

*The
Ice
Harvest*

A Harold Ramis Film

A Focus Features Release

Production Notes

The Ice Harvest

Synopsis

The Ice Harvest is a wickedly funny thriller about thick thieves and thin ice.

It's Christmas Eve in rainy, icebound Wichita, Kansas, and this year Charlie Arglist (John Cusack) just might have something to celebrate. Charlie, an attorney for the sleazy businesses of Wichita, and his unsavory associate, the steely Vic Cavanaugh (Billy Bob Thornton), have just successfully embezzled \$2,147,000 from Kansas City boss Bill Guerrard (Randy Quaid).

Even so, the real prize for Charlie would be the stunning Renata (Connie Nielsen), who runs the Sweet Cage strip club. Charlie's fondest Christmas wish is to slip out of town with Renata. But, as daylight fades and a storm whirls, everyone from Charlie's drinking buddy Pete Van Heuten (Oliver Platt) to the local police begin to wonder just what exactly is in Charlie's Christmas stocking. For Charlie, the 12 hours of Christmas Eve are filled with nonstop twists and turns, both on the ice and off.

Focus Features presents a Bona Fide Production. A Harold Ramis Film. John Cusack, Billy Bob Thornton, Connie Nielsen, Randy Quaid, and Oliver Platt. *The Ice Harvest*. Mike Starr. Casting by Jeanne McCarthy, CSA. Costume Designer, Susan Kaufmann. Music Supervisor, Tracy McKnight. Music by David Kitay. Editor, Lee Percy, ACE. Production Designer, Patrizia von Brandenstein. Director of Photography, Alar Kivilo, ASC, CSC. Co-Producer, Thomas Busch. Executive Producers, Robert Benton, Richard Russo, Glenn Williamson. Produced by Albert Berger & Ron Yerxa. Based on the novel by Scott Phillips. Screenplay by Richard Russo & Robert Benton. Directed by Harold Ramis. A Focus Features Release.

The Ice Harvest

About the Production

In his work, filmmaker Harold Ramis has always coaxed refreshingly offbeat humor from everyday life. His latest film, *The Ice Harvest*, mines comedy from people behaving recklessly on Christmas Eve, catching them as their various foibles – and worse – collide head-on.

“We get so much Christmas glop every year – all those albums, and the first 50 times you watch *It’s a Wonderful Life*, it’s nice, but...*The Ice Harvest* definitely runs counter to all that,” says Ramis.

Upon reading Scott Phillips’ novel The Ice Harvest, producers Albert Berger and Ron Yerxa of Bona Fide Productions felt that they had found their next movie. Yerxa remembers, “It’s refreshing to see something so irreverent unfolding on a holiday that’s been gummed up with so much commercialism. Also, I was immediately intrigued by the idea of spiritually homeless men behaving badly on Christmas Eve, and by the story taking place in one night.”

Ramis remarks, “For me, the best comedy comes from reality. There’s nothing that’s written as a joke in *The Ice Harvest*; no one’s trying to be funny. It’s a film noir – with laughs.”

Berger comments, “The novel was a compelling crime story with interesting characters. Plus, it’s set against – in more ways than one – the Christmas spirit. That contradiction captured my attention. With men of a certain age, on Christmas Eve with no place to go, left with no other choice but to behave very badly, there was also something poignant about it. Ron and I like to make movies, such as *Election*, about contemporary America that are both funny and sad.

“Scott Phillips had been a screenwriter before he became a novelist; this was his first novel. I think he had written this with one eye on the movie screen.”

Yerxa states, “Scott laid out the story with a great acid wit – the novel is very dry. It was excellent source material for a movie.

“We’re big fans of Harold’s work. He has a very funny existential take on the material, and he, over 25 years, has done some of the best comedies in American cinema. His interests in philosophy and existential humor complement his own unflappable calm nature – and make him a seriously funny storyteller.”

After landing the option on the book, the producing partners were contacted by another creative team: Academy Award-winning writer/director Robert Benton and Pulitzer

Prize-winning novelist Richard Russo. The latter duo had previously collaborated on two movies, and were now keen to adapt The Ice Harvest for the screen. Berger remembers, “They sought us out because we had the rights. As producers, having two major writers come forward and approach you is a home run. We all decided to work together and form an alliance.”

Ramis notes, “Richard and Robert have not only great ears for real dialogue but also great sympathy for the human experience. Their screenplay had even more compassion than the book, without going Pollyanna-ish or sentimental. They understood where people can be, spiritually and emotionally, at Christmastime.”

“It was very different from anything that Harold had directed before, and smaller than what he usually does,” admits Berger. “I think it was very appealing to him to try something new, in a darker arena he hadn’t yet explored. With Harold, there would also be that assurance that comedy would still come through.”

Ramis explains, “I don’t read crime fiction, but I love it in movies. Reading this script, it first appealed to me as a filmgoer and then as a filmmaker. That’s critical for me when I’m considering a piece of material. In order to do a movie, I have to want to see it badly enough. People will say *The Ice Harvest* is a departure for me, but my decision-making process was the same as it has been.

“I have – I would say – a cynical worldview. At the heart of this story is a grim existential reality that I find somehow amusing. Increasingly, the world seems to be operating without real spiritual values. Our culture pays lip service to higher values. But where do we really see them? We don’t see them in foreign policy. Certainly not in government, and we don’t see them in people’s moral behavior.”

Yerxa comments, “Charlie calls Christmas ‘God’s Birthday.’ Yet, people celebrate Christmas in a very commercialized way that has nothing to do with the myth of Christmas. That’s a contradiction in American culture – and a serious topic that we have chosen to approach humorously without attempting to do a comedy per se.”

Ramis adds, “Charlie has not taken action in his life. He’s been paralyzed with the pointlessness of it all, and he’s not really committed one way or another to anything. He’s plunged into an adolescent male fantasy that a lot of men take into midlife: ‘Gee, what would my life be like if I lived alone, did whatever I wanted, slept as late as I wanted, went to strip clubs, and smoke and drank as much as I wanted?’ His whole purpose, or lack thereof, is finally channeled into one single act that has consequences for a number of people.”

The part called for an actor who could be at once sympathetic and lost. Berger comments, “John Cusack brings a boyish optimism and likeability to all of his characterizations. I think the audience brings a connection to him that this particular character subverts.”

Yerxa adds, “John makes a great Everyman. He has an accessibility, and also a sadness

and world-weariness that he is able to convey in Charlie.”

Ramis remarks, “John is not a tentative person. But he is a deeply thoughtful man who questions things. He and I talked about the concept that Charlie can barely feel pleasure any more. There’s a term for that – ‘anhedonia,’ the inability to feel pleasure – ”

“— and a great twenty-dollar word,” confirms Cusack, who adds, “I see Charlie as a very bright person who has slowly drifted into an abyss. His life has been compromised. Now he’s basically numb, and the night he has is one of those where you keep drinking yet somehow can’t get drunk. Probably because, with all that happens, his adrenaline finally *has* to get going!

“I could relate to Charlie in some ways. It’s great material, and I have always wanted to work with Harold Ramis; we’re both Chicago guys, and he has been part of a lot of iconic film moments, either as writer, actor, or director. He’s smart about material, and concentrates on character motivating plot, not the other way around.”

Concentrating on the character of Vic Cavanaugh, Ramis notes, “Unlike Charlie, Vic is not intellectually conflicted at all. He sees only his own desires and works totally from his gut. Vic is all instinct; he doesn’t even think later about what he’s done.

“One of my theories in life is that, from the time we’re little children, we’re looking to be taken care of and feel safe. It’s like having a friend in school who can actually fight, if you’re not a fighter yourself. Vic represents a stronger, tougher guy to Charlie – and an enabler, too.”

Billy Bob Thornton was sought by all concerned to play the sardonic Vic. Berger notes, “He just seemed a natural for this part. Nobody combines humor and menace like Billy Bob. As an actor, he’s always looking for a challenge.”

Yerxa adds that the actor “puts a lot of spin on the ball. You never know exactly where he’s coming from – charismatic, macho, intimidating.”

Ramis comments, “Billy Bob has got a lot of colors. He loved the character of Vic, the deviousness. Interestingly, when he arrived at the shoot, he said, ‘Now that I’m doing Vic’s part, I’m not reading other parts of the script, because Vic doesn’t care about anybody else.’ John seemed genuinely excited when Billy Bob arrived, and I soon understood why; he’s fun to have around. Their rapport comes through.”

The two men had established that rapport six years prior, while starring as nemeses in the comedy *Pushing Tin*. Cusack enthuses, “We had a great time back then, and we always wanted to do something together again. Billy Bob is a good friend, a great guy, and an incredibly talented man. We both like working the same way, finding the scene together and improvising. This script was so good, though, that we didn’t need to.”

