

TWIXT

WRITTEN, PRODUCED AND DIRECTED
BY
FRANCIS FORD COPPOLA

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PRODUCTION NOTES

Introduction

Filmmaking, at this stage of Francis Coppola's life, is as much adventure as artifact; as much about the journey as the end product. When he resumed making films in 2005, after an eight-year hiatus, he made three rules for himself. The work must be based upon his own original story; it must contain a personal component – something he didn't understand about himself, or his life; and it must be self-financed, which forces the budget to be limited and maximizes artistic freedom.

And so it was that on October 22, 2009 he found himself in Istanbul, in thrall to a dream.

The trip was exploratory – to assess the ancient city's suitability as a film location. He had made *Youth Without Youth* in Romania; *Tetro* in Argentina. He sought places which would interest him, and stretch his dollar. In this instance, he also needed a subject – provided, miraculously, by Morpheus.

"I dreamt I was in a dilapidated resort hall where I met a mischievous girl with crooked teeth covered by braces. While kidding around, she said she was a vampire. I was a little leery of her. We went into a house where people were talking about a grave where children were buried. Then she disappeared.

"This was a spooky place so I went outside. The girl came back, laughing and teasing me. I heard children's laughter and soon little kids came out of the house, followed by an old man. I peeked in the window and saw they were coming out of the grave. My dream had a mood of eerie, other-worldly reality. Even while dreaming I realized I was in a vampire story."

Aware of the dream's potential as a subject, he slipped back into the fantasy, conversing with Edgar Allan Poe and following the girl into a forest. He continued his flirtation with the girl but "realized her teeth were growing larger." After her jealous boyfriend appeared, he became quite anxious and, mercifully, was awakened by the call to prayer of a nearby mosque.

Having recently read Poe's entire oeuvre, to encounter him in a dream was hardly a surprise. "I wondered if there was something common to both Poe's life and mine? It seemed that we were both haunted by a little ghost. And while I immediately knew that Poe's ghost was his wife, Virginia, who died young, *who was mine?*"

The answer to that question is found within *TWIXT*. Using a writer's creative process as a framing device, the film merges elements of the horror and vampire genres with dollops of laugh-out-loud humor. Its characters are classic Gothic archetypes. Val Kilmer plays the isolated protagonist, in this case a writer on a book tour; Bruce Dern is the villain who's also something of a clown; Elle

Fanning is “V”, the (not-so) innocent maiden; and Ben Chaplin is Edgar Allan Poe, guiding the writer through the bewildering alternate reality of his dream.

Anahid Nazarian and Fred Roos are executive producers. The cinematography is by Mihai Malaimare, Jr., the music by Osvaldo Golijov and Dan Deacon. Also appearing are Joanne Whalley, David Paymer, Anthony Fusco, Alden Ehrenreich, Don Novello, Bruce A. Miroglio and Lisa Biales.

Antecedents & Influences

TWIXT is not Coppola’s first sojourn into the Gothic. At the onset of his career, while working for Roger Corman, he directed *Dementia 13* (a.k.a. *The Haunted and the Hunted*) and in 1992 he made *Bram Stoker’s Dracula*, a hugely successful interpretation of the classic novel. “I’m not especially interested in vampire stories but I do like Gothic romance,” he comments. He has faint memories of a story he wrote long ago, about a writer who goes to a Salem-type town, encountering a ragamuffin who turns out to be the spirit of a woman burnt as a witch.

As the new film manifests, a writer’s creative process is labyrinthine and tortuous, and made of many parts – new, old, real life and dreams.

Elements of Coppola’s Istanbul dream were significantly incorporated into the screenplay which, he says, was also greatly influenced by the Nathaniel Hawthorne story, *Young Goodman Brown*, as well as multiple works by Poe - *A Descent Into the Maelstrom*, *The Devil in the Belfry*, *Berenice* et al. “As I read Poe’s work, I felt his tortured soul become part of me. He turned the pain of his wife’s death into countless stories and poems.”

For Coppola, making a movie is like asking a question, and when it’s finished, you get the answer. “The underlying theme of TWIXT is loss. I came to realize how responsible I felt for the death of my son. He asked me to go with him to a park where there were boats, and I didn’t. I thought they were kids’ boats, not speedboats. What I learned from this story was how in my heart I felt I could have prevented it -- if only I had been there...”

Familiars

Executive Producer Fred Roos, who has worked with Coppola since *The Godfather*, has always played a key role in choosing the actors. Both men tend to look first at people whose work is quite familiar to them. “We cast Val Kilmer in *The Outsiders*,” recalls Roos, “but he rejected our offer, preferring to do Shakespeare instead. We’ve met with him often over the years, trying to find the right role. The burnt-out writer, Hall Baltimore, suits him to a tee.”

Roos has known Bruce Dern since at least 1971, when he played the basketball coach in Jack Nicholson's *Drive, He Said*. "Francis was particularly interested in how he had changed as he grew older, and thought him well suited to play Bobby LaGrange, the buffoonish Sheriff with a dark past. Dern recently received an Emmy nomination for the HBO series, *Big Love*.

Elle Fanning co-starred in Sofia Coppola's 2010 film, *Somewhere*. "She's like family," says Roos, "we never considered anyone else." Elle subsequently appeared in the summer hit, *Super 8*.

Ben Chaplin, the British stage and screen actor, is a newcomer to the team. His remarkable resemblance to Edgar Allan Poe made him a shoo-in for the all-important role.

The crew included long-time artistic associates such as sound designer Richard Beggs and costume designer Marjorie Bowers. Cinematographer Milhai Malaimare, Jr., and production manager Adriana Rotaru, whom Coppola first met in Romania, also contributed to *Youth Without Youth* and *Tetro*. Noted composer Osvaldo Golijov provided music for the two earlier films. Newcomers include art director Jimmy DiMarcellis, editor Robert Schafer, and co-composer Dan Deacon.

