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GREETINGS FROM TIM BUCKLEY

A film by Dan Algrant

Select Theatrical release:

May 3	Los Angeles	Laemmle Noho 7
May 3	New York	Village East
May 10	Denver	SIE Film Center
May 17	Columbus	Gateway Film Center
May 17	Toronto	TIFF Bell Lightbox
May 24	Seattle	Northwest Film Forum
May 24	Portland	Hollywood 3

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GREETINGS FROM TIM BUCKLEY

Synopsis

In 1991, a young musician named Jeff Buckley (Penn Badgley, "Gossip Girl," MARGIN CALL) rehearses for his public singing debut at a Brooklyn tribute concert for his father, the late folk singer Tim Buckley. Struggling with the legacy of a man he barely knew, Jeff finds solace in a relationship with an enigmatic young woman (Imogen Poots, 28 WEEKS LATER) working at the show. As they explore New York City, their adventures recall glimpses of Tim's (Ben Rosenfield) own 60s heyday, as he drives cross-country with a girlfriend and finds himself on the verge of stardom. Leading up to the now-legendary show that launched Jeff's own brilliant career, GREETINGS FROM TIM BUCKLEY is a poignant mirror portrait of father and son, two of the most beloved singer-songwriters of their generations.

Director's Statement

Before GREETINGS FROM TIM BUCKLEY, I had made two short films about my father. When I was 21, I made the first film about how much I hated him when he left my mother. Then when my father died, I made another film about how much I loved him, and all of the accomplishments of his life. Making GREETINGS FROM TIM BUCKLEY presented this exquisite way to explore how both this love and hatred can be simultaneously true in a person's life. It's a natural experience in any intimate relationship, especially with your parents. In Jeff Buckley's case—like in many of our own—you have to come to terms with it and understand it, to move on. For me, that's the moment when I felt I actually became an adult.

My partner in making this film, Producer Frederick Zollo, had always seen the movie as a story about the two of them, Tim and Jeff Buckley. But Producer Patrick Milling Smith had this notion of actually focusing on the concert as a moment that had specific meaning. Yet it wasn't until I was working with our screenwriter, Emma Sheanshang, that she fought very hard to tell two parallel stories—in different decades—as a way of not having to be expository about Tim Buckley's life.

This was quite brilliant because it captured the way one experiences life, the memory, or specter of one's father lives in you. It's not some picture book you look at in sepia tone at night. It affects the way you walk into a room, how you say "hello," and every minute of every day. To be able to go back and forth in time, and make it one story, was a perfect way to show Jeff's character's inner-most thoughts without having to say them in words. It comes across as a feeling we experience in the movie and hopefully makes us feel how this young artist felt.

I remember Emma and I had already embarked on writing the script, charting out potential scenes, when there was this moment—having done some research—where we actually listened to the concert. We'd both already heard it, but suddenly had this moment where we looked at each other and realized we could delineate very succinctly, the narrative of the film in the narrative of the concert. In three songs (actually four in the real concert) Jeff sang, he put the feelings he had about his father as a child aside, and you can hear him do it. He breaks his string on his encore. It was as if the moment he broke those strings, the strings that tied him up, that he sets himself free and comes of age, right there on the stage. And I think it was arguably one of the great artistic moments in his life. That's my personal view, and it says more about me, than it does him. But in a sense, this film isn't really only about Jeff—it's about what all of the creative people behind this film brought to it. The feelings we had about our own fathers, and how we felt about the stories and the music of his life.

– Daniel Algrant.

About the Film

On a late night driving home, writer/director Daniel Algrant was introduced to Jeff Buckley's studio album over a conversation about knowing one's father with his producing partner Frederick Zollo. Together, they began to develop an idea for a film that would capture the relationship between father and son.

"What was interesting for me in making this film, was going beyond their voices or their musicality and capturing the ways their lives interacted as father and son," said Algrant.

As a few months passed the idea continued to simmer and Algrant and Zollo met fellow producer Patrick Milling Smith. When they listened to the crackling recordings from the concert of Jeff singing "Once I Was," the filmmakers all felt how haunting it was, in that it was both so heartbreaking and so hopeful.

"For anyone that knows Daniel or Frederick you will appreciate that the greatest ideas seem to casually come out over a great bottle of wine late at night," said Milling Smith. "I was not really aware of Tim Buckley, but his resemblance and shared talent with his son Jeff was instantly fascinating to me. I literally got goose bumps when they described Jeff playing at Tim's tribute concert at St. Ann's."

Milling Smith quickly joined the film. Algrant and Zollo's direction for the story, gearing away from a biopic, allowed the film to be rich in subtext and struggle. "They had arrived at an outline of a story that could do justice to Jeff's soulful and ethereal voice," said Milling Smith. "The film captures a quick snap shot into a deeply profound period in someone's life. It's a universal story about overcoming the ghost of one's father, confronting your deepest fears and both literally and figuratively discovering one's voice."

Algrant and screenwriter Emma Sheanshang began writing the script that was rooted in a story about the father and son, but also focused on Jeff's "Greetings from Tim Buckley" tribute concert as a moment in his life that had specific meaning. While writing the script Sheanshang developed the concept of telling two stories simultaneously—but in different decades.

Producer John Hart joined the formidable production team. "When they presented that the film would use the music of Tim Buckley in the service of telling the reconciliation of a father and son, I was completely sold on the idea," said Hart. "I felt I had to make this movie, and the best pictures you do make are the ones you feel you have to."

Hart continues, "Characters in transition are always interesting from a storytelling point of view. We're honoring the history of events that happened, but we're telling a much deeper story about a pivotal moment in Jeff's life that was in many ways, a rite of passage."

As the script was completed, casting the character-driven film became the primary focus. The film tells a story based on two real individuals, which makes casting that much harder in terms of finding an actor who can embody the role, but not come off as imitative.

