



Production Notes

Run Time: 87 minutes

Rated R by the MPAA

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FACTORY GIRL

Synopsis

FACTORY GIRL imaginatively unfolds the comet-like rise and fall of Edie Sedgwick, the blazing superstar who became a quintessential icon of American pop culture. Sedgwick appeared to be an American princess, with her blue blood and her family money, not to mention her beauty, talent and charisma. But when she met up with counter-culture anti-hero Andy Warhol, everything changed. Suddenly, Edie found herself at the center of a revolutionary artistic universe bursting with sex, drugs, style and rock 'n' roll -- and a mad rush for fame and fabulousness that was destined to spin out of control.

Arriving into the chaos of mid-60s New York, Edie (Sienna Miller) meets Andy (Guy Pearce) who sees in her untamed vulnerability the makings of an irresistible muse. Andy invites Edie into the wild world of the Factory, a former downtown hat factory he has transformed into a bohemian, creative paradise. Here, a rag-tag mix of musicians, poets, artists, actors and misfits gather to create art and make underground movies during the day and throw glam parties all night long. Edie quickly ascends to become the star of Warhol's movies, an idol at the Factory and a media darling. She is on top of the world when she falls in love with a larger-than-life rock star (Hayden Christensen). But when Edie becomes caught between Warhol's world of sexy surfaces and her new love, she winds up rejected by both – and once again, set adrift in the modern world.

FACTORY GIRL

Cast

Eddie Sedgwick.....SIENNA MILLER
Andy Warhol.....GUY PEARCE
Musician.....HAYDEN CHRISTENSEN
Chuck Wein.....JIMMY FALLON
Gerard Malanga.....JACK HUSTON
Ondine.....ARMIN AMIRI
Brigid Polk.....TARA SUMMERS
Richie Berlin.....MENA SUVARI
Syd Pepperman.....SHAWN HATOSY
Julia Warhol.....BETH GRANT
Fuzzy Sedgwick.....JAMES NAUGHTON
James Townsend.....EDWARD HERRMANN
Diana Vreeland.....ILLEANA DOUGLAS
Nico.....MEREDITH OSTROM

FACTORY GIRL

FILMMAKERS

Directed By.....GEORGE HICKENLOOPER

Story By.....SIMON MONJACK & AARON RICHARD GOLUB
CAPTAIN MAUZNER

Screenplay By.....CAPTAIN MAUZNER

Director of Photography.....MICHAEL GRADY

Editors.....DANA E. GLAUBERMAN
MICHAEL LEVINE

Casting By.....BARBARA FIORENTINO, CSA
REBECCA MANGIERI, CSA
WENDY WEIDMAN, CSA

Costume Designer.....JOHN DUNN

Production Designer.....JEREMY REED

Art Director.....JAMES GELARDEN

Set Designer.....CHRISTINA KIM

Music Supervisor.....MATT ABERLE

Music By.....EDWARD SHEARMUR

Produced By.....MALCOLM PETAL
MORRIS BART
KIMBERLY C. ANDERSON
HOLLY WIERSMA
AARON RICHARD GOLUB

Co-Producer.....CAPTAIN MAUZNER

Co-Executive Producers.....CARLA GARDINI
MICHELLE KRUMM
MATTHEW LANDON

Co-Executive Producer.....BORIS MALDEN

Executive Producers.....SIMON MONJACK
BOB WEINSTEIN
HARVEY WEINSTEIN
BOB YARI

FACTORY GIRL

Rediscovering the Factory Girl: Edie Sedgwick's Story Comes to the Screen

“She was after life, but sometimes life doesn't come fast enough.”

-- Diana Vreeland on Edie Sedgwick

With her dazzling style, vivacious spark and undeniable sense of cool, Edie Sedgwick found herself at the very center of a revolution in American pop culture. Branded by Andy Warhol as a counter-culture heroine when the counter-culture was everything, she became the statuesque icon of a generation -- the one woman of her times of whom it was said that all men wanted and all women wanted to be. She hailed from a true blue-blooded, aristocratic family – so prominent in New England their rounded cemetery plot in Massachusetts is known as the “Sedgwick Pie.” Yet, her trademark image became a fundamental symbol of the ultimate modern American woman: electric, rebellious yet deeply vulnerable. *Vogue Magazine* even came up with a name for the revolution she represented – dubbing her a “Youthquaker.” Then, almost as quickly as she burst onto the scene, Sedgwick's flame was extinguished - she died at age 28 from a drug overdose.

Since her death in 1971, however, Sedgwick has made a comeback as an American idol whose story continues to fascinate on multiple levels. Her spectacular brushes with fame, artistic revolutions, culture clashes, family dysfunction and the fall from grace are more relevant than ever, while her extraordinary sense of style – with her iconic signature look of kohl-black eyes, dyed blonde hair, leotards or geometric dresses, and dark tights – remains a major influence on fashion. Echoes of Edie are everywhere in modern media. And yet, her story has never been told on screen.

Now, in *FACTORY GIRL*, Edie's incendiary presence comes to life through powerful performances and a riveting multi-media collage of moments that are drawn both from reality – re-creations of actual archival tapes, still photos, transcribed interviews, screen tests and scenes from Warhol's movies – and imagination, which together forge a vision not only of the public but the private Edie, beyond the prodigious imagery that made her so famous.

Like so many, leading independent producer Holly Wiersma – who also produced the acclaimed film *BOBBY* - had long wanted to see Edie Sedgwick's story told in a motion picture that would pay homage to her impact on the contemporary world. “Edie's story has fascinated people for such a long time because she was the first true ‘It Girl,’” says Wiersma. “She was so beautiful, smart and exciting, but her story is also a cautionary tale.”

Hoping to capture all of that, ultimately Wiersma would set in motion a several year collaboration with writer Captain Mauzner and director George Hickenlooper to bring the raw reality of Edie's story to the screen.

Also on the team was producer Aaron Richard Golub, a high-profile lawyer, novelist, screenwriter, art collector and long-time friend and associate of Andy Warhol who had known Edie Sedgwick and had experienced first-hand the world of the Factory. “This story is not just about Edie the tragic celebrity,” says Golub, “but about a woman who was caught between some of the most extraordinary and formidable figures of the latter 20th century. She lived in these incredible times, when rock music was emerging, when art was changing, when dissent was in the air, when drugs were taking hold; and as beautiful and bright as she was, she was simply too fragile to handle it all.”

In the beginning, screenwriter Captain Mauzner, with whom Holly Wiersma had just worked on *WONDERLAND*, had approached the project with trepidation. Fresh off writing a real-life tale of murder, Mauzner was keenly aware that trying to tell a story about people from recent history, especially those who still have legacies to protect, can be challenging. He knew he would have to contend with hazy, conflicting memories and varying recollections and suspicions about what might or might not have happened behind closed doors. But he decided to forge ahead, with just one objective – being true to Edie.

“There are always many versions of the truth when you dig into any person’s life,” Mauzner notes. “All I really cared about was being completely true to who Edie was – and that meant not only doing the research but being able to take a few liberties and some chances in the writing to tell the most compelling story.”

With the script now in full swing, Wiersma faced the daunting task of trying to wrangle the life rights for many of the real-life characters who would be so key to Mauzner’s screenplay – the wild bunch of artists and bohemians who became the core of the Factory and Edie’s closest friends. Wiersma says: “We couldn’t have made this movie without the cooperation of people who had been inside the Factory and a part of Edie’s life, from the Berlin sisters to Gerard Malanga to Michael Post.”

Meanwhile, Wiersma also began to search for a director who could bring the swirling Factory scene to the screen with their own strong POV and style. The quest led her to George Hickenlooper, best known for directing *HEARTS OF DARKNESS*, the Emmy-winning documentary about the making of *APOCALYPSE NOW*. After running into Hickenlooper at the Independent Spirit Awards -- where he was picking up honors for his acclaimed, rock ‘n’ roll-themed documentary *THE MAYOR OF SUNSET STRIP*, about pop impresario Rodney Bingenheimer – it occurred to Wiersma that Hickenlooper had just the right smart, cinema-savvy, yet humane story-telling sensibilities to bring fresh perspective to Edie’s story. Renowned both for his factual and fictional films, Hickenlooper brought the best of both worlds to the production.

Though Hickenlooper had only heard of Sedgwick peripherally (Bingenheimer had known her when she was in California hanging out with Jim Morrison), the personal side of her story struck a chord, resonating with themes that have always fascinated him as a filmmaker – themes of abandonment and the driving search for love.

“You’re drawn to material when it hits you personally, and in this story, just as I had with *THE MAYOR OF SUNSET STRIP*, I saw a correlation with my own life in Edie’s,” the director says. “I was very excited about approaching it as a story about a beautiful girl who, in the wake of parental abandonment, tries to find love in the larger world. What moved me about Edie is that, on the one hand, she was this incredibly lonely, terrified, completely heartbreaking little girl – and on the other, she was this larger-than-life person who was as fabulous and envied as you can get. She was so transcendent, she was almost like a goddess, and at the same time, she was so very flawed and human. I think those extremes of both yearning and cultural success are why she resonates with so many people. For both Edie and Andy, fame was a survival mechanism.”

Before even finishing the draft, Hickenlooper wasted no time. “I called Holly at one in the morning and said ‘I’ve only read half of it, but I’m directing this movie,’” he recalls. He also committed to pursuing the story as fearlessly as he could.

“I’ve always really admired the audacious filmmaking of Orson Welles, who took on real-life characters like Randolph Hearst without flinching,” he says. “We know by now that no biographical movie can or should get every minor fact into it, and we always felt it was more about capturing Edie’s spirit than the precise details of history. I wanted the film to be as faithful to the times as possible, but to also have the rawness that comes from characters who feel very much alive.”

FACTORY GIRL

Into the Machine: Researching Edie and The Factory

“She always wanted to leave. Even if the party was good, she wanted to leave . . . Edie was like that. She just couldn’t wait to get to the next place.”

-- Andy Warhol on Edie Sedgwick

To assure that FACTORY GIRL would capture that feeling of real characters who are very much alive – and to pay homage to Warhol’s artistic universe -- the filmmakers mixed and matched both research and imagination. With the support of former Factory members and members of Edie’s family, they scoured through archival material and interviews they would later faithfully recreate on screen, while also filling in blanks and intensifying key moments of the story with fictional elements based on Edie and Andy’s personalities and histories.

Over a period of two years, Captain Mauzner and George Hickenlooper took the screenplay through various iterations and revisions as they delved deeper and deeper into the equally tumultuous family history of the Sedgwicks and the Factory.

To get an authentic, inside view on what life in Warhol’s coterie was really like, the pair conducted hour after hour of probing interviews with many of Andy Warhol’s and Edie Sedgwick’s closest intimates, including: Gerard Malanga, the influential poet and Factory filmmaker who co-founded *Interview Magazine* with Warhol (and whom the New York Times called “Warhol’s most important associate”); Warhol “Superstar” sisters Brigid and Richie Berlin; art curator Sam Green who helped to build Warhol’s career; Factory member Danny Fields who went on to become a major rock music manager; Edie’s brother Jonathan; Edie’s cousin Jon; and Edie’s widowed husband, Michael Post. Pulled into the Factory’s inner circle, Mauzner and Hickenlooper also spent days browsing through endless archival material, from formal artworks to revealing, casual photographs.

They were also given access to an extensive collection of audio recordings from the 60s – which proved invaluable to not only Mauzner as he wrote, but Sienna Miller and Guy Pearce in developing their portraits of Edie and Andy.

After conducting an initial round of research into Edie and the 28 years of her all-too-short life, Mauzner decided to focus primarily on the time she spent with Warhol – when she became the key figure at the center of his radical artistic realm. Their relationship seemed to summarize everything essential to Edie’s story: the glamour, the pain, the search for love and family, the temptations of drugs and rock ‘n’ roll and the enduring effect she had on popular culture.

“Edie’s time with Andy Warhol encapsulated the essence of her entire life in one fast-moving chunk of time,” says Mauzner. “It was a way to capture both the light and dark sides of who she was without traversing in depth through all 28 years of a very complicated life.”

The more Mauzner probed Edie's past, the more he developed his own picture of why she captured so many imaginations. "I began to see her as a kind of Audrey Hepburn . . . turned upside down," he explains. "She came to New York in the 60s, emerging out of a dark family history, wanting to be a sexy, sweet, sophisticated Holly Golightly and found herself instead in the middle of the counter-culture. Her story took a tragic turn, but in the beginning, this explosive moment of art and style and revolution was so exciting."

After talking to other Factory denizens, Mauzner also began to get a sense of how deep and mysterious Edie's allure was at the height of her celebrity. "She was one of those rare people who can make even the mundane seem exciting," he notes. "Apparently, whole crowds would just sit and listen to her talk on the phone for hours. She had this unique ability to get everyone who encountered her to become involved in her drama and to feel more alive because of it. Women envied her and it seemed that all men, gay or straight, instantly fell in love with her. Watching archival films of her I really got a sense of what made her so fascinating. There's so much going on behind her beautiful surfaces and I think Warhol fell in love with that."

The screenwriter ultimately came to view the Factory not just as the outrageous party scene it became famous for, but as a truly exciting artistic endeavor. Warhol, he felt, had literally changed the landscape of modern art, by creating a realm in which images weren't just to be seen but were deconstructed, manipulated, blown up and devoured like candy. "In doing all this research, I really came to appreciate how revolutionary Warhol was with what he was doing at the Factory," says Mauzner. "His filmmaking was really kind of the predecessor to Reality Television, in that he would just start the camera rolling on whatever was happening with all these fascinating real-life characters. I became more and more intrigued by that."

But if Mauzner was awed by Warhol's art, he also wanted to lift the veil on the enigmatic man. "Andy has always been portrayed as this kind of aloof genius, but I think a lot of that was just an act," he says. "So I thought it would be exciting to move beyond the usual perceptions of Warhol and with Guy's performance, that complexity really comes out."

Mauzner also wanted to show how Edie had become trapped right in the middle of the two opposing revolutions of the 60s: one in the hard-edged art world and the other in the more laid-back realm of rock and roll. "One was campy and freaky while the other was consciousness expanding, one was gender-bending while the other was more macho and masculine. And Edie was kind of this beautiful being who captivated them all," he says.

