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a **KILLER FILMS** production

GIOVANI RIBELLI

KILL YOUR DARLINGS

A film by
John Krokidas

with

Daniel Radcliffe Dane DeHaan Michael C. Hall

Ben Foster Jack Huston David Cross

Elizabeth Olsen Jennifer Jason Leigh

IN THEATRES

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GIOVANI**RIBELLI**

KILL YOUR DARLINGS

KILL YOUR DARLINGS is the previously untold story of murder that brought together a young Allen Ginsberg (Radcliffe), Jack Kerouac (Huston) and William Burroughs (Foster) at Columbia University in 1944. This is the true story of friendship and murder that led to the birth of an entire generation.

ABOUT THE PRODUCTION

Ginsberg. Kerouac. Burroughs.

Today, the names are iconic, touchstones for a movement that rewrote the rules of American literature, laid the groundwork for seismic shifts in popular and youth culture, and made a collective sacrament of the pursuit of visionary ecstasy.

But before they were icons? They were kids.

In 1944, Allen Ginsberg was a nervous, straitlaced freshman at Columbia University. Jack Kerouac was a washed-up college running back who had lasted all of eight days in the U.S. Navy. William S. Burroughs was a medical school dropout, former door-to-door insect exterminator and budding drug addict, hanging on the fringes of the New York bohemian scene after following a pair of friends from his native St. Louis, Lucien Carr and David Kammerer, to Manhattan. But within months of their assembling to declare and pursue their New Vision for art and literature, Kammerer was dead, stabbed in the heart by his former protégé and lover, Carr. The story of how these three young men came together – and of the brutal murder that both consecrated and fractured their early fellowship – is the subject of director John Krokidas' vivid and passionate debut feature, **KILL YOUR DARLINGS**.

Shot from a script by Krokidas and Austin Bunn, **KILL YOUR DARLINGS** features stunning turns from a sizzling young ensemble that includes Daniel Radcliffe (the Harry Potter series) as the young Allen Ginsberg, Jack Huston (Boardwalk Empire) as Jack Kerouac, Ben Foster (The Messenger) as William S. Burroughs, Dane DeHaan (In Treatment) as Lucien Carr and Michael C. Hall (Dexter) as David Kammerer. Rounded out by a supporting cast that includes Elizabeth Olsen (Martha Macy May Marlene), Jennifer Jason Leigh (Margot at the Wedding), Kyra Sedgwick (The Closer) and David Cross (Arrested Development), **KILL YOUR DARLINGS** tells the true story of the emotional crucible that shaped a trio of literary geniuses.

CAST

Daniel Radcliffe

Dane DeHaan

Michael C. Hall

Ben Foster

Jack Huston

David Cross

Elizabeth Olsen

Jennifer Jason Leigh

Allen Ginsberg

Lucien Carr

David Kammerer

William Burroughs

Jack Kerouac

Louis Ginsberg

Edie Parker

Naomi Ginsberg

CREW

Director/Co-Writer/Producer

Co-Writer

Producers

Executive Producer

Director of Photography

Production Designer

Editor

Costume Designer

John Krokidas

Austin Bunn

Michael Benaroya

Christine Vachon

Rose Ganguzza

Joe Jenckes

Stefan Sonnenfeld

Jared Ian Goldman

Pamela Koffler

Randy Manis

Reed Morano

Stephen Carter

Brian Kates

Christopher Peterson

AN ORIGIN STORY'S ORIGIN STORY

On the most basic level, KILL YOUR DARLINGS is a story about college. Appropriately enough, that's where the film's deepest roots are. The strain of ivy may be different, but the storytellers openly acknowledge the debt the story owes to personal experience.

As co-writer Austin Bunn notes of his friendship with director and fellow writer John Krokidas, John and I were college roommates. We met freshman year at Yale University, and funnily enough a lot of our first-year experiences ended up in this film. The overall arc of the story is grounded in a lot of research, of course, but on a moment-to-moment level, it is quasi- autobiographical.

The pair remained friends as they developed into artists in their own right, Krokidas as an acclaimed filmmaker emerging from the NYU Film Program, and Bunn establishing himself as a successful writer of both fiction and non-fiction after graduating from the renowned Iowa Writers Workshop. Bunn was the first to hit upon the story of the murder of David Kammerer and described it to his friend as a play he was considering writing.

□As he started telling me about this play he wanted to write, recalls Krokidas, I put on my best Jedi Knight mind-control voice, and said 'No, you will not write this as a play. You are going to write this as a screenplay, and I'm going to teach you how.' Should his directing career not work out as planned, Krokidas can perhaps lean on a sideline in Jedi Mastery, as the pair got down to work on the script that would become KILL YOUR DARLINGS shortly thereafter.

The resulting script was the culmination of a lifelong passion and fascination for the writers at the heart of the movement. John and I are lifelong readers, says Bunn. I loved Allen Ginsberg, Jack Kerouac, Burroughs... Those are the writers that made me want to be a writer, and I know I'm not alone. Over the course of creating their first draft, the pair immersed themselves in research... but only to a point. We read basically every autobiography out there, recalls Krokidas, and let me tell you, there's a lot of material out there about them. People have been fascinated with these guys for the past 50 or 60 years. But we wanted to approach this not as a biopic about these three great men, but rather approach it as a story of who they were as adolescents – awkward, still trying to figure out who they really were... In 1944, Allen Ginsberg was 17 turning 18, when Burroughs was 29 going on 30, they still hadn't written a word. For us, what was fascinating was not so much the great men that they would become, but the insecure adolescents and young adults who were trying to figure out that greatness inside. So there actually came a point where we stopped doing research past the time of David Kammerer's murder. And the last thing I wanted to do was put in little hints about the future. I hate that style, where you might have Jack Kerouac saying at the end of the movie, I think I'm going... on the road.' Krokidas laughs. No, that's not this movie.

Though the volatile relationship between Kammerer and Lucien Carr represents the pivot point around which the story revolves, the pair realized early on that Allen Ginsberg was best equipped to serve as the center of the film. We realized that the Allen Ginsberg character had the greatest arc, notes Krokidas. He showed up at Columbia, 17 years old, the dutiful son of his parents – a failed working class poet and an emotionally ill mother who he took care of – who came to school thinking maybe he wanted to study labor law. Until he met a young man named Lucien Carr who put an idea in his head that he should be a writer, and that they were going to start a cultural revolution called 'The New Vision' which was going to change society. So what really resonated for me, thematically, was this idea of being 18 or 19 years old, leaving the nest for the first time and trying to find your own voice, and feeling that you could do something important with your life, that you could change the world, and really make a difference. And then of course, the end of the story being—they actually did.

After three or four years of on-and-off work on the script between jobs as professors and writers for hire, Bunn and Krokidas had virtually put the project aside. I was speaking to my manager about what projects I should focus on, recalls Krokidas, and I mentioned, 'Oh, this has been kicking around on my desktop for a while; why don't you take a peek?' He read it and said this has to be made in to a movie, and we went out to a bunch of producers. The first producer who responded was Christine Vachon.

Vachon (*Far From Heaven*, *Boys Don't Cry*, *Happiness*) one of the definitive producers of American independent film over the past two decades, proved to be an ideal fit for *KILL YOUR DARLINGS*. We always knew that Christine would be a perfect match for the project, observes Krokidas. She's had so much great success over the last 15 years in taking pieces that are true-life stories that often have dark themes involving murders *Boys Don't Cry* is maybe the best example—and with rich cultural backdrops, and then finding the human story within. Krokidas met with Vachon in New York.

THE ROAD TO "HOWL"

The team's first concern was putting together the ensemble cast, and particularly finding the actor to take on the central role of Allen Ginsberg. One night, Krokidas was struck by an out-of-the-box stroke of inspiration. We were putting together a list of all the great actors under the age of 30, he recalls, and I had one of those crazy midnight moments while lying in bed: What about Daniel Radcliffe? Because on just a thematic level, the character of Allen is someone who goes from being the dutiful son, the good boy, into revealing all of these feelings and thoughts that he's been keeping in for so long and not able to show the world, and by the end of the story, finding a new voice for himself. Daniel probably has so much inside of him that he's not gotten the chance yet to show the world, and how great would it be if the arc of the character appealed to him and somehow felt to him like the arc of his own life and where he was at at the moment?

While Radcliffe stops short of announcing, Allen Ginsberg, *c'est moi*, his response to the character was immediate. He's just desperate for someone to liberate him, Radcliffe observes. He's so ready for that at the beginning of this film, and he finds this incredibly charismatic guy, Lucien Carr. To be honest, that's the thing that I think attracted me to it most—just the fact that it's a story about falling in love with somebody who is incredibly charismatic, this first true love who is ultimately a really bad influence, and it ends very badly. I think we've all kind of had some version of that relationship... Sure, people are going to talk about it as a gay love story, but it's basically just a love story. The gay aspect, to me, is sort of incidental—not that we shy away from it. They're simply two young men that fell in love, and that's just a fact; that's what happened. I don't know how that makes it any different from another love story with two teenagers falling in love.

Krokidas vividly recalls his first meeting with the young star: I've read in a lot of books that you know within five minutes of meeting an actor whether or not you're meant to work with each other. Especially when you're working on a low-budget project like this, it's essential to know that you can collaborate with them. Dan is so witty, charming, honest, hard-working and generous, and within five minutes, sitting over coffee, we both told each other our entire life stories. And I realized that I had found a kindred spirit in Dan.

Of course, kindred spirit or not, observes Krokidas, he offered to audition and of course, I took him up on it. There's a common term in acting, to say that an actor has a lot of colors within them. When playing a certain role, part of the choice between an actor and a director are what colors they want to show. I had him tape for the part, and then I put down the script and said 'Okay, show me what you've got. Let's just improv together.' And he opened up. My God, the charm, the anger, the fury, the wit, the love...And it was one of those meetings, he laughs, where I could see Christine off in the corner warning me, 'Don't offer him the part in the room!' And I

had to hold myself back. But after that audition I knew that there was nobody else who could play this role.

