

**PHILIP SEYMOUR HOFFMAN**

**CATHERINE KEENER  
CLIFTON COLLINS JR.  
CHRIS COOPER  
BRUCE GREENWOOD  
BOB BALABAN  
MARK PELLEGRINO  
AMY RYAN**

in

# **CAPOTE**

**Directed by Bennett Miller**

**Written by Dan Futterman  
based on the book by  
Gerald Clarke**

**A Sony Pictures Classics Release**

**EAST COAST**

Donna Daniels Public Relations  
Donna Daniels  
Rona Geller  
Ph: (212) 869-7233  
Fx: (212) 869-7114  
1375 Broadway, 21<sup>st</sup> Floor  
New York, NY 10018

**WEST COAST**

Block- Korenbrot  
Melody Korenbrot  
Lee Ginsberg  
Ph: (323) 634-7001  
Fx: (323) 634-7030  
110 S. Fairfax Ave, Ste 310  
Los Angeles, CA 90036

**DISTRIBUTOR**

Sony Pictures Classics  
Carmelo Pirrone  
Angela Gresham  
Ph: (212) 833-8833.  
Fx: (212) 833-8844  
550 Madison Ave., 8<sup>th</sup> Fl.  
New York, NY 10022

Visit the Sony Pictures Classics Internet site at:

<http://www.sonyclassics.com>

# **CAPOTE**

## **The Cast**

Truman Capote	PHILIP SEYMOUR HOFFMAN
Nelle Harper Lee	CATHERINE KEENER
Perry Smith	CLIFTON COLLINS Jr.
Alvin Dewey	CHRIS COOPER
Jack Dunphy	BRUCE GREENWOOD
William Shawn	BOB BALABAN
Marie Dewey	AMY RYAN
Dick Hickock	MARK PELLEGRINO
Laura Kinney	ALLIE MICKELSON
Warden Marshall Krutch	MARSHALL BELL
Dorothy Sanderson	ARABY LOCKHART
New York Reporter	ROBERT HUCULAK
Roy Church	R.D. REID
Harold Nye	ROBERT McLAUGHLIN
Sheriff Walter Sanderson	HARRY NELKEN
Danny Burke	KERR HEWITT
Judge Roland Tate	JOHN MACLAREN
Jury Foreman	JEREMY DANGERFIELD
Porter	KWESI AMEYAW
Chaplain	JIM SHEPARD
Pete Holt	JOHN DESTRY
Lowell Lee Andrews	C. ERNST HARTH
Richard Avedon	ADAM KIMMEL

# **CAPOTE**

## **The Filmmakers**

Director	BENNETT MILLER
Screenplay	DAN FUTTERMAN
Based on the book "Capote" by	GERALD CLARKE
Producers	CAROLINE BARON WILLIAM VINCE MICHAEL OHOVEN
Executive Producers	DAN FUTTERMAN PHILIP SEYMOUR HOFFMAN KERRY ROCK DANNY ROSETT
Associate Producers	KYLE MANN DAVE VALLEAU EMILY ZIFF KYLE IRVING
Line Producer	JACQUES MÉTHÉ
Director of Photography	ADAM KIMMEL
Production Designer	JESS GONCHOR
Editor	CHRISTOPHER TELLEFSEN
Music	MYCHAEL DANNA
Costumes	KASIA WALICKA-MAIMONE
Casting	AVY KAUFMAN
First Assistant Directors	RONALDO NACIONALES RICHARD O'BRIEN MORAN
Sound Design	RON BOCHAR
Production Sound	LEON JOHNSON
Hair	ALDO SIGNORETTI
Make-Up	PAMELA ATHEYDE
Production Manager	ELLEN RUTTER
Script Supervisor	ALANNA MILLS
Propmaster	MARK STRATTON
Gaffer	JOHN BARR
Key Grip	FRANÇOIS BALCAEN
Location Manager	BERNIE NARVEY

## CAPOTE

In November, 1959, Truman Capote (Philip Seymour Hoffman), the author of *Breakfast at Tiffany's* and a favorite figure in what is soon to be known as the Jet Set, reads an article on a back page of the *New York Times*. It tells of the murders of four members of a well-known farm family—the Clutters—in Holcomb, Kansas. Similar stories appear in newspapers almost every day, but something about this one catches Capote's eye. It presents an opportunity, he believes, to test his long-held theory that, in the hands of the right writer, non-fiction can be compelling as fiction. What impact have the murders had on that tiny town on the wind-swept plains? With that as his subject—for his purpose, it does not matter if the murderers are never caught—he convinces *The New Yorker* magazine to give him an assignment and he sets out for Kansas. Accompanying him is a friend from his Alabama childhood: Harper Lee (Catherine Keener), who within a few months will win a Pulitzer Prize and achieve fame of her own as the author of *To Kill a Mockingbird*.

Though his childlike voice, fey mannerisms and unconventional clothes arouse initial hostility in a part of the country that still thinks of itself as part of the Old West, Capote quickly wins the trust of the locals, most notably Alvin Dewey (Chris Cooper), the Kansas Bureau of Investigation agent who is leading the hunt for the killers. Caught in Las Vegas, the killers—Perry Smith (Clifton Collins Jr.) and Dick Hickock (Mark Pellegrino)—are returned to Kansas, where they are tried, convicted and sentenced to die. Capote visits them in jail. As he gets to know them, he realizes that what he had thought would be a magazine article has grown into a book, a book that could rank with the greatest in modern literature. His subject is now as profound as any an American writer has ever tackled. It is nothing less than the collision of two Americas: the safe, protected country the Clutters knew and the rootless, amoral country inhabited by their killers. Hidden behind Capote's often frivolous façade is a writer of towering ambition. But even he wonders if he can write the book—the great book—he believes destiny has handed him. “Sometimes, when I think how good it could be,” he writes a friend, “I can hardly breathe.”

# # #

## CAPOTE

### A BIOGRAPHER'S STORY

by Gerald Clarke

"Truman, I've been asked to write your biography. Will you cooperate?"

From the other end of the telephone there was a short pause and an even shorter answer—"Sure." And so I began.

I thought my book would be relatively easy to write. I had, after all, written many profiles of famous and talented people for *Time* magazine—a list that eventually included everyone from Mae West to Susan Sontag, Elizabeth Taylor to Joseph Campbell. I had also done a series on writers for *The Atlantic* and *Esquire*. Gore Vidal. Allen Ginsberg, the Beat poet. Vladimir Nabokov, the creator of *Lolita*. P. G. Wodehouse, the comic genius behind Jeeves. And, finally, Truman Capote, who was then the most celebrated writer in America—the author of *In Cold Blood*, the publishing phenomenon of the sixties and a book that has influenced the writing of nonfiction writing ever since. It was that last article that prompted a call from a publisher and my own call to Truman.

I thought my book would take two years, three at most, and that writing it would be a lark, interviews at fancy restaurants and gallons of good vintage wine at the best table in the house. When Truman Capote walked through the door, headwaiters did everything but salaam in their desire to please. "You might say Truman Capote has become omnipotent," said one newspaper, and for a decade and more he very nearly was.

