



Warner Independent Pictures
Presents
A Big Beach Production

everything is illuminated

Written for the Screen and Directed by
Liev Schreiber

Based on the novel by
Jonathan Safran Foer

Elijah Wood
Eugene Hutz
Boris Leskin

Produced by
Marc Turtletaub
Peter Saraf

Running Time: Approx 104 minutes
Format: 35 mm
Aspect Ratio: 1:85
Rating: PG-13
Sound: Dolby SR

Soundtrack available on TVT Records

Short Synopsis

Based on the critically-acclaimed novel by Jonathan Safran Foer, "Everything is Illuminated" tells the story of a young man's quest to find the woman who saved his grandfather in a small Ukrainian town that was wiped off the map by the Nazi invasion.

What starts out as a journey to piece together one family's story under the most absurd circumstances turns into a surprisingly meaningful journey with a powerful series of revelations -- the importance of remembrance, the perilous nature of secrets, the legacy of the Holocaust, the meaning of friendship and, most importantly, love.

"Everything is Illuminated" is adapted for the screen and directed by Liev Schreiber and stars Elijah Wood, Eugene Hutz, and Boris Leskin.

About The Production

From Novel to Screenplay

Originally published as a novel in 2001, the story first came to Schreiber's attention as a piece of short fiction sent to him by the *New Yorker* magazine. At the time Schreiber was acting in a stage play in New York and was doing a reading series for the magazine. He was immediately attracted to the material. Says Schreiber, "When I read the short story I was very moved by it and at the same time I thought it was the most hilarious thing I had read in years. It's really about people's need to be connected. We follow these two people from vastly different cultures who should have absolutely nothing in common, but come to realize that there's a deep connection between them that is emotionally and spiritually binding."

Schreiber always had aspirations to be a writer particularly as a student, but at the time, a teacher suggested to him that he would make a better actor than writer. Schreiber took this advice and pursued an acting career instead, but always loved to write.

Coincidentally, he was already writing a screenplay about his late grandfather and the Ukraine when he read the story in the *New Yorker*. "When my Grandfather died I became curious about his history in the hope that it would somehow inform my own. I started to write a lot more and in particular about Ukraine. When I read Jonathan's story I felt deeply connected to it. What's more, he had done in 15 pages what I had been trying to do in about one hundred, and he had done it with humor."

After contacting Foer's agent, it was several weeks before Schreiber received a call to say that the author was in Spain but wanted to meet when he returned. Foer admits he was excited about meeting the actor. "I got a phone call to say that Liev read the excerpt and wanted to talk to me. I knew his work and was very fond of it, I mean, he is definitely one of New York's most respected actors. I was also flattered that he was interested in it from reading the excerpt, before the book had even been published."

Their first meeting was not what Schreiber expected. "I had arranged to meet him in a bar in New York and at the time I knew nothing about him. I imagined some 90-year-old Jewish man from Nantucket who only communicates through his agent. I walked in and there was this 20-something-year-old kid with glasses waving and smiling at me. I remember thinking this must be some guy who's seen 'Scream' or something but he kept waving at me so I went over to him and it was Jonathan. I was blown away," he laughs.

The two of them ended up telling a lot of jokes, drinking, talking about women, the book, their grandfathers, the Ukraine and what it means to be Jewish. "I remember thinking we had gotten along well and had a great time but I still didn't know if I would get the rights, then he turned to me and said 'yeah, yeah go ahead.' I thought wow that was quick, but then he handed me his agent's number. There was a little more work to do but basically I left knowing it was going to happen."

On meeting Schreiber, Foer says, "Liev's extremely charismatic and it's very easy to get caught up in what he cares about and I really trusted him straight away. I had no idea what he was going to do with the book but I knew that he cared about it and whatever he did would be a reflection of that caring rather than any other motive one might have for making a movie."

Although he was excited about his book being adapted to the screen, Foer was not convinced the film would ever get made. “My agent had warned me that ‘99 out of 100 books that are optioned don’t get made into movies. Sometimes a screenplay gets written and sometimes not. Sometimes they find a producer and sometimes not. Only believe it when you are sitting in the front row watching it.’ So I took that for the truth and I never really thought about it after that.”

He acknowledges the novel is not the easiest material to think of in terms of a film. “It’s not the kind of movie where everyone says, ‘oh you know insert Brad Pitt and Tom Cruise right there.’ I think it’s Liev’s appreciation of what’s difficult about it that inspired him also to direct it. It’s also what makes him love it and it’s what makes me trust him – that he is working on this out of passion.”

Schreiber says he always knew he wanted to write the screenplay and didn’t consider asking Foer to write it or be a co-writer. He adds that the whole process was relatively short. “The screenplay came out of me very quickly. I didn’t try to adapt the whole book. The impetus for the script was the short story titled A Very Rigid Search, not the published novel. Initially, I tried to incorporate some of the fantasy and sense of humor that he has in the 18th century world of Trachimbrod that exists in the second story in the novel. I soon decided it was too big a project to do a period film that goes back and forth, so I concentrated on the first story of Jonathan and Alex.”

Foer wasn’t protective about the material and the changes that would undoubtedly develop in the process. “I didn’t feel protective of things changing for the film,” he says and compares it to making a sculpture. “If I had sculptured a child and someone wanted to take a photo of that child, I wouldn’t feel protective of the sculpture; I would feel protective of the child. My book isn’t what I am concerned about, it’s what I was writing about that matters and I think Liev cares about that.”

He says he collaborated with Schreiber when asked. “Along the way Liev would ask my advice and I gave him that but I never wanted to do any more. I would say I did or didn’t like something if something didn’t work for me, but really Liev did it all from start to finish. I think it was really important for me to separate myself from the writing of the screenplay because I felt I had already expressed what I wanted to say as well as I could. Also, I really trusted Liev’s artistic integrity.”

From writer to director

Once Schreiber started writing the screenplay, he knew he had to direct it. “It was a natural progression. I was primarily interested in writing, but as an actor I have always approached my work as being a part or piece of the whole picture. I think that awareness of the larger picture is part of what made me want to direct but I never imagined anyone would say yes. Visually, I think I knew the kind of movie I wanted to make before I found the book. I like movies with pace and visual excitement to them, basically theme park rides. I had been thinking for a long time about how to execute that. Jonathan’s story was the ideal material for this.”

When the screenplay was written, the development process slowed down as he searched for the right producer who wanted to make the movie. “Although people loved the novel, they struggled to see it as a film,” he says.

While he waited, Schreiber accepted one of the lead roles in the Jonathan Demme film “The Manchurian Candidate,” as he continued reworking his script. The delay with his

project had actually presented him with an opportune time to receive some valuable lessons in directing. "I have a lot of very talented friends who are directors and when they found out about my film they each gave me their advice on what to do, especially Jonathan [Demme]. We would be in between takes on 'Manchurian' and he would start explaining the shot to me but not for his movie, more as advice for mine," he laughs.

Once filming was completed, Schreiber took a role in a stage play (Henry V) in New York and it was during this production that producer Peter Saraf approached him about "Everything Is Illuminated." Saraf had first come across the material when it was published in the *New Yorker* as an excerpt and later when it was published as a novel. He recalls, "I read the book in the galleys and I was very interested in it and felt it was a masterpiece. But I couldn't think of a way to translate it to the screen so I didn't pursue it."

