

THE
NOTORIOUS

BETTIE PAGE

PRODUCTION NOTES

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THE
NOTORIOUS
**BETTIE
PAGE**

CREDITS

Filmmakers

Directed by MARY HARRON
Written by MARY HARRON &
GUINEVERE TURNER
Producers PAMELA KOFFLER
KATIE ROUMEL
CHRISTINE VACHON
Executive Producers JOHN WELLS
MARY HARRON
GUINEVERE TURNER
Co-Producer LORI KEITH DOUGLAS
Director of Photography MOTT HUPFEL
Production Designer GIDEON PONTE
Editor TRICIA COOKE
Costume Designer JOHN DUNN
Music by MARK SUOZZO
Casting BILLY HOPKINS
SUZANNE SMITH &
KERRY BARDEN

Cast

Bettie Page GRETCHEN MOL
Irving Klaw CHRIS BAUER
John Willie JARED HARRIS
Bunny Yeager SARAH PAULSON
Maxie CARA SEYMOUR
Estes Kefauver DAVID STRATHAIRN
Paula Klaw LILI TAYLOR
Preacher in Nashville JOHN CULLUM

Nervous Man	MATT McGRATH
Teacher	AUSTIN PENDLETON
Billy Neal	NORMAN REEDUS
Scotty	DALLAS ROBERTS
Preacher in Miami	VICTOR SLEZAK
June	TARA SUBKOFF
Jerry Tibbs	KEVIN CARROLL
Edna Page	ANN DOWD
Mr. Gaughan	MICHAEL GASTON
Little John	JEFFERSON MAYS
Gengel	PETER McROBBIE
Mr. Grimm	DAN SNOOK
Marvin	JONATHAN WOODWARD
Man on Street	GREG AINSWORTH
Jack	JOHN BOYD
Guy #1 at Party	DAVID CALL
Director at Audition	GEOFFREY CANTOR
Howie	MAX CASELLA
Armand	ALEJANDRO CHABAN
Young Jimmy Page	JAYMIE DORNAN
Charlie	TEDDY ECK
Roy Page	JACK GILPIN
Photographer #1	DAN HAFT
Detective Farrell	LARS HANSON
Battle	DAN HAUGHEY
Jack Kramer	FRANK HOPF
Bookstore Owner	ED JEWETT
Jake	AARON LAZAR
Young Goldie	ALEXANDRA LECLAIR
Model	HEATHER LITTEER
Guy #2 at Party	GARY LUNDY
Father Egan	EDMUND LYNDECK
Drunken Woman at Party	MARISA MALONE
Photographer #2	SHELLY MARS
Dr. Henry	CHRIS McCANN
Photographer #3	RANDY MILES
Young Bettie	MOLLY MOORE
Art	JOE MOSSO
Court Official	JAMES J. POLLOCK
Young Love	NAELEE RAE
Goldie	ALICIA SABLE
Director at Screen Test	EAN SHEEHY
Police Officer	KOHL SUDDUTH
Marion	ASHLEY TERRILL

Producer at Screen Test	HANS TESTER
Jim	BEN WALKER
Choir Singer	MICHAEL BOYDSTON-WHITE
Stunt Coordinator	MIKE RUSSO
Unit Production Manager	LORI KEITH DOUGLAS
First Assistant Director	JONATHAN STARCH
Second Assistant Director	CINDY CRAIG
Music Supervisor	P.J. BLOOM
Production Supervisor	HANS GRAFFUNDER
Camera Operator	MICHAEL BERG
1st Assistant Camera	DAN HERSEY
2nd Assistant Camera	DAVID FLANIGAN
Camera Loader	LAURA HUDOCK
Art Director	THOMAS AMBROSE
Set Decorator	ALEXANDRA MAZUR
Leadman	MARC NEWMAN
On Set Dresser	DIANE SOFFIAN
Set Dressers	TOM LAVECCHIA
	ISRAEL NAZARIO
	DONNA PAUL
	ROXY TOPOROWYCH
	ROBERT J. WILSON
Art Department Assistant	TAMMY LEE
Assistant Costume Designer	LISA PADOVANI
Costume Supervisor	GAIL FITZGIBBONS
Key Costumer	ROSALIE A. WELLS
Set Costumer	MICHELLE TEAGUE
Tailor	DAIN KALAS
Sound Mixer	BRIAN MIKSIS
Boom Operators	PAUL KORONKIEWICZ
	DAN WESSON
Sound Utility	PETER FONDA

Gaffer	TIMOTHY BERG
Best Boy Electric	MARTIN NOWLAN
Electricians	LISA-MARIE GLEESON ALFRED PADILLA
Key Grip	TOM KERWICK JR.
Best Boy Grip	BILLY WIEBERG
Dolly Grip	TOM HOCKING
Grips	CHARLES CASILLO JOSEPH CASILLO GEORGE McCABE JIM RILEY
Production Coordinator	STEVE KORNACKI
Assistant Production Coordinator	MEGHAN WICKER
Production Secretary	TODD JUDSON
Production & Post Accountant	WHITNEY J. WILLARD
1st Assistant Accountant	ABBY BAILEY
2nd Assistant Accountant	AMYJOY CLARK
Payroll Accountant	JASON STANT
Key Make-up Artist	NICKI LEDERMAN
Make- up Artist	EVELYNE NORAZ
Key Hair Stylist	D. MICHELLE JOHNSON
Hair Stylists	JEFFREY REBELO JERRY DECARLO
Property Master	ELIZABETH SCHLITTEN
First Assistant Props	JEFF BUTCHER
Script Supervisor	CATHERINE GORE
Clearances	ACT ONE SCRIPT CLEARANCES ASHLEY KRAVITZ
Additional Clearances	WENDY COHEN
Still Photographer	ABBOT GENSER
Location Manager	TOM YEAGER
Assistant Location Manager	MICHAEL FUCCI
Location Assistants	KRISTEN MINK BETH AVERY MATTHEW G. KING
Associate Editor	JOHN F. LYONS

Post Production Supervisor	COLIN CUMBERBATCH
Post Production Coordinator	ALEXANDRA TORTEROTOT
2nd Unit Director	JOHN C. WALSH
2nd Unit Director of Photography	MICHAEL BERG
Second 2nd Assistant Director	GARY S. RAKE
Set Production Assistants	SELENA HERNANDEZ DOUG MASIUK MELISSA MUGAVERO JAMES "BEAU" TIPTON MARISA VROOMAN
Costume Production Assistants	REBECCA HOFHERR MEREDITH MARKWORTH - POLLACK
Office Production Assistant	JESSICA KUMAI SCOTT
Assistant to Ms. Harron/Film Researcher	ASHLEY TERRILL
Assistant to Ms. Vachon	CHARLES PUGLIESE
Assistant to Ms. Koffler	LAUREN McSORLEY
Casting Associate - N.Y.	PAUL SCHNEE
Casting Associate - L.A.	DEBORAH MAXWELL DION
Extras Casting	LORI EASTSIDE
Extras Casting Associate	SHARON BLYTHE
Killer Films Executives	JOCELYN HAYES CHIKA CHUKUDEBELU MICHAEL WIGGINS
Caterer	PREMIERE CATERING
Chef	PETER J. MANNO
Catering Assistant	CHRIS BAKER
Craft Service	GROVER CLEVELAND
Craft Service Assistant	BENJAMIN HARRISON
Transportation Captain	JAMES S. BUCKMAN
Transportation Co-Captain	ROBERT L. JOHNSON
Drivers	
DAVE BOYDE	DERMOT MACKIN
DAVE CHACON	DANIEL PALMER
KENNETH GARRISON	LUIS RODRIQUEZ
DENNIS KELLY	W.J. SPERANZA
Construction Coordinator	PIERRE ROVIRA
Carpenter	GARY BOSCH

Construction Grips RALPH PERRY
LARRY STEINBERG
Charge Scenic EMILY GAUNT
Scenic Foreman SYLVIA TRAPANESE
Camera Scenic CELIA PARKER