I was right about the interviews in fancy restaurants and the giddy gallons of Beaujolais. But I was wrong about everything else. If he had known how long *In Cold Blood* would take, and what it would take out of him, he would not have stopped in Kansas, Truman later said. He would have driven on—"like a bat out of hell." I sometimes said much the same. What I had not anticipated was the drama that surrounded every minute of Truman's life, dramas in which I sometimes also became a participant. As a result, my own book took more than thirteen years. Some lark! Writing it was the hardest thing I have ever done. It was also the most exhilarating.

In search of information I crisscrossed the United States and traveled several times to Europe. One of my destinations was of course, Kansas, the setting for *In Cold Blood*. I came to know all but two of the main characters in *Capote*, the movie. Harper Lee, who helped Truman with his research and who was soon to have her own hugely successful book, *To Kill a Mockingbird*. Alvin Dewey, the lead detective for the Kansas Bureau of Investigation, and his wife, Marie. William Shawn, the editor of *The New Yorker*. And Jack Dunphy, Truman's longtime companion.

The two I did not interview were the killers, Perry Smith and Dick Hickock. They were executed in 1965. But I got to know them—intimately, I thought—through the forty or so letters they wrote to Truman. Most of their letters run several pages, and they are

unsparing windows into life on death row. Truman gave them to me, and Dan Futterman, who wrote the screenplay of *Capote*, is the only one I've ever let see them. Their dialogue in the movie reflects, almost word for word, what Perry and Dick actually said.

The movie's script is all Dan's—and a very good one it is—but I was happy to answer his questions, large and small. Would Truman have said this? Would he have done that? Bennett Miller, the film's director, and Philip Seymour Hoffman, who plays Truman, came out to my house on eastern Long Island and asked more questions. "Did Truman wear his glasses all the time?" was one of the questions Philip asked. (The answer: like a lot of other nearsighted people, Truman often took off his glasses when he was sitting down.) So he could reproduce Truman's odd, childish voice—Truman did not lisp, as some writers have inaccurately stated—I gave him audio tapes from some of my interviews. Philip did the rest, and through the alchemy a few very gifted actors possess, he has done more than impersonate Truman. For the length of the movie he has resurrected him.

In the last week of June 1984—he died in August—I had lunch with Truman every day on Long Island, followed by long talks at my house or his.

"There's the one and only T.C.," he said at one point. "There was nobody like me before, and there ain't gonna be anybody like me after I'm gone." That's true—who could dispute it? For a couple of hours, however, Philip comes close.

# # #

## CAPOTE

### About “In Cold Blood”

With *In Cold Blood*, Capote tried to create something entirely new—what he called the “Non-Fiction Novel.” His goal was to bring the techniques of fiction—artistic selection and the novelist’s eye for the telling detail—to the writing of non-fiction. He wanted to prove that a factual narrative could be just as gripping as the most imaginative thriller. His success is evident on the very first page, where, with just a few words, he transports the reader to the high plains of western Kansas. “The land is flat, and the views are awesomely extensive; horses, herds of cattle, a white cluster of grain elevators rising as gracefully as Greek temples are visible long before a traveler reaches them.” By the third page, when four shotgun blasts break the prairie silence, the reader is hooked. “The most perfect writer of my generation,” Norman Mailer had called Capote, and *In Cold Blood* proved that Mailer had not exaggerated.

It is also hard to exaggerate the influence *In Cold Blood* was to have on other writers. Until its publication in 1966 “real” writers—writers of talent, in other words—felt they had to follow in the footsteps of Fitzgerald, Hemingway and Faulkner and write fiction. Non-fiction was for historians, journalists and hacks. Capote opened a new path. In the decades that followed many of the best writers in America found their subjects, just as he had done, in the gritty world of real events. Capote’s influence extends even into the twenty-first century, and writers who may never have read *In Cold Blood* write the way they do because of the way he did.

CAPOTE the film invites you to imagine a time when writers achieved the kind of fame and notoriety that is today associated with pop culture personalities. Americans read more in those days than they do now, and books mattered. More importantly, Truman was a natural born self-promoter who paved the way for the cult of celebrity that is omnipresent today. His fame cut across all categories, from high to low culture, from literary seriousness to high society frivolity. His name was constant in newspapers, magazines and TV shows. When he walked around Manhattan, truck drivers would affectionately call to him—“Hey, Truman, how are ya?”—and long distance telephone operators would know who he was the instant he picked up the phone.

In 1967, just a year after the book came out, director Richard Brooks came to Holcomb to make a film version. Avoiding Hollywood slickness, Brooks shot in black and white and cast unknowns—Robert Blake and Scott Wilson—as Perry Smith and Dick Hickock. However, he did cast well-known TV and film actor John Forsythe (later in *Charlie’s Angels* and *Dynasty*) as Alvin Dewey. Shooting took place in the Clutter house and other real-life locations. Brooks filmed seven of the original jurors, the actual hangman, and Nancy Clutter’s horse, Babe. Truman arrived during the filming, attracting enormous attention and press coverage, until Brooks, seeing him as a distraction, asked him to leave. Truman obliged, but not before he posed with Blake and Wilson for the cover of *Life* magazine.

The film opened later that year and was a great commercial and critical success. It was nominated for four Academy Awards: Best Director and Best Adapted Screenplay (Brooks), Best Cinematography (Conrad L. Hall) and Best Music (Quincy Jones).

*In Cold Blood* was filmed again as a Hallmark TV movie in 1996, directed by Jonathan Kaplan (“The Accused”) and starring Sam Neill as Dewey and Eric Roberts and Anthony Edwards as Smith and Hickock. This time the filming took place in Canada.

*In Cold Blood* brought Capote enormous fame, money and respect. But it also marked another turning point in his life. “In some lives,” wrote Gerald Clarke, “there are moments which, looked at later, can be seen as the lines that define the beginning of a dramatic rise or decline....The proximate cause of his tragic fall—for that’s what it was—was *In Cold Blood* itself.”

# # #



## CAPOTE

### **About Truman Capote**

Novelist, short story writer, screenwriter, playwright, creator of the “non-fiction novel,” spellbinding raconteur, wit, superstar, genius and jet-setter, all-around delight, **Truman Capote** was one of the most astonishing and singular personalities of his time.

He was born Truman Streckfus Persons in New Orleans on September 30th, 1924. His father was Arch Persons, a small-time con man, and his mother was Lillie Mae Faulk Persons, a beautiful young woman from Monroeville, Alabama. As Lillie Mae’s disappointment in Arch grew, she developed a taste for other men, and the marriage fell apart. In 1930, shortly before his sixth birthday, his parents sent Truman to Monroeville, to stay with his elderly Faulk cousins—three spinster sisters, Jennie, Callie, Sook, and their bachelor brother Bud. Among the Faulk cousins, Truman formed the deepest bond with Sook, who became a kind of surrogate mother. He also found friendship with the girl next door, Harper Lee, his junior by just a year. She would later portray young Truman as the character Dill in her novel *To Kill a Mockingbird*: “We came to know [him] as a pocket Merlin, whose head teemed with eccentric plans, strange longings, and quaint fancies.”