Of course, turning a young man from West London who all but grew up on film sets into an insecure Jewish kid from Paterson, New Jersey posed its own challenges. To meet them, Krokidas and Radcliffe undertook a rigorous regimen of training in the actor's spare moments away from his Broadway engagement in the popular revival of *How to Succeed in Business Without Really Trying*. We knew we had to train, recalls Krokidas.

The process was liberating and transformative for both artists. I told him to forget everything he knew, Krokidas continues, and the two of us did somewhat of an acting class together on our own. I had learned different techniques—Meisner, Strasberg, etc.—and I brought them to him and we found one that stuck. In a way, he gave me all the knowledge of what to expect on my first film and what he thought a good director was, and I gave him a new system in which to approach performance. And we spent six months rehearsing once a week because he was doing seven shows a week on Broadway a week. We would have an hour every week to go through the script, to break down each scene, to find where he emotionally connected with the material, and then also do vocal training and accent training.

Given the relative luxury of that weekly rehearsal time, the resulting performance is remarkable. Radcliffe calls it the biggest jump forward I've made since I did *Equus* in London. That was a massive thing for me in terms of learning what I can do, what I'm capable of.

□ Look, enthuses Krokidas, Dan is one of the biggest movie stars in the world. He has the charisma, the looks, the charm—in spades. He had so much rich inner emotional life and was eager to show it. And by building a friendship and a relationship of trust over those six months, I bared my soul to him, and he let it all out. He is fearless. He is inspirational to those other actors that work with him, and his enthusiasm and his joy for what he's doing is infectious. But most importantly, he's one of the most soulful young men I have ever known. He's written poems, and he's let out his voice in music, in poetry, and in short stories. In the film, this is Daniel Radcliffe exposed, showing the world what he's got. And what he's got is amazing.

A BRIEF GUIDE TO FINDING THE BEST MINDS OF YOUR GENERATION

The casting of Radcliffe gave the project an initial burst of energy that sustained it throughout the rest of pre-production. The movie prospects for this film really changed enormously when Daniel Radcliffe expressed interest, notes Austin Bunn, just because, as you can imagine, somebody at his level brings a lot of interest, and he's just the perfect actor for this part. I mean you're talking about somebody who is genuine, curious, extroverted... He's got a ton of energy, a ton of potential, and yet the world's still waiting to see who he's going to be. Not surprisingly, there was a broad slice of the acting community ready to join the project to accompany Radcliffe on the journey.

□ I knew it was really important, recalls Krokidas, once we had Dan set to play Allen Ginsberg, to create an ensemble where each character has a different flavor than the other actors that you're casting. When you put them all together, you want a true ensemble, where nobody feels like they're stepping on anybody else's toes in terms of personality, magnetism, looks, or character. The next piece of that puzzle was to find an actor to play Lucien Carr, a vivid and riveting figure who, despite his youth, showcased the most charisma and self-assurance.

□ I knew that was going to be a tough role to cast from the beginning, says Krokidas, because it's someone who has to be so charming that they could convince three people—Kerouac, Burroughs and Ginsberg—that they had something important to say, and that they should rebel against their university, rebel against their parents and the world to create a cultural revolution.

To find the right match for the part, Krokidas, Vachon and Radcliffe auditioned exhaustively. We auditioned almost every young actor out there again under the age of 30, Krokidas confirms. There was a lot of competition for this role. Dane DeHaan was actually suggested to me by our casting director Laura Rosenthal and my boyfriend Daniel Gillespie, who was a big fan of *In Treatment*. And so based on those two recommendations, I asked Dane to tape. And it was one of those moments when, with him taping 3000 miles away from me, without me even directing him, in 30 seconds I watched someone become the character I'd always imagined in my head. He was real, he was honest, he was seductive, and yet there was a fragility behind those eyes that let you know that there was more than just what he was playing on the surface. So we brought him to New York, and we did a chemistry read, and he killed it. And I asked him, 'So, what are you doing with the next 6 months of your life?' And Dane looked me right in the eye and said, 'You tell me.' As soon as he left the room Dan and I looked at each other and went 'Damn, I think we have to cast this guy.'

DeHaan leapt at the chance not only to play such a multi-faceted, chameleonic figure, but also one about whom, comparatively, far less is known. I just think he's an incredibly complex, interesting person, says the young actor. Any time I read something and I think, 'You know, I don't really have any idea how I could pull that off...' that's really what excites me, the challenge of it. Lucien is so interesting because so much of his life is ambiguous. All of the other guys have a lot of historical information out there on them... even videos and all that stuff. With Lucien, it's much harder to find, not that it doesn't exist.

Even without his later-famous cohorts, Carr's backstory alone might have been a compelling film in its own right. As DeHaan notes, his father left him and his mother when he was 4 years old. When he was 11 and in the Boy Scouts, David Kammerer was his scout master. And they formed a relationship seemingly right away. The actual details are historically ambiguous, but what's important is that David really introduced Lucien to the idea of broadening your horizons and learning what it really means to live. But David is also the one that, eventually, when Lucien grew older, drove him to... I don't want to say insanity, but to the brink of really having to get rid of this force that was in his life. I think he was done being taught, he was done having that person looking over him, almost like a father figure. Lucien was ready to put those things in to action himself, and David just wasn't ready to let go of that.

Making DeHaan's job more challenging was the fact that in the aftermath of the murder—successfully (and dubiously) defended by Carr as an honor slaying to stave off Kammerer's homosexual advances—He always made it a point to distance himself from all this stuff, observes DeHaan, to really take himself out of the history of it. The original edition of *Howl* is dedicated to Lucien Carr, but he had his name removed from all subsequent versions. An even starker fate befell the manuscript of the early Burroughs/Kerouac collaboration *And the Hippos Were Boiled in Their Tanks*, a noir-stylized account of the murder whose publication Carr had suppressed during his lifetime; it was finally published in 2008. But the irony isn't lost on DeHaan: The very thing that he had to purge from his life really took over his life, in its own way, once he was out of prison. But to approach a character that was so complex and also so open to interpretation was really exciting.

It's the budding relationship between Ginsberg and Carr—and the jealousy it inspires in David Kammerer—that shifts the story into high gear, and in Dane DeHaan, Radcliffe found a partner he could play off of beautifully. Working with Dane was one of the distinct pleasures of my career so far, avers Radcliffe. He's a great guy, and he's down to earth and hard-working and just loves being on set. We formed a really good relationship off-screen, which I hope translates into a really good one on-screen. I really enjoyed watching and learning from him, especially in terms of his fearlessness. Seeing that in another young actor was so inspiring. Dane's the kind of person you want with you in an acting foxhole, absolutely. And regarding the sensitive nature of the love

scenes between the two young men, Radcliffe counts himself fortunate. I can think of many men I would enjoy kissing less than Dane DeHaan, he laughs.

With the pivotal duo of Ginsberg and Carr in place, it remained for the team to fill in the other major players of the story—the hard-edged Kerouac, the visionary, elliptical Burroughs, and the morose, doomed David Kammerer. In Kerouac, Krokidas dealt himself a pair of Jacks, casting Jack Huston, the scion of one of the great families of American cinema, but the first to grow up outside the U.S.

□I wouldn't even consider putting myself up for Jack Kerouac, vouchsafes Huston, the grandson of legendary director John Huston, son of Tony (the screenwriter of his father's final film, *The Dead*, adapted from the classic James Joyce story), and nephew to celebrated actors Anjelica and Danny Huston. I read the script, and it's filled with heavy hitters, you know? Burroughs, and Ginsberg and obviously Kerouac... But this one, the thing I liked about it was that it was Kerouac when he was younger. Although he had written a million words, he hadn't been published yet. So it was before the Kerouac that we know of, the Kerouac who he would later become... the man, the legend. So it was nice that one could take a little bit of artistic license to make it one's own, without mimicking him completely.

Even apart from the opportunity to put his spin on a literary icon, Huston took the role because the story was just massively, massively intriguing. I didn't know anything about the murder prior to this. And just the project as a whole, everyone we met on it, the people involved... it was all brilliant. It's funny, every movie is different. You start every film and you always would love to be great friends with your castmates, especially something like this where the characters are such good friends. But I was blown away by everyone on this. From the first night, the first day, the rehearsal week, I just knew everyone was in it for the right reasons. Everyone was willing to put in the time, and really wanted to give everything they had. And when you're all in it for the same reasons, it's just sort of a natural conclusion that you became really close.

Radcliffe was particularly grateful to have Huston in the fold. It was great to have another Brit on set, he shares, thoroughly alert to the irony of having two towering American literary figures portrayed by native Londoners. Jack actually makes me look pretty calm, Radcliffe continues with a smile. He's got this amazing kind of hyper energy, which is kind of surprising, because he's this cool dude when you first meet him. I mean, he looks like the last of the international playboys. But he's also this sweet, lovely guy.

The project took another leap forward with the casting of Ben Foster—a performer widely acknowledged, even from a young age, for his fierce intensity and commitment—as the darkly magnetic William S. Burroughs. One of the performers I'm most excited about is Ben Foster, says screenwriter Austin Bunn. If you know who he is, you're excited by him. Generally he's the kind of actor that changes the room. And when Ben expressed interest in playing Bill Burroughs, John and I knew that we had to up our game. That role was always interesting, but originally was a more minor character. But having Ben involved, he's someone that's been passionate for Bill Burroughs for a long time, and he made us really own that character. In the film, the kind of language that Ben brings to the character is precisely what we were looking for, and frankly Bill Burroughs deserves his own movie, if not movies.

Foster particularly relished the opportunity to showcase the importance of the writers' fellowship on the development of one of his heroes. Burroughs did not define himself as a writer until a year after the murder, he explains, when he started collaborating with Jack Kerouac. He had played with writing as a boy and was so ashamed of the work that he destroyed it. I believe it was about 5 years after that first collaboration that he was convinced by his friends, Allen and Jack—whom he in many ways educated or turned on to different books and reading lists—to discover his own strength. And what is so beautiful about this particular story, this angle that Austin and John took,

is that these men became who they were through each other. Burroughs didn't find the courage to put pen to paper until he found union with his brothers.

