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PRETTY PICTURES Production

A BILL CONDON Film

LIAM NEESON
LAURA LINNEY

KINSEY

CHRIS O'DONNELL
PETER SARSGAARD
TIMOTHY HUTTON
JOHN LITHGOW
TIM CURRY
OLIVER PLATT
DYLAN BAKER

Music by CARTER BURWELL
Co-Producer RICHARD GUAY
Costume Designer BRUCE FINLAYSON
Film Editor VIRGINIA KATZ
Production Designed by RICHARD SHERMAN
Director of Photography FREDERICK ELMES, A.S.C.
Executive Producers MICHAEL KUHN
..... FRANCIS FORD COPPOLA
..... BOBBY ROCK
..... KIRK D'AMICO
Produced by GAIL MUTRUX
Written and Directed by BILL CONDON

SYNOPSIS

Academy Award®-winner Bill Condon (GODS AND MONSTERS) turns the microscope on Alfred Kinsey in a portrait of a man driven to uncover the most private secrets of a nation. What begins for Kinsey as a scientific endeavor soon takes on an intensely personal relevance, ultimately becoming an unexpected journey into the mystery of human behavior.

Liam Neeson stars as Kinsey, who in 1948 irrevocably changed American culture with his book Sexual Behavior in the Human Male. Interviewing thousands of people about the most intimate aspects of their lives, Kinsey lifted the weight of secrecy and shame from a society in which sexual practices were mostly hidden. His work sparked one of the most intense cultural debates of the past century – a debate that rages on today.

Using the technique of his own famous sex interviews, KINSEY recounts the scientist's extraordinary journey from obscurity to global fame. Alfred Kinsey grows up the son of an engineering teacher and occasional Sunday school preacher (John Lithgow). Rebelling against the rigid piety of his home life, and drawn to the world of the senses, Kinsey becomes a Harvard-educated zoologist specializing in the study of gall wasps.

After being hired to teach biology at Indiana University, Kinsey meets and marries a witty, free-thinking female student, Clara McMillen (Laura Linney). In the course of his teaching he discovers an astonishing dearth of scientific data on sexual behavior. When students seek him out for advice about sexual concerns and problems, he realizes that no one has done the clinical research that would yield reliable answers to their questions.

Inspired to explore the emotionally charged subject of sex from a strictly scientific point of view, Kinsey recruits a team of researchers, including Clyde Martin (Peter Sarsgaard), Wardell Pomeroy (Chris O'Donnell) and Paul Gebhard (Timothy Hutton). Over time they refine an interviewing technique which helps people to break through shame, fear, and guilt and speak freely about their sexual histories. Kinsey also attempts to create an open sexual environment among the team and their wives, encouraging them to 'swing' years before the sexual revolution of the 1960s.

When Kinsey publishes his Male study in 1948, the press compares the impact to that of the atom bomb. Soon Kinsey graces the cover of every major publication; he becomes the subject of songs and cartoons, editorials and sermons. But as the country enters the more paranoid Cold War era of the 1950s, Kinsey's follow-up study on women is seen as an attack on basic American values. The ensuing outrage and scorn causes Kinsey's benefactors to abandon him, just as his health begins to deteriorate. At the same time, the jealousies and acrimony caused by Kinsey's attempt to create a private sexual utopia threaten to tear apart the research team and expose them to unwelcome scrutiny.

Kinsey spends his last days in a vain attempt to secure funding. He dies in 1956, fearing that his life's work has been a failure. It is only through his contact with a final interview subject that he glimpses the positive effect he has had, and also begins to understand that the basic question of where sex ends and love begins is something that can never be completely answered by science.

KINSEY is written and directed by Bill Condon and stars Liam Neeson, Laura Linney, Chris O'Donnell, Peter Sarsgaard, Timothy Hutton, John Lithgow, Tim Curry, Oliver Platt and Dylan Baker. Gail Mutrux is the producer, with Michael Kuhn, Francis Ford Coppola, Bobby Rock and Kirk D'Amico serving as executive producers. Richard Guay is the co-producer.

THE GENESIS OF KINSEY

On January 5, 1948, American culture was irrevocably changed. That's the day Alfred Kinsey's Sexual Behavior in the Human Male was published by the staid medical publisher, W.B. Saunders – and in a sense, it's the day America started talking about sex. The book became not only a runaway bestseller and media sensation, but the spark that would later ignite the sexual revolution of the 1960s and fuel the increasing sexual tolerance of the ensuing decades. At the time, Kinsey was dubbed the “American Freud” and compared with other great scientific pioneers like Galileo and Darwin.

Before Kinsey's book, one of the most vital elements of human behavior was simply not studied by serious researchers. *Why, he wondered, were people so ignorant and silent about such a major aspect of human existence?* Driven by a fierce curiosity, as well as a deep-seated emotional need, Kinsey opened up a new world of human exploration. After the publication of Kinsey's book, a nation awoke. Yet today, the questions that Kinsey raised – about why and especially how we pursue intimacy – are as controversial, compelling and relevant as ever.

This is why writer-director Bill Condon accepted the challenge posed by producer Gail Mutrux, who had been seeking the right filmmaker to develop the life and times of Alfred C. Kinsey. “Kinsey changed the way America thinks about sex and the way we talk about it, yet as a man he has mostly been forgotten,” explains Condon. “Behind all the breakthroughs and controversy, there was a basic idea that I'm not sure people heard too clearly at the time. Having spent twenty years collecting over a million gall wasps, Kinsey discovered that not one of these tiny creatures was identical to another. He took this biological concept of individual variation and applied it to human sexuality. It was Kinsey who first said that each person's sexual make-up is unique, and that therefore the term ‘normal’ isn't relevant when dealing with human sexuality. There's only ‘common’ or ‘rare.’ It's still a radical notion today.”

The more Condon read about Kinsey, the more he realized that his drive to explore sex in a strictly scientific context also had an extremely personal dimension. In particular, Condon was struck by how these two aspects of Kinsey's psyche were inextricably linked. “A potential pitfall when making a biographical film is the tendency for the personal drama to overshadow the subject's accomplishments,” Condon observes. “An emphasis on private struggles and crises can diminish what caused the figure to merit public attention in the first place. What drew me to Alfred Kinsey was the intimate connection between his personal life and his scientific project.” As with James Whale, the subject of Condon's previous film, GODS AND MONSTERS, “Kinsey's life and work are really one and the same.”

In his lifetime, Kinsey was an extremely controversial figure, and he remains so today. But the filmmakers decided that the only way to approach this story was with a Kinsey-like attitude: utterly frank, inquisitive, and non-judgmental. “I've found that the film acts as a sort of litmus test for one's own ideas

about sexuality,” says Condon. “Kinsey was a very complex man, in some way damaged beyond repair. I thought it was important to present it all, and let people form their own opinions.”

Condon spent over six months doing research, reading oral histories, Kinsey’s own writings, related contemporary material and no less than four biographies, particularly Jonathan Gathorne-Hardy’s acclaimed Sex The Measure of All Things: A Life of Alfred C. Kinsey. As Condon explains, “There’s the official version of Kinsey’s life, which is less interesting, and then there’s the fascinating personal story that Jonathan was able to uncover.”

