

Broken Flowers

A Film by Jim Jarmusch

Winner of the Grand Prix at the 2005 Cannes International Film Festival

A Focus Features Release

Production Notes

Broken Flowers

Synopsis

In the new film from acclaimed writer/director Jim Jarmusch, winner of the Grand Prix at the 2005 Cannes International Film Festival, Bill Murray stars as Don Johnston.

The resolutely single Don has just been dumped by his latest lover, Sherry (Julie Delpy). Don yet again resigns himself to being alone and left to his own devices. Instead, he is compelled to reflect on his past when he receives by mail a mysterious pink letter. It is from an anonymous former lover and informs him that he has a 19-year-old son who may now be looking for his father.

Don is urged to investigate this "mystery" by his closest friend and neighbor, Winston (Jeffrey Wright), an amateur sleuth and family man. Hesitant to travel at all, Don nonetheless embarks on a cross-country trek in search of clues from four former flames (Frances Conroy, Jessica Lange, Sharon Stone, and Tilda Swinton). Unannounced visits to each of these unique women hold new surprises for Don as he haphazardly confronts both his past and, consequently, his present.

A Focus Features Presentation of a Five Roses Production. A Film by Jim Jarmusch. ***Broken Flowers***. Bill Murray, Jeffrey Wright, Sharon Stone, Frances Conroy, Jessica Lange, Tilda Swinton, Julie Delpy. Casting by Ellen Lewis. Co-Producer, Ann Ruark. Costume Designer, John Dunn. With Music by Mulatu Astatke. Production Designer, Mark Friedberg. Editor, Jay Rabinowitz, A.C.E. Director of Photography, Frederick Elmes, ASC. Produced by Jon Kilik, Stacey Smith. Written and Directed by Jim Jarmusch. A Focus Features Release.

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The Producers: Q&A with Jon Kilik and Stacey Smith

Q: How has Jim Jarmusch remained an independent filmmaker?

Jon Kilik: He's stayed true to what he's been doing from the beginning. With *Stranger than Paradise*, Jim set a standard and inspired so many young filmmakers, including me.

Stacey Smith: Everything about him is independent. He doesn't know how to work any other way. With Jim, there's no development process. The development process is: Jim writes the script and decides who he's going to collaborate with. Actors want to work with him, because of the respect he shows his cast.

He develops longstanding relationships with his creative team and he's extremely collaborative, but it's a bit like alchemy. There's something about the way he brings everything together that is absolutely unique...and he can only do that if he has the freedom to do it his way.

JK: He has created a wide range of material, but all of it consistent with his own style. The film world tries to pressure any artist to change. He's remained steadfast and stayed true to his instincts, his style, and his way of working.

He's rare in his ability to do that - and, his *desire* to do that; others probably have the power to, but don't have the same determination and don't make the choice to stick to their guns.

SS: He takes a very singular approach to each film and what the film needs. When he writes a script, Jim writes very simply, but he is very particular about physical detail. He describes physical locations in great detail. On this movie, I have to give special thanks to the locations department, which did an amazing job in finding these places in the real world that sprang from Jim's head.

Q: How do you see your jobs as producers?

JK: My contribution is to try to create an environment where the writer/director can surprise himself. This way, he can continue to come up with ideas; things can evolve, and the material can reach its full potential. The cast and production crew should fully support and enhance the filmmaker's vision.

SS: My job is protecting Jim's vision, protecting his space and allowing him to do his work, enabling him to do what he needs to do with the amount of money that we have and in the time that we have...and helping to protect how the film is presented.

Q: How did Bill Murray effectively illuminate the character of Don?

JK: Bill Murray is a treasure, and a pleasure to work with. He brings a complexity and humanity to Don; both humor and tragedy, hope and despair, vulnerabilities and flaws. He shows it all.

SS: It was amazing to watch just how completely Bill Murray inhabited his character, Don, on this strange journey through suburban America, and his own past.

JK: Each of the women in the film represents a different part of Don's past. Each one reminds him of some part of his personality and what he's been through. In each of them, Don rediscovers what his life might have been like, the choices that he might have made, and a person he might have become because of the woman he'd stayed with.

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The Writer/Director: Q & A with Jim Jarmusch

Q: The beginning of this movie carries a dedication to Jean Eustache. How, as a filmmaker, did Eustache inspire you; did he inspire this particular story?

Jim Jarmusch: I have varied reasons for the dedication. He was an inspiration on a certain level, though not a direct one. His film *The Mother and the Whore* is one of the more beautiful films about male/female miscommunication, and there's an element of that in our film. So there was only some minor connection to him in content. And stylistically, our film is not like Eustache at all.

But another way he was an inspiration is because I write in the Catskill Mountains, in the woods, and I have a little room where I write, and I have a photograph right next to my desk. The photo is of Jean Eustache on the set of *The Mother and the Whore*, and was printed with his obituary in The New York Times in 1981. He was kind of always looking over me; I wrote this script very fast, and he was always there when I got stuck or disillusioned. That was important to me - that photograph of him always being there.

The other reason is that the spirit in which he made films was completely true to himself and what he wanted to say with cinema. *The Mother and the Whore* is a three-and-a-half hour film, a great French film that's not even available in France on DVD or video - which I find shocking and disappointing. There's something in him that I want to carry in myself: making a film the way you choose to make it, true to yourself without being concerned with the marketplace or anyone's expectations - just the pure spirit of wanting to express something in your own style. That's very important to me.

At first I felt, well, maybe it's pretentious to dedicate my film to him. But, you know, I think if three young film viewers somewhere in Japan, or Hungary, or Kansas, or somewhere, see the film and they're not aware of Jean Eustache and they find out about his work - he made very few films, only four - then I would feel like, okay, that was worth it then. That would be enough to make me happy.

Q: As for ***Broken Flowers***, with regard to the letter which initiates the story, whose penmanship was on the envelope?

JJ: It's Sandy Hamilton, our incredible prop master; he's very meticulous.