Making the Film

TWIXT was shot over seven weeks in 2010/2011, within a 70-mile range of Francis Coppola's home in Northern California. The crew was small but sufficient, as was the budget. "I view a small budget as a liberation. In today's movie business, so many people have input that it would be hard to find agreement on a strange personal story like TWIXT."

Executive producer Anahid Nazarian, a Coppola associate since 1981, provides additional background. "We filmed in and around Napa and Lake Counties. The forest scenes and a number of interiors were shot on the Niebaum-Coppola Estate in Rutherford. Francis's own research library was used for the scene where Hall Baltimore researches the murder of the children. V's tomb, where the Pastor bricks her up, is an old wine cellar on the Estate. Francis has a small stage on which we built several sets – the motel room, sheriff's office, and the inside of the clock tower.

"The old Chickering Hotel and the Tavern were filmed at the historic Aetna Springs resort in Pope Valley. We were extremely fortunate to gain access to this spot. Aetna Springs is on the National Register of Historic Places and first welcomed visitors to its mineral springs in the late 1800s. It used to attract Hollywood celebrities and other notables but had fallen into disrepair – so it was perfect for us."

The town of Kelseyville became the film's Swann Valley. "The locals were very accommodating and of course we used many of them as 'extras.' The bottom half of the clock tower – a church –

was also filmed there. The top half with the seven clocks is a visual effect that was added in post-production.

“A very unique location was the Sheriff’s ‘Bat house yard.’ This is an actual working business called “The Woodpecker,” in the town of Nice, run by a man who makes all of the birdhouses and bat houses himself. We didn’t touch a thing there, just filmed it exactly as it was.”

Visual Style

Coppola began creating a distinct visual style for *Youth Without Youth*, refining it for both *Tetro* and *TWIXT*. The ‘look’ of these films is distinctly different from his baroque signature works such as *Apocalypse Now* and *Bram Stoker’s Dracula*. He sees it as being more akin to *The Godfather* trilogy.

“I decided to virtually stop moving the camera. In *TWIXT* it doesn’t move at all except for five pans. I’m using a kind of visual technique that builds the scene with building blocks, on the theory that the audience doesn’t particularly care how the film is shot. So my last three pictures have an absolute economy of camera movement.

“We wanted a special look for the dream sequences, which were shot day-for-night. After some experimentation, we decided to use an almost monochromatic steel-blue moonlight look, adding elements of color such as vivid red or gold. These created an eerie and beautiful night effect.

“For the realistic scenes – the town, library and anything featuring the Sheriff – we went for extremely classic camera work, to contrast with the dream sequences. There’s a bit of a relation to *Rumble Fish* in that I used short lenses and both high and very low angles – the kind of very short, sharp focus attributed to Orson Welles and Greg Toland. However, the visual style of *TWIXT* is much more restrained.

“My feelings about 3D come from watching Abel Gance’s silent film, *Napoleon*. The three-screen technique he called “polyvision” was the precedent for Hollywood’s “Cinerama” of the early 1950s. In *Napoleon*, you almost forget there are three screens because the whole movie is on the center screen, except for the climax.

“Even though I enjoyed *Avatar*, I found the necessity of those glasses a bit tedious. I finally took them off and only put them on again when I realized some good 3D scenes were emerging. I find that when the whole movie is in 3D, you become used to it and it’s not that much of a thrill. So I decided that *TWIXT* would be a normal movie except for a few scenes when the audience would put the glasses on.”

SYNOPSIS

BRIEF SYNOPSIS

A writer with a career in decline arrives in a small town as part of his book tour and gets caught up in a murder mystery involving a young girl. That night in a dream, he is approached by a mysterious young ghost named V. He's unsure of her connection to the murder in the town, but is grateful for the story being handed to him. Ultimately he is led to the truth of the story, surprised to find that the ending has more to do with his own life than he could ever have anticipated.

SYNOPSIS

After arriving in a nondescript town on a book tour, writer Hall Baltimore (VAL KILMER) is immediately caught up in a murder mystery involving a ghostly young girl who calls herself "V" (ELLE FANNING). Drawn into the town's dark past by Sheriff Bobby LaGrange (BRUCE DERN), Hall accompanies him to the morgue where a sheeted figure lies - a stake protruding from her chest. "There's a story in it," promises the Sheriff, proposing a collaboration.

Hall is vulnerable to the Sheriff's entreaties. With his career in decline, his wife (JOANNE WHALLEY) hassling him for money, and his agent (DAVID PAYMER) warning him to stop writing about 'fog on the lake', he needs a good story. Poking around town, he learns that Edgar Allan Poe once visited the old Chickering Hotel. He locates the long-abandoned property where he finds an 1843 plaque dedicated to Poe – one of his literary heroes. "My respects, sir," he murmurs.

At his motel, Hall opens a copy of his first novel, dedicated to his daughter, for whom he endlessly grieves. Later, we learn she lost her life in a boating accident. In a dream that night, he strolls through misty woods where he encounters the impertinent 12-year-old "V." "I hate my teeth," she says, baring them to show gleaming braces. He reassures her regarding her appearance and as night falls they come to the Chickering Hotel – now improbably open. The Proprietress, Ruth (LISA BIALES) bids them enter but V declines – then disappears.

There's no one in the dining room except Melvin (DON NOVELLO), a clock repairman and custodian of the local church bell tower. "It's hopeless," Melvin grouses, of the bell tower's seven clocks, each showing a different time. "You can't change time, time changes you." Ruth points to a line in the floor marking a grave, under which she says twelve murdered children are buried. The thirteenth got away "because she was damned." Suddenly, Hall notices V's pale face peering through a window.

He goes outside where he witnesses a terrifying sight: the spirits of the murdered children float out of the grave in the cellar, followed by a man carrying a young child. V squabbles with the man, saying "Go away; you know what you did." After a few moments of frolic, the children return to the cellar. "Maybe this is the story I need," Hall thinks. He follows V over a bridge which almost collapses. Rescued by a ghostly Edgar Allan Poe (BEN CHAPLIN), Hall implores him to "show me

the way” before...waking up in his motel room to the sound of his wife’s voice on skype. She threatens to sell his prized first edition of Walt Whitman’s Leaves of Grass if he doesn’t come up with an advance from his agent.