Condon also went to the Kinsey Institute in Indiana and interviewed scores of people who had known and worked with Kinsey. “One of the people I spoke to was a man named Clarence Tripp, who’d become involved with Kinsey’s project after the Male volume was published,” notes Condon. “Tripp was one of two main photographers Kinsey used for the filmed parts of his research. He was a protégé of Kinsey’s and later became a noted author in his own right. He was forthcoming about everything, full of interesting stories.”

Of Kinsey’s three research team members, Clyde Martin (played by Peter Sarsgaard) and Paul Gebhard (played by Chris O’Donnell) are still alive. “Gebhard’s in his eighties now but absolutely sharp,” says Condon. “He’s a remarkable character. I had to ask him about some delicate things such as the open sex that went on among the team members, how it would happen, what the specifics were – and he was as casual about that as he was about what he’d had for lunch..”

Kinsey’s wife, Clara (“Mac”), died in 1982, but Condon had the chance to meet with two of her granddaughters. “They have such a strong resemblance to her,” he notes, “that I got a wonderful sense of her character through them. She really lives on through the stories they tell.”

When Condon began writing the script he took all the facts and remembrances he had gathered and attempted to mesh them together in a way that would become more than the sum of their parts. Most of all, he wanted to avoid the usual sentimental conventions of the biopic form and create something more dynamic. So just as Kinsey described his famous sexual interviews as “prisms” that revealed a person’s past, Condon designed his film to act as a prism, reflecting the many facets of a man as well as the shifting sexual attitudes of a society.

“To me, one of the most remarkable things about Kinsey is that he had a genius for getting people to open up about the most intimate aspects of their lives,” explains Condon. “So I thought it might be interesting to use this interviewing technique as a way into Kinsey’s personal biography.” For Condon, **KINSEY** soon became what he calls “the ultimate talking heads movie. After all, that was his great accomplishment - sitting opposite people in a one-on-one setting and getting them to talk.”

When Bill Condon’s first draft came in, producer Gail Mutrux was thrilled by how he had resolved a complex life into a compact and entertaining experience. Mutrux had previously worked on such

acclaimed biographically-based films as QUIZ SHOW and DONNIE BRASCO, so she already understood the type of nuanced approach necessary to turn real lives into movie experiences. “I loved that Bill’s script presents a man who was so vital to American culture in a very even-handed way,” she comments. “What’s wonderful and rare about it is that the story doesn’t make any final judgment about Kinsey or his work, but simply presents his life, and what was happening around him, letting the audience come away with their own feelings about the man and his effect on the world.”

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WHO WAS ALFRED C. KINSEY?: A PRIMER ON HIS LIFE AND TIMES

Alfred Charles Kinsey, whose name would become synonymous with sex, was born in 1894, in the midst of a Victorian America that kept all talk, and often even thoughts, of the body and its desires under strict lock and key. His father, a stern Methodist and Sunday school teacher, as well as an engineer, taught Kinsey that a sexualized modern society would inexorably lead to the downfall of human morality. Though his father wished him to follow in his footsteps, Kinsey was from the start a free spirit and rebel. Against his father's demands, he attended Bowdoin College to study biology and psychology, graduating *magna cum laude* in 1916, then received a Doctor of Science degree in taxonomy from Harvard. In August 1920, Kinsey came to Indiana University as an assistant professor of zoology, but few could have foreseen the sharp turn he would take when he began to study what he called "the human animal."

Kinsey made his mark early on with his research in taxonomy and evolution. During the first 20 years of his career, he became the world's foremost expert on the gall wasp, a non-stinging insect about the size of an ant. He amassed the world's largest collection of the insect, still held today by the American Museum of Natural History.

At Indiana, Kinsey met Clara Bracken McMillen, a bright chemistry student and fellow free spirit who shared his interest in insect evolution, and with whom he fell in love and quickly married. Then, in 1938, in response to student demands for realistic sex education, Kinsey began to teach a marriage course, which, despite the mild name, focused daringly on the sexual aspects of partnership. The classes became hugely popular and students began to ask Kinsey for sexual advice. Unable to answer many of their urgent questions and concerns, and still reeling from his own confusion about sex, Kinsey realized that very little was known about human sexual behavior.

Applying the same type of fervor that he had to his entomological research of gall wasps, Kinsey devoted himself to studying human sexuality, pioneering a field that was essentially absent in America. Kinsey assembled a research team to take "sex histories," elaborate interviews that aimed to get to the root of what people were doing in their bedrooms. By the mid 1940s, he had opened the Institute for Sex Research (since renamed the Kinsey Institute) on Indiana University's campus and started compiling the data for a book, funded by the prestigious Rockefeller Foundation.

Kinsey began by collecting the sex histories of his students, then his colleagues, then as many people as he could convince to take part in the study in places ranging from gay bars to suburban neighborhoods, hoping to compile as diverse a sampling as possible. Through a process of investigation, Kinsey developed a unique questionnaire and interviewing technique that addressed more than 200 different types of sexual behavior. His researchers were trained to be friendly, easy-going and completely indifferent to what they heard, no matter how shocking or surprising. This allowed for the participants in

the study to share their most intimate secrets. Once the interviews were completed, the compiled data was crunched on an early-era computer.

1948 saw the publication of Kinsey's Sexual Behavior in the Human Male, which sold out its first printing of 25,000 in days. Within months, the book had sold over 200,000 copies, a seemingly impossible achievement for an academic tome. It was translated into eight languages, demonstrating the worldwide hunger for sexual information. The book's revelations were myriad. Kinsey's research suggested that between 67 and 98 percent of men had sex before they were married depending on social class, that 50 percent of husbands had extramarital affairs, that 92 percent of men admitted to masturbating, and that 37 percent of American males had at least one homosexual experience.

The response was a mix of shock, exasperation and celebration at the release of this long-hidden information. The always bow-tied professor quickly became a household name and legend. His wife, Clara, also made the media rounds, memorably telling *McCall's* magazine that her husband's work represented "an unvoiced plea for tolerance."

Five years later, Kinsey published the companion volume Sexual Behavior in the Human Female, which reported similar results. This time the reaction was entirely different. Whereas the book about male behavior was mostly lauded, the book about women was widely attacked. It seemed that America wasn't ready for Kinsey's finding that 62 percent of women reported masturbating, nearly 50 percent of women had engaged in premarital sex and 26 percent acknowledged extramarital affairs, among other bombshells. These were, after all, America's mothers and mothers-to-be circa 1953.

Consequently, Kinsey became a scientific and cultural pariah. The Reverend Billy Graham preached against his effect on moral purity. Congressional investigators, in what was then the McCarthy Era, suggested he may have been influenced by Communists and part of a plot to weaken American values. The Rockefeller Foundation dropped its support of Kinsey and he lost his vital academic grants. The battles took their toll on him, and in August of 1956, Kinsey died of a heart attack.

Had he survived, he would have lived to see, a decade later, William Masters and Virginia Johnson publish their own landmark study Human Sexual Response (1966), which further redefined sexuality as a healthy human trait of complex individuality. By the late 1960s and early 1970s, America was awakened to the sexual revolution, with millions of high school and college students attending the sexual education courses that Kinsey had pioneered decades earlier.