That same spirit of authenticity and generosity endeared Foster to his fellow actors. Dane put it best when describing Ben Foster, relates Daniel Radcliffe. When we met Ben, he said, Oh, this is going to be so much easier now, because we've got the actual Burroughs.' Because Ben is very much in character. The thing is, it's hard to describe him as being in character' because he's still Ben and he's still very much himself. But for the shoot, he just becomes a strange hybrid of Bill and Ben. But he's great; his process is very intense, and it's all about staying in the moment and being as fresh and impulsive as one can be. But I think the thing that speaks highest about Ben is the fact that while his process is huge and intense, it never once delayed filming and it never once got in the way of anybody. He still manages to be so warm and compassionate and lovely with everybody on set, while always being true to the way he works. It's really impressive and I absolutely grew to love and have a massive amount of respect for him.

Foster's uncanny channeling of Burroughs was similarly noted by Michael C. Hall, who plays David Kammerer. Hall agrees, Ben inhabits everything he does fully, with a complete feeling of authenticity. When I heard Ben was playing Burroughs I thought, Of course!' And having him there on the set, especially having also spent time watching Burroughs, a trip.

No stranger to playing alienated outsiders, being a five-time Emmy nominee for his portrayal of conflicted serial killer Dexter Morgan in Showtime's acclaimed Dexter, Michael C. Hall also claims a personal connection to the literary trand. On a couple of occasions, he shares, I had the chance to meet Ginsberg, through an acquaintance. Given that, it felt a little serendipitous that I got to be a part of telling this story.

Hall's connection to the project also pre-dates many of his fellow actors. I read it about two and a half years ago, he recalls, and spoke to John [Krokidas] about it then. As these things go, it went away. And then years later, it re-materialized, in a very real way. I was thrilled that it was happening. I had the interest going in and I was really impressed with the script and John's focus and his sense of the material. So it was like winning the lottery.

Hall relished the chance to fill in the blanks of the character who is, in many ways, the most mysterious and troubled in the film. When Lucien Carr was 11, he notes, David Kammerer was 25... a scout master and burgeoning academic. But that encounter started a life-long obsession with Lucien. I think that in David's mind, this meant a commitment to being his caretaker, his lover, his go-to guy... After all, Lucien's father died when he was 3, so it was a relationship dynamic that was ripe for this kind of development. And I think that initially, there was a real exchange of ideas, certainly an exchange of affection and enthusiasm, some sort of connection that neither found elsewhere.

□But it was a May-December romance that turned sour, Hall continues. In people like Ginsberg, certainly, and Kerouac, David recognizes younger people who, for Lucien, maybe bring as much to the table intellectually. And like all these guys, he has this sense or conviction that he's the smartest guy in the room, or at least one of them. But he senses a threat there, and I think he realizes that these people can offer Lucien everything he has been providing, exclusively, up to this point.

Though the principal roles among the cast are men—□Oh, it's such a sausage fest, jokes Elizabeth Olsen, who plays Edie Parker, Kerouac's girlfriend and, later (if briefly), his wife—Krokidas' ensemble boasts a sterling collection of actresses in supporting roles, including Olsen as Parker, Jennifer Jason Leigh as Allen's psychologically unstable mother Naomi Ginsberg, and Kyra Sedgwick as Marian Carr, Lucien Carr's aristocratic and fiercely protective mother.

Olsen echoes her fellow actors' passion for the material. I've read *On the Road* and I've read *Howl*, you know... the usual stuff. But it was really just the script standing on its own that fascinated me. I mean, biopics are fine, but I think this is much more interesting, to see an event in people's lives before they become who they are, to see what shapes them... When we look at Ginsberg and Burroughs and Kerouac, we see these iconic writers, but the thing that shaped their lives was the death of David Kammerer. Kerouac and Ginsberg, especially, went on to write directly after this huge event, and it's just a story that you don't generally know.

Olsen likewise found the social milieu of the film fascinating. It was just the whole relationship between society and politics, especially toward homosexuals, she shares. It's important to have reminders of where our country was at this point. I mean, the fact that Lucien Carr didn't have to spend his entire life in jail only because he claimed that David was a homosexual, and Lucien supposedly wasn't... And the fact that it was actually called an 'honor slaying'! That seems kind of insane, even for the 1940s. And in New York City, which we usually think of as the most progressive city in the history of our country.

Olsen didn't have quite the wealth of background material that Radcliffe, Huston and Foster were able to rely on, but she did her research unstintingly. It was really cool to read Edie Parker's autobiography, she notes. It's not an especially well-written piece of work... She never claimed herself to be a writer. But it's really cool to have an insider's perspective on this world, and the stories of all the different pranks they would pull, and it gives you a better understanding of how much fun and what daredevils these guys were; it's really so cool.

That same sense of fun carried over to the set, both while the cameras were rolling and just as much when they weren't. This is the best group of people, Olsen continues. Just being on set is so much fun. The guys are amazing, such kind, good people to work with, and so good at their work. Everyone brings their own color to the group, they all complement and there's something great happening between all those guys. I've come to set even when I'm not working, just because it's so much fun to watch them work.

Playing a romantic couple, Olsen formed a particular bond with Jack Huston, who sings her praises in no uncertain terms. Lizzie is just incredible, Huston raves. I saw Martha Macy Mae Marlene' right before this movie, and I was already blown away by this amazing talent, this rawness, this energy which you can't quite put your finger on, but it's something burning inside. And I was thinking, wow, how great would it be to work with her,' and then the next thing I heard was that she was doing this film! So I was very, very lucky to have her as my partner; she pushes you to be better. She's one of those actors for whom you have to bring your A-game, because you know they're going to be going hard. So I adore her. She's fantastic.

Huston, to his chagrin, went harder than he intended in one instance on set, what he calls his hardest day of the shoot. Lizzie and I were just sort of going crazy at each other, he recalls, because I had a scene where I had to slap her, and I couldn't quite bring myself to do it. And then one time she comes up and says, 'If you don't slap me, I'm going to be really freaking angry at you.' So I actually ended up giving her a right old slap across the face. The thing is, she was teaching me a stage slap, where you pull the hand up across the face, rather than going through the face. And I tried it, but I felt my hand connect. Oh, and it just killed me. I think that will haunt me for the rest of my life. That was the hardest part, slapping Lizzie.

In landing his pair of veteran actresses to play the key maternal roles, Krokidas well knows how lucky he got. Kyra Sedgwick is somebody I've admired for 15 years, now, he says. Kyra goes all the way, no matter whether she playing *The Closer* or playing a nymphomaniac in a small film like *Personal Velocity*. She is truly fearless. And someone that fearless, who doesn't hold back, to play Lucien Carr's mother – After all, where did his personality come from? We knew that part of it had to be genetic. I mean, Marian Carr is a woman who went so far to protect her own son that she

burned his admission papers to a mental hospital from a decade earlier. And Kyra can play that ferocity behind this Midwestern aristocratic façade.

Of his Naomi Ginsberg, Krokidas observes, obviously, Jennifer Jason Leigh has shown that she can portray characters who are emotionally ill in a very honest and beautiful fashion. And what I responded to with Jennifer—besides the fact that she's so honest in every role that she has ever done—is that the other actresses we met were so powerful and strong-willed underneath that I didn't think that I could get that vulnerability from them. But Jennifer has been through so much in her own personal life and is such a talented actor, she had no problem, even the first time we had a phone conversation of sharing her vulnerabilities with me.

□ Plus, let's cut to the chase here, Krokidas candidly continues, I fucking worship Jennifer Jason Leigh. I've been wanting to work with her since I was 18 years-old. In fact, my boyfriend reminded me that a decade ago, when we first met, he asked me which actress I most wanted to work with and I had said Jennifer Jason Leigh. I mean, talk about dreams coming true.

NOIR GOES NOUVELLE

With the cast assembled, the script locked and the financing in place, the KILL YOUR DARLINGS team was left with the formidable task of shooting the film. Shooting a period piece is always a challenge. Ditto for shooting in New York City. Ditto for shooting on a limited budget and schedule. Krokidas and company were grappling with all three. To start the process, Krokidas lifted a technique from an Oscar-winning colleague.

□ I think I stole this from Ang Lee, shares Krokidas. In his commentary on *The Ice Storm*, he mentions that when putting together that film, a period piece, he created a book—photographs from the era, contemporary styles for men and women, architecture... you name it. Basically, the book was history, a huge record of that time period so when you hire your cinematographer, your production designer, your costume designer, everyone can get inside your head and see how you took that era and interpreted it to fit the themes of the story.

Assembling the book not only provided the team with common set of references and primary source material, but even had the added bonus of cueing a unique approach to shooting style. So when I started creating this book I began looking at the culture of the times. I knew I had a crime story in my hands. It's 1944. *Double Indemnity* won Best Picture; *Gilda* came out that year. It was a high point in American film noir, and I said to myself 'Wow, we've got a movie set in 1944, it's based on a murder, what if we tried to create this as a film noir?'

But the creative approach to cinema style didn't end there. As I researched where film noir went in film history, he continues, I realized that the French took hold of it, and it became the inspiration for *Breathless*, for *Shoot the Piano Player*, for a lot of the early films of the French New Wave, where the camera went off the tripod, where people started breaking rules. It was a much more asymmetrical, jazzy, free-form approach to filmmaking, and that echoed the movement of the characters, going from a much more staged, trapped, symmetrical place in their lives to—as they found their collective voice—something much more jazzy and free-form. So the one-line version of the vision of this film that I communicated to my department heads was, let's start at film noir and slowly progress to the free feeling of the French New Wave.