Desperate for a story, Hall begins to research the murder of the twelve children. At the library, he reads old articles, one of which states that the murderer, a Pastor, had spoken of the devil living in the clock tower. He pays a visit to the Sheriff’s home. The yard outside is filled with bizarre wooden novelties including a small model of what the Sheriff calls “an electric chair for vampires.” He reiterates his proposal that they write a book called The Vampire Executions. “Now that will sell!”

Hall returns to his motel where he skypes his agent, requesting an advance for a book to be called ‘The Vampire Executions.’ Sam says “Not without a bulletproof idea.” Hall tries to write but has a tough time getting started. That night, he returns to the Sheriff’s office, sneaking past Deputy Arbus (BRUCE A. MIROGLIO). He tries to peek under the sheet covering the corpse, but a ringing phone awakens the deputy. It’s the Sheriff; he’s waiting for Hall, at his motel. Per Hall’s request, the Sheriff has brought him lots of pills to help him “sleep, per chance to dream.”

In the dream, Hall once again encounters Poe who reveals the story of the murdered children: They were left in the care of a Pastor (ANTHONY FUSCO) who drugged their lemonade and cut their throats. The girl who got away may be hiding among the Goths on the other side of the lake, with Flamingo (ALDEN EHRENREICH), their Baudelaire-quoting leader.

Upon awakening, Baltimore finds a scribbled fax from his agent: “I’m waiting. Where’s the ending!?” Impatient with Hall’s dithering, the Sheriff decides to help him by consulting a Ouija board. Moving the mechanism over the letters, he asks “who killed her.” It stops at the letter “B.” The Sheriff shouts, “It’s those kids across the lake! And their leader, Flamingo!”

On his own, Hall visits the Goth camp. When he meets the notorious Flamingo, he asks about the missing girl. Flamingo says there’s a kid he looks after who has been missing for days. At this moment, the Sheriff pulls up in his truck, lights blazing. He angrily accuses Hall of going behind his back; he thought they were collaborators.

Disregarding the Sheriff, Hall persuades Melvin to take him to the top of the clock tower. There, among the gigantic teeth of turning clockworks, he discovers the body of a girl lying on a gurney, pierced by a stake. “Come with us, Daddy,” she cries. Hall becomes disoriented and falls down the stairs, hitting his head and becoming unconscious.

He dreams he is with Poe again. Poe leads him through a bizarre scene where the Pastor and the children make lemonade. V sees a bottle of poison and tries to stop the kids from drinking the lemonade. The Pastor grabs her, but she runs away and is rescued by Flamingo, on his motorcycle.

Next morning, a furious Sheriff wakes up Hall at his motel. He holds a trade magazine which reports that Hall received a \$10,000 advance for a book to be titled 'The Vampire Executions.' He demands half the sum. Hall makes feeble excuses and the Sheriff goes berserk, ranting about evil sluts and the kids across the lake. Hall looks at him in disbelief – and then realization. The Sheriff grabs a birdhouse and knocks Hall out.

Hall's dream leads him once again to Poe, who empathizes with his grief. Poe reveals his own story concerning the little ghost of V, Virginia, his wife, who was the inspiration for his tales. After Virginia died, he found solace by pouring his grief into poems and short stories. Hall confesses aloud his own shame and guilt about the loss of his daughter. "I should've been there," he sobs. Poe tells him: "You are the ending you seek. It's time to face the truth."

Waking up on his writing table, blood dripping from his head, Hall staggers to the Sheriff's office. He finds the Deputy on a gurney, dead, and the Sheriff hanging from the ceiling with a note pinned on him, written in blood, saying "GUILTY". Entering the morgue, he removes the sheet. The pale girl lying there appears to be V but murmurs "Help me, Daddy." He pulls out the stake, releasing a torrent of blood. V gets off the gurney and moves toward him, her teeth growing, her braces popping off. She lunges at him...

Hall meets with his agent who holds up the new book. "You delivered the goods," the agent says, "Hall Baltimore, master of witchcraft no more." The writer smiles, "never more."

DIRECTOR'S STATEMENT - FRANCIS FORD COPPOLA

At this point in my life, I think of any film I undertake as having three requirements: it must be an original story, must have some personal element, and must be self-financed. Beginning in reverse, the self-financing forces the budget to be limited and there's no producer, distributor, or financier to weigh in with; the personal focus means in the end I might learn something about myself; and having to write an original story means that I won't take the shortcut of starting with a book or otherwise adapt anything someone else worked out.

These three self-imposed requirements mean that I'm always looking for a way that I can afford to self-finance, be it going off to a distant country where my few dollars might have more exchange value, and where I can interact with some cultural tradition other than my own. Usually it's a place where there's a great artistic past -- theater, music, and fine art or cinema, so there will be actors, collaborators, and crew already there. Of course having to write an original story is daunting; starting from scratch always is, and the personal focus means that the great effort that goes into making a film will give me some further understanding about myself and my times.

So it happened that a year or so ago, I was in Istanbul in Turkey, trying to see if that might be a city I could make a film in. While out for dinner with a young lawyer who was advising me on work conditions there, her sister arrived and I had a great time involving the consumption of 'raki,' the traditional liquor. That night, under its influence, I had a particularly vivid dream -- and during the dream kept thinking: 'This is a gift, I'm being given a scary story in this dream.' Furthermore, the setting of the dream was not unlike the American tradition of stories I loved by Nathaniel Hawthorne and Edgar Allan Poe. Suddenly the call to prayer poured in from a nearby mosque, nearly knocking me out of bed and I thought, 'Oh no, I've got to sleep -- I've got to get to the ending.' Of course I never was able to get back to that dream, but at least I was able to dictate the fragment of it into a recorder. That was the germ of the story that became TWIXT.