Today, remarkably, the controversy over Kinsey and his reports rages on, impacting debate over major issues at stake in American society, from sex education to gay rights. In this heated atmosphere, Kinsey's studies, and the man himself, still come under attack. One of the most contentious aspects of Kinsey's history is the accusation that he might have been involved in illegal sexual research on children. The truth is that absolutely no evidence of this exists. John Bancroft, the Director of the Kinsey Institute,

has said: “From my first day as Director of the Institute in 1995, I was confronted by such allegations and the need to rebut them. Kinsey never carried out experiments on the sexual responses of children; neither did he employ or train anyone else to do so for him.”

However, as depicted in the film, Kinsey did interview pedophiles in his effort to obtain information on an aspect of human sexuality that had previously been ignored. The apparent source of much of his published data was a man who had kept detailed notes on an extensive number of sexual encounters, some of them with children. Today, there is much deliberation by fellow scientists and historians over the validity and scientific value of this data, but Kinsey was forthcoming about where the controversial information came from and his own views of why he chose to use it.

Kinsey's reports and techniques remain a lightning rod attracting storms of debate. A small but vocal group of conservative activists use Kinsey and his legacy as scapegoats in their attempts to block the funding of sex education programs and important sex studies. Because Kinsey ushered in a new era of sexual awareness, he is seen by opponents as representing all that is morally corrupt in contemporary society. Grants for recent academic studies, including research with profound implications for public health, have been threatened, with Kinsey's name being used to justify the opposition.

As of yet, no one has repeated Kinsey's extraordinary research on such a broad scale, or shown that his main conclusions were wrong. Meanwhile, the institute he founded at Indiana University, renamed the Kinsey Institute for Research in Sex, Gender and Reproduction (www.indiana.edu/~kinsey), continues to carry out scientific study in a field that might not exist at all without Kinsey.

TIME LINE

1894, June 23	Alfred Charles Kinsey born Hoboken, New Jersey
1898, October 2	Clara Bracken McMillen born Brookville, Indiana
1912	Kinsey valedictorian of his class of 1912, Columbia High School; begins engineering studies at Stevens Institute
1913	Kinsey one of only 77 Eagle Scouts in US
1914-1916	Kinsey leaves Stevens Institute for Bowdoin College, studying biology and psychology; graduates <i>magna cum laude</i>
1917	Kinsey makes first field trip to collect gall wasps [American Cynipidae]
1919, September	Kinsey is awarded a Sc.D. in taxonomy from Harvard University
1920, August	Kinsey joins faculty of Indiana University as assistant professor of zoology
1921, June 3	Kinsey marries Clara Bracken McMillen, in Brookville, Indiana
1926	Publication of Kinsey's <u>An Introduction to Biology</u>
1937	<u>American Men of Science</u> lists Kinsey as one of its "starred scientists"
1938, June	Kinsey teaches marriage course at Indiana University, presenting sexual information with unprecedented frankness
1938, July	Kinsey develops 350-question interview technique to record people's sex histories
1940	Kinsey devotes himself to amassing sex histories fulltime; he and his team travel across the country, eventually accumulating over 18,000 histories
1943	Kinsey meets with Alan Gregg from the Rockefeller Foundation, resulting in promise of \$135,000 funding over 3-year period
1947, April	Institute for Sex Research incorporated with Alfred C. Kinsey as Director
1948, January	Publication of <u>Sexual Behavior in the Human Male</u>
1950	US Customs seizes erotic material being sent to the Institute
1953, August 20	"K-Day": the day magazines and newspapers were allowed to pre-publish Kinsey's findings on female sexuality, with Americans flooding newsstands
1953, September	Publication of <u>Sexual Behavior in the Human Female</u>
1954	Under pressure from Congressional investigators on "un-American activities," the Rockefeller Foundation withdraws its funding for Kinsey's research
1956, August 25	Kinsey dies of heart failure at age 62

CASTING KINSEY

As Bill Condon wrote about Alfred Kinsey's life, one actor kept popping into his mind for the intense title role that spans several decades: Liam Neeson, the Oscar® nominee best known for his starring role as Oskar Schindler in *SCHINDLER'S LIST*. "Liam is a force of nature, a natural leader," says Condon. "But he's a gentle giant, with an extraordinary ability as an actor to convey the complicated internal life of whatever character he's portraying."

Neeson knew the role would be a challenge but was drawn to it immediately. "I liked that Kinsey was an individual who saw a huge gap in human knowledge and set out to fix it, no matter how much controversy arose," he says. "He also lived in a time that was an extraordinary period of scientific discovery into new frontiers. Basically, he showed the world that what we assume people do and what they actually do are very, very different."

The unflinching nature of Condon's script also attracted him. "It doesn't make Kinsey into a saint. It certainly doesn't avoid controversy," observes Neeson. "Instead, it shows Kinsey as a complex person who had an incredible will power, a fierce work ethic and, most of all, an obsessive quality that I think many people who ultimately change society have. But if he stood for one thing, it was a respect for individuals, for their uniqueness, and I think his story is an important one."

Once Neeson accepted the part, Condon and producer Mutrux sent him a vast box of files, featuring the best of Condon's five years of research into Kinsey's life and work. "It was an enormous amount of stuff to read, digest and absorb," admits Neeson, "but it was very helpful." And like Condon, Neeson met with some of Kinsey's living associates hoping to get a better sense of the man's real-life gestures and mannerisms. But the physical was just Neeson's jumping off point.

"We did try to emulate his famous hair," comments Neeson. "He had this extraordinary hair that stood up like a wheat field that just told me something about the man. It's hard to explain but it revealed to me something artistic about him. And he had rickets as a kid, which can lead to curvature of the spine, so I adopted a stooped sort of posture."

Still, when it came down to fully bringing to life Kinsey's famously eccentric, charismatic and sometimes hard-edged personality, Neeson says he ultimately "had to take an imaginative leap." He elucidates: "This role tweaked every artistic muscle I have in my soul and in my body. You really had to dig deep into one's own psyche to fully flesh out the character. It was hard work, but I like hard work."

Neeson also saw within the script an unconventional love story – between Kinsey and his wife of 35 years, despite their unusual marriage. "For all the controversy surrounding them, Kinsey was devoted to her and she to him. They had this extraordinary partnership, stable and rooted in mutual respect. They successfully raised three wonderful children in addition to all the work they both did. I think in this film you see that there was a very true bond there, and that it really mattered."

KINSEY is the third project Neeson and Laura Linney, who plays his wife Clara, have starred in together, following the acclaimed Broadway revival of Arthur Miller's classic play "The Crucible" and the recent film comedy LOVE ACTUALLY. The ease with which they perform together fostered the dynamic Condon was searching for to expose the volatile yet close partnership between Kinsey and Clara.

"Laura is someone whose strength of character really comes through onscreen," says Condon. "This was particularly important for Clara because she's the person through whom we see Kinsey, and understand him. And of course the character has her own very complicated desires, which Laura expresses so flawlessly."

Linney found herself compelled by the film's subject matter. "Alfred Kinsey and his work were so interesting and the impact of that work was so remarkable," says Linney. "I think we have taken for granted the repercussions of his work and how it has affected our culture, no matter how you feel about it."