Miami Unit

Production Supervisor ELAYNE KERATSIS
Location Manager FABIO ARBER
2nd Assistant Director KELLIE JO TACKETT
Set Decorator KEVIN KROPP
Prop Master PHIL SCHNEIDER
Wardrobe Supervisor PETER WHITE
Sound Mixer MARK WEBER
Script Supervisor ILENE PICKUS
Gaffer RUSTY POUCH
Key Grip GREG KASPER
Transportation Coordinator LARRY CRENSHAW
Animal Trainer DR. "DOC" BHAGAVAN ANTLE
Accommodations THE SHORE CLUB

Supervising Sound Editor BEN CHEAH
Sound Designer WYATT SPRAGUE
Supervising Dialogue Editor JAC RUBENSTEIN
Supervising ADR Editor KENTON JAKUB
Supervising Foley Editor GERALD DONLAN
Foley Editor JACOB RIBICOFF
Foley Artist MARKO COSTANZO
Foley Mixer GEORGE A. LARA
Foley Stage Assistant DAVE WARZYNSKI
ADR Recordist KRIS CHEVANNES
ADR Voice Casting SONDRA JAMES
ADR Engineer BOBBY JOHANSON
Assistant Sound Editor LILA YOMTOOB
Post Sound Intern LIDIA TAMPLENIZZA
Re-recording Mixers PETER WAGGONER
BEN CHEAH
Post Production Sound Facility C5, INC.
C5 Studio Manager ELISABETH GIGLIO
Technical Support MITCHELL WAREHAM
Post Production Sound Facility SOUND ONE CORP.
Sound Effects Recording EUGENE GEARTY
PAUL URMSON

Optical Effects Supervisor JANOS PILENYI
Optical Effects by CINERIC, INC.
Optical Effects Artist ARIEL ENRIQUEZ SAULOG

Music Consultant EVYEN J KLEAN

Music Conducted, Orchestrated &
Produced by MARK SUOZZO
Music Editor SUZANA PERIC

Music Recorded & Mixed by TED SPENCER
Recorded at CLINTON RECORDING STUDIOS, NYC
Mixed at TSR RECORDING, NYC

"I Surrender, Dear"

Written by Harry Barris and Gordon Clifford
Performed by Artie Shaw
Courtesy of Bluebird / Novus / RCA Victor
By Arrangement with Sony BMG Music Licensing

"Life's Railway To Heaven"

Written by W.S. Stevenson
Performed by Patsy Cline
Courtesy of Sony / ATV Music Publishing
d/b/a Masters International

"One Kiss Too Many"

Written by Eddy Arnold, Ed Nelson, Jr. and Steve
Nelson
Performed by Eddie Arnold
Courtesy of RCA Nashville
Under License from BMG Film & TV Music

"It's Only a Paper Moon"

Written by E.Y. "Yip" Harburg, Harold Arlen and Billy
Rose
Performed by Coleman Hawkins
Courtesy of Prestige Records
By Arrangement with Concord Music Group, Inc.

"I Want a Little Girl"

Written by Murray Mencher and Billy Moll
Performed by Lester Young And The Kansas City Six
Courtesy of The Verve Music Group
Under License from Universal Music Enterprises

"Goody Goody"

Written by Matt Malneck and John H. Mercer
Performed by Peggy Lee
Courtesy of Capitol Records, Inc.
Under License from EMI Film & Television Music

"Jordu"

Written by Duke Jordan
Performed by Clifford Brown & Max Roach
Courtesy of The Verve Music Group
Under License from Universal Music Enterprises

"Blues In"

Written by Art Pepper
Performed by Art Pepper
Courtesy of Blue Note Records
A Division of Capitol Records, Inc.
Under License from EMI Film & Television Music

"Sexy Ways"

Written by Hank Ballard
Performed by Hank Ballard & The Midnighters
Courtesy of King Records, Inc.

"Mucha Muchacha"

Written by Juan Garcia Esquivel
Performed by Esquivel
Courtesy of The RCA Record Label
Under License from BMG Film & TV Music

"Blue Tango"

Written by Leroy Anderson

Performed by Leroy Anderson

Courtesy of Vanguard Classics

By Arrangement with Artemis Classics LLC

"It's a Good Day"

Written by David M. Barbour and Peggy Lee

Performed by Peggy Lee

Courtesy of Capitol Records, Inc.

Under License from EMI Film & Television Music

"(Do You Intend To Put An End To) A Sweet Beginning
Like This"

Written by Fred E. Ahlert and Joe Young

Performed by Fats Waller

Courtesy of Bluebird / Novus / RCA Victor

By Arrangement with Sony BMG Music Licensing

"Sopa De Pichon"

Written by Frank Grillo (Machito)

Performed by Machito & His Afro-Cubans

Courtesy of Universal Music Latino

Under License from Universal Music Enterprises

"Skokiaan"

Written by August Msarurgwa

Performed by Perez Prado

Courtesy of BMG U.S. Latin

Under License from BMG Film & TV Music

"O Come, O Come, Emmanuel"

Traditional

Arrangement by Joseph DeBeasi

"Love Chant"

Written by Charles Mingus

Performed by Charles Mingus

Courtesy of Atlantic Recording Corp.

By Arrangement with Warner Strategic Marketing

"An Occasional Man"

Written by Ralph Blaine and Hugh Martin

Performed by Jeri Southern

Courtesy of MCA Records

Under License from Universal Music Enterprises

"Homeward Bound"

Traditional

Arrangement by Joseph DeBeasi

"Gone With The Wind"

Written by Herbert Magidson and Allie Wrubel

Performed by Julie London

Courtesy of Capitol Records

Under License from EMI Film & Television Music

Consultants	LINDA BURK DANI MINNICK
Historical Consultants	JAY A. GERTZMAN CLIFFORD J. SCHEINER, M.D., Ph.D.
Post Production Consultant	SUSAN LAZARUS
Research	SAM GREEN
Music Research	DON FLEMING
Post-Production Facility	THE POST FACTORY
Negative Cutter	NOELLE PENRAAT
Legal Services	SLOSS LAW OFFICE LLP PAUL BRENNAN, ESQ. DANIEL STEINMAN, ESQ.
Payroll Services	AXIUM INTERNATIONAL BENJ WHITEHOUSE
Insurance Services	AON/ALBERT G. RUBEN SUSAN WEISS
Titles & Graphics Designed by	BIG FILM DESIGN
Titles & Graphic Designers	RANDY BALSMEYER J. JOHN CORBETT
Dailies Telecine & Color by	DUART FILM & VIDEO
Film Color Timer	DAVID PULTZ
Final Telecine Mastering	GLOBAL ENTERTAINMENT PARTNERS
Colorist	KEVIN O'CONNOR
Camera & Lighting Equipment	CAMERA SERVICE CENTER ARRIFLEX
Grip Equipment	TEK FILM PRODUCTIONS
Film Provided by	EASTMAN KODAK
Kodak Representative	ANNE HUBBELL
Make-up and Supplies Provided by	M.A.C. COSMETICS DAVID SAMUEL MENKES PHARMACOPIA SHU UEMURA
Additional Wardrobe Supplied by	DAYBREAK DYKEMAN/YOUNG EARLY HALLOWEEN FARRELL'S COSTUMES HELEN UFFNER VINTAGE CLOTHING LLC LAZARO JEWELRY ODDS COSTUMES RIGHT TO THE MOON, ALICE VINTAGE LINGERIE
Custom Bondage Shoes by	LADUCA SHOES NYC

PETER DRIBEN images courtesy of LOUIS K. MEISEL GALLERY

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The Producers Wish to Thank
THE CITY OF NEW YORK MAYOR'S OFFICE OF FILM, THEATRE, AND BROADCASTING
NYPD MOVIE & TV UNIT
THE NEW JERSEY FILM COMMISSION
THE TOWN OF HAVERSTRAW, NY
THE MIAMI-DADE FILM OFFICE
BUNNY YEAGER

BASED IN PART ON RESEARCH FROM "THE REAL BETTIE PAGE" BY RICHARD FOSTER

SYNOPSIS

From Mary Harron (I SHOT ANDY WARHOL, AMERICAN PSYCHO) comes THE NOTORIOUS BETTIE PAGE, a provocative exploration of sexuality, religion and pop culture as she takes us into the 1950s and the fascinating world of famous pin-up girl, Bettie Page. In an incandescent performance, Gretchen Mol stars as Bettie Page, who grew up in a conservative religious family in Tennessee and became a photo model sensation in 1950s New York. Bettie's legendary fetish poses made her the target of a Senate investigation into pornography, and transformed her into an erotic icon who continues to enthrall fans to this day.