His mother moved to New York City in 1931. Changing her first name to Nina, she divorced Arch, married Joseph Capote, a Cuban who worked for a textile firm on Wall Street, and brought Truman north to Manhattan. He attended the Trinity School, a private school on the West Side, and in 1935 he was formally adopted by his stepfather. Truman Persons was now Truman Capote (pronounced Ca-pote-e). In 1939 the Capotes moved to Greenwich, Connecticut, a wealthy suburb of New York, and Truman attended Greenwich High School. The Capotes returned to New York in 1942 and moved into an apartment on Park Avenue. Truman, who had failed to graduate with his class at Greenwich High School, finally got his diploma from the Franklin School, a private school on the West Side, in 1943. This was to be the end of his formal education.

While attending Franklin, he took a job as the art department copyboy at *The New Yorker*. A “gorgeous apparition, fluttering, flitting up and down the corridors of the magazine,” was how Brendan Gill, one of the magazine’s stalwarts, described him. During a period when homosexuality was anathema in America, Truman was nonchalantly and resplendently gay.

Truman had been writing stories from an early age and he hoped that *The New Yorker* would publish him. But all his efforts were rebuffed. He found a kinder reception at two women’s magazines, *Mademoiselle* and *Harper’s Bazaar*, which in those days published the best short fiction in America. His first story in *Mademoiselle* was “Miriam,” which not only won him an O. Henry Award but attracted great attention in Gotham’s literary circles. Other stories soon followed and in 1945 Random House gave him a contract for

his first novel—*Other Voices, Other Rooms*, he was to title it. Unable to write at home—his mother had turned into an abusive alcoholic—Truman received a fellowship to Yaddo, a retreat for artists, writers and composers in upstate New York.

There he began a long relationship with Newton Arvin, a professor of literature at Smith College in Massachusetts. Twenty-four years older than Truman, Arvin was a graceful writer, a scholar of impressive erudition and a critic of impeccable judgment. His biography of Herman Melville was to win the very first National Book Award for non-fiction. Both lover and father figure, Arvin, Truman later said, was also his Yale and Harvard.

Though it had only modest sales, *Other Voices, Other Rooms*, which was published in 1948, cemented Truman's reputation as one of the most promising writers of the post World War II generation. Never explicit, it is, in fact, the story of a teenage boy's awakening knowledge of his homosexuality. It was not until much later that Capote himself was able to recognize that it was his spiritual, if not his factual, autobiography. Gerald Clarke wrote that the lead character's eccentric cousin "became the spokesman for the themes that dominate all of Truman's writing: the loneliness that afflicts all but the stupid or insensitive; the sacredness of love, whatever its form; the disappointment that invariably follows high expectation; and the perversion of innocence."

In the fall of 1948, after a summer in Europe, Truman met Jack Dunphy, a fellow writer who became his lifelong companion. In 1950 they settled in Taormina, Sicily—in a house once inhabited by D.H. Lawrence—and Truman began work on his second novel, *The Grass Harp*.

If *Other Voices, Other Rooms* was Capote's look at the dark side of his childhood, *The Grass Harp* (1951) was, in Clarke's words, "an attempt to raise the bittersweet spirits of remembrance and nostalgia." In this story of a lonely boy who finds refuge in a tree house with four other displaced spirits, Truman conjured up the memory of his childhood in Alabama and his beloved elderly cousin, Sook Faulk. Truman adapted *The Grass Harp* for Broadway the following year, but, with a run of only a month, it was not a commercial success. (A movie version, starring Walter Matthau and Sissy Spacek, was filmed in 1997.)

After doing some rewriting on the screenplay of Vittorio de Sica's *Indiscretion of an American Wife* (1952), Truman collaborated with director John Huston on the offbeat mystery-comedy *Beat the Devil* (1953). Filmed in Ravello, Italy, and starring Jennifer Jones, Humphrey Bogart, and Gina Lollobrigida, it is as quirky and light-hearted to watch as it was to make. (Capote considered his best screenplay, however, to be that of *The Innocents*, an adaptation of Henry James' *The Turn of the Screw* that was released in 1961 and starred Deborah Kerr.) After *Beat the Devil*, Jack and Truman went to Portofino, Italy, where Truman adapted his short story, "House of Flowers," into a Broadway musical. Though the score is one of Harold Arlen's best, the show had only modest success.

Truman returned to Europe, but in January, 1954, he was forced to fly back to New York after his mother swallowed a bottle of sleeping pills. She died before he arrived.

Capote's interest in the possibilities of journalism led to the writing of *The Muses Are Heard*, the story of a *Porgy and Bess* troupe's visit to the Soviet Union, and "The Duke in His Domain," a long and revealing profile of Marlon Brando. After reading it, the actor professed a desire to murder him.

Truman's next book, *Breakfast at Tiffany's* (1958), created a luminescent, unforgettable heroine in Holly Golightly, a free-spirited sprite in wartime Manhattan. Holly's only anxiety is what she calls the "mean reds." Her solution: "What I've found does the most good is to just get into a taxi and go to Tiffany's," she says. "It calms me down right away, the quietness and the proud look of it: nothing very bad could happen to you there..." The film was made into a classic film directed by Blake Edwards, featuring Audrey Hepburn, Henry Mancini's song "Moon River, and a grafted-on love story. Truman, while a fan of Hepburn's, thought she had been miscast and was disappointed in the film; he felt Marilyn Monroe would have been a better choice. None of the film's legions of fans agreed with him.

In November, 1959, Capote read about the Clutter murders in the *New York Times*. Thus began *In Cold Blood* (1966) a project which would take six years of his life. Those are the years that are explored by writer Dan Futterman and director Bennett Miller in their film, *Capote*.

After the long, intense years writing *In Cold Blood*, Capote gave himself a party, and on November 28th, 1966, he threw one of the most spectacular bashes in the history of New York --the Black and White Ball at the Plaza Hotel. Given in honor of *Washington Post* publisher Katherine Graham, who was then the most powerful woman in the country, the gala celebration began at ten and went until breakfast the following morning. Approximately five hundred people from the most stellar reaches of the glitterati were invited, with a precise dress code: men in black tie, with black mask; women in black or white dress, white mask, plus a fan. The beau monde blowout created front page news all over the country. "An extraordinary thing in its way," Truman said later, "but as far as I was concerned it was just a private party and nobody's business."