She was also drawn to Clara as an independent-minded woman who is way ahead of her time. "She was extraordinary," states Linney. "They both were really remarkable people, unique, thoughtful, brilliant and also very human." Yet unlike Alfred Kinsey, little has been written about Clara Kinsey, which gave Linney an opportunity to really create the role from her heart.

"The main thing I learned from what has been written about her is that clearly, she was a woman of enormous heart and she loved him deeply," notes Linney. "But I came to realize that the thing that Clara was able to bring to Kinsey is that she was interested in the topic of love, as well as sex. As a character, she is the one who asks: how does love fit into all of this? How do you separate love from sex – or can you? She plays a very important part in his journey, not just as a scientist but as a man."

Yet despite Clara's struggles to come to terms with her husband's workaholic and open sexual dalliances, Linney believes the Kinseys pioneered a very modern style of marriage. "Prok and Mac change and grow together, which is the key to a good marriage more than anything else, I believe," she says. "It's a testament to the two of them, how they really did love and respect each other enough so they were able to grow in ways that, I think, shocked and surprised them both."

With Kinsey and Clara cast, the filmmakers turned to the circle of researchers with whom they were intimately (literally) involved. For the roles of Kinsey's associates, Condon and Mutrux chose three acclaimed actors: Chris O'Donnell, Peter Sarsgaard and Timothy Hutton. Bill Condon felt each actor had qualities that mirrored their real-life counterparts. "When I heard Pomeroy, Martin and Gebhard in interviews, I was struck by their flat, Midwestern accents," explains Condon. "It reminds you how extraordinary it was that all this happened out there in the middle of the country when there was a war going on."

Condon continues: "Tim created this kind of Midwestern roué, more sophisticated and educated than the other two, but also a bit dissipated, which I love," says Condon. "Chris has always been the preppy boy-

next-door, but he's also capable of being quite complicated, which I think he shows here. And Peter's a true original. There's an interesting tension between the character he's playing, who is so of his time, so guileless and open, and Peter, who is all those things but in a very contemporary way. I just love the way all three actors created such distinct characters. And they've all got the most intense blue eyes."

Peter Sarsgaard, who plays Clyde Martin, was attracted to the project for a variety of reasons. "I read the script and thought it was outstanding, with subject matter that interested me a lot. I'd also worked with Liam before on *K-19: THE WIDOWMAKER* and enjoyed it a great deal. Everything made it seem so obvious that this was a project for me. It was 20 different reasons and all of them said 'yes.'"

To prepare for the role, Sarsgaard was initiated into the intriguing history of Kinsey's team – their probing interview methods and the web of personal relationships that surrounded them. "Maybe three days after Bill offered me the part, I received this Fedex box from him with all this material on Kinsey: audio and video tapes, including home movies and a documentary, as well as the book *Taking a Sex History*, with which Pomeroy was involved. It was really a surplus of information, and a great place to start."

But Sarsgaard, who has previously played real-life characters in a number of memorable films, including *BOYS DON'T CRY* and *SHATTERED GLASS*, has learned that just one detail about a person can spark an entire recreation. "With **KINSEY** there was a photograph," elaborates Sarsgaard. "Clyde's standing there, with pants that come up to the navel and no shirt on, and Kinsey's standing next to him in his briefs. It wasn't anything in particular about it, but it just gave me a way into their relationship. Little things like that can really inspire you." Another thing that inspired the actor was working with Liam Neeson. "He has such moral integrity and conviction," offers Sarsgaard. "Liam has a 'gravitas' that he doesn't have to try for. It's just there and perfect for the movie."

When Chris O'Donnell was first approached about playing Pomeroy he wasn't familiar with Kinsey, and was impressed with what he learned about the man and his work. "It's amazing that this guy was, for a few years, one of the most widely known people in the world and I never even heard about him," says O'Donnell. "So the screenplay and my research were kind of a history lesson for me. I thought it was really interesting that when Kinsey began his work, we'd done research on every kind of animal's mating rituals, but no one had ever done any on humans. It's amazing it took so long."

The more O'Donnell read, the better understanding he got as to why someone like Pomeroy would risk his own career to work with Kinsey. "Kinsey was really a passionate person," relates O'Donnell, "and I think this passion was contagious. From what I've read, Pomeroy went to hear him speak in a lecture hall and was blown away by what Kinsey was saying and how he presented himself. He had to be a part of that." At the same time, O'Donnell points out, "The relationship between the assistants and Kinsey was very unusual. It went beyond a working relationship to involve personal relationships that must have made things very tricky emotionally."

Timothy Hutton knew about Kinsey and his work prior to being approached to play Gebhard, and feels the timing couldn't be better to tell his story. "The script's about so many things," he explains. "It's a biographical tale of Alfred Kinsey, with numerous love stories inside it. But it's also a picture of the times, the country, the culture. All of that is there, represented so beautifully. I think that just as Kinsey's published work had an impact when it came out, so will this film."

Hutton also received one of Condon and Mutrux's research boxes, which he poured over with great curiosity. One of his conclusions was that "Kinsey was quite smart about selecting Pomeroy, Martin and Gebhard because he recognized that each had his own kind of strength that would help the research process. One of them probably was extremely adept in taking sexual histories, at getting subjects to open up about private matters. The second might have been very good as an administrator and the third as a social scientist. It's very tough putting together a team like that when you're undertaking such a study."

Rounding out the cast, in smaller but significant roles, are John Lithgow, Tim Curry and Oliver Platt. Lithgow, who plays Kinsey's father, derived most of what he learned about Alfred Sequine Kinsey and his relationship with his son from Condon's script, but he also read parts of the Kinsey biography. "Kinsey's father was so instrumental," relates Lithgow. "He was so much a part of young Alfred's life and he was a tremendously tyrannical and repressive man. It caused the son to be rebellious, strategic and secretive. It was the only way Alfred had to plot his escape."

For Lithgow, one of the most moving scenes in the film is the one in which Liam Neeson confronts his father in later years. "What's so terribly poignant and true about it is that after taking thousands and thousands of sex histories Kinsey takes his own father's and his father says things out loud that he has never said in his life. At the age of 81 he finally admits to things. It's a very poignant scene and that's the scene that really made me want to play the part. I think it states the theme of the film better than any other: the truth will set you free. To me, that's the great contribution Alfred Kinsey made. He got people to say things out loud, real terrifying truths, and find out they weren't so terrifying."

Oliver Platt plays Herman Wells, the president of Indiana University, who was instrumental in allowing Kinsey to do his landmark work. What interested Platt about Herman Wells is that he was "a phenomenal operator." As Platt explains, "He was a really skilled manager and diplomat as well as being at the vanguard of academic freedom, especially at that time in history. Hiding behind his bow tie, folksy style and well-combed hair, Wells knew what was really behind the marriage course. He recognized Kinsey's work was historic and put a tremendous amount on the line to allow Kinsey to keep doing his research. Without Wells, Kinsey may not have been able to do his work."

While researching the part, Platt also discovered that there was far more to Wells than just his association with Kinsey. "In the state of Indiana, he was a big hero. He was the youngest president in

Indiana University history and he became a diplomat and ambassador,” he explains. “So I think there was something about Kinsey’s eccentricity and drive to which Wells really related.”

