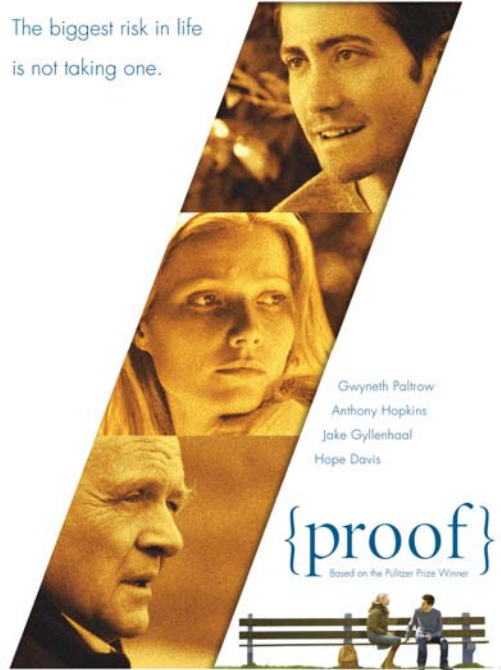


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Gwyneth Paltrow
Anthony Hopkins
Jake Gyllenhaal
Hope Davis

{proof}
Based on the Pulitzer Prize Winner

From the Director of the Academy Award Winning Film "Shakespeare in Love"

MIRAMAX FILMS PRESENTS AN AMERICAN SCREENING PRODUCTION "PROOF" WITH GWYNETH PALTROW ANTHONY HOPKINS JAKE GYLLENHAAL HOPE DAVIS
WRITTEN BY DAVID LUCEY DIRECTED BY JOHN MADDEN
CASTING BY JENNIFER LEE COSTUME DESIGNER JANE WOODS HAIR AND MAKEUP BY JESSICA HARRIS AND JESSICA HARRIS
EDITED BY JAMES HARRIS EXECUTIVE PRODUCERS JAMES HARRIS AND JESSICA HARRIS PRODUCED BY JAMES HARRIS AND JESSICA HARRIS
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Proof

A Film by John Madden

Gwyneth Paltrow
Anthony Hopkins
Jake Gyllenhaal
Hope Davis

PROOF

director's statement

In mathematics, solutions to unimaginably complex problems may be found by the application of a rigorous set of rules. Hypotheses are subjected to a sequence of deductions which can lead, if the right route is followed, to an unequivocal result: a proof.

In life we search for solutions, too, but the rules are subjective and fluid and must be negotiated. Who are we? What do we know about ourselves? What can we trust in our relationships with others? We crave certainty and assurance, but have to draw conclusions from incomplete evidence. And as a result those conclusions can seem provisional or invalid.

This film explores a mystery whose solution lies somewhere between the certainties of mathematics and the shifting perspectives of human experience, and deals with intangible values that are difficult to verify: trust, love and sanity.

PROOF

Synopsis

PROOF is the compelling story of an enigmatic young woman haunted by her father's past and the shadow of her own future, exploring the links between genius and madness, the tender relationships between fathers and daughters and the nature of truth and family.

On the eve of her twenty-seventh birthday, Catherine (Paltrow), a young woman who has spent years caring for her brilliant but unstable father, a mathematical genius named Robert (Hopkins), must deal not only with the arrival of her estranged sister, Claire (Davis), but also with the attentions of Hal (Gyllenhaal), a former student of her father's who hopes to find valuable work in the 103 notebooks of Robert's.

As Catherine confronts Hal's affections and Claire's overbearing plans for her life, she struggles to solve the most perplexing problem of all: How much of her father's madness – or genius – will she inherit?

About the production

The Genesis of the Film

David Auburn's play 'Proof' premiered at the Manhattan Theater Club in May 2000, and transferred to Broadway's Walter Kerr Theater on October 24, 2000. It went on to become the longest running play since 'Amadeus'.

Jeff Sharp, a partner in New York based production company Hart Sharp Entertainment ('Boys Don't Cry', 'You Can Count on Me') first read the play in script form prior to its initial production at the Manhattan Theater Club. He was immediately taken by Auburn's writing. "I loved David's work and I felt that this was the beginning of the major career of a major playwright. I didn't see it as a film on the page and it wasn't until I saw the play that I realized its cinematic potential," said Sharp.

John Hart, Sharp's producing partner added, "I went to a matinee with Robert Kessel (another of the film's producers) and immediately fell in love with the play. I thought there was an elegance to it and that we should do everything we could to shepherd the play into a film. Many people will option works and then not necessarily make them; we don't option that much and what we do option, we make."

To this end Hart and Sharp met David Auburn and outlined their ideas for the film. Sharp explains, "We told David that we saw PROOF as a film much in the tradition of our previous films. David was thrilled that we had produced 'You Can Count on Me' as that happened to be his favorite film from the previous year and because it was based on a piece by Kenneth Lonergan, who is also a playwright."

In the subsequent months, Auburn's play went on to win the 2001 Pulitzer Prize for Drama and the 2001 Tony Award for Best Play, Best Director (Daniel Sullivan) and Best Actress (Mary Louise Parker).

Hart Sharp Entertainment then set about the task of finding the right director for the material. John Hart said, "We always thought John Madden was the ideal choice for this project. He read the play, and really loved the writing but didn't initially see it as a movie. But by a unusual sequence of events, he came back to the piece via his own stage production at the Donmar Warehouse in London, and began to feel differently about its life on the screen".

Gwyneth Paltrow had some time before been approached by Hart Sharp to play the role of Catherine. She had a wonderful experience playing Catherine on stage at the Donmar under John Madden's direction in her London theater debut, and the performance was universally acclaimed by a notoriously sceptical critical community.

Because it was all such a positive experience, she agreed to take it on, explaining: "We didn't know what schedules would allow and John wanted to see whether it was crackable as a screenplay, but we were both so attached to the material and had such an amazing experience doing the play that we were determined to try and make it work as a film."

Later in the process, when it had been decided to shoot a good deal of the film in the U.K., Alison Owen ('Sylvia', 'Elizabeth') became involved in the project as part of the production team.

Owen had this to say about working with John, "John cares so much – it's extraordinary. I've never worked with anybody who's more passionate and intense about his work. He has thought everything through and despite the fact that he plans everything so meticulously and has thought about everything in such detail he still keeps a real fluidity and spontaneity about what he does. He is a master of his art – I'd be happy to never work with anybody else – he's glorious to work with."

Hope Davis who plays Claire agreed, "I hope that John asks me to do something else with him in the future. He is really energetic and focused and understands every single word of this material having also worked on the play; he even seems to know the dialogue by heart. It's wonderful to see him when I'm watching filming – he's sitting by the monitor and he's mouthing the words with the actors as they go through it. He's so involved in it and he just loves shooting and he's been so much fun to work with. It's been one of those rare opportunities that every time the director approaches you to give you a note, you know that it's going to help you."

PROOF marks Gwyneth Paltrow's third collaboration with director John Madden. "I think that John is just extraordinary because he always finds the truth and he really has an idea and an instinct for what the emotional truth is, and how to tell it. His images are very beautiful and he's a really great story teller and such a lovely man – so nice to be around every day," said Paltrow.