During the writing of *In Cold Blood*, Capote began to drink heavily and take pills. He seemed to lose focus and direct his energies more towards the high life rather than high art. He announced the title of his next novel—*Answered Prayers*—and said that it would have a scope equal to Proust's. But when the first chapter was published in *Esquire* in 1975, it unleashed an angry backlash from some of his rich friends, who were furious to see themselves as thinly disguised characters. They felt betrayed and many, including the wife of CBS chairman Bill Paley—Babe Paley, the woman he loved most of all—refused to forgive or see him. Given the nickname "The Tiny Terror," he was a social pariah, and this public shunning added to his downward spiral with drugs and alcohol.

Even his relationship with Jack Dunphy suffered, and Truman sought out affection from a series of unremarkable men. All of these relationships ended badly. Yet, with all of that, the alcohol, the drugs and the depression, he could still write—and write very well indeed—and his last book, a collection titled *Music for Chameleons* (1980), contains prose any writer might envy.

Truman Capote died in Los Angeles on August 25th, 1984 a month shy of his sixtieth birthday.

# # #

## CAPOTE

### **A Conversation Between Director Bennett Miller and Screenwriter Dan Futterman**

Bennett: I'm glad we were asked to do this, I like reminiscing, and there are things we've somehow never talked about, like how it is that you came to write the film CAPOTE in the first place. Was there a moment of epiphany?

Dan: It was slow - I had been interested in this topic for a while: the question of what a writer owes a subject. A subject whose life he's exposing and whose story he's relying on. Have you read *The Journalist and the Murderer*, by Janet Malcom?

Bennett: No.

Dan: . It's very similar; Joe McGinniss was writing about Jeffrey MacDonald, a convicted murderer, and MacDonald thought they were great friends and that the book would serve to exonerate him. All the while, McGinniss was writing a complete hatchet job. MacDonald sued him and won.

When I read *In Cold Blood* for the second time in my early 30s, I thought that this is clearly a similar situation and maybe the first such situation – at least that I was aware of, and that Capote, who was the most interesting character in the book by far, isn't there.

Then, I read Gary Clarke's "Capote" and from there and for a good four years entertained writing the screenplay before I ever showed you an outline.

Bennett: Was it that long?

Dan: At least three. Anya [Epstein, Dan Futterman's wife] finally told me that I simply had to write an outline. She said writing random scenes was an absurdity and I'd never get anywhere. I think at that point it became a challenge for me to write it. To try to find the plot in the 5-year relationship between Truman Capote and Perry Smith. And Anya showed me a clear path toward getting there.

Bennett: But what made you interested in the subject?

Dan: I know what intrigued me so much, and still does, is the fact that a person can have two utterly opposing motives for doing something, or for treating a person in a particular way, as Truman did with Perry. He clearly needed Perry to help him achieve his ambition of writing something groundbreaking, life altering. And in a very complicated, Truman Capote fashion, loved Perry. That's a disaster waiting to happen. And an intriguing subject for a movie.

Bennett: So that was the nucleus of the story for you?

Dan: Yes. The fact that it was about Truman Capote was almost incidental to me at first. Of course, it then became a huge bonus, because Capote's so interesting in so many ways.

Bennett: I'm with you on that.

Dan: What captured your interest about it, because at first you weren't sure you wanted to get involved?

Bennett: My hesitations about getting involved had to do with the difficulties of actually making the film work. I was put off by the amount of plot. It's a great story and beautifully written, but I thought the narrative demands actually threatened the film, threatened the deeper aspects of the film. What makes this a fascinating story for the screen is that CAPOTE is about a man whose experience goes unexpressed throughout the film. He is alone. Despite the fact that he is such a social and public figure, his core experience, which is what the film is really about, is private. On the surface there's this elaborate story of a writer doing all sorts of things to complete his masterpiece, but nobody... and to some degree not even he himself, really understands the course he's on and what he is going through.

Of course the more I thought about it the more attractive that whole notion became. What Truman was not saying became as interesting as what he was. The screenplay was loaded. It was written with such great restraint and that restraint created the opportunity for the film to focus on the unexpressed. What emerged was an austere prose style of filmmaking.

Dan: In what way?

Bennett: The style is meant to sensitize. The design, shooting, cutting, and score are meant to bring focus and magnification to the subtlest aspects of the story's undercurrents, to scrutinize the performances. The responsibility really was on Phil to bring us in to Truman's internal decline. To somehow communicate the complexities and layers that the screenplay wisely restrains itself from handling. The style of the film put Phil under the lens of a microscope but it was on him to deliver. There was no safety net.

Dan: Yes, yes. I should say one thing about the restraint, it may be more inadvertent than deliberate. I have a hard time personally in my own life, saying what I really mean at times, being completely explicit so I simply assume other people do too. The other thing you said about Capote being alone through much of the movie is so interesting and something I never thought of. Because that fact allows him to behave in utterly base ways. There's no checking his behavior.

The few times that Jack or Nelle - especially Nelle - point out to him the way he is behaving toward Perry are the few times in which Capote has the opportunity to shift gears, to treat Perry more compassionately. And then at the very end, Capote says to

Nelle, after Perry has been hung, that there was nothing he could have done to save them. Nelle replies, "Maybe not, but the truth is you didn't want to." That's what the movie's about to me: purity of intent.

Bennett: I think Truman had amazing talents and admirable intentions, but was destined to destroy himself as the result of a tragic flaw.

Dan: What do you see as his tragic flaw?

Bennett: Greed. But not a normal kind of greed. What he was after, was not as depraved as the desire for money or power or even fame. And, he was an artist. But what I think he was desperate for was praise, meaningful recognition. The same as Perry. He wanted it so badly he was oblivious to what he was trampling on to get it.

Dan: Right.

Bennett: His desire disturbed his reason to the extent he became oblivious to the danger he was bringing himself into. He himself would later say that he never recovered from the experience of writing the book. What I like about the way the story unfolds is that he begins to understand the meaning of what's happened after Perry informs him that essentially his prayers are going to be answered, that they have lost their final appeal. But before the coup de grâce, everything starts to sink in. Truman can barely bring himself to face them, but he does, he has to, and he is harrowed by the experience of watching them die.

Dan: I like what you've said about the tragic flaw. I think it's a major thing - among many other things, that you brought to the script as a director. I saw the movie as I was writing it, comprised of two halves. The first half was before Perry arrives, with Truman the socialite, the life of the party. The second half after Perry arrives, everything changes for Truman. You see Capote's journey as completely determined, destiny, from the moment he got on the train to Kansas.

Bennett: That's true.

Dan: I credit you Bennett for making us all conscious of the importance of setting up the sense of the tragedy from the very beginning of the movie. And you've continued to do that with the music, the editing, everything.

Bennett: I think that Truman probably viewed the story more like you did, something that happened to him and changed him forever. You know that Heraclitus quote? Something to the affect of, "your character is your destiny," I believe that. For me, the most heartbreaking thing about Gary Clarke's book is that sense of inevitable demise. Through all of his strivings and successes, Truman was destined, one way or another, to get what he was after and to destroy himself. The notion of Answered Prayers.

Dan: Exactly. Gary Clarke identifies this as an event, the event of Truman getting everything he ever wanted as the beginning of his downfall. This is also what intrigued me enormously about this story.