“I had gone to see a bunch of actors to find this person who would play Jeff—and I’d seen enough people to become somewhat discouraged because none of them brought it all together for me,” said Algrant. “Our casting director, Avy Kaufman, brought me this tape of Penn Badgley auditioning and he delivered. I just knew the moment I saw him.”

Milling Smith said Penn really felt like a true discovery. “He had Jeff’s sense of fun and the absurd while having the heart and weight of a genuine artist,” said Milling Smith. “Until finding him, we had reached a point where we did not believe there was anyone out there that could have the voice and range needed to really pull this off while having true acting chops to take us on this journey.”

“The first week of watching Penn work, and watching dailies—how each take was different and how well prepared he was—I haven’t seen that kind of attention to detail in a long time,” said Hart. “But Penn has it, and with every day that we were making this movie, the more he landed the complexity of a guy who has his feelings all mixed up.”

Milling Smith continues, “Penn wanted to do everything live. After working with Penn, Dan decided to make the concert a real live event and just capture it in real time. There was suddenly a real momentum and authenticity to it all.”

Hart and his fellow filmmakers found the tribute concert held the essence of the film—the relationship a son has with his father. “I think anyone would love to be able to do for their father, what Jeff did at the tribute concert,” said Hart. “I think every son has a relationship with his father that inevitably comes to an awareness of the father that they didn’t know. The person they knew as their dad, is different to who their father is as a human being. Jeff got to honor his dad for what he’d learned about him, while reconciling their differences.”

Badgley found the experience of getting to play Jeff Buckley to be incredibly fulfilling. “When I got the script I was thrown by how it just sounded like him, and that’s the beauty of it,” said Badgley. “It’s surreal to have the opportunity to play him because he’s somebody who I got into when I was younger and love. He had this mercurial kind of energy and essence about him and it’s like he left this vapor in the room and I feel like I’m standing in it.”

Imogen Poots stars opposite Penn Badgley as ‘Allie’, an intern who’s essentially a performance artist, but is currently working behind-the-scenes putting together the “Greetings From Tim Buckley” tribute concert. Upon meeting Jeff at the rehearsals for the concert, Allie and Jeff immediately forge a bond that connects them beyond an appreciation for Tim Buckley. “Allie’s intrigued by Jeff because there is something about him—a charisma or mystery—that draws her in,” says Poots. “Allie is very instrumental in setting Jeff straight about the reason behind the tribute and why he has to be a part of it.”

“Imogen and I have a great chemistry which is necessary because our relationship in the film is all over the place,” said Badgley. “We’re staring at each other for long periods of time, laughing and then running around, and then talking about alligators, and then talking about my dead father, and then talking about Japanese kabuki.”

“I think what draws Jeff and Allie together is purely energy,” said Poots. “They are figuring the foundation of it all out together and trying to help each other through it.”

“Music has always been my passion and I’m getting a chance to explore that,” said Badgley. “I’m tapping into whatever musicality I have inside me for the first time on a daily basis. I’m playing guitar and singing, and it’s just been wonderful.”

On Penn’s singing, Poots says, “That voice is quite exquisite and the cadence and tone that it reaches, is so very wounded, haunting and pure—like Jeff Buckley’s.”

For Hal Wilner who produced the concert in 1991 and musician Gary Lucas who would go on to write a lot of the music for Buckley’s future album, reuniting for the film brought an element of closure for them. “It’s been exquisite to see through their eyes this recreation,” said Algrant. “And we’re trying, because you can’t recreate something—nothing is ‘truth’ but we’re honoring something we believe in.”

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Director Daniel Algrant and Penn Badgley on Jeff Buckley

Tell us about why you wanted to capture the days before Jeff’s performance at “Greetings From Tim Buckley?”

ALGRANT: The essence of this film is the story of a young man coming to the tribute of his father, and singing the songs of a man who he didn’t know. I think that’s a beautiful thought and the idea that this really happened is fascinating in that we’re trying to capture those moments.

BADGLEY: Jeff’s performance at the tribute concert for his father allowed him to find his voice. I think the film captures this and Jeff’s search for his own unique sound, love and an acceptance of who his father was. This film is much less of a biopic that speaks to Jeff’s image and sound, and more about having Jeff’s essence and setting the stage for who he would become.

Why do you think Jeff decided to make the trip to New York and perform?

BADGLEY: I think he subconsciously feels that this is his father, and he wasn’t invited to his funeral, and nobody really knew that Tim Buckley had a son—which is really tragic and sad—and something that he’d have to deal with to lay to rest. He had this massive shadow of his father looming over him, who he’d never known and I think he was looking for some kind of opportunity to be free of that.

Clearly both are unique artists in their own right. What do you feel sets Jeff and Tim apart?

ALGRANT: Tim was quite free. He was just free and easy, and the movie shows that, and Jeff of course has so much weight on him. So in a way when he arrived for the tribute concert, a lot of his struggles had to do with letting himself go and in the story we are telling, that is what happens.

In the film, there is also an introduction to a girl that Jeff falls in love with. You took a creative liberty in exploring that for the film. Tell us about this relationship.

BADGLEY: In the film, Jeff meets an intern, Allie, who’s helping with production for the tribute concert. Allie really shows him innocent fun love for the first time. Jeff has had a wealth of complicated relationships and this one is not without complications, but it’s like something that is initially kind of pure and simple. And that’s because their connection happens immediately.

Talk about Jeff as a performer.

ALGRANT: I think Jeff just sort of came out, and sang it and lived in that moment. When you watch tapes of him, he gets into his groove, and he just sort of forgets himself and that's what people are attracted to. He sort of digs a line straight through his soul.