From Stage to Screen

In April of 2002, Madden wasn't thinking so much about how to adapt Proof as a film; he was more pre-occupied with directing the play.

Madden explains, "The Donmar is a small, intimate space, and we had decided to strip the physical world of the play back to its essentials, to the deck of the porch and its roof, pretty much. The set revolved between the scenes, isolating Catherine in a kind of subjective space - it suggested someone turning an idea around in their head. This also had the effect of pushing the actors forward, exposing them, making them almost tangible – the front rows could literally reach out and touch them. It struck me that I kept being told how cinematic the experience was - that it felt somehow like watching a film."

Madden started to think about the essential elements, "The writing is so good, the emotional landscape so intense, the characterization very rich and accurate, the story is in a way simple yet full of surprises, and there is a really uncanny degree of naturalism to it. It's also an extremely subjective piece. And it jumps around in time. And it's a mystery story. And it's about people's feelings, very close up. Naturalism, subjectivity, time-jumps, mystery, close-ups: all things a movie can do really well. The issue was to figure out how."

The usual tasks of cinematic adaptation applied, of course - how to open the world up - but paradoxically part of its strength came from the singularity of its focus. The exciting challenge, Madden felt, was structural: to find a cinematic language that could honor the

play's surprises, and develop the mystery so that head and heart were engaged all the way to the end: to synchronize the emotional resolution of the story and the solution to its central mystery. He started to think about the film in mathematical terms, building on the thematic ideas of the play: problem and solution, conjecture and proof.

Madden explains, "David and I discussed a bunch of fundamental issues: how much to open it out? Whether to retain the envelope of time in which the play occurs? Whether to work with the long paragraphs of theatrical composition, or the shorter ones more usual in cinema?"

David saw immediately that there were opportunities to include things the play had only been able to hint at: the funeral, for instance, and the party, but in opening it up did not want to lose the intensity of the original. Rebecca Miller's contribution was to ask some structural questions, and to come up with some good answers. And perhaps the breakthrough was to realize they could focus on the act that precedes the beginning of the play: what circumstances led Catherine to lock this proof in the drawer in her father's desk.

Madden offers, "I felt that if the film could be targeted in a way on that moment, the structure was much easier to sort out. You have one narrative in the present that reveals a mystery, and another in the past which explains it. The one in the past ends by explaining the moment which began the story in the present. Realizing that you could see that moment suggested the structure. What made the story exciting to imagine as a film was that the audience could be engaged with Catherine's experience at two levels simultaneously: the objective level of the narrative - what exactly happened when - and the subjective - what might be true and what might be imagined."

The Cast and Characters

With a screenplay from Auburn and Miller that now extended the story very effectively from stage to screen and with John Madden and Gwyneth Paltrow on board, it was not difficult to attract an extraordinary cast for the film.

Catherine/Gwyneth Paltrow

"Catherine has really looked after Robert single-handedly for about ten or twelve years. In the period of his remission, when he resumes teaching, she decides that he is well enough for her to be able to resume her education and she goes to Northwestern University to study mathematics. She's not able to continue those studies because he relapses into illness, and she has to come back and take care of him, which in the three years prior to his death is an intensely, almost intolerably difficult time for her, because her main responsibility is to try and keep the man on the right side of insanity in order that he has some hope and belief that he can live - which means, in his terms, a belief that he can work again,"

Gwyneth Paltrow was completely saturated in the character she plays after playing the role of Catherine at the Donmar Warehouse in London. "It's true to say that the piece is quite astonishingly under Gwyneth's skin - I think she breathes it in a way that would be tough to do if you hadn't inhabited that skin for as long as she has. She has such an instinctive fragility which is essential for the role and an ability pull people inside her. I

think the subtlety of the observation, the depth of the involvement and identification with the character is extraordinary,” Madden continues.

Hart adds, “Gwyneth has such grace and subtlety in her performance that she draws you into her experience.”

Hope Davis who plays Catherine’s sister Claire says, “I’ve done 90% of my work on the film with just Gwyneth. It’s been splendid, she’s so wonderful to work with and it’s magic what happens for her when the camera comes on – I’ve just had a ball working with her.”

Robert/Anthony Hopkins

John Madden said, “At the heart of the movie - and the key to its mystery - is the character of Robert. He is a mathematician of genius who has made some startling, frontier-busting discoveries and advances in mathematical science very early on in his life before succumbing to the schizophrenia and mental instability which bedevils him until his death. Robert had an extraordinary influence on the generation that he taught: worshipped by them because he made discoveries that have dwarfed any that may have been made since, discoveries exciting and powerful enough to convince Hal that more insights must be hidden amongst the work he left behind.

Anthony Hopkins was very keen to take on the challenge of such an interesting role. He explains, “I was thinking of giving up work for a while and then my agent showed me the script and I read it and wanted to play it – it’s a fascinating part to play and a very well written script – and they don’t come along that often.”

Adds John Madden, “The role calls for particular qualities: a power and magnetism, with the occasional eruption of volcanic turbulence, and a balancing gentleness that allows us to understand the nature of Catherine’s bond to him. It’s hard to imagine a better embodiment of those qualities than Anthony Hopkins, who conveys his lightning leaps from strident bullying to intense vulnerability with mesmerizing skill.

Co-star Gwyneth Paltrow says, “We were so lucky that he decided to do it. He has such an incredible and amazing presence and this incredible depth to him that you can really feel. He’s lived an amazing life and it’s all on his face and in his body. He’s such a force in Catherine’s life, especially after he dies and she feels the magnitude of the loss of him. So it’s fantastic to have somebody who has this really heavy presence because it just suits the role very well.”

Hal/Jake Gyllenhaal

On the character Hal, Madden expounds, “Hal has taken advantage of a passing acquaintance with Catherine to ask if he can go through her father’s papers upstairs in his study, shortly after his death, but her acquiescence is sorely tested because he keeps wanting to come back, thinking he’s going to find something. He’s been attracted to Catherine for a long time, but he’s a sensitive kind of guy and he realizes that this is not the moment to invade her in any way. He is genuinely convinced that she should be doing everything he can to commemorate Robert and feels that this is his responsibility and his passionate duty to find anything and sift through the everything the man wrote to see if there’s anything there that might be worthy of his earlier work.”

“Jake is a terrific fit for this character. It’s not an easy part to cast because the actor needs to encompass the math geek quotient, yet play in a rock band, and he has to display an irresistible passion for the subject. Jake has a uniquely offbeat quality that covers those bases, and also brings a very particular kind of color to the story as well, a warmth and decency that you need because of the dimensions of the betrayal for which he is inadvertently responsible in the story. I think he’s perfect for the part and the part is perfect for him,” said Madden.

Gyllenhaal expands, “What’s interesting to me is that Hal goes into Robert’s house, the house of a man who has come up with the most incredible things, to search for some sanity from this man who he regards as a god. Then he loves from afar the daughter of the man he respects until eventually he comes to terms with loving her for who she is. That’s Hal’s journey for me.”