Also joining the cast in the small but pivotal role of a woman whose life was changed by Kinsey’s research is two-time Oscar nominee and Golden Globe® winner Lynn Redgrave. Redgrave previously won acclaim (and the Golden Globe) for her performance in Bill Condon’s *GODS AND MONSTERS* and was thrilled to have the opportunity to work with Condon again, even if it was only for one emotionally powerful day. “I would swing upside down off a chandelier for Bill Condon,” says Redgrave. “He is the rare director who makes you believe that acting is easy. He is so focused and he misses nothing. He knows how to build drama and he always makes it a wonderfully creative process.”

Condon approached Redgrave about appearing in *Kinsey* while she was starring in the play “Talking Heads.” After meeting her for dinner, he handed the actress the script. “I thought it was an extremely well written screenplay but I must admit, I kept wondering ‘where is my part?’ When at last I got to it, I thought it was a wonderful scene: a complete little 3-act play written in just a page and a half,” Redgrave comments. “It somehow managed to create an entire world, an entire human life, in just a few brief moments.”

Inspired to know more about Kinsey and the liberating power that his research would come to have on so many previously marginalized people, Redgrave began with some research of her own. “I wanted to read the Kinsey reports for myself,” she says. “First, I just went over to my local used bookshop in Connecticut, and quite by luck, they had just received two volumes of the Kinsey reports the previous week! There was some serendipity to it.”

Redgrave focused primarily on reading Kinsey’s second volume on female sexuality. “As I read, I could see how what Kinsey had done may have saved many lives,” she says. “The woman I portray is someone who, in those times, could not have dreamed of speaking about these things. She would have thought she was entirely alone and somehow apart from society. But Kinsey revealed that there really isn’t any such thing as ‘normal,’ and this I think should be tremendously comforting to all of us. In today’s climate, I think it’s a good time to remind everyone of this.”

Despite the small size of the role, Redgrave devoted herself to it, even going to a wig shop to pick out a look that took her deeper into the character. “My character’s meant to be a kind of suburban soccer mom type and I thought she was the sort of woman whose hair might not have changed in years – except in color. I showed the wig style to Bill and he agreed, though we had a more professional wig made later. Bill and I also decided that she should not be wearing any makeup. So I didn’t, and this adds to the sort of nakedness of the moment.”

Redgrave had a brief rehearsal with Liam Neeson before shooting began, then came in for just one day of shooting. “It was a very happy, very special day,” she summarizes. “Of course, it was wonderful to be

collaborating with Bill and also to work with Liam who brings so much life to this role. When it was over, I truly wished I could do more!”

Tim Curry, who plays a very different colleague of Kinsey’s – his nemesis and detractor Thurman Rice - sums up the attraction of **KINSEY** to much of the cast. “We live in a world of tentpole movies,” observes Curry. “They can be enormous fun to do, but it’s a real treat to be in a film that’s mature and about something. **KINSEY** is about actually changing the world’s ideas.”

* * *

KINSEY'S DECADE-SPANNING DESIGN

One of Bill Condon's biggest challenges in **KINSEY** was to come up with a visually dynamic way to capture an epic life, within the confines of a \$10 million budget. Condon wanted the film's style to merge both the scientific and the awakening sensual sides of Kinsey, as well as to capture one of the most dramatic periods of change in American culture, spanning the early part of the 20th century into the mid-1950s. It seemed a tall order, but in the very beginning, Condon was inspired by a photograph he found in the Kinsey archives.

"There was an amazing picture, kind of funny but also touching, of a naked man standing against a background of graph paper – an exposed human being who's become a scientific subject. To me it summed up what Kinsey was trying to do," recalls Condon. When Condon showed the picture to Richard Sherman, the production designer, Sherman suggested that it might provide a visual motif for the film. So as Kinsey's project gathers momentum, the graph paper grid works its way into the design, sometimes dominating an entire set (as in the interviewing "lab" room), at other points reflected in background objects like lamps and room dividers. "When the project starts to unravel, the grid also begins to disappear," Condon explains, "until Kinsey at his lowest point collapses in a vast circular library."

Condon and Sherman also decided to take a unique approach to recreating the past. "The earlier sections of the film are heavy with period detail, but as we move into the years of Kinsey's sexual research (the 1940s and 1950s) we backed off a bit," explains Sherman. "I think an overemphasis on period can sometimes create a sort of veil over a movie," adds Condon. "Since the issues Kinsey was exploring are still so relevant, we tried to achieve an almost timeless quality in the later parts of the film – to convey the idea that in some ways things haven't changed at all." For the same reason, Condon decided not to use title cards or superimposed dates. "There is the occasional marker -- a man in uniform during the '40s, or the McCarthy-era Congressional hearings of the '50s – but mostly we tried to maintain a feeling of immediacy."

An early decision was made to shoot the film in New York and New Jersey, rather than Indiana where most of the story takes place. The primary reason was to have access to the extraordinary pool of New York actors – especially the dozens of local actors who played Kinsey's myriad research subjects. "We only had 34 days to shoot what is actually an epic story," explains the director. "During the 1940s Kinsey and his team took the sexual temperature of America by visiting every region of the country, often several times. Lacking the time and money to recreate those trips, we relied on actors' faces to suggest the scope and diversity of the research."

Condon's parade of overly qualified "day players" included many theatrical luminaries, among them John McMartin ("Into the Woods," "Follies"), Kathleen Chalfant ("Wit," "Angels in America"), Jefferson Mays (recent Tony® winner for "I Am My Own Wife"), John Epperson (a/k/a Lypsinka), Reno,

Katharine Houghton, Kate Reinders (“Gypsy”), David Harbour (the upcoming Broadway revival of “Who’s Afraid of Virginia Woolf?”), and Laura Linney’s father, renowned playwright Romulus Linney, who plays Rep. B. Carroll Reece.

Key locations in New York included three university campuses: Fordham was chosen for an architectural style that resembles Indiana University; Bronx Community College was used for the classic marble rotunda mentioned above; and Columbia University’s historic Havemeyer lecture hall became the setting for Kinsey’s “marriage course.” Other primary locations included a 19th century Plainfield, New Jersey house that stood in for the Kinsey family home; and a building at Letchworth Village in Stony Point, which was transformed into Kinsey’s laboratory and office, where he and his team conduct their sex histories.

With the locations set, Condon collaborated closely with a team of artists devoted to innovative style, including cinematographer Frederick Elmes, A.S.C., who had previously shot a diverse range of visually exciting films including BLUE VELVET, THE ICE STORM and THE HULK, as well as production designer Richard Sherman and costume designer Bruce Finlayson, with whom Condon worked on GODS AND MONSTERS.

When Elmes read the script for **KINSEY**, he felt it was right up his alley. “I thought it was fertile ground for creating a unique visual style,” he says. “Bill and I began simply by talking – a lot of coffee drinking and having dinner and drinking wine, and we began to zero in on the important elements.”

From the start, Elmes knew one of the biggest challenges would be giving each different period in history the film traverses through its own detailed look and feel. “We attempted to draw from each of these very different eras accurately -- but to move from the ’20s to the ’50s, a span of vast cultural change, using the same locations and actors, was not a simple thing,” he admits.

