



PRIME

Production Information

“Get messy in life. At least you know you’re living.”

-Lisa

Set against the colorful, bustling backdrop of modern-day Manhattan, *Prime* is a witty romantic comedy about the trials and tribulations of two mismatched lovers. Starring Oscar® nominee UMA THURMAN (*Kill Bill: Vols. I and II, Pulp Fiction*) as Rafi, a 37-year-old photography producer reeling from a recent divorce, who meets David (BRYAN GREENBERG, television’s *One Tree Hill*), a 23-year-old painter recently out of college, *Prime* explores what happens when love at first sight meets the day-to-day realities of an adult relationship. Oscar®-winning actor MERYL STREEP (*The Hours, Adaptation*) portrays Rafi’s therapist, Dr. Lisa Metzger. Lisa, who is working to help Rafi overcome her fears of intimacy, finds out that Rafi’s new lover is—unfortunately for Lisa—her only son, David.

David and Rafi must contend with a 14-year age gap, vastly different backgrounds and the demands of David’s traditional mother. A frank look at a modern, urban romance, this film candidly and humorously explores the joy of falling head over heels for someone—and the struggles that inevitably follow.

Prime is written and directed by BEN YOUNGER (*Boiler Room*) and produced by TEAM TODD, headed by sisters JENNIFER TODD and SUZANNE TODD. The

film is both Team Todd and Younger's follow-up to the 2000 debut feature, *Boiler Room*, an energetic drama about Wall Street hustlers that starred Giovanni Ribisi and Vin Diesel. In this new kind of love story, Younger explores a softer side of New York.

At first, David and Rafi's blossoming relationship appears to be an ideal match, as each unexpectedly fulfills the other's needs. "David wants a serious relationship in his life," explains producer Jennifer Todd. "He's reaching into the adult world by reaching for Rafi, and he likes the challenge. Meanwhile, Rafi is looking for recovery. She's been shut down from all the pain of a divorce, and this young person with a lot of energy and freshness is really appealing."

"It's Romeo and Juliet, except Juliet is 37 and Romeo is 23," laughs Thurman. "The question is can Rafi and David love each other passionately and be on the same playing field? And how do differences in experience affect their abilities to relate to each other?"

Despite their intense attraction, the charmed couple soon realizes that vastly different ages and backgrounds create much conflict. A Jewish hip-hop lover and closet painter who still lives with his grandparents, David has little in common with Rafi—a non-practicing Catholic from a wealthy, broken family who travels in the sophisticated, high-end world of fashion. Their attempts to bridge this gap generate the film's humor and heartbreak—hallmarking *Prime* as a love story that could only be told in New York City.

ABOUT THE PRODUCTION

"He's ten years different...he could be my brother."

—Rafi

"If he were one year younger...he could be your brother."

—Lisa

The script for *Prime*, which navigates comedy and drama with a sure hand, took Younger eight years to complete. While he had the idea for the story before he made *Boiler Room*, Younger felt he wasn't ready to tackle the project of a May-December romance until now. "I couldn't have written it then, not in its current iteration," says the

director. “It was more character-based than *Boiler Room*, so I was more nervous about writing it. It wasn’t until the last three years that it really came together.”

“*Prime* is about what happens when two people completely fall in love and then realize that being together is much harder than they thought,” notes Younger. “It’s also a coming-of-age story for a 50-year-old woman who can’t give her own son the professional advice she gives her patient.”

Producer Jennifer Todd sees *Prime* as an opportunity for Younger to show his range as a writer/director. “After *Boiler Room*, Ben was offered a lot of testosterone-driven projects. That movie felt like such a male-oriented film,” says Todd. “When he delivered *Prime*, he showed a whole new side to his character.”

She was moved by his insight into the female psyche. Particularly poignant is how the 32-year-old Younger so accurately depicts the emotions and concerns of a 37-year-old, recently divorced woman. “So many movies about women in this period of their lives portray them in such a desperate fashion,” shares Todd. “If you’re over 32 years old in a movie and you’re single, all you want is a baby or a rich husband. Ben’s done such a wonderful job of making this woman very complex and vulnerable, but not pathetic. I just thought it was lovely.”

“*Prime* is about the next series of questions that women face,” says Younger. “Do I want to be in love, or do I want to have a partner? Do I want to have children? Do I need to get married? Can I just find a father? These are questions that generations before us never had to answer. The options of motherhood are not as simple as they once were.”

So what’s an intelligent, gorgeous Manhattanite to do? Rafi begins to realize the options open to her as she moves into the next phase of her life. When she has a second chance at love, she bites. Thurman, a self-professed fan of romantic comedies, immediately reacted to the intelligence and depth of Younger’s characterizations. “I thought the script was incredibly funny,” says the actress. “It really moved me. There’s a lot of humor and a very dry bite to it. But it’s also very touching and human.”

She reflects, “Rafi is coming out the other side of a long, unsatisfying marriage. She’s worried about whether she’s going to meet someone in time to be able to have children, and she’s sad. She’s working through a lot of disappointment and pain and

anxiety about being at this moment in her life.”

“This is the perfect time for Uma to play this role,” asserts Younger. “She’s bringing the life to Rafi I imagined when I wrote it. I wasn’t sure who was going to be able to do that, but she’s amazing to watch. I feel Rafi’s joy in meeting Dave. I feel her pain in therapy—her triumphs there as well.”