Davis says, “Jake’s smart which is not always easy to find in a young actor – there’s something otherworldly about Jake in that he’s very sweet and tender but at the same time has a great deal of momentum and energy so I think he was a really good choice to play Hal. I think they were hard pressed to find an actor who could take on the role of a mathematician but he is bright enough.”

Claire/Hope Davis

John Madden explains Claire, “I think as it’s a richly written and richly imagined piece, in some ways the character of Claire can be seen as an external force who does not understand, but actually the character of Claire is the orange pit that’s squeezed out of the pressure cooker of the family because Catherine, the younger daughter, has this incredibly close and instinctive symbiotic relationship with their father. Claire has escaped in a certain sense, but at the same time she’s been the enabler of the family – supporting them from far away. This causes tremendous friction between the two sisters, because Claire wants to feel that she’s doing her bit and is completely insensitive in a way to what has been going on in Catherine’s life. She represents the forces of the outside world and is the thing that pries everything open.”

Madden adds, “Hope is a gift to this piece really – a sensational actress who I think everybody in the profession knows about and everybody who sees any number of independent movies certainly knows about. She has a depth to her and an uncanny comic sense and a richness and layering to her performance that brings the part amazingly to life. Not through any fault of the writing, there is a quality about that character that could most easily lend itself to satire simply because of who she believes herself to be. She’s somebody who mythologizes her life and there are traps there for the wrong actor, particularly in the effect she has on Catherine, and Hope is just wonderful. She brings a complexity to the role so that the relationship between the sisters has a kind of febrile life to it that’s wonderful.”

Gyllenhaal continues, “I think Hope is an incredible actress – the thing that is inherent in this piece of material that we don’t really always see, that Hope brings every day, is the humor. It’s like a breath of fresh air in such a dramatic piece of material, to have somebody that finds the irony in things. It’s an incredible performance to watch.”

The Story/Relationships

Gwyneth Paltrow really appreciates what the script has to say, “It’s a very beautiful piece in that it explores mental illness and complications between people, but it’s a very triumphant uplifting story in the end – we are with Catherine all the time, and by the end she’s able to make the necessary breakthroughs so that you think she’s going to be alright and live an interesting life. I think the themes in it are so emotionally honest that it’s very uplifting and not a somber piece at all.”

Gyllenhaal adds, “It’s a beautiful story that really moved me, the primary idea being essentially about someone letting go of one person and being able to fall in love with someone else and accept their own mind. It’s not very often that something so cerebral and intellectual can move you emotionally, but in this case it does.”

Father/Daughter

Paltrow says, “In the present day Catherine has given up years really to move back in with her father and look after him and she’s been very reticent to put him in an institution, especially as he had a nine month remission at a certain point and he was teaching again and advising students and I think she is always living with the possibility that he could snap out of it again. And they’re so close and connected with one another that they have this symbiotic thing between them and they’re really each other’s life force, so when he dies it completely turns her world upside down.”

Hopkins continues, “I think he’s obsessively proud of his daughter Catherine because she’s a mathematician as well. She’s brilliant in her own way.”

Catherine/Hal

Paltrow says, “Catherine really wants to be alone and does not like the idea of anyone invading her house which for years has been the only place where she is safe. And again, being so lonely, having this math student upstairs is comforting to her, but she’s not very receptive to him. I think that she worries that she might inherit her father’s mental instability and I think that she is a bit unstable and is clinging to certain things that in her mind keep her sane and moving forward. Then through knowing Hal she starts to let down her guard a bit and make herself more emotionally available which then backfires on her and puts her in a complete tail spin.”

Catherine/Claire

Jeff Sharp believes that the partnering of Paltrow and Davis has made the on screen sisters’ relationship all the more interesting. Sharp explains, “Hope Davis has a real cachet and edge, and an artistic credibility. When that is combined with Gwyneth Paltrow’s leading lady stardom then something really exciting happens. And the fact that they’re playing sisters makes it all the more remarkable because they’re not exactly from the same perspective, and Claire and Catherine are from very different perspectives as well.”

Davis adds, “The relationship as it’s written bears all the complexities that you would find within a family where there’s a lot of competition. I think the two of them have always really struggled and have a deep love for one another but actually never really got

along or understood one another's points of view. So they clashed tremendously even though they have many similarities and fundamentally although they don't get along, they're all each other has now."

Paltrow continues, "Claire is very intent on organizing everybody physically, emotionally, sartorially and every conceivable way and Catherine just find her to be appalling and really difficult to take and doesn't have a lot of respect for her sister. At the same time they are sisters and there is that love there – it's a complicated relationship. Claire sweeps in after their father has died and starts to re-organize everything and really upsets the balance that Catherine has created for herself. No matter how unhealthy it might appear to the outside world, Catherine's way of living her life makes perfect sense to her. Claire comes in and decides that she's living it all wrong and it's unhealthy and she's going to sell the house and it's very tough on Catherine."

The Proof

Madden explains, "The proof in its primary sense, the proof of the title, refers to a mathematical formulation in which a particular conjecture or hypothesis as we would understand it can be proved by mathematical deduction to be true. The film sets this theoretical assumption against the world of human experience: a place where no such certainties are on offer"

Robert Kessel continues, "The movie is about many things, the different aspects of proof, and what we can prove about our feelings and what do we inherit from our parents. But it also hits deeper into these core relationship issues both romantic and familial — how do you restart a new relationship after betrayal, do we become our parents, and who assumes responsibility for caring for them later. David was able to skillfully to weave all of these larger issues into his play."

Jeff Sharp adds, "The beauty of David's play is that while this mathematical proof is at the core of the play, David gives us all a break and really doesn't force us to have to go through any rigorous mathematical equation through the text. It's elegantly woven into the drama without ever being obtrusive or off-putting."

Anthony Hopkins made clear his aversion to mathematics. He contends, "I don't understand how to add two and two – I don't have this kind of mind. I'm fascinated, but I don't understand math at all."

Jake Gyllenhaal feels the same way by adding, "I was the worst math student in high school – it was my worst subject in school so I wasn't that interested in learning a lot about math for this role. For me it was more about finding the emotional truth underneath the math."

Locations

PROOF filmed over eight weeks on location in Chicago and London in the autumn of 2003.

Most of the exteriors for the film were shot on location in Chicago where the film is set. One of the main exterior locations was the University of Chicago. Sharp explains, “We scouted a number of locations for the University scenes, but when it came down to it, the University of Chicago was the only place that PROOF could be filmed. The campus is, I think, one of the most consistently beautiful college campuses in the country. It’s unique in that it was built all at the same time with the support of the Rockefeller family, so there is this incredible Gothic architecture which has created a perfect, idyllic college setting.”

Hart continues, “The University has a great math department – the only university in the United States that has many Nobel Laureates. It’s also another character in the play. The university is so iconographic – academia is meant to be safe and secure in a certain way and yet you find two characters that are very insecure in an insulated world and how they survive. Whilst they may not be able to survive elsewhere, they are able to co-exist in that environment.”

David Auburn attended The University of Chicago, and it provides the perfect background for a story of academic genius since seventy-five Nobel Laureates have been faculty members, students or researchers at the University at some point in their careers. The University’s first Nobel Laureate was Albert A. Michelson, who was recognized in 1907 for his measurements of the speed of light. Michelson was the first American to win the Nobel Prize in any of the sciences.