As it depicts Bettie's often accidental journey to celebrity, THE NOTORIOUS BETTIE PAGE captures a vanished but not entirely unfamiliar America, where sex is a secret obsession that can incite furor at the highest levels of government. In a stylistic tour-de-force, Harron recreates the look and feel of the films of Bettie's 1950s heyday, variously evoking the era's gritty black & white noirs, lush Technicolor melodramas, even its Super 8 home movies. We step into the past to follow the life and career of Bettie Page, a quiet, good-natured Southern beauty who found her calling in front of the camera and radiated vitality and joy in every pose, every costume, every milieu. Though her fetish tableaux may now look more quaint than shocking, Bettie Page remains a wonder to behold.

It is 1955, and Tennessee Senator Estes Kefauver (David Strathairn), the Chairman of the Senate Subcommittee to Investigate Juvenile Delinquency has opened hearings to investigate the impact of pornographic material on the nation's youth. Police officers have raided New York City's shady Times Square bookstores, where shelves are lined with men's magazines like Escapade and Wink, and specialty photos and booklets like "Bettie Page in Bondage" are kept behind the counter for customers with specific requests. A Catholic priest testifies before Senate committee that such materials are a greater menace to America than Communism.

In the hallway outside the hearing room, a lovely raven-haired woman (Gretchen Mol) quietly waits to be called before the committee. She wears a demure suit and proper white gloves; in a warm Southern accent, she gracefully deflects the subtle overtures of an intrigued young police officer, politely assuring him that she will be fine on her own.

She is the model from "Bettie Page in Bondage." And while her image in lace-up leather boots tells one story, the latest snapshot of Bettie and her sister Goldie, taken after church in Nashville, tells another. And both are stories of Bettie Page.

She grows up during the Depression in a poor family in Nashville. As a young girl, Bettie goes to church every Sunday with her mother and siblings. While Bettie soaks up the warming words of the preacher (John Cullum), a young admirer tries to get her attention. Bettie doesn't mind, but her conservative mother (Ann Dowd) keeps a tight rein on all her pretty daughters. As a

teenager, Bettie is a bright and dedicated student, a member of the school debating team with her eyes on a college future.

But Bettie's life has its troubles and setbacks. Her dreams of university don't materialize, and her youthful marriage to a handsome local boy, Billy Neal (Norman Reedus) quickly goes sour. An innocent conversation on a Nashville street ends in ugliness and terror. Yet Bettie doesn't dwell on her misfortunes, however dark they may be; she picks herself up and moves on - often literally. And so in 1949, she boards a bus that will take her to New York City and a fresh start. It is against the sophisticated, bustling background of 1950s Manhattan that Bettie Page will rise to fame and, eventually, notoriety. A walk on the beach in Coney Island brings an encounter with Jerry Tibbs (Kevin Carroll), a police officer and part-time photographer. When Bettie good-naturedly agrees to pose for Jerry Tibbs, right there on the sand, she inadvertently launches a career. She learns how to highlight her figure for photographs, and at Jerry's suggestion, re-styles her hair so curving bangs camouflage her high, broad forehead and so creating the famous Bettie Page hairstyle.

Soon Bettie is introduced to the world of camera clubs, becoming a favorite of the shutterbugs who take sexy photographs of women for men's magazines and private collectors. Whether wearing a bikini or saucily revealing lingerie, Bettie is completely at ease in front of the camera, cheerfully moving her body this way and that, her expression ever-changing but always welcoming. As her image becomes a common sight at newsstands, Bettie simultaneously pursues an acting career. Enrolling at a Greenwich Village acting studio, Betty reads Stanislavski and diligently applies herself to her exercises. She is something of an anomaly among her fellow students, who don't quite know what to make of the religious young woman from Nashville.

Bettie's modeling career eventually leads her to Movie Star News, a busy storefront run by Irving Klaw (Chris Bauer) and his half-sister Paula (Lili Taylor). The Klaws sell Hollywood head shots and movie stills; they also run their own photo business out of an office upstairs. Irving handles distribution and Paula takes photographs that are destined for private clients, men who like to look at women wearing very high-heeled boots and shoes, sometimes tied up or brandishing a whip. It's unfamiliar territory to Bettie, but she does not judge the prominent men who need an escape from the pressures of their lives. In the homey, well-fed environment of the Klaws' studio, the accoutrements of bondage seem more goofy than threatening; the models are simply play-acting for a secret audience. Bettie becomes part of the Klaws' unofficial family, which includes the talented, profane British photographer and illustrator John Willie (Jared Harris) and the worldly model Maxie (Cara Seymour). Bettie keeps her work with the Klaws separate from her cheesecake modeling, which grows to include a rewarding collaboration with photographer Bunny Yeager (Sarah Paulson) in Florida.

But Bettie's work with the Klaws has put her on a collision course with the prevailing mores of the 1950s. The Senate hearings spell the beginning of the end of the Klaws' photography operation. Soon, it will be time for Bettie Page to move on, relying as always on her faith.

ABOUT BETTIE PAGE

Bettie Page modeled in New York from 1950 to 1957, but her impact far outstrips the relative brevity of her career. The late 1970s brought a resurgence of interest in Page's career, winning her new generations of fans and making her an icon all over the world. Her distinctive look and radiant presence have combined to make her an influence not only on erotic media, but also the wider realm of pop culture, from fashion and music to movies and comic books.

Born in 1923, Bettie Page rose to fame on the strength of her photographs in such men's magazines as *Wink*, *Beauty Parade* and *Titter*. Her image appeared on postcards, playing cards, and album sleeves. By 1954 she was the top pin-up model in New York. Model-turned-photographer Bunny Yeager extolled Bettie's natural beauty in essays that accompanied their outdoor photo shoots, which included a session with two cheetahs at a wild animal park in Florida. Yeager's holiday photo of a beaming Bettie wearing only Santa Claus cap became the January 1955 centerfold in Hugh Hefner's year-old magazine, *Playboy*. Less well known at the time was Bettie's work with Irving and Paula Klaw, who catered to private clients with photographs and short films featuring female models in S&M scenarios. That changed in 1955, when Tennessee senator and aspiring presidential candidate Estes Kefauver launched a campaign against pornography that included television coverage of his subcommittee's hearings. Bettie began to work less, and in 1957 she left New York and modeling. No one knew what became of her. Though collectors sought out her old photos, she was largely forgotten.

In 1978 Belier Press began reprinting Page's photos from the camera club sessions in bound volumes, introducing her to a new generation of fans. Author/artist Dave Stevens used Page as the model for his hero's girlfriend in his comic book "The Rocketeer." Page's profile grew when a fan named Greg Theakston created "The Betty (sic) Pages," publishing nine issues of his Bettie-centric magazine from 1987-1993. Books about Page began appearing in the mid-1990s, including an authorized biography "Bettie Page: Life of a Pin-up Legend" by Karen Essex and James Swanson. Today, Bettie Page websites abound, and her likeness adorns everything from drink coasters to hot rods. Contemporary burlesque artists like Dita Von Teese cite her as a major influence; and retailers offer clothes and wigs to achieve the Bettie Page look. Page is fully ensconced in the vocabulary of high fashion as well; in a February 2005 photo shoot for *W Magazine*, Renee Zellweger was styled after the pin-up model, with bangs and black hair. Meanwhile, Page's once-scandalous bondage films are available on video and DVD.

ABOUT THE PRODUCTION

Mary Harron was working on a television news magazine program when she first encountered the story of Bettie Page in 1993. "I had never heard of Bettie Page," Harron recalls. "I started reading up on her and I was very intrigued by the story. She came from Nashville and I know Nashville pretty well. I was immediately interested in the sex and religion aspects of her story, and the fact that she'd sort of disappeared and then come back."

Though Harron was unable to convince her television bosses to produce a segment on Bettie Page, the story stayed with her. She finally decided to tackle Page's life in a feature film, collaborating with screenwriter/actress Guinevere Turner (GO FISH). Harron and Turner ended up honing their screenplay over many drafts and many years, working on it in between other projects. Those projects included Harron's 1996 feature film debut I SHOT ANDY WARHOL, about Valerie Solanas who brought her radical manifestos to Andy Warhol's Factory and then made a failed attempt on his life; and AMERICAN PSYCHO (2000), Harron's darkly funny adaptation of Bret Easton Ellis' infamous novel.