Later he heard that Schreiber was adapting it. Although he had never met the actor, he greatly admired his work. "At the time I didn't know he was a writer and I didn't know he had ambitions to be a director. I did know he had never written a screenplay and that it would be incredibly difficult material to adapt. Liev sent me the screenplay and I thought it was one of the best things I had ever read. I met him and we hit it off and decided to pursue it together."

One of the first people Saraf sent it to was Marc Turtletaub. At the time Turtletaub was looking for material to produce with an eye towards starting a company to finance and produce independent film. He was reading a lot of scripts – about 150 a year, and this one really stood out. Says Turtletaub, "First, it was ridiculously funny and second, I love stories that are uplifting or illuminating in some way but don't come at you directly. This is one of those stories – you're caught up in the humor of the characters and their situation but then it gets very emotional."

On backing a first-time director, Turtletaub admits he was nervous. "Working with first-time directors you have to make sure they understand how rigorous a process it is to make a movie. They have to have attention to detail." His first conversation with Schreiber reassured him. "I was on the phone to him and I still hadn't met him. I began asking him questions and we talked for hours. I said to him 'You know there's a dog in this movie and have you thought about how difficult it is to make a movie with a dog?' And he went on to tell me about the three best dog trainers in the world and what each one of them cost and what their areas of expertise were. His research was extensive and there was 100% commitment on his behalf."

Saraf was of the same opinion. "First-time directors can be really insecure and they can be difficult to help because they don't want to look like they don't know what they are doing. With Liev, he comes from a position of having done 35 films as an actor so he's worked with some of the best directors in the business and he's studied them and always been interested in filmmaking. He came to it with a remarkable set of skills that no other beginner I know of has."

Casting

Schreiber then focused on casting the film. Originally, he had had the idea of casting real people in the non-American roles. Says Schreiber, "What I initially wanted to do was to go to the Ukraine and hire a bunch of Ukrainians who had never acted before. I was a big fan of "The Gods Must Be Crazy," I was very impressed that the lead had never acted before. He gave the film a sense of authenticity that just can't be acted – a lot like the films of Kustirica, which are somewhere between the world of documentary and feature."

Jonathan Safran-Foer

“I had always seen Jonathan, both literally and figuratively speaking as the eyes of the movie and I just couldn’t think of anybody in show business with better eyes than Elijah Wood,” Schreiber says.

Schreiber sent him the screenplay and when he heard Wood was interested, he was initially surprised. “This was a small budget film and I guess I found it hard to believe that someone in his situation, having just come off the “Lord of The Rings” trilogy, was willing to do it.”

When Wood first heard about the project, he had not heard of the novel, but was a fan of Schreiber’s work as an actor and was really excited at the prospect of meeting him, particularly because he had written the screenplay. “It’s very difficult to find something that is unique and has its own vision and something that instills passion. This was definitely one of those scripts. It was so imaginative, lyrical, beautiful and naturally funny. On top of this, the idea that an actor of Liev’s caliber would direct a film is naturally very exciting.”

At the time Wood was looking for stories that were more character driven. “It’s the drama between human beings that definitely interests me right now,” he says. Additionally, he wanted to move in a different direction after The Rings trilogy. “As an actor, you always have to challenge yourself and move in different directions that you haven’t moved in before. After coming off something as big as “Rings” it was important to shift people’s consciousness away from me being perceived as Frodo so that I could be perceived as other characters as well.”

On meeting Schreiber he recalls, “We sat and talked for a few hours and Liev told me his visual ideas and that is when I became really passionate about it. It was really meeting him that totally sold me on the film.” He also responded to the role of Jonathan who he describes as “an incredibly cerebral individual. He lives in his own head and he’s not socially capable in any kind of normal sense of the word. He’s kind of awkward, very pragmatic and very practical. It’s a challenge to create a person who is seemingly very insular and to show that there is a whole lot more going on inside of his mind.”

On whether Foer had any influence over the casting of himself, he says, “I was actually thrilled that anybody even asked me what I thought. I wasn’t expecting it as the author of the book. When he phoned me and said he was thinking about Elijah Wood, I said I thought it was a great idea. He has such an expressive face and is someone who can get to the core of the character.”

Schreiber thinks Wood reminds him of Foer. “He really does remind me of Jonathan particularly in his emotional maturity. Jonathan’s actually a real goof ball in life and can seem like such a kid but then he writes like this wise old man. Elijah has this quality as an actor. He is so youthful and innocent in many ways but is also incredibly professional, mature and experienced.”

Alex

Schreiber was convinced he didn't want an American actor to play Alex. "I felt there was a quality to that character that had to be real otherwise he could run the risk of being a clown, so it was important he was rooted in some kind of reality." The difficulty was finding him, but after a search that took them across Eastern Europe and beyond, they finally found what they were looking for, by accident, in New York City.

Saraf describes meeting Hutz as one of those strokes of luck. "I had heard about a band called Gogol Bordello, billing itself as a Ukrainian Gypsy Punk band. I mentioned their name to a few people and discovered they were quite well known in New York. I mentioned it to Liev and we listened to the CD. We loved it, so we brought in the front guy, Eugene, to meet and talk music."

Born in the Ukraine, Hutz was living in the United States, having arrived as a refugee some ten years earlier. Coincidentally, a friend had given him the novel some months before, knowing he would relate to the story. He was in the middle of reading it when he received the call from his agent.

Says Saraf, "When Eugene walked into the meeting he started talking to us and after a while Liev and I just looked at each other and without saying anything turned to him and asked him to come back and read for the part of Alex."

Hutz adds, "It was probably about five minutes into the meeting when I started thinking what I think everyone in the room was thinking. So when the character of Alex came up, I just said it out loud, 'I am that guy.'"

On his character he says, "Alex was very easy to piece together out of my own childhood memories of growing up in the Ukraine and also from my observations about how people perceive Western culture there, which is quite deranged. His indestructible optimism towards life is a skill that develops in places that are really screwed up. Growing up in the Ukraine there were not a lot of different colors or shapes especially in the Soviet era. This drives you up the wall and a lot of people survive through humor and jokes. Alex does this through language and linguistics. That is how things went for me up until I was 18 years old."

When asked if he was nervous taking on such a big role without any acting experience, Hutz replies, "I don't really know if I qualify for a first-time actor because I've been on the stage all my life with my music. My band is very theatrical and is often described as theatre."

In the first few screen tests with the filmmakers, Hutz proved the camera loved him. "We worked on some scenes together and he was amazing, fantastic," says Saraf, "better than we could have ever imagined." Schreiber adds, "Eugene is the perfect blend of someone who is this trickster clown guy who has had this routine in his pocket for years, but who underneath is a guy from Ukraine who really wants to be a star, and those are definite Alex qualities."

Grandfather

The search for Grandfather, together with some of the supporting roles, had begun in the Ukraine. Schreiber was determined to give these parts as much authenticity as possible. Turteltaub laughs when he remembers the cultural and language barriers facing them during this casting phase. “We were in the Ukraine before we had cast Boris (Leskin) and Liev was conducting readings with Bosnian actors, with an interpreter to translate. They would play the scene and Liev would give them some direction. Instead of saying to them ‘you feel sad,’ he would ask them to ‘remember the look of your grandmother’s house when you were seven years old and what it smelt like when your grandfather passed away.’ The interpreter would translate that to the actor in Russian and they would think for a while and then turn to Liev and ask – ‘So you want me to smile or be happy?’

At that point Peter and I recognized we needed to have actors who spoke English so they could understand our director. That led us to Boris and that was most fortunate.”