Director of Photography Reed Morano got on board immediately. What I liked was that the movie was going to be very visually challenging, she recalls. John already had a very specific vision of how he wanted the film to look and it was actually an excellent, cool idea of combining the style of filmmaking from two different eras that were converging at the time that this story actually happened... Once Allen Ginsberg meets Lucien Carr, his whole world opens up, his true self can

come out and he can be who he really is, that's where the film takes a visual turn to New Wave cinema, hand-held cameras, free-roaming, and more romantic, naturalistic lighting. Following visual orthodoxies of the noir style represented a new wrinkle for Morano. All the other movies that I've done have been very naturalistic, very much based in realism... The difference in this movie, she continues, was that it really challenged me creatively to be open to the idea of film noir, which more or less requires lighting that doesn't actually have to make sense. Some of it is motivated, but a lot of times you just have to put the light where it looks dramatic and cool and exciting. So we did a lot of that; even in the New Wave section, we still kept a little bit of that there. It basically made me get out of my comfort zone of wanting all the lighting to always be motivated. It pushed me to go a little crazy and do wild things that I never did before.

Morano particularly relished a key scene in which Ginsberg, Kerouac, Burroughs and Carr lay the groundwork for their cultural/aesthetic movement, The New Vision, cutting up words and pages and re-assembling them into a new, Dada-style poetic manifesto. I loved filming that scene, Morano recalls, because they all had to get super high-energy and they were drinking lots of caffeine and getting all cracked out... and so was I. John was making us drink tons and tons of iced coffee, and we were all bouncing off the walls. It's an example of one of those scenes where I do feel like the camera is like another character in the scene, and it was particularly fun to be that other character in the scene with them. I loved following the energy of this assembly line of them creating their New Vision on the wall, and it was just so fun to film. It wore me out physically, because I was basically running back and forth with the camera, but it was so much fun that I didn't want to stop doing it.

Particularly in such free-form scenes, Morano came through for the production again and again. One of the reasons I hired Reed, observes Krokidas, is that not only had she worked on so many successful, low-budget independent films, but she has a natural instinct, a rhythm, a dance inside of her where she can anticipate where the actors are going to move, and what, emotionally, the next thing we needed to see was. Somebody says a provocative line? She knew exactly when and how to pan over to the reaction of the character who heard it. And I knew that she and I were going to have to be able to dance really fast alongside with the actors in order to capture every scene in this movie on our budget and time schedule.

CITY LIGHTS

Of course, all the energy in the world couldn't turn the clock back to 1944, and the difficulties of shooting a period piece in New York became apparent early on. During pre-production, Krokidas notes, you start confronting the realities of what you can see when you're doing a period film in New York City. Oh, there's a handicap access... oh, there's a stop sign... oh, there's a contemporary building right in the middle of that beautiful field that you found with 40s architecture around it. The scenic necessities of the production ultimately had a profound influence on every aspect of the shoot, even down to the film's aspect ratio. When Reed and I were first talking about what aspect ratio to use, Krokidas goes on, we realized shooting it 235:1, super wide-screen, would allow us, vertically, to frame out a lot of the high skyscrapers in Manhattan and focus on a much more narrower plane; it was much easier to find period details in, for example, horizontal or wide-access blocks, in which all of the buildings, the brownstones, were period accurate. But of course, if you tilted the camera just a little bit higher, you would see the contemporary New York skyline.

Production designer Stephen Carter likewise had his work cut out for him. A period film is always challenging, he notes. It's especially challenging when you're dealing with a tight budget, and in this one we knew right off the bat we were going to be using almost all locations. So that was the starting point, looking at spots around the city that were going to be manageable as far as what

we could change to bring it back to the right period and still be interesting to shoot and interesting to perform in. A lot of the locations were picked because the architecture was right to begin with, and we could then focus on: 1) getting rid of anachronisms, and 2) bringing in an element of color control which we wanted for the overall arc of the movie, just to restrict the palate in certain ways so that the film had a feeling that wasn't merely a 'period' feeling, but also set the mood in the right way.

The tight schedule and working method meant that hard choices needed to be made virtually every shooting day. Often, we had to scale back, continues Carter, based on how long we could be in a spot. We'd say, 'Okay, if we've got six hours in this one place, then let's try to hit these five major points.' Sometimes we would have to restrict what camera could see, but we were always looking for opportunities to say like 'Here's the great shot. This is where the money is.' So we could concentrate on that and work with Reed to make sure the shots that she needs are what we're addressing.

As Krokidas confirms, you don't have the money to create these huge, beautiful sets. You don't have the money to recreate 1944. You've got to go search hard for it within the city, to find places that evoke the time period fit and the color scheme are appropriate to where the action needs to take place.

To that end, the scouting team came up with some undiscovered gems. For the long centerpiece scene in which the characters sneak into the Columbia University library to liberate a selection of banned books (an episode drawn heavily from Bunn's and Krokidas' own college days), the team had hoped to shoot in the library itself. Some things that we had hoped to shoot inside a number of the University buildings, details Carter, were just too problematic, logistically. So, for example, the library sequence we ended up shooting at the New York Academy of Medicine, which was actually fantastic. I think that was probably my favorite location discovery of the movie, because that was really like stepping back in time... It was a fun place to be, especially the stacks. It's rare to have a library allow you to film in such a collection of rare books. They were very gracious to let us do that.

The production design staff likewise found economical ways of managing interiors to create a period feel. We did a lot with printing, notes Carter. We printed a huge variety and volume of wallpapers, for example. Sarah McMillan, our set decorator, and Alexios Chrysikos, our art director, worked together very well, resourcing and researching period wallpapers. She would actually acquire old pieces of real, original, stock stuff, and he would boot-scan them, designing our own prints of them that could be added and taken out of locations within minutes.

At every stage, Krokidas collaborated extensively with his department heads. For Allen's dorm room, for example, John was very specific, continues Carter. He wanted it very spare, very minimal... devoid of character to a point, so that it can play a counterpoint to Lucien's room, which had all the character in it. And Lucien's room, in turn, we played in a way to suggest he had sort of cribbed it off of David's apartment. That relationship between Lucien and David is so complicated and ambiguous that I thought it was nice to have a lot of cool things that Lucien has put in to his dorm room that he borrowed from David's, just like he borrowed so many of David's ideas. Whereas in the environment of David's apartment, they seem a little more natural, more a part of the salon that David likes to hold, like we see in the party that's happening when we first arrive there.

AMERICA I'M PUTTING MY QUEER SHOULDER TO THE WHEEL

But ultimately, the most essential resource the film had at its disposal wasn't its operating budget, or even the savvy of its crew, but the boundless passion that every member of the ensemble brought, on both sides of the camera.

As Krokidas describes the balance, you pick two or three exterior locations that are going to sell that theme, to visually enhance the story, and focus on spending your money on those two or three places rather than demanding that every set be huge and expansive. And then you've really got to inspire people to get them to kick ass, to work their butts off.

In this task, the first-time director won rave reviews from cast and crew alike. I think there's always a world of the unknown when you go into a film with a first time director, observes Dane DeHaan. You don't really know exactly what it's going to be like or how the pressures of it are going to register in them, but I think that what's always been clear to me about John is that he, more than any other director I've worked with, can speak to an actor in an actor's language, and it makes his way of working incredibly efficient.

DeHaan's sentiment is confirmed by Elizabeth Olsen: He's an actor's director. He took what was on the page and was really open to playing with new beats and to adding different variations. He and Austin have been very open to changing dialogue. It's been this amazing collaboration so that everyone can feel comfortable and be on the same page, and it's always a back-and-forth, nothing's ever set in stone... We're changing things based on what is actually happening, as opposed to trying to force something to happen for no reason and fighting against it. As she summarizes, I just like collaborating, and that's really what he is down to do.

Likewise, Ben Foster: What was immediately apparent with John was that he's operating on a very high frequency. He is extremely emotionally intelligent, and I can't tell you how rare that is with directors. It doesn't feel, by any means, that we were dealing with someone who is green. He has been working in the industry for a long time, and he's made quite a splash with his short films. And this is a labor of love. What's so exciting working with him is that he has this ability to say, 'Okay, this is my baby, but let's play.' And it's a level of play that both idealizes these boys and also hopefully, in the end, humanizes them in some degree.

Jack Huston shared particular praise for his director's preternatural confidence: John really had the belief in himself. From day one, he was excited about the project and had this passion inside of him that he wanted to go out there and do it, and do it the best he possibly could. And since he believes he could, that made me believe he could. He's also just a great guy, incredibly collaborative, wants to talk about it as much as you want to talk about it, wants to play around with it. If you have any problems, he listens and helps you through it, and he throws out new scenarios if one scenario isn't working. He's just one of those people who works for the greater good of the movie, which a lot of directors who have been directing many movies still haven't figured out. It's a really great thing, working with someone who realizes everyone's in the same boat, we're all there, let's band together and just make the best movie we could. And that means no egos, everyone's got to do the hardest work they possibly can.

Daniel Radcliffe agrees: John really took time with me on this film; he helped me find a process that worked for me. I would definitely describe this experience as being one of the most creatively fulfilling experiences of my career without a doubt. I've learned so much in a 25-day shoot, that I certainly hope I'll take home with me to other things. And John was a huge part of that.

And if Krokidas needed an exemplar of the kind of dedication he sought from his team, he needed to look no further than Daniel. My job as the director was not only to interpret the story and direct the actors, but to show them how hard I was working because if I gave it my all and encouraged them to give it their all, I knew that we could make it through this schedule and this movie. And

Daniel Radcliffe really stepped up. It's been said in the press that he's the hardest-working young man in show business, and that's absolutely true. He came on set, and really set a tone that we were willing to sacrifice and do anything for this movie and give it our all. And having him beside me meant so much, because it showed the other cast members that this wasn't a movie where anybody could coast on auto-pilot.