With the screenplay for THE NOTORIOUS BETTIE PAGE, Harron and Turner sought to depict Page's times as much as her life. To Harron, history and individual biography are intimately related - particularly when the individual is a woman born in the 20th Century. "I strongly believe that women's lives changed so extraordinarily radically in the 20th Century that it's very hard to separate a woman's personal history from the time in which she lived," says the director. "If you're a 20th Century woman - and I'm speaking as one of them - the year in which you were born had a radical effect on how your life was going to go. A Bettie Page born ten years later or ten years earlier would have a very different life."

THE NOTORIOUS BETTIE PAGE focuses on Page's heyday in the 1950s, a period of American history that has become synonymous with conformity and repressed desire. But it was also the era of Hollywood sex goddesses like Marilyn Monroe, Jane Russell and Jayne Mansfield. Harron's stepmother, who had been a starlet under contract at Fox, offered a first-hand perspective. "She said in that period if you were a pretty girl with large breasts people would just give you things - like the world was yours, for a brief period," Harron says. "There was something about the sexy girl and what she summed up for the culture. Still, women's roles and what they could be was very restricted. If Bettie hadn't been a pin-up queen she would have been a typist or a secretary. Bettie accepted the values of her time in that she felt her proper destiny was to settle down with a husband and kids, but she was also a free spirit, a natural bohemian. Bettie's photos reflect that split - she's like Betty Crocker coming out with a tray of cookies, and yet she's posing with a whip. She's so wholesome and at the same time she's very sexual."

The film's Bettie Page is a woman who embodies two American obsessions, sex and religion, and seems to live easily with both. Harron's reading of Bettie's religious nature stemmed in

part from having spent time in Nashville when her father was a performer on the original "Hee Haw." "Everything I read about Bettie, and knowing Nashville a little bit, it seemed to me that she had always been religious. That part of the South is such a religious culture. For the poor, the church is this particular thing: when you don't have a friend, you have a friend in Jesus. It's religion as consolation, as refuge. Bettie would have done the modeling and posing and still believed in God. It would have been second nature to her," says Harron.

THE NOTORIOUS BETTIE PAGE goes against the current grain of causality and psychological narrative. "So many biopics try to explain everything complex and mysterious about their character in terms of childhood trauma. I didn't want to be so reductive, to reduce Bettie's life to pop psychology. I wanted there to be some mystery and ambiguity," says Harron. "Obviously it's my interpretation of Bettie's life because there's a lot of selection involved and I've chosen to highlight certain events of her life over others. But I'm not trying to give a final answer about who Bettie was, because I don't think there is one. I think the truth about Bettie lies within her contradictions."

The screenplay drew the support of Pamela Koffler, Katie Roumel and Christine Vachon of Killer Films, which had produced Harron's I SHOT ANDY WARHOL. "Our experience with I SHOT ANDY WARHOL was so positive that we definitely wanted to work with Mary again," Koffler affirms. "Mary has a tremendous feel for authenticity in detail and period. She tackled the '60s and the Warhol scene through Valerie Solanas. With this landscape of sex in the '50s, her way in was through Bettie Page and who she was - and asking that question of who she was, as opposed to necessarily answering it."

THE NOTORIOUS BETTIE PAGE follows the chance encounters and spontaneous decisions that help shape Bettie's career. It shows us the inadvertent making of a sex icon in circumstances that were relaxed and often downright homey. Bettie's first job with a camera club takes her to a nice suburban house, where she poses in the living room. The photographers are forbidden from touching the models, under penalty of ejection, and they say "please" when asking the girls to turn this way and that. At the studio run by Irving and Paula Klaw, the setup is even more familial; there are jolly group dinners and the shooting of a bondage film becomes a mini country vacation.

"In this film, the making of an icon is a rather haphazard process. Bettie kind of falls into this work. She just happens to be good at it," Harron reflects. "You see the light-hearted spirit in which these supposedly terrible, awful films were being made. To them, it was just a giggle, really. And they had fun making them. It's wasn't being done in seedy back rooms. And they were people that she was friends with. There were no men in the movies; it's just girls messing around, as far as she was concerned."

Harron scrupulously sought out hard facts when it came to illustrating the day-to-day reality of Bettie's life and times. The filmmaker was able to interview many who knew Bettie, including the elderly Paula Klaw, who was nearing the end of her life. Paula's son also offered valuable recollections and perspective on the Klaw studio and business operation, which was essentially a mom-and-pop affair. Harron traveled to Nashville and visited Bettie's high school, her brother and her first husband Billy Neal. Her old friend Sam Green, who had gone on to make critically acclaimed documentaries including the 2002 Academy Award® nominee THE WEATHER UNDERGROUND, joined the project as a researcher. Among other things, Green unearthed transcripts from the Senate subcommittee hearings on pornography, and Harron incorporated the testimony verbatim in the film's Senate sequences.

With the screenplay completed, HBO Films joined forces with Killer to produce THE NOTORIOUS BETTIE PAGE. The casting process got underway, and Gretchen Mol was one of many actresses who received the script. Mol knew little about Bettie Page beyond the image of a dark-haired woman with bangs who posed in a leopard swimsuit. A few years earlier, however, she had seen part of a 1998 "E! True Hollywood Story" documentary about the pin-up girl. "I remembered that at the end she came on and she was blacked out - she didn't want anyone to see her," Mol reports. "I remembered she had this very deep Southern accent. It wasn't what you would think this person would sound like after seeing all these images."

The actress managed to get a copy of the E! documentary and read Karen Essex's authorized biography. What she learned made her even more eager to play the part. "I felt a kinship for the character. She was one thing visually, and it was different than the person that I found watching even this hour of the E! television program. And then reading the Karen Essex book, seeing her handwriting, and hearing her voice, I just thought, 'She's a country girl.' The way she kind of fell into her life, the way things sort of happened to her - I found her to be someone that I could relate to. I'm sure there are a lot of young women who feel that way. You go into one thing, and it leads you to the next. There are so many different roads you can take. And then Bettie just ended up being this icon for people."

Harron had admired Mol's work, but admits that the slender blonde actress had not immediately occurred to her for the part of the famously brunette Page. Then Mol came in to audition. Remembers Harron, "Gretchen just had an intuitive understanding of Bettie that was so clear from the very first audition she did. Gretchen wasn't acting sexy; she was acting the joy in posing. I think she knew instinctively that that was what Bettie was about: Bettie's delight in showing herself off, Bettie's delight in posing. Bettie's delight in her own body. Then also there was a kind of sweetness, friendliness and good nature. And innocence in the character that was very important to get across. When she actually put the wig on, I really was knocked out - she looked so like Bettie."

Koffler praises Mol's ability to infuse Bettie's quiet, solitary moments with drama and meaning. "Gretchen conveys so much in scenes where she's not necessarily chewing up the scenery; she's just taking everything in, almost like she's being batted through life. Gretchen is this constant presence that's interior and quizzical and bright and beautiful," the producer comments. "Gretchen draws you to the character, even though you don't completely understand what's going on all the time. It's a great performance of consistency."

Mol is complemented by an ensemble cast of actors who bring vivid life to Bettie's milieu. Lili Taylor, who starred in Harron's *I SHOT ANDY WARHOL*, portrays Paula Klaw, a motherly but streetwise woman who never stops being a businesswoman. As it happens, Koffler had met the real Paula Klaw several times, when the future producer was fresh out of college. Koffler had a job that often called upon her to visit *Movie Star News*. "I was really fascinated by the place, which seemed somehow out of time," Koffler recalls. "The woman who ran it was a chain-smoker with a pompadour and bright red lipstick. She was kind of cranky and impatient but clearly in her element. Very memorable." Later, of course, she realized the woman was Paula Klaw. "Lili is such a perfect person to play her. I can imagine Paula in her youth having Lili's warmth but no-nonsense kind of toughness."