Saraf agrees, “We have the perfect Grandfather. The camera adores him and he looks amazing on film. He’s incredibly talented and comes from years of experience in the Saint Petersburg Theatre and in New York. He is relatively unknown but I am very excited about introducing him to the film-going public.”

What attracted Leskin to the role was the screenplay. “I liked the screenplay because the material is philosophical and told in a very unusual way. It’s a film not only for entertainment but also for the mind and I like those kinds of stories.”

Having assembled the perfect trio, Schreiber had one more integral role to cast, and that was Sammy Davis, Junior, Junior.

Sammy Davis, Junior, Junior

Says Saraf, “In preparing for this movie, I remember thinking, the most terrifying things for producers are road movies, dogs or any kind of animals, children and old people and we have them all. We had a dog in a small car with our three lead actors, every day. So we were already planning ways to shoot scenes around the dog. We actually did have a discussion over several hours about using a soft puppet instead of a dog and how funny that would be, but decided against that,” he laughs.

Schreiber says, “I remember thinking I would give up my entire salary to make sure we had the right dog. I said we had to get the best dog in show business and thought, well let’s get the best trainer in the business.” This led them to Boone Narr. Saraf says, “I warned Liev that we could try to get someone from Boone’s company if we were lucky enough but to never expect to get Boone.”

Narr says, “I read the script and Liev has the dog doing the most bizarre crazy things. The character is this crazy seeing-eye bitch and is really the fourth character in the movie.” He thought the role was perfect for two of his border collies called Mickey and Mouse, both sisters, and decided to come on board.

“Liev really liked these dogs. In fact his mother has border collies and I think that may have had something to do with it,” says Narr. David Allsbury, Narr’s lead trainer joined the team and they divided up the work so that one dog was almost a stunt double. “Mickey’s the face and Mouse is the stunt dog, and we’re the stage mothers,” explains Allsbury.

Locating to Prague

Although the filmmakers had initially scouted the Ukraine, they decided to film in and around Prague. Says Schreiber, “The Ukraine was beautiful and a wonderful place to shoot, but there just weren’t the back up resources. I was lucky enough to have shot a film in Prague as an actor and had become great friends with Matthew Stillman who runs Stillking, one of Prague’s best production companies. I sent him the script and he was convinced we could shoot it there. He invited us to Prague and when I saw the locations I realized they were not only a perfect match for the Ukrainian countryside, but they were also really beautiful.”

Once in Prague, the final supporting roles were cast locally with the exception of Laryssa Lauret who plays Lista. Says Lauret, “I was only given two days notice to pack my bags and be in Prague. I had met with Liev and the script just blew me away. I knew he would be wonderful to work with because of how he described things. He is an actor and he understands all those insecurities and concerns and questions, so I felt very comfortable going into the role even with the little preparation.”

Pre-Production

Pre-Production commenced in the Czech Republic in May 2004, based at the Hostivar Studios in Prague.

In preparing for the production, Schreiber worked extremely closely with his Director of Photography, Matty Libatique. Says Schreiber, "I knew I wanted Matty to photograph the film but never imagined I would be able to get him. When I heard he was interested, I literally almost did a back flip over my desk. Matty has an incredible eye, and that perfect blend of chaos and creativity that makes him the obvious choice for something like "Illuminated". I've worked on a lot of films but I don't think I've ever experienced the kind of artistry and passion that he brings to a set.

Another integral member of his team was his production designer Mark Geraghty who had designed several features in Prague and was familiar with the local crews and what was available to them. He found the number of locations his greatest challenge in designing the film. "It's a road movie and you want the audience to feel they are on a real journey so there were a lot of locations to research in a very short lead time."

One set that posed a risk to the production was Lista's house, which was positioned in a field of sunflowers. "We searched and searched for the right countryside, and decided to settle on a really good landscape that we could use as a basis. We had to trust the farmers who promised us that if we planted the sunflowers they would come up in time, but we were naturally nervous about the weather and if they would bloom."

Michael Clancy had worked with Schreiber previously (as an actor) and was brought in as Costume Designer. Clancy thought the film would be "an incredibly interesting project to design and loved the screenplay." He decided not to read the book, not wanting to be wrongly influenced but instead worked directly from the script. "Most of the film is very simple in that the characters mainly wear the same outfit. Elijah wears the same suit every day but there is something almost iconic about that and it says so much about his character, who is very practical."

The Key Hair (Lucie Vybiralova) and Make-up Designer (Georgina Abanto) were both hired locally and were given the task of creating an appearance for Wood that was distinct from how he had been perceived in the past.

Rehearsals

With the main cast and crew now based in Prague, some of the themes predominant in the film became prevalent in everyday life, particularly when rehearsals began. A story of foreigners trying to communicate with strangers in a new country was mirrored in the day-to-day existence of the cast and crew. They were working with translators on a script that was half-written in English and Russian with a Russian actor, Ukrainian actor, American actor, 2 dogs and a predominantly Czech Crew.

Hutz describes the rehearsal period as “shockingly short. I had so much dialogue and felt I needed more time. I learned English by listening to Johnny Cash songs so I already had the ‘Alex speak’ they needed but it was still something I wasn’t used to doing. I can remember a song within two or three times of hearing it but this was different. I had to wrap my head around dialogue that didn’t rhyme and that was a challenge!”

It was at this time that Schreiber introduced another person into the mixing pot. “I was in Prague and I was preparing for the film and I saw a documentary on MTV called *I Live in a War Zone* of this incredibly optimistic Iraqi kid called Muthana who was interested in being a filmmaker. He couldn’t go to school or get any books because everything had been destroyed. It just felt like the right thing to do... I had been given this incredible opportunity and on so many levels he seemed like the right person to share it with.”

With a lot of intervention and support from Stillman and the Foreign Embassy, Muthana was tracked down and visas and travel were arranged for him to join the crew. Within days Schreiber and Saraf sent him a camera to document his journey to and experience on the set as he switched between departments. “Muthana was a person who had been living in a war zone and who was now living with Westerners in the middle of an Eastern Block Country and that alone represents a huge cultural shock, so it fitted into our environment in an interesting way,” he says.

Principal Photography

Principal Photography commenced on Monday, June 14th.

The first day began with Jonathan’s arrival at the train station when he first meets Alex. Schreiber discovered that no amount of time could have prepared him for what lay ahead. “I took lessons on composition, lenses and lights, before the beginning of shooting, but it was all useless,” he laughs. “ I wanted so badly to be able to convey a sense of calm cool collectedness on set, like Phil Alden Robinson or Demme, but it’s not easy to act smart, when you can’t remember where you left your brain! I definitely have a newfound respect for the acting ability of some of those directors!”

Schreiber says he remembers looking over at the actors and wanting to be back there. “I wanted to be them, sitting back in the make-up chair, being fussed over and not having to think about everything else going on with the set.”

Saraf argues that Schreiber was a lot more prepared than he realized. “He came to this understanding a lot. He understands camera and has an incredible knowledge of the acting process and he understands story.

Turtletaub adds, “The first week of filming was really difficult and it took about two weeks for Liev to really reach his stride. We were making a movie with a small budget but a big

movie – I mean we had cranes and process trailers and lots of toys in this movie. We had one principal actor who had never acted before and were making a movie in another country with different languages and cultures. Then there was the weather.”

The weather was certainly one of the greatest concerns facing the filmmakers. The summer earlier had been a heat wave in Prague but this summer was already slow in coming and during pre-production there were heavy falls of rain. There were also doubts whether the sunflowers would bloom in time.