The exterior of Robert’s house was shot in the Hyde Park area of Chicago. However, all of the interiors of the house were shot on a stage at Elstree Studios in London where the entire house was rebuilt..

The winter garden and summer house scenes were shot at Turville Heath near London and the Northwestern University scenes were shot at the GlaxoSmithKline complex near Stevenage.

Starring Gwyneth Paltrow, Anthony Hopkins, Jake Gyllenhaal and Hope Davis, PROOF is directed by John Madden and written by David Auburn and Rebecca Miller based on the play by David Auburn. John Hart, Jeff Sharp, Robert Kessel and Alison Owen produce the film with Mark Cooper as co-producer.

About the Cast

Gwyneth Paltrow – Catherine

Since Gwyneth Paltrow's remarkable performance in the critically acclaimed 'Flesh and Bone' opposite Meg Ryan and Dennis Quaid, Hollywood has taken a keen interest in the future of this talented actress. Her role as Viola de Lessups opposite Joseph Fiennes in John Madden's 'Shakespeare in Love' garnered her a Golden Globe Award, a Screen Actors Guild Award and an Academy Award for Best Actress.

She was most recently seen in "Sky Captian and the World of Tomorrow", an adventure film, co-starring Jude Law and Angelina Jolie. Paltrow was also recently seen starring opposite Daniel Craig in "Sylvia". The film tells the story of the relationship between Sylvia Plath and Ted Hughes. Paltrow received an Olivier Award nomination for Best Actress for her work on the play "Proof" in London. She is currently in production on the Truman Capote bio pic "Every Word is True" portraying singer Peggy Lee and on the comedy "Running With Scissors" co-starring Annette Benning.

Paltrow's film credits include Neil LaBute's "Possession", a romance also starring Aaron Eckhart, a cameo appearance in "Austin Powers 3" and the critically acclaimed Wes Anderson film "The Royal Tenenbaums" in which she starred opposite Gene Hackman, Anjelica Huston and Ben Stiller. She also starred in the Peter and Bobby Farrelly-directed "Shallow Hal" co-starring Jack Black and Jason Alexander. Additional credits include roles in Jennifer Jason Leigh and Alan Cumming's "The Anniversary Party" opposite Cumming, Leigh, John C. Reilly, Kevin Kline, Phoebe Cates and Parker Posey, as well as "Duets", a film directed by her father Bruce Paltrow, and in Miramax Films' "Bounce" opposite Ben Affleck.

Paltrow has appeared in director Anthony Minghella's "The Talented Mr. Ripley" opposite Matt Damon, Jude Law, and Cate Blanchett and in the hit film "A Perfect Murder" opposite Michael Douglas and Viggo Mortensen, as well as in the critically acclaimed and international box office hit film from Miramax Films, "Sliding Doors". Other film credits include Miramax Films' "Emma" directed by Doug McGrath, "Great Expectations" opposite Ethan Hawke, "The Pallbearer" opposite David Schwimmer, "Seven", "A View From The Top", "Moonlight and Valentino", "Jefferson in Paris", "Mrs. Parker and The Vicious Circle", "Malice", "Hook", and "Shout".

She has also received rave reviews in a sell-out run at Williamstown, Massachusetts Theater Festival's production of 'As You Like It' in the role of Rosalind.

Born in Los Angeles where she spent the first eleven years of her life, Paltrow stems from a very close-knit family deeply entrenched in the entertainment industry. Her father, Bruce Paltrow, who died in 2002, was a highly successful producer ('St. Elsewhere', 'The White Shadow') and her mother is the award-winning actress Blythe Danner. Paltrow and her younger brother Jake spent their early childhood in Los Angeles where she attended St. Augustine by the Sea (now known as Crossroads).

At the age of eleven, her family moved to New York and she enrolled in the Spence School from where she would later graduate. Paltrow enrolled in the University of California at Santa Barbara with the intention of majoring in Art History. She quickly

learned that college life was not something she felt committed to and withdrew from school despite her father's strong recommendation to remain. It wasn't until he caught her moving performance in the Williamstown Theater production of "Picnic" starring opposite her mother and Tony Goldwyn did he lend his support in her pursuit of an acting career.

Paltrow currently resides in New York City and London.

Anthony Hopkins – Robert

Hopkins received an Academy Award for his performance in "The Silence of the Lambs" (1991) and was subsequently nominated in the same category for his performances in "The Remains of the Day" (1993) and "Nixon" (1995). He also received a Best Actor BAFTA for "The Remains of the Day". In 1993, he starred in Richard Attenborough's "Shadowlands" with Debra Winger, winning numerous critics awards in the U.S. and Britain. In 1998, he was nominated as Best Supporting Actor for his performance in "Amistad".

In 2001, Hopkins starred in the sequel to "The Silence of the Lambs", "Hannibal", with Julianne Moore. Directed by Ridley Scott, the blockbuster film grossed over \$100 million in the U.S. He also recorded narration for the 2000 holiday season's hit film "Dr. Seuss' How the Grinch Stole Christmas".

Hopkins very numerous recent film credits include Martin Brest's "Meet Joe Black" Jon Turteltaub's "Instinct", Julie Taymor's "Titus", a film adaptation of Shakespeare's "Titus Andronicus" with Jessica Lange, James Ivory's "Howard's End" and the title role in "Surviving Picasso", Francis Ford Coppola's "Bram Stoker's Dracula", Edward Zwick's "Legends of the Fall", Alan Parker's "The Road to Wellville", Lee Tamahori's "The Edge" opposite Alec Baldwin and written by David Mamet, Martin Campbell's "The Mask of Zorro" co-starring Antonio Banderas and Catherine Zeta-Jones and Stephen Spielberg's "Amistad".

Hopkins made his directorial debut in 1995 with "August", an adaptation of Chekhov's "Uncle Vanya" for which he composed the musical score and also played Vanya.

Earlier films include "84 Charing Cross Road", "The Elephant Man", "Magic" and "A Bridge Too Far". "The Bounty" and "Desperate Hours" were his first two collaborations with Dino de Laurentis Company.

In American television, he received two Emmy Awards for "The Lindbergh Kidnapping Case" (1976) in which he portrayed Bruno Hauptmann, and "The Banker" (1981) in which he portrayed Adolph Hitler.

Born December 31, 1938 in Margum near Port Talbot Wales, Hopkins is the only child of Muriel and Richard Hopkins. His father was a banker. He was educated at Cowbridge Grammar School. At 17, he wandered into a YMCA amateur theatrical production and knew immediately that he was in the right place. With newfound enthusiasm, combined with proficiency at the piano, he won a scholarship to the Welsh College of Music & Drama in Cardiff where he studied for two years (1955-1957).

He entered the British Army in 1958 for mandatory military training, spending most of the two-year tour of duty clerking the Royal Artillery unit at Bulford.