Jared Harris, another *I SHOT ANDY WARHOL* veteran, plays another legend of erotic history, John Willie, the avid fetishist, illustrator and photographer. "He was a very fascinating character, John Willie," Harron remarks. "He was a fantastic artist, and his photographs are very beautiful fetishistic pictures with a genuine erotic element. My favorite scene in the movie is when Bettie is all tied up and she and John Willie are discussing Jesus. It's such a great contrast between his worldliness and his interest in her and her spiritual life. He's really interested in her philosophy of life - like how is she doing what she's doing, who is this girl?"

Harron created the role of Maxie, the British model, with her *AMERICAN PSYCHO* star Cara Seymour in mind. Completing the principal cast are acclaimed actors Chris Bauer ("The Wire") as Irving Klaw; David Strathairn (*GOOD NIGHT, AND GOOD LUCK*) as Estes Kefauver; Sarah Paulson (*DOWN WITH LOVE*) as Bunny Yeager; and Jonathan Woodward (*WIT*) as Bettie's actor boyfriend, Marvin.

Koffler considers Harron's casting instincts impeccable. "Mary handpicks the actors for these parts and they're just perfect. What she appreciates about an actor is that incredible gift that someone like Jared Harris has: he lights up his scenes and becomes this marvelous character with not a whole lot of screen time. He has short, interesting scenes, but he just becomes this presence in the film, as does Cara Seymour. There will be one-line guys who make such an impression, and help create a world."

Accurately recreating the world of the 1950s lay at the core of Harron's vision for *THE NOTORIOUS BETTIE PAGE*. From the very beginning, the filmmaker saw it as a black & white

film with only a few scenes in color. "Black & white gives it the look of the past, which was very important. Entering this black & white world signals you that you're going back in time. It's a very different world. The mores, the values, the way of thinking, the attitudes to women and sex: a lot is different. Then there are all those things, of course, that are the same," Harron laughs. "The same issues that pop up in American culture. But it really was a very different time."

Harron and director of photography Mott Hupfel reviewed numerous films as they set about fashioning a drama that merged factual accuracy with 1950s style. They looked at the gritty, low-budget noirs of director Sam Fuller, including PICKUP ON SOUTH STREET and UNDERWORLD U.S.A. The lush, supersaturated color of Douglas Sirk's melodramas was the primary reference for the sequences of Bettie in Florida, and religious rebirth in particular.

Their techniques also harkened back to the 1950s. Harron used black & white 35mm film rather than transfer color film to black & white; the stock for the color sequences was similar to the old-fashioned Technicolor no longer in production. For the reproductions of the Klaw bondage films, including "Sally's Punishment," Hupfel used an old hand-cranked 16mm camera with black & white stock that resembled the actual Super 8 footage.

Hupfel took an old-style Hollywood approach to lighting, as well. Says Harron, "We had banks of lights everywhere when we shot outside. We had huge lights up on the beach at Coney Island, huge lights on the Miami night scene at the water. People these days shoot outdoor scenes very naturalistically, and don't use a lot of light. But we did, so it automatically looks slightly stagy and stylized, which is what we wanted. It does make it look like an old movie."

Meticulous research was important in all aspects of the films, in all departments. Notes Harron, "From our art director doing the great graphics, to the props, to wardrobe: everybody gets very immersed in the period. I feel strongly that you have to familiarize yourself with the literature of the time, the pop culture of the time, the events of the time to try to capture how people talked and how people thought."

Mol points out the very garb that made Bettie a figure of notoriety can now be purchased with ease in any major city. "When you walk down the street in New York, there are all these little shops, like Fantasy World, and the mannequins have these weird outfits on. And it's just second nature to us now. But at the time, it was so underground; it was so subversive."

THE NOTORIOUS BETTIE PAGE filmed in New York and Miami for 32 days. Over the course of the film, Mol recreates many of Bettie's celebrated poses. We also see both the making of "Sally's Punishment" and black & white scenes from the finished film. Mol reports that the filming of those scenes was light-hearted, as the original productions had been. "Seeing the original loops, you knew they were trying not to laugh. It felt like a slumber party. When you're dressed

up like that, too, you kind of forget it after five minutes. When you walk out in front of the crew, you feel a little exposed and then after five minutes, it's just like you have on a costume. It was really fun."

Source music was carefully chosen to complement Bettie's journey and the tenor of her times. Peggy Lee's "It's a Good Day" offers a droll accompaniment for the filming of "Sally's Punishment," while Jeri Southern's "An Occasional Man" compliments Bettie's Miami romance with Armand. "I wanted to have some women singers, women's voices for different times of her life," Harron explains. "The Patsy Cline song 'Life is like a Mountain Railroad' was written into the script. I always thought it was very important in terms of Bettie's spirit, both her faith and that sense of just stoically keeping on. She's kind of a drifter. She was always moving, getting on a bus, going somewhere else when bad things happened."

Detailed post-production work was necessary to further establish the mood of a period film. Archival footage was interwoven at particular moments, bringing back vanished road signs and empty rolling highways, not to mention the old, wantonly lit Times Square. An old-fashioned optical printer was used to create scene transitions like wipes and fades, a time and labor-intensive process that has all but vanished from contemporary filmmaking. "There's only one person in New York who does them - but they look beautiful, I think," says Harron. "We tested digital versus optical in those effects, and optical just looked older and more organic. We're probably the last film to do them, which is a shame because it is a beautiful process."

Harron's unflagging attention to detail has led to a film of unique delights, in Koffler's view. "One of the joys of this movie is reveling in something that feels like an old movie. It so beautifully captures the feelings of the movies of the time that Mary is depicting. That's Mary - she has a unique ability to play with that."

Finally, THE NOTORIOUS BETTIE PAGE is an opportunity to revel in an endlessly fascinating woman who spoke to the camera as few ever had. Nearly 55 years after she posed for Jerry Tibbs on a Coney Island beach, Bettie Page has lost none of her magnetism. "Bettie was an icon then, and she's an icon now. In different ways, and for different reasons," Harron reflects. "There's something in her that strikes a nerve."

ABOUT THE FILMMAKERS

MARY HARRON (Director/Screenplay)

Mary Harron last directed the internationally successful *AMERICAN PSYCHO*, which she adapted from Brett Easton Ellis' notorious bestseller. For her work on this film, she was nominated for "Director of the Year" by the London Film Critics Circle.

Harron made her debut as a feature-film writer / director in 1996 with *I SHOT ANDY WARHOL*. The film received wide critical acclaim, won star Lili Taylor a Special Jury Award at the Sundance Film Festival, and garnered an Independent Spirit Award nomination for best first feature film. It was also chosen to open the "Un Certain Regard" section of the 1996 Cannes Film Festival. Harron has also directed acclaimed episodes of "Six Feet Under" for HBO, "The L Word" for Showtime, and "Homicide" both for Tom Fontana and Barry Levinson. She recently completed shooting an episode of HBO's newest series "Big Love," from executive producer Tom Hanks.

Harron began her filmmaking career creating documentaries for British Television. She directed many short films for the BBC 2 art series, "The Late Show", and co-produced a four-part series about American elections entitled "Campaign!" She also made several documentary films for Channel Four, including "Winds of Change," an hour-long film about South Africa in the 1950's. For the BBC / PBS co-production "Edge" she made a number of short films about popular culture including "How To Make An Oliver Stone Movie." Recently she served as executive producer on the Oscar® nominated documentary *THE WEATHER UNDERGROUND*.

Before working in film, Harron was a rock journalist. She helped start *Punk*, the first punk magazine, and was the first writer from an American publication to interview the Sex Pistols. Harron wrote a history of the Velvet Underground for *New Musical Express* magazine as well as a history of Andy Warhol and the Factory for the music publication *Melody Maker*. She was music critic for *The Guardian*, a theatre critic for *The Observer*, a television and rock critic for *The New Statesman*, and she collaborated with Elizabeth LeCompte of the Wooster group on a screenplay about artist Jackson Pollock.

Harron is currently in pre-production on *PLEASE KILL ME*, based on Legs McNeil's best-selling book.

GUINEVERE TURNER (Screenplay)

Guinevere Turner started her film career in 1992 as writer, producer, and star of *GO FISH*, which was executive produced by Christine Vachon and Tom Kalin and premiered in dramatic competition at the 1994 Sundance Film Festival. Turner's next project was a role in Cheryl Dunye's controversial *WATERMELON WOMAN*, which Alec Baldwin defended in his much-publicized fight to protect funding for the NEA.

