
Court Clerk.....Peter McCabe  
Teenager on Subway.....Christian Pabon

## CREW CREDITS

Directed by.....Jill Sprecher  
Written by.....Karen Sprecher/Jill Sprecher  
Produced by .....Beni Atoori/Gina Resnick  
Executive Producers.....Michael Stipe/Sandy Stern  
Executive Producers..... Doug Mankoff/Andrew Spaulding/Peter  
Wetherell  
Executive Producers.....James Burke/Heidi Crane  
Co-Producers.....Colin Bates/Sabrina Atoori  
Co-Produced by.....Andrew Fierberg/Amy Hobby  
Director of Photography.....Dick Pope, BSC  
Edited by.....Stephen Mirrione, ACE  
Production Designer.....Mark Ricker  
Costume Designer.....Kasia Walicka Maimone  
Music by.....Alex Wurman

## DIRECTOR'S STATEMENT

I have always been intrigued by the events that shape a person's life, that truly have the power to redirect it. By equal turns they can be grand and dramatic—the kind that hit with a slap—and simpler, more mundane, arriving in the form of small gestures. Such moments always manage to come as a surprise, and never where one might expect to find them. And often, they seem to contain an element of grace.

Fate, more than anything else, has had the strongest hand in creating this movie. Like any undertaking one invests with great importance and thus chooses to gamble on, *Thirteen Conversations About One Thing* began with the roll of the dice, launched into risky territory without financing, uncertain of its outcome. But something always carried the movie along, in spite of every obstacle. And there were many strange parallels between what was happening onscreen and off; the ideas the film set out to explore were mirrored in its making. Here was a group of individuals, united by a common thread; and a collection of experiences marked by determination and resilience, hopefulness, and faith.

This was a true collaboration in the very best sense, the work of many who signed on and never looked back. I hope you enjoy the film and that it offers you some surprises; if so, I would be grateful for your help in preserving them for future audiences.

## SYNOPSIS

*We count them happy who endure.*

A man approaching middle age decides to change his life. A rising young attorney's plans are thrown into disarray as the result of a single act. A woman faces her husband's infidelity. An envious businessman seeks revenge on a cheerful coworker and an optimistic young cleaning woman awaits a miracle. Just the ebb and flow of daily New York life: chaotic, isolated, diffuse.

Or is it? How can we know what effect we have on a passing stranger? What if the smallest gesture can change the course of someone's life? Perhaps fate is in fact a product of the choices we make—how we choose to accept seemingly random events, whether or not we opt to see the interconnectedness of things. Perhaps, too, there really is a light at the end of the tunnel, even if we can't see it yet.

*Thirteen Conversations About One Thing* weaves five contemporary stories together into a single tale that examines the dramatic impact people have on one another. With a carefully constructed narrative that crisscrosses in time and doubles back on itself, the film offers an unusual glimpse into each character's past, present and future in ways that are both playful and poignant. The ideas it explores—the meaning of true happiness, the notion of karma, the eternal power of hope—strike with particular relevance in our increasingly frenetic, disjointed world.

## ABOUT THE PRODUCTION

Fittingly, *Thirteen Conversations About One Thing* had its origins in a random, life-changing act. In the early '90s, writer/director Jill Sprecher suffered a severe head injury as the result of a mugging in New York. The following year, a complete stranger walked by on the subway and, quite intentionally, slapped her in the head. As Sprecher sat there—tears welling in her eyes, “I hate people” flashing through her mind—she happened to glance at the passenger across the aisle. “This poor man just looked at me and smiled. I had a lot of bottled up anger because of what I had been through, and that smile just broke the spell. It was like the final healing for me.”

The incident and its aftermath stayed with Sprecher for years. After completing production on *Clockwatchers* in 1997, she sat down with her sister Karen to explore the often monumental effect of seemingly inconsequential moments. As with their previous screenplay, they began at the end. “We always try to think of the end first—even the final shot—because it helps lend direction to the story,” says Jill. “So, we began with the scene in which one of our characters stands on a subway platform waving to another, then went back and filled in their tales.”