Bennett: Not long after *In Cold Blood* came out, Truman attempted to describe to a journalist his “intense relationship” with Perry as “having to do with his ‘total loneliness’ and my feelings of pity for him and even a kind of affection.” I believe he was being sincere. He and Perry were, at heart, profoundly similar despite their external realities. Truman understood that ‘total loneliness.’ What Truman doesn’t mention to the journalist is that he wanted Perry dead. That he was sick with the desire for him to hang. Not because he didn’t feel for him, but so that he could finish his book. That’s the other aspect of *Answered Prayers* that Truman knew.

# # #



## “CAPOTE”

### **People Portrayed in the Film**

#### **NELLE HARPER LEE**

A descendent of Civil War General Robert E. Lee, **Nelle Harper Lee** won the Pulitzer Prize for her 1960 novel “To Kill a Mockingbird,” her first and only novel. The acclaimed book featured a portrait of her Alabama childhood friend Truman Capote in the character of Dill. “To Kill a Mockingbird” was made into a successful movie in 1962, starring Gregory Peck. It was nominated for eight Academy Awards and won three including Best Actor for Gregory Peck. Lee went to college in Alabama and at Oxford, then moved to New York City where she worked as an airline clerk before devoting herself to writing in the late 1950’s. In 1959, Lee moved to Holcombe, Kansas to work as a research assistant for Capote on “In Cold Blood.” Shortly after the publication of the book, Lee and Capote had a falling out and reportedly, she did not see him for the last fifteen years of his life. Since “To Kill a Mockingbird,” Lee returned to her hometown of Monroeville and has only published a few short essays, although there are unconfirmed rumors that she is writing her memoirs.

#### **ALVIN DEWEY JR.**

Born in 1912, **Alvin Dewey Jr.** was the Kansas Bureau of Investigations agent who led the investigation of the murders, and a personal friend of the Clutter family. Although many other law enforcement officials from various agencies were part of the team that cracked the case, Capote made Dewey the hero of “In Cold Blood.” While Dewey said that he “came off bigger and better than life,” the crime took place in his town and he coordinated the investigation. Dewey provided Capote with access to a tremendous amount of information, including entries from Nancy Clutter’s diary. The Dewey family remained in contact with Truman for many years and was present at his funeral. Dewey also worked for the Kansas Highway Patrol, the FBI and was Finney County Sheriff before joining the KBI in 1955. The stress of the Clutter case took its toll, leading to a heart attack in February 1963. Dewey retired in 1975 and died in 1987.

#### **PERRY SMITH**

Born October 27, 1928, in Huntington, Elko County, Nevada, **Perry Edward Smith’s** Irish father and Cherokee mother worked the rodeo circuit as “Tex & Flo.” When the riding act ended so did the marriage, as Flo began drinking and chasing other men. She took the four children and moved to San Francisco. After she died, the children were sent to orphanages. When he was sixteen, Smith joined the Merchant Marines and later the Army, serving in Japan and Korea. Afterwards he prospected and hunted with his father in Alaska. Sensitive about his education—which stopped at third grade—Smith became obsessed with improving himself, learning to draw, play guitar, and broaden his vocabulary. A serious motorcycle accident in 1952 left him crippled and shortly after that he received his first jail sentence, for a burglary in Philipsburg, Kansas. After his release, he joined up with Dick Hickock, a fellow “grad” of the Kansas State Penitentiary. With the exception of his sister Barbara, every member of his family died

an early death, including his mother Flo (alcoholism), brother James (suicide), and sister Joy (fell—or jumped—out a window).

### **RICHARD “DICK” HICKOCK**

Born on June 6th, 1931, **Richard Eugene Hickock** grew up in and near Kansas City with his parents and a younger brother, Walter. He was a popular student and athlete before head injuries from a serious car wreck in 1950 left him disfigured, with his eyes at slightly different levels. As Capote wrote, his head looked like it had been “halved like an apple and then put together a fraction off center.” Although he had wanted to go to college, the family couldn't afford it, so he became a mechanic. He married and divorced twice, had several children and soon began living beyond his means. He turned to check-bouncing and other petty crimes to help make ends meet, and eventually landed in prison, where he met Perry Smith.

### **JACK DUNPHY**

Born in a working class neighborhood in Philadelphia, **Jack Dunphy** began his career as a dancer, and was one of the cowboys in the original Broadway production of “Oklahoma!” When he met Capote in 1948 he had written a well-received novel, “John Fury,” and was just getting over a painful divorce from musical comedy star Joan McCracken. Ten years older than Capote, Dunphy was in many ways Capote’s opposite, as solitary as Truman was exuberantly social. Though they drifted more and more apart in the later years, the couple stayed together until the end. His other books include “Friends and Vague Loves,” “Nightmovers,” “An Honest Woman,” “First Wine,” “The Murderous McLaughlins,” and the plays “Light a Penny Candle,” “Café Moon” and “Too Close for Comfort.” Although his work consistently received good notices from critics, he never had a best-seller. In 1987 he published “Dear Genius: A Memoir of My Life with Truman Capote.”

### **WILLIAM SHAWN**

Born in 1907, **William Shawn** (née William Chon) became the most celebrated magazine editor of the twentieth century during his 35 years (1952-1987) as editor of The New Yorker. Known for his taste, rigorous attention to detail, style and truth, he was also famous for his quiet, self-effacing manner. During his tenure at the magazine, Shawn edited work by Truman Capote, J.D. Salinger, Philip Roth, S.J. Perelman, Ved Mehta, Harold Brodkey, E.B. White, Hannah Arendt, Edmund Wilson, Milan Kundera, Donald Barthelme, Janet Flanner, Peter Handke, Jamaica Kincaid, to name just a few. Shawn and Cecille, his wife of 63 years, had two sons, the actor Wallace Shawn and the composer Allen Shawn. He also adopted a son with his mistress, writer Lillian Ross. Shawn died in 1992.

### **MARIE DEWEY**

A native of New Orleans, **Marie Dewey** was thrilled to find out that Capote had been born there. Her desire to have a guest she could share gumbo with became

Truman and Nelle's entry into the Dewey home. "Truman thinks we are genuine, sincere people," Marie Dewey said to the Kansas City Times. "He likes us for what we are. He became well-acquainted and fond of us over the years." Capote said that he felt that the Dewey's two boys were like his own nephews, and he encouraged the younger Alvin's writing through the mail.

# # #

## CAPOTE

### About the Cast

**PHILIP SEYMOUR HOFFMAN (Truman Capote / Executive Producer, Cooper's Town Productions)** was recently seen in HBO's film "Empire Falls" with Paul Newman, Joanne Woodward and Robin Wright Penn, among others. He is currently filming "Mission Impossible III," with Tom Cruise.