To create a sense of moving history, Elmes also worked closely with production designer Richard Sherman and costume designer Bruce Finlayson, who researched much of 20th Century American history for the film’s design. “Richard and Bruce brought so much to the film,” says Elmes. “Richard created a distinct look for each period that not only captured some nostalgic details but really helped to give a feeling of life as it was then,” says Elmes. “Bruce’s costumes carried us right along through the years, transitioning seamlessly to show time passing.”

As for the photography, Elmes had his own view of how the past looks different from today. “I’ve always had the sense that in the past there was less light; people didn’t use lights like we use them today. So I chose to rely more on natural light, particularly in the early parts of the film. I used the windows more, manipulating the light that came into the room, and created moods with that,” he explains.

But the most demanding scenes for Elmes were the series of sex interviews, which he calls “the backbone of the film.” These were saved for the very last week of shooting, so that the filmmaking team

would have plenty of time to prepare. “I knew, for Bill, that the interviews were key, and that they had to be about really capturing faces and split-second performances,” comments Elmes. “Another idea was to take these interviews, which represent the style and technique that Kinsey used for taking sexual histories, and make them be kind of ‘out of time’ and separate from the body of the film. This way Bill could come back to them at various points in the movie and they’d always be different. So one of the things we decided to do was shoot some of the earlier ones in black and white within what is basically a color film.”

Condon, Elmes and production designer Richard Sherman also saw the interviews as being part of a continuum of shifting colors. “The film starts with relatively little color, but as the decades pass, we add color to the walls, window dressings, furniture, costumes. At first Kinsey is mostly in dark gray suits but then suddenly you start to see skin, and he’s in shorts without a shirt, and suddenly, you’re in a garden with the most beautiful colors. This progression helps show a bit of time change, but also gives a sense of Kinsey’s growing confidence in his character and the blossoming of his work,” notes Elmes.

“It was Richard Sherman’s idea to do this,” continues the cinematographer, “and we all worked on carrying it out. So the black and white part of the film eventually becomes color as well as we move into the 1940s and the height of Kinsey’s career.”

Adds Bill Condon: “Because Kinsey was so oppressed by the Victorian culture with which he grew up that in the scenes about his early life there should be a sense of everything pressing down on him and being dark in terms of color and lighting. As he discovers science and throws all that off, the movie lightens up and has an expanse to it. The spaces get bigger, the colors get brighter.”

Just as the locations change and progress, so too does time march on for the characters, necessitating complex makeup, involving not just aging the actor’s faces but altering their bodies and posture as well. Fat suits and long sessions in the makeup chair were par for the course.

“It’s tricky, hard stuff to do,” says Laura Linney of aging on screen. “But Mindy Hall, who did my make up and Todd Kleitsch, who did my prosthetics, were remarkable. They really created a whole look. I had three different fat suits and two different sets of fake breasts. The prosthetics they applied for the aging process – a neckpiece, eye bags, etc. – were really something. There were days where it took four hours to get ready. It was very demanding, but the results were terrific and I really enjoyed it. I’ve never had the opportunity to do this before to such a degree.”

John Lithgow, who had to appear as an octogenarian in his final scenes, was amazed at his own transformation. “I certainly never thought I’d be playing Liam Neeson’s dad,” he remarks. “So makeup was very important to my performance. Luckily, makeup has come a long way since the last time I played an old man. It was particularly remarkable wearing the extraordinary contact lenses they make that, literally, fog your vision so that you actually feel old.”

Further adding to the atmosphere of **KINSEY** is Carter Burwell's intimate score. Perhaps best known for his evocative compositions for the Coen Brothers' films, Burwell previously collaborated with Bill Condon on **GODS AND MONSTERS**. Condon sent Burwell the script for **KINSEY** while the composer was still at work on another film. "I was initially struck by how unusual a script it was – and how tough I knew it would be to pull off," he says. "It wasn't like anything I'd ever seen before. What also struck is me is that though I'd heard of Alfred Kinsey, I had always assumed he did his work in the 60s because that's when we think the whole sexual liberation movement began. I was surprised to find out he was doing his work in the 1940s and that's something that really intrigued me, because he was so outside of his period."

The more Burwell learned about Kinsey, the more he wanted to bring one of the scientist's primary influences to bear on the film's music: *nature*. "One of the most interesting ideas in the film to me is that Kinsey really came to his studies of sexuality through his love of the natural world. There's so much variation in nature and he saw that it extended to human beings, too. So, I wanted the music to have a sense of scale that suggests the grandeur of nature that was so inspiring to Kinsey," Burwell explains. "At the same time, I wanted the music to be very warm and human, to defy the idea that scientists are always very dry and analytical, because Kinsey very clearly had his own human struggles."

He continues: "I developed a theme that is first introduced while a young Kinsey is sketching animals early in the film that is continued even late into his life whenever he finds himself in the natural world."

As Burwell composed, he realized the score he was creating contained some of the most traditional music he has yet written for film – but it all made sense. Always a composer drawn to counterpoint and counter-play, Burwell was exploring Kinsey's own internal contradictions. "Kinsey seems so unconventional to us, but he came from a very traditional background and that was a large part of him – he was aware he was trying to do something revolutionary within a very conventional time and place," he notes. "In discussions with Bill, we agreed that the music should reflect this, that it should have a quiet, yet strong, personal feeling that is rooted in traditional themes."

The music may reflect a foundation of tradition, but Burwell and Condon's collaboration was quite contemporary. Working in New York, Burwell sent Condon snippets of music electronically over the internet and the two exchanged comments long distance to hone the final score.

By the time he was ready to go into the studio to record, Burwell received the news that the production was almost entirely out of money – but he jumped at the challenge of pulling off his score anyway. He did so with a minimalist ensemble of eleven players that lent an even greater air of closeness to the score. "Actually, working with such a small group was far more interesting musically," Burwell comments. "It was a very stimulating challenge because you have to think much harder about what each

instrument is doing. The musicians did a fabulous job. In this sort of ensemble each person is doing something entirely different – and every note becomes that much more important to the whole.”

Throughout, whether it was an actor’s wrinkles, a piece of furniture, or the overall tone of the film, Condon’s focus was on building a kind of human authenticity out of Kinsey’s many layers. Summarizes Liam Neeson: “Bill was like a mini-Kinsey in a way. He clearly adored the themes of the film, and that emanated from him in every aspect of the production.”

This all hit home to Neeson and the rest of the cast and crew, when Kinsey’s granddaughter came to visit the set. “She was very moved by the whole experience,” recalls Neeson. “She went into the house we were using as a set at the time, with all the period furniture and props, and she started to cry. She said: ‘This is it.’ And obviously, we didn’t have the exact stuff from the Kinsey home but it was the feeling, the vibe of the house that came across to her. She said that this seemed to really express not only where they lived but also how they lived. And that was very gratifying because she saw that we were trying to tell the story with the kind of truthfulness for which Kinsey was always striving.”

###

ABOUT THE CAST

LIAM NEESON (Alfred Kinsey)

Liam Neeson has twice been nominated for Tony Awards; first for his Broadway debut in 1993 in the Roundabout Theater's revival of Eugene O'Neill's 1921 drama "Anna Christie;" and second in March of 2002, for his Broadway role as John Proctor in Arthur Miller's "The Crucible," opposite **KINSEY** castmate Laura Linney. For his critically acclaimed performance in **SCHINDLER'S LIST**, Liam Neeson earned Academy Award, Golden Globe and BAFTA nominations.