What resulted was an intricately poetic meditation on fate, acceptance and the nature of happiness. Explains Karen, “We’d both read Bertrand Russell’s The Conquest of Happiness, which deals with the different obstacles to achieving happiness. The book is broken down into categories, like envy, boredom and guilt, and we used these concepts as a jumping off point. The hardest part of the script was the structure, because we wanted it to be both interconnected and non-linear.”

Happily, the Sprecher’s symbiotic yin-yang relationship eased the process. “We work quickly because we’re on the same wavelength,” says Jill. “Karen studied social work and I was a philosophy major, so she tends to focus on details, like what a character might have on their desk, whereas I’m thinking, ‘what does the desk mean?’”

Once they had a polished script, the Sprechers turned to *Clockwatchers* producer Gina Resnick to help get *Thirteen Conversations* off the ground. “I felt committed to Jill and Karen as filmmakers because of *Clockwatchers*,” she says. “And the script was so

indicative of their talent, existing in the details, in the connections and even in the silences.”

Gina’s search to secure financing led her to Rena Ronson and Cassian Elwes of the William Morris Agency who in turn introduced her to independent producer Beni Atoori. The Project matched the profile of film Atoori was hoping to help finance.

Jill and Karen asked a mutual friend to approach Alan Arkin about playing Gene. “Alan’s an idol of ours, a real actor’s actor, so we’d always envisioned him in the role,” says Jill. Impressed by the script’s emotional honesty, Arkin signed on almost immediately. “There was something Chekhovian in the depth and absurdity of Gene’s obsession with Wade,” he says, adding of the character’s arc, “Even after trying to right this incredible wrong, he’s still reluctant to let it in, to look at himself too closely. “

With Arkin on board, the script was sent to longtime friend Sandy Stern at Single Cell Pictures (*Being John Malkovich*), who, along with partner Michael Stipe, admired the script. “It was smart, character-driven, and carried a beautiful message.” Stern brought in Matthew McConaughey for the pivotal role of Troy.

For the role of Bea, Stern suggested Clea DuVall, who was garnering praise for *Girl Interrupted*. “I hadn’t seen her play a character quite like this, but when I went back and looked at her work I was struck by her incredible range,” says Jill. “She is so focused and intense, and I could see the different shadings in each role she had done.”

For DuVall, who had just completed a sci-fi movie, *Thirteen Conversations* allowed her to do something more grounded in reality. “It was an honor to be a part of the project because it’s so well written. I felt Bea was the one honest person throughout. I admired her sincerity and her awe, and the way she copes with the realization that people won’t necessarily meet her expectations.”

From the outset, the Sprechers had envisioned John Turturro for the role of Walker. Though he had only a short window of opportunity, Turturro made time for the role. “I found it unusual in that, unlike some scripts, it was about something—what people go

through and search for in life,” he says. “And this is not easy material to do because there’s something elliptical about it.”

As luck would have it, Turturro is friend and neighbor to German actress Barbara Sukowa, who he suggested for the role of Helen. “I had been a fan of Barbara’s since seeing her work with Fassbinder,” says Jill. “It was so fortunate for us that she lived in New York and knew John.”

Finding a New-York based actress to play Patricia was essential because of the film’s complicated schedule. On a trip to Los Angeles, Jill was able to see an early cut of *Traffic*, which editor Stephen Mirrione was working on. “The film reminded me what a wonderful actress Amy Irving is. When I got back east, our casting director, Adrienne Stern, showed me a list of local actresses, and Amy’s name was at the top. It was fate.”

In filling the role of Wade “Smiley” Bowman, Says Jill, “We’d already started filming, so Karen and Adrienne held the casting session without me. Karen came home later that day and said, ‘I found the guy. He *is* Smiley.’ And he was; Bill Wise is just the sweetest, happiest person. So much so that, when we were shooting the scene in which he gets fired, Alan came up to me after one take and said, ‘He’s making it really hard because he’s just so nice.’”