Streep echoes Younger’s feelings about Thurman’s work. Lisa and Rafi have multiple scenes in which they must bare their feelings to one another. Streep feels that Thurman did it with passion and talent. She notes, “What a surprise. I didn’t know how really wonderful an actress she is until I sat across from her and watched her work.”

In a scandalous, yet hilarious twist, David is revealed to be the son of Rafi’s longtime therapist. This coincidence creates conflicting interests and pushes each character radically off-balance. “When it comes to her own son, Lisa’s so upset that he’s dating somebody who is not Jewish,” says Younger. “But at the same time, she has to give Rafi completely objective advice about how to date and how to live. I really enjoyed that conflict.”

Lisa offers the most tangible source of the tension between David and Rafi. She symbolizes what they both worry about. “Lisa and her son David have a typical Jewish mother/son relationship,” explains Younger. “She’s overprotective and wants to keep him very close.” Notably, Lisa is adamant that David honor his religious heritage by marrying a Jewish woman.

According to Streep, “These are real concerns that he would be with someone who would make his life difficult...who would complicate what’s already complicated for him. As a parent, you hope to eliminate the threats to a child’s happiness. That’s why mothers are controlling.”

At its heart, *Prime* is a love story about all of the other forces besides love—age, experience, culture and religion—which have a hand in the fate of a relationship. “The movie asks, ‘Is love enough?’” says Younger. “These are two people who are completely in love. But they struggle because they can’t meet each other’s needs. It’s a bittersweet tale in that sense. It’s not just a romantic fantasy. It’s about what role love plays in a relationship, once you agree that it’s not everything.”

Both Rafi and David undergo significant emotional transformations over the

course of the film. “David grows from a boy to a man,” says Greenberg. “He learns what he wants and gets the courage to do it. Rafi isn’t sure how to be a strong woman. And through their relationship, she grows into one.”

Oy Vey.

Balancing Roles as a Mom and Therapist

“Now you see...even your therapist has a crazy family.”

–Lisa

Nothing says comedy like a good old-fashioned therapy session. Some of the most humorous moments in the film take place during Rafi’s realizations on Lisa’s couch. Younger refers to the counseling sessions between Thurman and Streep as particular high points of the production.

“This is the biggest version of the film possible with Meryl and Uma,” says Todd. “It very well could have been with lesser-known actors and filmed with a 16 millimeter camera. But I think we’ve created a nice hybrid of an independent New York film and a big movie star’s romantic comedy.”

“You almost feel silly talking about Meryl and using superlatives,” says the director. “But what you don’t realize is that what she gives you in the first take is perfect. It’s spot-on. It’s exactly what you dreamt of when you wrote it, which is what you hope to get from most actors after 10 takes. She takes you on this ride, and she gives you something you never thought of...and then a variation of that.”

For Streep, the part of Dr. Lisa Rifkin was a welcome opportunity to flex her comedic muscles. Both she and Younger agreed that she would not consciously play the part for laughs. Instead, Streep commits completely to Lisa’s dilemma of resolving two conflicting intentions: trying to do what’s right for her patient and trying to do what’s right for her son.

Streep feels that Lisa is a woman caught between two worlds. As a therapist, Lisa “really pours her heart and soul into her work and knows that the relationship she has with her patient is a very intimate one.” But on Lisa’s role as a mother, Streep thinks,

“You remember your kids at 15 instead of what they are now. It’s hard to let go of those desires to mother and to correct and to do for.”

She mines comic gold from Lisa’s catch-22 conundrum, creating a compelling portrait of an anguished mother forced to cede control of her son’s life. She’s also examining her own life, the woman she is becoming in her 50s. Notes Jennifer Todd, “Lisa finally learns that she cannot control her son, and she ultimately has to accept that he’s going to make the choices that might not be her choices.”

“Meryl is completely hilarious,” lauds Thurman. “She’s inventive and original and absolutely wonderful. I was nervous. Watching her work over the years inspired me to be an actress. So to sit down opposite her in the same scene was very daunting. But in the end, she’s just a wonderful, beautiful person and an incredibly giving actress.”

Younger feels incredibly fortunate that his project was able to attract such a high-caliber cast. “You’d think as a filmmaker, you have to put the time in and pay your dues before you get to work with people like Meryl,” he notes. “She’s the greatest living actor—maybe of all time—so the only downside is that I don’t know where to go from here, except to try and figure out a way to write her into everything I do.”

Finding a Man in His Prime

“By the way, things to avoid: beginning sentences with ‘My mom...’”

-Rafi to David

And where you find a protective mother, there also lies a coddled son. Having secured two stellar leading actors for the roles of Rafi and Lisa, Younger and Team Todd searched extensively for the right actor to play David. However, the role proved difficult to cast. “We were trying to find someone young and obviously talented and charismatic who could hold their own opposite Uma and Meryl,” says Jennifer Todd. “And also someone who could play a savvy, New York, Jewish kid and pass as Meryl’s son.”

Adds Younger, “David has to have man-like qualities that would attract a woman like Uma Thurman and still make the boyish screw-ups that create conflict in the relationship.”

Younger didn't expect to have all of his criteria so completely fulfilled by the relatively unknown actor Bryan Greenberg. At the time, Greenberg was not so different from other actors his age pounding the Hollywood pavement. His resume featured a handful of television guest star roles, a recurring stint on the WB's *One Tree Hill* and a part as a series regular on HBO's *Unscripted*, an exposé of three struggling actors' lives produced by George Clooney and Steven Soderbergh.