Yet, even as Hickenlooper and Mauzner continued to develop the screenplay, they knew the characters would only truly start to feel alive once the parts were cast. "Ultimately, the script is just a blueprint," sums up Mauzner. "The actors have to come in and give it that emotional truth."

FACTORY GIRL

Finding The Factory Girl: Sienna Miller is Edie Sedgwick

*“I was a good target for *The Scene*.”*
-- Edie Sedgwick on Edie Sedgwick

A superstar of epic proportions, it was always clear that Edie Sedgwick would require an equally intriguing actress to capture both her quintessential style and her heartbreaking descent. She was a woman of vast contrasts. Even her iconic look, with its stark opposites – the pretty saucer eyes with the heavy charcoal eyeshadow, the rail-thin body with its boldly geometric mod outfits -- seemed to walk the line between the optimistic and the tragic.

Although dozens of major actresses vied for the role it ultimately fell to a woman who could relate deeply to Edie’s life and struggles: Sienna Miller. Miller not only had an uncanny physical resemblance to Edie and similar reputation as an international trendsetter, but was then emerging as one of today’s most talented young screen actresses. For some, she had no equal as a candidate for the role. “When Sienna walks into a room, everything just stops,” remarks Holly Wiersma. “She has that rare quality.”

Her audition sealed the deal. “Sienna simply was Edie,” says Wiersma. Adds Aaron Richard Golub: “Sienna comes the closest to embodying Edie in looks, style and personality of anyone I’ve ever seen.”

Miller was attracted to the script not only for the writing but because it was sent to her with a hauntingly vibrant picture of Edie, circa 1965, clipped to the inside. “From the minute I saw that photograph, I was in love,” she recalls. “The writing was really, really great but it was that poignant image of her that struck me and sold me on the role. I’ve always been obsessed with the whole 60s era, and there was something so extraordinary and captivating about Edie’s presence, especially her eyes. There was a lot of strength, but then there was also this damage and frailty. I’d heard of her before of course, but now I was completely taken.”

Despite having lived four decades ago, Miller also saw Edie as having the potential to appeal to today’s teens and young adult audiences as much as she did during her own era. “Edie and Andy had their fingers on the pulse of the culture at a time when everything was changing,” she says. “They were really leaders of this whole movement that was all about music and fashion and art – and I think it will be fascinating to people who don’t know anything at all about Edie or the Factory to get a chance to see how this cultural explosion we’re still experiencing all began.”

To get deeper into the role, Miller spent nearly a year doing intensive research, not only reading all about Edie and Andy, but also spending considerable amounts of time with Factory members. “It was fantastic to sit down with people who were part of that scene – like Brigid Berlin, Danny Fields, Gerard Malanga and all these incredible 60s characters -- and hear their stories and see their photographs,” she remarks. “The more we got into their inner circle of trust, the more we kept discovering.”

Says George Hickenlooper: “I’ve never worked with an actress who so thoroughly researched a role. This part was made for Sienna.”

The more Miller researched Edie the more she became wrapped up in the role. “As I learned about her past, Edie became an even richer character,” Miller notes. “Because Edie came from such a messed-up background it was easy for me to understand how she got to that end point. You can see how she was so damaged and how she was so desperate for any kind of real love.”

Edie’s need for love finds its match when she meets Andy Warhol, who sees in her everything he always wanted to be and helps to place her in the spotlight of the counter-culture. Miller was fascinated by their relationship, which she sees as something authentic and real, despite the pop trappings that surrounded it. “I think as much as Andy really could love a woman, he truly loved Edie,” she observes. “While researching the story, I found Warhol to be such an interesting guy – very weird, messed up and voyeuristic, but also talented and fun and, from what I heard, incredible to be around. But he was also a really detached guy and I think in Edie he saw something beautiful and frail that he wanted to build up and then perhaps watch it self-destruct.”

Miller continues: “I think Edie was as drawn to Andy as he was to her. She was thrilled to be part of something so exciting and controversial. At the Factory, she saw an environment she could fit into and become the queen of in a way. What’s interesting is that I think Andy really wanted to become Edie and Edie really wanted to be Andy. It’s an unusual love story.”

Sedgwick was also noted for her dalliances in the world of 60s rock ‘n roll – a side of her life that is represented in *FACTORY GIRL* in her relationship with the singer played by Hayden Christensen. Sexually passionate, heated and intensely focused on the social issues of the times, Christensen’s rock star is the very antithesis of Andy. “He kind of comes along and sweeps Edie off her feet,” says Miller. “He offers her an alternative to the Factory life. It’s somewhat different from what happened in real life but it shows something that was very real -- that Edie was torn between two polar opposite worlds: the surface-obsessed world of the Factory on the one side and then the kind of peace-love-hippie world on the other. And I think she was tormented because she felt stuck in the middle.”

As for her two leading men, Miller was dazzled. She comments: “I have to say this because it’s true: Guy Pearce is the most generous, committed, hard-working actor I’ve ever met and he really morphed into Andy. He studied his voice, he studied his walk, he studied his persona and he truly became him. I have the utmost respect for the way he put himself into the character and it helped us to create this very intimate relationship he and Edie had.”

Regarding Hayden Christensen, she says: “I didn’t really know him before this film, but from the very first day on the set, he blew me away. He came in with such confidence and grace, like a perfect rock star. I think he did an amazing job.”

Throughout the production, Miller felt a strong sense of responsibility to Edie’s memory. “I really wanted to do her justice,” she says. “She was such a huge, larger-than-life figure and she

had so many iconic qualities – with her beautiful voice and her beautiful way of dancing and that innocence that she had – I just wanted to get it all right. I really came to love her.”

FACTORY GIRL

Forging The Factory Girl: Guy Pearce is Edie's Svengali, Andy Warhol

"If you want to know about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it."

-- Andy Warhol on Andy Warhol

With Edie cast, the filmmakers next began the search for an actor who might dare to play one of the 20th Century's most recognizable, eccentric and perhaps misunderstood icons: Andy Warhol. During his lifetime, Warhol would completely revolutionize American art, obliterating once and for all any distinctions between the supposed banality of popular culture and the supposed holiness of high, "museum quality" art. He turned every aspect of modern life – from the mechanical to the absurd, from food to celebrities – into immediately powerful paintings and multimedia pieces. Fascinated by the ravenous speed of pop culture and the commodification of modern life, he also famously and prophetically declared: "In the future, everyone will be famous for 15 minutes."

Like Edie, his story was also one of deep contrasts. Raised in poverty by immigrant parents in Pittsburgh, Warhol would go on to become one of the wealthiest artists ever to live. (In 2006, a single Warhol "Dollar Sign" print sold at auction for \$4.5 million and the hand painted "Small Torn Campbell's Soup Can" went for \$11.7 million.) Even at the height of his fame, he continued to be the consummate contrarian – simultaneously a party-throwing socialite and a detached recluse; a shy outcast and a master manipulator of everything around him. He also had a yin-yang effect on others. It was said that Andy both inspired his friends and used them – sometimes simultaneously. His effect on society was equally contradictory – on the one hand, he attained perhaps the greatest commercial success and celebrity fame of any living artist in history, while on the other, the ultimate impact of his radical experimentation on the art world remains highly controversial and debated to this day.

When Andy met Edie, he was already one of the most celebrated painters in the world, having created a major cultural sensation with his "Campbell Soup Cans" series in 1962. By 1965, he had entered his filmmaking phase, producing such avant-garde classics as SLEEP, EMPIRE and KISS. That same year, Warhol became the first person to ever exhibit video as art.

The minute he met Edie, Warhol saw her as a fantastic contemporary cinema subject. He was so smitten with her presence that he placed her at the center of his alternative "studio system," and she was soon starring in nearly all of his experimental movies. Their relationship was creative, incendiary and strangely symbiotic. As depicted in the film, when Warhol was asked during that time who would be the ideal person to play him in a film, he actually answered: "Edie Sedgwick, she does everything better than me."

To play Warhol at his most radical, the filmmakers ultimately made a surprising choice: the Australian actor Guy Pearce, better known for his action roles and his riveting performance as

the man who has no long-term memory in the acclaimed *MEMENTO*. Pearce went through an incredible process of taking on the physical and internal essence of Warhol – and it paid off.

“I knew Andy very well, and Guy got him perfectly,” says Aaron Richard Golub. “Andy had this quality when you were talking to him like he wasn’t really there, it was like talking to a plastic doll and it isn’t easy to do that. Yet Guy’s transformation was seamless.”

Says George Hickenlooper. “I always saw Guy in this role because he is such a chameleon. He’s one of those very fine actors who is so skilled at being transparent, who so inhabits the parts he plays, and whose performances are so authentic, that you forget you’re watching an actor.”

At first, Pearce was hesitant about the role. “I initially found myself shying away from playing Mr. Warhol,” he admits, “but the more I looked at it, the more I became fascinated by the period and the story. Edie really intrigued me because she was such a bright spot in a dark world and the dynamic between her and Andy was just fascinating. You had these two really electric, creative, fragile and needy personalities just colliding into each other.”

Once he took on the part, Pearce tried to get a closer grip on the famously slippery and elusive Warhol personality – no mean feat, given that the man purposely wanted to come off as a mystery to all who might try to study him. “He didn’t ever want to be pinpointed,” observes Pearce, “so there were many smokescreens and many varying reports on who he really was. The beauty of playing Warhol, on the one hand, is that there are about 6 trillion books and documentaries about him but the hard part is that the more you start to dig, the more questions get raised. For me, the thing was to really get on some level to the heart of who he was when he met Edie and who was when he was with her. I wanted to get to the juice of his personality.”

While Pearce read dozens upon dozens of books, watched endless reels of film footage and interviewed an extensive list of Warhol followers, friends and historians – he also knew that a part of it would simply come down to intuitive intelligence. “I think coming up with a character always comes down to your imagination being fueled and sparked and allowing yourself to be taken over by that,” he says. “At the same time, I was aware that I was treading on fragile ground and I wanted to be sure to honor the historic Warhol in playing him.”

Ultimately, so devoted was Pearce to creating a realistic portrait of Warhol that it was not unusual for him to make suggestions regarding every aspect of the scenes he was shooting, even the arrangement of the sets. Recalls cinematographer Michael Grady: “Guy had done such intense research that he knew what certain places should look like right down to the tiniest details. He was so obsessed with making it true that he really raised the bar for everyone else.”

Pearce was especially influenced by the book *Pop, Trickster, Fool* by University of Maryland professor Kelly M. Cresap, which analyzes Warhol’s persona as an elaborate set of ruses. “The book is sort a psychological breakdown of who Andy might really have been,” Pearce explains, “and it talks about this ability we have to deny what’s going on with us emotionally and to create illusions in our personalities. I think Andy’s clever way of dealing with his own insecurities, of survival and self-protection, was by always staying one step ahead. He was the kind of person who, rather than be told he was ugly, would make himself look even uglier than he really was.

That's why he always the first person to put his own paintings down. He would say 'My paintings are empty, I'm vacuous, there's nothing there at all' which would create a really odd response in people. He was just so complex and I hope I do some of that justice."

Artistically, Pearce developed huge respect for Warhol's prescient work. "He really held a mirror up to a world in which television, marketing and advertising were increasing our desire to sort of eat everything up," he says. "I think he'll always be remembered as one of the people who captured that and first said 'look at what's happening here.' As I looked at Andy's work going back to the 50s, I fell quite in love with him as an artist. It was an exciting and enlightening process."

It was in the relationship between Andy and Edie that Pearce really began to put together the portrait. "At that time, Andy was looking for a star – for his Marilyn Monroe or Rita Hayworth," Pearce explains, "and in Edie he saw this girl who had an energy that had never really been seen before. He was awestruck by her beauty and also of course by how troubled she was. With his films I think he really tried to expose her completely. He was kind of like the first person to make Reality TV because he would just turn on the camera and capture whatever was going on. And Edie was the perfect subject for that."

Working with Sienna Miller further inspired Pearce. "We were both really looking for the truth of the period and the truth of who these two people were and what their relationship was about and we bonded over that. I think she gives a really savvy, intuitive and gutsy performance. The great thing about Sienna in the role is that she has that same kind of air of electricity about her that you know Edie must have had."

Yet ultimately, Warhol would turn away from his Muse when the going got rough – something that Pearce could better comprehend as he got closer to the character. "Andy was a very hard worker and very practical on a financial level and I think he began to feel that Edie was just too messy. He was brilliant but he was also very much about survival and self-protection," he emphasizes. "I think the tragedy is that he and Edie were so drawn to each other and had so much fun together but there was no way they could keep that bond in the atmosphere of the Factory. She was someone who so needed to be loved and supported and, ultimately, Andy just wasn't able to be that person."

That becomes eminently clear, especially in FACTORY GIRL's final eerie, yet poignant, shots of Warhol being interviewed in 1971 (taken from real interview footage) – reacting with cold but telling detachment to the news of Edie's death.

Still, as deeply intertwined as Warhol is in Edie's tragedy, Pearce doesn't lay the blame for what happened to her at the artist's feet. "There's all this talk about Andy being a manipulator, but I really believe that whatever fire he found inside a person, he would simply just let it burn. He allowed people to do what they were going to do anyway," says Pearce. "Andy just allowed it all to happen, good and bad."

Ultimately, Pearce became so involved in the role that by the end of the shoot, he gifted members of the cast and crew with Campbell's Soup cans inscribed with the legend: "If you start to miss me, just heat and eat – Andy."

FACTORY GIRL

Dressing The Factory Girl: About The Film's Fashion

“When I was with Andy . . . I was dancing jazz ballet twice a day . . . and I knew I wasn't going to turn anybody on so I just trotted around in my leotards. . . and then Vogue photographed me in leotards and t-shirts as a new costume.”

-- Edie Sedgwick on Edie Sedgwick

Edie Sedgwick was renowned not only for her charisma but for her unforgettable look, which set lasting trends, sparked millions of followers and continues to influence *fashionistas* around the world today. Her signature style, which included black tights, high heels, shift dresses, slinky tops, a blonde pixie cut, heavy black eye-shadow and dangling, chandelier earrings – all set against her waif-like body – slashed out 50s conservatism in dress and ushered in a much sexier and freer form of fashion. In 1965, the year she met Andy, Edie was big fashion news. Said *Life Magazine* that year: “This cropped-mop girl with the eloquent legs is doing more for black tights than anybody since Hamlet.”