The message came through loud and clear. He's a total pro, confirms Reed Morano, absolutely willing to do whatever it takes to get the scene. He carried himself as if this was the most important role ever... and I think he really felt that way, too. This is an important role for him, because it's breaking him out of the Harry Potter stereotype. He's like nothing you would imagine. Just super witty, cool, very humble, made friends with every single person on set, all the interns, and the PA's, everybody. He was just always in a great mood.

Nearly all of his collaborators expressed amazement at Radcliffe's commitment to maintain his American accent throughout the duration of the shoot. He never broke out of his accent, marvels Morano. I was so impressed. His accent was dead-on for Allen Ginsberg and the entire time he was on set, he never broke out of it.

As Ben Foster joins in the chorus: I am so impressed with Dan's courage. We'll be shooting a scene on location in New York, and there will be kids hanging over fences screaming 'Harry Potter! Harry Potter!' at him. And the man stays in an American accent all day, which doesn't by itself make you a great actor, but his commitment is so exciting. He brings so much heart and intellect to the set. I tell you, I like the man an awful lot.

It wasn't simply vocal consistency that inspired his fellow actors. Scene after scene, Radcliffe demonstrated an absolute willingness to do whatever it took to bring the story where it needed to go... including a night shoot for a key scene that placed Ginsberg, Carr and Kammerer in the freezing cold Hudson River. As Radcliffe recalls, chuckling, I was watching Dane, and I told him, 'Okay man. It's you, me and Michael C. Hall. They managed to find the three actors in town that would actually get in the Hudson naked.'

The dedication is 100% on screen. There were three or four scenes, Radcliffe recalls, where I remember turning around after we finished the scene and some of the crew were in tears. That happened a couple times. And I thought, 'Okay, we must be doing something right. At least what we're doing on set is good. We can know that much, hopefully.' And the crew on this film was brilliant, because it's a hard thing to get made. It seems to me, in my limited experience, that when you have a film this small but with a script that good, the people who are there naturally gravitated towards it because it was good material. Everyone who is there wants to make the best possible version of this script that they can. So it ceases to be a job for a lot of people. On like those first couple of days, when they saw how much Dane and I – it was mostly just us on the first day – how much we cared, and how determined we were to make this into a really special film. And I think that kind of fired everyone up in a way.

THE BIRTH OF A SELF AND A GENERATION WHICH MAY OR MAY NOT BE THE EXACT SAME THING or HOW EXCITING IS THAT?

Ultimately, KILL YOUR DARLINGS isn't a film about the death of David Kammerer, but a personal and generational coming of age that's simultaneously highly specific and inherently universal. For me, reveals Krokidas, at the heart of this movie is A) the inspiration of knowing that you can do something important with your life, but also B) the drama and the conflict of what you have to go

through in order to become yourself. The fancy way of saying this is, it's about the emotional violence that comes with the birth of a self.

For me, the murder is just a literal interpretation of that violence, of that death that needs to happen in order for one to be reborn.

Certainly, the epochal reverberations of the incident are well charted, as Michael C. Hall observes: It sent Kerouac across the ocean, and Burroughs to Chicago and then south of the border. Ginsberg, I guess, is the only one who stayed put but he certainly absorbed or sublimated it and moved forward with a creative explosion. It's a seminal event, it's wild that most people haven't heard that much about it.

ABOUT THE CAST

Daniel Radcliffe (Allen Ginsberg)

Daniel Radcliffe stars in three highly anticipated films and makes a return to London's West End in 2013.

In addition to KILL YOUR DARLINGS, the diverse films include: The F Word, a bright romantic comedy co-starring Zoe Kazan; and Horns, a thriller based on Joe Hill's supernatural novel, about a man who, while undergoing personal turmoil, experiences a horrific transformation. Back on stage in London's West End (June 8 - August 31), he stars in The Cripple of Inishmaan, Martin McDonagh's coming-of-age comic masterpiece, set off the west coast of Ireland. The play is part of an inaugural new season from the Michael Grandage Company.

Debuting last December was Sky Arts four-part mini-series A Young Doctor's Notebook - a wildly original comedy drama, based on a collection of short stories by celebrated Russian author Mikhail Bulgakov. Radcliffe portrays the younger doctor, who has exchanges with his older self, played by co-star Jon Hamm.

Last year, Radcliffe hosted Saturday Night Live and starred in the thriller The Woman in Black. The supernatural story of vengeance was met with both critical acclaim and global box office success.

Entertainment Weekly voted Radcliffe Entertainer of the Year - as the 'most talented and original performer of 2011'. He also won two Teen Choice Awards and a Scream Award, as well as receiving two nominations for the People's Choice Award for Favorite Movie Actor and Favorite Movie Star Under 25.

Radcliffe is well known in the eponymous role of Harry Potter - the most successful film series of all time. Radcliffe has starred in all eight of the films. The film series was awarded the Michael Balcon Award for Outstanding British Contribution to Cinema by BAFTA.

His other film credits include the Australian independent feature December Boys and the role of Jack Kipling in the true-life telefilm My Boy Jack, about Rudyard Kipling's 17-year-old son, Jack and the devastating effect his death in World War I had on his family. The film also starred Kim Cattrall, Carey Mulligan and David Haig.

In 2011, Radcliffe starred as J. Pierrepont Finch in Tony Award winner Rob Ashford's production of How to Succeed in Business Without Really Trying, marking his Broadway musical debut. The show, which opened in March 2011, has garnered great critical acclaim with Radcliffe, receiving a Grammy nomination alongside co-star John Larroquette, as principal soloists. Radcliffe also

received performance nominations from the Drama Desk, The Outer Critic Circle, the Drama League and The Fred and Adele Astaire Awards. In addition, Broadway.com honored him with the Audience Choice Award for Favorite Actor in a Musical as well as Favorite Onstage Pair (with Larroquette).

Radcliffe is no stranger to the theatre, having starred as Alan Strang, in both the 2007 West End and 2008 Broadway productions of Peter Shaffer's *Equus*, winning the award for Best Leading Actor at the Annual Theatre Fan Choice Awards, organized by Broadway World, as well as Best Leading Actor and Breakthrough Performance Awards at the Broadway.com Audience Awards. He also garnered both Drama League and Drama Desk nominations for his performance in the play. Both the London and Broadway productions of *Equus* were directed by Thea Sharrock and also starred Tony Award winner Richard Griffiths.

A lifelong fan of the hit series *The Simpsons*, Radcliffe has lent his voice to the character of a brooding vampire named Edmund for the show's *Treehouse of Horror XXI* special, entitled *Tweenlight*, which aired November, 2010. Previously, he made a guest appearance as himself in the award-winning HBO/BBC series *Extras* starring Ricky Gervais. He first appeared on screen as the young David Copperfield in the BBC/PBS presentation of the classic Charles Dickens novel.

Dane DeHaan (Lucien Carr)

Dane DeHaan has made a formidable impression on film audiences and is currently one of the industry's most sought after actors of his generation. Most recently, DeHaan was seen in The Weinstein Company's *Lawless* directed by John Hillcoat (□*The Road*) starring opposite Shia LaBeouf, Tom Hardy, Jason Clark, Gary Oldman and Guy Pearce. The film, set in a depression-era, gritty Virginia, follows three brothers who are part of a bootlegging gang, illegally selling moonshine. *Lawless* was released on August 29, 2012.

DeHaan also recently starred in 20th Century Fox's box office hit, □*Chronicle*. *Chronicle* was released on February 3, 2012 to rave reviews. The film follows three teenagers who develop superpowers and chronicle their experience on video.

DeHaan recently completed production on the independent film *Devil's Knot* opposite Reese Witherspoon and Colin Firth. The film is based on the 2002 crime book by Mara Leveritt, *Devil's Knot: The True Story of the West Memphis Three*, about the 1993 savage murders of three young children and the controversial trial of three teenagers accused of the killings.

In addition to *KILL YOUR DARLINGS*, DeHaan also recently completed the independent film, *The Place Beyond the Pines* directed by Derek Cianfrance (□*Blue Valentine*).

DeHaan stars opposite Ryan Gosling, Bradley Cooper and Eva Mendes as Gosling's young son Jason. *The Place Beyond the Pines* debuted on Friday, September 7th at the 2012 Toronto International Film Festival.

DeHaan, most known for his portrayal of Jesse on HBO's critically acclaimed drama series *In Treatment*, starred in the third season of the series alongside Gabriel Byrne. His performance was lauded as a revelatory breakthrough by *Variety* and brilliant by the *Chicago Sun Times*.

In 2010, DeHaan received an Obie Award for his performance the critically acclaimed Off-Broadway production of *The Aliens*, directed by Annie Baker. A Rattlestick Theatre production, *The Aliens* was given the prestigious honor of Play of the Year by *The New York Times*. DeHaan made his Broadway debut in 2008 with *American Buffalo*.

DeHaan began his film career under the direction of two-time Oscar Nominee John Sayles and opposite Chris Cooper in *Amig*, released by Variance films in 2011. A graduate of the University of North Carolina School of the Arts, Dane currently resides in Los Angeles.

Michael C. Hall (David Kammerer)

Moving effortlessly from an uptight funeral director on *Six Feet Under*, to a serial killer on *Dexter*, Michael C. Hall continues to illuminate the humanity and intelligence in transformative, complex characters.

For his performance as the title character Dexter Morgan, Hall (who serves as an executive producer on the series) won Golden Globe and Screen Actors Guild awards in 2010 and the 2007 Television Critics Association Award for Individual Achievement in Drama. He also received five consecutive Emmy Award nominations, five additional SAG Award nominations and four additional Golden Globe nominations. Additionally, the acting ensemble garnered SAG Award nominations for seasons three through six. Based on Jeff Lindsay's cult novel *Darkly Dreaming Dexter*, the series explores the mind of a sociopathic killer who targets criminals who have eschewed more conventional methods of punishment. Season seven of "Dexter" premiered Sunday, September 30 at 9PM on Showtime.