“Just prior to filming,” Schreiber says, “I made the mistake of watching a documentary about Terry Gilliam’s making of Don Quixote called “Lost in La Mancha.” It’s a great film but about half way through I had to turn it off because I realized we were doing a road movie with mostly exterior locations and we would have to outsmart the weather. And I predicted right. We got torrential down pours in the middle of most scenes.”

Says Saraf, “The weather was completely unpredictable. We had so many exteriors and in the first few weeks of filming with everything else going on we had four seasons in one day, including a freak hailstorm and it was the middle of June. Every day that we filmed, the prediction was for 50% - 60% chance of rain and showers. But the reports were completely inconsistent and it drove us crazy.”

During the fifth week of filming, Foer visited the set. Wood says he was excited to meet the author and make a connection with him. “I was really nervous to meet Jonathan as we had already been filming for five weeks and I had based everything on what Liev had said and on my own interpretation of who Jonathan would be. So it was weird because although I was playing him to a degree, I wasn’t basing it on him so I was nervous of his opinion of how I was portraying him.”

Foer says he didn’t look at it like that. “I thought that I would get here and feel like I was watching an interpretation of my life being played out but I don’t feel that at all. I guess the whole question of how much of you is in the book is always asked, and this book begs it because there is a character with my name. The interesting thing is every character really comes from whoever wrote it so that all the characters could be said to be me, not just Jonathan.”

On being on set and finally seeing his material translated to the screen, Foer says it was “really the greatest surprise, seeing the physical actualizations of these things that I created mostly in bed on my laptop in a tiny room. I never thought that everything that was in there would end up as something that could be seen and touched.”

He recalls that when he first sat down with Schreiber, there were so many ideas and different ways of making the movie. “Now I’m here, I see he’s had to make so many really brave choices. There was a set of themes that I wanted to explore – family, secrecy, loss, humor, sadness and those are the exact things that he also wanted to express. It’s been interesting to see how he has taken one starting point and moved to a different place, while still speaking very directly at the thing that I was trying to refer to.”

On working with Liev, Wood says he learned a lot watching him. “He is so articulate about the process and about what he wants to see and he’s very good at putting things into words that you can grasp straight away. Whatever performance I end up giving in this movie I will have to credit it to Liev.”

It was also interesting for Wood to see the director work with Hutz. “He has been getting a crash course in acting and I think there is no better individual to teach him than Liev because he understands the acting process and has been incredibly patient.”

Wood says he was impressed with Hutz’s natural talent and how he adapted to being an actor. “Eugene has so many of the elements of the character naturally in him and it’s been interesting to see how he draws upon them. I have watched him figure out the ins and outs of being an actor and what it means to be on a film set and it’s been really hard for him but he’s done it.”

On working with Wood, Hutz says, “I couldn’t ask for a better way to be brought into my first movie than in the company of Elijah. When I heard I would be working with him I thought, God, is this guy going to have his bodyguard with him and all that stuff? But basically we had this instant chemistry and I have learned so much from him. I couldn’t describe him as anything other than a sweetheart.”

Schreiber looks back on working with Hutz and says, “I think I may have been a little naïve about using non-actors. There is a lot to be said for the experience of a professional, particularly the sense of continuity and size that they bring to a performance. Eugene hasn’t had the luxury of that experience, but in terms of natural charisma, I don’t think I’ve ever seen better. He is so interesting to watch and has an incredible range of expression in his face. He was tremendously patient with me, any other actor would have just hauled off and punched me in the mouth.”

Hutz definitely rose to the challenge and explains, “Normally I have great problems with authority but in this case I listened to his suggestions. I love Live. For me, he is like a messenger from God and he totally took my performance to the next level.”

For the three leads, up to 70% of the shooting schedule was spent cramped in a 60-year-old broken down Trabant with a dog. Under these circumstances, it was really imperative that the spark between them worked. Says Wood, “There’s a natural dynamic that happens between the three of us and the dog because we are all individuals, all very much our own person. A lot of these scenes rely on the interplay between three people in a foreign country who don’t speak the same language so it’s strange and confusing. That is the script but it’s also the reality of what happened between us in that car and that’s been naturally funny ‘cause these things played out without us even trying.”

Schreiber agrees, “I was really lucky with those three as they are such different people. Elijah and Eugene hit it off pretty much straight away. They both love music and have strong head banger tendencies – sitting in the car all day drumming. Boris was losing his patience with the never-ending drum solos but managed to find a way into their hearts and vice a versa. I think in many ways Elijah ended up being the bridge between chaos and discipline. That’s part of what made him such a great choice, his humanity, he really knows how to bind a set together.”

Leskin says his experience reminded him of “The Falcon and the Snowman,” working with actors Sean Penn and Timothy Hutton who were the same age as Wood and Hutz. “They also had completely different personalities, ages and situations to me but I grew to love those guys,” he says.

Some of the final exterior scenes to be shot were at the set of Lista’s House, the sunflower set. Shooting days were interrupted as it continued to rain but it stayed away long enough for the sunflowers to bloom and they completed the scenes. For the last two

weeks of filming the crew moved into the Hostivar studios for the interiors. Although the sets were cramped, the three leads were pleased to be out of the car, as just as they moved to the interior, summer arrived bringing with it soaring temperatures.

Looking back on the experience, Schreiber attributes a lot of what he was able to achieve to the team around him, particularly his DP. "It's been a really steep learning curve but I had the right people around me to keep my head above water. I don't think any of it would have been possible without Matty. I think his work in this film is incredible and it's a testament to the visual genius that he is. There were situations where I felt that in terms of narrative I was falling short. And he would come up with visual interpretations of the text that just completely transcended anything I could have hoped for. And that is what you look for in a DP."

Filming wrapped on August 7th, culminating in 42 shoot days. Although Schreiber admits it got better and better as the weeks went on, he concludes, "it's kind of like a duel – if you survive, don't do it again – you know?"

EVERYTHING IS ILLUMINATED

ABOUT THE CAST

ELIJAH WOOD (Jonathan)

Widely regarded as one of the most gifted actors of his generation, Elijah Wood continues to challenge himself with roles in films spanning the spectrum of style and genre.

Prior to his starring role in "Everything is Illuminated," Wood was last seen in the highly anticipated "Sin City". Based on Frank Miller's graphic novel and co-directed by Robert Rodriguez and Miller, "Sin City" follows the events in a violent city where the police department is as corrupt as the streets are deadly. The film also stars Bruce Willis, Jessica Alba, Benecio Del Toro, Rosario Dawson and Clive Owen.

Also due for release is the independent film "Green Street." Set in London, Wood stars as a college student who is wrongfully expelled from Harvard. He moves to London and trouble ensues when he befriends soccer hooligans. Lexi Alexander is directing.

Also in post production is the animated feature "Happy Feet." Wood provides the voice for 'Mumble,' a young, musically talented penguin in Antarctica who has many adventures - which he tells of through song and dance. Brittany Murphy and Robin Williams co-star.

Wood was last seen in Focus Features' critically acclaimed "Eternal Sunshine of The Spotless Mind". Written by Charlie Kaufman with Michel Gondry and directed by Gondry, the film stars Jim Carrey and Kate Winslet as two lovers who make the ill-fated choice to erase one another from their lives. Wood co-stars as part of the team employed to do so (along with Mark Ruffalo, Kirsten Dunst and Tom Wilkinson).