Style came naturally to Edie, who spent hours doing her own makeup and famous “Cleopatra Eyes.” She even became renown for creating her own jazz-influenced dance steps – known as “The Sedgwick” – which Andy Warhol described as “Egyptian, with her head tilting in just the right, beautiful way . . . Edie was the only one who did it – everybody else was doing the Jerk.”

So, as FACTORY GIRL got under way, another task that lay ahead was transforming Sienna Miller, renown for own boho-chic style, completely into Edie. Much of the work fell to costume designer John Dunn, whose previous credits include THE NOTORIOUS BETTIE PAGE and Martin Scorsese's Las Vegas epic CASINO. Dunn had been long been dreaming of the day that a movie about Edie would be made.

“I had fallen in love with Edie years ago and hoped that when a film was made, I would have the chance to work on it,” he says. “With so many people from that period still alive, I knew it could be treacherous waters. But as a style icon she's one of the most important people of the 1960s. Even today, if you go out on the street you'll see every third person is wearing something that Edie made famous -- and I was very excited to have the chance to help audiences get the freshness and excitement that Edie was all about.”

Dunn soon found himself nearly overwhelmed with a flood of authentic resources. “It was such an extraordinarily well-documented period – these weren't people afraid of cameras,” he quips. “But I decided what I wanted to do is to pull out what was most new and shocking about what Edie and the people around her were wearing – while also identifying those looks that really wouldn't work for today's audiences.”

For scenes that replicate famous events, Dunn recreated Edie's iconic outfits right down to the details, but for other scenes, he let his imagination have freer reign. “We did quite a lot of riffing

on outfits we thought she might have worn,” he says. “It was a lot of fun to play with that insane sense of fashion but, at the same time, we always tried to make sure the clothes didn’t get in the way of the emotional performances.”

Many of the pieces Sienna Miller wears are vintage. “I tried to use the real thing as much as possible because there’s nothing like those fabrics from the 60s,” Dunn notes, “but we also had to do some reproductions.” The costume designer also worked closely with a number of leading designers – including Betsey Johnson, the whimsical designer for whom Edie Sedgwick was once a house model – and took extensive field trips to high-profile vintage dealers including Paperback Princess and The Way We Were to hunt up authentic pieces.

But the real joy came as Miller used Dunn’s outfits to help transform into the essence of Edie. “Sienna was great casting because she has that same kind of confidence and fashion sense as Edie,” observes Dunn. “You can throw anything on her and she’ll make it look amazing. That’s where the magic really happens – in that extraordinary coming together of casting and character.”

That same magic seemed to occur when Guy Pearce collided with the persona of Andy Warhol. “The first time I saw Guy on the set, I didn’t even recognize him, because he had already morphed into Andy – he was thin, had his hair hanging in his face and he had that famous deadpan expression - it was amazing,” recalls Dunn. “We obviously did some work with hair and makeup but he had already mastered the Warhol look.”

Warhol had always been fascinated by fashion and in the 1950s did numerous fashion illustrations. When it came to his own style, he experimented in ways that were well ahead of the times. He set off his shocking pale skin (the result of a childhood illness) with a dyed-blond haircut that made him instantly recognizable. Says Dunn: “Warhol was very much a chameleon of changing styles. In the period covered in the film, he was moving from a more preppy 50s look into more of a hipster, hustler kind of look with lots of leather and denim.”

Dunn used mainly vintage pieces for Pearce, right down to authentic Beatle boots. Perhaps the biggest challenge came in matching Warhol-style outfits to Pearce’s more modern, leading-man body. “Guy is just much more physically elegant and athletic – whereas Andy had that clumsiness to him,” notes Dunn. “We had to work to make sure the clothes didn’t look too good on him.”

Meanwhile, for Hayden Christensen’s character, Dunn looked to the era’s biggest rock stars for stylistic inspiration. “With Hayden, we wanted to capture that very different kind of physicality and spirit of the rock scene,” he explains. “We used a lot more romantic trappings – leather jackets, lots of vintage scarves and hats – to get in some of the vocabulary of that different world. That kind of cool nonchalance really works well on Hayden.”

When it came to outfitting the various members of the Factory, Dunn let the actors play around with their own unique looks. “We wanted to get that essence of the Factory where people were constantly experimenting with various personas and styles,” he comments, “so what I did was to give each actor his or her own closet of clothes and let them spontaneously create different

outfits. It was like playing dress-up. The results were sometimes great and sometimes to my horror, but it was very much in the spirit of Warhol.”

Dunn was impressed by how that spirit seemed to permeate the entire production. “The mood on the set was very different and exciting,” he summarizes. “Nothing was set in advance so it always felt very spontaneous and creative. It helped to capture a sense of what the 60s were all about.”

FACTORY GIRL

The Factory Look: About The Film's Visual Design

"Art is anything you can get away with."

-- Andy Warhol

The ultimate hip Manhattan hangout for artists and misfits of every stripe, the Factory was almost as iconic as Edie and Andy themselves. The financially savvy Warhol was rumored to have chosen this particular loft – a former hat factory on East 47th Street -- in part because the rent was about \$100 a month. Ultimately decorated by photographer Billy Name, the space developed its own inimitable style -- lined with silver foil, silver paint and even silver balloons, with a Valentine red couch at its center – and was captured in a number of Warhol's mid-60s films. (In 1968, Warhol moved the Factory when the 47th street building was demolished, shortly before he was shot by disgruntled Factory wanna-be Valerie Solanas.)

Although the Factory could never have existed anywhere other than New York, shooting took place both in New York and in the unlikely spot of Shreveport, Louisiana, the historic Southern city with a population of only 200,000.

“It wasn't until we got to Shreveport that I realized it could work for 1960s New York,” says George Hickenlooper. “It turns out that Shreveport had a big boom in the 50s and early 60s when it was becoming a major oil town and then things kind of stopped. So today, it's a city that in many ways feels trapped in time – even the parking meters are from the 1960s – which was perfect for creating Manhattan in 1965.”

Another advantage of Shreveport was its insularity. “It was sort of like Method Filmmaking, in that we were so isolated in Shreveport that we really did all become a kind of tight, dysfunctional family like the Factory and developed a dynamic that really worked for the film,” says Hickenlooper.

Ultimately, Hickenlooper and his team were able to transform Shreveport to the point that scenes shot there were later blended into exterior scenes shot in the real New York. “Capturing New York is key to the story because it was so important to Edie – the city was this insurmountable monster that she knew she had to conquer to feel like she had really arrived,” says Golub.

Throughout the film, both imagination and re-creation meld together, much as they did in Warhol's art world. Hickenlooper developed a mixed-media, montage-like look for the film that pays tribute to Warhol and the entire cinema vérité movement. “The film is shot very much in a documentary style, with allusions to the work of not only Warhol, but other 60s filmmakers like Godard, Truffaut and the Maysles Brothers. Beyond that, one thing Warhol and I share is a fascination with faces – I was always less interested in thinking about style than in trying to expose the characters.”

The task of capturing both Warhol and Hickenlooper's aesthetics fell to cinematographer Michael Grady. Grady, who had previously shot *WONDERLAND* for producer Holly Wiersma, was thrilled by the challenges *FACTORY GIRL* presented. "As someone fascinated by Pop Art and pop culture, I knew the project would be not only fun but thought-provoking," he says.

Like the cast, Grady soon found himself immersed in a sea of research materials. He had already studied Warhol's movies as a film school student, but he watched them now with an eye for the tiniest details and started amassing a vast tower of photographic books from the period. He and George Hickenlooper then began discussing a look for the film that would be true to the spirit of the Factory, yet accessible to today's audiences.

"We talked about using a kind of mixed-media, 'found material' look for the film that gives it the feeling of a period documentary," Grady explains. "We shot a lot of video and used Super 8, as well as shooting most of the film in Super 16, which is rare for a film of this stature – and we use a lot of black-and-white and reversals."

Grady also had the unusual challenge of re-creating scenes from such Warhol films as *POOR LITTLE RICH GIRL* and *BEAUTY #2* (in which the personal questions posed to Edie by Chuck Wein are intensified in the version re-created for *FACTORY GIRL*). Also re-created were several authentic screen-tests, and a fabricated screen test with Edie that reveals her vivacious innocence in the early days of her career. "When we were recreating Andy's movies we went back to the original film stocks whenever possible," he explains. "And throughout the entire movie, we sort of had the question of 'what would Andy do?' when approaching the scenes, without getting too crazy. A lot of the palette was also influenced by Andy's art."

In shooting Sienna Miller and Guy Pearce as Edie and Andy, Grady developed distinctive styles. "Edie is usually in a very wild, chaotic, hand-held fashion whereas Andy is always smoother and more in control," he notes. As for shooting Sienna Miller, Grady says: "Every time I looked at photographs and films of Edie, I found it completely freaky how much Sienna came to look and sound just like her. I think she's just incredible for the role."

Capturing the essence of 1960s Manhattan was another challenge. "A lot of times what seemed impossible would turn out to work very well – period cabs, decked out extras, great costumes and exceptional production design all made it happen," he says.

There was of course one particular set that had to be absolutely perfect – that of the Factory itself. To bring the Factory back to life in a new century, the filmmakers brought in production designer Jeremy Reed, a rising talent whose credits include *HARD CANDY*, *DEEPWATER* and the award-winning "Headless Horseman" TV commercial for Bud Light. Reed earlier studied the History of Art and Architecture at Yale University, so he brought with him a unique insight into Warhol's world.

Upon reading the *FACTORY GIRL* script, Reed immediately developed a palette for the film. "I wanted to really focus on reds, because I think the story is very much about Edie's passion," he explains. Reed also determined right from the start that he wanted to present the Factory as realistically as possible. "I felt it's such an icon that I didn't want to mess around with it," he

says. “So the main challenge was getting the lay-out exactly right and making it work on screen. We literally measured everything out precisely to match the real thing.”

To add to the authenticity, he tracked down photographers who had shot film in the original Factory space. The production also worked with the Warhol Foundation to secure the use of 19 Warhol paintings that Reed hand-picked from the period between 1963 and 1966 to hang on the walls. The result hit those who visited the set like a time machine. Says screenwriter Captain Mauzner: “When I saw Jeremy’s set for the Factory, I was amazed, he had created it right down to a T. After years of looking at the pictures, it was easy to get jaded about it, but when I walked onto that set it completely came alive.” Adds Golub: “The Factory was the centerpiece of Andy’s world and Jeremy completely succeeded in recreating it.”

Reed took more liberties when it came to designing some of the lesser known sets for the film, including Edie’s apartment, in which he developed his red background theme further. He especially enjoyed recreating Andy Warhol’s house, which was the artist’s very private refuge and was not widely photographed. “I had a lot of fun with Andy’s house,” he admits. “We had no idea what it looked like so I was able to create my own idea of what his world would be.”

Reed was able to find catalogs of various Art Nouveau and Art Deco pieces auctioned from Warhol’s collection – which he attempted to match or recreate in his designs. “I knew at that time he was just starting to collect art but he didn’t really have a lot of money, so that’s reflected in the design,” he says. “The house is lined with little toys and baby dolls and anything that was kind of whacky and off-center and his bedroom is piled so high with books and magazines, you have to wade through them to get in, and the walls are filled with religious icons. The idea was to have it be unkempt, piled up and giving off the sense of someone in the middle of this radical environment.”

Having imaginatively recreated Edie’s world on the screen, the filmmakers decided to bring the film back to complete reality at the end, creating a tapestry of recent interviews with such figures from Edie’s life as Sam Green, her brother Jonathan as well as the late George Plimpton woven into real-life still shots of Edie taken by Factory photographer Nat Finkelstein.

For George Hickenlooper, bringing the story back to Edie’s haunting and enduring image took everything full circle. “As sentimental as it might sound, we always felt that somehow Edie’s spirit was with us in making this film,” he summarizes.

FACTORY GIRL

EDIE SEDGWICK: TIMELINE

- 1943:** Edie is born in Santa Barbara, California to a blue-blooded American family – the 7th of 8 children -- and grows up surrounded by wealth and privilege, but also family dysfunction and mental illness
- 1962:** Edie is hospitalized at Silver Hill Mental Hospital
- 1964:** Edie’s brothers, Minty and Bobby, both die in separate tragic incidents – yet later that year, Edie’s life changes dramatically when she moves from Cambridge, Massachusetts to Manhattan, where she makes a dramatic impact
- 1965:** Edie begins her ascent as a counter-culture superstar after she meets Andy Warhol and starts becoming a regular at The Factory. She soon stars in a succession of Warhol’s films, including POOR LITTLE RICH GIRL, VINYL, BEAUTY #2 and CHELSEA GIRLS
- 1965:** Zooming to the pop culture forefront, and becoming a household name, Edie is featured in *Vogue Magazine* as a “Youthquaker” and gets a full layout in *Life Magazine*
- 1966:** The Velvet Underground release the song “Femme Fatale” written about Edie at Warhol’s request
- 1966:** Edie and Andy make a public split. Edie starts living in the Hotel Chelsea, where she becomes part of New York City’s burgeoning folk-rock scene
- 1967:** Edie begins shooting her final film, CIAO MANAHATTAN. That same year she is committed to the hospital for drug addiction and returns to her family in California
- 1969:** Edie meets Michael Post, whom she will later marry
- 1971:** Edie marries Michael Post and attempts to get clean of drugs, but does not succeed. On the night of November 15, 1971, she attends a fashion show at the Santa Barbara Museum. In the morning, her husband finds her dead. The coroner’s report rules that it was an accidental suicide by barbiturate overdose. Edie is buried in the family’s Oak Hill Cemetery

FACTORY GIRL

About “The Factory”

Andy Warhol’s 1960s studio, the Factory, was originally created to live up to its name – to be the base of production for all of Warhol’s films, paintings, sculptures and every other product that came to included in his groundbreaking universe of mass-produced art. As a filmmaking studio alone, it was spectacularly prolific, with more than 60 films shot there between 1963 and 1966. These films took experimentation in cinema to new levels. SLEEP had a voyeuristic camera focus on a man in repose for 8 hours. EMPIRE presented endless shots of the Empire State building. Other films, including those starring Edie Sedgwick and the Warhol “superstars,” were shot in a starkly unadorned cinema verité style and broke new limits for sexual explicitness.