Hall also stars opposite Maura Tierney in "Ruth & Erica" a new series written and directed by Amy Lippman ("Party of Five") that premiered September 24 on WIGS, the #1 scripted channel for drama on YouTube. Lois Smith, Philip Baker Hall, Jane Kaczmarek and Steven Weber co- star.

A formally trained stage actor, Hall made an indelible impression as younger brother David Fisher on HBO's groundbreaking series *Six Feet Under*. During the series' five year run, Hall received nominations for an Emmy Award for Outstanding Lead Actor in a Drama Series and the AFI Male Television Actor of the Year Award. In addition, Hall and the *Six Feet Under* cast received 2003 and 2004 SAG Awards for Best Performance by an Ensemble in a Drama Series, for which they were also nominated in 2002, 2005 and 2006.

Hall's film credits also include Mark Neveldine and Brian Taylor's *Gamer*, John Woo's *Paycheck* and the independent features *Bereft*, *Peep World* and *The Trouble with Bliss*.

A North Carolina native and graduate of New York University's Master of Fine Arts program in acting, Hall has appeared in nearly a dozen major stage productions. He made his Broadway debut as the emcee in *Cabaret*, directed by Sam Mendes and also portrayed Billy Flynn in *Chicago*. Off-Broadway, Hall starred opposite Alec Baldwin and Angela Bassett in *Macbeth*, directed by George C. Wolfe and *Cymbeline* with Liev Schreiber for the New York Shakespeare Festival, *Timon of Athens* and *Henry V* at the Public Theater, *The English Teachers* for Manhattan Class Company, the Manhattan Theater Club's production of *Corpus Christi*, directed by Joe Mantello and opposite Brian Cox in *Skylight* at the Mark Taper Forum in Los Angeles.

Jack Huston (Jack Kerouac)

Jack Huston's captivating portrayal of Richard Harrow in HBO's *Boardwalk Empire* elevated him from a guest star in the series' first season to a series regular in season 2. Huston remarkably depicts the severely disfigured war veteran-turned assassin, who is covered by a tin plate on the side of his face, with both a sense of sensitivity and apathy. The winner of the 2011 Golden Globe Award for Best Television Series – Drama, the show's Season 3 premiered on September 16, 2012 and has been renewed for a fourth season.

Currently, Huston stars in *Not Fade Away*, the directorial debut of *The Sopranos* creator, David Chase. In this music-driven coming-of-age story, Jack plays an Italian-American teen who forms a

rock band with friends in 1960s New Jersey. The film premiered at the 2012 New York Film Festival and was released by Paramount Vantage on December 21, 2012.

Most recently, Huston wrapped production in Portugal on *Night Train to Lisbon*, directed by Bille August. The film is based on the novel by Pascal Mercier and also stars Jeremy Irons and Mélanie Laurent. Additionally, Jack recently filmed *Posthumous* for director Lulu Wang. The dramatic comedy costars Brit Marling.

In 2012, Huston starred in the independent film *Two Jacks* alongside his uncle, Danny Huston. The film tells the story of famed Hollywood director Jack Hussar Sr. (played by Danny Huston) and his son Jack Hussar Jr. who struggles to follow in the footsteps of his father. The film also stars Sienna Miller and Jacqueline Bisset.

In 2010, Huston appeared as Royce King II in the third installment in the *Twilight* series, *The Twilight Saga: Eclipse*. That same year, Huston starred alongside Mena Suvari in *Garden of Eden*, based on the novel by Ernest Hemingway.

In 2009, Huston starred opposite his uncle, Danny Huston, in *Boogie Woogie*. The film also starred Stellan Skarsgaard and Gillian Anderson and was released by IFC Films. Additionally, he appeared alongside Kevin Spacey and Robin Williams in the independent picture *Shrink*, which premiered at the 2009 Sundance Film Festival. Subsequently, Jack starred in Bernard Rose's *Mr Nice* opposite Rhys Ifans, David Thewlis and Chloe Sevigny. The film appeared at the 2010 South by Southwest Film Festival.

In 2006, Huston appeared in *Factory Girl* with Sienna Miller and Guy Pearce. The biopic about Andy Warhol's muse, Edie Sedgwick, was released by The Weinstein Company on December 29, 2006.

In 2004, Huston made his television debut in USA's TV movie *Spartacus* and from 2009-10, Huston starred in ABC's supernatural drama, *Eastwick* based on John Updike's novel, *The Witches of Eastwick*.

Huston was born in London, England, the son of Lady Margot Lavinia Cholmondeley and Walter Anthony Huston. His paternal grandfather was director John Huston and his maternal grandfather was Hugh Cholmondeley, 6th Marquess of Cholmondeley. Huston is the nephew of actors Anjelica Huston and Danny Huston.

Huston currently divides his time between London, New York and Los Angeles.

Ben Foster (William Burroughs)

Continuing to keep himself busy, 2013 will see the release of two films in addition to *KILL YOUR DARLINGS - Ain't Them Bodies Saints* and *Lone Survivor*, which Ben Foster completed in 2012.

In *Aint Them Bodies Saints*, Foster's a small town Texas cop caught in a deadly love triangle with a local woman, played by Rooney Mara, and her former lover, an escaped convict played by Casey Affleck.

In "*Lone Survivor*", Foster plays a member of a SEAL team ambushed in Afghanistan in Pete Berg's depiction of the true story based on the book by Marcus Lattrell. He stars opposite Mark Wahlberg, Emile Hirsch, Eric Bana and Taylor Kitsch.

Foster's other film credits include *Alpha Dog*, "*3:10 To Yuma*", "*The Messenger*" and Barry Levinson's "*Liberty Heights*," which marked his 1999 film debut.

On the small screen, Foster has appeared in "*Six Feet Under*," *The Laramie Project*", "*Freaks and Geeks*," and *Bang Bang You're Dead*.

Last year, he teamed up with director Oren Moverman to form a production company. The film Rampart was their first joint project.

Foster currently spends his time between NY and LA.

David Cross (Louis Ginsberg)

Originally from Atlanta, Georgia, David Cross made his way to Boston to study film at Emerson College but quickly dropped out and started doing stand-up full time. He moved to Los Angeles to write on The Ben Stiller Show where he shared the posthumous Emmy (it was given after the show was canceled) with the show's other writers.

Continuing in the sketch tradition, he created (along with Bob Odenkirk) the groundbreaking show for HBO, Mr. Show with Bob & David. The show ran for four years and garnered several Emmy nominations. He has also released two comedy cd's on the Subpop label, 'Shut Up You Fucking Baby' and 'It's Not Funny.' 'Shut Up....' was nominated for a Grammy Award. Both continue to sell exceptionally well and have garnered rave reviews. In 2010, Cross released the comedy special, Bigger and Blacker, along with a companion CD of the same name. Additionally, Cross' first book, I Drink For a Reason, was published in August 2009.

Cross has appeared in such films as Men in Black (both 1 & 2), Waiting for Guffman, Scary Movie 2, Ghost World, and Eternal Sunshine Of The Spotless Mind. Curious George, Columbia Pictures' The Year One and DreamWorks films Megamind and Kung Fu Panda. Cross was also featured in Todd Haynes' rumination on the life of Bob Dylan, I'm Not There. Cross was in King Fu Panda 2 and Alvin & The Chipmunks 3 as well as the first Alvin and the sequel.

On the television side, Cross appeared in the Emmy Award winning Fox Network comedy, Arrested Development, as Tobias Funke. Cross produced and starred in the Comedy Central animated series Freak Show which was co-created by David and Jon Benjamin. He also had major recurring arcs on Fox's Running Wilde & ABC's Modern Family. Cross just finished the second season of The Increasingly Poor Decisions of Todd Margaret which he created and stars in for IFC and Channel 4 in the UK.

Jennifer Jason Leigh (Naomi Ginsberg)

Jennifer Jason Leigh first came to prominence alongside Sean Penn, Phoebe Cates and Nicolas Cage as the heartbreakingly innocent teenager, Stacy, in Amy Heckerling's seminal Fast Times at Ridgemont High. Six years later, she garnered the Best Supporting Actress Awards from both the New York Film Critics Circle and the Boston Society of Film Critics for her portrayals in both Uli Edel's Last Exit to Brooklyn and George Armitage's Miami Blues.

Risky, complex, characters have become the signature of this actress who disappears chameleon-like into her roles. Leigh has worked with many of the most fearless, maverick directors of our time. She starred in two films for Robert Altman – Short Cuts and Kansas City, Joel and Ethan Coen's The Hudsucker Proxy, Barbet Schroeder's Single White Female, David Cronenberg's Existenz, Jane Campion's In the Cut, Agnieszka Holland's Washington Square, Sam Mendes's Road to Perdition and Ulu Grosbard's Georgia which she produced with the director, and for which she was honored again by the New York Film Critics Circle, this time with the Best Actress Award.

Her performance also earned her The Montreal Film Festival Best Actress Award and her second Independent Spirit Award nomination.

Leigh's collaboration with Robert Altman continued when he selected her for the role of Dorothy Parker in his production of Alan Rudolph's Mrs. Parker and the Vicious Circle, a performance which

won her a Golden Globe nomination, the Best Actress Awards from the National Society of Film Critics, the Chicago Film Critics Association and her first Independent Spirit Award nomination.

Her other films include: Lili Fini Zanuck's *Rush*, Ron Howard's *Backdraft*, Christopher Guest's *The Big Picture*, Brad Anderson's *The Machinist*, Todd Solondz's *Palindromes*. In 2000, she won The Best Actress Award at Tokyo's International Film Festival for the dogma film *The King is Alive*.

Leigh made her writing and directorial debut in 2001 with the critically lauded *The Anniversary Party*, which she co-wrote, co-starred and co-directed with Alan Cumming. The Independent Spirit Awards honored the pair with Best First Feature and Best First Screenplay nominations, and the movie garnered a citation for Excellence in Filmmaking from the National Board of Review.