To keep the production in Manhattan, they turned to Andrew Fierberg and Amy Hobby at Double A Films, a company committed to preserving the visual history of New York. Says Fierberg, “From *Nadja* to *Sunday* to *Hamlet*, our goal has been to portray the people of New York with a sense of humanity and pathos not always revealed in modern films. *Thirteen Conversations* fit perfectly into that world view.” Fierberg met with the city’s union representatives, who agreed to make the concessions necessary to keep the film in New York.

With its delicate balance of performance and atmosphere, *Thirteen Conversations* necessitated a very specific visual palette. Before production, Jill gave a book of paintings by artist John Register to production designer Mark Ricker. “Register’s work evokes a strong sense of place, a kind of history and timelessness,” says Sprecher. “It

led us back to Edward Hopper, whose work shares a similar isolation and solitude. At the same time, there's a feeling that the people Hopper paints have rich inner lives."

The link between the characters' exterior and interior worlds proved vital to the film's design. Along with costume designer Kasia Maimone, Sprecher and Ricker laid out a different color scheme for every storyline. "We gravitated toward golden hues for Clea, rich greens for John and Amy, somber blues for Matthew, and neutral tones for Alan," says Sprecher. "It presented a challenge because we wanted the design to feel like a whole, while also making each environment reflect the character's mood."

Another key component to the film, both visually and dramatically, was the choice of locations. Explains Fierberg, "As most of *Thirteen Conversations* is internal, both in space and in character, we needed spots that were quintessentially New York without being classically iconic like the Empire State Building."

Because Sprecher wanted to limit the use of white in the film, she was concerned about locating a suitable apartment for Malcolm Gets' architect. "Try finding a loft in New York that doesn't have white walls. But the minute Mark read the script, he said, 'I know the space, I've seen it in an architectural magazine.' And it was just gorgeous, with these great, subdued greens. Fortunately, our production coordinator knew someone who knew the owner, so we were able to use it."

With all of the design elements in place, Sprecher turned to veteran cinematographer Dick Pope (*Secrets and Lies*, *Topsy Turvy*, *Naked*) to fill out the visual style. "The looks that Dick achieves in each film are so different—he's just a genius with lighting. And having read about how Mike Leigh works, I had a hunch that Dick would be in sync with the actors."

For his part, Pope came to the project based on its great visual potential. "The script had a wonderfully quirky but totally natural feel that intrigued and touched me emotionally. And it was set in New York City, a challenge I couldn't resist."

Just how much of a challenge became clear with the onset of production. "One of the problems I faced," says Pope, "was how to get light into a room at the top of a high rise

building. The New York grips and electricians were brilliant at this, however, employing lamps that they floated out from the floor above to bring light in through the window where we were filming.”

For reasons both aesthetic and practical, Sprecher and Pope decided to shoot on Fuji F500 film stock throughout. “I wanted to have an even quality from beginning to end, to make sure that we stayed close to characters’ moods, whether they were inside or out,” says Sprecher. Adds Pope, “Once the sun passes over those canyon-like avenues in New York, it can get very dark very quickly. So I thought why not embrace the discipline of using one stock and make it work for every situation.”

With only 32 days to shoot in a multitude of locations, the crew had to be as flexible as they were resourceful. “Whenever you have to move during shooting it just eats into the day,” says Sprecher. “Our poor art department had to go in and completely transform some of the rooms less than two hours before we’d get there.” Still, she sees the value in such exigencies: “A lot of the film’s style grew out of economic necessity. For instance, you’ll notice a lot of master shots; a movie with a bigger budget would have had more coverage. But then again, I think nothing is more beautiful in cinema than when an entire scene is captured in a single take.”