"There were a lot of other people that I thought were going to come before him," Younger admits frankly. "But when I put him in the room with Uma, he just hit it out of the park. You just saw them together. They had chemistry. It was instantaneous."

When he first read the script for *Prime*, Greenberg was astounded by the similarities between David and himself. "My first thought was, I gotta meet Ben Younger. I mean, who is this guy and is he spying on me?" laughs Greenberg.

Greenberg immediately related to David's strong Jewish identity, having been raised Jewish himself. He also understood the script's New York sensibility, having spent five years living in New York while attending New York University. And like David, whose mother is a therapist, Greenberg has two parents who are psychologists.

"Bryan was just amazing," remembers Todd. "He did several readings. And he would say, 'I know I'm the guy. I know I'm the guy.' He was very confident about it."

His confidence and tenacity paid off. Greenberg admits to having to "jump through rings of fire" to get the part. "When I got it, I went through the roof," he says. "One of the first things I did was call my mom. I said, 'Mom, I got this job and Meryl Streep's gonna be playing you.' She said, 'Oh. My. God.'"

At the request of Younger, Greenberg moved to New York several months before production to prepare himself for the role. "Ben said to me, 'You need to come out to New York. I need you hanging around with me. I need you hanging out with my family. I need you reading *The New Yorker*. I want you painting,'" says Greenberg. "He wouldn't even give me transportation when I moved out here. He said, 'You're riding the subway.'"

Greenberg worried he "was going to pass out" when shooting his scenes with Streep. Yet, he found working with the screen legend to be "surprisingly comfortable. When you get in the room and you get in the scene, she does so much work for you that

you just go on the ride,” he says.

Streep also enjoyed working with Greenberg. “Bryan has an amazingly open quality as a young man. He’s very available and has great timing.” As an established actor who guides others new to the craft, Streep did become a mentor for Greenberg. “You just want to warn him about everything,” she laughs.

Greenberg credits his co-stars for making the transition to the big screen so smooth. “It’s an amazing privilege to work with Meryl Streep and Uma Thurman, both accomplished actresses,” he says. “I sat back, watched, absorbed and learned. Uma brings these huge emotional undercurrents to the role that I didn’t see on the page. That steps up my game as an actor.”

Only in New York City

“You’re okay ’til you collapse”

-Grandma Blanch

Love stories and New York City go hand in hand. From *An Affair to Remember* to *Moonstruck*, moviegoers have fallen in love with the Big Apple every time this town is featured on the big screen. The sights and sounds of Manhattan offer the perfect backdrop to *Prime*.

“The city inspired this story,” says Younger. “New York is just so multinational and multicultural. Those differences that the script plays with are a huge part of being a New Yorker.”

With its chance meetings, culture clashes and generous doses of neurotic behavior, *Prime* is a quintessential New York story, one which features the city as a fourth star. “I am a huge fan of shooting in New York,” says Younger, who was born and raised in Brooklyn. “I fought very hard for *Boiler Room* to be shot entirely in New York. And I did the same with *Prime*. I’m from New York. I wrote this story here. It belongs here.”

“New York is a character in the movie,” says Todd. “It’s a city that’s full of accidental surprises. And it’s so cinematic. There’s a romance to this city, especially in

the fall, when the movie takes place.”

Streep agrees. “New York is the greatest place in the world to shoot a movie. It’s like shooting on the streets of a small town.”

Hoping to create a convincing New York milieu for his lead actors, Younger exclusively cast New York-based actors in supporting roles. As Rafi and David’s best friends, Katherine and Morris, ANNIE PARISSE and JON ABRAHAMS provide expert comic relief. “They’re both incredibly funny,” says Younger. “They do a really good job of supporting Uma and Bryan and in selling the New York-centric view of this film and how specific these characters are.”

Playing a concerned best friend, Parisse enjoyed creating the feeling of an authentic friendship between Katherine and Rafi. “Katherine is very protective of Rafi,” says Parisse. “She’s thinking, ‘Wait a minute. Where is this going? Who is this guy? Is he going to be good to you?’”

Morris, on the other hand, is “a bit of a sociopath,” admits Abrahams. A likable loser, Morris has the disturbing habit of throwing a cream pie in the face of every girl who rejects him. Explains Abrahams, “Morris can get a date with any girl in New York, but he does something on the first date that’s so awful that no girl will go out with him again. So for him, the only way to move on from these constant rejections is to put a pie in a girl’s face.” David is the reluctant getaway driver to a number of Morris’ escapades.

“My father was a big Stooges fan,” confesses Younger. “We grew up watching the Stooges, and I’ve always loved the pie in the face. This is as old school as it gets.”

Location Location

Apart from the therapy scenes shot on a sound stage, Younger was adamant about using as many real-life locations as possible during production: many of those locations were specified in his script, months before production began. The crew traveled from the Chelsea Piers to the Bronx to Greenpoint, Brooklyn (where the production shot in Younger’s old apartment), filming in various apartments and in New York landmarks like Dean & DeLuca and Magnolia Bakery.

“There is something about shooting on location that you cannot fake, no matter

how good you are,” says Younger. “For a movie with such specific New York characters that explores multiracial, multicultural ideas, you have to be just as specific with the locations. I try to make everything as authentic as possible.”