BADGLEY: He was a brilliant musician. Not only did he have raw talent, but he had skill. Diligent, practiced and studied skill. And it was because he wanted to be the best. He in fact wanted to be a guitarist, but by the time he came to New York, he realized he could do both. And that's what happened.

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A Brief History of History of Jeff Buckley

“It wasn’t my work, it wasn’t my life,” Jeff recalls. “But it bothered me that I hadn’t been to his funeral, that I’d never been able to tell him anything. I used that show to pay my last respects. There was one song, ‘Once I Was,’ that I remember because my mother played it for me when I was five, when my stepfather was out of the house. So I sang this song, and a string broke at the very end, and I had to finish it acapella.” Jeff pauses, adding softly, almost in a whisper, “I didn’t sing it very well.” – Rolling Stone, October 20, 1994.

Born on November 17, 1966, Jeffrey Scott “Jeff” Buckley, raised as Scotty Moorhead, was a highly acclaimed singer-songwriter and guitarist. In the 60’s and 70’s his father, Tim Buckley, was a rock legend who wove folk, jazz and blues into his own distinct hybrid until his untimely death in 1975 of an overdose at the age of 28. After a decade as a guitarist-for-hire in Los Angeles, Jeff Buckley amassed a following in the early 1990s by playing cover songs at venues in Manhattan’s East Village, gradually focusing more on his own material. Buckley recorded what would be his only studio album in 1994. Over the following two years, he and his band toured widely to promote the album. In 1997, Buckley moved to Memphis, Tennessee to record his second album. While awaiting the arrival of his band from New York, Buckley drowned during a spontaneous evening swim in the Wolf River. His sudden death shocked his fans and robbed the music industry of a voice that spoke to millions.

Since his death, there have been many posthumous releases of his material, including a collection of four-track demos and studio recordings for his unfinished second album. His cover of Leonard Cohen’s Hallelujah also garnered Buckley is first #1 single, after his death. His voice is still recognized as one of the best in music, for its virtuosity and ability to envelope an entire room.

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Buckley Timeline

- February 14, 1947 Timothy Charles Buckley III is born
- 1966 Tim Buckley's debut album, "Tim Buckley" is released
- November 17, 1966 Jeffrey Scott "Jeff" Buckley, raised as Scotty Moorhead, is born
- 1967 Tim Buckley's second album "Goodbye and Hello" is released
- 1969 Tim Buckley's third and fourth albums, "Happy Sad" and "Blue Afternoon," are released
- 1970 Tim Buckley's fifth and sixth albums "Lorca" and "Starsailor" are released
- 1972 Tim Buckley's seventh album "Greetings from L.A." is released
- 1973 Tim Buckley's eighth album "Sefronia" is released
- 1974 Tim Buckley's ninth album "Look at the Fool" is released
- June 29, 1975 Tim Buckley dies at aged 28 of an accidental drug overdose
- 1978 Tim Buckley's hit "Once I Was" is used in the Oscar-winning film "Coming Home"
- April 26, 1991 "Greetings from Tim Buckley" tribute concert is held at St. Ann's Church in Brooklyn, NY
- August 23, 1994 Jeff Buckley's debut album is released
- May 29, 1997 Jeff Buckley dies, accidentally drowning in Memphis, Tennessee

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About the Cast

PENN BADGLEY (Jeff Buckley)

Penn Badgley recently appeared in the critically acclaimed MARGIN CALL, a thriller based on the events surrounding the country's financial collapse, also starring Kevin Spacey, Stanley Tucci, Paul Bettany, Jeremy Irons, Zachary Quinto and Simon Baker. For their work in the film, Badgley and his cast mates received the Robert Altman "Ensemble Cast Award" at the Independent Spirit Awards. Badgley was seen the previous year in Sony's hit comedy EASY A.

Badgley currently stars as Dan Humphrey in The CW's hit drama "Gossip Girl," from Josh Schwartz and Stephanie Savage, based on the tremendously popular book series about privileged teenagers who attend an elite private school in New York City.

In 2009 year, Badgley starred in the dramatic thriller THE STEPFATHER opposite Dylan Walsh and Sela Ward. In 2008, Badgley took a villainous turn in the rugby-themed FOREVER STRONG. He also appeared in JOHN TUCKER MUST DIE and has starred in several television series, including the short-lived "Do Over;" Badgley's first starring role, which came at the age of 15, and garnered critical acclaim.

Born in Baltimore, Badgley split his formative years between Midlothian, Virginia and Seattle, Washington. It was in Seattle that, through his love of music, he stumbled upon a local playhouse and became involved in musical theatre, where his passion for acting grew. Badgley relocated to Los Angeles and built up his resume while attending Santa Monica College. He had planned to transfer to USC, where he was accepted at 17, but life and work intervened.

Badgley currently resides in New York. He enjoys writing music and playing soccer in his spare time.

IMOGEN POOTS (Allie)

As an emerging actress on the rise, Imogen Poots challenges herself with each new role and continues to evolve her body of work with every project she takes on.

Currently, Imogen is in production on NEED FOR SPEED, the big screen adaptation of the video game of the same name. Directed by Scott Waugh and co-starring Dominic Cooper and Aaron Paul, Imogen will play a savvy car dealer who conspires with the wealthy to connect them to their dream luxury supercars. The film is scheduled to be released by Disney on February 7, 2014. Prior to this, Imogen wrapped production on Tom Gormican's romantic comedy ARE WE OFFICIALLY DATING where she stars opposite Zac Efron. The film is about three male friends in New York City who make a pledge to stay single just as they each begin to fall in love.