That it was executed so successfully, say cast and crew, is a testament to the vision and craft of Jill Sprecher. “Jill has that rare but vital combination in a director: strength and flexibility,” says Arkin. Turturro concurs, “She was open to letting me try a lot of things, but still knew what she was looking for. That clarity was evident even in the script.” Adds Pope, “Jill’s quiet strength and single-minded determination, along with the fact that she is a truly genuine person, ensured that she gained the respect of the entire crew, who committed themselves to getting the job done for her.”

## ABOUT THE CAST

### **MATTHEW McCONAUGHEY - Troy**

Matthew McConaughey made his motion picture debut in Richard Linklater's acclaimed coming-of-age comedy, *Dazed and Confused*. He then earned rave reviews and overnight stardom with his riveting performance in *A Time To Kill*. The film, also starring Sandra Bullock, Kevin Spacey and Samuel L. Jackson, surpassed the \$100 million mark at the box office. After starring opposite Oscar® winner Jodie Foster in Robert Zemeckis' *Contact*, McConaughey appeared with Anthony Hopkins, Morgan Freeman and Djimon Hounsou in Steven Spielberg's historical drama *Amistad*. McConaughey's other credits include Ron Howard's *EDTV*, Herbert Ross' *Boys On The Side* and John Sayles' *Lone Star*.

### **JOHN TURTURRO - Walker**

John Turturro is a celebrated actor who has starred in more than 30 feature films, including *Raging Bull*, *Hannah & Her Sisters*, *Do The Right Thing*, *Barton Fink*, *Jungle Fever*, *Quiz Show*, *The Big Lebowski*, *Rounders*, *The Color Of Money* and, most recently, *O Brother, Where Art Thou?* A regular in the films of Spike Lee and Joel & Ethan Coen, Turturro has starred alongside such actors as George Clooney, Dianne Wiest, Matt Dillon, Mia Farrow, Aidan Quinn, Sean Penn, Denzel Washington, Jeff Bridges, Christopher Walken, Matt Damon and Tim Robbins. He made his debut as a writer/director in 1994 with *Mac*, followed by *Illuminata* four years later. Among Turturro's many honors are a Golden Globe® Best Supporting Actor nomination for *Quiz Show*, the 1991 Cannes Film Festival Best Actor Award for *Barton Fink*, the Gotham IFP Award for overall excellence, and the Cannes Film Festival's Camera D'or Award for *Mac*. He will next be seen as legendary sportscaster Howard Cosell in Ernest Dickerson's "Monday Night Mayhem" for TNT, and opposite Arnold Schwarzenegger in Andrew Davis' action thriller *Collateral Damage* for Warner Bros.

### **ALAN ARKIN – Gene**

Alan Arkin is a true acting legend. His credits run the gamut from Oscar®-nominated film roles to guest appearances on the beloved children's show "Sesame Street." He has appeared on Broadway in Neil Simon's *Enter Laughing* and Murray Schisgal's *LUV*. Arkin's wide-ranging film credits include Oscar®-nominated turns for Best Actor in *The Russians Are Coming* and *The Heart Is A Lonely Hunter*. Other films include *Catch 22*, *The In-Laws*, *Edward Scissorhands*, *The Slums Of Beverly Hills*, *Grosse Pointe Blank* and *Glengarry Glen Ross*. Arkin is also an award-winning stage director, earning an Obie for his production of *Little Murders*, recently he directed the off-Broadway production of Elaine May's "Taller Than a Dwarf." Currently, Arkin can be seen in Sidney Lumet's acclaimed A&E series, "100 Centre Street."

### **CLEA DUVALL – Beatrice**

Clea DuVall's wide-ranging resume includes starring roles in the independent comedy *But I'm a Cheerleader*, *Girl Interrupted* and *The Faculty*. She recently completed production on the independent drama *The Slaughter Rule*, with Ryan Gosling, as well as on John Carpenter's sci-fi thriller *Ghosts of Mars*, starring Ice Cube, Natasha Henstridge and Pam Grier. Among DuVall's other film and television credits are *She's All That*, *The Astronaut's Wife*, Showtime's "The Defenders," "Dangerous Minds," "ER" and "Buffy the Vampire Slayer." In addition to *Thirteen Conversations About One Thing*, DuVall will have two other films at the 2002 Sundance Film Festival, Moises Kaufman's *The Laramie Project*, and Alex and Andrew Smith's *The Slaughter Rule*.