The Factory was further intended to become a kind of creative incubator that would give the most iconoclastic artists of Warhol’s time the space and freedom to experiment without limits. But what it also became was the era’s ultimate hipster hangout, where a wild circus of artists and wanna-be artists, movie stars and porn stars, models and drag queens, musicians and drug addicts, socialites and radical bohemians all mixed together in a vertiginous party scene.

Among those who spent time at the Factory were Truman Capote, Mick Jagger, John Lennon, Salvador Dali, Martha Graham, Mia Farrow and Allen Ginsberg. The Factory and the films produced there created its own group of “Warhol Superstars,” who included Gerard Malanga, Ondine, Ingrid Superstar, Brigid Berlin (AKA Brigid Polk), Nico, John Cale, Candy Darling, Holly Woodlawn, Viva, Billy Name, Paul Morrissey and Ultra Violet.

But as the scene grew, the Factory also grew increasingly chaotic. The era would soon be altered, due in no small part to the near-fatal shooting of Andy Warhol by Valerie Solanas in 1968.

But the Factory didn’t fade away – instead, it was reborn. Warhol’s new space became known as the Office, a far more sober, work-focused collective that in the 1970s forged an incredibly successful and lucrative output of mass-produced celebrity portraits. In the 1980s, he moved on to the Studio, which was devoted to multimedia and graphic art explorations. Warhol himself passed away in 1987 at the age of 59.

FACTORY GIRL

About the Cast

Sienna Miller (Edie Sedgwick)

Sienna Miller was born in New York on the December 28, 1981, the youngest daughter of Ed and Jo Miller. She spent the majority of her childhood in London and Wiltshire. She was educated at Heathfield School in Berkshire where she showed a keen interest in the theatre, both recreationally and as part of her A Level curriculum.

After a year out traveling she went on to study drama at the Lee Strasberg Institute in New York. In 2000 she starred in the off-Broadway production of "Independence" at the Neighbourhood Playhouse. Miller's breakthrough came in 2001 with a role in the BBC series BEDTIME. She then went on to land the female lead role alongside Mark Valley, in KEEN EDDIE, created by J.H. Wyman, a sitcom about a New York City policeman who is sent to London and ends up sharing a flat with a beautiful young woman named Fiona, (Miller).

Sienna's film debut came in LAYER CAKE the Matthew Vaughn hit film based on JJ Connelly's London crime novel about a successful cocaine dealer XXXX (Daniel Craig) who earned a respected place among England's Mafia elite and plans an early retirement from the business. Sienna plays the alluring Tammy who captivates and distracts XXXX.

Sienna was then cast in the part of Nikki, a beautiful but unstable party girl, in Charles Shyer's high profile remake of the 1960's classic ALFIE. She starred alongside Jude Law, Susan Sarandon, Marisa Tomei, Jane Krakowski and Nia Long. Charles Shyer says of Sienna, "I filmed a screen test with her and Jude and when he and I watched it, we were just blown away: not just by her breathtaking beauty on screen but also by her real, rare acting ability."

Sienna recently starred opposite Heath Ledger in Lasse Hallström's production of CASANOVA. She plays the part of Francesca, the only woman Casanova fails to seduce. Lasse Hallström says he cast Sienna after "a couple of really classy auditions." He comments on her role saying that "Francesca is an early feminist, and I wanted someone with a strong personality and intelligence, Sienna has the kind of charisma and charm that makes you believe in a character. I think she is a natural talent."

Sienna was cast in the part of Celia in the Young Vic's production of Shakespeare's "As You Like It," at the Wyndhams Theatre in London's West End. She starred alongside Helen McCrory, Dominic West and Reece Shearsmith. The production received rave reviews.

Sienna recently completed THE INTERVIEW, a two hander opposite Steve Buscemi. It is a remake of the controversial Theo Van Gogh film and tells the story of when a fading political journalist (Buscemi) is forced to interview America's most popular soap actress (Miller). This is set for release in early 2007.

Sienna then went on to film CAMILLE opposite James Franco, a twisted honeymoon adventure about a young couple on their way to Niagara Falls. This was directed by first time director

Gregory MacKenzie. Immediately after finishing this project Sienna went on to film MYSTERIES OF PITTSBURGH based on the novel by Michael Chabon and directed by Rawson Marchall Thurber. Other members of the cast include Peter Sarsgaard and Mena Suvari.

Guy Pearce (Andy Warhol)

One of the most versatile actors of his generation, Guy made his mark over a decade ago playing a pretty young drag queen in THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT. The film was a critical and box office hit, becoming one of the 10 most successful Australian films of all time and receiving an Oscar, two Golden Globe nominations, two BAFTAs and numerous AFI nominations. Guy's diverse array of roles since that time include Ed Exley in the slick crime drama LA CONFIDENTIAL and the complex amnesiac Leonard Shelby in the thriller MEMENTO, and most recently as Charlie Burns in John Hillcoat and Nick Cave's IF-Award winning feature, THE PROPOSITION.

Guy's other recent credits include TWO BROTHERS, from acclaimed French director Jean-Jacques Annaud (SEVEN YEARS IN TIBET), the HG Wells adaptation THE TIME MACHINE, directed by the author's great grandson Simon Wells, the big budget adaptation of the Dumas novel THE COUNT OF MONTE CRISTO and the drama FIRST SNOW, shot in New Mexico for first time feature director Mark Fergus.

He recently completed production on DEATH DEFYING ACTS opposite Catherine Zeta Jones.

Hayden Christensen (Musician)

Hayden Christensen became an international film star when George Lucas cast him as Anakin Skywalker in the blockbuster epic STAR WARS EPISODE II: ATTACK OF THE CLONES. But it was the role of the troubled teenager in Irwin Winkler's 2001 drama LIFE AS A HOUSE that brought Christensen his first critical acclaim, including an award for Best Breakthrough Performance from the National Board of Review and nominations for the Screen Actors Guild Award and the Golden Globe Award.

Christensen is currently filming the lead role in 20th Century Fox's JUMPER for director Doug Liman. The story follows 'David Rice,' (Christensen) a "jumper" who can teleport himself around the globe who finds himself relentlessly pursued by a secret organization sworn to kill all "jumpers." David becomes a key player in a war that has been raging for thousands of years and discovers the secrets and mythology behind his incredible ability. The film also stars Samuel L. Jackson.

Christensen will next be seen in AWAKE, opposite Jessica Alba and Terrance Howard.

Christensen recently starred in the blockbuster STAR WARS EPISODE III: REVENGE OF THE SITH, which continues to break worldwide box-office records. Additionally, he starred as disgraced *New Republic* journalist Stephen Glass in SHATTERED GLASS, the first feature

produced by Forest Park Pictures (Christensen's production company) in partnership with Cruise/Wagner Productions, Baumgarten/Merims Productions and Lions Gate Films.

Christensen broke into acting in an unusual way. His older sister, a Junior World Trampoline champion, had done a commercial endorsement for Pringles. As he recalls, "When she went to meet a talent agent, there was no one to baby-sit me so I went along for the ride." The agent offered to sign Hayden as well, and at 7 years old, he began acting. By the time he was 12, he had a continuing role in the first Canadian television soap opera, the daily FAMILY PASSIONS.

Christensen was a regular on the Fox Family Channel series HIGHER GROUND, and was featured in Sofia Coppola's acclaimed debut film THE VIRGIN SUICIDES. His other film credits include Sarah Kernochan's ALL I WANNA DO and John Carpenter's IN THE MOUTH OF MADNESS.

Christensen was born in Vancouver, and later moved to Toronto where he currently resides.

Jimmy Fallon (Chuck Wein)

Since beginning his career on NBC's perennial late night hit SATURDAY NIGHT LIVE in 1998, Jimmy Fallon has appeared in an impressive number of television shows and feature films, working with celebrated directors such as Cameron Crowe, Woody Allen and the Farrelly brothers.

Jimmy first showed an interest in performing at the age of two, developing a mini-repertoire of impressions that included James Cagney and Don Ho. Impressions would take him all the way to SATURDAY NIGHT LIVE in 1998 where Jimmy became one of the show's youngest cast members at the age of 23. During his six-year stint on SNL, Jimmy became an audience favorite for his dead-on impressions and his quick wit as the host of the popular "Weekend Update" newscasts.

His other television work includes a featured role in the Emmy-winning miniseries BAND OF BROTHERS, which was directed by Tom Hanks. He guest-hosted for David Letterman in June of 2003, and in 2005 participated in Cameron Diaz's MTV travel show TRIPPIN, during which he traveled to Africa with Diaz, Justin Timberlake and rapper Talib Kweli, [educating viewers about the country's wildlife and environment].

Jimmy has been a favorite among the MTV audience, co-hosting the MTV Movie Awards with Kirsten Dunst in 2001, and hosting the MTV Video Music Awards the following year. He also hosted the 2005 MTV Movie Awards.

Jimmy made his feature film debut in Cameron Crowe's ALMOST FAMOUS in 2000, as band manager Dennis Hope. In 2003, he worked with Woody Allen in the film ANYTHING ELSE, alongside Christina Ricci and Jason Biggs. In 2004 he starred with Queen Latifah in the big-screen action-comedy TAXI. Jimmy's most recent work includes the romantic comedy FEVER PITCH, co-starring Drew Barrymore and directed by Peter and Bobby Farrelly.

In addition to his television and film work, Jimmy, who started out as a stand-up comedian, was nominated for a 2003 Grammy award for Best Spoken Comedy Album for his record "The Bathroom Wall." Jimmy and his sister Gloria co-wrote the book "I Hate This Place: The Pessimist's Guide to Life," which was published in 2003 by Warner Books. Jimmy's children's book, "Snowball Fight," was released in 2005 by the Penguin Group. Jimmy is currently at work on his second comedy album.

Shawn Hatosy (Syd Pepperman)

Shawn Hatosy continues to expand upon his already impressive resume by starring in a number of films. He takes a darker turn alongside the likes of Bruce Willis, Sharon Stone, and Justin Timberlake in Universal's ALPHA DOG (Jan. 12th) which reunites him with his JOHN Q director Nick Cassavetes. The drama recounts the life of Jesse James Hollywood, a drug dealer who became one of the youngest men to be listed on FBI's Most Wanted.

Also on the horizon is the indie film NOBEL SON in which it is revealed through various twists and turns that Hatosy's character is the illegitimate son of Nobel Prize-winning researcher Eli Michaelson (Alan Rickman). More recently, he wrapped the drama DISCONNECTED in which he stars opposite Nikki Reed.

Amongst Hatosy's two dozen plus films are the likes of Robert Rodriguez's THE FACULTY with Josh Hartnett, Wayne Wang's ANYWHERE BUT HERE opposite Natalie Portman, IN & OUT with Kevin Kline, THE COOLER which once again paired him with his OUTSIDE PROVIDENCE co-star Alec Baldwin, A GUY THING with Julie Stiles, BORSTAL BOY in which he starred as acclaimed Irish poet Brendan Behan, and SIMPATICO with Jeff Bridges.

Hatosy's talent has also afforded him the opportunity to work for several actors-turn-directors including his film debut in Jodie Foster's HOME FOR THE HOLIDAYS, Kevin Costner's THE POSTMAN, and Scott Caan's CineVegas Critics Award-winner DALLAS 362.

In the realm of critically lauded telefilms, Hatosy most recently starred as John McCain in A & E's FAITH OF MY FATHERS, as well as in Frank Pierson's Golden Globe-nominated Showtime drama SOLDIER'S GIRL, and the Emmy-nominated WITNESS PROTECTION for HBO. Also resonating with Emmy-buzz is his recent guest turn as a schizophrenic on John Wells' ER.

Hatosy is equally adept at performing in front of a live audience. In his most recent stage credit, he landed the coveted role opposite Al Pacino in Lyle Kessler's "Orphans" at the Greenway Court Theatre in Los Angeles. Hatosy also received accolades for his stage debut as the title role in the La Jolla Playhouse production of "The Collected Works of Billy the Kid." Off-Broadway, he starred opposite Anna Paquin in the Paul Weitz comedy "Roulette."

Originally from Frederick, Maryland, Hatosy currently resides in Los Angeles.

Mena Suvari (Richie Berlin)

Constantly delivering poignant and critically acclaimed performances, Mena Suvari caught the attention of the world for her genuine and confident portrayal as the object of Kevin Spacey's desire in the Oscar Award winning film *AMERICAN BEAUTY*, a role for which she received a nomination for Best Supporting Actress by The British Academy Awards. People who saw her work recognized the future was promising for an actress whose talent seemed unstoppable. Mena Suvari has delivered on that promise and has become one of the most sought after young actresses in Hollywood.

Mena is currently shooting the classic horror film *DAY OF THE DEAD* with Nick Cannon and Ving Rhames. The thriller is the story of a world overrun by the flesh hungry dead and a small group of survivors that head to an underground military bunk in a last ditch effort to stay alive. Suvari recently completed production on Rawson Marshall Thurber's *THE MYSTERIES OF PITTSBURGH*. Based on the best selling novel, Mena stars opposite Sienna Miller and Peter Sarsgaard in the romantic drama that focuses on a University of Pittsburgh graduate who falls into a romance with a married couple. She will then begin production on the film *STUCK* opposite Stephen Rea.

Mena will soon be seen in the Michael Corrente film, *BROOKLYN RULES* as well as the upcoming independent feature *THE DOG PROBLEM*, a comedy with Scott Caan and Don Cheadle. Mena was recently seen in the romantic comedy *RUMOR HAS IT*, directed by Rob Reiner, starring opposite Jennifer Aniston, Shirley McLaine, and Kevin Costner, the action thriller *DOMINO*, directed by Tony Scott, the MGM comedy *BEAUTY SHOP* and the independent feature *STANDING STILL*.