WILLIAM REXER, the director of photography and longtime collaborator of Younger’s, notes the importance of true-to-life locations. As a native New Yorker, he feels he, “can tell when a film about New York is not shot here; it doesn’t look or feel right. The variation in the architecture, the size of the streets, the quality of fall light and the look of the extras and day players are all unique to this city.

“Ben, Mark and I picked locations that real New Yorkers would find themselves inhabiting. They were not always production friendly, but my crew went with it. Our goal was to take the audience to the places that we loved as New Yorkers and make them fall in love with our city.”

“In New York there’s such specific architecture,” adds Todd. “You catch a glimpse of the ceiling or the view out the window and you see a water tower or a cab or something that reminds you that you’re really here. It verifies the world of the film.” With a cast and crew made up almost entirely of New Yorkers, the production developed a distinctly neighborhood feel. Friends and acquaintances would frequently stop by the set. One day, when the production was shooting blocks away from her apartment, Streep even walked her dog to work. Initially, her pet had a cameo. Unfortunately, she didn’t make the final cut of the movie. Streep laughs, “My dog was cut out of the movie. It was her breakout role and her swan song.”

“To stand on the street next to my favorite coffee shop and be doing a scene, I just get so much out of it,” says Thurman, who has lived in Manhattan since she was 15. “Usually you go on location and you’re working in a vacuum—built sets or places that don’t necessarily mean anything to you.”

While the locations certainly contribute to the film’s authenticity, they also posed many challenges to the production. Rafi’s apartment needed to be a romantic getaway for David and Rafi, symbolic of the new relationship they were building. Romantic as the filmmakers aimed it to be, however, “It’s very hard to control the noise,” admits Todd. “We had street noise. We had building noises. We had neighbors. We had angry New Yorkers walking by screaming things. We had cabs and cars honking as soon

as they saw the camera. Then there's also the logistics of elevators, flights of stairs, equipment and pouring rain. But it's worth it."

One Big Family

"Once this is all over, you'll be able to bring home Jay Z."

-David to his sister Dinah

Having worked for several years in New York as a grip on film and commercial production crews, Younger brought many of his colleagues with him to work on *Prime*. "It doesn't really feel like it's me at the top," admits the director. "I really feel like everyone involved in this feels like the movie is his or her own. Which is how it's supposed to be. The only downside is I get a lot of ribbing for it. The grips are always asking me to move things. But I like having it feel like a family."

Younger encourages a familial atmosphere by choosing to work with many of the same people from project to project. In addition to Jennifer and Suzanne Todd, producers of Younger's first film, *Boiler Room*, production designer MARK RICKER designed a short film Younger made ten years ago. And Rexer has shot every commercial Younger has directed over the last five years.

Younger's clarity of vision (and his familiarity with the material) contributed to the relaxed, yet focused, production. "Ben feels so close to the material that he creates a great world of comfort for everyone involved," says Todd. "He can really set the tone and explain each question and thought that went into every line. That's the beauty of writer/directors. It's very much their vision."

Adds Greenberg, "Ben is very much in tune with what he wants. But he's an open enough artist and director to let you contribute. He's also got a big heart. He's a big softy. He likes to hang out with his boys and play sports, but he's also very sensitive, and it's something I can relate to."

Both Thurman and Streep enjoyed working with this unique director. "Ben is wonderful," notes Thurman. "He's incredibly smart and a really wonderful director." Continues Streep, "Ben has the confidence of an older soul. He's very gentle. He gave

us an enormous amount of freedom in how to interpret our roles. And that was lovely.”

For Younger, the combination of an A-list cast and a dedicated production team feels like a dream come true. “The movie’s really gone incredibly smoothly, unlike anything I’ve worked on,” says the director. “The crew, the script, where I’m at in my life, the actors, everything.”

He hopes that audiences are entertained and stimulated by the many issues that the movie addresses. “If people walk away a little bit more open-minded about cross-cultural relationships, that would make me very happy,” says the director. “Some people may get that. Some people may just laugh. Some people cry at the end. As long as it’s an honest reaction, I’m happy to get it.”

Universal Pictures and Stratus Film Company Present A Team Todd / Younger Than You Production of A Film By Ben Younger: *Prime* starring Meryl Streep, Uma Thurman, Bryan Greenberg, Jon Abrahams. Casting is by Ellen Lewis. The music supervisor is Jim Black. The music is by Ryan Shore. The costume designer is Melissa Toth. *Prime* is edited by Kristina Boden; the production designer is Mark Ricker. The director of photography is William Rexer. The co-producers are Anthony Katagas and Brad Jenkel. The executive producers are Mark Gordon and Bob Yari. The film is produced by Suzanne Todd and Jennifer Todd. *Prime* is written and directed by Ben Younger. © 2005 Universal Studios. UP www.primemovie.net UP

ABOUT THE CAST

MERYL STREEP (Dr. Lisa Metzger) is a two-time Academy Award® winner and a recipient of a record-breaking 13 Oscar® nominations. Streep was most recently seen in the epic *Angels in America*, directed by Mike Nichols, and *The Manchurian Candidate* for director Jonathan Demme.

Streep began her film career in *Julia*, directed by Fred Zimmerman. In her second screen role she starred opposite Robert De Niro and Christopher Walken in *The Deer Hunter*, receiving her first Oscar® nomination. Her next films were *The Seduction of Joe Tynan*, Woody Allen’s *Manhattan* and Robert Benton’s *Kramer vs. Kramer*, for which she won her first Academy Award® for Best Supporting Actress. Streep won her

third Oscar® nomination and the British Academy Award for her next film, *The French Lieutenant's Woman*.