Thornton remarks, “It’s a well-written script. That always comes first for me. I have a lot

of respect for Harold; he's one of my heroes in the comedy world. And John is one of my favorites; I love working with him. Out of all the actors I've worked with, the most generous relationship I've probably had is with John. He's always willing to go wherever you want to. If you want to improvise, he's right there with you. Out of the actors I've worked with, he's probably the best at it.

"I love dark comedies that are set in a world of knucklehead criminals. The interesting thing about *The Ice Harvest* is that, normally, John would be playing the fast-talking slick guy. This time, I am. That attracted me, playing the guy driving the bizarre plot. Vic is Charlie's twisted mentor. He's the guy you went to school with who would tell you, 'Oh, come on. It'll be okay. Let's go do this, let's tear the logo off the police car.' The fun part about playing a guy like Vic is that you can do things that you can't do in real life."

That same rationale also applies to the movie's third lead character. Stepping into the seductive pumps of Renata – no last name, just "Renata" – is actress Connie Nielsen.

Ramis comments, "In the script, Renata is described as incredibly beautiful – so much so that the men in a strip club stop looking at the stage when she walks through the place fully dressed. She's captivating, not only physically but because of her accent – which no one can identify. In our imagination, she is probably Eastern European and has that aspiration and drive which many recent immigrants have, the ones who come from a better life and then find themselves in reduced circumstances here. She's looking forward to better, and she'll do anything to get it."

Berger says, "You wonder, 'How did she end up in this town?' Renata had to be intriguing to the audience, with a certain exoticism and class, in the same way that she captures Charlie's imagination."

Cusack muses, "There's always some unattainable female who is supposed to make the laws of gravity not apply any more. If you can have her, if you can capture her, then life is going to be easy and you're not going to have any of the problems that you've had up to this point...which is, of course, totally insane. But Charlie wants that promise, and in Wichita, Renata is 'it.'"

Nielsen explains, "Renata is somebody who doesn't belong to anybody, and I don't even know if she belongs to herself. She's out for only one person – herself. Harold and I decided to go for not so much a specific character as a spin on all the clichés of a femme fatale and all these notions that we have about these women. But I had a lot of fun playing, and playing with, the extreme manipulation that is inherent in such a character.

"I was actually a little worried about the part because I'm very much somebody who does not like the whole arena of flesh merchants. But parts of Renata's heart don't exist, I guess, which is a sad part of her character. Christmas Eve is just another night for her."

The actress adds, "To play her, I had to go into a seductive way of speaking and adopt a

really low voice register. Renata has an accent just like mine, and nobody in the movie

knows what it is.”

Ramis comments, “Connie’s is a hard accent to identify. She’d never before done a film where she uses her real accent, but in this one she does.”

Thornton reveals, “Connie is from Copenhagen, Denmark – and she is perfect in this part!”

An even more complicated relationship for Charlie is his friendship with architect Pete Van Heuten. The latter is now married to Charlie’s ex-wife and is stepfather to Charlie’s children. But, as Ramis notes, “they were friends before – and they’re friends now.” Pete’s key talent is his seemingly bottomless capacity for alcohol consumption, which gets put to the test on Christmas Eve.

Ramis adds, “For guys like Pete, it’s become harder to define themselves as men. The character has some great lines about how there’s little left in this country today for men.”

“Pete is a wild card,” notes Berger. “It’s a real movie-stealing role, and Oliver Platt jumped in with gusto.”

Cusack enthuses, “The way Oliver plays him, Pete is Falstaffian! He goes on one of the greatest benders that I’ve ever seen depicted.”

Platt says, “I was attracted to the writing, which offered a very clear picture of who this guy is. I enjoyed filling in more myself. Pete is drinking because of all the emptiness he feels. The early stages of a bender are pretty fun – before you black out or throw up.

“Harold was absolutely an incentive to do this picture. He’s made movies we all grew up on, the comic styles of which have informed so many movies that came after. Also, I’ve always admired John as an actor, and wanted to work with him.” Platt got along so well with Cusack that, not letting as much time go by as Cusack and Thornton had since *Pushing Tin*, the two have since made another movie together – Menno Meyjes’ upcoming *The Martian Child*.

Rounding out the cast is Randy Quaid, who was first directed by Ramis over two decades earlier in one of those influential comedies that Platt cited – *National Lampoon’s Vacation*. Quaid takes a 180-degree turn from his goofy Cousin Eddie characterization established in the earlier film to play the no-nonsense crime boss Bill Guerrard. Ramis muses that “Randy plays him as just a businessman trying to do what he needs to do.”

Aside from getting into the proper – jaundiced – holiday spirit to begin work, the cast and crew faced the question of just where to shoot the movie. Albert Berger, John Cusack, and Harold Ramis are all Chicago natives who still have homes there, and who strive to bring business into the city. With a potent assist from the Illinois and Chicago Film Offices’ tax credit plan (a wage-based incentive program) and the Illinois Production Alliance, *The Ice Harvest* was able to film in and around the city’s northern suburbs and

in

Waukegan, standing in for Wichita.

Ramis remembers, “Scott Phillips confirmed for me that Wichita in fact looks like the Chicago suburbs. He said that it doesn’t have a western flavor; it feels like the nondescript Midwest.

“The challenge was, ‘Can we get the Chicago budget down competitively?’ For that, everybody – the unions, the directors’ guild, the teamsters – got together, and we were able to get the film in.”

Berger states, “The state of Illinois worked hard to make it possible for us to film there. It was a group effort. We also had to set a production pace and keep to it, with no margin for error.”

Ron Yerxa adds, “We had a really good crew – and were able to finish principal photography in exactly 40 days.” Or, more accurately, as Berger notes, “We were on nights for most of the movie!”

Ramis admits, “We were wondering, ‘Could this be done?’ Because we also did a pretty short prep – seven weeks, as opposed to the three to four months I would normally take. But I was quickly reassured by the quality of the crew that we had in Chicago, as well as the skill of our producers and production manager. As a director, it was the shortest schedule I’ve ever had – and one of the best experiences I’ve ever had.

“I was on one big movie where the only positive aspect that I can recall was that there was smoked salmon on the set in the morning. More time and more money don’t translate into a better filmmaking experience.”

Giving his full blessing to the project, Scott Phillips visited the set several times, and found his treks through Chicago-by-way-of-Wichita to be “surprisingly enjoyable.”

One of the project’s non-Chicagoans, Billy Bob Thornton, states, “I loved filming in Chicago. It’s a great town, with probably the best food of any city in the U.S. – for my money, anyways. The people are friendly. The weather is changeable, but you can put up with that...”

While it was a challenge to shoot a movie set on December 24th/25th in springtime, Berger, having previously produced the aptly named *Cold Mountain*, says, “There are advantages to not working in freezing cold; you can think clearly and move around a bit. When you create your own rain, you can control it.”

Yerxa clarifies, “Given the title, we created ice, too. But Harold said that another title for the film could have been *Nothing Like Christmas*, and so we made it a rainy, dismal Christmas instead of a jolly, snowy Christmas.”

“A wet Christmas instead of a white Christmas,” laughs Ramis. “With ‘just’ freezing

rain, you've got treacherous conditions. We did also have tons of shaved, frozen ice ready, on a truck, that we could lay down anywhere."

Cusack comments, "Harold told me that he gets lucky with the weather on all of his movies. Sure enough, it was a chilly spring in Chicago after all."

Computer graphics also lent an assist, eliminating the burgeoning green of a Chicago spring to maintain the image of the flat and wintry Wichita landscape.

To keep that consistency, Ramis worked closely with cinematographer Alar Kivilo and production designer Patrizia von Brandenstein to maintain the appropriate look and feel for the movie.

"The film is kind of a colorful noir," reveals Kivilo. "We've embraced some of the classic noir elements like contrasting lighting, pools of light, and lurid colors. We start off a bit more naturalistic, but as things come to a head in the story, it has become more colorful – albeit still in a very dark way.

"Harold and I talked about where the right place for the camera would be. I always feel that, even if it's for only one take, it's worth doing a full master shot so everybody knows where you're going – and then we'll see where instincts take people. In *The Ice Harvest*, we have some tableaux, but when things get tougher for Charlie there is more handheld work that is rougher around the edges. The camera movement tries to capture the emotional content of the scene. On this shoot, we concentrated on what we really needed to tell the story. Patrizia, with whom I'd worked before, was so helpful in that regard."

Ramis states, "Alar and Patrizia are so talented, and they work so well together. Patrizia is very resourceful, with a terrific eye, and I knew she would have a great understanding of the material. Within our budget, she was able to create these amazing strip clubs –"

"– the Sweet Cage, the Teaze-O-Rama, the Velvet Touch...thanks to Patrizia's panache, they all look slightly better than what you'd find in Wichita," laughs Yerxa.