Hoffman has received numerous awards and nominations for his work as an actor, including two Tony and Drama Desk nominations as Best Actor in revivals of Sam Shepard's "True West" (2000, also won the Outer Critics Circle Award) and "Long Day's Journey Into Night" (2003). The National Board of Review named him Best Supporting Actor in 1999 for his roles in "Magnolia" and "The Talented Mr. Ripley," and he also won awards from the NBR as a member of the ensembles of "Happiness," "Magnolia," and "State and Main." Hoffman received Screen Actors Guild nominations as Best Actor in "Flawless" and as part of the ensembles of "Boogie Nights," "Magnolia," and "Almost Famous." He was also nominated for an Independent Spirit Award as Best Supporting Actor for "Happiness."

Born in Fairport, New York, Hoffman has known "Capote" director Bennett Miller and writer Dan Futterman since 1984, when they met at a summer theatre program in Saratoga Springs, New York.

After receiving his BFA in Drama in 1989 from New York University, Hoffman began appearing on stage and in supporting roles in both independent and Hollywood films. He began a fruitful collaboration with director Paul Thomas Anderson on "Hard Eight," and has continued to work with him on all of Anderson's subsequent films--"Boogie Nights," "Magnolia" and "Punch-Drunk Love."

Other notable films include "Scent of a Woman," "Nobody's Fool," "Twister," "The Big Lebowski," "Patch Adams," "Love Liza" (written by his brother, Gordy Hoffman), "Red Dragon," "25th Hour," "Owning Mahowny," "Cold Mountain," "Along Came Polly, and the political documentary, "The Party's Over."

Hoffman's stage credits include "The Seagull," "Defying Gravity," "Shopping and Fucking," and "The Author's Voice" (Drama Dept, Drama Desk nominations). A member and Co-Artistic Director of LAByrinth Theater Company, he recently directed "The Last Days of Judas Iscariot," "In Arabia We'd All Be Kings," and "Jesus Hopped the 'A' Train" for LAByrinth. His production of "Jesus Hopped the 'A' Train" was produced to great acclaim Off-Broadway, at the Edinburgh Festival (Fringe First Award), at London's Donmar Warehouse, and then at the Arts Theatre in London's West End.

In addition, he directed LAB's Off-Broadway commercial production of "Our Lady of 121st Street" at the Union Square Theater (Lucille Lortel and Drama Desk nominations) and "The Glory of Living" at MCC Theater.

**CATHERINE KEENER (Nelle Harper Lee)** received an Academy Award nomination for Best Supporting Actress for her performance in Spike Jonze's "Being John Malkovich" (2000) and an Independent Spirit Award nomination for Best Actress for her performance in Nicole Holofcener's "Lovely & Amazing" (2003). She has collaborated with Jonze on "Adaptation" (playing herself), and with Holofcener on "Walking and Talking," and "Friends With Money." Keener has also made four films with writer/director Tom DiCillo: "Johnny Suede," "Living in Oblivion," "Box of Moonlight," and "The Real Blonde;" and two with Steven Soderbergh, "Full Frontal," and "Out of Sight."

Born in Miami, Keener grew up in Hialeah, Florida, where she attended a Catholic high school. She graduated from Wheaton College in Norton, Massachusetts in 1983 and began appearing in films a few years later. Her other notable film credits include "The Interpreter," "The Ballad of Jack and Rose," "Sympatico," "SI mOne," "Death to Smoochy," and "Your Friends and Neighbors." Keener will next star in "The 40 Year-Old Virgin."

On television, Keener co-starred in HBO's critically acclaimed anthology, "If These Walls Could Talk," and made a memorable guest appearance on the "Seinfeld" episode "The Letter" as the artist who painted "The Kramer." On stage, she starred opposite Edward Norton in the Signature Theater Company's critically acclaimed 2003 off-Broadway revival of Lanford Wilson's "Burn This."

**CHRIS COOPER (Alvin Dewey)** won the 2003 Academy Award for Best Supporting Actor in a Supporting Role for Spike Jonze's "Adaptation." He also won a Golden Globe, an award from the National Board of Review, and SAG and BAFTA nominations for the role. He has received five SAG nominations--Best Supporting Actor for "Adaptation," "American Beauty" and "Seabiscuit," and Best Ensemble for "Adaptation" and "Seabiscuit"--and won for Best Ensemble for "American Beauty."

Among his other notable recent films are "The Bourne Identity," "The Bourne Supremacy," "The Patriot," "Me Myself and Irene," "October Sky," "Guilty of Suspicion," and "The Horse Whisperer." He made his film debut in John Sayles' "Matewan," and worked with the director again in "City of Hope," "Lone Star" (Independent Spirit nomination) and "Silver City." Cooper has also appeared in numerous TV mini-series, including "Lonesome Dove" and "Return to Lonesome Dove," and won an Emmy for his role in "My House in Umbria." Born in Kansas City, Missouri, Cooper studied at the University of Missouri School of Drama. His next film is "Jarhead," his second with "American Beauty" director Sam Mendes.

**CLIFTON COLLINS JR. (Perry Smith)** has appeared in over forty films since his debut in 1991 in "Grand Canyon." His other films include "Traffic," "The Rules of

Attraction,” “The Last Castle,” “Tigerland,” and “Mindhunters.” Collins Jr. recently played another murderer, Kenneth Bianchi, in the independent film “The Hillside Strangler.” Along with Samuel L. Jackson and Ice-T, he was a voice on the mega-hit video game, “Grand Theft Auto: San Andreas.” Recently Collins Jr. produced and starred in two independent films, “Tom 51” and “TV: The Movie.” His TV credits include “Alias,” “The Twilight Zone,” “Resurrection Blvd.,” “NYPD Blue,” and “ER.”

**BRUCE GREENWOOD (Jack Dunphy)** is well known for his role as President John F. Kennedy in the Cuban Missile Crisis drama “Thirteen Days.” He has worked three times with acclaimed director Atom Egoyan: on “Exotica,” “The Sweet Hereafter,” and “Ararat.” Greenwood’s other film credits include “I, Robot,” “Being Julia,” “The Core,” and “Rules of Engagement.” He was a voice in the animated film “Racing Stripes.” On TV, Greenwood was seen on “St. Elsewhere” and “The Larry Sanders Show,” and was a series regular on “Nowhere Man.” He also appeared in the mini-series “Mountain Men,” “Woman on Trial,” “Love Can Build a Bridge,” “It’s a Girl Thing,” “Haven,” and “Magnificent Ambersons,” plus numerous movies-of-the-week presentations, including “The Riverman.” Born in Noranda, Quebec, Canada, Greenwood went to high school in Zurich, Switzerland and was raised in Vancouver. Greenwood studied at the University of British Columbia and the American Academy of Dramatic Arts.