Wood made an indelible mark in the trilogy of films based on J.R.R. Tolkien's "The Lord of the Rings" in the lead role of the hobbit, 'Frodo Baggins.' Directed by Peter Jackson, the films; "The Fellowship of the Ring," "The Two Towers," and "Return of the King" were all critically lauded as well as being box office record setters. In addition, "Return of the King" won the Academy Award for Best Picture as well as 11 Academy Awards in all, tying "Titanic" for the record. The series of films also starred Viggo Mortensen, Cate Blanchett, Ian McKellan, and Sean Astin.

Other recent film credits include Ang Lee's film "The Ice Storm" with Christina Ricci, and Tobey Maguire, Martin Duffy's independent film "The Bumblebee Flies Away" opposite Rachel Leigh Cook and Janeane Garofalo, Jeffrey Porter's "Try Seventeen" with Franka Potente and Mandy Moore, "Ash Wednesday" opposite Ed Burns, James Toback's "Black and White," "The Faculty" written by Kevin Williamson and directed by Robert Rodriguez and Mimi Leder's "Deep Impact." In addition, Wood lent his voice to one of Miramax's first animated films, "The Adventures of Tom Thumb and Thumbelina," voicing opposite Jennifer Love Hewitt's 'Thumbelina.'

Additional film credits include Alan Shapiro's "Flipper" with Paul Hogan, Pontus Lowenhielm and Patrik Von Krusenstjerna's "Chain of Fools" opposite Salma Hayek, Steve Zahn and Jeff Golblum, Jon Avnet's "The War" opposite

Kevin Costner, Rob Reiner's "North" with Jason Alexander and Julia Louis-Dreyfuss, Joe Ruben's "The Good Son" opposite Macauley Culkin, Stephen Sommers' "Huck Finn," Steve Miner's "Forever Young" with Mel Gibson, Mary Agnes Donohue's "Paradise,"

Richard Donner's "Radio Flyer" with Lorraine Bracco, Barry Levinson's "Avalon" opposite Armin Mueller-Stahl and Aidan Quinn, and Mike Figgis' "Internal Affairs" with Richard Gere.

On television, Wood recently appeared on ABC in Tony Bill's "Oliver Twist." The Disney production starred Wood in the 'Artful Dodger' role opposite Richard Dreyfuss' 'Fagin.' Other television credits include the NBC telefilm, "Dayo," and the CBS movie, "Child in the Night."

Wood was named 1994's Young Star of the Year by NATO/ShowEast following his performance in "The War."

EUGENE HUTZ (Alex)

Eugene Hutz is better known as the singer, lyricist and visionary of the critically acclaimed gypsy punk rock band 'Gogol Bordello.' "Everything Is Illuminated" marks Hutz's debut acting role.

Born in Kiev in 1972, Hutz's road to the United States was a long trek through Italy, Austria, Hungary and Poland, an immigrant experience that informs much of his band's material. When Hutz was 14 and living in Striy, a small Ukrainian village near the Hungarian border, he and his family packed their suitcases and fled the country.

Descendants of Gypsies called the Sirva Roma (a tribe known for its blacksmiths, pottery makers and musicians), they found themselves wandering throughout Poland, Hungary, Austria and Italy, moving from one refugee camp to the next.

A seasoned busker with a headful of ideas, Hutz arrived in Vermont in 1993 through a relocation program. Joining him were his mother, a Gypsy tap dancer/singer, and his father, a butcher by trade who also played guitar in one of the Ukraine's first rock bands.

In 1996 Hutz formed a band called 'Flying Fuck,' an early prototype for what would finally become 'Gogol Bordello,' a Gypsy-driven collective of multi-national punk music. After some time in Vermont, Hutz moved to New York and met what would become the eight-piece lineup of 'Gogol Bordello'

Gogol Bordello refers to the 19th Century Ukrainian author Nikolai Gogol and the institution of the bordello with its connotations of erotic pleasure and street vulgarity.

In addition to starring in "Everything is Illuminated," Hutz will tour this summer with Gogol Bordello on the 2005 Vans Warped Tour and will release his third full-length album of rock mayhem "GYPSY PUNKS: Underdog World Strike" (Sideonedummy Records) on Aug. 9. Produced by Steve Albini (Nirvana, Jimmy Page/Robert Plant) "GYPSY PUNKS" is an expansive 15-track salvo that expands the band's cultural crusade to build a bridge between Gypsy sounds, rock'n'roll and other brands of rebel music.

Gogol Bordello have been critically lauded by the media including *The New York Times*, *Mojo*, *Fader*, *Rolling Stone*, *NPR*, *The Wall Street Journal*, *The New Yorker*, *Billboard*. As well as starring in "Everything Is Illuminated," Hutz wrote and performed music for the film's soundtrack together with his brother and several band members who also appear as featured extras in the movie.

BORIS LESKIN (Grandfather)

Born in St. Petersburg, Russia, Boris Leskin acted in over forty Russian films before immigrating to the United States. Upon graduating from the Institute of Theatre and Cinema, he joined the renowned Bolshoi Dramatic Theatre. For twenty-eight years, he worked under its director, Georgi Tovstonogov, performing in dozens of Russian and international plays.

In 1979, Leskin arrived in New York City knowing very little English, unable to find work as an actor or acting teacher. For eighteen months, he worked instead as a messenger for a retail company while learning English.

Leskin was making his third attempt to pass his taxi driver license when the director John Schlesinger cast him as an ambassador/KGB spymaster, a featured role in "The Falcon and the Snowman." After seven years, he'd become an actor again.

Following the success of "Falcon and the Snowman," Leskin continued to work in America as an actor appearing in films such as "Cadillac Man," "Men In Black," "The Vampire's Kiss," "Third Watch," and two movies by director Chantal Ackerman.

In 1985, Leskin became a Professor of Acting at New York University where he taught until 2003. He is married to Kelly Hogan, a former modern dancer who now works in the Dance Division of her alma mater, the Juilliard School in New York. His daughter lives in Las Vegas and his granddaughter resides in New Jersey.

LARYSSA LAURET (Lista)

Lauret has spent the past 40 years working in television and theatre.

Her longest running television role was as DR KAREN WERNER on the series "The Doctors" for the NBC-TV Network on Channel 4. Following the success of that series she was cast as SIMONE MOREY in the CBS-TV Network production of "Guiding Light" on Channel 2.

Lauret has made many guest appearances for television appearing alongside actors Ossie Davis, Sada Thompson and Beatrice Straight for productions that include; "U.S Steel Hour", "Alcoa Hour, and "The Catholic Hour".

A prominent and experienced theatre actor, Lauret has appeared on Broadway in Tennessee Williams' "The Night of the Iguana" with Bette Davis, Margaret Leighton, and Allan Webb. She also had a featured part in "Julia, Jake and Uncle Joe" alongside Claudette Colbert. Her third Broadway appearance was in "Paris is Out" with Molly Picon and Sam Levene.

Off-Broadway Lauret has featured in "The Chair," "Minna vofn Barnhelm," "Hunger," "Don Juan," "One-eyed Man is King," "The Doomed," "Trojan Women," "Forest Song," and "Creditors," amongst others.

Lauret is currently in rehearsals for an original play by Jovanka Bach "Name Day" to be staged at the Barrow Theatre off-B'way in Summer 2005.

Lauret lives in New York City with her husband.

ABOUT THE FILMMAKERS

LIEV SCHREIBER (Director/Writer)

Widely regarded as one of the finest actors of his generation, "Everything is Illuminated" marks Liev Schreiber's feature directorial debut.