Streep won the Academy Award® for Best Actress for her extraordinary performance in the title role of *Sophie's Choice*, directed by Alan Pakula. She was nominated again for her portrayal of Karen Silkwood, the activist-heroine in Mike Nichols' *Silkwood*. In 1985, she starred in Fred Schepisi's screen adaptation of David Hare's *Plenty* and Sydney Pollack's *Out of Africa*, for which she received another Academy Award® nomination. She followed those successes with Mike Nichols' *Heartburn* and Hector Babenco's *Ironweed*, for which she earned her seventh Oscar® nomination. She traveled to Australia for her next film, Fred Schepisi's *A Cry in the Dark*. This performance won her the Best Actress Award at the Cannes Film Festival, The New York Critics Association and the AFI, as well as another Oscar® nomination.

Streep turned her talents to comedy for four pictures in a row: Susan Seidelman's *She-Devil*, Mike Nichols' *Postcards from the Edge*; Albert Brooks' *Defending Your Life* and Robert Zemeckis' *Death Becomes Her*. She next starred in Bille August's *The House of the Spirits* and Curtis Hanson's *The River Wild*.

On television, she starred in and co-produced, with Jim Abrahams, the real-life drama *First Do No Harm*, which earned her an Emmy nomination.

Resuming her film work, Streep starred with Clint Eastwood in *The Bridges of Madison County*, for which she received another Oscar® nomination. The next year, she starred in Barbet Schroeder's *Before and After*, then with Diane Keaton and Leonardo DiCaprio in *Marvin's Room*. In 1999, she starred in *One True Thing* based on Anna Quindlen's prize-winning novel, which brought her eleventh Oscar® nomination; *Dancing at Lughnasa*, directed by Pat O'Connor from Brian Friel's play; and *Music of the Heart*, for which she had to learn to play a Bach concerto on violin, earning her a twelfth Oscar® nomination.

Most recently, Streep won the Silver Bear at The Berlin Film Festival, along with other awards, for her work in *The Hours*, and earned her thirteenth Oscar® nomination, along with a Golden Globe Award, for her performance in *Adaptation*.

In 2003, Streep was given an Honorary César Award for Career Achievement in Paris, where she was also accorded a Commandeur de l'Order des Arts et des Lettres, the

highest civilian honor given by the French government.

UMA THURMAN (Rafi) has proven herself to be one of the world's most versatile young actresses by playing a variety of compelling characters. The daughter of a psychologist and a college professor, Thurman was raised in Amherst, Massachusetts, and Woodstock, New York. She attended a preparatory school in New England, where at 15 she was discovered by two New York agents. At 16 she transferred to the Professional Children's School in New York City to pursue an acting career.

Thurman's entrance onto the mainstream film scene began with *Johnny Be Good*, opposite Anthony Michael Hall. But it was her role as the goddess Venus in Terry Gilliam's 1988 fantasy *The Adventures of Baron Munchausen* which brought her international attention. This striking and versatile actress went on to receive critical acclaim for her portrayal of a virginal 18th century convent girl, Cécile de Volanges, seduced by John Malkovich in Stephen Frears' *Dangerous Liaisons*. The following year she starred opposite Fred Ward and Maria de Medeiros in Philip Kaufman's *Henry & June* playing the neurotic and exotic bisexual spouse of Henry Miller. She then played Daphne McBain, one of a trio of Dabney Coleman's spoiled children in the comedy *Where the Heart Is*, directed by John Boorman. In 1991, Thurman starred opposite Richard Gere and Kim Basinger as Diana, a conniving therapy patient in Phil Joanou's thriller *Final Analysis*. She then reunited with Malkovich in the thriller *Jennifer 8*, playing Andy Garcia's blind girlfriend, Helena. In *Mad Dog and Glory*, she played a barmaid who becomes an indentured servant to Robert De Niro for saving Bill Murray's life. Her most eccentric movie to date is Gus Van Sant's film, *Even Cowgirls Get the Blues*, in which she played Sissy Hankshaw, a big-thumbed, bisexual hippie hitchhiker.

In 1996, Thurman received an Academy Award® nomination for Quentin Tarantino's critically lauded *Pulp Fiction*, in which she played Mia Wallace, a sexy and comedic mobster's wife. Later that year, she was seen in the period romance *A Month by the Lake* with Vanessa Redgrave and the contemporary romance *Beautiful Girls*, directed by Ted Demme. Thurman next appeared in *The Truth About Cats & Dogs*, *Batman & Robin*, *Gattaca* opposite Ethan Hawke, *Les Misérables* with Liam Neeson and *The*

Avengers. In the spring of 1999, she made her stage debut in an updated version of Molière's *The Misanthrope* at the Classic Stage Company in New York.