### **AMY IRVING – Patricia**

The daughter of the late Jules Irving and actress Priscilla Pointer, Amy Irving was trained at the American Conservatory Theatre and the London Academy of Music and Dramatic Art. She has amassed an impressive array of Broadway credits, including *Three Sisters*, Arthur Miller's *Broken Glass*, *Heartbreak House* with Rex Harrison and *Amadeus* with Ian McKellan. In addition, Irving has starred alongside Barbara Streisand, John Travolta, Dudley Moore, Mandy Patinkin, Woody Allen and Billy Crystal in such films as *Carrie*,

*Honeysuckle Rose, Micki and Maude, Deconstructing Harry, I'm Not Rappaport, Bossa Nova, Crossing Delancey* and *Yentl*, for which she received an Academy Award® nomination for Best Supporting Actress.

#### **BARBARA SUKOWA - Helen**

Barbara Sukowa has enjoyed a distinguished film career in Europe and has recently begun a second career as a concert vocalist, performing complicated works by Arthur Schoenberg. Her feature film credits include *Lola*, for which she received Germany's Best Young Actress Award, *Marianne and Julianne*, for which she won a Golden Phoenix at the Venice Film Festival, and *Rosa Luxembourg*, for which she won for Best Actress at the Cannes Film Festival. Sukowa's additional film credits include Lars Von Trier's *Zentropa*, David Cronenberg's *M. Butterfly*, Michael Cimino's *The Sicilian*, Tim Robbins' *The Cradle Will Rock* and Jon Shear's *Urbania*.

#### **TIA TEXADA - Dorrie**

Tia Texada recently completed production on Joel Schumacher's dramatic thriller *Phone Booth*, starring Colin Farrell, Forest Whitaker and Ron Eldard. Last year she co-starred with Morgan Freeman, Renee Zellweger and Chris Rock in Neil LaBute's dark comedy *Nurse Betty*, and with Jamie Foxx and David Morse in the action comedy *Bait*. Other feature credits include *The Thirteenth Floor*, *Shadow of a Doubt* and *From Dusk Till Dawn*. In addition, Texada has appeared on television in "NYPD Blue," "ER" and "Sisters."

#### **FRANKIE FAISON – Dick Lacey**

Frankie Faison studied drama at Illinois Wesleyan University and has appeared in dozens of roles on both the big and small screen. Most recently he appeared onscreen in *Hannibal*, reprising his role of Barney the orderly from *The Silence of the Lambs*. Other film credits include *Down to Earth*, *The Thomas Crown Affair*, *Albino Alligator*, *Mississippi Burning*, *Sommersby*, John Sayles' *City of Hope*, and Spike Lee's *Do the Right Thing*. Among his television appearances are guest roles on *Cosby*, *Oz*, *New York Undercover*, *Law & Order*, and a recurring role on the series *Prey*.

### **SHAWN ELLIOTT – Mickey Wheeler**

Shawn Elliott has a wealth of stage experience, including productions of *City Of Angels*, *Death And The Maiden*, *The Tempest*, *Who's Afraid of Virginia Woolf* and *Don Quixote*. His numerous feature film credits include the break dance classic *Beat Street*, *The Dead Pool* with Clint Eastwood and Spike Lee's *Do The Right Thing*. Elliott's television credits include NBC's "Law & Order" and the classic sitcom "The Cosby Show."

### **WILLIAM WISE – Wade Bowman**

William Wise is an actor and playwright with extensive credits on the New York stage. He recently starred with Sissy Spacek in Todd Field's *In the Bedroom*, which debuted at last year's Sundance film Festival. Other film credits include *Red Betsy*, *Blue Steel*, *Farewell to the Kingt*, *T.R. Baskin* and the independent features *Went to Coney Island on a Mission From God* and *Comfortably Numb*. He has also appeared on the television shows *Law & Order* and *The Cosby Mysteries*.