So many things about me started to be clear in the main character of Hall Baltimore: the fact that I began my career with horror stories (as a protege of Roger Corman), that most of my career I felt myself in a long extended decline (while at the same time I was inexplicably rising toward success), and that I loved the American Gothic tradition. With the added incentive that I could find locations and a way to make the film at home in Northern California, this convinced me to try to find the 'ending' that had eluded me that night in Istanbul. Who the character of V., the little ghost of my dream was, or what she meant, eluded me at first. But as I continued the search for an ending, as does the character played by Val Kilmer, I realized that we are all haunted by this ghost. Is she what we lose in our lives, is she beauty, is she truth, or fragile youth itself? I didn't know until the ending was forced upon me, as the learned gentleman who guided me through the dream told me, 'You are the ending you seek,' and when I understood, I was left in tears.

TWIXT is one part Gothic romance, one part personal film, and one part the kind of horror film that I began my career with.

CAST BIOGRAPHIES

VAL KILMER

Hall Baltimore

Val Kilmer is one of the most prolific actors of his generation. From his more recent work as a detective in Werner Herzog's *Bad Lieutenant*, to his work with Oliver Stone in *The Doors*, and Michael Mann in *Heat*, to his early work with Tony Scott in *Top Gun*, Kilmer has worked with many of film's most respected directors and actors. He adds to this list two new impressive films: *Twixt*, with Bruce Dern and Elle Fanning directed by Francis Ford Coppola and *Lotus Community Center*, directed by Harmony Korine.

The youngest student ever admitted to the drama department at Juilliard, Kilmer made his feature debut in the comedy *Top Secret*, which he followed up with *Real Genius* and his breakout role as the Iceman in Tony Scott's *Top Gun*, opposite Tom Cruise. Kilmer's other memorable roles include Jim Morrison in Oliver Stone's *The Doors*, the title character in *Batman Forever*, Doc Holliday in *Tombstone* and Simon Templar in *The Saint*. His other starring roles include Michael Mann's *Heat*, with Robert De Niro and Al Pacino; Tony Scott's *True Romance*; David Mamet's *Spartan*, Ron Howard's *Willow*; *At First Sight*; and *Thunderheart*. He won the 2003 Prism Award for his work in *The Salton Sea*, and appeared in the 3-D epic *Wings of Courage*, as well as voicing the character of Moses in the animated film *The Prince of Egypt*. Kilmer's films also include Oliver Stone's *Alexander*, Renny Harlin's *Mindhunters*, the animated feature *Delgo*, Ron Howard's *The Missing* and James Cox' *Wonderland*.

When Kilmer was at Juilliard, he co-wrote the play *How it all Began*, based on the true story of a West German radical. The play was directed by Des McAnuff and produced by Joseph Papp for the Public Theatre. He made his Broadway debut in the 1983 production of *Slab Boys*, with Sean Penn and Kevin Bacon. He also appeared in Papp's Delacorte Theatre production of *Henry IV: Part One, As You Like It*, the title role of Hamlet and *'Tis Pity She's A Whore*, also at Papp's Public Theatre. He starred in the Max Azria produced musical *The Ten Commandments* as Moses at the Kodak Theater in Los Angeles. In 2005, he starred on London's West End at the Playhouse Theater in Andrew Rattenbury's adaptation of *The Postman Always Rings Twice* as Frank Chambers, the drifter played by Jack Nicholson in the 1981 film version.

BRUCE DERN

Sheriff Bobby LaGrange

Bruce Dern's tremendous career is made up of playing both modern day heroes and legendary villains. Through decades of critically acclaimed performances, Bruce has acquired the reputation of being one of the most talented and prolific actors of his generation.

A celebrated stage actor, Bruce was trained by famed director Elia Kazan at The Actor's Studio and made his film debut in Kazan's *Wild River* (1960). In the 1960's, Bruce also found success as a distinguished television actor. He appeared regularly in contemporary Western TV-series as well as Alfred Hitchcock's television series. Hitchcock was such a fan of Bruce, he cast him in both *Marnie* and, *Family Plot* (Hitchcock's final film).

During the 1960's, Bruce went on to work with director Roger Corman and appeared in several of his classic and decade defining films including *Wild Angels*. He received critical success for films such as *They Shoot Horses, Don't They?* and *Drive, He Said* and went down in history for his role as Long Hair in *The Cowboys* in which he became the first man ever to kill John Wayne.

Bruce went on to star in such classic films as *The King of Marvin Gardens* with Jack Nicholson and Ellen Burstyn as well as playing Tom Buchanan in *The Great Gatsby* (for which he received a Golden Globe nomination). It was his brilliant and powerful performance in Hal Ashby's *Coming Home* that earned him both an Academy Award and Golden Globe nomination.

Bruce co-starred with Charlize Theron in *Monster*, one of the most critically acclaimed independent films of all time, and he can currently be seen on the HBO series *Big Love*. Other credits include: *Hush...Hush*, *Sweet Charlotte* with Bette Davis, Douglas Trumbull's *Silent Running*, Michael Ritchie's *Smile*, *Middle Age Crazy* with Anne Margaret, Jason Miller's *That Championship Season*, *Tattoo* with Maude Adams, *The 'Burbs* with Tom Hanks, *The Haunting* with Catherine Zeta Jones, Billy Bob Thornton's *All The Pretty Horses*, Bob Dylan's *Masked and Anonymous*, *Down in the Valley* with Edward Norton, *Astronaut Farmer* with Billy Bob Thornton, *The Cake Eaters* with Kristin Steward and many, many more.

ELLE FANNING

"V" (VIRGINIA)

Energetic, lively and bright are just a few words that describe Elle Fanning. Elle made her feature film debut in 2001 at the young age of two when she co-starred as a "Young Lucy" in New Line Cinema's *I Am Sam*. Since then she has starred in more than 10 films and numerous episodes of television.