It was such a gift to work with this crew, and all of these people - Mark Friedberg, our designer; Fred Elmes, the DP...I've mentioned only 3, out of maybe 60; grips, gaffers, interns, the craft service guys - they were all just amazing.

Q: You've worked with Bill Murray before, just a couple of years ago, on the "Delirium" segment of *Coffee and Cigarettes*. Did you craft this film specifically for him?

JJ: Yeah. In writing the script, I wasn't consciously trying to write it imagining him saying the lines, exactly; I was using a certain side of Bill, and I wanted to create a character where he wasn't reliant on things we expect or know or appreciate from Bill Murray - his ability to make things hilarious. I wanted that other side; he's always had that balance of mischief and melancholy - that's Bill Murray. It's that very rare thing he has. So I kind of wanted to create something that could give a little more weight to that other side of his abilities as an actor. He liked the script, so I went forward from there based on his availability as to when to shoot it.

Q: The *Coffee and Cigarettes* segments were like riffs, and this was more like a full-on movement.

JJ: Yes, and it's a complicated character for an actor. Because Don isn't a character that you're intended to connect with immediately. He's disconnected himself, but the empathy accumulates. It was a tricky thing for Bill. He did such a beautiful job, and brought so much to it.

Q: How did you approach the actresses, most of whom hadn't worked with you before like Bill had? Did they all see all of the script, or just their scenes?

JJ: The four main ones - Frances, Jessica, Sharon, Tilda - saw the complete script. What I did with them was to have each one write a letter - the letter - so that I could plant in their minds the possibility of each being the mother of this son. I wanted them to write in-character. I saved the letters, which were beautiful and each very different. That was the first insight into their characters between me and them. And then, for the filming, I rewrote the letter, using pieces of their own language, pulling things from their letters.

Q: In this movie, you got Jessica Lange and Bill Murray into another movie together, 23 years after *Tootsie*. Actually, I don't think they have any scenes together in that movie -

JJ: No, but I think they were on the *Tootsie* set at the same time. They did meet, and knew each other from that time.

Q: So what was the dynamic like between them now?

JJ: Bill was very respectful and excited to work with Jessica on this. And Jessica seemed pretty particular about maintaining her character as much as possible while working. Her - Carmen's - letter to Don was really funny; she said in her letter, "Under no circumstances will you insult or do anything rude toward this boy, if he does appear." [laughs] So I kind of took a lead from that on how to work with her as this character, and let her keep that resentment toward Don.

Jessica is a class act; she was very warm and lovely with all of us. I would occasionally tease her by saying, "Let's not forget, you were the Acid Queen of San Francisco in 1968!" I'd try to make her laugh at some points to break tension, being appreciative of what she was going through - what any actor goes through - to be a pretend person on command, with a lot of history that's all made up in their head. It's a difficult thing.

Q: One of the surprising sequences in the film is where Don visits Laura (Sharon Stone) and meets Lolita (Alexis Dziena). How did you stoke the chemistry among these three?

JJ: We didn't rehearse, but we all carefully went over the scenes together - hung out in Sharon's trailer for a few hours - and talked through them. I did try to get a playfulness going, because it's the first stop on Don's journey - and the least abrasive for him, emotionally. Laura is not a victim, yet there's a lot of tiny sad things about her that Sharon was aware of and helped to bring out. We tried to get that tone of what we wanted the scenes to feel like, what the mood would be. I never wanted to talk about the meaning of the scenes, because it means different things to each character.

Alexis was great. She was quite literal; she wanted to talk with me about each line and what they meant. She was concerned about showing that while Lolita is, on one level, teasing Don in a sexual way, she's really trying to show a stranger who had a connection to her mother that there's something missing for her in terms of a father figure.

And Sharon added some beautiful things. It was Sharon's idea to be smashed up on top of Don in bed when they wake up in the morning; it was Sharon's idea to, on leaving, kiss his hand. Her idea was, "What if we reverse the traditional gesture of a man kissing a woman's hand, and I just take his hand and briefly kiss it in a little gesture to leave him with, showing that I'm not needy or devastated but that I'm appreciating a tender thing that happened between us, and whatever it means is okay." And that was a perfect solution. I know it's just a small thing, but all those add up in the film, so they were all considered as we went along.

Q: The other significant male role in the movie, besides Bill's, is the part of Winston. Did you script the character with Jeffrey Wright in mind, and did the two actors meet up beforehand?

JJ: They didn't, really. They only met when we first were doing wardrobe stuff and some test footage. That's the first time I got to have them together.

I did have Jeffrey in my head while I was writing Winston, although Jeffrey's such an incredible chameleon that it wasn't any particular part of Jeffrey, except his ability to embody a character that I wanted to not be a stereotype. I wrote hoping he would be interested in creating the character based on what I had written - which he did.

While we were shooting, Jeffrey sometimes would be on his cell phone right before we shot a scene. At one point, I was disturbed and said, "Jeffrey, is everything okay? You were on the phone -" And he's like, "Yeah yeah, no no; I call the Ethiopian Embassy all the time, and I make up questions to ask them out of the blue, just so I can hear the guy's accent on the phone."

We had talked a lot about an Ethiopian accent; it's a little different from a generic - if there is such a thing - North African accent, and has a slight touch of South Asian to it. Jeffrey's very meticulous, so he'd be on the phone asking the guy, "Are there any troubles on the Western border?" "No, I don't know of anything. Why are you asking?" "Oh, I..." Jeffrey would hear the guy, hang up, and go, "Okay, I'm ready." But, at first, I didn't know who the hell he was talking to.

Q: Let me ask you about Sherry, and Julie Delpy. There's an ambiguity about the character. She basically introduces the movie by leaving the movie.

JJ: We don't really know what her motive is, and Julie was great to work with to make that natural. She has some admittedly ridiculous lines to deliver; the film has some intentional clichés in it, like the French girl's name is "Sherry," and a guy goes to see his dead girlfriend in the cemetery in the rain, etc. I tried to use clichés, not to subvert them, exactly, but to put them in the film and have them add up to something not predictably clichéd.

I've sort of known Julie for some years now, and I've loved getting to hang out with her occasionally because we talk about books and old films and music and things that interest us. I've always liked her natural feminine intelligence.