In 2002, she starred in two widely applauded independent feature films. *SONNY*, starring opposite James Franco, Brenda Blethyn, and Harry Dean Stanton, marked Nicolas Cage's directing debut and premiered at the 2002 Deauville Film Festival. The second film was *SPUN*, directed by acclaimed music director Jonas Akerlund, in which she starred opposite John Leguizamo. She played a daring role as a young woman addicted to crystal meth. The film played at the Deauville, Toronto, and Sundance film festivals.

Additional film credits include *LOSER*, with Greg Kinnear and Jason Biggs, New Line's feature film *SUGAR & SPICE*, Universal's *AMERICAN PIE 2*, which grossed over \$300 million worldwide, *THE MUSKETEER*, *NOWHERE*, *SLUMS OF BEVERLY HILLS*, *KISS THE GIRLS*, and *SNIDE AND PREJUDICE*.

Mena was the winner of two Movieline Awards for "Breakthrough Performance" for *AMERICAN BEAUTY* and "Best Ensemble Cast" for *AMERICAN PIE*. She also received a Screen Actor's Guild Award for "Best Ensemble Cast" for *AMERICAN BEAUTY*.

Suvari has received critical praise on the small screen as well for her recurring role on the acclaimed HBO series *SIX FEET UNDER*. She played Edie, an eccentric lesbian performance artist. Other notable television appearances included a recurring part on the Steven Spielberg produced drama series *HIGH INCIDENT* for which she won acclaim for her portrayal of an HIV-infected youth, as well as *CHICAGO HOPE*.

In 2003, Mena made her stage debut in The “World of Nick Adams” at The Kodak Theatre in Hollywood, where she starred as Marjorie opposite Paul Newman, Jack Nicholson, Tom Hanks, Julia Roberts & Matt Damon.

In 2003, Mena Suvari became the new worldwide advertising face of the famed Paris cosmetic company Lancôme and in 2005, Mena was featured by the acclaimed jewelry house, Harry Winston, in their winter advertising campaign, shot by the late legendary photographer Richard Avedon.

Beth Grant (Julia Warhol)

One of Hollywood’s most recognizable faces, Grant has starred in over sixty feature films including the critically acclaimed cult hits, DONNIE DARKO and SORDID LIVES. Popular studio pictures include ROCK STAR, THE ROOKIE, MATCHSTICK MEN, RAIN MAN, SPEED, CHILD’S PLAY II, CITY SLICKERS, TO WONG FOO, and A TIME TO KILL. Last summer Grant shot the Coen brothers film, NO COUNTRY FOR OLD MEN. She also recently completed a nine-episode arc on the CBS show JERICHO, directed by Jon Turteltaub.

Grant is currently co-starring in several features, including appearing as the unbending Beauty Pageant Official Jenkins in the critically acclaimed LITTLE MISS SUNSHINE; and as Jesse Bradford’s mother in FLAGS OF OUR FATHERS, directed by Clint Eastwood. She can also be seen in SOUTHLAND TALES, directed by Richard Kelly (DONNIE DARKO), as an 80 year-old German scientist and as a red-headed fortune teller in OUR VERY OWN, directed by Cameron Watson.

Grant has appeared in over thirty plays from Los Angeles to New York including two productions at The Ahmanson, William Inge’s “Picnic,” with Jennifer Jason Leigh, and Tennessee Williams’ “Summer And Smoke,” with Christopher Reeve, under the direction of Circle Rep’s Marshall Mason. She has created roles in the world premieres of “Holy Ghosts,” by Romulus Linney, “On A Southern Journey,” by Maya Angelou, “The Day Emily Married,” by Horton Foote, “Sordid Lives” and “The Trials And Tribulations Of A Trailer Trash Housewife,” by Del Shores.

Grant is a recipient of The Los Angeles Drama Critics Circle Award, The L.A. Stage Alliance Ovation Award, and The Backstage West Garland Award for Best Actress In A Leading Role for Del Shores’ “The Trials And Tribulations Of A Trailer Trash Housewife.”

On television, Grant was a favorite on the SIX FEET UNDER episode where she famously made love to Peter Krause while reciting the 23rd Psalm. This season, she married Jason Lee on MY NAME IS EARL. She has been a regular or recurred on many television shows including MALCOLM IN THE MIDDLE, KING OF THE HILL, YES, DEAR, EVERWOOD, COACH, DELTA and WONDERFALLS.

Grant has guest starred in hundreds of hit television series including FRIENDS, THE X FILES, ANGEL, and CSI. She starred in Tony Hillerman's A THIEF OF TIME, produced by Robert Redford, THE IMAGE with Albert Finney, SWITCHED AT BIRTH and FALL FROM GRACE.

Raised in the South, Grant moved frequently as a child and enjoys claiming several towns and cities in Alabama, Georgia and North Carolina as home. She was a Page in the North Carolina Senate, attended the North Carolina Governor's School for Gifted and Talented students, and received a governor's appointment at the age of nineteen. She was president of the East Carolina University College Democrats for two years, receiving the Outstanding College Democrat Award from then Senator Edmund Muskie.

Grant is a student of Milton Katselas at The Beverly Hills Playhouse. She is married to actor Michael Chieffo and their proudest achievement is fourteen year-old Mary Elizabeth.

Illeana Douglas (Diana Vreeland)

Illeana Douglas has starred in many films including GHOST WORLD, THE KISS, HAPPY TEXAS, HACKS, GRIEF, STIR OF ECHOES, TO DIE FOR, PICTURE PERFECT, CAPE FEAR, GOODFELLA'S, ALIVE, and QUIZ SHOW. She won a Blockbuster award for her performance in MESSAGE IN A BOTTLE. Douglas also produced and starred in GRACE OF MY HEART and SEARCH AND DESTROY. Her upcoming films include PITTSBURGH, EXPIRED, THE BONDAGE, WALK THE TALK and LIFE IS HOT IN CRACKTOWN.

Douglas can currently be seen starring as Gloria Dent on the CBS show SHARK. She has also made notable appearances on such shows as SIX FEET UNDER (Emmy nomination), ACTION (Golden Satellite Award), THE LARRY SANDERS SHOW (Emmy award for episode), FRASIER, SEINFELD, THE DREW CAREY SHOW, LAW AND ORDER: SVU, CRUMBS, and #1 SINGLE for VH1.

Her extensive theater work includes SURVIVING GRACE at The Union Square Theatre, FIRED at The Aspen Comedy Fest, BLACK EAGLES at The Manhattan Theatre Club, THE MUSIC MAN at The Pittsburgh CLO, and THE BOYS FROM SYRACUSE and TWO GENTLEMAN OF VERONA at The Hartford Stage Company.

Douglas has also worked behind the camera on such projects as ILLEANARMA, a pilot for The Oxygen Network, which she wrote, directed, produced and starred in. The pilot was based on her Emmy nominated short film SUPERMARKET. Douglas also wrote, produced, directed, and starred in SUPERMARKET, a collection of short films for The Sundance Channel. She also developed and starred in the pilot CONFESSIONS OF A MOVIE LOVER for Bravo. Douglas executive produced the film LIFE WITHOUT DICK, starring Sarah Jessica Parker, and DEVIL TALK which received acclaim from the Sundance Film Festival, Aspen Shortfest, Tribeca Film Festival, Toronto's Worldwide Shorts Festival, and LA Film Festival.

Douglas is currently producing and starring in OH JOY with director Greg Pritikin and developing a reality comedy pilot with producer David Franzke.

Edward Herrmann (James Townsend)

Tony and Emmy-winning actor Edward Herrmann enjoys an impressive career that spans more than 30 years in the theater, films and television. His work on Broadway includes “Mrs. Warren's Profession,” for which he won a Tony Award; “The Philadelphia Story,” for which he earned a Tony nomination; “Plenty”; and “Love Letter.” His feature film roles include Martin Scorsese’s THE AVIATOR, as well as NIXON, RICHIE RICH, THE PURPLE ROSE OF CAIRO, A LITTLE SEX, THE GREAT GATSBY, ANNIE, REDS, THE GREAT WALDO PEPPER, THE DAY OF THE DOLPHIN, CRITICAL CARE, OVERBOARD, BIG BUSINESS, MRS. SOFFEL, TAKEDOWN, THE PAPER CHASE, DOUBLE TAKE, THE CAT'S MEOW, DOWN and THE EMPEROR'S CLUB. On television, Herrmann has starred as Richard Gilmore in the 2006 season of THE GILMORE GIRLS. He previously appeared in six-episodes on THE PRACTICE, which earned him a 1999 Emmy. He also guest-starred in the 200th anniversary episode of LAW & ORDER and in a recurring role on OZ. He received additional Emmy nominations for his work on ST. ELSEWHERE and in the telefilms CONCEALED ENEMIES and ELEANOR AND FRANKLIN: THE WHITE HOUSE YEARS. A highlight of his television movie credits include ATOMIC TRAIN, BENDETTA, HALLMARK HALL OF FAME'S ST. MAYBE, PANDORA'S CLOCK, SOUL OF SENTENCE, FIRE IN THE DARK, MORROW, THE LAWRENCEVILLE STORIES, THE ELECTRIC GRANDMOTHER, A LOVE AFFAIR: THE ELEANOR AND LOU GEHRIG STORY, and LAST ACT IS A SOLO. He has also recorded more than 50 books on tape, serves as the narrator for A&E's HISTORY LOST AND FOUND series and an announcer for the History Channel. He frequently returns to the stage and was recently seen in Neil Simon's new play “The Dinner Party” at the Mark Taper forum and “Educating Rita” directed by the late Bruce Paltrow.

Jack Huston (Gerard Malanga)

Jack Huston has acting in his blood. Belonging to the youngest generation of the illustrious Huston family, Jack developed his acting skills during school life at Hurtwood House, where he played a wide variety of challenging roles such as Pip in “Great Expectations.” Inspector Bertozzo in “Accidental Death of An Anarchist,” and Rusty Charlie in “Guys and Dolls.” Soon after beginning his professional career playing Frank in Sir Peter Hall's production of “Mrs. Warren's Profession” in London's West End, he swiftly made the jump to television, playing Flavius in USA Network's SPARTACUS.

Since then, Jack has turned his attentions towards film. Jack will next be seen starring as the lead in the independent movie SHROOMS, and recently completed shooting OUTLANDER opposite Jim Caviezel for Ascendant Films.

Armin Amiri (Ondine)

Armin has appeared in the independent features KARMA, CONFESSIONS AND HOLI, BEER LEAGUE, MARY AM, SPECIALIST, REAL WORLD OF LITTLE URBAN, and RANDY.

In addition to his film work, Armin has appeared on ABC'S ONE LIFE TO LIVE and ALL MY CHILDREN.

Armin's theatre work includes "Frankie & Johnny," "Glengarry Glen Ross," "A View From The Bridge," "Mademoiselle," "Death And The Maiden," "Dumbwaiter," and "Warm Peninsula."

Tara Summers (Brigid Polk)

Tara has appeared major motion pictures which have been both critical as well as popular hits, including ALFIE with Jude Law, THE JACKET with Adrien Brody and WHAT A GIRL WANTS with Amanda Bynes and Colin Firth and the soon to be released mockumentary RABBIT FEVER, a comedy about the world's best selling sex-toy. Summers portrays a young wife who joins Rabbits Anonymous to overcome her addiction to the Rampant Rabbit Vibrator. Last year, Tara shot the CBS, FOX UNTITLED DIAMOND WEISMAN PROJECT, directed by Brett Ratner with John Leguizamo, Claire Forlani and Craig Bierko.

A graduate of Brown University (where she received a B.A. in History) and the London Academy of Music and Dramatic Arts, Tara has also written and starred in her own one-woman theatrical show "Gypsy Of Chelsea."

"Gypsy Of Chelsea" is the story of Tara's childhood, charting her mother's turbulent journey from cocaine addiction to recovery. Seen through the eyes of Tara aged 8 to 18, we encounter an astonishing range of characters that make up this extraordinary story.

The play was performed to critical acclaim and a full house at the Royal Court Theatre in London (where Tara is a member of the Young Writers Programme) and most recently at Studio 54 in NYC in aid of Action on Addiction, where audiences included Annette Bening, Jack Nicholson, Harvey Keitel, Lorne Michaels and Anjelica Huston.

Tara resides between Los Angeles and London.

Meredith Ostrom (Nico)

Meredith Ostrom was born in New York and was educated at New York University's Tisch School of the Arts where she studied Drama and Cinema Studies. Her mother is acclaimed interior designer, Barbara Ostrom, the designer for late president Nixon. Her father, an active environmentalist and scientist, is the author of the book How To Stop Global Warming, The Great Hydrogen Diet And Conspiracy. Meredith has studied acting at the Lee Strasberg Theatre Institute and The Atlantic Theatre Company School, which was founded by David Mamet and William H. Macy. She performed in a multitude of plays with the off-Broadway Atlantic Theatre. While at NYU, Meredith had an apprenticeship under cult director Abel Ferrara who gave Meredith her first role in NEW ROSE HOTEL and then R'XMAS.

After graduation, Meredith traveled to Rome and Sicily to film MY NAME IS TANINO with Rachel McAdams. The film, directed by Paolo Virzi, screened at the 2002 Venice Film Festival. Meredith remained in Europe, relocating to London where she co-starred with Sienna Miller in the television series KEEN EDDIE. She now divides her time between London and New York. Meredith's upcoming projects include NAKED IN LONDON, an English gangster film where she plays an assassin named Callas; SUNDAY, directed by Mike Figgis and co-starring Natalie Press; and REGGAETONNE, which was produced by Jennifer Lopez.

Mary Elizabeth Winstead (Ingrid Superstar)

Talented, young ingénue Mary Elizabeth Winstead is as busy as ever these days. She is in production on the fourth installment of the DIE HARD movie franchise, LIVE FREE OR DIE HARD opposite Bruce Willis. Winstead recently finished filming DEATH PROOF, Quentin Tarantino's second half of the Tarantino/Robert Rodriguez double feature GRINDHOUSE, set for release through Dimension films in April 2007. She can currently be seen in BOBBY, which received a SAG Award nomination for "Outstanding Performance by an Ensemble in a Motion Picture."