Connie Nielsen, who spent the majority of her scenes on the Sweet Cage set, confides, "I'm a bit of a shy person, so it was weird to walk onto the set the first day and see a stark naked girl dancing on the stage; I wanted to run over with a sheet for her. Given the weather conditions called for in the story, at least I was inside most of the time."

The film's most crucial outdoors sequence unfolds far away from the overheated indoor milieu of the strip clubs. Coordinating man-made rain and ice with actors, stunt men, and water on a "frozen lake" in May found everyone honing their skills. "It took a lot of work to get that particular location ready, and I think it turned out great," says Berger. "Patrizia designed a spectacular set which perfectly expressed the comedic and philosophical themes of the film."

Yerxa explains, "To make the lake, we built a water tank on the stage we were using. But

we also went out on location, at a land reclamation project. There was no lake actually there, so we created a mini-lake.”

As part of the preparation for the filming of the sequence, Kivilo reports that there were “detailed storyboards so that each department was on the same page – literally...”

For the more labor-intensive outdoors portion of the film’s lake, Ramis reveals, “We were at the bottom of a dry, open field in the middle of nowhere. We built a 65-foot pier out into it in a little hillside, and sunk a swimming pool into the ground, deploying asphalt and a pond liner. Then we filled it with water and melted paraffin on hot plates. When the paraffin hardens, it looks just like ice, and it was poured out where we needed it. The water was topped off by a wax layer. We had huge cranes standing by with rain towers. It was difficult to shoot.”

One member of the team found it a bit more difficult than the others. Berger notes, “Billy Bob doesn’t like being in the water much. That added a particular intensity to his performance, which worked quite well.”

Yerxa adds, “We were very careful that Billy Bob would not be working in water as deep and as cold as it appears.”

Thornton says, “Yeah, I’m not big on water. But when you’re an actor, you just get in there and do it once they call ‘action.’ It wasn’t so bad.”

Much more to the actor’s liking was his collaboration with the director. Thornton reflects, “Harold is laid-back – and that’s kind of deceptive. The whole time, he’s watching everything; he gets everything. As an actor, that makes you feel good because you know you have a safety net. He’s not going to let you do something that’s not quite good enough and move on; he’ll make sure it’s what we’re looking for. He draws you to him because you want to know what he thought.

“And you’ll go up to him and say, ‘Was it okay, Harold? Was it good?’ and he’ll say, ‘Yeah, it was good. We’ll move on.’ In other words, he never kisses your a--. He keeps you alert all the time, so you don’t get lazy.”

Cusack states, “Harold sees everything. Yet he is *laissez-faire*, in that he gives people a lot of freedom. But he gets what he needs, and he gives you a lot of confidence.”

“He makes you feel safe,” remarks Nielsen. “You feel that you can go in any direction – it’s great when he comes back laughing – but when necessary he will say, ‘All right, let’s take it down a bit,’ or ‘Let’s go for another side.’ He leaves you a lot of freedom, but at the same time he doesn’t leave you stranded.”

Platt says, “Harold creates the best kind of set to be on; there’s permission to mess around, and then when he comes to talk to you, it’s perceptive and constructive.”

Kivilo notes, “I’m a firm believer that creativity comes out of a good spirit, and not from negativity. Harold keeps a very open, relaxed set. He’s open to everybody’s suggestions. His pragmatic approach to filmmaking is refreshing, because sometimes making a movie can get pretty crazy. When there’s screaming and shouting, it’s hard to create when you’re nervous. Actors feel comfortable in Harold’s environment; having acted himself, he understands them very well. That in turn helps me to do my job.”

“For better or worse, I’ve created this nice-guy image,” muses Ramis. “The trick is, I hire the right people and then I have very little to do. Maybe some gentle feedback or guidance...”

“Directors like to take credit for everything that happens, because we all fantasize that being a director means being in control – when in fact you’re at the mercy of everything. I have my share of good ideas, and I’m the arbiter on what’s in and what’s out. Oddly enough, a lot of your work with actors happens after they’ve already acted. I love the editing room, which is where I get to decide what aspects of the performances I want to heighten or diminish. Maybe I get closer to the vision I’ve always had for the movie, after the actors have already done their explorations.”

With the film now edited and finished, Ramis feels that *The Ice Harvest* has evolved to include “plenty of mystery, lots of jeopardy, and a very surprising outcome.”

One of the film’s mysteries concerns an aphorism, written as graffiti, which haunts and taunts several of the characters throughout the long night and morning.

“‘As Wichita falls, so falls Wichita Falls’ was Richard Russo’s invention for the script,” says Berger. “Make of it what you will,” adds Yerxa.

“But, at the end of the movie, you do find out who’s been writing it,” reveals Cusack.

Ramis clarifies, “The word play is, most people don’t know that Wichita is in Kansas and Wichita Falls is in Texas. It’s nonsensical – but it reinforces the movie’s take on the randomness of life.”

Nielsen adds, “Too few movies are made with the droll tone that acknowledges how we’re all bungling fools – at least a little bit – when it comes to life. I believe that comedy is more fun when it’s rooted in reality, as *The Ice Harvest* is. With the black-comedic slant and no honor among these thieves whatsoever, you’re in for a wild ride that is the polar opposite of ‘a Christmas movie!’”

The Ice Harvest

About the Cast

JOHN CUSACK (Charlie)

John Cusack is one of film's most versatile actors.

He has earned acclaim for his performances in such notable films as Menno Meyjes' *Max* (on which he was also a producer), Tim Robbins' *Cradle Will Rock*, Spike Jonze's *Being John Malkovich* (for which he earned an Independent Spirit Award nomination and shared a Screen Actors Guild Award nomination with his fellow actors), Stephen Frears' *The Grifters*, John Sayles' *Eight Men Out*, Cameron Crowe's *Say Anything...*, and Rob Reiner's *The Sure Thing*.

Mr. Cusack is a partner in New Crime Productions. New Crime's first production was George Armitage's *Grosse Pointe Blank*, co-written by Mr. Cusack, who starred in the film with Minnie Driver, Alan Arkin, Dan Aykroyd, and his sister Joan Cusack. Through New Crime, Mr. Cusack executive-produced John Badham's *The Jack Bull*, scripted by his father Dick, and starring Mr. Cusack, John Goodman, and L.Q. Jones, for HBO.

New Crime's next project was Stephen Frears' *High Fidelity*, which Mr. Cusack starred in and co-produced, and for which he co-wrote the screenplay (adapted from Nick Hornby's novel). His performance in that film brought him a Golden Globe Award nomination, while the screenplay for the film earned him BAFTA, USC Scriptor, and Writers Guild of America Award nominations.

Six years prior to *The Ice Harvest*, he starred opposite Billy Bob Thornton in Mike Newell's *Pushing Tin*. Mr. Cusack's other film acting credits include Peter Chelsom's *Serendipity*, Joe Roth's *America's Sweethearts*, Gary Fleder's *Runaway Jury*, James Mangold's *Identity*, Terrence Malick's *The Thin Red Line*, Clint Eastwood's *Midnight in the Garden of Good and Evil*, Don Bluth and Gary Goldman's *Anastasia* (in voiceover), Simon West's *Con Air*, Harold Becker's *City Hall*, Woody Allen's *Bullets over Broadway* and *Shadows and Fog*, Herbert Ross' *True Colors*, Bill Fishman's *Tapeheads*, Vincent Ward's *Map of the Human Heart*, and (in cameo roles) Robert Altman's *The Player* and Tim Robbins' *Bob Roberts*.

His latest movie is Gary David Goldberg's *Must Love Dogs*; he next reunites with Menno Meyjes and *The Ice Harvest* costar Oliver Platt on *The Martian Child*, and stars in Bruce Beresford's *The Contract*.

In addition to his film work, Mr. Cusack founded the Chicago-based New Crime Theater Company, one of the nation's foremost avant-garde theater groups. Mr. Cusack has directed four plays with the group, including *Alagazam: After the Dog Years* and

Methusalem, with the latter earning him a citation for Best Director from Chicago's famed Joseph Jefferson Awards. That production also won awards for Best Original Music and Best Costume Design. He has also directed a stage production of Hunter S. Thompson's *Fear and Loathing in Las Vegas*.

In 2000, Mr. Cusack and his parents and siblings were honored by the Chicago Film Critics Association with the special "Commitment to Chicago" award.

BILLY BOB THORNTON (Vic)

Billy Bob Thornton is an Academy Award-winning writer, actor, director, and musician. Charismatic and versatile, he has cultivated an extensive and impressive career encompassing motion pictures, television, and theater.