In 1960, he was invited to audition for Sir Laurence Olivier, then director of the National Theater at the Old Vic. Two years later, Hopkins was Olivier's understudy in Strindberg's "Dance of Death". Hopkins made his film debut in 1967, playing Richard Lionheart in "The Lion in Winter", starring Peter O'Toole and Katherine Hepburn. He received a BAFTA nomination and the film received an Academy Award as Best Picture.

American television viewers discovered Hopkins in the 1973 production of Leon Uris' "QBVI11", the first American mini-series, in which he played the knighted Polish-born British physician Adam Kleno who is ultimately destroyed by his wartime past.

The following year, he starred on Broadway in the National Theater production of "Equus" and later mounted another production of the play in Los Angeles where he lived for 10 years, working extensively in American films and television.

After starring as Captain Bligh in "The Bounty" (1984), he returned to England and the National Theater in David Hare's "Pravda", for which he received the British Theater Association's Best Actor Award and The Observer Award for Outstanding Achievement at the 1985 Laurence Olivier Awards. During this time at the National he starred in "Antony and Cleopatra" and "King Lear".

Hopkins has also appeared in the feature adaptation of Stephen King's "Hearts in Atlantis" for director Scott Hicks, the action comedy "Bad Company", co-starring Chris Rock, "The Human Stain", opposite Nicole Kidman and directed by Robert Benton, the box-office hit prequel to "The Silence of the Lambs", "Red Dragon", co-starring Ed Norton, Ralph Fiennes and Emily Watkins, and "Alexander" opposite Colin Farrell, Angelina Jolie, directed by Oliver Stone. He will next be seen in "All The Kings Men" with Jude Law, Sean Penn, Kate Winslet, directed by Steven Zaillian and "The World's Fastest Indian" directed by Roger Donaldson.

Hopkins became a U.S. citizen in 2000.

Jake Gyllenhaal – Hal

Jake Gyllenhaal has established himself as one of the most promising young actors of his generation. With an impressive and diverse list of film credits, he continues to gain attention from audiences and critics alike with each new character that he brings to life. This year's performance will serve as no exception and will continue to add to his series of powerful performances.

Gyllenhaal will next be seen starring in "Jarhead" directed by Sam Mendes and also starring Jamie Foxx, Peter Sarsgaard, and Chris Cooper. The film is based on former Marine Anthony Swofford's best-selling 2003 book about his pre-Desert Storm experiences in Saudi Arabia and about his experiences fighting in Kuwait. Gyllenhaal will also be seen starring in the highly anticipated adaptation of "Brokeback Mountain" playing the coveted role of Jack opposite Heath Ledger, Michelle Williams, and Anne Hathaway. The film chronicles an intense relationship between two Wyoming stockmen. Ang Lee directs.

Gyllenhaal will next begin production on “Zodiac”, a serial-killer thriller to be helmed by David Fincher. Gyllenhaal will portray Grasmith, a San Francisco Chronicle cartoonist who began tracking the mystery of the serial killer, The Zodiac, who terrorized the San Francisco area from 1966 through 1978, committing at least 37 murders and documenting his exploits in taunting letters sent to the newspaper.

Gyllenhaal’s recent credits include the international box office success “The Day After Tomorrow”. He was nominated for an Independent Spirit Award for Best Actor in the critically acclaimed “Donnie Darko” with his poignant portrayal as the title character. A favorite at the 2002 Sundance Film Festival, the film was directed by first-timer Richard Kelly and co-stars Drew Barrymore, Jena Malone, and Noah Wyle. That same year at Sundance, Gyllenhaal also starred in the favorite “The Good Girl” portraying a young man who falls in love and has a torrid affair with a married woman played by Jennifer Aniston. Directed by Miguel Arteta the film also stars John C. Reilly, Zooey Deschanel, and Tim Blake Nelson.

Gyllenhaal’s other credits include “Moonlight Mile” written and directed by Brad Silberling and starring opposite Dustin Hoffman, Susan Sarandon, and Holly Hunter, “Lovely and Amazing” a comedy starring Catherine Keener and Brenda Blethyn, “Bubble Boy” opposite Swoosie Kurtz and Marley Shelton, “October Sky” directed by Joe Johnston and starring Chris Cooper, William Lee Scott, Chad Lindberg, and Laura Dern. Additional film credits include “Josh and S.A.M.”, “Dangerous Woman” with Debra Winger, “City Slickers” where he played Billy Crystal’s son, and “Bop Gun” where he played Robin Williams’s son in the highly acclaimed episode of the television series “Homocide”.

Marking his theater debut, Gyllenhaal appeared on the London stage in Kenneth Lonergan’s revival of “This Is Our Youth” along side Hayden Christensen and Anna Paquin. He received exceptional critical acclaim, earning him an Evening Standard Theater Award as Outstanding Newcomer.

Gyllenhaal currently resides in Los Angeles.

Hope Davis – Claire

Following successive critically-acclaimed turns in “About Schmidt”, “American Splendor”, and “The Secret Lives of Dentists”, chameleon-like actress Hope Davis continues her repertoire of varied roles in a number of highly anticipated films.

Davis recently starred with Greg Kinnear and Pierce Brosnan in the black comedy “Matador”, centering on a friendship between a globetrotting assassin and a gullible young couple from the Denver suburbs. Written and directed by Richard Shepard, and produced by Irish Dream Time principals Brosnan and Beau St. Clair along with Furst Films’ Sean Furst and Bryan Furst.

Hope Davis was named 2003 Best Actress of the Year by the New York Film Critics Circle for her work in two of the year’s most critically acclaimed independent features – “American Splendor”, directed by Shari Springer Berman and Robert Pulcini and Alan Rudolph’s “The Secret Lives of Dentists”. She won a Golden Globe Award nomination for her portrayal of Joyce Brabner the fiercely intelligent, sardonic wife and collaborator

to Paul Giamatti's Harvey Pekar, in "American Splendor" (LA Film Critics' Best Picture of 2003). A fixture on 2003 Top 10 lists, "American Splendor" captured the Grand Jury Prize – Dramatic Competition at Sundance; Best Film Un Certain Regard in Cannes and the Grand Jury Prize in Montreal's Just For Laughs Festival.

Davis received an IFP Spirit Award nomination for her performance opposite Campbell Scott in "The Secret Lives of Dentists". She first garnered critical attention for her work in a trio of independent hits – Greg Mottola's "The Daytrippers", Bart Freundlich's "The Myth of Fingerprints" and Brad Anderson's "Next Stop Wonderland" distributed by Miramax Films.

Her filmography also includes "Hearts in Atlantis" opposite Anthony Hopkins, "The Imposters", the political thriller "Arlington Road" with Jeff Bridges and Tim Robbins, Lawrence Kasdan's "Mumford", and "Duma" opposite Campbell Scott for director Carroll Ballard.

On stage, Davis most recently starred in Rebecca Gilman's 'Spinning Into Butter' at Lincoln Center. In addition to 'Camino Real' at the famed Williamstown Theater Festival, her credits also include Lincoln Center productions of 'Ivanov' opposite Kevin Kline and 'Two Shakespearean Actors'. Off-Broadway, Davis has appeared in 'Pterodactyls', 'The Food Chain', 'The Iceman Cometh' and David Mamet's 'Speed the Plow', directed by Joel Schumacher.