Turner has appeared in films as diverse as Kevin Smith's CHASING AMY and DOGMA, as well as in LATIN BOYS GO TO HELL and KISS ME GUIDO. In 1995, she portrayed an American dominatrix in PREACHING TO THE PERVERTED with BAFTA-winning director Stuart Urban. Her credits also include Scott King's TREASURE ISLAND which was honored for distinctive creative vision at 1999's Sundance Film Festival.

Most recently, Turner appears in supporting roles in Wash Westmoreland's THE FLUFFER and John Walsh's PIPE DREAM. She stars in director Catherine Crouch's first feature, STRAY DOGS, and is the voice of a doll in Rose Troche's THE SAFETY OF OBJECTS.

In addition to co-writing GO FISH with director Rose Troche, Turner collaborated with director Mary Harron on the adaptation of Bret Easton Ellis' AMERICAN PSYCHO, in which Turner also had a role. She also wrote BLOODRAYNE for director Uwe Boll. The film stars Kristianna Loken, Michelle Rodriguez, and Ben Kingsley.

She was most recently a story editor and cast member on Showtime's "The L-Word."

CHRISTINE VACHON/PAMELA KOFFLER/KATIE ROUMEL (Producers)

Christine Vachon, Pamela Koffler and Katie Roumel are partners in Killer Films, which celebrated its 10th anniversary in 2005. Over the years, Killer has earned its reputation as one of the leading independent production companies, having worked with directors as diverse as Todd Haynes, Kimberly Peirce, Mary Harron, Robert Altman and John Waters. Killer's productions have been nominated for 7 Academy Awards and won the Best Actress Oscar for BOYS DON'T CRY. Last fall, Killer's 10th anniversary was recognized with a retrospective at the Museum of Modern Art.

Christine Vachon produced Todd Haynes' controversial first feature, POISON, which was awarded the Grand Jury prize at the 1991 Sundance Film Festival. Since then, Killer has gone on to produce some of the most acclaimed American independent films including FAR FROM HEAVEN (nominated for four Academy Awards), BOYS DON'T CRY (Academy Award winner) ONE HOUR PHOTO, A DIRTY SHAME, HAPPINESS, VELVET GOLDMINE, SAFE, I SHOT ANDY WARHOL, GO FISH, and SWOON.

Killer premiered two films at the 2005 Toronto Film Festival: MRS. HARRIS, the story of the Scarsdale Diet Doctor murder starring Annette Bening and Ben Kingsley directed by Phyllis Nagy and Mary Harron's film THE NOTORIOUS BETTIE PAGE, starring Gretchen Mol. Killer is currently in post-production on Douglas McGrath's INFAMOUS, which stars Toby Jones as Truman Capote, along with Sandra Bullock. Daniel Craig, Sigourney Weaver, Hope Davis, Jeff Daniels, Isabella Rosselini and Gwyneth Paltrow.

Upcoming projects on the Killer Slate include I'M NOT THERE, Todd Haynes' film concerning Bob Dylan which will star Christian Bale, Cate Blanchett, Colin Farrell, Richard Gere, Charlotte Gainsbourg and Julianne Moore; SAVAGE GRACE, which will be directed by Tom Kalin (SWOON) and star Julianne Moore; and THEN SHE FOUND ME, Helen Hunt's directing debut.

Christine's book, SHOOTING TO KILL: HOW AN INDEPENDENT PRODUCER BLASTS THROUGH BARRIERS TO MAKE MOVIES THAT MATTER, was published in the fall of 1998 by Avon, and was a Los Angeles Times bestseller. She is currently at work on her second book, which will be published by Simon and Schuster.

MOTT HUPFEL (Director of Photography)

Mott grew up in Wilmington Delaware and attended Choate Rosemary Hall. After graduating from New York University's Tisch School of the Arts undergraduate film program, Hupfel immediately began working professionally as a camera assistant while gaining shooting experience on low budget features and music videos. During this time he shot over 75 music videos and dozens of films, including several documentaries. Among these films were Todd Phillips' FRAT HOUSE and Aiyana Elliot's THE BALLAD OF RAMBLIN' JACK, both of which won awards at the Sundance Film Festival. Beginning in 1998 Mott shot two seasons of "The Upright Citizens Brigade" for Comedy Central. During this time he began shooting commercials and continues to shoot them today.

Other feature credits include SHADY GROVE and THE AMERICAN ASTRONAUT, which earned him a nomination for an Independent Spirit Award in 2002. Currently Hupfel is based in New York City.

GIDEON PONTE (Production Designer)

Studying painting at Chelsea School of Art in the early 1980s led first to a career in London's galleries and then to New York where he worked for a photography dealer and publisher whose work included the Larry Clark books. Following this Gideon joined Mary Harron to recreate the art works for her film I SHOT ANDY WARHOL. Since then Gideon splits his time between designing such films as BUFFALO 66, AMERICAN PSYCHO, HAMLET, THE NOTORIOUS BETTIE PAGE and NACHO LIBRE and designing the ad campaigns for Prada, Armani, Calvin Klein, Dolce and Gabbana, amongst others.

TRICIA COOKE (Editor)

Among Tricia Cooke's editing credits are features for Joel And Ethan Coen and short films for Barry Levinson. Her most recent editing credits include THE MAN WHO WASN'T THERE, O BROTHER, WHERE ART THOU? and THE FOURTH FLOOR. She has also lent her skills as an editor to THE BIG LEBOWSKI and THE NAKED MAN. She is currently editing the comedy feature FAST TRACK. She produced, directed and edited the short documentary, WHERE THE GIRLS ARE.

JOHN DUNN (Costume Designer)

John Dunn's film credits include Jim Jarmusch's *BROKEN FLOWERS* and *GHOST DOG*; Jonathan Glazer's *BIRTH*; Todd Solondz's *STORYTELLING*; Julian Schnabel's *BASQUIAT*; Nick Hytner *THE OBJECT OF MY AFFECTION*; John Sayles's *CITY OF HOPE*; and Martin Scorsese's *LIFE LESSONS* segment of *NEW YORK STORIES*. He also co-designed Martin Scorsese's *CASINO* with Rita Ryack. He lives in New York City.

MARK SUOZZO (Music)

Mark Suozzo's music can be heard in feature films, documentaries, television, commercials and recordings. His broad palette of styles and musical colors have enhanced a number of award-winning films. Best known as the composer on Whit Stillman's films, *METROPOLITAN*, *BARCELONA* and *THE LAST DAYS OF DISCO*, he has scored documentaries as well, including the award-winners *OFF THE MENU-THE LAST DAY'S OF CHASEN'S*, Jan Oxenberg's *THANK YOU AND GOODNIGHT*, Oscar nominee *SOUND AND FURY*, Sundance 2000 favorite *WELL-FOUNDED FEAR* and HBO's *THE YOUNG AND THE DEAD*. Mark scored Bob Pulcini and Shari Berman's Sundance 2003 Grand Jury Prize winner and Academy Award nominee *AMERICAN SPLENDOR*, as well as the Academy Award nominated documentary short *WHY CAN'T WE BE A FAMILY AGAIN?* by Roger Weisberg and Murray Nossel.

Television credits include music for the Hallmark miniseries "Aftershock," the 1996 Summer Olympic Games in Atlanta, and the 1998 Goodwill Games. He has also composed music for "Sesame Street" and Nickelodeon's "Eureka's Castle".

In the recording field, he scored and conducted the strings on Creed's Grammy winning Number 1 song, "With Arms Wide Open." He has contributed arrangements to recording artists Trickside, Aretha Franklin, Britney Spears, The Back Street Boys, 'N Sync and Joe.

Suozzo moonlights on guitar with his little big band in New York City, where he lives with his wife Karen and their two children.

HOPKINS, SMITH & BARDEN CASTING (Casting)

Billy Hopkins began his casting career as an intern at Ensemble Studio Theatre, where he subsequently worked as their Casting Director. He and Suzanne Smith did the casting for Lincoln Center Theater under Artistic Director Gregory Mosher. Highlights include "The House of Blue Leaves," "Speed-the-Plow," "Anything Goes," "Our Town," and "Six Degrees of Separation." With the addition of Kerry Barden, other theatre credits include such Broadway productions as the Jessica Lange-Alec Baldwin revival of "A Streetcar Named Desire," "Stanley," and "James Joyce's The Dead." Off-Broadway credits include "Berlin," "The Castle," and "Madame Melville," with Macaulay Culkin.