As actor, Mr. Thornton was Academy Award-nominated for his performance in Sam Raimi's *A Simple Plan*, for which he was additionally nominated for a Screen Actors Guild Award, and honored with the Los Angeles Film Critics Association Award, for Best Supporting Actor. That film also earned him the first of his four Golden Globe Award nominations to date, with the others coming for his work in Joel and Ethan Coen's *The Man Who Wasn't There* (for which he additionally received an AFI Award nomination), Barry Levinson's *Bandits*, and Terry Zwigoff's *Bad Santa*. He was named Best Actor of 2001 by the National Board of Review, for his work in *The Man Who Wasn't There*, *Bandits*, and Marc Forster's *Monster's Ball*.

Mr. Thornton's film credits as actor also include Richard Linklater's *Bad News Bears*, Peter Berg's *Friday Night Lights*, John Lee Hancock's *The Alamo*, Richard Curtis' *Love Actually*, Joel and Ethan Coen's *Intolerable Cruelty*, Ed Solomon's *Levity*, Michael Bay's *Armageddon*, Mike Nichols' *Primary Colors*, Oliver Stone's *U Turn*, Alex Cox' *The Winner*, Jim Jarmusch's *Dead Man*, James Keach's *The Stars Fell on Henrietta*, George Cosmatos' *Tombstone*, Adrian Lyne's *Indecent Proposal*, Taylor Hackford's *Bound by Honor*, and Mark Rydell's *For the Boys*. Six years prior to *The Ice Harvest*, he starred opposite John Cusack in Mike Newell's *Pushing Tin*. He next stars in Craig Gillespie's *Mr. Woodcock* and Michael Cristofer's *Fade Out*.

The 1996 release *Sling Blade*, which he starred in and directed from his own screenplay, was critically acclaimed and commercially successful, and secured his status as a sought-after actor and filmmaker. He won the Academy Award for Best Adapted Screenplay, and was also Academy Award and Screen Actors Guild Award-nominated for Best Actor; and won the WGA Award for Best Adapted Screenplay.

As director, Mr. Thornton has also helmed the feature films *Daddy and Them* (which he also wrote and starred in) and *All the Pretty Horses* (based on Cormac McCarthy's best-selling novel of the same name), starring Matt Damon, Penélope Cruz, and Henry Thomas.

Prior to *Sling Blade*, Mr. Thornton had attained sleeper success with the independent

feature *One False Move*, which he wrote (with Tom Epperson) and starred in (for director Carl Franklin).

Among his other screenplays are two more features written with Tom Epperson, *A Family Thing* (directed by Richard Pearce) and *The Gift* (directed by Sam Raimi).

CONNIE NIELSEN (Renata)

Connie Nielsen, a native of Copenhagen who now resides in the U.S., has graced the screen in a diverse range of movies – both big-budget and independent – in recent years.

For her performance in Susanne Bier's hit Danish film *Brothers* [*Brødre*], Ms. Nielsen was named Best Actress at the 2004 San Sebastian International Film Festival. The film, which won the World Cinema Audience Award at the 2005 Sundance Film Festival, was jointly distributed in the U.S. by IFC Films and Focus Features.

Best known to movie audiences for her starring role in Ridley Scott's Academy Award-winning *Gladiator*, Ms. Nielsen's other film credits include Olivier Assayas' *Demonlover*, John McTiernan's *Basic*, Mark Romanek's *One Hour Photo*, William Friedkin's *The Hunted*, Brian De Palma's *Mission to Mars*, Taylor Hackford's *The Devil's Advocate*, Wes Anderson's *Rushmore*, and David Veloz' *Permanent Midnight*. She will soon be seen starring in John Dahl's *The Great Raid*, Bille August's *Return to Sender*, and Philip and Belinda Haas' just-wrapped *The Situation*.

Ms. Nielsen began her career working alongside her mother in local variety revues. She then studied acting, as well as singing and dancing, in Europe.

RANDY QUAID (Bill Guerrard)

Randy Quaid has been one of America's favorite actors ever since his memorable performance in Hal Ashby's *The Last Detail* earned him Academy Award, BAFTA Award, and Golden Globe Award nominations.

He will next be seen, also for Focus Features, in Ang Lee's *Brokeback Mountain*. The film marks his return to the milieu of the American West; his many roles in that setting over the years recently earned him a career Golden Boot Award.

Mr. Quaid's previous collaboration with *The Ice Harvest* director Harold Ramis was on the original smash comedy *Vacation*.

He has been directed five times by Peter Bodganovich: in the Academy Award-winning *The Last Picture Show* and its sequel *Texasville* (both film versions of novels by *Brokeback Mountain* screenwriter Larry McMurtry), as well as in *Targets*, *What's Up, Doc?*, and *Paper Moon*.

Mr. Quaid's numerous other films include Ted Kotcheff's *The Apprenticeship of Duddy*

Kravitz, Arthur Penn's *The Missouri Breaks*, Hal Ashby's Academy Award-winning *Bound for Glory*, Alan Parker's *Midnight Express*, Walter Hill's *The Long Riders*, Robert Altman's *Fool for Love* (adapted by Sam Shepard from his play), Bob Balaban's *Parents* (for which he received an Independent Spirit Award nomination), Tony Scott's *Days of Thunder*, Howard Franklin and Bill Murray's *Quick Change*, Ron Howard's *The Paper*, Roland Emmerich's blockbuster *Independence Day*, Peter and Bobby Farrelly's *Kingpin*, Mikael Salomon's *Hard Rain*, and (in voiceover) Will Finn and John Sanford's *Home on the Range*.

His television credits include, most recently, an Emmy Award-nominated portrayal of Colonel Tom Parker in James Sadwith's miniseries *Elvis*. He won a Golden Globe Award for his portrayal of Lyndon Baines Johnson in Peter Werner's *LBJ: The Early Years*, which also brought him an Emmy Award nomination. He had previously been an Emmy Award nominee for his work in John Erman's telefilm remake of *A Streetcar Named Desire*.

Mr. Quaid has also starred in an episode of the anthology series *Gun*, which reteamed him with director Robert Altman, and, among other miniseries, Joseph Sargent's *Streets of Laredo*.

His stage appearances include starring in several works by Sam Shepard, among them *True West* and *The God of Hell*.

Mr. Quaid next stars onscreen in Milos Forman's *Goya's Ghosts*, as Spain's King Carlos IV, with Javier Bardem and Natalie Portman.

OLIVER PLATT (Pete)

Oliver Platt has enjoyed great success in film and television and on stage. Most recently, he garnered Emmy and Golden Globe Award nominations for his work on the critically acclaimed Showtime series *Huff*, the second season of which is in production.

Soon to be seen on-screen in Lasse Hallström's *Casanova*, Mr. Platt recently wrapped production on Menno Meyjes' *The Martian Child*, again starring with John Cusack of *The Ice Harvest*.

He made his producing debut on the independent feature *Big Night*, which was co-directed by Stanley Tucci and Campbell Scott. Mr. Platt would later reteam with the former director on *The Impostors*, in which they starred opposite each other.

His other film credits include Jonathan Demme's *Married to the Mob*, Mike Nichols' *Working Girl* and *Postcards from the Edge*, Joel Schumacher's *Flatliners* and *A Time to Kill*, Adrian Lyne's *Indecent Proposal*, Stephen Herek's *The Three Musketeers*, Peter Chelsom's *Funny Bones*, Warren Beatty's *Bulworth*, Betty Thomas' *Doctor Dolittle*, Mark Steven Johnson's *Simon Birch*, Gary Fleder's *Don't Say a Word*, Peter Hedges' award-winning *Pieces of April*, and Bill Condon's *Kinsey*.

Mr. Platt's guest-starring role as White House Counsel Oliver Babish on NBC's popular *The West Wing* earned him an Emmy Award nomination.

He graduated from Tufts University with a degree in drama and immediately began working in regional theater and off-Broadway. Notable productions he has starred in include the Lincoln Center staging of *Ubu*, Shakespeare's *The Tempest*, John Guare's *Moon over Miami*, and Jules Feiffer's *Elliot Loves*, directed by Mike Nichols. He most recently received rave reviews for his portrayal of Sir Toby Belch in Brian Kulick's staging of Shakespeare's *Twelfth Night*.

The son of a career diplomat, Mr. Platt was born in Washington, D.C., and spent part of his childhood in Asia and the Middle East. He now resides in New York City.

MIKE STARR (Roy)

A familiar face and figure to filmgoers from over two decades of movie appearances, Mike Starr was directed by *The Ice Harvest* screenwriter/executive producer Robert Benton in the latter's feature *Billy Bathgate*.