Upcoming, Imogen will be seen in Michael Winterbottom's THE LOOK OF LOVE, co-starring opposite Steve Coogan and Tamsin Egerton. The film tells the story of Paul Raymond (Coogan), who with an entrepreneurial eye and a realisation that sex sells, began building an empire of gentleman's clubs, porn magazines and nude theatre, going on to become Britain's richest man. In the film, Imogen portrays

Paul Raymond's daughter, "Debbie," who is also his business partner and heir to his empire until her tragic and untimely death at age 36. IFC Films is slated to release the film in the US in 2013.

Following that, Imogen will be seen in Terrence Mallick's THE KNIGHT OF CUPS with Christian Bale and Cate Blanchett; Irvine Welsh's FIFTH, a follow up to TRAINSPOTTING, with James McAvoy; John Ridley's ALL IS BY MY SIDE co-starring Hayley Atwell; and Pascal Chaumameil's A LONG WAY DOWN with Aaron Paul, Pierce Brosnan and Toni Collette.

Since making her breakthrough performance as "Tammy" in Juan Carlos Fesnadilo's critically acclaimed film 28 WEEKS LATER, Imogen has continued to impress critics and audiences alike. Other film credits include Craig Gillespie's FRIGHT NIGHT, opposite Colin Farrell and Anton Yelchin; Cary Fukunaga's JANE EYRE alongside Mia Wasikowska and Michael Fassbender; CHATROOM with Aaron Johnson; Neil Marshall's CENTURION with Michael Fassbender; WAKING MADISON opposite Elisabeth Shue, Sarah Roemer and Frances Conroy; SOLITARY MAN with Michael Douglas and Susan Sarandon; CRACKS with Juno Temple; Richard Linklater's ME AND ORSON WELLES with Zac Efron and Christian McKay; Additionally, Simon Aboud's COMES A BRIGHT DAY, alongside Craig Roberts, Kevin McKidd and Timothy Spall; as well as in Yaron Zilberman's A LATE QUARTET alongside Christopher Walken, Catherine Keener, Philip Seymour Hoffman and Mark Ivanir.

Beyond film, Imogen's television credits include BBC's "Miss Austen Regrets" as "Fanny Knight" ITV's "Bouquet of Barbed Wire" as "Prue Sorensen," and BBC's "Christopher and His Kind" as "Jean Ross."

BEN ROSENFELD (Tim Buckley)

Ben launched his career in the leading role opposite Carey Mulligan in the off-Broadway play, *Through a Glass Darkly*, directed by David Leveaux. Ben recently wrapped the lead role in AFFLUENZA, a film directed by Kevin Asch (HOLY ROLLERS) and produced by Andrew Levitas, and also appears in a supporting role in Trevor White's film JAMSEY BOY. He also just finished filming, AFTER THE FALL, directed by Anthony Fabian and produced by Anthony Mastromauro. Most recently, Ben was honored to participate in the highly successful NY Philharmonic's concert production of CAROUSEL at Avery Fisher Hall, which will also be broadcast on PBS. This past year, Ben was asked to be a part of Nylon's YOUNG HOLLYWOOD issue, which highlights Hollywood's hottest up and coming young actors.

FRANK WOOD (Gary Lucas)

Frank Wood is currently starring in *Clybourne Park* on Broadway. Before that, he played "Roy Cohn" in the Signature Theatre Company's revival of *Angels in America*. He won Broadway's TONY Award and the Drama League Award for *Sideman*, which he also performed in London's West End and in Australia.

On film, Wood has appeared in films such as: CHANGELING, THE TAKING OF PELHAM 1 2 4, THE MISSING PERSON, DAN IN REAL LIFE, THIRTEEN DAYS, IN AMERICA, PEOPLE I KNOW, POLLOCK, DOWN TO YOU, THE ROYAL TENEBBAUMS, FLAKES, THE FAVOR, SMALL TIME CROOKS and MICHAEL CLAYTON. Wood has also appeared on TV in projects including: "Flight of the Conchords," "Modern Family," "Grey's Anatomy," "The Good Wife," "Medium," "Line of Fire," "Third Watch," "The Sopranos," "Law and Order," "Law and Order Criminal Intent," and "Light's Out."

On stage, Wood has been on Broadway in *August: "Osage County, Born Yesterday, and Hollywood Arms*. Off-Broadway he appeared in: *Spring Awakening, Stories Left to Tell* and Sam Shepard's *The God of Hell*. Regionally, he has been seen in: *The Three Sisters, Peter and Jerry, Waiting For Godot, Rosencrantz and Guildenstern are Dead, Light Up The Sky, Our Town, Hamlet, The Rainmaker* and *The Three Sisters*.

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PRODUCTION BIOS

DANIEL ALGRANT (Director/Writer)

GREETINGS FROM TIM BUCKLEY is Dan Algrant's third feature film. His earlier films were NAKED IN NEW YORK (Fine Line Features) and PEOPLE I KNOW (Mirimax Films). NAKED IN NEW YORK won the Deauville Film Festival's Critics Award, was produced by Frederick Zollo and executive produced by Martin Scorsese; PEOPLE I KNOW starred Al Pacino and Kim Basinger, and was invited to Roger Ebert's Overlooked Film Festival in 2004. Both films premiered at The Sundance Film Festival. Dan has also directed HBO's "Sex and the City" and award winning short films including, SOME FILM CHOPPING WOOD; SWIMMING; and THE FIRST DANCE EVER. He directed the documentary ANYTHING FOR JAZZ about piano legend Jaki Byard, executive produced HOW TO GROW A BAND about prodigy mandolinist Chris Thile and the Punch Brothers, and acted in Steven Soderbergh's THE GIRLFRIEND EXPERIENCE.

Dan Algrant attended Harvard University where he studied the sociology and psychology of American Religion, then followed that with an MFA at Columbia University's Film division. He's taught at Harvard, NYU, The New School, Columbia University, and the University of Pennsylvania. He currently serves as co-chair of the Independent Director's Committee of the Directors Guild of America East.