Neeson's recent film roles include joining the ensemble cast of **LOVE ACTUALLY** (also with Linney), starring in Martin Scorsese's epic **GANGS OF NEW YORK**, and with Harrison Ford in the nuclear submarine film **K-19**, directed by Kathryn Bigelow. Other roles include **GUN SHY**, opposite Sandra Bullock; the role of a Master Jedi in **STAR WARS: EPISODE I – THE PHANTOM MENACE**; and starring in the screen adaptation of the Victor Hugo classic **LES MISERABLES** playing Jean Valjean. In 1996, Neeson starred as the Irish hero in Neil Jordan's **MICHAEL COLLINS**, for which he received Best Actor honors at the Venice Film Festival, a Golden Globe nomination for Best Actor, and London's prestigious Evening Standard Award for Best Actor.

The Irish-born actor joined the prestigious Lyric Players Theatre in Belfast in 1976, making his professional acting debut in Joseph Plunkett's "The Risen People." After two years with the Lyric Players he joined the famed repertory company of the Abbey Theatre in Dublin.

In 1980, John Boorman spotted him playing Lennie in a stage production of John Steinbeck's "Of Mice and Men" and cast him in **EXCALIBUR**, the epic saga of the Arturian legend. Since then, Neeson has appeared in more than 30 films, playing a wide range of characters. These include: Dino De Laurentis' epic remake of **THE BOUNTY** opposite Mel Gibson and Anthony Hopkins; the critically acclaimed **LAMB**, for which he received an Evening Standard Drama Award nomination for his haunting portrayal of a priest tormented by doubts; Andrei Konchalovsky's **DUET FOR ONE** with Julie Andrews; **A PRAYER FOR THE DYING**, opposite Mickey Rourke and Bob Hoskins; Roland Joffe's **THE MISSION**, opposite Robert De Niro and Jeremy Irons; the court-room drama **SUSPECT** with Cher; **THE GOOD MOTHER** with Diane Keaton; Sam Raimi's fantasy-thriller **DARKMAN**; and David Leland's boxing drama **CROSSING THE LINE**. Subsequent films include Woody Allen's **HUSBANDS AND WIVES**, **BEFORE AND AFTER** with Meryl Streep and **ROB ROY** with Jessica Lange.

Neeson's passion for the classics was again rewarded critically in the PBS American Playhouse production of Edith Wharton's "Ethan Frome." Neeson's theatre work also includes the critically acclaimed Oscar Wilde in David Hare's "The Judas Kiss," which opened in London's West End, and subsequently on Broadway in 1998.

Neeson will next be seen in Ridley Scott's Crusade epic **THE KINGDOM OF HEAVEN** with Orlando Bloom, and Christopher Nolan's **BATMAN BEGINS** with Christian Bale.

LAURA LINNEY (Clara McMillen)

For her starring role in Kenneth Lonergan's **YOU CAN COUNT ON ME**, Laura Linney was awarded Best Actress by the New York Film Critics Circle and the National Society of Film Critics and earned nominations for an Academy Award, a Screen Actors Guild Award, a Golden Globe Award and an Independent Spirit Award. She was nominated for Best Supporting Actress in a Drama from The British Academy of Film and Television Arts for her role in last year's **MYSTIC RIVER**, directed by Clint Eastwood. She was Tony-nominated for her Broadway role opposite Liam Neeson in Richard Eyre's "The Crucible." Linney also won an Emmy® Award for Outstanding Lead Actress in a Miniseries or a Movie for her role in Showtime's "Wild Iris" and is currently nominated for an Emmy for Best Outstanding Guest Actress for her 2004 performance on the NBC hit comedy "Frasier."

Linney was recently seen in the ensemble romantic comedy **LOVE ACTUALLY**, written and directed by Richard Curtis. In addition to **KINSEY** she will soon be seen in **P.S.**, and is presently filming **THE SQUID AND THE WHALE** and was most recent seen on Broadway in "Sight Unseen", a reprisal of a role she played 12 years ago.

The critically acclaimed film, **THE TRUMAN SHOW**, directed by Peter Weir, gave Linney a chance to shine as she co-starred opposite Jim Carrey. Her first starring film role – the jungle action picture **CONGO**. Linney starred opposite Clint Eastwood in **ABSOLUTE POWER**, directed by Eastwood and based on the best-selling novel by David Baldacci. Previously, she garnered critical acclaim for her role opposite Richard Gere in the hit suspense thriller **PRIMAL FEAR**, directed by Gregory Hoblit.

Linney's other screen credits include supporting roles in Edith Wharton's turn-of-the-century novel **THE HOUSE OF MIRTH**, **LORENZO'S OIL**, **DAVE**, **SEARCHING FOR BOBBY FISCHER**, **A SIMPLE TWIST OF FATE**, **THE MOTHMAN PROPHECIES** and **THE LIFE OF DAVID GALE**.

Linney's television appearances include the leading role of Mary Ann Singleton in PBS's award-winning "Tales of the City," and Showtime's "More Tales of the City." She starred

opposite Joanne Woodward in the Hallmark Hall of Fame presentation of “Blind Spot” and opposite Steven Weber in “Love Letters” directed by Stanley Donen.

Theatre credits for Linney, a graduate of the Juilliard School and an accomplished theatre actress, include roles in the Broadway presentations of “Six Degrees of Separation;” “The Seagull;” “Hedda Gabler,” for which she won a 1994 Calloway Award; Phillip Barry’s “Holiday,” a comedy of manners, opposite Tony Goldwyn; John Guare’s “Landscape of the Body” at the Yale Repertory Theatre; Gerald Gutierrez’s “Honour” on Broadway and “Sight Unseen,” for which she earned a Theatre World Award and a Drama Desk nomination.

CHRIS O’DONNELL (Wardell Pomeroy)

Chris O’Donnell recently wrapped production on Arthur Allen Seidelman’s **THE SISTERS**, a modern-day re-imagining of Chekhov’s **THREE SISTERS**. O’Donnell also recently starred as a high-altitude mountain climber in the hit action-thriller **VERTICAL LIMIT**, and as The Hit Man in the indie thriller **29 PALMS**. In 1999, he appeared opposite Renée Zellweger in the romantic comedy **THE BACHELOR**, and in Robert Altman’s acclaimed comedy **COOKIE’S FORTUNE**.

O’Donnell made his screen debut in 1990, earning critical praise for his portrayal of Jessica Lange’s rebellious teenage son in Paul Brickman’s **MEN DON’T LEAVE**. After a memorable cameo in **FRIED GREEN TOMATOES**, O’Donnell continued his ascent to stardom with 1992’s **SCHOOL TIES** and the award-winning **SCENT OF A WOMAN**, in which he starred opposite Al Pacino, earning a Golden Globe Nomination for Best Supporting Actor.