### **PEGGY GORMLEY – Bea's Mother**

Peggy Gormley has experience on stage, screen and television. Her film credits include Abel Fererra's *The Bad Lieutenant*, Rob Reiner's *North*, Paul Auster's *Lulu On The Bridge* and last year's *Two Family House*, directed by Raymond DeFelitta. In addition, Gormley has guested on such television shows as "Law & Order," and is a co-partner in the production company The Goatsingers with actor Harvey Keitel.

### **MALCOLM GETS – The Architect**

A classically trained pianist, Gets is also an accomplished singer, dancer, and stage actor. He is currently working on his first solo CD with Wally Harper, and most recently sang at Carnegie Hall with Barbara Cook. Best known for his recurring role on television's *Caroline in the City*, Gets has also appeared in the features *Nine Scenes About Love*, *Mrs. Parker and the Vicious Circle*, and *A Flash of Green*.

## ABOUT THE FILMMAKERS

### **DIRECTOR / WRITER - JILL SPRECHER**

Jill Sprecher made her directing debut in 1997 with the independent feature *Clockwatchers*. Co-written with sister Karen and starring Toni Collette, Parker Posey, Lisa Kudrow and Alanna Ubach, *Clockwatchers* debuted at Sundance and went on to screen at over a dozen international film festivals, winning top honors at the Turin Film Festival. A philosophy and literature major at the University of Wisconsin, Sprecher received her Masters in Cinema Studies from NYU. She got her start as a coordinator, production manager and line producer on both studio and independent features, including *Enemies: A Love Story*, *Last Rites*, *Stonewall* and *The Last Good Time*. Born and raised in the Midwest, she now makes her home in New York City.

### **WRITER - KAREN SPRECHER**

Karen is a licensed clinical social worker and received her Masters degree in the field from New York University. Before entering the film business, she counseled teenagers in an independent living program in Chicago, as well as adults and children at a community mental health facility in New York City. Karen has worked as a production coordinator on a number of independent features and after school television specials. In addition to co-writing *Clockwatchers*, she served as the film's co-producer.

### **PRODUCER – BENI ATOORI**

Since graduating from the producing discipline at AFI in 1994, Beni Atoori has been financing and producing movies through his company Stonelock Pictures. During this time he began to bridge finance other pictures as well. Since its inception, Stonelock Pictures credits include, *In Dark Places* (1995), *The Spreading Ground* (1999), *The Jimmy Show* (2001) and *Thirteen Conversations About One Thing* (2001). The slate for the next year is becoming full with *Tell Me* to be directed by Julie Delpy and *I've Killed Mother* to be directed by Martha Coolidge.

## **PRODUCER - GINA RESNICK**

Gina Resnick is an independent producer with a number of projects in development, including *Moving On*, *Memoirs Of A Midget*, *In Berlin* and *Midnight In Manhattan*. Most recently, Resnick produced Jill and Karen Sprecher's *Clockwatchers*. In addition, she executive produced Susan Streitfeld's *Female Perversions*, starring Tilda Swinton, Amy Madigan and Frances Fisher, and co-produced the Triumph Films production *Solo*, starring Mario Van Peebles and released by Columbia Pictures. Resnick's other film credits include *Red Rock West*, *Threesome*, *Passion Fish*, *The Waterdance*, *Gas, Food, Lodging*, *One False Move*, *Zebrahead*, *Mac*, *Candyman* and *Fortress*.

## **CO-PRODUCERS - ANDREW FIERBERG / AMY HOBBY**

Amy Hobby and Andrew Fierberg co-founded New York-based production company Double A Films in 1995 to produce and provide production services to provocative, low budget films. Their producing credits include *Hamlet*, starring Ethan Hawke and Sam Shepard, *Pushing Tin* with Angelina Jolie and Billy Bob Thornton, *The Eternal* with Allison Elliot and Christopher Walken, *History is Made at Night* with Bill Pullman and Bruno Kirby, and *Nadja* with Peter Fonda and Jared Harris.