Her most recent films include Woody Allen's *Sweet and Lowdown*, opposite Sean Penn and Samantha Morton; *Vatel*, opposite Gérard Depardieu and Tim Roth; the Merchant/Ivory film *The Golden Bowl*, with Nick Nolte, Angelica Huston and Jeremy Northam; and *Tape* with Ethan Hawke and Robert Sean Leonard, for which she was nominated for an Independent Spirit Award as Best Supporting Actress. She also starred in both installments of Quentin Tarantino's bloody action film, *Kill Bill* (for *Vol. II* she was nominated for a Golden Globe), as well as in John Woo's thriller *Paycheck*. Thurman also starred in the HBO film *Hysterical Blindness* with Juliette Lewis and Gena Rowlands, which she also produced. She won the 2003 Golden Globe for Best Actress for her portrayal of Debby Miller and was nominated for a SAG Award. Other recent projects include MGM's *Be Cool* opposite John Travolta, a sequel to the hit *Get Shorty*.

Thurman will next be seen in the musical feature *The Producers* with Matthew Broderick and Nathan Lane.

BRYAN GREENBERG (David), a young actor who has quickly found success both in film and television, continues to build on an already promising career.

Currently, Greenberg can be seen in a recurring role on the popular WB series *One Tree Hill* as a high school basketball player leading a double life as a new father and as a series regular on HBO's *Unscripted*. He has guest-starred on several television series including *Boston Public*, *Third Watch*, *Providence* and *The Sopranos*.

Additional feature film credits include Brian Robbins' *The Perfect Score* with Erika Christensen, Chris Evans and Scarlett Johansson, as a member of a group of high school seniors scheming to steal the answers to the S.A.T. He also appeared in Steve Zaillian's *A Civil Action* with John Travolta.

Born in Omaha, Nebraska, Greenberg discovered acting at an early age, pursuing it as he earned his B.F.A. at New York University. He starred in several theater productions at NYU, including *Romeo and Juliet*, and has performed with the prestigious Experimental Theater Workshop, the Atlantic Theater Company and the Amsterdam Experimental Workshop.

An accomplished singer and musician, he recently performed an original song, as well as a cover song in tribute to the recently deceased indie musician Elliott Smith, on *One Tree Hill*.

JON ABRAHAMS (Morris) can be seen in this summer's horror film *House of Wax*. Abrahams previous credits include *Meet the Parents*, *Scary Movie*, *Boiler Room*, *Dead Man Walking* and *Kids*. On television, Abrahams portrayed Zack Fisher on the series *Boston Public*.

ABOUT THE FILMMAKERS

BEN YOUNGER (Writer/Director) was born and bred in New York and takes a pragmatic approach when it comes to filmmaking. After deciding that he wanted to make films, Younger got right into it. Rather than studying film in a classroom, Younger chose to get hands-on training by working as a grip on feature films and music videos.

A graduate of Queens College with a degree in political science, Younger had worked as both policy analyst and campaign manager (the youngest ever in New York, at the age of 21). Without the passion for politics that he had for films, Younger refocused his energies on production work. Around the same time, a job interview at a less-than-respectable brokerage house on Long Island became the inspiration for his first screenplay. At the age of 27, Younger wrote and directed his first film *Boiler Room*, starring Ben Affleck, Giovanni Ribisi and Vin Diesel.

An accomplished writer as well as director, Younger has been published in *The New Yorker* and has sold a television pilot to ABC. Younger lives in Brooklyn, New York.

SUZANNE & JENNIFER TODD (Producers) comprise the producing partnership, Team Todd, which currently holds a first-look deal with Revolution Studios. Prior to forming Team Todd, both sisters attended the renowned USC Film School, worked for Joel Silver at Warner Bros., and, in tandem with Demi Moore, produced films

that include *Now and Then*, *G.I. Jane*, and the highest-rated movie in the history of HBO, *If These Walls Could Talk*.

Under the Team Todd banner, Jennifer and Suzanne are responsible for producing the *Austin Powers* franchise, which has grossed over half a billion dollars worldwide; *Boiler Room*, the gritty Wall Street drama starring Giovanni Ribisi and Ben Affleck that was nominated for Best Feature and Best First Screenplay at the 2001 Independent Spirit Awards; and *Memento*, the highly acclaimed independent film that won the 2000 Independent Spirit Award for Best Feature. Suzanne and Jennifer's films have earned numerous Golden Globe, Emmy, and Academy Award® nominations, and both women were honored with Women in Film's celebrated Lucy Award. For Team Todd's HBO follow up, *If These Walls Could Talk 2*, Vanessa Redgrave won every major acting award including the Emmy, Golden Globe and SAG Award.

On July 29th 2005, Warner Bros. released the most recent Team Todd production, the romantic comedy *Must Love Dogs*, starring John Cusack and Diane Lane. Acclaimed by critics and audiences alike, the film has grossed over \$43 million to date. The active sisters are currently working on director Julie Taymor's *Across the Universe*, a musical told through the songs of the Beatles, and *The Return of Zoom*, a family adventure comedy starring Tim Allen and Courteney Cox, based on Jason Lethcoe's graphic novel "Zoom's Academy for the Super Gifted," both to be released by Revolution Studios in 2006. Suzanne and Jennifer are greatly looking forward to the release of *Prime* by Universal on October 28th, 2005.

MARK GORDON (Executive Producer) has produced, financed and distributed more than 50 motion pictures and television programs with theatrical box office revenues exceeding \$3 billion.

Gordon currently is in production on *The Hoax* starring Richard Gere and directed by Lasse Hallström; *The Painted Veil* starring Edward Norton and Naomi Watts and directed by John Curran; *Grey's Anatomy*, the hit television series on ABC; and *Criminal Minds* starring Mandy Patinkin on CBS.