Winstead last starred in the remake of the 1974 horror classic BLACK CHRISTMAS. Previous film credits include FINAL DESTINATION 3, THE RING TWO with Naomi Watts, SKY HIGH opposite Kurt Russell and Kelly Preston and the independent film CHECKING OUT.

On the small screen Winstead is probably best known for her role as 'Jessica Bennett' in the popular NBC daytime drama PASSIONS for which she received nominations from the Hollywood Reporters' Young Star Awards and the Young Artist Awards. Television credits also include, the CBS series, WOLF LAKE, MTV's MONSTER ISLAND" and roles on TOUCHED BY AN ANGEL, TRU CALLING and PROMISED LAND. Theater credits include "The Nutcracker" and Broadway production of "Joseph and the Amazing Technicolor Dreamcoat" with Donny Osmond.

FACTORY GIRL

About the Filmmakers

George Hickenlooper (Director)

George Hickenlooper is a writer and director. His most recent feature length film, *MAYOR OF THE SUNSET STRIP*, tells the story of fame through the eyes of pop impresario Rodney Bingenheimer and his friends David Bowie, Courtney Love, Brian Wilson, Cher, and Paul McCartney. The film was an official selection at the 2003 New York and Toronto International Film Festivals and was released theatrically in the March 2004. It was nominated for an Independent Spirit Award for Best Documentary that same year.

Hailed by Roger Ebert as “One of the Best Films of 2002!,” *THE MAN FROM ELYSIAN FIELDS* is Hickenlooper’s acclaimed psycho-sexual drama starring Andy Garcia, Mick Jagger, James Coburn, Anjelica Huston, Olivia Williams, Michael DesBarres and Juliana Margulies.

Nominated for a Golden Globe award, *THE BIG BRASS RING* is his 1999 critically acclaimed political thriller, adapted from an Orson Welles screenplay, starring William Hurt, Nigel Hawthorne, Miranda Richardson, and Irene Jacob.

Hickenlooper also won an Emmy Award for Best Director for his work on the internationally acclaimed *HEARTS OF DARKNESS: A FILMMAKER’S APOCALYPSE* (a documentary about the making of *APOCALYPSE NOW*), in addition to receiving international praise for his dramatic short *SOME FOLKS CALL IT A SLING BLADE*, starring Billy Bob Thornton, Molly Ringwald, and J.T. Walsh (the basis for the Oscar-winning feature *SLING BLADE*).

Among Hickenlooper’s other feature work is *THE LOW LIFE*, a tragic-comedy starring Kyra Sedgwick, Sean Astin, Rory Cochrane and Renee Zellweger; *PERSONS UNKNOWN*, an off-beat thriller starring Naomi Watts, Joe Mantegna, Kelly Lynch and J.T. Walsh; and *DOGTOWN*, a drama starring Mary Stuart Masterson, Jon Favreau, and Natasha Gregson Wagner. Hickenlooper’s films have received numerous awards and have been shown as official selections at the Cannes, Sundance, Telluride, New York, London, Locarno, Moscow, Tokyo and Toronto International film festivals.

Other films by Hickenlooper include the documentaries *PICTURE THIS* (about director Peter Bogdanovich); *ART, ACTING, AND THE SUICIDE CHAIR* (about Dennis Hopper); and *MONTE HELLMAN: AMERICAN AUTEUR*; in addition to television work for ABC/Disney, CBS, NBC, Fox, and Aaron Spelling. He is the author of the 1991 book *Reel Conversations* (Citadel Press), a collection of interviews with directors and critics.

Hickenlooper recently executive produced a feature length documentary about two Haitian ganglords during the fall of President Aristide called *GHOSTS OF CITI SOLEIL*. Directed by Asger Leth (son of Jørgen Leth, who mentored Danish filmmaking legend Lars Von Trier), it was produced by Cary Woods (*BEAUTIFUL GIRLS, KIDS, SWINGERS*). Hickenlooper is also currently producing *SECRETS OF THE CODE* (based on the New York Times best selling

book) about the world's fascination with controversy surrounding Dan Brown's THE DA VINCI CODE.

George Hickenlooper graduated from Yale University in 1986. He was born in St. Louis and was raised there Boston, and San Francisco. His interest in movies and filmmaking began in childhood and stemmed from his great Uncle's (conductor Leopold Stakowski) involvement in the Disney classic FANTASIA. Hickenlooper's interest also bloomed from his father's work as a playwright and his mother's creation of a guerilla theater troop which would appear at political demonstrations that would either protest against the Vietnam War or support the Black Panthers or Ceasar Chavez' Farmworkers Union. Having had a heavily politicized childhood, Hickenlooper very early on learned the techniques of story telling from his parents whether it was to make a political or aesthetic statement. Hickenlooper's first serious short Super 8mm films were made while attending an all boys' Jesuit high school (St. Louis University High School). Many of those shorts (TELEFISSION, A DAY IN THE LIFE, A BLACK AND WHITE FILM and THE REVENANT) were premiered on Public Television in St. Louis and Kansas City. Hickenlooper spent one summer studying at the USC School of Cinema and Television. After graduating from Yale, Hickenlooper moved to California and interned for producer Roger Corman.

Captain Mauzner (Writer/Co-Producer)

Captain Mauzner previously wrote WONDERLAND, which probes the infamous 1981 murders high atop Wonderland Avenue in Los Angeles' Laurel Canyon, with his long-time writing partner James Cox, who also directed the film. Mauzner attended the University of California at Berkeley and New York University's Tisch School of the Arts with Cox and the two wrote together and developed projects for many years. Captain is currently working on a script about the JT Leroy hoax for the Weinstein Company.

Holly Wiersma (Producer)

Holly Wiersma moved to Los Angeles in 1996 where she began her career as a casting associate on such films as BLADE, THE RAINMAKER and AMISTAD. Soon after, she developed a strong passion for independent filmmaking and switched her focus from casting to producing. In 1999, Wiersma was co-producer on the Sundance Film Festival-hit SHADOW HOURS directed by Isaac Eaton, starring Balthazar Getty and Peter Weller. She then produced two films back-to-back, the black comedy RENT CONTROL and COMIC BOOK VILLAINS. In 2003, Wiersma produced WONDERLAND the true story of the 1981 Wonderland Avenue murders, directed by James Cox and featuring a fantastic ensemble cast including Val Kilmer, Kate Bosworth, Lisa Kudrow, Dylan McDermott, Josh Lucas and Tim Blake Nelson.

2004 was a very busy year for Wiersma, having completed production on four films: HAPPY ENDINGS written and directed by Don Roos; DOWN IN THE VALLEY written and directed by David Jacobson and starring Edward Norton, Evan Rachel Wood, David Morse, and Rory Culkin; THE QUIET directed by Jamie Babbit; and THE TENANTS, the feature debut by commercial/music-video director Danny Green, starring Dylan McDermott, Snoop Dogg, Rose Byrne and Seymour Cassel.

In 2005, Wiersma completed production on yet another four movies: LONELY HEARTS based on the true story of the ‘Lonely Hearts Killers’ Raymond Fernandez and Martha Beck, written and directed by Todd Robinson and starring John Travolta, James Gandolfini, Salma Hayek, Jared Leto, Laura Dern and Scott Caan; COME EARLY MORNING written and directed by Joey Lauren Adams, shot in Arkansas, with Ashley Judd starring, which premiered at Sundance 2006; BUG based on the off-Broadway play of the same name, directed by William Friedkin; and BOBBY, written and directed by Emilio Estevez and starring an extensive ensemble cast including Anthony Hopkins, Demi Moore, William H. Macy, Sharon Stone, Elijah Wood, Lindsay Lohan, Martin Sheen, Helen Hunt, Christian Slater, Laurence Fishburne, Harry Belafonte, Heather Graham, Joy Bryant, Elizabeth Winstead, Freddy Rodriguez, Joshua Jackson, Nick Cannon, Shia Labeouf, Brian Geraghty, Jacob Vargas and Svetlana Metkina.

Wiersma also has several films in development including: NUDE AND NAKED written by Pam Kay and to be directed by veteran editor David Codron; and SHAME ON YOU written by Dennis Quaid, based on the true-life story of American icon and “King of Western Swing” Spade Cooley, with Quaid set to direct and star in the film opposite Katie Holmes.

Wiersma was honored as one of Variety’s Ten Producers to Watch at the 2003 Cannes Film Festival and featured in the ‘100 People You Need To Know’ section of the Summer 2004 issue of Fade In magazine.

Aaron Richard Golub (Producer)

Aaron Richard Golub was born in 1942, in Worcester, Massachusetts. He received his undergraduate degree from Clark University and his law degree from the University of North Carolina in 1967. He currently lives in New York City and Los Angeles.

Upon graduating from law school in 1967 he moved to New York, worked on Wall Street and became a trial lawyer specializing in entertainment, business and commercial litigation. He established his reputation as a courtroom advocate through a series of well known cases. Some of the parties to these various litigations were Marc Rich, Andy Warhol, Dino De Laurentiis, Brook Shields, jeweler Harry Winston, William Hurt, Martin Scorsese, Donald Trump, Princess Yasmin Aga Khan, Sharon Stone and film director Ken Russell.

In 1989 he was the subject of a New York Magazine cover story and in 2000 he was featured in the New York Times as a Public Personality. The British Broadcasting Company has made two one-hour documentaries based on cases he has litigated – one involving Penthouse Magazine and Bob Guccione’s lawsuit against director Ken Russell, and the other concerning the play and film SIX DEGREES OF SEPARATION. GBH in Germany television produced and broadcast a one hour television special based on Golub’s life. In the early ‘90s Golub produced a one half hour documentary based on the work of renown photographer Weegee for the British Broadcasting Company, which later became part of a Whitney Museum show based on Weegee’s work, which Golub curated.

In 2000, St. Martin's Press published his legal thriller THE BIG CUT, which became a national bestseller and was listed in 2000 as number one on the Los Angeles Times bestseller list. He started producing and writing the screenplay based on the life of Edie Sedgwick at the urging of William Morris agent Cassian Elwes in 2000, and later co-authored a second screenplay about her called SILVER GIRL. In 2004-2005 he collaborated with the Factory Girl team to help establish the story of the film.

Golub, as producer, has been active in all aspects of FACTORY GIRL from its inception to its completion.

Malcolm Petal (Producer)

Malcolm Petal is an Emmy nominated producer of more than 30 feature films and television movies. He is the CEO and co-owner of LIFT Productions, one of the largest and fastest growing independent film and television studios in the nation.

In addition to receiving awards and nominations from some of the film and television industries' most prestigious institutions, the City of New Orleans officially named February 8th "Malcolm Petal Day" in 2002. An attorney educated at Cornell and Tulane Universities, Petal was born in Tokyo, and spent most of his life in London and Santa Monica before settling in New Orleans 12 years ago.

Petal is a member of the Academy of Television Arts and Sciences, The Producers Guild of American, and the American Bar Association.

Kimberly C. Anderson (Producer)

Kimberly C. Anderson is an Emmy nominated producer and the Chief Operations Officer and co-owner of LIFT Productions, one of the largest and fastest growing independent film and television studios in the nation.

Anderson has been responsible for managing the rapid growth of LIFT over the past several years, including the expansion of the Company's corporate and production offices to locations state and nationwide. Anderson has produced more than two dozen feature films and television movies over the past several years.

Anderson credits her success to the experience she gained working in the trenches of the television business, as well as her years of experience as an educator and co-owner of her own independent production company. The first five years of her career were spent in Orlando, where she was Post Production Director at Full Sail Center for the Recording Arts.

During her film and television career, Anderson has been honored with numerous awards and nominations, including an Emmy nomination for Best Producer, and several Telly and Addy Awards.

Jeremy Reed (Production Designer)

Jeremy Reed started his Production Design career by designing music videos and has worked with such bands as Linkin Park and Nine Inch Nails. Several of the videos he has designed with David Slade have won awards, such as “Ariels” by System Of A Down, which was nominated by the MVPA for “Best Production Design” and “Girl’s Not Grey” by AFI, which was named Best MTV2 by MTV. Jeremy was also nominated for “Best Production Design” for “Solitaire Unraveling” by Mushroomhead. Additionally, The Linkin Park video “Somewhere I Belong” was named “Best Rock Video” at the 2004 MTV Music Video Awards. Jeremy has worked with such creative and diverse Commercial and Music Video Directors as Simon West, Bret Rattner, Wayne Isham, The Coen Brothers, and Robert Altman. In addition, Jeremy has worked with Douglas Avery, who directed “Bud Light and the Headless Horseman” for which Jeremy received the Art Directors Guild’s “Best Commercial Design” award in 2006.

Jeremy’s other films include DEEPWATER, directed by David S. Marfield and starring Lucas Black and Peter Coyote, and HARD CANDY, directed by David Slade, which debuted at the 2005 Sundance Film Festival and garnered numerous accolades at the Sitges Film Festival, including awards for Best Script, Best Motion Picture and the Audience Award.

James Gelarden (Art Director)

James Gelarden started his entertainment career studying theater at Indiana University. He followed this with a Hilberry Fellowship at Wayne State University. Gelarden then worked in regional theater at Actor’s Theater of Louisville and the Great Lakes Theater Festival in Cleveland. While in Cleveland, he switched to film and began as a PA on the classic A CHRISTMAS STORY. Working his way up through the art department, Gelarden’s first assignment as a production designer was TELLING LIES IN AMERICA. Other films he has designed include AFTER THE STORM, DELIVERED, and DREAM BOY. He also has worked on a number of films as an art director. These films include SEABISCUIT, AGAINST THE ROPES, and SPIDERMAN 3.

Christina Kim (Set Designer)

Raised and educated in New York City, Christina learned to drive only when she moved to Louisiana in 2004 for work on ALL THE KINGS MEN. Her Set Designer credits include MUSIC HIGH, and VAMPIRE BATS. Other Art Department credits include GLORY ROAD, ALL THE KING’S MEN, and FAILURE TO LAUNCH. Christina is a graduate of Stuyvesant High School and Columbia University (B.A. Architecture).

Michael Grady (Director of Photography)

After graduating from AFI in 1995, Michael Grady shot many short films, music videos, and numerous independent features that enjoyed success at film festivals worldwide. Grady’s documentary work includes the feature Academy Award finalist, BEYOND THE MAT from Imagine, released in 2000. Between 1999 and 2002, he was the cinematographer on over 55 hours of television on series, including G.V.S.E. and HACK. Further, Grady shot six pilots from 2000 to 2005 including ONE TREE HILL and JONNY ZERO.