Q: There's a sense in the film that any given encounter with any person can turn momentous for Don...or not. This is perhaps something that is in your films; people come to each encounter pregnant with possibilities. Especially in this film, where Don is looking up all these women?

JJ: Well, it is something that echoes through my other films, I guess, because it's such a valuable part of life. Randomness, or chance and coincidence - these things guide our lives. You can plan things out as much as you want, but the most beautiful, deep things in our lives are not rational; they're usually emotional, or connections with other people - and those things are very mysterious. They add up to a whole fabric of life for me, and I've always tried to make films that were generally not of a genre. *Dead Man* used a Western genre as a kind of frame; *Ghost Dog* makes allusions to different genres of film, but hopefully isn't any particular one of them, in the way that this film is not - to me - a romantic comedy, nor is it a tragic, morose film. It's something in-between that I hope doesn't have a category.

That relates to the question only in that, I like to make scenes where you have no idea what's going to happen next and it's not a formula. It's sort of like Chaos Theory: things don't happen in a rational way, they happen in more of an emotional way or a random way or by molecules in the universe moving in a way we don't control...You can encounter any other person at any moment in your life without knowing exactly what's going to happen. If you know exactly what's going to happen, it's not very interesting. You're not walking away from it really changed in any way.

Q: So for you it's not an issue of optimism or pessimism?

JJ: Not really. My other side of experience, is not optimistic because I see how people treat each other in the world, and how things that are valuable seem very rarely to be respected. And I get very disillusioned. So, I guess it's a contradictory Zen answer, which is, it takes both sides to make the whole thing. For me, personally, I think my naïve side is optimistic. And I don't mean "naïve," necessarily derogatorily, because there's a naïveté that allows people to create.

Bill Murray has a valuable childlike part of him. Somebody asked, while we were shooting, "How do you get Bill's attention?" I said, "Well, if you sit down with some crayons and a coloring book and say, 'Look, Bill, I'm coloring. Isn't it fun?,' he's not interested. But if you sit down and ignore him and you're coloring and he comes over and says, 'What are you doing?' And you say, 'Ehhh, I'm coloring.' He's like, 'Oh, can I color?' 'Yeah, let's color.'"

One day, he walked right off the set - Don's house - and walked across the street. I watched him; he didn't knock on the neighbor's door - we weren't shooting in their house - and he opened their door and disappeared inside. What do you do? Well, it's Bill; I'm not going to do anything. Ten minutes later, he came out of their house with a plate of cookies they'd given him. Now, how much more childlike can you get? That, to me, is a beautiful part of Bill Murray.

Q: Do you think Don is optimistic, or pessimistic?

JJ: I don't think Don, at the beginning of the film, is either. He's static; he has a big hole inside himself. If I were interested in backstory, which I'm not, I would have an answer to that. I don't want to know where the hole came from; the film starts and it's in him. At the beginning, he doesn't have a sense of himself, and therefore I don't see him as knowing whether he would be optimistic or pessimistic.

Q: Since you don't dictate to the audience how to feel and what to think, ideally what do you hope they take away from the movie?

JJ: Since I'm not interested in moralizing or teaching anybody anything, I don't want to say "The film is supposed to have this effect - " Because I'm not exactly sure. I know I don't want to close curtains at the end of the film, and have it all tied up. I want the character of Don to still exist in audiences' heads when the credits roll; I want the guy to still be out in the world, in their minds. Any kind of storytelling is partly a diversion for

people; it's a way to enter another world that isn't theirs and watch people interrelate with that world and each other.

When Don's asked, "Do you have any philosophical advice?," his first reaction is, "You're asking me?" And then he comes out with the only thing that he's learned - which is, I think, the only thing one can ever learn, philosophically: "The past is gone, the future's not here and I can't control it, so I guess it's just this." To me, if you can live that way, then you're a f-kin' Zen Master. The highest thing I could aspire to is to be in any given moment, at that moment. Real easy to say, real hard to do.

Q: That's proven by what happens in the last moments in the film.

JJ: Yeah, he wants something. I think the film is somehow about yearning - and I don't know where that came from. Yearning for something that you're missing, and not necessarily being able to define what it is you're missing. I don't want people to feel despair or tragic at the end; I also don't want them to feel like it's a light romantic thing and, "let's go get a pizza." I'd like the audience to carry that moment around somewhere in them for a little while.

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About the Cast

BILL MURRAY (Don Johnston)

Bill Murray previously starred for Jim Jarmusch in the "Delirium" segment of *Coffee and Cigarettes*.

For his performance as Bob Harris in Sofia Coppola's *Lost in Translation* (also a Focus Features release), he received the Golden Globe, BAFTA, Independent Spirit, and New York, Los Angeles, and Chicago film critics' Awards, among others, for Best Actor. He also was nominated for the Screen Actors Guild and Academy Awards.

Mr. Murray's portrayal of Herman Blume in Wes Anderson's *Rushmore* brought him the New York Film Critics Circle, National Society of Film Critics, Los Angeles Film Critics Association, and Independent Spirit Awards for Best Supporting Actor.

Born in Chicago, he began his acting career there with the improvisational troupe Second City. He joined the cast of NBC's *Saturday Night Live* in the show's second season, and shortly thereafter won an Emmy Award as one of the show's writers.

After making his screen debut in Ivan Reitman's *Meatballs*, Mr. Murray reteamed with the director on *Stripes* and the *Ghostbusters* movies. His film credits also include Harold Ramis' *Caddyshack* and *Groundhog Day*; Art Linson's *Where the Buffalo Roam*; Sydney Pollack's *Tootsie*; John Byrum's *The Razor's Edge* (1984); Richard Donner's *Scrooged*; Frank Oz' *What About Bob?*; John McNaughton's *Mad Dog and Glory* and *Wild Things*; Tim Burton's *Ed Wood*; Peter and Bobby Farrelly's *Kingpin*; Jon Amiel's *The Man Who Knew Too Little*; Tim Robbins' *Cradle Will Rock*; Michael Almereyda's *Hamlet* (2000); and Wes Anderson's *The Royal Tenenbaums* and *The Life Aquatic with Steve Zissou*.