Last year, Elle starred alongside Stephen Dorff in Sofia Coppola's latest film *Somewhere*. The film follows a father and his daughter as he is forced to re-examine his life due to her unexpected visit. The film won the 2010 Venice Film Festival's Golden Lion Award. It has also been named one of the top 10 independent films of the year by the National Board of Review. Elle was nominated for a Critics' Choice Award for her performance in the film as well as being named Female Actress of the Year by the Young Hollywood Awards.

Elle was most recently be seen in *Super 8*, directed by J.J. Abrams and produced by Steven Spielberg. Elle just finished production on Fox's *We Bought A Zoo* for director Cameron Crowe. She stars opposite Matt Damon and Scarlett Johansson.

BEN CHAPLIN

Edgar Allan Poe

Acclaimed British actor Ben Chaplin was born in London, and attended the Guildhall School of Music and Drama. He made his film debut with a small part as a footman in the Merchant Ivory period drama *The Remains of the Day*. After a breakthrough playing a social misfit in the film *Feast of July* (1995) and a show-stopping, offbeat role in the BBC TV series *Game On*, Ben was introduced to American audiences in the hit 1996 comedy *The Truth About Cats and Dogs*, co-starring Uma Thurman and Janeane Garofalo. Returning to the London stage, he earned winning reviews and an Olivier Award nomination for his compelling portrayal of Tom Wingfield in *The Glass Menagerie*.

In choosing his film and stage roles, Ben's emphasis has always been on risk-taking and quality rather than mainstream films. These includes the role of Private Bell in Terrence Malick's *The Thin Red Line* and *The New World*, *Birthday Girl*, *Murder by Numbers*, and *Me and Orson Welles*. On the stage, Ben made his Broadway debut in *The Retreat From Moscow*, for which he earned a Tony nomination for Best Actor.

JOANNE WHALLEY

Denise

Joanne Whalley was born in Manchester, England and became interested in acting at an early age appearing in small television roles. After moving to London, she worked at the Royal Court Theater, appearing in several productions, and had the great good fortune of being directed by Max Stafford Clark, Bill Gaskill and Danny Boyle.

Joanne's television work continued and she was involved in the landmark British series, *Edge of Darkness* and Dennis Potter's *The Singing Detective*. She also played Mary Bell in the BBC film about the murder case which had so shocked the country, *Will You Love Me Tomorrow*.

Her first American film was *Willow*, for George Lucas directed by Ron Howard, as Princess Sorcha, followed by the Noir like *Kill Me Again* for John Dahl, *Navy Seals* with Charlie Sheen, *Shattered* with Tom Berenger, *The Guilty* with Bill Pullman, and *The Man who Knew Too Little* with Bill Murray. She has also played Scarlett O'Hara and Jackie Kennedy on American television.

She is currently playing Vannozza in *The Borgias*, Neil Jordan's television series for Showtime about the Borgia family, opposite Jeremy Irons.

DAVID PAYMER

Sam

Well known for his varied characterizations, David Paymer has appeared in more than 50 motion pictures. He earned Academy Award and Golden Globe nominations for his critically acclaimed performance as Billy Crystal's put-upon brother in *Mr. Saturday Night*. The versatile Paymer launched his acting career in the hit show *Grease* on Broadway starring Peter Gallagher. He made his feature film debut in the classic comedy *The In-Laws*, directed by Arthur Hiller.

His other film credits include Steven Soderbergh's *Ocean's Thirteen*, Rob Reiner's *The American President* and *Alex & Emma*, the Weitz brothers' *In Good Company*, David Mamet's *State and Main*, *Spartan*, and *Redbelt*, Norman Jewison's *The Hurricane*, Lawrence Kasdan's *Mumford*, Steven Spielberg's *Amistad*, Harold Becker's *City Hall*, Oliver Stone's *Nixon*, Barry Sonnenfeld's *Get Shorty*, Robert Redford's *Quiz Show*, Steven Zaillian's *Searching for Bobby Fischer*, and Ron Underwood's *Heart and Souls* and *City Slickers*, among others.

On the small screen, Paymer earned a Golden Globe nomination for Best Supporting Actor for his role in the HBO movie about the Lindbergh kidnapping, *Crime of the Century*, directed by Mark Rydell. He was also seen in the award-winning HBO movie *Warm Springs*, with Kenneth Branagh and Kathy Bates. He is currently filming the feature film *The Five Year Engagement*, re-teaming with Jason Segel, and opposite both he and Emily Blunt.

ANTHONY FUSCO

Pastor Allan Floyd

Anthony Fusco was born in New York City, and moved to Marin County in Northern California at the age of 12. Son of famed photojournalist Paul Fusco and author Patricia Fusco, he studied acting at The College Of Marin before gaining admittance to the Julliard School from which he graduated in 1983.

Anthony's acting career has largely been devoted to the stage, with stints on Broadway, including *The Real Thing*, directed by Mike Nichols, and *The Real Inspector Hound*, (both by Tom Stoppard). He returned to the Bay Area in 1999, where he soon established himself as one of the region's most respected and in-demand actors, becoming an associate artist and core acting company member of San Francisco's American Conservatory Theater. His dozens of stage credits at A.C.T. and elsewhere include: *Clybourne Park* by Bruce Norris, Edward Albee's *At Home At the Zoo*, Harold Pinter's *The Homecoming*, *Hedda Gabler* by Henrik Ibsen, Anton Chekhov's *The Three Sisters*, David Mamet's *November*, Shaw's *Arms and the Man*, and numerous plays by Shakespeare, including starring roles in *The Tempest*, *King Lear*, *As You Like It*, *The Merry Wives of Windsor*, and *A Midsummer Night's Dream*.

Film credits include *True Colors*, *Highlander*, and Robert Redford's *Quiz Show*. Television appearances include guest-starring roles on *Law & Order*, *LA Law*, *Trinity*, and *The Wright Verdicts*.