Schreiber was most recently seen starring opposite Meryl Streep and Denzel Washington in Jonathan Demme's "The Manchurian Candidate."

His distinguished list of acting credits includes "The Sum of All Fears" with Morgan Freeman and Ben Affleck, "Kate & Leopold" with Meg Ryan and Hugh Jackman, Michael Almerayda's "Hamlet," "The Hurricane" opposite Denzel Washington, Tony Goldwyn's "A Walk on the Moon," Robert Benton's "Twilight" with Paul Newman, Barry Levinson's sci-fi epic "Sphere," the box office hits "Scream," "Scream II," "Scream III," and "Ransom." Schreiber is also known for his work in such acclaimed independent features as Stanley Tucci's "Big Night," "Party Girl," "The Daytrippers" with Hope Davis, Nicole Holofcener's "Walking and Talking" with Catherine Keener, Nora Ephron's "Mixed Nuts," Antonia Bird's "Mad Love," Hal Salwen's "Denise Calls Up," and Tom Gilroy's "Spring Forward" with Ned Beatty, for which he also served as a producer.

Initially interested in playwriting, Schreiber went on to spend a year studying acting with the faculty from England's Royal Academy of Dramatic Arts. In 1992, he graduated with an MFA from the Yale School of Drama. His impressive stage credits include "Henry V," "The Mercy Seat" opposite Sigourney Weaver, Harold Pinter's "Betrayal," co-starring Juliette Binoche, and "Moonlight" with Blythe Danner and Jason Robards.

Schreiber's enduring relationship with the Public Theatre's New York Shakespeare Festival has produced several critically acclaimed performances including the title role in "Hamlet," IAGO in "Othello," "Macbeth," "The Tempest," and "Cymbeline," for which he won an Obie award. Other productions include "All for One," "In the Summer House," "Escape from Happiness," "The Real Thing," "Richard III," and "Underground."

For television, Schreiber starred as Orson Wells in "RKO 281" (Emmy and Golden Globe nominations) and will also appear in the forthcoming "Lackawana Blues" with Halle Berry, Jeffrey Wright and Rosie Perez. His television credits include "Spinning Boris," "Buffalo Girls," "People V," and "The Sunshine Boys."

MARC TURTLETAUB (Producer)

Marc Turtletaub has been active in the entertainment industry for four years. In 2000, along with David Friendly, he formed Deep River Productions to develop and produce feature films. The company's first release was "Laws of Attraction" with Julianne Moore and Pierce Brosnan. They recently released "The Honeymooners," starring Cedric the Entertainer and Mike Epps.

At the end of 2004, Turtletaub formed Big Beach Films to produce and finance independent features and documentaries, based in New York City. Big Beach was formed with Peter Saraf, also a producer on "Everything Is Illuminated," their first feature film. At the end of 2004, Big Beach completed filming on "Duane Hopwood," written and directed by Matt Mulhern, starring David Schwimmer, invited to screen at the 2005 Sundance Film Festival. Their third film "Shall Not Want," a Sundance Lab project written and directed by Laurie Collyer, featuring Maggie Gyllenhaal, is currently in post production, and "Little Miss Sunshine" is now shooting with Toni Collette, Greg Kinnear, Steve Carrell and Alan Arkin.

Prior to entering the film business, Turtletaub had a career that spanned 20 years in the finance industry. He is a graduate of the Wharton School of the University of Pennsylvania and New York University School of Law and is a member of the Bar in California.

PETER SARAF (Producer)

Peter Saraf is a film producer who makes features and documentaries. After a decade of making films with Jonathan Demme, Saraf formed his own company, Telegraph Films.

In 2004, with Marc Turtletaub, Saraf formed Big Beach Films, a New York-based production company that finances and produces independent films. Including "Everything is Illuminated," Big Beach has wrapped three films since its inception including "Shall Not Want," written and directed by Laurie Collyer and starring Maggie Gyllenhaal, and "Duane Hopwood," starring David Schwimmer. Big Beach just wrapped production on "Little Miss Sunshine," starring Greg Kinnear, Toni Collette, Steve Carell, Alan Arkin, Paul Franklin Dano and Abigail Breslin.

Saraf's producing credits include the multiple award winning "Ulee's Gold," directed by Victor Nunez and the independent feature "The Opportunists," starring Christopher Walken. Recently he produced "The Truth about Charlie," directed by Jonathan Demme, as well as "Adaptation," directed by Spike Jonze.

Saraf has produced many documentaries including the Academy Award-nominated "Mandela: Son of Africa, Father of a Nation," as well as "A Portrait of the AIDS Crisis," and "One Foot On a Banana Peel The Other Foot In The Grave." Most recently he produced "The Agronomist," also directed by Demme.

Combining his passion for music with his film career, Saraf has been prolific in the area of filmed music. With Jonathan Demme, he has produced "The Complex Sessions" with Neil Young and Crazy Horse, several music videos with Bruce Springsteen and the E Street Band, and Demme's concert feature film "Storefront Hitchcock," starring Robyn Hitchcock, among others.

Saraf is a founding member of the advisory board of the Woodstock Film Festival and sits on the board of directors of the Film Forum, the legendary movie house in New York.

MATTHEW STILLMAN (Executive Producer)

Matthew Stillman graduated from Sussex University (UK) in 1991 with a degree in Political Science. In 1992, Stillman moved to Prague with the intention of setting up a production services company to facilitate filmmakers wishing to shoot in the Czech Republic. The following year Stillking Films was established. The company has since evolved into an international production network that produces feature films and commercials as well as providing production services throughout the Czech Republic, South Africa, Italy and the UK. An office in Los Angeles provides additional support for USA filmmakers.

Stillking Films has provided production services for more than 500 commercials and has worked with many of the leading international commercial directors including Jonathan Glazer, Tarsem, Tony Kaye, Michael Bay, Oliver Stone, Sam Bayer, Jake Scott and Andrew Douglas.

Stillman has also served in a producing capacity on many of the films, which Stillking has serviced, including "Alien vs. Predator," "Van Helsing," "XXX," "Shanghai Knights," "Bad Company," "The Bourne Identity," "From Hell," "Dungeons and Dragons," and "Into Thin Air: Death On Everest."

JONATHAN SAFRAN FOER (Author)

Jonathan Safran Foer was born in 1977. His first novel *Everything is Illuminated* was published by Houghton Mifflin in April 2002 and an extract was published in The New Yorker's annual Début Fiction Issue. It was reprinted in hardback seven times and quickly established itself as a bestseller in US, and throughout Europe. The paperback edition was published in April 2003 and went straight on to the bestseller list.

Foer has had stories published in *The New Yorker*, *The Paris Review* and *Conjunctions*. He is the editor of a bestselling anthology of writing inspired by the bird boxes of Joseph Cornell – *A Convergence of Birds* (DAP, May '01). His second novel *Extremely Loud and Incredibly Close* will be published in 2005.

Everything is Illuminated has been honored with the following awards: the National Jewish Book Award for Fiction 2002, the Guardian Book Prize '02 (UK), New York Public Library's Young Lions Fiction Award, the William Saroyan International Prize for Writing, the Harold U. Ribalow Award, the Corine International Book Prize 2003 (Germany) and the PEN/Robert Bingham Fellowship. It also received a nomination for the Los Angeles Times Book Award "First Fiction" 2002 and won the Prix Amphi 2004 (France).