He authored the book *Cinderella Story: My Life in Golf*.

JEFFREY WRIGHT (Winston)

Jeffrey Wright continues to make his mark as an actor in films, on stage, and on television.

His portrayal of Jean-Michel Basquiat in Julian Schnabel's *Basquiat*, which marked his first lead film role, brought him an Independent Spirit Award nomination. His subsequent films have included Sidney Lumet's *Critical Care*; Adrian Pasdar's *Cement*; Ang Lee's *Ride with the Devil*; John Singleton's *Shaft*; Michael Mann's *Ali* (as Howard Bingham); Jonathan Demme's *The Manchurian Candidate*; and Stephen Gaghan's upcoming *Syriana*.

Mr. Wright has had a long and rewarding association with New York City's Public Theatre. He has starred, at and for The Public, in *Othello*; *King Lear*; *Julius Caesar*; *Bring in 'Da Noise, Bring in 'Da Funk*; Suzan-Lori Parks' Pulitzer Prize-winning *Topdog/Underdog* (for which he won an OBIE Award and was nominated for a Tony Award); and, most recently, *This is How It Goes*.

For his portrayal of Belize in Tony Kushner's two-part theatrical event *Angels in America*, directed by George C. Wolfe, Mr. Wright won the Tony, Drama Desk, and Outer Critics Circle Awards. He later reprised the role for Mike Nichols' epic miniseries, earning Golden Globe and Emmy Awards for his performance, as well as a Screen Actors Guild Award nomination.

He played Dr. Martin Luther King, Jr. in Clark Johnson's telefilm *Boycott*, for which he was honored with an AFI Award. Mr. Wright also starred for frequent collaborator George C. Wolfe in the telefilm *Lackawanna Blues*, adapted by Ruben Santiago-Hudson from his play.

SHARON STONE (Laura)

Sharon Stone became one of Hollywood's most sought-after leading ladies following her performance as Catherine Tramell in Paul Verhoeven's *Basic Instinct*, a blockbuster hit in both the U.S. and internationally. The portrayal earned Ms. Stone her first Golden Globe Award nomination. She is reprising the iconic role in *Basic Instinct 2: Risk Addiction*, which is currently filming under the direction of Michael Caton-Jones.

She received an Academy Award nomination, and won a Golden Globe Award, for Best Actress for her performance in Martin Scorsese's *Casino*, in which she starred opposite Robert De Niro and Joe Pesci. She was subsequently a Golden Globe Award nominee for her performances in Peter Chelsom's *The Mighty* (which she also executive-produced) and Albert Brooks' *The Muse*.

Ms. Stone recently won an Emmy Award for Outstanding Guest Actress in a Drama Series, for her three-episode appearance on *The*

Practice. Her other television work includes a starring role opposite Ellen DeGeneres, in the segment of *If These Walls Could Talk 2* directed by Anne Heche.

Born in Meadville, Pennsylvania, Ms. Stone pursued her interest in acting throughout her schooling, studying privately with a drama teacher. After winning several local beauty pageants and a writing scholarship to Edinboro College (where she majored in creative writing and fine arts, and minored in art history), she went on to international success as a model, working for the prestigious Eileen Ford Agency.

Her first (albeit fleeting) film appearance was in Woody Allen's *Stardust Memories*. She would later star opposite the latter filmmaker in two movies, Eric Darnell and Tim Johnson's animated feature *Antz* (in voiceover); and Alfonso Arau's *Picking Up the Pieces*.

Ms. Stone's first major film role was opposite Ryan O'Neal in Charles Shyer's *Irreconcilable Differences*. In Paul Verhoeven's *Total Recall*, she memorably starred opposite Arnold Schwarzenegger. Among her numerous other film credits are Sam Raimi's *The Quick and the Dead* (which she also co-produced); Luis Llosa's *The Specialist*; Mark Rydell's *Intersection*; Phillip Noyce's *Sliver*; Matthew Warchus' *Simpatico*; Sidney Lumet's *Gloria*; and Bruce Beresford's *Last Dance*.

She has completed filming Nick Cassavetes' *Alpha Dog* (with Justin Timberlake and Emile Hirsch), and is executive-producing Larry Clark's *Wassup Rockers*.

FRANCES CONROY (Dora)

Frances Conroy can be seen this year in the fifth and final season of HBO's celebrated series *Six Feet Under*. She has starred as Ruth, the matriarch of the Fisher family, in every episode of the program. For her portrayal, she has been honored with a Golden Globe Award and a Screen Actors Guild Award, as well as two additional Screen Actors Guild Awards shared with her fellow actors for the ensemble's collective work in the series. She has also been nominated for an Emmy Award for her work.

Since graduating from The Juilliard School's Drama Division, Ms. Conroy's work encompasses stage, film, and television. In addition to *Six Feet Under*, her work in television has included such shows as *Law & Order*, *Cosby*, Alex Haley's miniseries *Queen* (directed by

John Erman), and the telefilm *Murder in a Small Town* (cowritten by and starring Gene Wilder, and directed by Joyce Chopra).

In the theatre, she was in the Lincoln Center production of *Our Town* (with Spalding Gray and Eric Stoltz), first performed on Broadway and then taped for PBS' *Great Performances*.

Ms. Conroy's many other stage credits include Edward Albee's *The Lady from Dubuque* and *Three Tall Women*. She received an OBIE Award for Arthur Miller's *The Last Yankee*, and a Tony Award nomination for the playwright's *The Ride Down Mt. Morgan*.

She has received four Drama Desk Award nominations, and garnered the award for David Hare's *The Secret Rapture*. She toured for two years with John Houseman's The Acting Company.

Ms. Conroy has appeared in numerous films, among them three by Woody Allen (*Manhattan*, *Another Woman*, and *Crimes and Misdemeanors*); Martin Scorsese's *The Aviator* (as Katharine Hepburn's mother); Terence Davies' *The Neon Bible*; Martin Brest's Academy Award-winning *Scent of a Woman*; Frank Oz' *Dirty Rotten Scoundrels*; Pitof's *Catwoman*; and Anand Tucker's upcoming *Shopgirl*, written by and starring Steve Martin.