Among the other filmmakers that the Queens native has starred for are Brian De Palma (the forthcoming *The Black Dahlia*, and *Snake Eyes*), Woody Allen (*Radio Days* and the "Oedipus Wrecks" segment of *New York Stories*), Tim Burton (*Ed Wood*), Joel and Ethan Coen (*Miller's Crossing* and *The Hudsucker Proxy*), Blake Edwards (*Son of the Pink Panther*), John Hughes (*Uncle Buck*), Sidney Lumet (*Gloria*), Martin Scorsese (*GoodFellas*), and Oliver Stone (*Born on the Fourth of July*).

Mr. Starr's many other films include Barry Levinson's *The Natural*, John Avildsen's *Lean on Me*, John McNaughton's *Mad Dog and Glory*, Mick Jackson's *The Bodyguard*, Peter and Bobby Farrelly's *Dumb and Dumber*, Bob Rafelson's *Blood and Wine*, Bill Duke's *Hoodlum*, and Spike Lee's *Summer of Sam*.

He was a regular on two acclaimed television series (*Ed* and *EZ Streets*), while his many notable guest appearances include ones on 3rd *Rock from the Sun*, *NewsRadio*, *Frasier*, *Law & Order*, *Law & Order: Criminal Intent*, *The West Wing*, *Scrubs*, and, recently, a recurring role on *Joan of Arcadia*. Notable telefilm credits for the actor include starring opposite Gene Wilder in the two Cash Carter mysteries directed by Joyce Chopra (*Murder in a Small Town* and *The Lady in Question*), Graeme Clifford's miniseries *The Last Don*, and Leslie Libman and Larry Williams' *Path to Paradise*.

About the Filmmakers

HAROLD RAMIS (Director)

As a key contributor to the American comedy scene for over three decades, Harold Ramis has made people laugh through his writing, acting, and directing – and often a combination thereof – on some of the most successful screen comedies of all time.

Born in Chicago, Mr. Ramis received a bachelor's degree from Washington University in St. Louis (and returned there in 1993 to receive an honorary Doctorate in Arts). He got his start in comedy in 1969, at Chicago's famed Second City improvisational theater troupe, while still employed as associate editor at Playboy.

In 1974, he moved to New York to be a writer/performer on *The National Lampoon Show*, starring onstage with fellow Second City graduates John Belushi, Gilda Radner, and Bill Murray. He then joined the legendary comedy series *SCTV*, becoming head writer and starring in the shows, playing (among many other characters) hapless station manager Moe Green.

Mr. Ramis' Hollywood breakthrough came when he co-wrote (with Doug Kenney and Chris Miller) the blockbuster 1978 comedy *National Lampoon's Animal House*, directed by John Landis and produced by Ivan Reitman. He would reteam with the latter on a string of boxoffice smashes, as screenwriter of *Meatballs*, *Stripes*, *Ghostbusters*, and *Ghostbusters II*. All of those films were directed by Ivan Reitman and starred Bill Murray, with Mr. Ramis also starring in the latter three.

Mr. Ramis made his directorial debut on another comedy classic, *Caddyshack*, which he also co-wrote (with Doug Kenney and Brian Doyle-Murray). The film starred Chevy Chase, Bill Murray, and Rodney Dangerfield.

His next film as director was the smash *National Lampoon's Vacation*, which starred Chevy Chase, Beverly D'Angelo, and *The Ice Harvest* costar Randy Quaid. The film spawned several sequels.

Mr. Ramis next directed and co-wrote *Club Paradise*, starring Robin Williams and Peter O'Toole; and co-wrote and executive-produced *Back to School*, starring Rodney Dangerfield and directed by Alan Metter.

Aside from films that he has written and/or directed, Mr. Ramis has acted in such movies as Charles Shyer's *Baby Boom*, Steven Kampmann and Will Aldis' *Stealing Home*, Glenn Gordon Caron's *Love Affair*, James L. Brooks' Academy Award-winning *As Good As It Gets*, and Jake Kasdan's *Orange County*.

Mr. Ramis directed, produced and co-wrote the acclaimed comedy hit *Groundhog Day*, starring Bill Murray and Andie MacDowell. He next directed *Stuart Saves His Family*, starring and written by Al Franken; directed and produced *Multiplicity*, starring Michael

Keaton and Andie MacDowell; and directed, co-wrote, and produced *Bedazzled*, starring Brendan Fraser and Elizabeth Hurley.

He directed and co-wrote the blockbuster *Analyze This*, starring Robert De Niro and Billy Crystal, and subsequently reteamed with the two actors in the same capacities on that film's sequel *Analyze That*.

Mr. Ramis' next projects as director include an untitled historical comedy that he is developing with Owen Wilson; and a romantic comedy to star Topher Grace, written by Gustin Nash.

ROBERT BENTON (Screenplay; Executive Producer)

Robert Benton won his first two Academy Awards for writing and directing *Kramer vs. Kramer*, which he adapted from Avery Corman's novel. That film also earned Academy Awards for Best Picture, Best Actor (Dustin Hoffman), and Best Supporting Actress (Meryl Streep), and four additional nominations. Among the other honors Mr. Benton received for *Kramer vs. Kramer* were WGA, DGA, National Society of Film Critics, and Los Angeles Film Critics Association Awards.

He subsequently won a third Academy Award, for his original screenplay to his film *Places in the Heart*. That film received six other Academy Award nominations, including Best Picture and Best Director, winning for Best Actress (Sally Field). Among the other honors Mr. Benton received for *Places in the Heart* was a Best Screenplay citation from the New York Film Critics Circle.

As screenwriter, Mr. Benton has also been an Academy Award nominee for *The Late Show* (an original screenplay) and *Nobody's Fool* (an adaptation of the novel by *The Ice Harvest* co-screenwriter Richard Russo), both of which he also directed. The latter film also earned Paul Newman an Academy Award nomination for Best Actor.

Born in Waxahachie, Texas, Mr. Benton graduated from the University of Texas and then moved to New York to pursue a literary career. He soon became an editor at Esquire, subsequently embarking on a screenwriting partnership with a fellow editor, David Newman.

His auspicious entry into the film business was as the co-screenwriter (with David Newman) of Arthur Penn's classic *Bonnie and Clyde*. Nominated for 10 Academy Awards (including Best Original Screenplay), the film won two (including Best Supporting Actress [Estelle Parsons]). The screenplay also won the WGA Award for Best Original Screenplay.

Mr. Benton's next scripts were for Joseph L. Mankiewicz' offbeat Western, *There Was a Crooked Man...* (co-written with David Newman), and Peter Bogdanovich's comedy, *What's Up, Doc?* The latter film earned Mr. Benton and his co-screenwriters, David Newman and Buck Henry, the WGA Award for Best Original Screenplay.

He made his directorial debut with *Bad Company*, which he co-wrote with David Newman. His other films as writer/director include *Still of the Night*, *Nadine*, and *Twilight*. The latter film was written with *The Ice Harvest* co-screenwriter Richard Russo.

Additionally, Mr. Benton directed *Billy Bathgate* (based on the novel by E.L. Doctorow) and *The Human Stain* (based on the novel by Philip Roth), and co-wrote the screenplay for one of the most successful films of all time, *Superman* (directed by Richard Donner).

In 2000, Mr. Benton was honored with the Joseph L. Mankiewicz Excellence in Filmmaking Award at the Director's View Film Festival.

RICHARD RUSSO (Screenplay; Executive Producer)

Pulitzer Prize winner Richard Russo is renowned for his novels, which depict blue-collar lives in abandoned mill towns in upstate New York and northern New England.

His best-selling novel Empire Falls won the 2002 Pulitzer (for fiction). Mr. Russo received an Emmy Award nomination for adapting his novel, which was filmed by director Fred Schepisi and aired on HBO in two parts in May 2005. *Empire Falls* starred Ed Harris, Helen Hunt, Paul Newman, and Joanne Woodward.

Paul Newman had previously starred in *Twilight*, which Mr. Russo wrote with *The Ice Harvest* co-screenwriter Robert Benton, and in *Nobody's Fool*. The latter film was adapted by Robert Benton from Mr. Russo's novel of the same name.

Mr. Russo's earlier novels include Mohawk, Straight Man, and The Risk Pool. The latter has a feature film version in the planning stages, to star Tom Hanks for writer/director Lawrence Kasdan.

He also wrote the teleplays *The Flamingo Rising* (adapted from Larry Baker's novel and directed by Martha Coolidge) and *Brush with Fate* (adapted from Susan Vreeland and directed by Brent Shields).

Mr. Russo's latest screenplay, *Keeping Mum*, is currently in post-production. The comedy, directed by Niall Johnson, stars Rowan Atkinson, Kristin Scott Thomas, Patrick Swayze, and Maggie Smith.

ALBERT BERGER & RON YERXA (Producers)

Albert Berger and Ron Yerxa are partnered in Bona Fide Productions, which they formed in 1993.