Davis resides in Manhattan with her husband, actor Jon Patrick Walker, and daughter Georgia.

About the Crew

John Madden – Director

Madden's previous collaboration with Gwyneth Paltrow, 'Shakespeare in Love', was a box office smash hit and garnered seven Academy Awards, four BAFTAs and three Golden Globe Awards.

His previous film 'Mrs. Brown' starring Judi Dench and Billy Connolly received two Academy Awards and his other film credits include 'Captain Corelli's Mandolin' starring Nicolas Cage and Penelope Cruz, 'Golden Gate' starring Matt Dillon and Joan Chen and 'Ethan Frome' with Liam Neeson, Patricia Arquette and Joan Allen.

Madden's U.K. television credits include BBC productions of 'Poppyland', 'Meat' which starred Johnny Lee Miller and 'Truth or Dare' which won the Scottish BAFTA for Best Single Drama. Granada productions include 'The Return of Sherlock Holmes', 'A Wreath of Roses' with Trevor Eve, 'After The War', and 'Prime Suspect' with Helen Mirren which was nominated for a BAFTA for Best Series, the Henson/Channel 4 production of 'The Storyteller – The Greek' with Michael Gambon which won the BAFTA for Best Children's Programme, Central's 'The Widowmaker' which received a BAFTA nomination for Best Film and Zenith's 'Inspector Morse' series IV, V and VI with John Thaw. In the United States he has directed 'Wings' for PBS, which was nominated for the Prix Italia and 'Grown Ups' for Showtime.

Madden's U.K. theater credits include productions of 'Proof' at the Donmar Warehouse with Gwyneth Paltrow, and 'Wings' and 'Caritas Christi' for the National Theater. His numerous U.S. theater credits include Broadway productions of 'Wings' for which Constance Cummings won the Tony Award for Best Actress, 'Grown Ups' with Bob Dishy and Frances Sternhagen and 'Beyond Therapy' with Diane Wiest and John Lithgow. At the Yale Repertory Theater he has directed 'The Bundle', 'Measure for Measure' with Christopher Walken and Frances Conroy, and 'The Suicide'. Other theater credits include the N.Y. Shakespeare Festival/N.Y. Public Theater production of 'Cinders' with Christopher Walken and 'Salonika' with Jessica Tandy and Elizabeth Wilson also at the N.Y. Public Theater, 'Grown Ups' and 'An American Comedy' at the Mark Taper Forum and 'Mrs. Warren's Profession' at the Roundabout Theater, New York.

For U.S. National Public Radio, Madden has also directed 'Wings' which won the Prix Italia, 'Star Wars', a thirteen-part adaptation, and 'The Empire Strikes Back', a ten-part adaptation, of George Lucas' films with Mark Hamill and Anthony Daniels.

Madden is currently in pre-production on an adaptation of the Elmore Leonard thriller 'Killshot.'

John Hart – Producer

John Hart is a founding partner of Hart Sharp Entertainment, based in New York City.

Prior to founding Hart Sharp, John's Broadway and off-Broadway productions over the last twenty years include "Guys and Dolls", "The Who's Tommy", "Hamlet" with Ralph Fiennes, and "How to Succeed in Business Without Really Trying", starring Matthew Broderick. During this time, John also executive produced several films including Todd Haynes' "Safe", Peter Cohn's "Drunks", Cindy Sherman's "Office Killer" and Hannah Weyer's "Arresting Gena"

Along with his business partner Jeff Sharp, John has produced a series of critically acclaimed independent films, including:

"Boys Don't Cry" (1999), written and directed by Kimberly Peirce and starring Hilary Swank (who won Best Actress awards at both the Golden Globes and the Academy Awards for her performance) and Chloe Sevigny (nominated for supporting actress at both the Golden Globes and the Academy Awards).

"You Can Count on Me" (2000), written and directed by Kenneth Lonergan and starring Laura Linney and Mark Ruffalo. Laura Linney was nominated for Best Actress at the Golden Globes and the Academy Awards. Lonergan was nominated for Best Original Screenplay at both the Academy Awards and the Golden Globes.

"Nicholas Nickleby" (2002), adapted from the novel by Charles Dickens and directed by Douglas McGrath. The film's producers were nominated for Best Film (Comedy/Musical) at the Golden Globes.

"A Home at the End of the World" (2003), based on the novel by Michael Cunningham, written by Michael Cunningham, and directed by Michael Mayer, the film stars Colin Farrell, Robin Wright Penn and Sissy Spacek.

"P.S.". (2003), based on the novel by Helen Schulman, written and directed by Dylan Kidd, the film stars Laura Linney, Marcia Gay Harden, Gabriel Byrne, Paul Rudd, and Topher Grace.

In Post-Production:

"The Night Listener", based on the novel by Armistead Maupin, adapted by Maupin and Terry Anderson, directed by Patrick Stettner ("The Business of Strangers") and starring Robin Williams, Toni Collette, Sandra Oh, Rory Culkin and Bobby Cannavale.

By virtue of the company's New York locale, Hart Sharp films derive much of their inspiration from both the literary and theatertheater worlds. Upcoming projects reflect this influence, including:

"Evening", based on the novel by Susan Minot, adapted by Michael Cunningham, to be directed by Jonathan Caouette ("Tarnation"). To be produced in partnership with partner Focus Features.

"Revolutionary Road", based on the classic novel by Richard Yates, adapted by Justin Haythe ("The Clearing") and starring Kate Winslet. To be produced with BBC Films.

Future projects in development include James Kaplan's novel "Two Guys from Verona", Ed Wintle's novel "Breakfast with Tiffany", and Amy Fine Collins' novel "God of Driving". Playwright Donald Margulies ("Dinner with Friends") has signed on to adapt the T.C. Boyle short story "Achates McNeil". In addition, Hart Sharp is developing the real life story "The Women's Maintenance Club" with New Line.

John Hart received his BA from Dartmouth College in 1975.

Jeff Sharp – Producer

Jeffrey Sharp is a founding partner of Hart Sharp Entertainment based in New York City. Over the past six years, Jeff and his business partner John Hart have produced the hit Broadway musical "Chicago" as well as a series of Academy Award and Golden Globe nominated independent films including:

"Boys Don't Cry" (1999), written and directed by Kimberly Peirce and starring Hilary Swank (who won Best Actress awards at both the Golden Globes and the Academy Awards for her performance) and Chloe Sevigny (nominated for supporting actress at both the Golden Globes and the Academy Awards).

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Jeff started his career in Los Angeles, working for directors Oliver Stone and Joel Schumacher. He is a founding member of the Hamptons International Film Festival, where he served as Director of Development as well as being on the board of The Literacy Partners.

Jeff holds a BA from Colgate University and an MFA from the Graduate Film Division at Columbia University.

Alison Owen – Producer

Alison Owen established Ruby Films with Neris Thomas in 1999. Prior to founding Ruby, Owen worked in various capacities in production, distribution and development before becoming a producer, initially of pop videos and commercials, then documentaries and television, finally moving into film.