JESSICA LANGE (Carmen)

Two-time Academy Award winner Jessica Lange is one of the entertainment world's most highly regarded actresses.

After studying drama in Paris, Ms. Lange moved to New York, where she worked as a model before being cast by producer Dino De Laurentiis in *King Kong* (directed by John Guillermin). She went on to costar in Bob Fosse's *All That Jazz* and then star opposite Jack Nicholson in Bob Rafelson's *The Postman Always Rings Twice*.

In 1982, Ms. Lange starred in Graeme Clifford's *Frances* and Sydney Pollack's *Tootsie*, and was double-nominated for Academy Awards and Golden Globe Awards for both performances. For the latter, which became one of the most popular films of all time, she won the Academy Award and the Golden Globe Award, as well as awards from the National Society of Film Critics and the New York Film Critics Circle, for Best Supporting Actress.

She subsequently earned Academy Award nominations for Richard Pearce's *Country* (which she also produced), Karel Reisz' *Sweet Dreams* (starring as Patsy Cline), and Costa-Gavras' *Music Box*. For her performance in Tony Richardson's *Blue Sky*, she won the Academy

Award and the Golden Globe Award, as well as the Los Angeles Film Critics Association award and a Screen Actors Guild Award nomination, for Best Actress.

Ms. Lange's other films include Bruce Beresford's *Crimes of the Heart*, Sam Shepard's *Far North*, Paul Brickman's *Men Don't Leave*, Martin Scorsese's *Cape Fear*, Irwin Winkler's *Night and the City*, Michael Caton-Jones' *Rob Roy*, Jocelyn Moorhouse's *A Thousand Acres*, Julie Taymor's *Titus*, and Tim Burton's *Big Fish*.

She will next be seen starring on-screen in Wim Wenders' *Don't Come Knocking* and Joshua Michael Stern's *Neverwas*. She soon begins filming Robin Swicord's *The Mermaids Singing* (adapted from Lisa Carey's novel).

Through the spring and early summer of 2005, Ms. Lange is starring on Broadway as Amanda Wingfield in Tennessee Williams' *The Glass Menagerie*. She made her Broadway stage debut as Blanche DuBois in the playwright's *A Streetcar Named Desire*, later reprising the role for a telefilm (directed by Glenn Jordan, and for which she won her third Golden Globe Award and earned an Emmy Award nomination) as well as on the London stage. She returned to the latter as Mary Tyrone in Eugene O'Neill's *Long Day's Journey Into Night* (for which she was honored with an Olivier Award nomination).

In addition to *A Streetcar Named Desire*, Ms. Lange's notable telefilm appearances include Glenn Jordan's *O Pioneers!* (for which she received a Golden Globe Award nomination) and Jane Anderson's *Normal* (for which she received Emmy Award and Golden Globe Award nominations).

In 2003, Ms. Lange became a Goodwill Ambassador to UNICEF.

TILDA SWINTON (Penny)

A native of Scotland, Tilda Swinton is best known to audiences for her memorable performances in Scott McGehee and David Siegel's *The Deep End* (based on the novel by Elizabeth Sanxay Holding) and Sally Potter's *Orlando* (based on the novel by Virginia Woolf).

Prior to capturing the film world's attention with the latter, Ms. Swinton had collaborated with filmmaker Derek Jarman on eight features. Among them were *Caravaggio*, *War Requiem*, and *Edward II* (for which she was named Best Actress at the 1992 Venice International Film Festival).

She has since appeared in a wide variety of films for a diverse group of filmmakers. These include two movies for Lynn Hershman-Leeson, *Conceiving Ada* and *Teknolust* (in four roles); Susan Streitfeld's *Female Perversions*; John Maybury's *Love is the Devil*; Robert Lepage's *Possible Worlds*; Cameron Crowe's *Vanilla Sky*; Spike Jonze's Academy Award-winning *Adaptation*; David Mackenzie's *Young Adam*; and two films costarring with Keanu Reeves, Mike Mills' *Thumbsucker* and Francis Lawrence's *Constantine*.

Ms. Swinton next stars as the White Witch in the globally anticipated *The Lion, the Witch and the Wardrobe*, directed by Andrew Adamson and based on C.S. Lewis' classic The Chronicles of Narnia series of novels.

JULIE DELPY (Sherry)

Julie Delpy was recently an Academy Award nominee, as co-screenwriter (with Ethan Hawke, Kim Krizan, and director Richard Linklater) of *Before Sunset*. The film was embraced by critics and audiences even more than the quartet's previous collaboration (*Before Sunrise*) had been nine years prior, and Ms. Delpy was named Best Actress by the San Francisco Film Critics Circle for her portrayal of Celine in the new film. In addition to its Oscar nod, the *Before Sunset* screenplay also earned her Writers Guild of America and Independent Spirit Award nominations.

Both of Ms. Delpy's parents are actors, and as a teenager she landed roles in films by notable directors. Her early films included Jean-Luc Godard's *Détective*; Bertrand Tavernier's *La Passion Béatrice* (starring in the title role); Carlos Saura's *La noche oscura [The Dark Night]*; Agnieszka Holland's *Europa Europa*; and Volker Schlöndorff's *Voyager* (starring opposite Sam Shepard).

She subsequently starred for Krzysztof Kieslowski in the middle film (*White*) of his unforgettable *Three Colors* trilogy, and can also be seen in the trilogy's other films (*Blue* and *Red*). Her other films include Roger Avary's *Killing Zoe* and John Stimpson's just-wrapped *The Legend of Lucy Keyes* (starring opposite Justin Theroux).

Inspired by her early work with M. Godard, Ms. Delpy made her directorial debut with the short film *Blah Blah Blah*, which screened at the Sundance Film Festival.

In addition to acting, writing, and directing, she has also released a self-titled debut album as singer/songwriter.