JOHN N. HART (Producer)

Mr. Hart has managed three private equity funds with an aggregate capital commitment of \$30 million and has produced over 17 critically-acclaimed feature films including BOYS DON'T CRY, YOU CAN COUNT ON ME, and REVOLUTIONARY ROAD. His films have been nominated for 10 Golden Globes & 7 Academy Awards. Hart has also produced over 11 Broadway shows including *Guys & Dolls* with Nathan Lane & Faith Prince, *The Who's Tommy*, *Hamlet* with Ralph Fiennes, *How to Succeed in Business Without Really Trying* with Matthew Broderick, and the record-breaking revival of *Chicago*. This season he produced *Seminar* starring Alan Rickman, and the 2012 Tony winner for Best New Musical, *Once*. His shows have personally garnered him four Tony Awards for Best Production. Hart is currently producing Theresa Rebeck's new play, *Dead Accounts* coming to Broadway this fall starring Katie Holmes and Norbert Leo Butz. Projects in development include a stage adaptation of Robert Evans' autobiography, *The Kid Stays in the Picture* and a revival of Jean Anouilh's *Becket*.

PATRICK MILLING SMITH (Producer)

Patrick Milling Smith co-founded, with Brian Carmody, the bi-coastal and international production company Smuggler. Since its inception 10 years ago, Smuggler has twice taken home the coveted Cannes Lions Palme d'Or as well as the Cannes Lions Grand Prix, BTA Panalux Award, D&AD Pencils, and Sundance, London, Berlin and Venice Film Festival Awards. Smuggler was recently awarded Clio Production Company of the Year for two consecutive years in a row and Patrick was among six honorees of the Made in New York Awards presented annually by

Mayor Bloomberg. Patrick has served on the Board of Trustees of The New York Theatre Workshop in addition to serving as the 2012 Chairman of the Clio Awards' Film Craft Jury.

He recently produced the Broadway play *Seminar*, written by Theresa Rebeck and starred Alan Rickman and Jeff Goldblum and this year he received the Best Musical Tony Award for producing the 8-Tony-Awarded Broadway Musical *Once*. He is currently developing Hollywood legend Robert Evans' memoir *The Kid Stays in the Picture* for the stage, which is being adapted by DV DeVincentis.

Patrick is currently developing William Monahan's film adaptation of Jean Anouilh's *Becket* and the American adaptation of *RAPT* by Oscar-winning Danish filmmaker Susanne Bier and screenwriter Brian Tucker. He will also re-team with *Once* scribe Enda Walsh for the upcoming film *WEIGHTLESS* to be directed by Jaron Albertin.

BRIAN CARMODY (Executive Producer)

Brian Carmody co-founded, with Patrick Milling Smith, the bi-coastal and international production company Smuggler. Since its inception 10 years ago, Smuggler has twice taken home the coveted Cannes Lions Palme d'Or as well as the Cannes Lions Grand Prix, BTA Panalux Award, D&AD Pencils, and Sundance, London, Berlin and Venice Film Festival Awards. Smuggler was recently awarded Clio Production Company of the Year for two consecutive years in a row and was among six honorees of the Made in New York Awards presented annually by Mayor Bloomberg. Brian has served as the Chairman of the 2011 AICP Show in addition to serving on the Film Craft Jury of the 2011 Cannes Lions Advertising Festival.

A native of Skibbereen in County Cork, Ireland, Brian came to the US where he worked with Propaganda/Satellite Films for 7 years. With that experience (and a fair amount of naivety) he took the next step forward to create a company that would continue in that tradition. In March 2001, Smuggler was founded with a roster comprising of visionary directors. It has since expanded as a home for creative talent, producing across all media in film, television and theater.

In 2012, Brian received the Best Musical Tony Award for producing the 8-Tony-Awarded Broadway Musical *Once*. He is currently developing Hollywood legend Robert Evans' memoir *The Kid Stays in the Picture* for the stage, which is being adapted by DV DeVincentis. He is presently producing the upcoming film *THE BALLAD OF HONKY MCSWAINE* by filmmaker Kevin Allen set in Ireland.

JILL FOOTLICK (Executive Producer)

Jill Footlick is a prolific independent film producer based in New York and President of her banner company, Grow Pictures. Grow Pictures, develops and produces eclectic films with established and emerging filmmakers.

Ms. Footlick executive produced *THE PRIVATE LIVES OF PIPPA LEE*, written and directed by the award winning Rebecca Miller. The film stars Robin Wright, Keanu Reeves, and Blake Lively. The

first picture produced under the Grow Pictures banner was THE MINISTERS by writer/director Franc Reyes starring John Leguizamo and Harvey Keitel. Maya Entertainment released the film in 2009.

After graduating from Northwestern University with a BA in Philosophy, Ms. Footlick began her film career as a Production Coordinator on films as diverse in story and budget as: HEAVY, BIG NIGHT, THE PEACEMAKER and CONSPIRACY THEORY. Ms. Footlick went on to produce highly acclaimed films such as BOYS DON'T CRY and YOU CAN COUNT ON ME. She also produced EMPIRE, directed by Franc Reyes, starring John Leguizamo. Notably, EMPIRE went on to become one of the highest grossing films ever to have premiered at the Sundance Film Festival.

Ms. Footlick was Executive Producer of the film EVENING for Focus Features. Based on the novel by Susan Minot, EVENING was directed by Lajos Koltai and adapted for the screen by Michael Cunningham. The film stars Claire Danes and Vanessa Redgrave.

In 2007, Footlick produced Sue Kramer's GRAY MATTERS starring Heather Graham, Tom Cavanagh and Bridget Moynahan. It premiered at the Hamptons Film Festival and was the closing night film at the Santa Barbara Film Festival. That same year, she produced THE NIGHT LISTENER for Miramax Films starring Robin Williams and Toni Colette.