ALDEN EHRENREICH

Flamingo

Alden Ehrenreich was discovered by Steven Spielberg at the age of 13, when he appeared in a short video made for a mutual family friend's Bar Mitzvah. Through that connection he was introduced to Francis Ford Coppola, who picked him to be the lead in his 2009 film *Tetro*, for which he received rave reviews. Subsequently, Alden ended up being part of the final three actors who were considered for the lead in *Spiderman*. In between films, Alden is focused on being a full-time student at NYU.

BRUCE A. MIROGLIO

Deputy Arbus

Bruce Miroglio is by profession one of the most effective and successful litigators in Northern California. Prevailing in a number of high profile cases, Bruce has appeared on local and national news, including CNN. He entered private practice after serving as Deputy District Attorney for Solano County. TWIXT is his first film.

DON NOVELLO

Melvin

Don Novello has appeared in four previous Francis Ford Coppola films: *The Godfather Part III*, *Tucker*, *New York Stories*, and *Jack*. Other film roles include *Head Office*, *Touch*, *The Scalper*, *Casper*, *Factory Girl*, and the voice of Vinny Santorini in Disney's *Atlantis*. He appeared on Broadway in *Gilda Radner* and in the film version as Father Guido Sarducci, the role he is best known for, from *Saturday Night Live*. He has recorded comedy albums and cable specials and written four books, including the best selling *The Lazlo Letters*, now in its 26th printing with over 280,000 copies in print.

LISA BIALES

Ruth

A native of Ohio, Lisa grew up in a musical family and started her career as a performing songwriter at the age of thirteen. She has independently released six albums of music under her own Big Song Music label and is heard on radio stations around the world. A graduate of Ohio University with Master's in Theater, Lisa makes her film debut in TWIXT.

THE FILMMAKERS

FRANCIS FORD COPPOLA

Director, Producer, Screenwriter

Having lived a colorful, turbulent life, replete with triumphs and calamities, Francis Coppola now returns full circle to the aspirations of his younger self: writing and directing personally meaningful films.

One of the most honored film artists of his or any generation, Coppola has also endured crushing defeat and heart-rending sorrow. His cornucopia of honors overflows with Oscars, Globes, Palmes, and Writers and Director's Guild awards—yet he also knows what it feels like when a dream shatters. In 1983, he gave up Zoetrope Studios, the Hollywood-based workplace he hoped would lead American filmmaking into a technologically vibrant 21st century. The ensuing financial hardships led to years of “work for hire” —the disdainful, legal term for those who serve at the pleasure of others. For a proud and independent soul, this meant directing films in the corporate sphere, over which he had no rights of ownership. He chose projects which piqued his imagination, even as he paid off debts and built alternative businesses to provide enduring financial security for his family and himself.

But after the dawning of a new century, having met these challenges, Coppola once again made an unorthodox choice: to regain expressive freedom by returning to the ethos of his early years—making movies of modest budget, far from a Hollywood sound stage, with a small crew and actors who are passionately committed.

Born April 7, 1939 in Detroit, Coppola is descended from musically-gifted Southern Italians who immigrated to New York in the early 20th century. His maternal grandfather, Francesco Pennino, was a songwriter, and his father, Carmine, first flute for the NBC Symphony under Toscanini and an Academy Award winning composer. He himself plays the tuba and string bass modestly and might have gone on to a career in music were it not for a bout of polio when he was nine, which kept him bedridden for well over a year. During his confinement, he developed an interest in comic books, puppetry and ventriloquism and started making 8mm movies when he was back on his feet. He lost momentum during his teen years as his family moved from place to place to accommodate his father's employment. But he found kindred spirits at Great Neck High School and again at Hofstra University where his stellar contributions to theatre arts brought him the school's highest honor, the Beckerman Award. After graduating in 1959 with a B.A. in Theatre Arts, he enrolled at UCLA for graduate work in film.

Coppola's unerring instinct for career-building led to an apprenticeship at Roger Corman's New World Pictures. After varied stints on low-budget genre pictures, Corman allowed him to direct a film from his own screenplay, *Dementia 13*. It was during this period that he met Eleanor Neil, whom he would later marry.

In 1962, Coppola's student screenplay *Pilma Pilma* won the Samuel Goldwyn Award at UCLA, after which he began his professional career in earnest. His adaptations of *Reflections in a Golden Eye*, *This Property Is Condemned*, and *Is Paris Burning?* were produced, making him a much-in-demand screenwriter. He also wrote a script about George Patton. In 1970, *Patton* won 7 Academy Awards including Best Picture, Best Actor, and gave Coppola his first Oscar, for Best Adapted Screenplay, shared with Edmund H. North.

His second film, *You're a Big Boy Now* (1966), served as his MFA thesis and marked his first appearance at the Cannes Film Festival, where he would later enjoy acclaim, twice winning the Palme d'Or (*The Conversation*, 1972; *Apocalypse Now*, 1979). He directed Fred Astaire and Petula Clark in *Finian's Rainbow*, adapted from the Broadway musical, followed by an original work, *The Rain People*. As the 1960s wound down, Coppola made two momentous decisions. By now the father of two sons, Gian-Carlo and Roman, he relocated his family to San Francisco, where he founded with George Lucas an independent production company, American Zoetrope. Lucas's first two features, *THX 1138* (1971) and *American Graffiti* (1973) were produced under its aegis. But the company was high maintenance, and in 1970 Coppola was persuaded to direct a gangster picture based upon a best-selling novel by Mario Puzo, *The Godfather*. His battles with Paramount executives are by now the stuff of legend. *The Godfather* created a sensation upon release, altering the course of his career. Its equally successful follow-up, *The Godfather, Part II*, is credited with starting an industry-wide trend by making sequels respectable—and immensely profitable. *The Godfather, Part III* (1990), made almost 20 years later, continued the tradition.

In between the two gangster epics, Coppola made *The Conversation* (1974) from his original screenplay. It is an off-beat quasi-thriller about wiretapping and responsibility which endures as one of his most admired and influential pictures. It won the Palme d'Or at the Cannes Film Festival.