Broken Flowers

About the Filmmakers

JIM JARMUSCH (Writer/Director)

Born in Akron, Ohio, Jim Jarmusch lives and works in New York.

Films include *Permanent Vacation* (1980), *Stranger than Paradise* (1984), *Down by Law* (1986), *Mystery Train* (1989), *Night on Earth* (1991), *Dead Man* (1995), *Year of the Horse* (1997), *Ghost Dog: The Way of the Samurai* (1999), *Coffee and Cigarettes* (2003), and the short film "INT. TRAILER. NIGHT." (2002).

JON KILIK (Producer)

As one of NYC's top independent film producers, Jon Kilik has collaborated with a wide range of auteur filmmakers.

He has been a producer on eleven of Spike Lee's films, in a collaboration that dates back to *Do the Right Thing*, which world-premiered at the 1989 Cannes International Film Festival. Among their subsequent films together have been *Mo' Better Blues*, *Malcolm X*, *Clockers*, *He Got Game*, and *25th Hour*.

Mr. Kilik has produced two films directed by Tim Robbins, the Academy Award-winning *Dead Man Walking*; and *Cradle Will Rock*, which world-premiered at the 1999 Cannes International Film Festival and which starred Bill Murray among its ensemble cast.

He also produced two films directed by Julian Schnabel, *Basquiat* (starring Jeffrey Wright as Jean-Michel Basquiat); and *Before Night Falls*, for which Javier Bardem earned an Academy Award nomination.

Mr. Kilik's other films as producer include Robert De Niro's *A Bronx Tale*; Gary Ross' award-winning *Pleasantville*; Ed Harris' Academy Award-winning *Pollock*; Chris Eyre's *Skins*; and Oliver Stone's *Alexander*.

He next begins work on Alejandro González Iñárritu's *Babel*, written by Guillermo Arriaga and to star Brad Pitt, Cate Blanchett, and Gael García Bernal.

STACEY SMITH (Producer)

Stacey Smith began her career on Wall Street, where she was involved in film and cable television financings.

For the past eight years, beginning with the release of *Year of the Horse* (with Neil Young and Crazy Horse), she has worked with Jim Jarmusch.

Ms. Smith was post-production supervisor on *Ghost Dog: The Way of the Samurai* (starring Forest Whitaker, John Tormey, Cliff Gorman, Henry Silva, and Isaach de Bankolé); associate producer of the short film "INT. TRAILER. NIGHT." (starring Chloë Sevigny); and co-producer of *Coffee and Cigarettes* (starring, among others, Bill Murray).

Currently, she is also head of Mr. Jarmusch's production company.

FREDERICK ELMES, ASC (Director of Photography)

Frederick Elmes' body of work as cinematographer includes groundbreaking projects with some of cinema's most original and innovative filmmakers.

He has collaborated three times prior with Jim Jarmusch: on *Night on Earth* (for which he won an Independent Spirit Award), *Coffee and Cigarettes*, and the *Ten Minutes Older* short piece "INT. TRAILER. NIGHT." (starring Chloë Sevigny).

Mr. Elmes' interest in photography began when his father gave him his Leica camera. After studying photography at the Rochester Institute of Technology, his fascination with the medium's possibilities for telling a story led him to pursue graduate film studies at New York University. The offer of a fellowship at the American Film Institute brought him to Los Angeles in 1971, where he began a long-term collaboration with David Lynch.

While at AFI, he photographed Mr. Lynch's *Eraserhead* (starring Jack Nance), and worked on John Cassavetes' *The Killing of a Chinese Bookie* and *Opening Night*.

Mr. Elmes' cinematography of Mr. Lynch's *Blue Velvet* earned him several accolades, and was cited as the year's best by the National Society of Film Critics. His next film with Mr. Lynch, *Wild at Heart*, won the top prize (the Palme d'Or) at the Cannes International Film Festival, and brought Mr. Elmes his first Independent Spirit Award.

He has worked twice with Tim Hunter (on *River's Edge* and *The Saint of Fort Washington*) and four times with Ang Lee (on *The Ice Storm*, *Ride with the Devil*, *The Hulk*, and the short film "The Chosen" [as part of *The Hire* series]).

Mr. Elmes' other films as cinematographer include Norman René's *Reckless*, Barry Hershey's *The Empty Mirror*, Todd Solondz' *Storytelling*, and Bill Condon's *Kinsey*.

He has also shot commercials, music videos, and telefilms. Among the latter have been Charles Burnett's *The Wedding* and Christopher Reeve's *In the Gloaming* (for which he received an Emmy Award nomination).

Mr. Elmes was honored, for his films with David Lynch, at the 2000 CamerImage Festival in Poland.

JAY RABINOWITZ, A.C.E. (Editor; Music Editor)

Jay Rabinowitz has enjoyed a long creative collaboration with Jim Jarmusch. Their previous teamings include *Coffee and Cigarettes* and *Ghost Dog: The Way of the Samurai* (on both of which Mr. Rabinowitz was also the music editor); *Year of the Horse* (for which Mr. Rabinowitz received an A.C.E. [American Cinema Editors] Award nomination); *Dead Man*; *Night on Earth*; and the "INT. TRAILER. NIGHT." segment of the *Ten Minutes Older* series of short films.

His other credits as film editor include Sara Driver's *When Pigs Fly*; Lodge Kerrigan's *Clean, Shaven*; Keith Gordon's *Mother Night*; Paul Schrader's Academy Award-winning *Affliction*; Stacy Cochran's short *Richard Lester!*; Arliss Howard's *Big Bad Love* (on which Mr. Rabinowitz was also the music editor) and R. Less Howard's telefilm *Dawn Anna*; Curtis Hanson's Academy Award-winning *8 Mile*; Adam Bhala Lough's *Bomb the System* (on which Mr. Rabinowitz was also the music editor); and Frank Oz' *The Stepford Wives*.

For Barry Levinson and Tom Fontana, he edited numerous episodes of the television series *Oz* and *Homicide: Life on the Street*, as well the latter's telefilm sequel (directed by Jean De Segonzac).