Bona Fide's latest project is the soon-to-be-released *Bee Season*, which stars Richard Gere and Juliette Binoche for directors Scott McGehee and David Siegel, based on the acclaimed novel by Myla Goldberg. The company has just finished production on

Jonathan Dayton and Valerie Ferris' *Little Miss Sunshine*, starring Alan Arkin, Steve

Carell, Toni Collette, and Greg Kinnear.

Additionally, production is underway on Todd Field's *Little Children* (based on Tom Perrotta's novel), starring Kate Winslet, Jennifer Connelly, and Patrick Wilson. Among the projects in development are *Nebraska*, to be directed by Alexander Payne; *The Only Living Boy in New York*, written by Allan Loeb; and *Adult World*, written by Andrew Cochran. The company has a two-year first-look deal with Paramount Pictures and MTV Films.

Messrs. Berger and Yerxa produced Anthony Minghella's *Cold Mountain*, which the director adapted from the Charles Frazier novel. For her performance in the film, Renée Zellweger won the Academy Award, the BAFTA Award, the Screen Actors Guild Award, and the Golden Globe Award for Best Supporting Actress. The film received six additional Academy Award nominations, twelve additional BAFTA Award nominations (winning for Gabriel Yared and T-Bone Burnett's score), and seven additional Golden Globe Award nominations.

The duo's first production was Steven Soderbergh's *King of the Hill*, which remains among the director's most acclaimed films. Based on A.E. Hotchner's memoir, the film spotlighted future stars Jesse Bradford, Adrien Brody, Katherine Heigl, and Lauryn Hill.

They next produced Alexander Payne's *Election*, which starred Matthew Broderick and Reese Witherspoon (who received a Golden Globe Award nomination for her performance, and was named Best Actress by the National Society of Film Critics). Based on Tom Perrotta's novel, the film won the WGA Award for Best Adapted Screenplay (by Alexander Payne and Jim Taylor) and was nominated for an Academy Award in that category as well. Among the picture's other honors were five Independent Spirit Award nominations, with wins for Best Director and Best Screenplay and the producers sharing the Best Feature prize.

Messrs. Berger and Yerxa then produced Rick Famuyiwa's popular debut feature, *The Wood*, which starred Omar Epps, Taye Diggs, and Richard T. Jones and was nominated for the NAACP Image Award for Outstanding Motion Picture; and Anthony Abrams and Adam Larson Broder's *Pumpkin*, which world-premiered at the Sundance Film Festival.

They also executive-produced the acclaimed documentary feature *I Am Trying to Break Your Heart* (directed by Sam Jones); additionally, Mr. Berger was executive producer of another celebrated documentary feature, Terry Zwigoff's *Crumb*.

Mr. Berger is a native of Chicago and a graduated of Tufts University. After college, he returned home to Chicago, where he owned and managed the Sandburg Theatre, a revival house that showcased both obscure and classic films. He then attended Columbia University's film school before moving to Los Angeles and working as a screenwriter. He went on to serve as vice president of development for Marvin Worth Productions, where he worked on several projects including the producer's long-nurtured *Malcolm X*.

Mr. Yerxa graduated from Stanford University and then was a journalist and an inner-city high school teacher in East Los Angeles. He joined Time-Life Films as a story analyst and later worked as an executive at CBS and Sovereign Films.

GLENN WILLIAMSON (Executive Producer)

Glenn Williamson is currently producing, through his production company Back Lot Pictures, *Truth, Justice and the American Way*. The Focus Features film stars Adrien Brody, Ben Affleck, Diane Lane, and Bob Hoskins for director Allen Coulter, from a script by Paul Bernbaum and Howard Korder.

He was executive producer of Focus' *Eternal Sunshine of the Spotless Mind*, directed by Michel Gondry from an Academy Award-winning screenplay by Charlie Kaufman.

Back Lot recently optioned J. Robert Lennon's novel *The Funnies* for a film version. The company is developing (at Focus) the period comedy *Señor Dracula*, to be directed by Cheech Marin.

Mr. Williamson was previously president of production at Focus. In that capacity, he supervised such pictures as Todd Haynes' award-winning *Far from Heaven*, starring Julianne Moore and Dennis Quaid, Christine Jeffs' *Sylvia*, starring Gwyneth Paltrow and Daniel Craig, and Mira Nair's *Vanity Fair*, starring Reese Witherspoon.

Immediately prior to the formation of Focus, he was president of production at USA Films. His stint at USA followed his seven years as a senior production executive at DreamWorks, which he had joined at its inception in 1994. During that time, he brought to the company Alan Ball's spec script *American Beauty*, and oversaw production of Sam Mendes' filmization, which went on to win five Academy Awards (including Best Picture, Best Director, and Best Original Screenplay). He was also instrumental in bringing Cameron Crowe to the studio and in supervising *Almost Famous*, which earned Crowe an Academy Award for Best Original Screenplay.

Other productions that Mr. Williamson supervised for DreamWorks included Sam Mendes' *Road to Perdition*, Gore Verbinski's *The Mexican* and Bronwen Hughes' *Forces of Nature* (based on Mr. Williamson's own story idea).

The University of Virginia graduate began his development career with current DreamWorks co-heads Walter Parkes and Laurie MacDonald, back when the duo were producers at Sony-based Aerial Pictures. Mr. Williamson went with the pair when they joined Amblin Entertainment, where he was the executive on Barry Sonnenfeld's blockbuster, *Men in Black*, and retained his close working relationship with the duo after Amblin was absorbed into DreamWorks.

Prior to joining Aerial Pictures, he had worked in production with Cameron Crowe on *Singles* and Tim Burton on *Edward Scissorhands*. His first film industry job was at Castle Rock Entertainment, following a two-year stint working in advertising in New

York City.

ALAR KIVILO, ASC, CSC (Director of Photography)

Alar Kivilo was the cinematographer on Sam Raimi's *A Simple Plan*, which starred Billy Bob Thornton and was production-designed by Patrizia von Brandenstein, reuniting with the two for *The Ice Harvest*.

In addition, Mr. Kivilo has shot such features as James C.E. Burke's upcoming *Aurora Borealis*, Daniel Sackheim's *The Glass House*, Matt Clark's *Da*, and Gregory Hoblit's *Hart's War* and *Frequency*.

He has also been the cinematographer on a number of acclaimed telefilms: Jane Anderson's *Normal*, Paul Shapiro's *Black and Blue*, Anita Addison's *Deep in My Heart*, Stephen Surjik's *Weapons of Mass Distraction*, Eriq La Salle's *Rebound: The Legend of Earl "The Goat" Manigault*, and John David Coles' *Friends at Last*.

PATRIZIA VON BRANDENSTEIN (Production Designer)

For nearly three decades, Patrizia von Brandenstein has been a leading production designer in the film industry.

In that capacity, she won an Academy Award for Milos Forman's *Amadeus*. She has received two additional Academy Award nominations, for her work on Milos Forman's *Ragtime* and Brian De Palma's *The Untouchables*.

Ms. von Brandenstein again worked with Milos Forman as production designer on *Man on the Moon*, *The People vs. Larry Flynt*, and their current project *Goya's Ghosts*. She has enjoyed similarly extended collaborations with directors Mike Nichols (on *Postcards from the Edge*, *Working Girl*, and *Silkwood*) and Richard Pearce (on the telefilms *Witness Protection*, *Plainsong*, and *Rodgers & Hammerstein's South Pacific*, and the features *Leap of Faith*, *No Mercy*, and *Heartland*).

Her many other films as production designer include Steven Zaillian's upcoming update of *All the King's Men*, Fred Schepisi's *It Runs in the Family* and *Six Degrees of Separation*, Michael Hoffman's *The Emperor's Club*, John Singleton's *Shaft* (2000), Sam Raimi's *A Simple Plan* (her first project with *The Ice Harvest* star Billy Bob Thornton and cinematographer Alar Kivilo) and *The Quick and the Dead*, Phil Alden Robinson's *Sneakers*, *The Ice Harvest* co-screenwriter Robert Benton's *Billy Bathgate*, Phil Joanou's *State of Grace*, Costa-Gavras' *Betrayed*, Richard Benjamin's *The Money Pit*, Richard Attenborough's *A Chorus Line*, Lee Grant's *Tell Me a Riddle*, and Claudia Weill's *Girlfriends*.

Earlier in her career, Ms. von Brandenstein was costume designer on John Badham's *Saturday Night Fever* and Joan Micklin Silver's *Between the Lines*, as well as art director on Peter Yates' *Breaking Away*.

LEE PERCY, ACE (Editor)

Lee Percy originally trained as an actor at The Juilliard School. With those early studies informing and enhancing his subsequent work, he has to date edited three Academy Award-winning performances: William Hurt in Hector Babenco's *Kiss of the Spider Woman*, Hilary Swank in Kimberly Peirce's *Boys Don't Cry*, and Jeremy Irons in Barbet Schroeder's *Reversal of Fortune*.