Grow Pictures' development slate includes, among others: Sue Kramer's THE LOCALS, a multi-generational Romeo and Juliet romantic comedy starring Shirley MacLaine and Alan Arkin; GOD OF DRIVING, based on the acclaimed memoir by Vanity Fair's Amy Fine Collins, to be written and directed by Sue Kramer; SOME RAIN MUST FALL, to be directed by Kirsten Sheridan (August Rush) and PINOCCHIO SCHWARTZ, to be adapted from the novel by Bob Sloan.

Ms. Footlick is a member of the Producers Guild of America and Directors Guild of America.

BEN LIMBERG (Executive Producer)

A London native, Ben Limberg served as a broadcast journalist at the BBC for six years working on the series PANORAMA, THE MONEY PROGRAM and on several other programs as an undercover journalist, including the prominent WHISTLEBLOWER series. Before his career at the BBC, he served as a political assistant to a British Member of Parliament for a full four years, covering his successful re-election campaign during the 2001 general election.

In 2009, Limberg joined the bi-coastal and international production company Smuggler, as an Executive Producer and to oversee the raising and management of a new Film & Theatre Fund. He first stepped onto Broadway in 2011 as an Associate Producer of Theresa Rebeck's play *Seminar*, starring Alan Rickman and then Jeff Goldblum. He followed with another Associate Producer role on Broadway's 2012 Tony Award winning *Once*. The musical was nominated for 11 Tony Awards, winning 8, including the coveted Best Musical.

Limberg is currently in development on a slate of films and theater projects including William Monahan's film adaptation of Jean Anouilh's seminal play *Becket*, the English language remake

of *Rapt*, by the Oscar-winning, Danish filmmaker, Susanne Bier. He is also developing the upcoming film *WEIGHTLESS*, written by *Once* and *HUNGER* scribe Enda Walsh, and is in post production on the genre film *THE BALLAD OF HONKY MCSWAINE*. Limberg will return to Broadway with DV DeVincentis' upcoming stage adaptation of Hollywood legend Robert Evans' memoir *The Kid Stays in the Picture*.

DAVID BRENDEL (Writer)

David Brendel is a writer, producer and music consultant based in New York City. He has a background producing music documentaries (*THE BALLAD OF RAMBLIN' JACK*, *IMMACULATE FUNK: JERRY WEXLER AND THE MUSIC OF THE AMERICAN SOUTH*), and has produced concerts at Carnegie Hall, Lincoln Center and the Venice Biennale. In addition to *GREETINGS FROM TIM BUCKLEY*, David is working with the film's writer-director Dan Algrant and producer Frederick Zollo on an adaptation of Rian Malan's *THE LION SLEEPS TONIGHT*.

EMMA SHEANSHANG (Writer)

Emma Sheanshang is a screenwriter, playwright and published short story writer. Her first play, *Every Girl Gets Her Man*, was performed at the Soho Playhouse in Manhattan. Emma is from New York City, where she now lives.

JOHN PAINO (Production Designer)

John Paino is a graduate of the school of visual arts, and began his career in the theater, working with the groundbreaking theater companies, La Mama and Theater for the New City. Paino made the transition to designing for film and has built up an extensive list of feature credits.

John has been noted for his collaboration with director Tom McCarthy designing both the *STATION AGENT* and *THE VISITOR*, and McCarthy's most recent project, *WIN WIN*. Additional credits include *THE EX* for director Jesse Peretz, *LET'S GO TO PRISON* and *BROTHERS SOLOMON*, both for director Bob Odenkirk; official Sundance 2009 selection *WORLDS GREATEST DAD* starring Robin Williams, and BAFTA award winning *JUMP TOMORROW* for director, Joel Hopkins.

John was also the production designer for the Emmy award winning series "Queer Eye For the Straight Guy", which garnered an Emmy nomination for Paino for best art direction in a variety or music program.

Paino's recent credits include *MARGIN CALL* for writer/director JC Chandor, and *GREETINGS FROM TIM BUCKLEY* for writer/director Daniel Algrant. In 2012 John has been busy collaborating with writer/director Stu Zicherman on *ACOD* currently in post production, and Dan Beers on *PREMATURE* currently in production.

BILL PANKOW (Editor)

Bill Pankow, A.C.E. has worked in the editing room since graduating from NYU Film School in 1974. Born and raised in New York City, he attended Fordham Preparatory High School in the

Bronx and spent two years at Fordham University before transferring to NYU. His first few years in editing were spent in various apprentice and assistant positions in commercial, film and sound cutting rooms. He started working as Academy Award winning editor Jerry Greenberg's assistant in 1978 on Kramer vs. Kramer, and subsequently became his associate editor on Brian De Palma's DRESSED TO KILL, and SCARFACE. Pankow graduated to editor on De Palma's 1984 thriller BODY DOUBLE and continued his affiliation with the filmmaker on THE UNTOUCHABLES (1987), CASUALTIES OF WAR (1989), BONFIRE OF THE VANITIES (1990), CARLITO'S WAY (1993), SNAKE EYES (1998) and FEMME FATALE for which he received the Seattle Film Critics' "Best Editing" award for 2002. He subsequently collaborated with Mr. De Palma on THE BLACK DAHLIA and REDACTED named best film of 2008 by France's Cahiers du Cinema.