**BOB BALABAN (William Shawn)** is an acclaimed actor, writer and producer. Among his recent accomplishment are coming up with the original idea, then producing and acting in Robert Altman’s “Gosford Park,” nominated for seven Academy Awards in 2002. He has also been a memorable presence in Christopher Guest’s comedies “Waiting for Guffman,” “Best in Show” and “A Mighty Wind.” After small roles in “Midnight Cowboy” and “Catch-22,” he first attracted attention in “Close Encounters of the Third Kind” (writing a book about the experience). He went on to appear in “Altered States,” “Prince of the City,” “Absence of Malice,” “2010,” “Alice,” “City Slickers II,” “Deconstructing Harry,” “Jakob the Liar,” “Ghost World,” and “Marie and Bruce,” among others. He has appeared numerous times on TV series, but he is probably best known for his recurring role as the head of NBC on “Seinfeld.”

Balaban made his directorial debut with “Parents” (1989), and followed with “My Boyfriend’s Back,” “The Last Good Time,” For TV, his directing credits include episodes of “Oz,” “SUBWAYStories,” “Strangers With Candy,” “Dead Last,” and “The Twilight Zone.” and the TV film “The Exonerated,” based on the play of the same name which he recently staged in New York.

**AMY RYAN (Marie Dewey)** recently received a Tony nomination and an Outer Critics Circle Award for her performance as Stella in the Broadway production of “A Streetcar Named Desire,” with Natasha Richardson and John C. Reilly. She had previously received a Tony nomination for her role in “Uncle Vanya.” She made her

Broadway debut in 1993 with “The Sisters Rosensweig,” and went on to appear in “The Three Sisters” and “The Women.” Off Broadway, she has been seen on stage in “On the Mountain,” “The Distance From Here,” “Crimes of the Heart,” and “Saved,” among others. Her film roles include “War of the Worlds,” “Keane,” “Storyteller,” and “You Can Count on Me.” She will soon be seen in a new film directed by Albert Brooks.

Ryan currently plays the role of Baltimore policewoman Beadie Russell on the acclaimed HBO series “The Wire.” Her other TV credits include “Third Watch,” “Hack,” “Baseball Wives,” “100 Centre Street,” “Law and Order: SVU,” and “Homicide.”

**MARK PELLEGRINO’s (Dick Hickock)** film credits include “National Treasure,” “Spartan,” “The Hunted,” “Mulholland Drive” (as killer Joe Messing), “The Big Lebowski,” and “Lethal Weapon 3.” On TV, he has been seen on “The Practice,” “Thieves,” “The Beast,” “NYPD Blue,” “ER” and “Northern Exposure.”

Pellegrino teaches acting at Playhouse West in North Hollywood, which was founded by fellow teacher Jeff Goldblum. At Playhouse West he has appeared in “The Exonerated,” “9-11,” “Minor Holiday,” “Lou Gehrig Didn’t Die of Cancer,” and “Of Mice and Men.”

# # #

# CAPOTE

## **About the Filmmakers**

**BENNETT MILLER (Director)** BENNETT MILLER (Director) made the acclaimed 1998 documentary-portrait “The Cruise”, about New York City tour guide Timothy ‘Speed’ Levitch. The film garnered considerable critical praise and notable awards, including the top prize of the International Forum at the Berlin Film Festival and the Emmy Award. The film was released theatrically by Artisan Pictures and will soon be released on DVD by Lions Gate Films.

Miller met “Capote” screenwriter Dan Futterman when they were twelve years old and have been friends for twenty-five years. Miller and Futterman met Philip Seymour Hoffman while attending a 1984 summer theatre program in Saratoga Springs, New York.

Miller is also an acclaimed director of television commercials. He is currently in post-production on his second documentary feature.

**DAN FUTTERMAN (Screenplay / Executive Producer)** makes his screenwriting debut with “Capote.” As an actor, his films include “The Birdcage,” “Enough,” and “Urbania,” which was accepted into the Sundance Film Festival and for which he received Best Actor at the Seattle Film Festival.

Futterman has appeared on stage in New York in numerous productions, including “Angels in America,” “The Lights,” “A Fair Country,” “Dealer’s Choice,” among others. He appeared as a series regular on the CBS show “Judging Amy” and has played a recurring character on “Will and Grace.” He has also made guest appearances on “Sex and the City,” and “Homicide: Life on the Street,” where he met his future wife, Anya Epstein, a writer and producer of the show. She gave him advice and support during the writing of “Capote,” and when it was finished he sent it to his childhood friends Bennett Miller and Philip Seymour Hoffman.

Anya and Dan married in 2000 and make their home in Los Angeles with their four-year-old daughter. They’ve co-written a romantic comedy, “Finn at the Blue Line,” which they’re developing with Debra Messing.

**PHILIP SEYMOUR HOFFMAN (Truman Capote / Executive Producer)** is the founder and CEO of Cooper's Town Productions. He is delighted that Cooper's Town's first film was brought to the screen with Dan and Bennett, people he's admired since 1984.

**GERALD CLARKE (Book)** is the author of *Capote*, the acclaimed biography of Truman Capote. Considered the bible for anyone with a serious interest in the author,



the 547-page book involved over thirteen years of research, including a decade talking to Capote himself. Published by Simon & Schuster in 1988, *Capote* stayed on the *New York Times*' best-seller list for thirteen weeks, a record for a literary biography.

Born in Los Angeles, Clarke graduated from Yale University, where he majored in English. After Yale, he traveled and studied in Europe for a year, then spent another year at Harvard Law School. Deciding that the law was not for him—and vice versa—he turned to journalism, working as a reporter for the *New Haven Journal-Courier* and the *Baltimore Sun*, then as a writer for *Time*. At *Time* he wrote about nearly everything, from American and world politics to show business and television. His specialty was profiles, and he interviewed figures from all walks—a lengthy list that includes Mae West, Daniel Patrick Moynihan, Elizabeth Taylor, Joseph Campbell, Rex Harrison, John Gielgud, Laurence Olivier, Claudette Colbert, Marshall McLuhan, Alfred Hitchcock and George Lucas.

Clarke has also written for many other magazines, from *TV Guide* to *Architectural Digest*, for which he is now a contributor. It was his series on writers in *Esquire* and the *Atlantic*—Gore Vidal, Vladimir Nabokov, P.G. Wodehouse, Allen Ginsberg and Truman Capote—that led to his biography of Capote.

*Get Happy*, Clarke's biography of Judy Garland, was published by Random House in 2000. Once again the book received rave reviews and landed on the *New York Times* best-seller list. More recently, Clarke edited a volume of Truman Capote's letters, *Too Brief a Treat*. It was published by Random House in 2004.

Clarke is currently writing his first novel, partly based on a real story of murder and terror in the Midwest.

**CAROLINE BARON (Producer)** produced Mira Nair's cross-cultural hit "Monsoon Wedding," winner of the Golden Lion at the Venice Film Festival and numerous awards worldwide. After beginning her career in 1983 as the production manager on Troma's "The Toxic Avenger," she has co-produced "Center Stage," "Flawless," "Addicted to Love," Nair's "Kama Sutra," and "The Santa Clause." She produced the mini-series "Witness to the Mob," with Robert De Niro and Jane Rosenthal, and was the associate producer of the Emmy award winning series "The Wonder Years." Baron produced "Capote" through her new company, A-Line Pictures, which she formed with her husband and producing partner, Anthony Weintraub. A-Line is currently developing two novels by Ann Patchett, "Bel Canto" with the Recorded Picture Company and "The Magician's Assistant." Baron founded FilmAid International, a non-profit organization which uses film and video to educate and inspire refugees. She lives in New York City with her husband Anthony and their son Asher.