Leigh's Broadway credits include *Cabaret* opposite Alan Cumming and directed by Sam Mendes and David Auburn's *Proof*. In 2006, Leigh returned to the New York theatre for the American premiere of Mike Leigh's *Abigail's Party* for The New Group. The performance earned her the Drama Desk and the Lucille Lortell Best Actress nominations. She also starred in the radio play, *Anomalisa* written and directed by Charlie Kaufman at UCLA's Royce Hall in Los Angeles.

She starred in Noah Baumbach's *Margot at the Wedding*, as Pauline, Margot's estranged and soon to be married sister. The film takes a raw and intimate view of the achingly funny and savage nature of sibling dynamics. Leigh stars opposite Nicole Kidman and Jack Black. The film was produced by Scott Rudin and released by Paramount Vantage. She was also in writer/director Charlie Kaufman's *Synecdoche, New York* with Philip Seymour Hoffman and Catherine Keener.

Her impressive and diverse career has been honored with numerous retrospectives, including the prestigious American Cinematheque, Telluride Film Festival, and the American Museum of the Moving Image in New York. In 2002, the Film Society of Lincoln Center presented Leigh with its Young Friends of Film Honors.

Elizabeth Olsen (Edie Parker)

Elizabeth Olsen is not only a vivacious and engaging young actress, but she is also a full time student at New York University's prestigious Tisch School of the Arts.

Olsen just completed production on the Spike Lee-directed film, *OldBoy*, opposite Samuel L. Jackson and Josh Brolin. The film centers around an everyday man that has only five days and limited resources to discover why he was imprisoned in a nondescript room for 15 years without any explanation. The film is set to release in October of 2013.

Olsen was recently seen in *Liberal Arts* in which she stars as 'Zibby' opposite Josh Radnor, John Magaro, Zac Efron and Richard Jenkins. The film follows a thirty-something guy (Radnor) and a coed (Olsen) who spark a connection due to their mutual love of books and music, though their age difference complicates their fledgling relationship.

Olsen had two films premiere at the 2012 Sundance Film Festival: *Liberal Arts* and *Red Lights*, in which she stars opposite Robert De Niro, Cillian Murphy and Sigourney Weaver, centers on a psychologist, and her assistant, whose study of paranormal activity leads them to investigate a world-renowned psychic.

In spring of 2012, Olsen starred in the independent film *Silent House* from Open Road Films. The film is the re-imagining of the successful Uruguayan psychological horror-thriller, *La Casa Muda*. Olsen also began production on two films; *Therese Raquin* and *Very Good Girls*. In *Therese Raquin*, Olsen stars opposite Glenn Close. The film is a dark period piece set in Paris in 1867, which follows young Therese (Olsen), who is forced by her aunt, Madame Raquin (Close), into a

loveless marriage to her sick, spoiled first cousin. The film is directed by Charlie Stratton, who also wrote the screenplay adaptation. In *Very Good Girls*, Olsen stars opposite Dakota Fanning in the Naomi Foner-directed film about two New York City girls that make a pact to lose their virginity during their first summer out of high school.

In 2011, Olsen received a Gotham Award, Critics Choice, and Independent Spirit Award nomination for Lead Actress for her performance in *Martha Marcy May Marlene* from Fox Searchlight. The film is a drama that follows a young woman who is living with her older sister after escaping a cult. Olsen stars opposite Hugh Dancy, John Hawkes, Sarah Paulson, and Brady Corbet. "Martha Marcy May Marlene" was also selected in the *Un Certain Regard* as part of the 2011 Cannes Film Festival. She has been nominated for her performance from the following critic associations: St. Louis, Las Vegas, Houston, FIND Spirit, San Diego, IPA, and Detroit. She won BEST ACTRESS from the Indiana Critics Association.

Olsen is also very familiar to the stage as she understudied both on the Off-Broadway play *Dust* and the Broadway play *Impressionism* while attending New York University. Other workshops include *Bottom of the World* by Lucy Thurber (Atlantic Theatre Company), and *The Living Newspaper* (DRD Theatricals). Olsen has had formal training at Atlantic Acting School and Moscow Art Theatre School. Olsen currently resides in New York.

ABOUT THE FILMMAKERS

John Krokidas (Director, Co-Writer, Producer)

John Krokidas received his B.A. in Theater and American Studies from Yale University, where he studied acting before attending New York University's Graduate Film Program.

He wrote and directed two short films at NYU. His first, "Shame No More" played at over seventy film festivals around the world and sold to ten countries airing on such channels as Arte and Canal Plus before becoming part of the short-film collection *Queer as F**K* and airing on IFC and PBS in the United States. His second short film, "Slo-Mo" premiered at the Telluride Film Festival and went on to play Sundance before airing on HBO, PBS and the Sundance Channel. Sundance chose *Slo-Mo* to be part of their 20th Anniversary Best of the Fest.

Since graduating, Krokidas has written screenplays for Universal Studios, Miramax, producers Bruce Cohen (□*American Beauty* and *Milk*), Alan Poul (□*Newsroom* and *Six Feet Under*), Michael Stipe's Single Cell Pictures (□*Being John Malkovich*) and actress Renee Zellweger (□*Bridget Jones Diary* and *Chicago*).

Krokidas wrote and directed a PSA starring Jack Nicholson (□*Jack and Hill*) for the 2008 Presidential Election that was chosen by CNN as one of their Best Political Ads of the Year. And in 2011, Krokidas was chosen by *The Advocate* magazine as one of their Top 40 Under 40.

Krokidas has taught filmmaking and lectured at the University of Southern California, New York University, the New School and Yale University.

He is represented by Andrew Cannava and Keya Khayatian at the United Talent Agency and by Steve Dontanville and Frank Frattaroli at Circle of Confusion.

KILL YOUR DARLINGS marks Krokidas' feature directorial debut.

Austin Bunn (Co-writer)

Austin Bunn is a fiction writer, playwright and screenwriter. His writing has appeared in *The Atlantic Monthly*, *The New York Times Magazine*, *Best American Science* and *Nature Writing*, *The*

Pushcart Prize and elsewhere. His plays have been produced or developed at The Actors' Theatre of Louisville, The Orchard Project, The New Harmony Project, Playwrights' Center, The Lark, and beyond. He is the co-author, with producer Christine Vachon, of the best-seller *A Killer Life: How An Independent Film Producer Survives Deals and Disasters Far From Hollywood*. Bunn is a graduate of Yale University and the University of Iowa Writers' Workshop. He teaches dramatic writing and screenwriting at Cornell University.

Michael Benaroya (Producer)

Michael Benaroya is the CEO of Benaroya Pictures which he founded in 2006. The company has developed, financed and produced several major motion pictures across a variety of genres and budget sizes. In January of 2012, Michael announced his founding of Also Known As Pictures. AKA will develop, produce and finance predominately action, thriller and horror films, with budgets ranging from \$500k-\$3 million. The founding of AKA pictures allows Benaroya to finance films of any size, while maintaining Benaroya Pictures' reputation for being involved in high quality, well cast, larger films, with both critical and commercial viability.

Benaroya's recent production, John Hillcoat's *Lawless*, based on the book *The Wettest County in the World*, stars Shia LaBeouf, Tom Hardy, Gary Oldman, Guy Pearce, Jessica Chastain and Mia Wasikowska, was released by The Weinstein Company on August 29th, 2012 on over 2,000 screens. The film, which premiered to a 10 minute standing ovation at the 2012 Cannes Film Festival, is set during the prohibition era and tells a mythic tale of three brothers, who, despite extensive efforts to prevent them, run a lucrative bootlegging operation.

Another Benaroya Pictures project, *The Words*, premiered at Sundance 2012 and was released by CBS Films on September 7th. The film features an all-star cast including Bradley Cooper, Jeremy Irons, Zoe Saldana, Dennis Quaid, and Olivia Wilde. *The Words* follows a writer who, at the peak of his literary success, discovers the price he must pay for stealing another man's work.

In addition to *KILL YOUR DARLINGS*, Benaroya has recently completed production on *The Rambler*, a Calvin Reeder film starring Dermot Mulroney and Lindsay Pulsipher, which is a Park City at Midnight selection at Sundance 2013, as well as *Parts Per Billion*, an ensemble film from writer/director Brian Horiuchi starring Rosario Dawson, Teresa Palmer, Josh Harnett and Frank Langella.

Additional completed projects include *Catch. 44* starring Bruce Willis and Forest Whitaker. Previous Sundance film *The Romantics* is another Benaroya produced and financed project, starring Katie Holmes, Anna Paquin, Elijah Wood and Josh Duhammel. The film takes place over the course of a weekend where old friends have come together for the wedding of two of their own. The catch, the groom is in love with the maid of honor. Benaroya also financed and produced *New York, I Love You* with an all-star ensemble cast including Natalie Portman, Shia LaBeouf, Bradley Cooper, Christina Ricci, Orlando Bloom and Kevin Bacon.

□ *Margin Call*, another Benaroya production which premiered at Sundance 2011, recently won the Independent Spirit Award for Best First Feature Film. Nominated for an Academy Award for Best Original Screenplay, this Wall Street thriller takes place over a frantic 24 hours before the crash of the 2008 stock market. The film was released by Lionsgate/Roadside Attractions and stars Kevin Spacey, Demi Moore, Zachary Quinto, Paul Bettany, Jeremy Irons and Stanley Tucci. With numerous projects in development, and others already prepping, Benaroya Pictures intends to produce and finance at least 4 major motion pictures per annum.

Christine Vachon (Producer)

Christine Vachon is an Independent Spirit Award and Gotham Award winner who co-founded indie powerhouse Killer Films with partner Pamela Koffler in 1995. Over the past decade and a half, the

two have produced some of the most celebrated American indie features including Academy Award winning films *Far From Heaven*, *Boys Don't Cry*, *One Hour Photo*, *Hedwig and the Angry Inch*, *Happiness*, *Kids and Safe*. In television, Vachon recently executive-produced the Emmy and Golden Globe winning miniseries *Mildred Pierce* for HBO. On the occasion of *Killer's* 10th anniversary in 2005, the company was feted with a retrospective at the Museum of Modern Art. Upcoming releases include *At Any Price* starring Dennis Quaid and Zac Efron, directed by Ramin Bahrani; and *Magic Magic* starring Michael Cera and Juno Temple, directed by Sebastian Silva.