His most recent credits include *Casanova* starring Heath Ledger and directed by Lasse Hallström; *The Day After Tomorrow* starring Jake Gyllenhaal and Dennis Quaid

and directed by Roland Emmerich; *Hostage* starring Bruce Willis and directed by Florent Siri; *Winter Passing* starring Will Ferrell and Ed Harris; *The Matador* starring Pierce Brosnan; and *Warm Springs* for HBO, starring Kenneth Branagh as FDR, which received 16 Emmy nominations including Outstanding Made For Television Movie.

As producer, Gordon's past films include *The Patriot* directed by Roland Emmerich and starring Mel Gibson; *Saving Private Ryan* directed by Steven Spielberg and starring Tom Hanks; *Broken Arrow* directed by John Woo and starring John Travolta; and *Speed* directed by Jan de Bont and starring Keanu Reeves in the role that catapulted him to international stardom.

As executive producer, financier and international distributor, Gordon's credits include *Tomb Raider*, directed by Simon West and starring Angelina Jolie; *Wonder Boys*, directed by Curtis Hanson and starring Michael Douglas; *Man on the Moon*, directed by Milos Forman and starring Jim Carrey; *A Simple Plan*, directed by Sam Raimi; *Primary Colors*, directed by Mike Nichols and starring John Travolta; and *The Jackal*, starring Bruce Willis and Richard Gere.

Gordon has produced more than a dozen films for television including *And Starring Pancho Villa As Himself* for HBO, starring Antonio Banderas and directed by Bruce Beresford, which has garnered nine Emmy Award nominations. He directed *Nothing But Sun*, a journey through the Holocaust as seen through the eyes of children, for which he received an Emmy nomination. *The War Between the Classes* won Gordon an Emmy for Best Children's Program.

Among his numerous industry awards are a Golden Globe for Best Picture and a Best Picture Oscar® nomination for *Saving Private Ryan*. The film also received the New York, Chicago and Los Angeles Film Critics Awards for Best Picture. Gordon has been honored with the Darryl F. Zanuck Producer of the Year Award from the Producers Guild of America and he received the British Academy of Film and Television Arts (BAFTA) Award for Best Children's Film for *Paulie: A Parrot's Tale*.

Gordon serves on the boards of the Producers Guild of America and the Virginia Film Festival and is the Chairman of Teach for America, Los Angeles.

His first producing effort was the off-Broadway production of “The Buddy System” at Circle in the Square. Gordon is a graduate of New York University Film School.

BOB YARI (Executive Producer) is one of the most prolific film producers of the past half decade, as well as President and founder of the Yari Film Group (YFG), dedicated to film financing, production and distribution. With more than 22 films produced over the last two years and over 22 projects currently in development, YFG has emerged as one of the most successful independent film companies in Hollywood, with a creative output that varies in both genre and budget, but always attains mass commercial appeal.

BYP’s most recent films include *Crash*, the acclaimed ensemble drama directed by Paul Haggis that Lions Gate released to over \$50 million in domestic grosses, making it one of the year’s biggest sleeper hits; Sony Pictures Classics’ *Thumbsucker*, starring Lou Pucci, Tilda Swinton, Vince Vaughn and Keanu Reeves, which played at both the Sundance and Toronto Film Festivals; *House of D*, David Duchovny’s recent directorial debut, also released by Lions Gate; last year’s Golden Globe-nominated *A Love Song for Bobby Long* starring John Travolta and Scarlett Johansson; and this spring’s Miramax action thriller *Hostage* starring Bruce Willis.

The company’s other upcoming high-profile releases include *The Matador* starring Pierce Brosnan and Greg Kinnear, which was acquired by Miramax upon premiering at the 2005 Sundance Film Festival and will open in November 2005; and *Prime*, starring Meryl Streep and Uma Thurman, to be released by Universal on October 28, 2005. BYP recently enjoyed a tremendously successful 2005 Toronto Film Festival where, in addition to screening *The Matador* and *Thumbsucker*, the company saw its first foray into self-distribution, *Winter Passing*, starring Ed Harris, Zooey Deschanel and Will Ferrell, premiere to critical acclaim, as well as *Dave Chappelle’s Block Party*, a concert film directed by Michel Gondry, that Rogue Pictures, Focus’ genre division, acquired for distribution in 2006.

Other upcoming films include *Find Me Guilty*, a dramatic comedy starring Vin Diesel and directed by Sidney Lumet; *Jump Shot*, starring Danny DeVito and Kim

Basinger, and directed by Mark Rydell; and *First Snow* starring Guy Pearce. The company recently wrapped production on *The Illusionist*, starring Edward Norton, and is currently shooting *The Hoax*, starring Richard Gere, Alfred Molina, Marcia Gay Harden, Julie Delpy and Hope Davis for Academy Award®-nominated director Lasse Hallström; and *The Painted Veil*, starring Edward Norton and Naomi Watts for John Curran.

Yari began his career with Edgar J. Scherick Associates in Hollywood after receiving a degree in cinematography and has served in a variety of positions, including director of *Mind Games*; as executive producer of *Agent Cody Banks*, starring Frankie Muniz and Hilary Duff; and executive producer of *Laws of Attraction*, starring Pierce Brosnan and Julianne Moore.

Yari is also a well-versed real estate executive, with projects spanning syndication, construction, development and redevelopment of commercial and residential assets throughout the United States.