MATTHEW LIBATIQUE, A.S.C. (Cinematographer)

Matthew Libatique, A.S.C. first came to recognition through his body of work created with independent filmmaker Darren Aronofsky. Together they have worked on four shorts and two feature films, including the highly acclaimed "Requiem for a Dream" and his first feature "Pi." Their most recent film is "Fountain," currently in production in Montreal, Canada.

The award-winning feature debut "Pi" earned Libatique a nomination for Best Cinematography at the Independent Spirit Awards. He was later honored with an award for Best Cinematography at the Independent Film Sprit Awards and nominations for the

BSFC Awards and OFSC Awards, for Aronofsky's second feature, "Requiem for a Dream."

His career began in 1995 with the features "Til Death Do Us Part," "Redneck," and "Grinders." These were followed by two films for Joel Schumacher, "Tigerland" and "Phone Booth," "Josie and the Pussycats," "Gothika" for Mathieu Kassovitz, "Abandon," directed by Stephen Gaghan, "Never Die Alone," and most recently "She Hate Me" for Spike Lee.

CRAIG MCKAY (Editor)

Craig McKay is an award-winning feature film editor, story consultant, director, and executive producer. His directing credits include Emmy-Award-winning "Bubbe Meises, Bubble Stories" for PBS and HBO's "The Read Shoes" written by John Guare. Story consultant credits include Bravo's "Haiti: Dreams of Democracy." Academy-Award-nominated "Mandela," and PBS's award-winning "Witness: Voices from the Holocaust." Awards in editing include and Emmy for the NBC mini-series "Holocaust," as well as two Academy Award nominations for "Reds" and "The Silence of the Lambs." Other editing highlights include "The Manchurian Candidate," "Maid in Manhattan," "K-Pax," "A Map of the World," "Copland," "Philadelphia," "Married to the Mob," "Something Wild," "Melvin and Howard" and many others. McKay was also an executive producer with Marion Lear Swaybill on the award-winning feature-length documentary "A Normal Life."

ANDREW MARCUS (Editor)

Andrew Marcus's career spans over ten years. Within that time he has worked with a number of highly respected and prolific filmmakers, including several films for Merchant Ivory such as "The Remains of the Day," "Much ado About Nothing," and "Howard's End," for which he received a BATFA nomination.

His feature film credits include "Under the Tuscan Sun," "A Home at the End of the World," "Divine Secrets of the Ya-Ya Sisterhood," and "American Psycho."

Marcus has also worked as second unit director on the films "American Psycho," "Frankenstein," and "Much ado about Nothing."

MARK GERAGHTY (Production Designer)

Mark Geraghty has worked on a number of diverse independent features for filmmakers including Jim Sheridan, Stephen Frears and Michael Winterbottom.

Geraghty first worked with Winterbottom on "Family," made for television. He then went on to work with him on the highly acclaimed feature "Welcome to Sarajevo."

Geraghty has collaborated on two films for Jim Sheridan, the first being the award-winning feature "In America," and the second most recent film "50 Cent," currently in pre-production in New York.

His other film credits include "Rat," "When the Sky Falls," "The Debt Collection," "Tristan and Isolde," and "The Count of Monte Cristo" (both directed by Kevin Reynolds), "The Matchmaker," "Dancing at Lughnasa," and "The Van" for director Stephen Frears.

He began his career on the feature "My Left Foot" in 1989, on which he worked as Assistant Art Director.

MICHAEL CLANCY (Costume Designer)

Michael Clancy was born in Southern Ireland but was raised in Kampala, Uganda and later Nairobi, Kenya until he was 13, when his family moved to Toronto, Canada. After completing an Arts program in High School, Clancy moved to New York and studied part time at Parson's School of Design. He later returned to Toronto and apprenticed at the Stratford Festival Theatre in Stratford, Ontario, working in the costume department for one season.

Clancy's love of New York found him back there a few years later, where he started out as a Costume Assistant before earning his first credit as Costume Designer on Ang Lee's "The Wedding Banquet."

His feature credits include the award-winning "My Big Fat Greek Wedding," "The Yards," directed by James Gray, "Madeline" and "Party Girl" for director Daisy Von Scherler Mayer, and "Stonewall," directed by Nigel Finch

In 2002, he was Costume Designer on the romantic comedy "The Guru," starring Heather Graham. Following this, he worked on the television movie "My Sexiest Mistake," directed by Jon Sherman.

Clancy is currently in production in New York, working on "Trust the Man," written and directed by Bart Freundlich.

BOONE NARR AND DAVID ALLSBERRY (Animal Trainers)

Boone Narr formed his company over 30 years ago, specializing in the area of animal training for film, television and commercials. Based in Hollywood, the company is an internationally known and respected animal training facility. For the past three decades their company and its trainers have worked with every major studio on hundreds of films, TV Commercials and television shows.

Boone's *Animals for Hollywood* has extensive experience with difficult animal work, stunts, and cutting edge computer enhanced filmmaking technology.

Their work has taken them all over the United States and around the world including Canada, Czech Republic, Australia, Mexico, Africa, Korea, India, New Zealand, Israel, New Guinea, Germany and Italy.

Film credits include "Catwoman," "Pirates of The Caribbean," "Troy," "Stuart Little" (both 1 and 2), "Raising Helen," "Peter Pan," "Cats and Dogs," "The Ring," "The Green Mile," and "What Women Want."

David Allsberry is one of the company's most experienced trainers and joined Narr on the set of "Everything Is Illuminated" to work with MICKEY and MOUSE.

End Credits

CAST in order of appearance

Alex	Eugene Hutz
Jonathan Safran Foer	Elijah Wood
Leaf blower	Jonathan Safran Foer
Jonathan's Grandmother	Jana Hrabětová
Jonathan's Grandfather Safran	Štěpán Šamudovský
Young Jonathan	Ljubomir Dezera
Alexander Perchov (Father)	Oleksandr Choroshko
Igor	Gil Kazimirov
Alex's Mother	Zuzana Hodková
Sammy Davis Jr. Jr.	Mikki & Mouse
Grandfather	Boris Leskin
Breakdancer	Robert Chytil
Woman on Train	Jaroslava Sochová
Ukrainian Band	Sergej Rjabcev
	Jurij Lemeshev
	Pamela Racine
	Oleksandr Houtz
	Ludmila Kartouská
Hotel Waitress	Igor Latta
Old Man at Fair	Eugenin Marandic
Fair Goers	Orest Tkachyk
	Eliáš Bauer
Goatherder Boy	Jurij Kokyrc
Well Diggers	Sergej Kapitan
	Jaroslav Jurichkanc
	Igor Savivskij
	Jan Filipenský
	Bert Schneider
Nazi Officer	Tereza Veselková
Augustine	Laryssa Lauret
Lista	Lukáš Král
Young Grandfather (Baruch)	Věra Šindelářová
Young Lista	

CREW

Unit Production Manager	Tom Karnowski
First Assistant Director	Kieron A. Phipps
First Assistant Director	Maggie Murphy
Associate Producer	Kelley Cribben
Associate Editor	Kate Eales
Animal Trainer	Boone Narr
Assistant Animal Trainer	David Allsberry
Production Supervisor	Martina Burgetová
First Assistant Director	Jan Menšík
Second Assistant Director	Jakub Dvořák
2 nd 2 nd Assistant Director	Helena Franková
Set Decorator	Johnny Byrne
Art Director	Martin Vačkář
Assistant Art Director	David Vondrášek
Lead	Michal Svoboda
Art Department Coordinator	Šárka Halaštová