Mr. Rabinowitz' editing for Darren Aronofsky's *Requiem for a Dream* (on which he was also the music editor) was cited as the year's best by the Online Film Critics Society and the Phoenix Film Critics Society.

He is currently at work editing the latter director's new film, *The Fountain*.

MARK FRIEDBERG (Production Designer)

For his work on Wes Anderson's *The Life Aquatic with Steve Zissou* (starring Bill Murray), Mark Friedberg was honored with an Art Directors Guild Award nomination.

He has collaborated twice with directors Ang Lee (on *The Ice Storm* and *Ride with the Devil*), James Mangold (on *Kate and Leopold* and *Identity*), and Mira Nair (on *The Perez Family* and *Kama Sutra: A Tale of Love*).

Among Mr. Friedberg's other films as production designer are Todd Haynes' award-winning *Far from Heaven* (also for Focus Features); Ed Harris' Academy Award-winning *Pollock*; Joan Chen's *Autumn in New York*; Garry Marshall's blockbuster *Runaway Bride*; Herb Gardner's *I'm Not Rappaport*; Maggie Greenwald's *The Ballad of Little Jo*; and Alexandre Rockwell's *In the Soup*.

He was production designer of the pilot episode of *Sex and the City*, which was directed by Susan Seidelman. His other television credits include Bob Rafelson's *Poodle Springs*.

Mr. Friedberg has also worked with such directors as Wes Anderson, Brian Henson, and Bennett Miller, designing commercials for such products as Dasani, FedEx, and Nike.

He is currently at work on Susan Stroman's highly anticipated *The Producers: The Movie Musical*.

JOHN DUNN (Costume Designer)

John Dunn has previously collaborated with Jim Jarmusch on *Ghost Dog: The Way of the Samurai*, and the "INT. TRAILER. NIGHT." segment (starring Chloë Sevigny) of the *Ten Minutes Older* series of short films.

Mr. Dunn began designing costumes for movies two decades ago, beginning with his work as an assistant on Martin Scorsese's *After Hours*, Michael Mann's *Manhunter*, and Jonathan Demme's *Married to the Mob*.

His subsequent films as costume designer include Martin Scorsese's "Life Lessons" segment of *New York Stories*, and (co-designed with Rita Ryack) *Casino* (starring Sharon Stone); Anthony Minghella's

Mr. Wonderful; Julian Schnabel's *Basquiat* (starring Jeffrey Wright); John Duigan's *Lawn Dogs*; Nicholas Hytner's *The Object of My Affection*; Todd Solondz' *Storytelling*; Jonathan Glazer's *Birth*; Kevin Bacon's *Loverboy*; and Mary Harron's upcoming *The Notorious Bettie Page*.

Mr. Dunn's latest project is Rogue Pictures' untitled supernatural thriller starring Sarah Michelle Gellar, directed by Asif Kapadia.

Broken Flowers

for Jean Eustache

Cast, in order of appearance

Don Johnston
Sherry
Mona
Rita
Winston and Mona's Kids

Winston
Flight Attendant
Girls on Bus

Young Man on Bus
Lolita
Laura
Dora
Ron
Rabbit Owner
Carmen's Assistant
Mrs. Dorston
Carmen
Guys in S.U.V.

Dan
Will
Penny
Sun Green
The Kid
Kid in Car
Stunt Coordinator

BILL MURRAY
JULIE DELPY
HEATHER ALICIA SIMMS
BREA FRAZIER
JARRY and KORCA FALL
SAUL and ZAKIRA HOLLAND
NILES LEE WILSON
JEFFREY WRIGHT
MEREDITH PATTERSON
JENNIFER RAPP
NICOLE ABISINIO
RYAN DONOWHO
ALEXIS DZIENA
SHARON STONE
FRANCES CONROY
CHRISTOPHER McDONALD
DARED WRIGHT
CHLOË SEVIGNY
SUZANNE HEVNER
JESSICA LANGE
BRAIN F. McPECK
MATTHEW McAULEY
CHRIS BAUER
LARRY FESSENDEN
TILDA SWINTON
PELL JAMES
MARK WEBBER
HOMER MURRAY
MANNY SIVERIO

Crew

Writer/Director
Producers

Director of Photography
Editor
Production Designer
With Music by
Costume Designer
Co-Producer
Casting by

Inspired by an idea from
Story Advisor
Unit Production Manager
First Assistant Director
Second Assistant Director
Production Supervisor
Art Director
Art Department Coordinator
Art Department Assistant
Set Decorator
Assistant Set Decorator
Leadman
On-Set Dresser
Set Dressers

Property Master
Assistant Property Master
Additional Props
Animal Trainer
Construction Coordinator
Head Carpenter
Construction Grips

Carpenter
Charge Scenic
Scenic Foreman
Camera Scenic
Scenic Artists

JIM JARMUSCH
JON KILIK
STACEY SMITH
FREDERICK ELMES, ASC
JAY RABINOWITZ, A.C.E.
MARK FRIEDBERG
MULATU ASTATKE
JOHN DUNN
ANN RUARK
ELLEN LEWIS

BILL RADEN and SARA DRIVER
SARA DRIVER
ANN RUARK
TODD PFEIFFER
SHEA ROWAN
GWEN BIALIC
SARAH FRANK
ALEX DiGERLANDO
TANIS GRAY
LYDIA MARKS
HEATHER PRENDERGAST
WILL SCHECK
STEVE FINKIN
MARK SELEMON
ARLO HOFFMAN
JOHN MELENDEZ
SANDY HAMILTON
KRIS MORAN
JONATHAN TESSLER
DAWN BARKAN
RICHIE HEBRANK
PETE BUNDRICK
DOMINICK COCUZZO
JOHN HOUSE
DON ZAPPIA
MICHAEL MILLER
BOB KELLER
ELIZABETH LINN
LAUREN DONER
BOB BARNETT
ROB LANDOLL
STEPHEN BARTH
LISA KENNEDY
RALPH CONTRADO

Location Manager
Assistant Location Manager
Location Consultant
Location Assistants