ANTHONY KATAGAS (Co-Producer) formed Keep Your Head Productions, committed to the development and production of independent film in his hometown of New York City.

Through Keep Your Head, Katagas has produced *Happy Here And Now* (IFC films 2002), *This So-Called Disaster* (IFC Films 2003) and *Second Best* (Think Films 2004) *William Eggleston In The Real World* (Palm Pictures 2005).

He was nominated for an IFP Independent Spirit award in 2004. The Producers Award honors filmmakers who, despite highly limited resources, demonstrate the creativity, tenacity and vision required to produce quality independent film.

In addition to *Prime*, Katagas finished 2004 as co-producer on Ray McKinnon's *Chrystal* (First Look), Adam Rapp's *Winter Passing* (Stratus/Focus).

Most recently Katagas served as executive producer on Lasse Hallström's *The Hoax* (Disney / Stratus 2005).

BRAD JENKEL (Co-Producer) is currently the head of production at the Yari Film Group (formerly Stratus Film Company). Jenkel started his career as a producer. He was involved in many independently produced movies, as well as more commercial

fare such as *Dumb and Dumber* and *Beverly Hills Ninja*. Brad then shifted to running Avi Lerner's Millennium Films before transitioning into his current position with Bob Yari.

WILLIAM REXER (Director of Photography), cinematographer and documentarian, has filmed features including the upcoming *Purple Violets*, and most recently *The Groomsmen*, *Fierce People*, *The Last Holdout* and *Book of Love*. Other feature credits include *Lisa Picard is Famous*, *Unmade Beds*, Grammy-nominated *Blue Note: A Story of Modern Jazz*, and the much lauded *A,B,C. . . Manhattan*.

As a documentary cinematographer, Rexer has worked for companies across the globe. His work has been featured on BBC, HBO, PBS, ABC, NBC, MTV, Audubon and the Discovery Channel. His photography may be seen in such films as Martin Scorsese's *Il Mio Viaggio in Italia* and Michael Moore's *Fahrenheit 911*. His documentaries include Peter Gilbert's *With All Deliberate Speed; Obsession with Orchids; David Blaine: Magic Man; In My Corner; John Denver: Let This be a Voice; Side by Side, AIDS and Zimbabwe; Belly Talkers; and Neglect Not the Children*. Rexer's early work includes *White Dresses* and *When God Doesn't Listen*, two political shorts made in Nicaragua and now in the permanent collection at the Museum of Modern Art in Manhattan.

MARK RICKER (Production Designer) has recently designed Griffin Dunne's *Fierce People* and Rebecca Miller's *The Ballad Of Jack and Rose*. Currently, he is working on the upcoming feature *The Hoax*, directed by Lasse Hallström, and starring Richard Gere, Alfred Molina and Marcia Gay Harden. Other feature film credits include John Sayles' *Sunshine State*; Jill Sprecher's *Thirteen Conversations About One Thing*; Griffin Dunne's *Lisa Picard is Famous*; Alex Winter's *Fever* and Bob Gosse's *Julie Johnson*.

Ricker served as art director on Jason Alexander's *Just Looking; Montana; A Brooklyn State of Mind*; Hallmark's *Prince Charming*; and Dan Sullivan's *The Substance of Fire*. Ricker has a MFA in Scenic and Production Design from NYU's Tisch School of the Arts.

KRISTINA BODEN (Editor) has worked for more than 20 years in the field of editing for film and television. Some of her numerous credited films include this year's *Slow Burn*, plus recent films such as *Happy Here and Now*, *Hamlet*, *Forever Mine*, *Claire Dolan*, *Peppermills* and Brian De Palma's *Carlito's Way*. Boden's extensive television experience includes *Hysterical Blindness*, *Sister Mary Explains It All*, *Witch Hunt* and *Tribeca*.

MELISSA TOTH (Costume Designer) has been designing costumes for film for over a decade. After graduating from Tufts University in 1990 with a degree in theater, she began work as the resident costume designer for the Actors Shakespeare Company, a repertory outfit in Albany, New York. She moved to New York City in 1993 and began her career in film by designing the costumes for Todd Solondz's 1994 Sundance Grand Jury prizewinner *Welcome to the Dollhouse*.

Other notable credits include last year's smash critical success *Eternal Sunshine of the Spotless Mind*, Woody Allen's *Hollywood Ending* and Kenneth Lonergan's Oscar®-nominated *You Can Count On Me*.

RYAN SHORE (Music) is an award-winning composer and one of the busiest and most versatile new voices in film scoring.

In addition to scoring *Prime*, his upcoming features in 2005 and 2006 include *Fur*, starring Nicole Kidman and Robert Downey Jr., for which he composed original on-camera music and will be seen in the film performing his original music; the romantic comedy *Kettle of Fish*, starring Matthew Modine and Gina Gershon, for which Shore composed the music and wrote and performed all of the saxophone solos for Modine's character; *212*, an official selection of the 2005 Sundance Film Festival; *Headspace*, starring Sean Young; and *Confession*, starring Chris Pine.

Shore's scoring credits also include *Harvard Man*, starring Sarah Michelle Gellar; *Scout's Honor*, starring Bill Murray and Alec Baldwin; *Vulgar*, produced by Kevin Smith; and *Lift*, starring Kerry Washington and an official selection of the 2001 Sundance Film Festival. Shore has toured the U.S. with Matchbox Twenty and performed on *The Late Show with David Letterman*.