Vachon is the author of two books: *A Killer Life: How An Independent Producer Survives Deals And Disasters In Hollywood And Beyond* (Simon and Schuster, 2006), and *Shooting To Kill: How An Independent Producer Blasts Through The Barriers To Make Movies That Matter* (Avon, 1998). Vachon is currently teaching at Drexel University, and previously has taught at NYU, as well as leading master classes at other colleges and international film festivals.

Rose Ganguzza (Producer)

Rose Ganguzza is an American film producer with over 30 years of experience worldwide in the entertainment business. Growing up in New Jersey, her family owned a plethora of supermarket chains and department stores. The Ganguzza family business was considered a pioneer in retail, and their slogan was National Brands at Discount Prices. Being surrounded by a surplus of labels gave Ganguzza a unique vision of the world when she received her PHD at Columbia University for International affairs.

After graduating number one in her class at Colombia, Ganguzza began her professional career in the 70s working for the Brazilian government. At that time, the president of Revlon asked Ganguzza to lead operations in Latin America, earning her the title of highest-ranking female executive in Brazil.

Ganguzza returned stateside in the late 70s as the US Bureau Chief of one of Brazil's top TV networks. Besides purchasing programming, she was responsible for a nightly international news feed. At this time, Ganguzza also began to negotiate foreign deals for TV Globo, the fourth largest network in the world, and promote the network internationally. She represented the TV giant on the International Emmy Committee, helped place its now famous novellas in the world market, and struck co-production deals. She produced documentaries about Michael Jackson, John Lennon, and she produced the first-ever documentary on AIDS. She also purchased foreign rights for a number of Broadway shows including *A Chorus Line*, for production abroad, especially in South America. As a result of this work, Ganguzza was asked to run the international operations of soccer great, Pele, based at Warner Communications.

In 1988, Ganguzza created a worldwide campaign with major athletes against AIDS (Kick AIDS 88). Because of this, Ganguzza caught the attention of QVC with the entry of Barry Diller.

She was brought on to develop entertainment-related programming and to negotiate and execute the Telecompras network between Barry Diller, Televisa head Emilio Azcarraga, and Univision boss Jerry Perenchino.

In the middle of 1994, Ganguzza and Audrey Hepburn's son Sean Ferrer formed Hollywood for Children and The Audrey Hepburn Foundation. This charitable institution, which she directed for four years, counted over 200 major celebrities as part of its advisory board. Ganguzza also created a VIP program for children designed exclusively for The Plaza Hotel, the first of its kind in the luxury hotel business. The program, called Young Plaza Ambassadors, enjoys the support of over 75 retailers, cultural institutions, and major sponsors. She convinced The Plaza to open for the first time in its history an on-site Press and Media department that she led. Through encouraging production from all areas of entertainment, she quadrupled revenues in less than a year.

In 2002, Ganguzza created the At The Movies series. It premiered on A&E with a two-hour special called New York At The Movies, starring Meryl Streep. Her goal was to bring attention to major cities as a hub for filming. In 2009, she produced a storewide promotion for Bloomingdale's surrounding five short films. The campaign was called Bflix and premiered at the first ever Fashion's Night Out.

Ganguzza has executive-produced a number of films in the past few years including Afterschool, The Guitar, New York, I Love You, The Romantics, Margin Call, Someday This Pain Will Be Useful To You, Wettest County in the World, and The Words.

Reed Morano (Director of Photography)

Reed Morano was recently part of the prestigious Kodak OnFilm Series and was also the recipient of the Kodak Vision Award for Cinematography at the 2011 Women In Film Crystal + Lucy Awards. In 2012, Morano's work was featured in Indiewire's "ON THE RISE '12: 5 Cinematographer's Lighting Up Screens in Recent Years."

She was named one of 2011's Variety's "10 Cinematographers to Watch" as well as one of IONCINEMA.com's "American New Wave 25". In that same year, Morano was featured as one of the five innovative cinematographers in ICG Magazine's "Generation Next" spotlight.

Several of Morano's features were released theatrically in 2012: The Magic of Belle Isle, directed by Rob Reiner and starring Academy Award winner Morgan Freeman and Academy Award nominee Virginia Madsen; and Little Birds, which premiered in competition at the 2011 Sundance Film Festival, written and directed by Elgin James, starring Juno Temple, Kate Bosworth and Leslie Mann. A feature-length documentary about the band LCD Soundsystem that premiered at the 2012 Sundance Film Festival, "Shut Up and Play the Hits, and For Ellen, written and directed by So Yong Kim, starring Paul Dano, Jon Heder, and Jena Malone, a film that also premiered at the 2012 Sundance Film Festival in the dramatic competition were released this year as well.

Morano's other work awaiting release in 2013 includes Free Samples, directed by Jay Gammill, starring Academy Award nominated Jesse Eisenberg, Jason Ritter, Jess Weixler and Kill Your Darlings p. 30

Tippi Hedren, which premiered at the 2012 Tribeca Film Festival, the 35mm and 65mm drama Autumn Blood in the Tyrolean Alps in Austria; the film stars Sophie Lowe and Peter Stormare and the George Tillman Jr. feature, The Inevitable Defeat of Mister and Pete, starring Academy Award winner Jennifer Hudson, Anthony Mackie and Jeffrey Wright.

Morano's earlier work includes Frozen River," which won the Grand Jury Prize at the 2008 Sundance Film Festival and went on to be nominated for two Academy Awards and seven Independent Spirit Awards including Best Picture. Morano's work on the film was the subject of an article in American Cinematographer. She is currently in pre-production for several features, including Lonely Hunter, a biopic of the writer Carson McCullers, to be directed by Deborah Kampmeier (Hounddog), starring Jena Malone and Rob Reiner's upcoming psychological thriller, You Belong To Me.

Morano has been shooting narrative features for the past 15 years. A graduate of NYU Tisch School of the Arts where she was honored with awards in cinematography, Morano was later chosen by the faculty to be an adjunct professor in the film department where she taught cinematography for two years. Morano lives in Brooklyn, New York with her husband and two children.

Stephen Carter (Production Designer)

Stephen Carter has previously worked as an Art Director, and is pleased to be continuing his foray into Production Design. Design credits include *Forgiven*, which competed at Sundance in 2006, Studios for NBC's Olympics broadcasts in Torino, Beijing, Vancouver and London, as well as commercials and theater. Art Director credits include *Duplicity*, *The Bourne Legacy*, *The Adjustment Bureau* and his personal favorite, Justin Bieber's *Never Say Never*. Carter played in various bands out of New York City, and has spent time over the last few years with his wife Kelly Miller and their two girls restoring a decrepit villa in Buenos Aires, Argentina. Otherwise they live in Brooklyn. He is a graduate of NYU's Tisch School/ Playwright's Horizons.

Brian Kates (Editor)

Brian A. Kates, A.C.E. is an Emmy Award winning film editor whose feature film credits include *Killing Them Softly* (Andrew Dominik) starring Brad Pitt, which premiered at the 2012 Cannes Film Festival, Philip Seymour Hoffman's directorial debut, *Jack Goes Boating*, the Oscar-nominated *The Savages* (Tamara Jenkins), the Emmy Award winning *Taking Chance* (Ross Katz) and *Lackawanna Blues* (George C. Wolfe), *The Laramie Project* (Moises Kaufman), *Shortbus* (John Cameron Mitchell), *The Woodsman* (Nicole Kassell), *Nights in Rodanthe* (George C. Wolfe), *Shadowboxer* (Lee Daniels), *Jails*, *Hospitals*, and *Hip-Hop* (Danny Hoch & Mark Benjamin), and *Trick* (Jim Fall). He was Jonathan Caouette's co-editor on the groundbreaking documentary *Tarnation*. His television credits include the pilot episode of *The Big C* directed by Bill Condon, the HBO series *Treme*, and the NBC series *Kings*. He was raised in Teaneck, New Jersey, and studied Film Production and Judaic Studies at New York University.

Christopher Peterson (Costume Designer)

Christopher Peterson, whose work has been featured in film, television and theater, received a 2011 Emmy Award nomination for Outstanding Costumes for a Series, for his work with John Dunn on HBO's *Boardwalk Empire*.

Among Peterson's most recent collaborations are Steven Soderbergh's 2012 breakout hit *Magic Mike*. Previously Peterson had designed *The Girlfriend Experience* for Soderbergh, which featured Sasha Grey as an elite Manhattan call girl. His other motion picture credits include the Jesse Peretz comedy *Our Idiot Brother*, starring Paul Rudd, Elizabeth Banks and Zooey Deschanel; and Stephen Frears' *Lay The Favorite*, starring Bruce Willis, Catherine Zeta Jones, Rebecca Hall and Vince Vaughn. In addition, Peterson has designed Marc Lawrence's *Did You Hear About The Morgans?*, starring Sarah Jessica Parker and Hugh Grant and Joel Schumacher's *Blood Creek*.

The New York- based designer rose through the ranks as an Assistant Costume Designer, working with some the industry's most revered Costume Designers, including Sandy Powell on Martin Scorsese's *The Departed* and *The Wolf Of Wall Street*; Catherine Martin on Baz Luhrmann's *The Great Gatsby*; Janty Yates on Ridley Scott's *American Gangster* and *Body of Lies*; Albert Wolsky on many films including Jonathan Demme's *The Manchurian Candidate*, Wayne Wang's *Maid In Manhattan*, Tony Gilroy's *Duplicity*, and Julie Taymor's *Across The Universe*.

In addition to HBO's *Boardwalk Empire*, Peterson's other notable television credits include the USA Network's *Suits* and HBO's Mike Nichols' helmed *Angels In America*, on which he served as Assistant Costume Designer to Ann Roth.