Barden has also produced several films including CONVERSATIONS WITH OTHER WOMEN which is opening at the Telluride Film Festival. Recent Hopkins, Smith & Barden film credits include ASSAULT ON PRECINCT 13; A DIRTY SHAME; CECIL B. DEMENTED; GOOD WILL HUNTING; AMERICAN PSYCHO; I SHOT ANDY WARHOL; SHAKESPEARE IN LOVE; THE CIDER HOUSE RULES; BOYS DON'T CRY; MONSTER'S BALL; UNFAITHFUL; BAD BOYS II; IN THE CUT; THE STATION AGENT; and PETER PAN. Among their most recent credits are THE WOODSMAN (Sundance 2004), Oliver Stone's ALEXANDER, and for Miramax Films, PROOF and Lasse Hallström's AN UNFINISHED LIFE. For television they did the original casting and first two seasons of "Sex and the City," and received an Emmy nomination for their work.

ABOUT THE CAST

GRETCHEN MOL (Bettie Page)

Gretchen Mol is a talented actress on stage and screen. In addition to the title role in *THE NOTORIOUS BETTIE PAGE*, Mol also co-stars in *PUCCINI FOR BEGINNERS* from writer/director Maria Maggenti which was in Dramatic Competition at the 2006 Sundance Film Festival. Mol will next begin production on the film *TRAINWRECK*.

In the Winter of 2003-2004, Mol starred on Broadway as Roxie Hart in "Chicago." She was last seen in the movie adaptation of Neil LaBute's "The Shape of Things". Also starring Paul Rudd, Rachel Weisz and Fred Weller, the film premiered at the 2003 Sundance Film Festival. Prior to that, Mol starred off-Broadway in the theatrical version of "The Shape of Things" after completion of its London run all with the same cast.

Gretchen Mol made her film debut in Spike Lee's *GIRL 6* as Girl 12. She then appeared in such films *MUSIC FROM ANOTHER ROOM*, Abel Ferrara's *THE FUNERAL*, *THE LAST TIME I COMMITTED SUICIDE*, *THE THIRTEENTH FLOOR*, *ROUNDERS* and *CELEBRITY*. Mol also starred opposite Ray Liotta and Joseph Fiennes in Paul Schrader's *FOREVER MINE*, and Jason Alexander's *JUST LOOKING*.

Her telefilm credits include the highly rated "Picnic," "The Magnificent Ambersons" for A&E, "Calm at Sunset, Calm at Dawn," a Hallmark Hall of Fame Production, and "Dead Man's Walk." She also appeared in the debut episode of the ABC hit, "Spin City," and "Sex on a Pole - HBO's Subway Stories."

Born in Connecticut and a graduate of the William Esper Studio and the American Musical and Dramatic Academy, she began acting professionally in numerous commercials and various theater productions, including, "Bus Stop," "An Actor's Nightmare," "No Exit," "Godspell," and "110 in the Shade" among others.

CHRIS BAUER (Irving Klaw)

Chris Bauer honed his skills on the Chicago stage performing the ensembles of the Steppenwolf Theatre Company as well as The Goodman Theatre. Bauer studied at the Yale School of Drama and moved to New York where he became a member of the Atlantic Theatre Company, founded by David Mamet and William H. Macy. He has recently appeared in the Atlantic's productions of "Mojo," "Hothouse," and "The Night Heron."

On screen, Bauer was most recently seen in Jim Jarmusch's acclaimed *BROKEN FLOWERS*. His first film role in *SNOW WHITE* was opposite Sigourney Weaver. His other film credits include Stephen Frears's *HIGH FIDELITY*, John Woo's *FACE/OFF*, Taylor Hackford's *THE DEVIL'S ADVOCATE*,

Woody Allen's SWEET AND LOWDOWN, Joel Schumacher's FLAWLESS and 8 MM, and Steve Buscemi's ANIMAL FACTORY. His upcoming films include Lodge Kerrigan's KEANE.

On television, Bauer recently starred in the Showtime miniseries "Our Fathers," and he currently stars in the ESPN series "Tilt." He won critical acclaim for his leading role in the second season of HBO's "The Wire," and was also featured in the network's "61". Bauer starred for five seasons on the NBC drama "Third Watch," and was recently seen in John Wells's series "Jonny Zero."

JARED HARRIS (John Willie)

Jared Harris is one of the most acclaimed actors of his generation. Harris recently starred in a wide range of features, including Steven Soderbergh's OCEAN'S TWELVE with George Clooney, Brad Pitt and Julia Roberts; Adam Goldberg's I LOVE YOUR WORK with Giovanni Ribisi, Famke Potente, Christina Ricci and Elvis Costello; SYLVIA starring Gwyneth Paltrow; RESIDENT EVIL: APOCALYPSE; and DUMMY opposite Oscar winner Adrien Brody and Milla Jovovich.

Harris won critical recognition for his riveting portrayal of influential American Pop artist Andy Warhol in Mary Harron's I SHOT ANDY WARHOL. He won further raves for his performance as sleazy Russian cab driver in Todd Solondz's HAPPINESS, for which the cast received the 1999 National Board of Review Acting Ensemble Award. He has earned a reputation for playing varied and unique characters in such films as Burr Steers's IGBY GOES DOWN; Wayne Wang and Paul Auster's SMOKE and BLUE IN THE FACE; Jim Jarmusch's DEAD MAN; Ron Howard's FAR AND AWAY; Michael Radford's B. MONKEY; Jonathan Nossiter's Sundance Grand Jury Prize winner SUNDAY; the improvised BBC2 production THE OTHER BOLEYN GIRL; and TWO OF US. Harris' first screen appearance was in 1989's THE RACHEL PAPERS, which was the directorial debut of his older brother Damian.

The son of famed Irish actor Richard Harris, Jared Harris was born in London, England and educated at Duke University, where he majored in drama and literature. After graduation, Harris became a member of the Royal Shakespeare Company. He has performed in some of New York's most renowned theater company's including work with the New York Shakespeare company, the New Group, New Jersey Shakespeare Company, the Vineyard Theater and the Manhattan Theater Club.

SARAH PAULSON (Bunny Yeager)

Rising star Sarah Paulson was recently seen on Broadway, as Laura Wingfield in the revival of Tennessee Williams' "The Glass Menagerie," alongside Jessica Lange.

Paulson is currently shooting Katherine Dieckmann's upcoming feature DIGGERS, and will next been seen in Joss Whedon's much-anticipated SERENITY. She currently stars alongside Shawn Hatosy in Doug Sadler's SWIMMERS, which premiered at the 2005 Sundance Film Festival. The actress recently co-starred with Renee Zellweger, Ewan McGregor and David Hyde Pierce in

Paramount's *DOWN WITH LOVE* in 2003. Paulson's other film credits include Nancy Meyers's *WHAT WOMEN WANT* and Garry Marshall's *THE OTHER SISTER*. Paulson also received rave reviews for her performance in "Killer Joe," an off Broadway production starring opposite Scott Glenn and Amanda Plummer. A New York native, Paulson made her feature film debut in Scott Goldstein's independent feature *LEVITATION*.

Paulson's television credits include the leading role of Chief Deputy District Attorney Lisa Patterson in ABC's "The D.A."; the lead role of 'Faith' on the NBC sitcom "Leap of Faith"; HBO's dramatic series "Deadwood" and its historical drama *PATH TO WAR* opposite Alec Baldwin and Donald Sutherland; the WB series "Jack and Jill"; the Hallmark/CBS movie *THE LONG WAY HOME* opposite Jack Lemmon; the HBO pilot "Love and Madness" opposite Joanna Kerns; ABC's "Cracker"; the CBS movie *SHAUGHNESSY*; the CBS series "American Gothic" with Gary Cole; and a recurring role on NBC's "Law & Order."

On stage, she has appeared in the Broadway production of Wendy Wasserstein's Tony Award winning "The Sisters Rosensweig" at the Barrymore Theatre and the off-Broadway production of "Talking Pictures." Regional productions include: "Stalin's Daughter," "Ashes, Ashes," "Alert the Media," "Does Anyone Hear Me?," "The Pentinent Madeline," "Best Friends," "An Evening of One Acts," and "Amerlia Again."