Her television successes included the Channel 4 series 'Diary of a Teenage Health Freak', which won the RTS Award for Best Youth Program, and the BAFTA nominated 'End of an Era' which won the Silver Rose at Montreux.

In 1991 Owen produced Peter Chelsom's 'Hear My Song', written by Chelsom and Adrian Dunbar. Nominated for a Golden Globe and several BAFTAs, 'Hear My Song' won Best Comedy Film at the Comedy Awards and earned Owen a nomination for Most Promising New Producer by the Producers Guild of America. Following this she went on to produce 'The Young Americans' (1993), directed by Danny Cannon and starring Harvey Keitel and Viggo Mortensen.

In 1995 Owen completed 'Moonlight and Valentino', her first collaboration with actress Gwyneth Paltrow. Written by Ellen Simon and directed by David Anspaugh the film also starred Kathleen Turner, Whoopi Goldberg and Elizabeth Perkins.

In 1998 Owen produced Shekhar Kapur's 'Elizabeth' (1998), for Working Title Films. 'Elizabeth' proved to be one of the success stories of the year and having spent many weeks in both the US and UK Top Ten, went on to earn 7 Academy Award and 12 BAFTA nominations, garnering 1 and 5 respectively.

Owen worked again with Paltrow on Christine Jeffs' 'Sylvia', a film exploring the passionate, yet often turbulent, relationship between the poets Sylvia Plath and Ted Hughes. Also starring Daniel Craig, 'Sylvia' has received critical acclaim in the US and was recently the Closing Night Gala for the London Film Festival.

Owen has recently completed shooting on 'Shaun of the Dead', a rom-com-zom she executive produced for WT2 (Working Title Films), directed by Edgar Wright from a story by Simon Pegg, starring Pegg, Jessica Stevenson and Dylan Moran.

Her forthcoming films include 'Love & Hate', directed by Dominic Savage for BBC Films and the UK Film Council.

Owen is currently developing 'The Siege of Krishnapur', based on the Booker prize-winning novel by J.G. Farrell, from a screenplay by Jim Barton and to be directed by Stephen Frears for Working Title, 'Love & Other Disasters' written and to be directed by Alek Keshishian ('Truth or Dare: In Bed with Madonna') and 'The Death of Sweet Mister' written and to be directed by John Brownlow ('Sylvia'), adapted from the novel by Daniel Woodrell.

Also in development are 'The Other Boleyn Girl' which Ruby will produce with BBC Films, based on the best-selling historical novel by Philippa Gregory; 'Brick Lane' by Booker-nominated Monica Ali, to be written by Laura Jones ('An Angel at my Table', 'Angela Ashes') and to be produced with the UK's Film Four; 'Rachel's Holiday' based on the best selling novel by Marian Keyes; and 'Diamond' by Joan Hannington, to star Gwyneth Paltrow, based on the novel *I Am What I Am* detailing Joan's adventures as the UK's most successful diamond thief.

Ruby Films also has a thriving TV division, having recently produced 'Harry on the Boat' for Sky Pictures, co-producing a spin-off twenty-four part series that has just gone into its second season.

Owen holds a B.A (Hons) from University College London

Robert Kessel – Producer

Kessel joined Hart Sharp Entertainment in September of 1999 as Head of Production, in which he oversees the production and development of the HSE slate.

At Hart Sharp, Kessel has recently produced ‘P.S.’ and ‘A Home at the End of the World’. Past production include ‘Just Another Story’, the directorial debut of GQ, which premiered on Showtime. He also executive produced John Leguizamo’s directorial debut, ‘Undefeated’, which premiered on HBO. Kessel served as an executive producer on ‘Nicholas Nickleby’ (United Artists), which was written and directed by Douglas McGrath, and nominated for the Golden Globe for Best Picture, and he also produced the film ‘Lift’, written and directed by DeMane Davis and Khari Streeter, which was nominated for two 2002 Independent Spirit Awards and which premiered in June 2002 on Showtime.

Kessel is currently in post-production with ‘The Night Listener’, based on the novel by Armistead Maupin, adapted by Maupin and Terry Anderson, directed by Patrick Stettner (“The Business of Strangers”) and starring Robin Williams, Toni Collette, Sandra Oh, Rory Culkin and Bobby Cannavale.

Future projects in development include James Kaplan’s novel “Two Guys from Verona”, Ed Wintle’s novel “Breakfast with Tiffany”, and Amy Fine Collins’ novel “God of Driving”. Playwright Donald Margulies (“Dinner with Friends”) has signed on to adapt the T.C. Boyle short story “Achates McNeil”. In addition, Hart Sharp is developing the real life story “The Women’s Maintenance Club” with New Line.

Before joining Hart Sharp, Kessel served as a Vice President of Acquisitions at Miramax Films for five years. While at Miramax, he was involved in the acquisition of a number of independent and foreign films, most notably Jan Sverak’s 1996 Foreign Language Oscar and Golden Globe winner ‘Kolya’, Majid Majidi’s ‘Children of Heaven’ (1998 Oscar Nominated), Caroline Link’s ‘Beyond Silence’ (1997 Oscar Nominated), Chris Eyre & Sherman Alexie’s ‘Smoke Signals’ (Audience Award and Grand Prize, Sundance 1998), and Doug Liman’s ‘Swingers’. Before working at Miramax, he worked with Stephen Chao as Director of Development at Chao, Inc. in Los Angeles, which had an overall deal with Twentieth Century Fox. He started his career at New Line Cinema. Kessel holds a B.A. in political science and film from Vassar College.

Mark Cooper – Co-Producer

Cooper’s feature film credits include BBC Films’ ‘I Capture the Castle’, and Miramax Films’ ‘Chocolat’ and ‘Blow-Dry’. As a Line Producer he has worked on ‘Hoofbeat’, ‘Shakespeare in Love’, ‘The Misadventures of Margaret’, ‘The Wings of the Dove’, ‘Twelfth Night’, ‘Romeo and Juliet’ and ‘The Madness of King George’. As a Production Supervisor, he has worked on ‘Swan Song’ and ‘Peter’s Friends’.

Most recently, Cooper produced ‘Keen Eddie’ a twelve-hour U.S. network television drama with Paramount British Pictures.

Cooper was Head of Production at Renaissance Films from 1991-1996 and a member of the Television South management team (Film Drama) from 1987-1991.

David Auburn – Screenwriter

Auburn is the author of the play ‘Proof’, which premiered at the Manhattan Theater Club in May 2000, and opened at Broadway’s Walter Kerr Theater on October 24, 2000. The play won the 2001 Pulitzer Prize for Drama and Best Play, Best Director and Best Actress at the 2001 Tony Awards.

Auburn’s plays include ‘Skyscraper’ (Greenwich House), ‘Fifth Planet’ (New York Stage and Film), ‘Miss You’ (HBO Comedy Arts Festival) and ‘The Next Life’ (Juilliard School). His short play ‘What do you Believe About the Future?’ appeared in *Harper’s Magazine* and has been adapted for the screen.