## **DIRECTOR OF PHOTOGRAPHY – DICK POPE**

Dick Pope's career in independent film continues to be award-worthy. His frequent collaborations with acclaimed British director Mike Leigh have included *Secrets and Lies*, for which he received the Grand Prix Camerimage; *Topsy-Turvy*, *Career Girls*, *Naked* and *Life is Sweet*. In addition, Pope was awarded Best Cinematography, Sitges, for Philip Ridley's *The Reflecting Skin*, and received a BAFTA nomination for Robert Night's *Porterhouse Blue*. Among his other feature credits are *The Way of the Gun*, *Swept from the Sea*, *Nothing Personal*, *An Awfully Big Adventure* and *The Air Up There*.

## **EDITOR – STEPHEN MIRRIONE**

A graduate of U.C. Santa Cruz's Film and Digital Media department, Stephen Mirrione began his career as an editor helping out on student projects and graduate thesis films in Los Angeles. It was at USC that he met director Doug Liman, with whom he has worked on the features *Getting In*, *Swingers* and *Go*. Earlier this year, he received both ACE and British Academy Award nominations for his work on Steven Soderbergh's *Traffic*, and went on to win an Oscar for Best Editor for the film. Mirrione previously collaborated with Jill Sprecher on *Clockwatchers*, and is currently completing editing on Soderbergh's *Ocean's Eleven*.

## **PRODUCTION DESIGNER – MARK RICKER**

After earning a graduate degree in Scenic and Production Design from NYU, Mark Ricker has designed sets for both stage and screen. His feature film credits include John Sayles' recently completed *Sunshine State*, Griffin Dunne's *Lisa Picard is Famous* (Un Certain Regard/Cannes 2000), Alex Winter's *Fever* (Director's Fortnight/Cannes 1999), and Bob Gosse's upcoming *Julie Johnson* (Sundance, Berlin 2001). Other design credits include *Better Living*, *Walking to the Waterline* and *Harvest* for Goldheart Pictures. As an Art Director, Mark contributed to *Just Looking* (directed by Jason Alexander), Hallmark's *Prince Charming*, and Dan Sullivan's film adaptation of *The Substance of Fire*. Additional film credits include *Kate & Leopold*, *The Thomas Crowne Affair*, *Big Daddy*, *The Out-of-Towners*, *The Last of the Mohicans*, *Once Around*, and John Sayles' *Passion Fish*.

## **COSTUME DESIGNER – KASIA WALICKA MAIMONE**

Kasia Maimone's career as a costume designer spans the whole spectrum of entertainment. Maimone has worked in film, television, music videos, commercials, theater, opera, dance and feature films. Her feature film credits include the recent festival favorite *Jesus' Son*, starring Billy Crudup, Maggie Greenwald's *Songcatcher* and Miles Connell's *The Opportunist*. Maimone has worked on shows for Nickelodeon, Fox

and Comedy Central, as well as on music videos for such artists as Shania Twain, Right Said Fred, Martina McBride and They Might Be Giants.

### **COMPOSER – ALEX WURMAN**

Alex Wurman hails from a family that has spent generations devoted to the study and performance of music. His father, Hans Wurman, is an arranger composer who not only pioneered the world of electronic music by recording intricate works on the first moog synthesizer, but was the owner of a thriving business recording radio plays featuring such well-known actors as Richard Burton, James Earl Jones and Woody Allen. After attending the Academy of Performing Arts high school in Chicago, Alex studied composition at the University of Miami and the American Conservatory of Music in Chicago. He then went on to work with esteemed composer Hans Zimmer by providing composition and arranging services, and contributed to the blockbuster hits *A League of Their Own*, *The Lion King*, and *Armageddon*. Wurman has scored several films by Ron Shelton, including *Play It To The Bone*, and has frequently collaborated on works by director Percy Adlon and his son Felix.