**WILLIAM VINCE (Producer)**, a Joint Partner of Infinity Media, Inc., has produced over forty films, including the highly successful "Air Bud" franchise, which began with Disney's original "Air Bud" in 1997. Beginning his 18-year career in the completion bond business, he acquired extensive technical knowledge and expertise in all aspects of

motion picture management. Currently, Vince oversees all phases of feature film production from script development to financing, pre-production through post-production. Recently Vince produced critically acclaimed films “SAVED!” and “The Snow Walker”. Upcoming are the romantic comedy “Just Friends,” and “Ripley Under Ground,” starring Barry Pepper, Tom Wilkinson and Willem Dafoe.

**MICHAEL OHOVEN (Producer)** is Chief Executive Officer of Infinity Media, Inc., an international film production and financing outfit based in Düsseldorf, Vancouver, and Los Angeles. Raised and educated in Germany, Ohoven learned financing and institutional investment at the prestigious Commerzbank. He then joined the International Corporate Affairs division of RTL Television, Europe’s largest private broadcaster. In 2000, Ohoven left the company to create Infinity Media. The company has completed production on seventeen films in its first four years of operation, including “Frailty,” “Quicksand,” “Dead Heat,” “Liberty Stands Still,” “Evelyn” “Confidence,” “The Human Stain,” “The Snow Walker,” “The Final Cut,” “The Devil’s Rejects,” “Ripley Under Ground,” “The Woods,” “The Cave,” “Wannabe,” “SAVED!,” and “Just Friends.”

**KERRY ROCK (Executive Producer)** is Vice President of Acquisitions for Infinity Media Inc. Her responsibilities include all development, casting and production. Rock was Co-Executive Producer of “Saved!.” After graduating from NYU, she moved to Los Angeles to work for Roger Corman’s New World Pictures, followed by a job as a Production Executive at Orion Pictures, where she supervised such films as “Hoosiers” and “Absolute Beginners.” She was then asked to run the US production arm of the British-based Palace Productions in Los Angeles. During her tenure, Palace made such critically acclaimed films as “Mona Lisa” and “The Crying Game.” Rock produced three films for Palace: “Shag,” “A Rage in Harlem,” and “History is Made at Night.”

**DANNY ROSETT (Executive Producer)** Danny Rosett has held a variety of senior management positions throughout a career spanning nearly twenty years in the entertainment industry. Most recently, Mr. Rosett served as President of United Artists, the legendary film division of Metro-Goldwyn-Mayer Studios. Under his guidance, UA produced and distributed “Hotel Rwanda,” which garnered three Academy Award nominations. Other recent projects include the upcoming releases of “Romance and Cigarettes” (directed by John Turturro and starring James Gandolfini, Susan Sarandon and Kate Winslet), and “Art School Confidential” (directed by Terry Zwigoff and starring John Malkovich). Prior to heading up United Artists, he served as Executive Vice President of Marketing and Distribution for MGM, while concurrently serving as Executive Vice President of United Artists. Mr. Rosett has also worked at the Walt Disney Studios in a series of finance and operating positions. He began his professional career at the international accounting firm of KPMG Peat Marwick after graduating from the University of California – Santa Barbara in 1984 with a degree in Business Economics.

**ADAM KIMMEL's (Director of Photography)** film credits include “Chrystal,” “Auggie Rose,” “Jesus’ Son,” “Monument Avenue,” “Almost Heroes,” “Beautiful Girls,” “Bed of Roses,” “New Jersey Drive,” “Who’s the Man?” and “The Ref.” Kimmel began his career at 17 as a camera department apprentice to Michael Chapman (on “The Wanderers” and “Raging Bull” and to Ralf Bode (on “Dressed to Kill”). Starting in 1981, he began working as an assistant cameraman, on such films as “The Verdict,” “Falling in Love,” “Angel Heart” and “Birdy.” Starting in 1986, Kimmel worked extensively as a Director/Cameraman on commercials and music videos before beginning his career as a film director of photography in 1992. Kimmel—or his body, anyway—can be seen in “Capote” in the role of Richard Avedon.

**JESS GONCHOR (Production Designer)** makes his feature debut as a production designer with “Capote.” Prior to this, he designed short films and numerous commercials with such directors as Wes Anderson, Michael Bay, and David Kellogg. Some of Gonchor’s credits as Art Director include “The Last Samurai,” “Identity” “The Siege” “Autumn in New York” “Fifteen Minutes” “The Story of Us” and “Kate & Leopold.” His other notable Art Department credits include “The American President,” “The Crucible,” “City of Angels,” and “Hook.”

**CHRISTOPHER TELLEFSEN (Editor)** marks his twentieth film as an editor with “Capote.” For the last two decades he has worked on a diverse range of films, from independent (“kids,” “gummo,” “Flirting with Disaster”) to Hollywood (“The Village,” “The Human Stain,” “Changing Lanes,” “Analyze This,” “Man on the Moon” and “The People vs. Larry Flynt”). After developing his interest in editing as an art student at the Cooper Union in the late 1970’s, Tellefsen started editing professionally in the mid-1980’s independent film scene, which led to his debut in 1990 as a feature editor with Whit Stillman’s acclaimed “Metropolitan” (1990).

**MYCHAEL DANNA (Composer)** is recognized as a pioneer in film music, for his method of combining non-Western sound sources with orchestral and electronic minimalism. This reputation has led him to collaborate with such acclaimed directors as Atom Egoyan, Ang Lee, Terry Gilliam, Istvan Szabo, Gillies MacKinnon, Scott Hicks, James Mangold, and Mira Nair. Danna studied music composition at the University of Toronto, winning the Glenn Gould Composition Scholarship in 1985. Danna also served for five years as composer-in-residence at the McLaughlin Planetarium in Toronto. Danna’s recent projects include “Tideland,” “Being Julia,” “Water” and “Where The Truth Lies.”

**KASIA WALICKA-MAIMONE's (Costumes)** film credits include “Little Manhattan,” “Jesus’ Son,” “The Opportunists,” HBO’s “Hysterical Blindness,” Mira

Nair's segment "India," in "11' 9"01—September 11," and "Songcatcher." She also designed the costumes for Ang Lee's BMW short, "The Hire: Chosen."

Her opera projects include Philip Glass's "Les Enfants Terribles" and "The Sound of a Voice." Walicka Maimone has also participated in elaborate experimental theatre pieces by Robert Woodruff ("Oedipus Rex") and Richard Foreman ("Maria Del Bosco" and "King Cowboy Rufus Rules the Universe"). She has also collaborated with choreographers Susan Marshall, Twyla Tharp, Donald Byrd, and David Dorfman.

# # #