Pankow has also worked with such noted filmmakers as Abel Ferrara THE FUNERAL and R'XMAS, Robert Benton STILL OF THE NIGHT and Paul Schrader THE COMFORT OF STRANGERS. Other feature credits include PARENTS, MONEY TRAIN, WHISPERS IN THE DARK and ONCE IN THE LIFE, for actor/director Laurence Fishburne. He has edited films for acclaimed Hong Kong filmmakers Tsui Hark DOUBLE TEAM and Ringo Lam MAXIMUM RISK. Director Charles Stone had Bill edit all three of his feature films: PAID IN FULL, DRUMLINE and MR. 3000. In 2007 Bill shared editing credit on Sony BMG's FEEL THE NOISE and also worked on the film DAY ZERO.

His 2004 collaboration with Jean Francois Richet ASSAULT ON PRECINCT 13, continued in 2008 with MERSINE, PUBLIC ENEMY NO.1 for which Bill was nominated for a 2009 Cesar award for best editing by the Academie des Arts et Techniques du Cinema.

Bill first met director Gary Winick when he edited SWEET NOTHING and later worked with him on THE TIC CODE and LETTERS TO JULIET. After this he went on to edit the thriller TRESPASS directed by Joel Schumacher.

Bill's television work includes THE TALES FROM THE DARK SIDE, the highly regarded FOX series TRIBECA, THE EQUALIZER and the HBO feature UNDEAFED for actor/director John Leguizamo. Prior to that film he was the supervising editor on the Emmy Award winning HBO miniseries THE CORNER for which he received an American Cinema Editors Eddie Award nomination.

His collaboration with Dan Algrant on GREETINGS FROM TIM BUCKLEY continues a relationship that began when Bill edited Mr. Algrant's first theatrical feature film, the critically-acclaimed NAKED IN NEW YORK.

In addition to collaborating on Fox Searchlight's THE EAST with director Zal Batmanglij, Bill is currently an Adjunct Professor at New York University's Kanbar Institute of Film and Television.

ANDRIJ PAREKH (Director of Photography)

Of Ukrainian and Indian descent, Andrij studied cinematography at the FAMU film school in Prague and at NYU's Tisch School of the Arts, where he received his MFA in 2001. Andrij was nominated for the 1998 Eastman Excellence in Cinematography Award, apprenticed on The Yards (2000) with Harris Savides (Gerry, The Game), and is a recipient of the 2001 & 2003 ASC

Heritage Award for Cinematography. Andrij has shot seventeen features to date— including BLUE VALENTINE (Director Derek Cianfrance), COLD SOULS (Director Sophie Barthes) and HALF NELSON (Director Ryan Fleck). His films have played at many international festivals, including Cannes, Toronto, and Sundance. Andrij was named one of Filmmaker Magazine’s “25 New Faces of Independent Film,” and was included as one of Variety magazine’s “10 Cinematographers to Watch.”

#

CREDITS

Unit Production Manager
JILL FOOTLICK

First Assistant Director
ATILLA YÜCER

Second Assistant Director
JOLIAN BLEVINS

Jeff	PENN BADGLEY
Allie	IMOGEN POOTS
Tim	BEN ROSENFELD
Gary	FRANK WOOD
Jen	JENNIFER TURNER
Carol	KATE NASH
Jane	ISABELLE McNALLY
Lee	WILLIAM SADLER
Hal	NORBERT LEO BUTZ
Young Linda	JADYN STRAND
Richard	FRANK BELLO
Janine Nichols	JESSICA STONE
Young Lee	TYLER GILHAM
Sirens	KEMP AND EDEN
C.H.	DAVID SCHNIRMAN
Carter	STEPHEN TYRONE WILLIAMS
Milos	CHRISTOPH MANUEL
Audience Member	MARIAN PINCHOFF
Frank	DAVID LIPMAN
Gary Lucas	GARY LUCAS
Square Young Man	JASON RALPH
House Band Guitar Player	KNOX CHANDLER
House Band Cello Player	HANK ROBERTS
House Band Bass Player	RATZO B. HARRIS
House Band Keyboard Player	ROB BURGER
Stunt Coordinator	MANNY SIVERIO
Stunts	ROY FARFEL
	RAUL ALCOCER

Assistant Unit Production Manager

ALYSON LATZ

Additional Editors

KATE ABERNATHY
TINA BAZ

Post Production Supervisor
Post Production Coordinator

JONATHAN FERRANTELLI
TARA CARROZZA

Art Department Coordinators

TESSA BROPHY
DOUG POLAND

Art Department Assistant
Set Decorator

CLAYTON BEISNER
ROB COVELMAN

Property Master
Second Props
Additional Props

BRANDON TONNER-CONNOLLY
ADRIEN BLANC
PATRICK HEAD

Leadman
On Set Dressers

BOBBY PROVENZANO
DAVE BIELLO
RACHEL HORLICK

Swing
Graphic Designer

NICK GATTO
LEO HOLDER

A Camera Operator
A Camera First Assistant
A Camera Second Assistants

BINO MARSETTI
TOSHIRO YAMAGUCHI
ANDREW BRINKMAN
KATIE DAINSON

B Camera First Assistant
B Camera Second Assistant
C Camera Operator
B Camera First Assistant
Camera Loaders