His more recent feature work is highlighted by 2003's WONDERLAND directed by James Cox, with Val Kilmer, Lisa Kudrow, Kate Bosworth, Josh Lucas, Dylan McDermott, and Eric Bogosian. AROUND THE BEND, directed by Jordan Roberts, starring Christopher Walken, Josh Lucas, and Michael Caine, was released in 2004 by Warner Independent and won the Jury Special Grand Prize at the Montreal World Film Festival. Grady next shot NEVERWAS starring Aaron Eckhart, Brittany Murphy, Ian McKellen, William Hurt, Nick Nolte, and Jessica Lange. NEVERWAS was directed by Joshua Stern and will be released in 2007. BUG, directed by William Friedkin and starring Ashley Judd, Michael Shannon, and Harry Connick Jr. will also be released in 2007. BUG was the winner of the International Critics Award in the Director's Fortnight at the 2006 Cannes Film Festival. Another upcoming film is THE DEAD GIRL, directed by Karen Moncrieff and starring Toni Collette, Marcia Gay Harden, Brittany Murphy, Rose Byrne, Mary Beth Hurt and Giovanni Ribisi.

John Dunn (Costume Designer)

John Dunn began costume design for film in 1988. His first project was NEW YORK STORIES/Life Lessons (Martin Scorsese). Among his credits are GHOST DOG and BROKEN FLOWERS (Jim Jarmusch), STORYTELLING (Todd Solondz), THE NOTORIOUS BETTIE PAGE (Mary Harron), BIRTH (Jonathan Glazer), THE OBJECT OF MY AFFECTION (Nicholas Hytner), BASQUIAT (Julian Schnabel), MR. WONDERFUL (Anthony Mingella) and FAST TRACK (Jesse Peretz).

He also co-designed the costumes for CASINO (Martin Scorsese) with Rita Ryack.

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The Weinstein Company and Lift Productions present
A Holly Wiersma Production
Distributed in the US by Metro-Goldwyn-Mayer Studios Inc. (MGM)

A Film By
GEORGE HICKENLOOPER

Casting By
BARBARA FIORENTINO, CSA
REBECCA MANGIERI, CSA
and
WENDY WEIDMAN, CSA

Music Supervisor
MATT ABERLE

Music By
EDWARD SHEARMUR

Costume Designer
JOHN DUNN

Editors
DANA E. GLAUBERMAN
MICHAEL LEVINE

Production Designer
JEREMY REED

Director of Photography
MICHAEL GRADY

Co-Producer
CAPTAIN MAUZNER

Co-Executive Producers
CARLA GARDINI
MICHELLE KRUMM
MATTHEW LANDON

Co-Executive Producer
BORIS MALDEN

Executive Producer
SIMON MONJACK

Executive Producers
BOB WEINSTEIN
HARVEY WEINSTEIN
BOB YARI

Produced By
MALCOLM PETAL
MORRIS BART
KIMBERLY C. ANDERSON

Produced By
HOLLY WIERSMA
AARON RICHARD GOLUB

Story By
SIMON MONJACK & AARON RICHARD GOLUB
and
CAPTAIN MAUZNER

Screenplay By
CAPTAIN MAUZNER

Unit Production Manager
ROBERT ORTIZ

Unit Production Manager
SCOTT FERGUSON

First Assistant Director
MARK ANTHONY LITTLE

Second Assistant Director
DANNY GREEN

Cast

Eddie Sedgwick SIENNA MILLER
Andy Warhol GUY PEARCE
 Musician HAYDEN CHRISTENSEN
Chuck Wein JIMMY FALLON

Gerard Malanga JACK HUSTON
Ondine ARMIN AMIRI
Brigid Polk TARA SUMMERS
Richie Berlin MENA SUVARI
Syd Pepperman SHAWN HATOSY
Julia Warhol BETH GRANT
Fuzzy Sedgwick JAMES NAUGHTON
James Townsend EDWARD HERRMANN

Associate Producers
ROBERT DUPONT
RICHARD DUPONT
BRIGID BERLIN
RICHIE BERLIN
GERARD MALANGA
MICHAEL POST
JAMES COX

Associate Producers
SARAH NUNEZ
CHANTEL FOREST
KATIE CRORY
LAURA SMITH

Diana Vreeland ILLEANA DOUGLAS
Ingrid Superstar MARY ELIZABETH WINSTEAD
Mort Silvers DON NOVELLO
Priest GRANT JAMES
Waiter RICHARD FOLMER
Reporter At JFK Airport TARA JIA MORRELL
Vendor At Flea Market CHARLES FERRARA
Silver George JOHNNY WHITWORTH
Lou Reed BRIAN BELL
John Cale PAT WILSON
Sterling Morrison MICHAEL STEPHENS
Mo Tucker SAMANTHA MALONEY

Nico	MEREDITH OSTROM
Horse Trainer	JEFF GALPIN
Frank (Cowboy Twin #1)	ROBERT LASKO
Leo (Cowboy Twin #2)	RICHARD LASKO
Wanda	DENEEN D. TYLER
Mrs. Shingle	RENEE VINCENT
Aru	THOMAS FAUSTIN
Giovanni	KEVIN LYONS
Alice Sedgwick	PEGGY WALTON-WALKER
Gino	WILL CARTER
Mrs. Whitley	COLLEEN CAMP
Jack (Muscle Mary Bouncer)	TOMMY PERNA
Lexa Spence	ALEXI WASSER
Diana Vreeland's Assistant	MARIAN FADDIS
Factory Freak	BRANDON OLIVE
Joey	JOEL MICHAELY
Gay Cowboy #1	TRACE CHERAMIE
Gay Cowboy #2	TIM SOERGEL
Junky	STEPHEN MICHAEL COX
Elmo Who	KENT JUDE BERNARD
Taxi Driver	JON E. EDWARDS
Musician's Wife	TRISHA MEANEY
Harvard Dandy	MICHAEL HUGHES
Young Edie	MADELEINE POIRRIER
Taxi Driver	MICHAEL POST
Rocco	BRENDAN FADDIS
Reporter	PETER BARNES
The Other Woman	HEATHER BLOOM
Reporter	MORRIS BART
Harvard Club Waiter	JIM COOPE
Interviewer	GEORGINA CHAPMAN
Stunt Coordinator	JEFF GALPIN
Stunts	JODI MICHELLE PYNN
	IAN MCLAUGHLIN

PAUL FRASER
RUSSELL TOWERY
Stand Ins CAROLYN CAMPBELL
MICHELLE "MJ" DIBENEDETTI
JAMES FADDIS
STEVE GLENN
AMY HAUCK
KYLE REGISTER

Crew

"A" Camera Operator COLIN HUDSON
"A" Camera First Assistant BRIAN MORENA
"A" Camera Second Assistant MATT GAUMER
"B" Camera Operator MICHAEL APPLEBAUM
Additional "B" Camera Operator SALVADOR B. CAMACHO
"B" Camera First Assistant JOEL PERKAL
Film Loader JOHN RICHIE
Script Supervisors JILLIAN AMBURGEY
MELINDA TAKSEN

Post Production Consulting by EPC - JOE FINEMAN
Post Production Supervisors ROBERT BELLA
BEAU GENOT
MICHAEL TOJI
Post Production Coordinator NICK WENGER

Associate Editors DAVID ROGOW
ERIC SCHUSTERMAN
Additional Editing MICHAEL BERENBAUM, ACE
GORDON GRINBERG
Assistant Editors COREY BAYES
RYAN DENMARK
SHARON SMITH HOLLEY
BROOKS LARSEN
RYAN MURPHY
TERRY SZOSTEK
RANDY WILKINS

Post Production Assistant JOE REA FONTES, JR.

 Re-Recording Mixers DOMINICK TAVELLA
 ANDY KRIS
 REILLY STEELE
 Supervising Sound Editor DAN EDELSTEIN
 Supervising Sound Assistant ROLAND VAJS
 Dialogue Editors DAN KORINTUS
 WILLIAM SWEENEY
 JEFFREY STERN
 ADR Editor JANE MCCULLEY
 Sound Effects Editors BRIAN LANGMAN
 EYTAN MIRSKY

 Foley Supervisor GERALD DONLAN
 Foley Editor PAM DEMETRIUS
 Assistant Sound Editors DAN WARD
 Music Editors TASS FILIPOS
 JOHN M. DAVIS
 ERICA WEISS

 Foley Artist JAY PECK
 Foley Mixer RYAN COLLISON
 ADR Mixers DAVID BOULTON
 BOBBY JOHANSON
 ADR Recordists KRIS CHEVANNES
 BRIAN GALLAGHER
 New York ADR DAVID KRAMER'S LOOPING GROUP
 Los Angeles Voice Casting BARBARA HARRIS
 Mix Assistants KEITH CULBERTSON
 DREW GESCHEIT
 ROBERT OLARI
 SHANE STONEBACK
 Sound Mix Technician PHIL FULLER
 Sound Mix Engineer AVI LANIADO
 Re-Recorded at SOUND ONE

Music Consultant	CHRIS CARTER
Additional Music Supervisors	BRIAN CHIN DAVID KESSLER
Score Recorded and Mixed by	CHRISTOPHER FOGEL
Assistant Scoring Engineer	JAMES FOGEL
Digital Intermediate Services provided by	ORBIT DIGITAL
DI Colorist	BRANDON BUSSINGER
Visual Effects by	THE BASEMENT
Post Production Services	THE POST GROUP
Dailies Colorists	JENNIFER O'NEIL CHRIS KILLIAN
Dailies Colorist Assistant	DAVID PERNICANO
Business Development	MONELLA KAPLAN
Account Manager	DIANA KONGKASEM
Production Sound Mixer	JEFFERY E. HAUPT, C.A.S.
Boom Operator	RUBY C. HAUPT
Sound Utility	GREGORY M. BLACK
Chief Lighting Technician	SEAN FINNEGAN
Assistant Chief Lighting Technician	SCOTT ZUCHOWSKI
Chief Rigging Electrician	VIC KEATLEY
Electricians	ELIAH EVERHARD KEVIN GAZDIK JOE IVERSON MICHAEL KENNEDY MASON MCGUIRE JOSEPH PAOLUCCI DECLAN RYAN CHRIS TROSCLAIR
First Company Grip	GILLY CHARBONNET
Second Company Grip	LEE MCCLEMORE
First Company Rigging Grip	WELLS SMITH
"A" Dolly Grip Operator	BUDDY CARR

Grips	GORDON ARD T. NICK LEER ROBERT MORRISON, JR. RYAN RUSSILL JONATHAN STOLL
Production Coordinator	RANKIN HICKMAN
Assistant Production Coordinator	PAMELA ALESSANDRELLI
Second Second Assistant Director	JAMES ROQUE
Production Secretary	LAUREN HENO
Key Office Production Assistant	BERNADETTE J. GONZALES
Office Production Assistant	CHARLES LANDERS
Assistant to George Hickenlooper	PETER BARNES
Production Assistants	RUTH CAFFREY JON EDWARDS MARIAN FADDIS JARED HOPKINS TROY A. JOHNSON SCOTT MORRISON KIM MURPHY NATHAN PARKER SHANNON PARKER PAUL UDDO
Production Accountant	ROB LABRECQUE
First Assistant Accountant	BRIAN EVANS
Payroll Accountant	TONY SHANDRA
Payroll Assistant	CHRISTY ZELLER
Post Production Accountant	TREVANNA POST - JENNIFER FREED
Location Manager	BATOU CHANDLER
Assistant Location Manager	LEONARD REYNOLDS
Locations Assistant	DERRICK WELLS
Location Scout	JIMMY TROTTER
Casting Associate	JESSIE DISLA

Casting Assistant	AMBER HORN
Additional Casting by	KELLY O'BRIEN
Local Casting Coordinator	LIZ COULON
Extras Casting Coordinator	RYAN GLORIOSO
Extras Casting Assistants	RHONDA H. HEATH ROBERT LARRIVIERE
Property Master	MICHAEL MARTIN
Assistant Property Master	JORIN OSTROSKA
Props Assistant	ROBIN SIMMERLY
Art Director	JAMES GELARDEN
Set Decorator	CYNTHIA SLAGTER
Set Designer	CHRISTINA KIM
Lead Person	JOSEPH PIPES
Set Decorator Buyer	LUCI LEARY
Reproduction Artist	RALPH CHABOUD
Art Department Coordinator	JULIE KOBSA
Gang Boss	DWIGHT CRAFT
Swing	MARCUS GILL
Set Dressers	NOEL RIDEOUT STEPHEN TURNER
On Set Dresser	DAVID WARBURTON
Horse Wrangler	SIG NORTH
Special Effects Coordinator	NEIL STOCKSTILL
Special Effects Assistants	JASON CELESTINE ERNEST J. LEVRON, JR. CONRAD RICHARD REBECCA WALKER
Key Costumer	DANA MARIE EMBREE
Costumers	JULIE EBEL LINDA GARDAR LIZ STAUB MARTA VILLALOBOS

	PAMELA WAGGONER
	ANN WALTERS
Wardrobe Supervisor	JILLIAN KRENIER
Wardrobe Shopper	REBECCA HOFHERR
Department Head Makeup	KATE BISCOE
Key Makeup Artist	SABINE ROLLER TAYLOR
Makeup Artist	KIMBERLEY KIRKPATRICK
Additional Makeup	JOAN WIGGIN
Effects Makeup	MATTHEW MUNGLE
Department Head Hairstylist	MIIA KOVERO
Key Hairstylist	ROSE CHATTERTON
Hairstylist	YOLANDA MERCADEL
Additional Hairstylists	THERESA A. FLEMING
	MARC SCOTT SCRIBNER
	MARCOS GONZALES
Unit Publicist	MPRM PUBLIC RELATIONS
	JAMES LEWIS
Still Photographer	PATTI PERRET
Additional Still Photographer	NAT FINKELSTEIN
Dialect Coaches	JOY ELLISON
	TIM MONICH
Set Medic	ADAM RYAN
Construction Coordinator	CHUCK STRINGER
Construction Foreman	LEO E. LAURICELLA
Construction	STEPHEN TURNER
Location Foreman	KEVIN AUDIBERT
Lead Scenic	P. GAIL BRIANT
Scenic	ANTHONY HENDERSON
Paint Foreman	ANDREW M. CASBON, III
Painters	JENNIFER PETRIE
	PAT O'CONNER
	LOUIS F. RABION
Prop Makers	CHRIS CANTANESE, JR.
	MARK COBLE