In 1976, Coppola began *Apocalypse Now*, financing the Vietnam War epic himself. Almost everything that could go wrong did: star Martin Sheen suffered a heart attack; co-star Marlon Brando showed up grotesquely overweight; a typhoon destroyed the sets. Shooting stopped, then re-started, and the budget skyrocketed, delaying the film's release until 1979. Stylistically, *Apocalypse Now* was so unusual, especially for a war film, that critics were divided. Nonetheless, its box office was entirely respectable and, over time, hugely successful. *Apocalypse Now* has come to occupy a very special place in the annals of American movie-making, influencing two generations of directors across the globe.

The 1980s brought about a radical change in Coppola's career parabola. Desiring more independence as well as an electronically modern filmmaking facility, he bought Hollywood General Studios on Las Palmas and renamed it "Zoetrope Studios." Production immediately began on *Hammett*, directed by Wim Wenders, and soon thereafter on *One From the Heart*, an innovative musical. But cost overruns and public squabbles with distributors incited an avalanche

of negative publicity which deleteriously affected reception to each film. Coppola then made two Oklahoma-based youth pictures, *The Outsiders* and *Rumble Fish*. Though *The Outsiders* enjoyed considerable commercial success, it wasn't enough to pay the bills of the studio. Ownership of the facility passed into the hands of creditors, and Coppola returned to northern California.

The second half of the 1980s constituted a period of evaluation and regeneration. Coppola and Eleanor found solace by helping to raise their late son's daughter, Gian-Carla. Their Napa Valley winery was expanded, and Coppola directed four features. As a new decade commenced, Coppola was in the spotlight once again: *The Godfather, Part III* (1990) garnered 7 Oscar nominations, including Best Director. *Dracula* (1992) snared 4 Oscar nominations, winning for Best Costume Design, Sound Effects Editing and Makeup. *The Rainmaker*, starring Matt Damon, introduced him to the new generation of actors and had healthy returns at the box office.

Now Coppola was ready to make his dream project, *Megalopolis*, based upon his original screenplay. It was an optimistic, even idealistic, story about the creation of a modern-day utopia in the middle of New York City, ambitious in both subject matter and scope. It would require stars and outside financing. Though the script wasn't quite ready, he was eager to do some preliminary shooting and was in Brooklyn with a cameraman in the summer of 2001 when the Twin Towers were struck. "All of a sudden, the world was eating itself up," he recalls. The new dystopian reality would require extensive rewriting of *Megalopolis*. This he stoically undertook without ever being quite satisfied. Too, he was discouraged by the ever-changing movie business which relegated drama to the small screen.

Coppola was perplexed and uncertain of direction until, in 2005, he read *Youth Without Youth*, an allegory about an aging professor who becomes young again thanks to a bolt of lightning. His spirits soared. "I can make *this*," he said. And he did, fulfilling the desire he had always had to make original, personal films. *Youth Without Youth* was followed by *Tetro*, a story inspired by his own family. His most recent film, *TWIXT*, is the third film he has made following the requirements he has set for himself: original story, minimum budget, and personal element.

MIHAI MALAIMARE, JR.
Director of Photography

Being selected by a renowned filmmaker to photograph his new movie is the equivalent of hitting the jackpot, but such was Mihai Malaimare's good fortune in 2005 when Francis Coppola came to Romania to prepare *Youth Without Youth*. After auditioning about a dozen cinematographers, Coppola chose the 30-year-old. "I liked the fact that Mihai was so young, had a wonderful personality, and was tremendously talented."

It was a daunting assignment. Coppola planned to use his own camera, a Sony F900, and while Malamaire had digitally shot commercials and videos, all his features had been on film. This didn't faze Coppola who simply sent him for additional training to Sony's Los Angeles facility. Everything

worked out well. The proof of Coppola's sagacity is right on the screen, and the young Romanian was nominated for an Independent Spirit Award for Best Cinematography.

Malaimare's growing up years were quite special. Just ten years old when his mother passed away, he became exceptionally close to his father, an actor and mime who worked throughout Europe. His earliest memories are from watching his father rehearse, act and teach at Bucharest's National Theatre. At age 15, after being gifted with a video camera, he found his own passion. He recorded family life and made short films, and finally told his father that, without a doubt, he wanted to become a cinematographer. He then enrolled in an after-school program for still photography. Fully equipped with Russian cameras and chemicals, and taught by experts, the class was an ideal training ground and remains an influence on his filming style. "I traveled with my father pretty much all over Europe, shooting rehearsals and helping him."

In 1996, Malaimare entered Romania's University of Theatre and Film to study cinematography. In his fourth year, he took a small crew of still photographers to a remote village where they took pictures of its rural inhabitants, developing and printing them in the river at night, and giving them to the subjects the next day. Malaimare describes it as "an amazing experience because many of these folks had never seen a picture of themselves." He made a documentary of the experience, which was broadcast on television.

He then began working professionally, winning a Romanian Film Union Award on his very first effort, Ioan Carmazan's *Lotus*. He next shot two short films, Constantin Popescu's *The Apartment* (2004) and *A Lineman's Cabin* (2005), which won awards in their category at Venice's Circuito Off. In 2004, he completed his second feature, Geo Saizescu's *Pacala se Intoarce*.

Following *Youth Without Youth*, Malaimare continued his work with Coppola, shooting *Tetro*, which was filmed in black and white, with some scenes in color. The film garnered unanimous high praise by critics for its stunning photography, and the consensus was, as Mick LaSalle of the San Francisco Chronicle wrote, that *Tetro* was "the most beautiful-looking movie you'll see all year."

Malaimare recently finished shooting Paul Thomas Anderson's new film *The Master*, starring Joaquin Phoenix and Philip Seymour Hoffman.

OSVALDO GOLIJOV

Composer

Oswaldo Golijov, recipient of a 2003 MacArthur Fellowship, is one of the most renowned modern composers in the world, and has composed original music for Yo-Yo Ma and Dawn Upshaw, among others. *Twixt* is his third film score for Coppola, following *Youth Without Youth* and *Tetro*.