STEVE BRIANTE
JILL SAGER
PARIS MAYHEW
NING LI
ED HERRERA
ELIZABETH CASINELLI

Camera PAs

BRANDON RONNE
ETHAN STAHL

Production Sound Mixer
Boom Operator
Additional Sound Mixers

JACK HUTSON
THOMAS JORDAN
KEN ISHII
FRITZ FRANCOIS

Gaffer

BILL NEWELL

Best Boy Electric Genny Operator	DOMINIQUE CARON CHRIS HEIKEL
Key Grip Best Boy Grip Dolly Grip Assistant Costume Designer Costume Supervisor Key Costumer Costume Production Assistant Makeup Department Head Key Makeup Artist Hair Department Head Key Hair Stylist Additional Hair Stylist	AARON RANDALL MARK O'DELL JUSTIN BENNETT ALEX BOVAIRD TRENTON DALLAS KIRSTEN MOGG HEATHER NADINE LAKE JULIA LALLAS CYNTHIA O'ROURKE FRANK BARBOSA LORA SCRIGNOLI MONIQUE GRAHAM
Script Supervisor Additional Script Supervisor	LINDA HAFTEL TAYLOR OLENKA DENYSENKO
Location Managers Assistant Location Managers Locations Assistants	IAN MACGREGOR SHANNON BOWEN CAUSEY JESSE HOVE JASON QUIMBY ANTONIO "CHUBBS" RAGONA NICK RAGONA DAVID MEADE MAURICE CABRERA
Parking Coordinator	
Production Accountants Post Production Accountant	LINDA MILLER BARBARA MILLER J.R. CRAIGMILE
Production Supervisor Asst Production Coordinator	JAMIE BUCKNER JOHN EDMUNDSON
Production Secretary Office Production Assistants	JEFF COSSABOOM MICHAEL GORWITZ WILLIAM R. THOMPSON TIM McMINN
Production Interns	JOHN "JAYO" GORDON DREW HUDSON ANGUS ALGRANT FRANCESCA OTT

Music Coordinator Guitar Coach	JILLIAN ENNIS KNOX CHANDLER
Clearances Product Placement	ASHLEY KRAVITZ KAREN NEASI
2 nd 2 nd Assistant Director Additional 2 nd 2 nd Assistant Director	SCOTT FOSTER JASON FESEL
Casting Associates Extras Casting	SABRINA HYMAN LEEBA ZAKHROV JAEME GRIFFIN CENTRAL CASTING
Unit Publicist Still Photographer	DANI WEINSTEIN KC BAILEY
Assistants to Mr. Algrant	JACK TURITS TARA CARROZZA
Assistant to Mr. Zollo Assistant to Mr. Milling Smith Assistant to Mr. Hart	LUCIUS ROBINSON CATHERINE WAAGE MAXIMILLIAN TRABER
Production Assistants	GEORGE MACDONALD ZACH WARSAVAGE ADAM KING JANELLE MALAK BRETT LAMBIE JAMES DEWILLE RICH MOODY ANDY SORGIE KEVIN MAGUIRE
Construction Coordinator	PIERRE ROVIRA
Scenic Charge Video Assist 24 Frame Playback Operator Transportation Captain Drivers	JAY HENDRICKX RICO ALSTON JOE TRAMMELL KEVIN HARRIGAN KURT SCHMIEDERER BOBBY PAPINI JR. RAY LOWE CHARLIE FAY JAMES MACDONALD
Caterer Chef	SHOOTING STARS CATERING BRIAN BROWN

Craft Service	WILSON RIVAS CAROLINA CARMELANA
Assistant Editor	MISAKO SHIMIZU
Supervising Sound Editor	DAVE PATERSON
Dialogue and ADR Editor	MARY ELLEN PORTO
Foley Supervisor	RACHEL CHANCEY
Additional Dialogue Editor	TONY MARTINEZ
Additional ADR Editor	GINA R. ALFANO
Assistant Sound Editor	IGOR NIKOLIC
Loop Group Coordinator	DANN FINK, Loopers Unlimited
Re-Recording Mixers	MICHAEL BARRY DAVE PATERSON
Digital Intermediate by	Technicolor Postworks, New York
DI Colorist	TIM STIPAN
DI Conform	JESSICA ELVIN
Negative Scanning	PATRICK ROSSI
DI Producer	NATE DAVIS
Account Executive	WALTER WURZBURGER CHARLES HERZFELD
Visual Effects by	The Molecule, NYC

Music

Featured Vocals	JANN KLOSE
Music Editors	JOHN CARBONARA MICK GORMALEY

SONG CREDITS

‘Chase the Blues Away’
Written and Performed by Tim Buckley
Used by permission of Tim Buckley Music (ASCAP)

‘Song to the Siren’
Written and Performed by Tim Buckley and Larry Beckett

Used by permission of Tim Buckley Music (ASCAP)

‘Pleasant Street’

Written and Performed by Tim Buckley

Used by permission of Tim Buckley Music (ASCAP)

‘Phantasmagoria in Two aka Phantasmagoria’

Written and Performed by Tim Buckley

Used by permission of Tim Buckley Music (ASCAP)

‘Morning Glory’

Written and Performed by Tim Buckley and Larry Beckett

Used by permission of Tim Buckley Music (ASCAP)

‘Moulin Rouge’

Written and Performed by Tim Buckley and Larry Beckett

Used by permission of Tim Buckley Music (ASCAP)

‘Rise Up to Be’

Written by Gary Lucas

Performed by Gary Lucas and Penn Badgley

The Concert

Musical Arrangements by KNOX CHANDLER

Additional Arrangements by HANK ROBERTS and JEN TURNER

Produced by HAL WILNER

“AREN’T YOU THE GIRL”

“I NEVER ASKED TO BE YOUR MOUNTAIN”

“PHANTASMAGORIA IN TWO AKA PHANTASMAGORIA”

“PLEASANT STREET”

“SONG FOR JAINIE”

Written By: Tim Buckley

Used by permission of Tim Buckley Music (ASCAP)

“MORNING GLORY”
“MOULIN ROUGE”
“ONCE I WAS”
“SONG TO THE SIREN”

Written By: Tim Buckley and Larry Beckett
Used by permission of Tim Buckley Music (ASCAP)

SPECIAL THANKS

Tina Baz
Hengameh Panahi
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and

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Ed Komen
Mark Lerner
Ilana Levine
Martin Lowe
Jay Rubin
Joshua Rubins
Rebecca Stone
Bryan Unger
Donna Young
Story Fund
St Ann’s Church
St Ann’s Church Organist