Camera Operator First Assistant Camera Second Assistant Camera	Magela Crosignani František Novák Jan Vojtěch
Video Operator	Viktor Lonek
Production Sound Mixer Boom Operator	Petr Forejt Roman Rigo
Script Supervisor	Nada Pinter
Wardrobe supervisor On-set costumers	Kateřina Polanská Ljuba Řezníčková Patricie Šoptenková
Costumer/seamstress Asst. costume designer	Helena Rovná Gábina Horská
Key Makeup and Hair Hairstylist Makeup Assistant Special Makeup	Georgina Abanto Lucie Vybíralová Veronika Riehs Tomáš Kuchta
Property Master Assistant Property Master On Set Props	Jiří Fleischer Zdeněk Richter Karel Jinda Michal Pokorný
Gaffer Best Boy Rigging Gaffer Rigging Electricians	Václav Čermák Zdeněk Vodvářka Petr Procházka Josef Valta Radek Kuzdas Tomáš Konvalinka Jiří Horych Ivo Gřešák Ivo Červenka Jiri Gažda Štěpán Ježek
Key Grip Best Boy Grip Dolly Grip Scorpio Head Operator	
Construction Standbys	Kamil Najsr Vladimír Pavlů
Location Manager Assistant Location Manager	Petr Škvor Daniela Bužgová
Production Accountants Assistant Accountant	Mandy Butler Jiří Ticháček Peter Žiak
Production Coordinator	Kateřina Silná
Assistant Production Coordinators	Goran Uljanič Lenka Pavláková Justin Salem Míra Míka
Set Production Assistants	Muthana Mudher Mohmed Wendy Finster Pavel Jumer Sara Pollack
Production Intern Assistant to the Producers	Lauren Barnhart Lucie Ryan (CZ) Victor Quinaz
Assistants to Mr. Schreiber	
Dialogue Coach	Věra Koháková

London Casting Prague Casting Casting Assistant Extras Casting	Kate Dowd Nancy Bishop Olga Záhrobenská Jiří Hrstka, Extrafilms
Still Photographers	Neil Davidson Zdeněk Vávra
Storyboard Artist	Kurt van der Basch
Unit Publicist	Emma Cooper
Russian Translation	Lidiya Nychyk Oksana Batuik
Transportation Captain	Pavel Voráček
Catering	Tomas Jeseticky
Production Services Financing and Distribution Services	Stillking Films Cinetic Media
Unit Production Manager (New York) First Assistant Director (New York) Key Second Assistant Director (New York)	Amy Kaufman Jude Gorjanc Amanda Taylor
First Assistant Editor Visual Effects Editor	Conor Guy Beth Moran
Music Editors	Nancy Allen Suzana Peric
Additional Music editing Assistant Music Editor Apprentice Music Editor Assistant Music Supervisor Music recorded and Mixed Orchestrator Assistant Orchestrator Orchestra Conducted by Music Supervisor	Annette Kudrak John Carbonara Derek P. Somaru Seth Rothschild Gary Chester Sunny Kompanek Eric Hachikiam Ted Sperling Wolfram Koessel
Supervising Sound Editor/Sound Designer Sound Effects Editor Dialogue Editor ADR Supervisor ADR Editor ADR Mixers	Paul Urmson Wyatt Sprague Branka Mrkic-Tana, M.P.S.E. Deborah Wallach Kenna Doeringer David Bolton Bobby Johansson Steve Visscher George Lara Marko A. Costanzo Rick Chefalas Igor Nikolic Sarah Porter C-5 Inc.
Foley Editors Foley Mixer Foley Artist 1 st Assistant Sound Editor Assistant Sound Editor Apprentice Sound Editor Sound Editorial services	
Re-recording mixer Re-recording facility ADR Recording Facility	Tom Fleischman Soundtrack F/T NY Sound One Corp.
Post Production Accountants	Jennifer Freed

	Yana Collins Lehman
Visual Effects Visual Effects Producer Visual Effects Supervisor Visual Effects Coordinator Matte Artist FLAME Artists	UPP Prague Vít Komrží David Vana Jan Vseticek Jiri Stamfest Miro Gal Rasto Simocko Helena Keslova Jiri Sabata Roland Friedrich Robert Loudil Robert Pik Zdenek Machuta Vladimir Matousek Maros Kesjar Vladimir Koller
Compositors	
2K Spirit Scan Scan Coordinators	UPP Prague Ales Janouch Eva Jindrakova Ondrej Stibinger David Koubik
Telecine Operator	
Film Laboratory	Barrandov Studios, Prague
Digital Intermediate Facility Digital Intermediate Producer Scanning and film recording IQ Editorial Digital Intermediate Colorist Digital Intermediate Assistant Digital Intermediate Engineers	Postworks, NY Matthew Reedy Jeff Huston George Bunce John Crowley Frankie Vargas Corey Stewart Bert Hilaire
Title Design and Special Photography Title Designer Titles Designer/Animator	Big Film Design Randy Balsmeyer J. John Corbett
Archival Photo Research	Judith Aley

Archival Photographs courtesy of:
Boris Benkovski
Julia Mintz
Yaffa Eliach, President and Founder, The Stetl Foundation
The Library of Congress
Yivo Institute for Jewish Research

Special thanks to the United States Holocaust Museum for permission to use photographs, and deep appreciation to the Donors of the photographs

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Getty Images
Blue Sky Stock Footage
Digital Playground

Music:

Featured Score Musicians

Guitar MARC RIBOT
Accordion ROBERT BURGER
Clarinet DOUGLAS WIESELMAN

SHAKEDOWN
Written by Jack Livesey
Performed by THE CON ARTISTS
Courtesy of Duotone Audio Group LTD

HITTIN' BRICKS
Written by Jack Livesey and Pete Miser
Performed by THE CON ARTISTS
Courtesy of Duotone Audio Group LTD

SO SENSITIVE
Written by Pete Miser
Performed by PETE MISER
Courtesy of Ho-Made Media

BUBLITSCHKI
Traditional
Performed by GOGOL BORDELLO

THE STAR SPANGLED BANNER
Written by Francis Scott Key
Performed by GOGOL BORDELLO

AMARI SZI, AMARI
Written by Keren Chave
Performed by CSOKOLOM
Arranged by Anti Von Klewitz and Tradition Music Co.
Courtesy of Arhoolie Records

ZVEDA ROK-N-ROLLA
Written by Shnurov Sergey
Performed by LENINGRAD
Courtesy of S.B.A. Productions

HELLO, HELLO
Traditional
Performed by ARKADIE SEVERMIE
Courtesy of Master Sound Records / CD Now Moscow

MALEN'KIY MAL'CHIK
Written by Shnurov Sergey
Performed by LENINGRAD
Courtesy of S.B.A. Productions

DIKIY MUZHCHINA
Written by Shnurov Sergey
Performed by LENINGRAD
Courtesy of S.B.A. Productions

CUDNA ZENA
Written by Nestor Cok Rakia
Performed by Kocani Orkestar
Courtesy of Crammed Discs by arrangement with Ocean Park Music

FEAR OF THE SOUTH
Written by Mark Orton
Performed by TIN HAT TRIO
Courtesy of Ropeadope/Artemis Records

START WEARING PURPLE
Written by Gogol Bordello
Performed by GOGOL BORDELLO

Courtesy of Side One Dummy Records

EDERLEZI (not confirmed in film)
Traditional

Arranged by Goran Bregovic
Performed by GORAN BREGOVIC

Courtesy of Mercury Records France under license from Universal Music Enterprises.

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