CARA SEYMOUR (Maxie)

After establishing herself on the stage in both England and the United States, British-born actress Cara Seymour has become one of film's most acclaimed performers. Her recent credits include Terry George's Academy Award-nominated *HOTEL RWANDA*, and Jonathan Glazer's sophomore feature *BIRTH*, with Nicole Kidman. Previously, Seymour had breakthrough film roles with in two highly-acclaimed films, Martin Scorsese's *GANGS OF NEW YORK* and Spike Jonze's *ADAPTATION*, both honored with multiple Academy Award nominations.

Seymour's film credits also include Nora Ephron's *YOU'VE GOT MAIL*, with Tom Hanks and Meg Ryan; Mary Harron's *AMERICAN PSYCHO*, with Christian Bale; Katherine Dieckmann's *A GOOD BABY* with Henry Thomas; the Irish film *SILENT GRACE*, with Patrick Bergin; and Lars von Trier's *DANCER IN THE DARK*, alongside Björk, Catherine Deneuve, and Peter Stormare.

Seymour's theater work includes the London production of "Now And At The Hour Of Our Death," for which she received a Time Out award. At Edinburgh she won the Fringe First Award for her role in "Present Continuous."

In New York, Seymour received the Obie Award for her work in Mike Leigh's "Ecstasy," and a Drama Desk nomination for her role in the production of "Goose Pimples." Other Broadway and Off-Broadway credits include "Present Laughter," "The Skriker," "The Monogamist," and "Essex Girls."

Seymour's upcoming projects include the romantic comedy FARMERS ON E, with Samantha Morton and Robert Carlyle.

DAVID STRATHAIRN (Estes Kefauver)

A seasoned actor on and off Broadway, the big screen, and television, David Strathairn attended Williams College before launching a successful acting career.

Strathairn has appeared in many of his Williams College classmate John Sayles' features, including his own and Sayles' directorial debut THE RETURN OF SECAUCUS SEVEN. Other Sayles features for which Strathairn has starred include LIMBO; MATEWAN; BROTHER FROM ANOTHER PLANET; EIGHT MEN OUT; CITY OF HOPE; and PASSIONFISH.

Continuing to work with Hollywood's top directors, some of Strathairn's film credits include Mike Nichols's SILKWOOD; Stephen Gyllenhaal's LOSING ISAIAH; Sydney Pollack's THE FIRM; Tim Robbins's BOB ROBERTS; Penny Marshall's A LEAGUE OF THEIR OWN; Taylor Hackford's DOLORES CLAIBOURNE; Curtis Hanson's L.A. CONFIDENTIAL; and Philip Kaufman's TWISTED, to name just a few.

Also working with Hollywood's hottest talent, he has starred opposite Meryl Streep in THE RIVER WILD; with Richard Dreyfuss in LOST IN YONKERS; with Jessica Lange in LOSING ISAIAH; with Ray Liotta and Jamie Lee Curtis in DOMINICK AND EUGENE; with Sean Penn and Christopher Walken in AT CLOSE RANGE; with Debra Winger in A DANGEROUS WOMAN; with Ashley Judd and Oliver Platt in SIMON BIRCH; and with Sigourney Weaver and Julianne Moore in A MAP OF THE WORLD. Recent credits include the Sundance Film Festival hit BLUE CAR, and HARRISON'S FLOWERS, opposite Andie Macdowell.

His extensive stage work includes "The Three Sisters" with Billy Crudup and Marcia Gay Harden, "Dance of Death" with Sir Ian McKellan and Helen Mirren, and "Salome" with Al Pacino.

Television credits include the HBO features IN THE GLOAMING and THE JAMES BRADY STORY, and THE AMERICAN CLOCK for TNT. He also had a recurring arc on "The Sopranos."

He most recently starred as Edward R. Murrow in the independent feature GOOD NIGHT, AND GOOD LUCK written, produced and directed by George Clooney.

LILI TAYLOR (Paula Klavow)

Lili Taylor has achieved remarkable success, recognition and praise for her wide range and talent on film, stage, and television.

A Chicago native, Taylor was most recently seen as "Lisa" in the hit HBO series "Six Feet Under," for which she received an Emmy nomination and a Screen Actor's Guild Award. She can next be

seen in upcoming films FACTOTUM with Matt Dillon and Marisa Tomei, directed by Bent Hamer, and THE SECRET with David Duchovny, directed by Vincent Perez.

Recent films include Toni Kalem's A SLIPPING DOWN LIFE with Guy Pearce, John Sayles' CASA DE LOS BABYS, HBO Films' LIVE FROM BAGHDAD for director Mick Jackson opposite Michael Keaton and Helena Bonham Carter, Jan de Bont's THE HAUNTING with Liam Neeson, Catherine Zeta-Jones, and Owen Wilson, Stephen Frears's HIGH FIDELITY with John Cusack, and John Waters's PECKER, co-starring Edward Furlong and Christina Ricci.

Other recent television appearances include ANNE FRANK on ABC, the Dick Wolf/NBC series "Deadline," and special guest appearances on "Mad About You." Taylor received an Emmy nomination for her guest-starring role on Fox's "The X-Files."

She received a Blockbuster award for Best Supporting Actress in Ron Howard's RANSOM with Mel Gibson. Other awards and nominations include the first ever "Special Grand Jury Prize for Acting" at the 1995 Sundance Film Festival. This award recognized her amazing work in GIRLS TOWN, COLD FEVER and Mary Harron's seminal film I SHOT ANDY WARHOL, in which she gave an explosive performance as Valerie Solanas. Taylor also received an Independent Spirit Award for Best Supporting Actress for her work in Nancy Savoca's HOUSEHOLD SAINTS.

Taylor's other films include two Robert Altman films, SHORT CUTS and READY TO WEAR; Donald Petrie's MYSTIC PIZZA; Oliver Stone's BORN ON THE FOURTH OF JULY; Nancy Savoca's DOGFIGHT; Alan Rudolph's MRS. PARKER AND THE VICIOUS CIRCLE; Cameron Crowe's SAY ANYTHING; Emir Kustirica's ARIZONA DREAM; and Abel Ferrara's THE ADDICTION, opposite Annabella Sciorra and Christopher Walken.

Taylor made her Broadway debut in Chekov's "Three Sisters." She was a member of the Naked Angels before forming her own theatre company, Machine Full, where she made her directorial debut with "Halcyon Days." She earned rave reviews and a Drama Desk Award nomination for her incendiary performance Off-Broadway in "The Dead Eye Boy" and also starred in John Guare's "Landscape Of The Body" directed by Michael Grief at the Williamstown Theatre Festival. Other theatrical appearances include her starring role in "Aven'u Boys" at the American Place Theatre.

She recently starred Off-Broadway in Scott Elliot's critically acclaimed production of Wallace Shawn's "Aunt Dan & Lemon," for which she was awarded both an Obie Award and a Drama League Award.

JONATHAN WOODWARD (Marvin)

After graduating from NYU's prestigious Tisch School in 1996, Jonathan Woodward worked with the Obie-winning dance theatre company Big Dance, performing throughout New York and New England, France and Italy. His work on camera began in 2000, when he was handpicked by Mike

Nichols to star opposite Emma Thompson in HBO's multiple Emmy-winning film adaptation of the Pulitzer Prize winning drama, WIT.

Woodward continued his stage work, and began a relationship with playwright Jon Robin Baitz, performing in his critically acclaimed "Ten Unknowns" both at the Huntington Theatre in Boston opposite Ron Rifkin, and then again in Los Angeles at the Mark Taper Forum, opposite Stacey Keach.

Woodward remained in Los Angeles, and was cast in the hit series "Buffy the Vampire Slayer," "Angel," and the short-lived but critically-acclaimed "Firefly," all of which were created by Joss Whedon. Woodward is the only actor to date to have appeared in all three shows in a single season.

Other credits include a sensitive portrayal of a young political idealist in the 1960's period feature THE YEAR THAT TREMBLED and the romantic comedy PIPE DREAM with Mary-Louise Parker.

Woodward lives in Los Angeles, where he divides his time between theatrical endeavors as well as film and television projects.