Location Scouts

Camera Operator/Steadicam
First Assistant Camera
Second Assistant Camera
Camera Loader
Sound Mixer
Boom Operator
Sound Utility

First Assistant Editors

Apprentice Editor
Editorial Assistant
Editorial Asst. - Kingston
Script Supervisor

Still Photographer
24-Frame Video Playback
Key Grip
Best Boy Grip
Dolly Grip
Grips

Rigging Grip
Additional Grips

Gaffer
Best Boy Electric
Generator Operator
Lamp Operator
Rigging Gaffer
Base Camp Genny Operator
Additional Electrics

Key Make-up Artist
Key Hairstylist

KELLIE MORRISON
MICHAEL HARTEL
TOM JARMUSCH
JUSTIN ROSINI
YORGO STATHOPOULOS
JARED SMITH
DAVID VELASCO
MARK VON HOLSTEIN
SANDY HAYS
CARLOS GUERRA
ANGELA BELLISIO
LIZA BAMBENEK
DREW KUNIN
MARK GOODERMOTE
TOMMY LOUIE
JAN McLAUGHLIN
KIRA SMITH
JENNIFER APEL
MATT MAYER
PERRI PIVOVAR
NOAH AMOS
MIKE SELEMON
SEBASTIAN BEAR-McCLARD
JULIE "STANLEY"
OPPENHEIMER
DAVID LEE
JAMES DOMORSKI
ROBERT ANDRES
CHRIS SKUTCH
TONY CAMPENNI
ALISON BARTON
BENJAMIN D'ANDREA
JACK PANUCCIO
BOB PRATE
LEE SHEVETT
JONATHAN LUMLEY
SAM FRIEDMAN
JAMIE GALLAGHER
JENNY KANE
WILLIAM ALMEIDA
PHIL TESTA
HUGO BONILLA
JEFF KEATON
DAVID RUDOLPH
ADRIAN TRUINI
JUDY CHIN
MANDY LYONS

Make-up and Hair Stylist
for Bill Murray
Hairstylist to Sharon Stone
Key Costumer
Wardrobe Supervisor
Costumer
Wardrobe PA
Seamstress
Production Coordinator
Assistant Production Coordinator
Production Secretary
Office Production Assistants

Production Accountant
Assistant Production Accountant
Payroll Accountant
Post-Production Accountant
Production Associate
Second Second Assistant Director
Set Production Assistants

Assistants to Jim Jarmusch

Casting Associate
Background Casting
Background Casting Assistant
Stand Ins

Transportation Captain
Drivers

Parking & Security Coordinator
Parking Coordinator
Picture Cars
Catering

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MILTON BURAS
SUSAN J. WRIGHT
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JEN EUSTON
GRANT WILFLEY CASTING
KRISTIAN SORGE
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JOSE TEJADA
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Assistant Chef
Craft Service

Interns

Post-Production Supervisor
Supervising Sound Editor
Associate Sound Editor
Dialogue Editor
Sound Effects Editors

Foley Editor
Foley Artist
Foley Recordist
Music Editor
Re-Recordist
Re-Recording Mixer

Editing Facility
Music Clearance
Sound Services
Electric, Camera & Lenses
Grip Equipment
Lifts & Cranes
Production Legal

Completion Bond
Insurance Brokers
Production Funding

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STEPHEN DELPINO
JOHNNY REEVES
NATHAN GRUBB
TARA ANDERSON
MEGHA BARNABAS
BRETTE BILLOW
LILIANA CANDELARIO
JAWANN CARMONA
LANCE EDMANDS
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DANNY VELEZ
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Dailies Telecine
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CARL McKINNEY
STAN SZTABA
DELUXE
CATHY RAIT
BIG FILM DESIGN

Music

"THERE IS AN END"

Written by Craig James Fox
Performed by The Greenhorns with Holly Golightly
Appears on the CD/LP 'Dual Mono'
Released by Telstar Records, Hoboken, NJ

"EL BANG BANG"

Composed by Jackie Mittoo
Performed by Jackie Mittoo
Jamrec Music (BMI)
P 1966, Courtesy of Jamaica Recording
and Publishing Studio, Ltd.

"REQUIEM, Op. 48 (PIE JESU)"

By Gabriel Fauré
Performed by Oxford Camerata
Courtesy of Naxos
By arrangement with Source/Q

"YEGELLE TEZETA"

Written by Mulatu Astatke
Performed by Mulatu Astatke
Courtesy of Amha Records/
Buda Musique (France)

"MASCARAM SETEBA"

Traditional, Arranged by
Mulatu Astatke
Performed by Mulatu Astatke
and his Ethiopian Quintet
Courtesy of Worthy Records

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Written by
Albert George Murphy,
Norman Anthony Davis
Performed by The Tennors
Published by
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Int'l. Publishing &
Island Music Ltd.
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"YEKERMU SEW"

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Performed by
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Courtesy of Amha Records/
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"PLAYBOY CHA-CHA"

Written by Oscar Garcia
Performed by
Mulatu Astatke
and his Ethiopian Quintet
Courtesy of Worthy Records

"GUBELYE"

Traditional, Arranged by
Mulatu Astatke
Performed by Mulatu Astatke
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Performed by The Allman Brothers Band
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Written by Al Cisneros, Matt Pike,
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"ALONE IN THE CROWD"

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Performed by Mulatu Astatke
and his Ethiopian Quintet
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Arthur Ross
Performed by
Marvin Gaye
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LAST DANDY ON EARTH"

Written by Matt Hollywood
Performed by
Brian Jonestown Massacre
Courtesy of Anton Newcombe

"AIRE

(PAVAN A5 IN C MINOR)"
& "FANTASY
(A 6 IN F MAJOR)"
Written by William Lawes
Performed by Fretwork
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Performed by
Holly Golightly
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Courtesy of
Damaged Goods Records

"ETHANOPIUM"

Written by Mulatu Astatke

Performed by Dengue Fever

Courtesy of Web of Mimicry

"UNNATURAL HABITAT"

Written by Keeler and Curley

Performed by The Greenhornes

Courtesy of The Prize Brigade

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