Rebecca Miller – Screenwriter

Rebecca Miller’s third feature film, “The Ballad of Jack and Rose”, which she directed from her own screenplay stars Daniel Day-Lewis and Catherine Keener. It follows closely on the critical success of Miller’s second feature film, ‘Personal Velocity: Three Portraits’. Miller adapted the screenplay of ‘Personal Velocity’ from a book of her own short stories, published by Grove Atlantic in 2001. A.R. Gurney, author of *Love Letters*, called *Personal Velocity* “...richly evocative, sexy as hell, and thick with dramatic event...a startling debut.” ‘Personal Velocity’ received the Grand Jury Prize at Sundance as well as the John Cassevetes Spirit Award for Independent Filmmaking.

Miller studied painting at Yale University, and then moved to New York City, where she showed at the Leo Castelli and Victoria Munroe Galleries, and began to make a series of short films. In 1995, she wrote and directed her first feature film ‘Angela’, which won the Gotham Award, as well as the Filmmakers’ Trophy and the Cinematography award at Sundance.

As an actress, Miller worked with such directors as Peter Brook, Mike Nichols, Paul Mazursky and Alan Pakula.

Miller recently completed a book of drawings, *A Woman Who*, published by Bloomsbury and currently in bookstores.

Alwin Küchler B.S.C. – Director of Photography

A long time collaborator with director Lynne Ramsay, Küchler has worked with her on ‘Morvern Callar’ for which he won the BIFA Award for Best Technical Achievement, the Kodak Prize for Cinematography at the Dinard Film Festival, a European Film Award nomination for Best European Cinematographer and the International Film Award, Stockholm for Best Cinematographer. Other collaborations with Ramsay include her first feature ‘Ratcatcher’ and the short films ‘The Gas Man’ and ‘Kill the Day’.

Küchler’s other feature film credits include Michael Winterbottom’s ‘Code 46’ and ‘The

Claim' for which he won Best Director of Photography at the Valladolid International Film Festival, Spain, Roger Michell's 'The Mother', Damien O'Donnell's 'Heartlands', Peter Cattaneo's 'Lucky Break' and Ngozi Onwurah's 'Welcome to the Terrordome'.

Television dramas include Stephen Frears' 'The Deal', 'In a Land of Plenty' and Ngozi Onwurah's short films 'I Bring You Frankincense' and 'Flight of the Swan'.

His documentaries include Kevin MacDonald's 'One Day in September', which won the Academy Award for Best Documentary, 'Looking for Love' and Ngozi Onwurah's 'Benin Tales', 'Beyond the Veil', 'Monday's Girls' and 'Who Stole the Veil'.

Küchler has also worked on numerous commercials, pop promos and corporate films.

Mick Audsley – Editor

Audsley previously collaborated with director John Madden on 'Captain Corelli's Mandolin' and additional editing on 'Shakespeare in Love'.

A long time collaborator with Stephen Frears, Audsley has edited 'Dirty Pretty Things', 'High Fidelity', 'The Van', 'The Snapper' for which he won the BAFTA for Best Editing, 'Hero', 'The Grifters', 'Dangerous Liaison' for which he was BAFTA nominated, 'Sammy and Rosie Get Laid', 'Prick up your Ears', 'My Beautiful Laundrette', 'The Hit', 'Loving Walter', 'Walter & June' and 'Walter'.

Audsley's numerous other film credits include Mike Newell's 'Mona Lisa Smile', 'Soursweet' and 'Dance With A Stranger', Neil Jordan's 'Interview with the Vampire' and 'We're No Angels', Jeremiah Chechik's 'The Avengers', Philippe Rousselot's 'The Serpent's Kiss', Terry Gilliam's 'Twelve Monkeys' and Bill Douglas' 'Comrades'.

Alice Normington – Production Designer

Normington's film credits include 'Miranda', 'Very Annie Mary', 'Hilary and Jackie' and 'The James Gang'.

Her television drama credits include 'The Woman in White' for which she won a BAFTA, 'White Teeth' for which she was BAFTA nominated, 'Great Expectations' for which she won the RTS Award for Best Production Design and was BAFTA nominated, 'The Secret World of Michael Fry', 'Saint Ex' and 'The Magician'.

Her theater credits include productions of 'Decadence', 'Rabo Pinocchio', 'Cain', 'Twelfth Night', 'A Flea in her Ear', 'Bremen Coffee' and 'Lynchville'.

Normington's music promo credits include Jamiroquai, three Kylie Minogue videos and The Manic Street Preachers and she has numerous commercials credits.

Jill Taylor – Costume Designer

Taylor's film credits include 'The Life and Death of Peter Sellers', 'Johnny English',

'Two Men Went to War', 'The One and Only', 'Last Orders', 'Crush', 'Born Romantic', 'Purely Belter', 'Elephant Juice', 'This Year's Love', 'Sliding Doors', 'Face', 'The Full Monty', 'Priest' and 'Safe'.

Her television dramas include 'The Tenth Kingdom' for Carnival/Hallmark and BBC productions of 'The Mill on the Floss' for which she received a BAFTA nomination, 'Killing Me Softly', 'Miss Julie', 'Loved Up', 'Meat', 'In the Cold Light of Day' for which she won the RTS Award for Best Costume Design and 'Mama's Back'.

Taylor also has numerous commercials credits.

Rebecca Lafford – Chief Make-Up Artist

Lafford has worked on a number of occasions with Gwyneth Paltrow, namely on 'Sky Captain and the World of Tomorrow', 'Sylvia', 'Shallow Hal', 'View from the Top', 'Possession', 'Shakespeare in Love', 'Sliding Doors' and 'Emma'. Her other film credits include 'Vanity Fair', 'Ever After', 'Titanic', 'Hamlet', 'Surviving Picasso', 'Othello' and Second Unit Department Head on 'Die Another Day', 'The World is Not Enough' and 'Entrapment'.

Her stills credits include *The Daily Telegraph*, Sofa Workshop, Olivetti, Dockers, Lloyds TSB and Sony and her pop promo credits include Kenickie, Fierce and Mis-Teeq.

Nicola Clarke – Chief Hairdresser

A frequent collaborator with Gwyneth Paltrow, Clarke has worked with her on 'View From the Top', 'Possession', 'The Talented Mr. Ripley' and 'Shakespeare in Love'. Her numerous other film credits include 'The Bourne Identity', 'Harry Potter', 'Captain Corelli's Mandolin', 'The Beach' and 'Star Wars – Episode 1'.

Her magazine cover credits include Kate Moss for *British Vogue*, Ewan McGregor, Anna Friel and Kathy Burke for *British Elle*, Sadie Frost for *Marie Claire* and *GQ* and Kylie and Dani Minogue for *Esquire*. Clarke has also worked with a number of photographers including David Bailey, David LaChapelle, Nick Knight, Juergen Teller, Tom Monroe, Donna Trape, Doug Ordway, Ram & Fab and Lorenzo Agius.

She has hair designed and headed the hairdressing team on the following fashion shows: Arcadius Winter/Fall 2000, Arcadius Spring/Summer 2000, Red Godfrey 2000, Jessica Ogden, Marie Keating Cancer Awareness Show Dublin featuring Naomi Campbell, Christy Turlington and Jerry Hall and has worked internationally on many fashion shows as Chief Assistant and Head Colorist to Sam McKnight.