Following the latter, he has to date edited five more of Barbet Schroeder's films: *Murder by Numbers*, *Desperate Measures*, *Before and After*, *Kiss of Death* (1995), and *Single White Female*.

Among Mr. Percy's other credits as film editor are Joshua Marston's award-winning *Maria Full of Grace*, Michael Mayer's *A Home at the End of the World*, Wayne Wang's *Slamdance*, Henry Bean's *The Believer*, Jessie Nelson's *Corrina, Corrina*, Kathryn Bigelow's *Blue Steel*, and three movies for Stuart Gordon: *Re-Animator*, *From Beyond*, and *Dolls*.

He was honored by his peers with the American Cinema Editors' Eddie Award for his work on the telefilm *Against the Wall*, one of two projects he collaborated on with the late John Frankenheimer (the other being the feature *Year of the Gun*).

In addition to editing features, Mr. Percy has taught film editing to graduate film students at Columbia University.

DAVID KITAY (Music)

The son of a professional opera singer, David Kitay was encouraged to study music. By age 7, he had selected guitar as his favorite instrument. By age 19, he was a respected session guitarist.

He was soon playing on Motown recordings with Aretha Franklin, The Temptations, The Four Tops, James Ingram, and The Pointer Sisters. He also began recording with, and doing arrangements for, Bonnie Raitt, James Ingram, Linda Ronstadt, and Rickie Lee Jones.

Mr. Kitay soon broadened his musical purview into movie score composition, and in that capacity has enjoyed multiple collaborations with filmmakers Amy Heckerling (on *Look Who's Talking*, *Look Who's Talking Too*, *Clueless*, *Loser*, and the upcoming *Afterlife*), Neal Israel (on *Breaking the Rules* and *Surf Ninjas*), Danny Leiner (*Dude, Where's My Car?* and *Harold and Kumar Go to White Castle*) and Terry Zwigoff (on *Ghost World*, *Bad Santa* [starring Billy Bob Thornton of *The Ice Harvest*], and the soon-to-be-released *Art School Confidential*). Among the other features that he has scored are Robert M. Young's *Roosters* and Keenen Ivory Wayans' *Scary Movie*.

The latter film earned him one of his five BMI Film & TV [Music] Awards, which also

include his wins for work on the hit television series *Mad About You*.

Mr. Kitay has produced albums for The Boxing Gandhis, Susanna Hoffs, and David Baerwald, among other artists. Continuing to explore new musical avenues, he is also at work on his own concert music.

SUSAN KAUFMANN (Costume Designer)

Born and raised in Chicago, Susan Kaufmann received her Bachelor's Degree in Costume Design from Columbia College, and her Associate Degree in Fashion Design from Harper College.

She has had a long and rewarding collaboration with director Robert Altman, and was costume designer of his most recent feature, *The Company*. This followed her work with him as costume supervisor on *Dr. T and the Women*, *Cookie's Fortune*, and *The Gingerbread Man*.

Ms. Kaufmann has designed the costumes for such features as Doug Ellin's *Kissing a Fool*, Christian Otjen's *Reeseville*, Jon Purdy's *Joshua*, and Randall Fried's *Heaven is a Playground*; for such television series as *Cupid* and *What About Joan*; and for such telefilms as David Burton Morris' *The Three Lives of Karen*.

Earlier in her career, she was wardrobe supervisor on P.J. Hogan's *My Best Friend's Wedding*, and costume supervisor on Stephen Gyllenhaal's *Losing Isaiah* and Michael Apted's *Blink*.

The Ice Harvest

The Cast, in Order of Appearance

Charlie
Vic
Rusti
Culligan
Ronny
Sidney
Renata
Roy
Officer Tyler
Francie
Dennis
Restaurateur
Manager
Pete
Councilman Williams
Dottie
Stan
Melissa
Sarabeth
Spencer
Christian Girl
Boyfriend
Stroke
Gladys
Clerk
Bill Guerrard
Shelby
Pearl
Biscuit
Stunt Coordinator
Stunts

Background Vocals

John Cusack
Billy Bob Thornton
Lara Phillips
Bill Noble
Brad Smith
Ned Bellamy
Connie Nielsen
Mike Starr
T.J. Jagodowski
Meghan Maureen McDonough
Tab Baker
Frank Gallo
William Dick
Oliver Platt
David Pasquesi
Laura Whyte
Steve King
Caroline Gehrke
Justine Bentley
Max Kirsh
Shana Goodsell
Ryan Ourth
Mick Napier
Lindsey Porter
Brendan Donaldson
Randy Quaid
Shelby Hyman
Merideth Maresh
Dalton J. Homer Spaulding
Rick LeFevour
Tom Lowell, Mark Harper,
Tobiasz Daskiewicz, Joe Buccaro III,
Steve Fite, Linda Perlin,
Jim Fierro, Matt LeFevour,
Carl Paoli, Jim Mammoser,
Scott Philyaw, Shawna Thibodeau,
Chris Nolte, Rich Wilkie,
Brian Peters
David Kramer's Looping Group:
Samantha Brown, Gilbert Cruz,

Mathew Elliot,
Mark Anthony Henry,
Leslie Hibbard, Maggie Kiley,
David H. Kramer, Matt McCarthy,
Amanda Scott, Rose Stockton,
Ed Trucco

The Crew

Directed by
Screenplay by

Harold Ramis
Richard Russo & Robert Benton
Based on the novel by Scott Phillips

Produced by
Executive Producers

Albert Berger & Ron Yerxa
Robert Benton
Richard Russo
Glenn Williamson

Co-Producer
Associate Producers

Thomas Busch
Laurel Ward
Jim Fishman

Director of Photography
Production Designer

Alar Kivilo, ASC, CSC
Patrizia von Brandenstein

Editor

Lee Percy, ACE

Music by

David Kitay

Music Supervisor

Tracy McKnight

Costume Designer

Susan Kaufmann

Casting by

Jeanne McCarthy, CSA

Unit Production Manager

Thomas Busch

First Assistant Director

James Giovannetti Jr.

Second Assistant Director

Richard Lederer

Assistant Unit Production Manager

Wileen Dragovan

Second Second Assistant Director

Jennifer Deigl

Art Director

Gary Baugh

Set Decorator

Patricia Schneider

Camera Operator

Ted Lichtenheld

First Assistant A-Camera

Don Carlson

Second Assistant A-Camera

Jeff Mihovilovich

B-Camera Operator/

2nd Unit Director of Photography

Michael Kohnhorst

First Assistant B-Camera

Rick Sobin

Second Assistant B-Camera

Colin Slaby

Camera Loader

Zach Gannaway

Steadicam Operators

Faires Anderson

Script Supervisor

Paul M. Somers

Production Sound Mixer

Amy Holliday Sobin

Scott D. Smith C.A.S.

Boom Operator
Sound Assistant
Costume Supervisor
Key Set Costumer
Set Costumers

Seamstress
Key Make-Up Artist
First Assistant Make-Up Artist
Special Effects Make-Up
Hair and Make-Up for Mr. Thornton
Key Hairstylist
First Assistant Hairstylist
Associate Editor
First Assistant Editor
Apprentice Editor
Post-Production Assistant
Chief Lighting Technician
Best Boy Electric
Rigging Gaffer
Rigging Best Boy Electric
Electricians

Key Grip
Best Boy Grip
Dolly Grip
B-Camera Dolly Grip
Key Rigging Grip
Best Boy Rigging Grip
Generator Operator
Grips

Property Master
Assistant Property Master
Special Effects Coordinator
Assistant Special Effects Coordinator
Special Effects Construction Coordinator
Special Effects Assistants

Jason Johnston
Jim Gaudio
Jennifer Jobst
Patrick Caulfield
Gina Panno
Heather Pollock
Jacqueline Beatka
Denise Wynbrandt
Karen Lynn Accattato
Chip Williams
Lynne Eagan
Mary Buono
Deborah Dee
Julie Carr
Adam Geiger
Jordan Lindblad
Kellen McDowell
Rick Thomas
Anthony Lullo
Christopher Glomp
Joe Guerino
Joseph Lyons
Stephanie Power
Dan Urbain
Cortland Boyd
Mark Matthys
Fernando Briones
Chris Ryerson
Dennis De La Mata
Michael Delgreco
Dennis Leahy
Chris Collar
Blake Matthys
Scott Thiele
Karina Teismann
Brian DuPont
Aaron Holden Jr.
Bradley Good
Guy Clayton
Bill Kennedy
John J. Slove Jr.
Bruce D. Ahlfeld
Lester Bern
Ray Bernardin
Richard Bieschke
Russell Elwell