TOM WILSON
ERIC WOLFE

Transportation Coordinator WELCH LAMBETH
Transportation Captain JOHN MCLAUGHLIN
Transportation Co-Captain OSCAR BEGUIRISTAIN
Transportation Office Coordinator DAN SEEKMAN
Picture Car Coordinator BILL PITTS
Picture Car Mechanic JOHNNY ECHAVARRIA

Drivers

WIL COLLINS DENNIS COOK
ROGER S. GRAHAM ROBERT JACOBS
ADONKIA "DONNA" LANDRY RICHARD MUNOZ
JUSTIN NANCE BUDDY PINE
FRED POPE, JR. JESSE QUIET
SHEDRICK N. ROY, JR. RAYMOND SLACK
BRUCE LANE TAYLOR CROMARTIE BALOGA

Legal Services IRWIN M. RAPPAPORT, P.C.
Music Business Affairs JILL MEYERS
Clearance Coordinator JAY FLOYD - NOW CLEAR THIS
Script Clearance MARSHALL/PLUMB –
CAROLYN PLUMB
Catering LOCATION CATERING
Caterer TED KANTROW
Head Chef LAURENT GOUGNEAU
Chef MARKUS BARBEN
Assistant Chef MAX BOUZOID
Craft Services BRAD "MEAUX" GREMILLION
Craft Services Assistants ANN MARGARET COOPER
MICHELLE DOSSETT

Consultant CINDI CARL

Lab and Post Production Services TECHNICOLOR
Dailies FOTOKEM
PACLAB
Telecine THE POST GROUP

Rigging Best Boy LARRY PRICE
Rigging Electrician STEVEN SEESE
Generator Operator JOY WEBBER

Key Grip CHRIS BEATTIE
Best Boy Grip ROBERT MOCK
Key Rigging Grip MARK CANTANIA
Best Boy Rigging Grip RYAN CALLAHAN
Dolly Grip KENNETH MCCALLUM
Shooting Grip SHERIDAN "ZIP" BRAXTON
Company Grip FRANZ YEICH

Production Coordinator FRANCES SIMONOVICH
Assistant Production Coordinator LIZ KUGLE
Additional Assistant
Production Coordinator CHRIS MCHENRY
Travel Coordinator MARJORIE ERGAS
Key Set Production Assistant MELISSA MUGAVERO

Production Assistants

JOLIAN BLEVINS JACOB EBEN
JON E. EDWARDS CHRISTIAN ENTHOVEN
KRISTIN ILAGAN REBECCA LUNDGREN
SEAN MAYO MATT MONACO
ANDREW MULLIGAN BEN PADUA
CHRISTINA RODRIGUEZ JOSEPH RUSSO
JENNIFER SCHILLING SAMANTHA STUBIN
SEAN SULLIVAN
Additional First Assistant Director MICHAEL HAUSMAN
Production Accountant LYNDA "V" VAN DAMM
Payroll Accountant MARIA MARINI
First Assistant Accountant ERNESTO ALCALDE
Location Manager LEN MURACH
Assistant Location Manager RAFAEL LIMA
Location Scouts DAVID MCGUIRE
MICHAEL REINWALD
Location Assistant JOHN WU

Casting Associate	ELIZABETH GREENBERG
Extras Casting	GRANT WILFLEY
Set Decorator	RON VON BLUMBERG
Lead Person	FRANK DE CURTIS
Set Decorator Buyer	SUE RANEY
Second Set Dresser	JONATHAN LEE
On Set Dresser	KLEY GILBUENA
Set Dressers	DOUG COLEMAN
	JONATHAN KIM
	BRAD KLIPP
	JESSE KLIPP
	CARLTON MCCLARENCE
	JOHN OLSEN
Special Effects Coordinator	STEVE KIRSHOFF
Special Effects Foreman	ROY SAVOY
Special Effects Technicians	RICHARD BRYAN DOUGLAS
	DEVIN MAGGIO
	FRANK OLIVA
Assistant Costume Designer	LISA PADOVANI
Key Costumer	VERN MALONE
Wardrobe Supervisor	JILL ANDERSON
Costumers	TARA HAWKS
	DELVAN JAMES
	LAURA SEWRY
Tailor	LARA GREENE
Additional Wardrobe	SUSAN GOMEZ
Additional Make-up	VERA STROMSTED
	PATRICIA REGAN
Additional Hair	DAISY CURBEON
	COLLEEN WHEELER
Art Department Assistant	TOMAS ZEMAN
Still Photographer	K.C. BAILEY
Set Medic	DENNIS YEANDLE
Construction Coordinator (NY)	PIERRE ROVIRA
Construction Coordinator (CT)	GARY BOSCH
Construction Foreperson	STEVEN ROSE
Shop Craftsman	ED FERRARO

Key Construction Grip	LARRY STEINBERG
Construction Grip	JOHN KEVIN SYKES
Grips	GERALD GLOSTER
	ROBERT RIVERA
Carpenters	RODNEY CLARK
	ALEX DEVLIN
Shop Electric	PAMELA BLUM
Scenic Charge	TRAVIS CHILD
Scenics	CLAIRE FALKENBERG
	WARREN JORGENSON
	KIM KORBA
	ELIZABETH LIEBERMAN
	MONICA WILLE
Transportation Captain	HENRY AVELIN
Transportation Co-Captain	DENNIS KELLY

Drivers

IAN BHARATH	GEOFFREY BRADEN
KEVIN BRADLEY	HOWARD BROOKS
MICHAEL BROWN	MATT CALLAGY
WALTER CHOMOW	ROBERT DIGIROJAMO
WILLIAM FERRICK	DOUVILLE JUNOT
JOHN KELLY	DAVID NEWALL
RICHARD NYLEN	MICHAEL PAPA
ALAN PARRILLO	BRYAN PLACE
JOSEPH SCARPONE	SHANE SHILOSKY
RAYMOND SLACK	EDWARD STARON
ANGELO STAVOUA	KEITH VAIL
BRIAN WALKER	THOMAS WALSH
FRANK YOUNG	
Set Security	BEAR SECURITY
Catering provided by	COAST TO COAST
Chef	ALVARO CASTILLO
Assistant Chef	JORGE DIAZ
Craft Services	ISRAEL MEDINA
Assistant Craft Services	EDGAR GONZALEZ

Production Services Provided By Connecticut Film Center
KEVIN SEGALLA & BRUCE HELLER

"Dino's Song"

Performed by Quicksilver Messenger Service
Courtesy of Capitol Records
Under License from EMI Film & Television Music

“(Just Like) Romeo And Juliet”

Written by Freddie Gorman/Bob Hamilton
Performed by The Reflections
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“Fever”

Written by Eddie Cooley and John Davenport
Performed by The McCoys
Courtesy of Epic Records
By Arrangement with Sony BMG Music Entertainment

“Un Bel Di Vedremo” (from “Madama Butterfly”)

Written by Giacomo Puccini
Performed by the Slovak Philharmonic Orchestra: Alexander Rahbari, conductor
Featuring Miriam Gauci, Soprano
Courtesy of Naxos
By Arrangement with Source/Q

“Nowhere To Run”

Written by Brian Holland, Lamont Dozier and Eddie Holland, Jr.
Performed by Martha Reeves & The Vandellas
Courtesy of Motown Records
Under license from Universal Music Enterprises

“Shakin’ All Over”

Written by Johnny Kidd
Performed by The Guess Who

Courtesy of Gusto Records, Inc.

“Cello Suite No. 1 in G major, BWV 1007”

Written by Johann Sebastian Bach

Performed by Maria Kliegel, Cello

Courtesy of Naxos

By Arrangement with Source/Q

“Dinner Date”

Written and Performed by Brian Dee

Courtesy of 5 Alarm Music

Ocean Ridge Music & Cypress Creek Music

“Le Responsable”

Written by Jacques Lanzmann and Jacques Dutronc

Performed by Jacques Dutronc

Courtesy of Sony BMG Music Entertainment France

By Arrangement with Sony BMG Music Entertainment

“Leaving Here”

Written by Brian Holland, Lamont Dozier and Edward Holland, Jr.

Performed by The Birds

Courtesy of Decca Music Group Limited

Under License from Universal Music Enterprises

“I Want Candy”

Written by Bert Berns, Robert Feldman, Richard Gottelher and Gerry Goldstein

Performed by The Strangeloves

Courtesy of Epic Records

By Arrangement with Sony BMG Music Entertainment

“Blues for Three”

Written and Performed by Brian Dee

Courtesy of 5 Alarm Music

Ocean Ridge Music & Cypress Creek Music

“Psychotic Reaction”

Written by B.C. Atkinson, John Byrne, Roy H. Chaney, Ken Ellner & John Michalski, Jr.
Performed by Count Five
Courtesy of Original Sound Entertainment

“Night Time”
Written by Bob Feldman, Gerry Goldstein and Richard Gottlehrer
Performed by The Strangeloves
Courtesy of Epic Records
By Arrangement with Sony BMG Music Entertainment

“Run Baby Run (Back Into My Arms)”
Written by Don Gant and Joe Melson
Performed by The Newbeats
Courtesy of Sony/ATV Music Publishing LLC DBA Hickory Records

“Sally Go Round The Roses”
Written by Abner Spector
Performed by The Jaynetts
Courtesy of Original Sound Entertainment

Je Veux Vivre from “Roméo et Juliette”
By Charles Gounod
Performed by Ana María Martínez, Soprano
Courtesy of Naxos
By Arrangement with Source/Q

“Don’t Bring Me Down”
Written by Johnnie Dee
Performed by The Pretty Things
Courtesy of Snapper Music PLC
By Arrangement with The Licensing Partnership

Piano Concerto No. 21 in C Major (“Elvira Madigan”), K.467
By Wolfgang Amadeus Mozart
Performed by Concentus Hungaricus,
Andras Ligeti, Conductor
Courtesy of Naxos

By Arrangement with Source/Q

“I’m The Face”

Written by Peter Meaden

Performed by The High Numbers

Courtesy of Mercury Records Limited

Under License from Universal Music Enterprises

“Red Balloon”

Written by Tim Hardin

Performed by Tim Hardin

Courtesy of Universal Records

Under License from Universal Music Enterprises

“Petruno, Pile Shareno”

Arranged by Kosta Kolev

Performed by Magdalena Morarova

Courtesy of Vitaly Music/The Orchard

“A Question Of Temperature”

Written by Edward Schnug and Donald Henny

Performed by Balloon Farm

Courtesy of Capitol Records

Under license from EMI Film & Television Music

“That’s The Way It’s Got To Be”

Written by George Gallacher, Tony Myles and Hume Payton

Performed by The Poets

Courtesy of Decca Music Group Limited

Under License from Universal Music Enterprises

“Prelude in F Major, BWV 928”

From Nine Little Prelauds

Written by Johann Sebastian Bach

Performed by Wolfgang Rubsam, Piano

Courtesy of Naxos

By Arrangement with Source/Q

“I Dream of Jeannie Theme”
Written by Richard Wess
Performed by Richard Wess
Courtesy of Sony Pictures Television, Inc.

Andy Warhol, Edie Sedgwick and The Factory photos courtesy of
Nat Finklestein/Retna Ltd.

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Sienna Miller’s shoes and handbag provided by Taryn Rose

“I Dream of Jeannie” Courtesy Sony Pictures Television

Lighting Provided by TFN
Dolly Provided by Fisher

Special Thanks
CATHY BART ABHINAV BHAT
RANDY BALSMEYER RIC BURNS
DANNY FIELDS MATTHEW GARNER SAM GREEN

JONATHAN SANDEN JONATHAN SEDGWICK
KEVIN TENT COLIN VAINES

The Producers Wish To Thank:

City of Shreveport
City of Bossier
Louisiana Governor's Office of Film and Television Development
Shreveport Arts Council Municipal Theater
Greenwood Cemetery
Shreveport Office of Film & Television
The Connecticut Commission on Culture & Tourism Film Division
Ukrainian Catholic Seminary, Stamford, CT
The City of New York Mayor's Office for Film, Theatre & Broadcasting
Federal Express Freight on Brooks Road
Caddo Parish
H. Stern
Gem-Craft, Inc./Steve Sasko
J. Mendel
The Way We Wore
Cat Walk
Christian Dior
Levi Strauss
The Residence Inn
El Dorado Hotel Casino
World Travel Management
Dewitt Stern Insurance
Axium Payroll Service
Foto Kem
Pro 8 MM
The Post Group
Early Halloween
Rago
The Paper Bag Princess
Cherry
Rodo
Erikson-Beamon
Odds Costumes

ARLENA ACREE
ANGELA BERESFORD
BRIAN BOYD
MARIA CATALDO
MICHAEL CORNELL
CARY ELWES
SHELLY DUNN FREMONT
JIM GARDNER
MARILYN HESTON
BETSEY JOHNSON
FRED LEOPOLD
TYLER MARCECA
LOU PETRICH
MARTIN SINGER
TRACY WASSER

CHRIS ANDREWS
TAYLOR BETTINSON
DYLAN BRUNO
PETE CONLIN
LINDA DORF
CASSIAN ELWES
VINCENT FREEMONT
DONNA GUTKIN
JONATHAN HOFFMAN
LANA JOKEL
MILES AND SIMON LEVINE
SCOTT MELROSE
JAY RUBIN
MICK SULLIVAN
KATRINA WHALEN

WHILE THIS MOTION PICTURE IS BASED UPON HISTORICAL EVENTS,
CERTAIN CHARACTERS' NAMES HAVE BEEN CHANGED, SOME MAIN
CHARACTERS HAVE BEEN COMPOSITED OR INVENTED
AND A NUMBER OF INCIDENTS FICTIONALIZED.