Golijov took the music world by storm at the 2000 European Music Festival with *St. Mark Passion*, an original work commemorating the 250th anniversary of J.S. Bach's death. A subsequent CD of this performance received Grammy and Latin Grammy nominations in 2002.

The composer calls his work with Coppola "an amazing dream." "Francis's knowledge of the repertory is breathtaking. He has a refined ear and immense curiosity, and is ready to carry things to their final consequences, without fear." Coppola says, "I was attracted to his consummate musicianship and classical training, and as well as sense of modern life, clashing cultures and the integration of past and present into a generous musical canvas."

The volatile and category-defying "canvas" to which Coppola refers is the happy result of both genes and environment. Born to musically adventurous parents in La Plata, Argentina, Golijov grew up in an Eastern European Jewish household surrounded by chamber classical music, Jewish liturgical and klezmer music, *and* the new tango of Astor Piazzolla. Golijov studied at a local conservatory before moving to Israel in 1983. He came to the United States in 1986, earning a Ph.D. at the University of Pennsylvania and becoming a fellow at Tanglewood. He presently teaches at the College of the Holy Cross in Worcester, Massachusetts and is also on the faculty of the Boston Conservatory.

In the early 1990s, Golijov began working closely with two string quartets, the St. Lawrence and the Kronos, each of which has since released multiple recordings of his compositions (see below). He has also composed several works for soprano Dawn Upshaw whose voice, he says, inspires him. Among these are the opera *Ainadamar*, the cycle *Ayre*, and *Three Songs for Soprano and Orchestra*. A recording of *Ainadamar* conducted by close friend Robert Spano of the Atlanta Symphony Orchestra earned two 2007 Grammy awards: best opera recording and best contemporary composition.

Golijov's work includes collaborations with individuals and ensembles as well as commissions and stints as a composer-in-residence. Among his recently-completed projects are *Azul*, a cello concerto for Yo-Yo Ma and the Boston Symphony, and *Rose of the Winds* for the Chicago Symphony, to be premiered by the orchestra with Yo-Yo Ma's Silk Road Ensemble. Future works include a new opera commissioned by the Metropolitan Opera.

DAN DEACON

Composer & performer

Dan Deacon has garnered a reputation in the underground as an intense performer and classic showman. He is a classically trained composer with a Masters degree in electro-acoustic composition. He has performed his music at the Whitney Museum of American Art, the Getty Center, and the Smithsonian. He has composed several works for chamber ensembles including *So Percussion* His most recent album, the dense, sprawling *Bromst* made it on many music critics' "Best of 2009" lists.

ANAHID NAZARIAN
Executive Producer

Anahid Nazarian holds the unique distinction of having worked alongside Francis Coppola for over 30 years. She is involved with many aspects of his filmmaking life. On *Twixt*, she served in multiple capacities as producer and script supervisor. In addition, she edits his screenplays and other writing. Armed with extensive production knowledge, in 2001-2002, she took extended vacation time to produce two independent films, *Pomegranate*, and *Illusion*, starring Kirk Douglas. Both were made for miniscule budgets and “came out nicely,” she says. Coppola was impressed and promoted her to executive producer for *Youth Without Youth*, which she says was “a daunting task trying to get Francis’s vision up on the screen as cheaply as possible.” She served in the same capacity on *Tetro* and *Twixt*.

FRED ROOS
Executive Producer

Over the course of a long and distinguished career, Academy Award-winning producer Fred Roos has been associated with America’s crème de la crème in actors, writers, and directors. A Los Angeles native, he graduated from UCLA Film School and began his career as a casting director. Many of today’s stars can thank Roos for their first—or second, or third—break. Among the films Roos famously cast are *American Graffiti*, *Five Easy Pieces* and *The Godfather*. He served as a casting consultant to George Lucas on *Star Wars* and still ‘keeps his hand in,’ as he puts it.

His astute casting led to a producing partnership with Francis Coppola, which endures until the present, and includes *The Godfather* trilogy as well as other Coppola-helmed pictures like *The Conversation*, *Apocalypse Now*, *One From the Heart*, *The Outsiders*, *Rumble Fish*, and *The Cotton Club*. Roos won the Oscar for *The Godfather, Part II*, and was nominated for *Apocalypse Now* and *The Godfather, Part III*. Roos co-produced Sofia Coppola’s debut film, *The Virgin Suicides* and served as Executive Producer for *Lost in Translation*. His other credits include *The Black Stallion* trilogy and films from the 1970s/80s such as Wim Wenders’ *Hammett*, Barbet Schroeder’s *Barfly*, Agnieszka Holland’s *The Secret Garden* and Jack Nicholson’s *Drive, He Said*.

CREDITS

HALL BALTIMORE	Val Kilmer
BOBBY LAGRANGE	Bruce Dern
V	Elle Fanning
EDGAR ALLAN POE	Ben Chaplin
DENISE	Joanne Whalley
SAM	David Paymer
PASTOR ALLAN FLOYD	Anthony Fusco
FLAMINGO	Alden Ehrenreich
DEPUTY ARBUS	Bruce A. Miroglio
MELVIN	Don Novello
RUTH	Lisa Biales
NARRATOR	Tom Waits
PRODUCER, WRITER & DIRECTOR	Francis Ford Coppola
CINEMATOGRAPHY BY	Mihai Malaimare, Jr.
MUSIC BY	Osvaldo Golijov & Dan Deacon
EXECUTIVE PRODUCERS	Anahid Nazarian & Fred Roos
ASSOCIATE PRODUCERS	Masa Tsuyuki & Josh Griffith
ART DIRECTOR	Jimmy DiMarcellis
COSTUME DESIGNER	Marjorie Bowers
EDITED BY	Robert Schafer, Glen Scantlebury, Kevin N. Bailey
SOUND DESIGN	Richard Beggs
PRODUCTION MANAGER	Adriana Rotaru

A Production of AMERICAN ZOETROPE