Production Coordinator
Assistant Production Coordinator
Production Secretary
Assistant to Mr. Ramis
Assistants to Mr. Cusack

Assistant to Ms. Nielsen
Assistant to Mr. Thornton
Office Production Assistants

Key Set Production Assistant
Set Production Assistants

Executive in Charge of Production
Executive in Charge of Post-Production
Set Designer
Art Department Coordinator
Storyboard Artist
Lead Dresser
On-Set Dresser
Swing Gang

Art Department Accountant
Art Department Production Assistant
Supervising Sound Editor
Sound Designer
Dialogue Editor
Supervising ADR Editor
ADR Editors

Assistant ADR Editor
First Assistant Sound Editor
Supervising Foley Editor
Foley Editor
Music Editors

Foley Engineer
Foley Artist
ADR Mixer
ADR Recordist
ADR Recorded at

Nick Lozzora
Carmine Pignataro
Pat McCarthy
Margaret Thomas
Jeremy Beiermann
Sean Gesell
Aurelie Levy
Doug Dearth
Sara Nudelman
Kristin Scott
Nicholas Carranza
Adam Pray
Chuck Trimbach
Tom Nicoll
Josiah Vilmin
Mahogany Walker
Kahli Small
Jeff Roth
Kerry Sanders
Noreen Coyne
Frank Coronado
Cyril Matthys
Matthew Tufano
Steve Matthys
Phillip Ellman
Michael Nichols
Christine Pawlowski
Kristin Hanson
Paul Hsu
Ron Bochar
Branka Mrkic-Tana, MPSE
Gina R. Alfano
Tony Martinez
Barbara Issak
Rebecca Nicolaou
Lynn Sable
Alexa Zimmerman
Jacob Ribicoff
Dave B. Flynn
Nancy Allen
Anastassios Filipos
George A. Lara
Marko Costanzo
Bobby Johanson
Krissopher Chevannes
Sound One Corporation

Transfer Assistant
Apprentice Sound Editor
Studio Manager
Re-Recording Mixers

Recordist
Sound Mixing Facility
Post-Production Sound Facility
Construction Coordinator
Construction Foremen

Head Painter
Paint Foreman
On-Set Painter
Locations Manager
Assistant Locations Manager
Insurance provided by
Clearance Services provided by

Legal Services provided by

Production Accountant
First Assistant Accountant
Payroll Accountant
Accounting Clerk
Post-Production Accountant

Production Video Assist
Unit Publicist
Still Photographer
Transportation Coordinator
Transportation Captain
Chicago Casting

L.A. Casting Assistant
Extras Casting

Catering
Chef
Assistant Chef
Cooks

Set Medic

Margarita Mix
Universal Sound
Chris Fielder
Ethan Eunson-Conn
Elisabeth Giglio
Michael Barry
Paul Hsu
Harry Higgins
Sound One Corporation
C5, Inc.
Troy Osman
Joe Gilmartin
Tom Holloway
Harry Haase
Joey Haase
Paul Schultz
Stephen Andrzejewski
Rosa Yang Kato
AON/Albert G. Ruben
Now Clear This Research
Jay Floyd & Michelle Dunton
Sheppard Mullin Richter
& Hampton LLP
Robert Darwell & Annie Maron
Adrienne Swan
Kim Ronstadt
Harold R. Caldwell
Karon Hamlet
Trevanna Post, Inc.
Monica Perez Gelbman
Fred Ciba III
David Fulton
Chuck Hodes
William T. Hogan III
Daniel Maxwell
Jennifer Rudnicke
Mickie Paskal CSA
Nicole Abellera
Sharon King
Marvin Nelson
American Roadshow Catering
P.J. Haines
David Kreger
Matt Gilligan
Kevin Haas
Carlos Medina Jr.

Craft Service
Visual Effects by
VFX Supervisor
Digital Compositing Supervisor
Visual Effects Production Manager
Production Coordinator
3D Artists

VFX Compositors

Visual Effects Producer
Operations Manager
Tape Operator
Technical Developer
Systems Administration

In-House Accountant
Additional Compositing and Visual Effects by
Project Managers

Compositors

Coordinator
Titles & Opticals
Negative Cutter
Color Timer
Dolby Sound Consultant
Avids provided by
Music Scoring Recordist
Orchestrations

Engineers

Assistant to Mr. Kitay
Music Legal & Clearances
Executive in Charge of Music
Score Produced by

Darryl Johnson
Mr. X
Dennis Berardi
Noel Hooper
Sara McMurdo
Dev Singh
Shand Glading
Aaron Pozzer
Barb Benoit
Kris Brockman
Rob Del Ciancio
Noel Hooper
Bryan Jones
Jef Lonn
Brian Lui
Seth Martiniuk
Vicki Silva
Aaron Weintraub
Eric J. Robertson
David Singer
Mike Diltz
March Chong
Vladimir Popovic
Sasha Dragum
Linda Rose
Technicolor Creative Services
Mike Ellis
Chad Malbon
Rob "Rev" Gyorgy
Jason Snea
Sarah Wormsbecher
Pacific Title
Mo Henry
Dale E. Grahn
Steve F.B. Smith
Pivotal Post
Kris Shin
David Kitay
Bill Levine
Danny Wallen
Mike Arvold
Daniel Zimmerman
Christine Bergren
Kathy Nelson
David Kitay

Songs

“Hark the Herald Angels Sing”

Traditional

Performed by David Kitay

“Let’s Be Gentlemen Please”

Written by Michael Gent

Performed by The Gentlemen

Courtesy of Sodapop Records

“Brutally Good”

Written by Matt Azzarto and Paul Moschella

Performed by A.M.

Courtesy of P.O.S. Records

“Good King Wenceslaus”

Traditional

Performed by Manfredo Fest

Courtesy of Concord Records

“O Tannenbaum”

Traditional

Performed by Jesse Davis

Courtesy of Concord Records

“It Came Upon a Midnight Clear”

Traditional

Performed by Randy Sandke

Courtesy of Concord Records

“The Boys All Went Home”

Written by Michael Gent

Performed by The Gentlemen

Courtesy of Sodapop Records

“The Little Drummer Boy”

Written by Harry Simeone, Katherine Davis,
and Henry Onorati

Performed by David Kitay

“Pretty Little Thing”

Written by Matt Azzarto and Paul Moschella

Performed by A.M.

Courtesy of P.O.S. Records

“The Little Drummer Boy”

Written by Harry Simeone,

Katherine Davis, and

Henry Onorati

Performed by Tony B

Courtesy of

Robert Rosenblatt Associates

“Ride the Pony”

Written by Michael Ricketts

Performed by Hyper

Courtesy of Larry Krueger,

Michael Ricketts, Jeff Clark,

Steve Keinath

“Every Night and Every Day”

Written by Bob Mair and

Nick Vincent

Performed by BTM

Courtesy of Rescue Records

“I Saw Three Ships”

Traditional

Performed by Tony Kinsey

Courtesy of Firstcom Music, Inc.,
a division of Zomba Enterprises

“Speedbaby”

Written by Michael Gent

Performed by the Gentlemen

Courtesy of Hearbox Records/
Q Division

“The First Noel”

Traditional

Performed by Cranberry Singers

Courtesy of San Juan Music Group

“Christmas Celebration”

Written by Jesse Thomas

Performed by Jesse Thomas

Courtesy of Tuff City Records

By arrangement with

“Silent Night”
Traditional
Performed by Charles Brown
Courtesy of Rounder Records
By arrangement with Ocean Park Music Group

“Nothing But the Wheel”
Written by John Scott Sherrill
Performed by Peter Wolf
Courtesy of Artemis Records

Ocean Park Music Group
“Let Us Know”
Written by Michael Gent
Performed by The Gentlemen
Courtesy of Sodapop Records

“The Chipmunk Song”
Written by Ross Bagdasarian
Performed by
Alvin and the Chipmunks
Courtesy of
Bagdasarian Productions, LLC

Soundtrack Available on Lakeshore Records

Special Thanks

Victor Gerardi & Dan Davies of Earth Werks, Inc.
Gucci, Cartier, and John Hardy Jewelry
Paul Rekstad, Cora Italian Specialties, Inc.
The Illinois Film Office, The Chicago Film Office
Peet’s Coffee
The Towns of Fort Sheridan and Highland Park,
The State of Illinois, and The City of Waukegan

Color by
Filmed with
Released on
Produced on

Technicolor
Panavision Cameras & Lenses
Fujifilm
Kodak Motion Picture Film

Running Time: 88 minutes

Aspect Ratio: 1:85/1 [Flat]

Dolby SR/SRD/DTS, in selected theaters

MPAA Rating: R (for violence, language, and sexuality/nudity)

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A Focus Features Release