O’Donnell enjoyed further success with starring turns in **THE THREE MUSKETEERS**, **CIRCLE OF FRIENDS**, and **MAD LOVE**. In 1995, he vaulted to worldwide stardom as Robin in the mega-hit **BATMAN FOREVER**, reprising his role in the 1997 sequel, **BATMAN AND ROBIN**. Other film credits include **BLUE SKY**, **THE CHAMBER**, and Sir Richard Attenborough’s **IN LOVE AND WAR**.

Onstage, O’Donnell made his Broadway debut in Arthur Miller’s **THE MAN WHO HAD ALL THE LUCK**. He also appeared opposite Angela Lansbury in Terrance McNally’s **GHOST LIGHT**, produced by Mike Nichols.

PETER SARSGAARD (Clyde Martin)

Peter Sarsgaard received critical acclaim and honors including winning the Boston, San Francisco, St. Louis, Toronto and National Society of Film Critics awards as well as a Golden Globe nomination for his portrayal of New Republic editor Charles Lane in Billy Ray's SHATTERED GLASS.

Sarsgaard most recently completed work on Iain Softley's SKELETON KEY, a thriller also starring Kate Hudson, Gena Rowlands and John Hurt. In September, Sarsgaard will star opposite Jodie Foster in Robert Schwentke's FLIGHT PLAN.

He recently garnered critical attention for his performance opposite Zach Braff and Natalie Portman in GARDEN STATE and will next be seen opposite Patricia Clarkson and Campbell Scott in the thriller THE DYING GAUL for writer/director Craig Lucas.

Sarsgaard is perhaps best known for his portrait of John Lotter, the man who murdered Brandon Teena in Fox Searchlight Pictures' BOYS DON'T CRY opposite Hilary Swank and Chloë Sevigny for director Kimberly Peirce. Other roles include the submarine thriller K-19: THE WIDOWMAKER, opposite Harrison Ford and Liam Neeson; THE SALTON SEA, opposite Val Kilmer; EMPIRE, opposite John Leguizamo; and Wayne Wang's controversial THE CENTER OF THE WORLD, opposite Molly Parker. He first gained notice as Leonardo DiCaprio's rival and John Malkovich's son in THE MAN IN THE IRON MASK. He also appeared in Larry Clark's ANOTHER DAY IN PARADISE and Tim Robbins' DEAD MAN WALKING with Sean Penn and Susan Sarandon.

On the small screen, Sarsgaard starred in the acclaimed feature "Freak City," produced by Michael Stipe and Sandy Stern's Single Cell Pictures.

A member of Douglas Carter Beane's New York-based theater company, The Drama Department, Sarsgaard appeared in their off-Broadway production "Kingdom of Earth," opposite Cynthia Nixon and directed by John Cameron Mitchell. In 2003, he appeared in the Signature Theatre Company's production of Lanford Wilson's BURN THIS. Sarsgaard attended the Actors' Studio Program at Washington University in St. Louis, Missouri, after which he was cast in Horton Foote's "Laura Dennis" at the Signature Theatre Company Off-Broadway.

TIMOTHY HUTTON (Paul Gebhard)

After winning an Academy Award, Golden Globe and Los Angeles Film Critic's award for his performance in Robert Redford's ORDINARY PEOPLE, Timothy Hutton went on to star in numerous films, including TAPS, DANIEL, FALCON & THE SNOWMAN, MADE IN HEAVEN, Q & A, GENERAL'S DAUGHTER, FRENCH KISS, BEAUTIFUL GIRLS, and SUNSHINE STATE. With TAPS, Hutton received his second Golden Globe Award nomination. Hutton was last seen in Columbia Pictures' SECRET WINDOW, based on the novella by Stephen King, and directed by David Koepp with Johnny Depp and John Turturro also starring.

As a member of New York's Circle Repertory Company, Hutton originated the lead role in the Broadway Production of Craig Lucas' "Prelude to a Kiss" and starred in "Babylon Gardens" with Mary Louise Parker. In addition, Hutton appeared in the Los Angeles stage production of "The Oldest Living Graduate," opposite Henry Fonda, which was later broadcast live on NBC. Hutton also directed Nicole Burdette's "Busted" for the New York-based theatre company, Naked Angels.

On television, Hutton produced and starred in Showtime's "Mr. & Mrs. Loving," written and directed by Oscar-nominated writer Richard Friedenberg (A RIVER RUNS THROUGH IT), starred as the title character in the acclaimed "Aldrich Ames: Traitor Within," also for Showtime, and the docudrama WWII for the Fox Network. After starring in A&E's highly successful "Nero Wolfe: The Golden Spiders," the network went back to Hutton, who agreed to executive produce, direct and star in several additional Nero Wolfe adaptations. These highly acclaimed films premiered in Spring 2001 on A&E, with a repertoire of actors who co-star with Hutton and Maury Chaykin, and ran for two years.

Working behind the camera, Hutton has directed a number of music videos, including "Drive" by the Cars, "Not Enough Love" by Don Henley, and the Neil Young Concert Film "Freedom," as well as an episode of Steven Spielberg's "Amazing Stories," entitled "Grandpa's Ghost," from a story he wrote.

Hutton's feature film directorial debut, DIGGING TO CHINA, premiered at the 1998 Sundance Film Festival to standing ovations. The off-beat coming-of-age story starred Kevin Bacon and Mary Stuart Masterson, and introduced 10-year old starlet Evan Rachel Wood; the film was in limited release in fall 1998.

In addition to **KINSEY**, Hutton can also be seen as the lead on the SciFi Channel's action, thriller miniseries, "5ive Days Until Midnight."

Hutton currently serves as the President of The Players Club. Originally founded by Edwin Booth and Mark Twain in New York's Gramercy Park, The Players Club is the oldest and most prestigious theatrical club in America.

JOHN LITHGOW (Alfred Sequine Kinsey)

Although it was his Academy Award-nominated portrayals of Roberta Muldoon in *THE WORLD ACCORDING TO GARP* and Sam Burns in *TERMS OF ENDEARMENT* that first brought John Lithgow to national attention, he has been appearing in films, television and theater for over 30 years.

Lithgow's recent film performances include playing the voice of Lord Farquaad in *SHREK*, Jake Kasdan's teen comedy *ORANGE COUNTY* and the acclaimed drama *A CIVIL ACTION* with John Travolta. He has given memorable performances as panic-stricken airliner in *TWILIGHT ZONE: THE MOVIE*, in the mountaineering action hit *CLIFFHANGER* with Sylvester Stallone, in Brian De Palma's mystery *BLOW OUT* and in John Grisham's *THE PELICAN BRIEF*, starring with Denzel Washington. His prolific film credits also include *RICOCHET*, *A GOOD MAN IN AFRICA*, *PRINCESS CARABOO*, *MEMPHIS BELLE*, *FOOTLOOSE*, *BUCKAROO BANZAI*, Brian De Palma's *RAISING CAIN* and *OBSESSION*, Bob Fosse's *ALL THAT JAZZ*, *RICH KIDS*, *2010*, *SANTA CLAUS*, *THE MANHATTAN PROJECT*, *HARRY AND THE HENDERSONS*, *DISTANT THUNDER* and *AT PLAY IN THE FIELDS OF THE LORD*.

On television, Lithgow has won three Emmy Awards, a Golden Globe Award, an American Comedy Award and two Screen Actors Guild Awards for his starring role in "3rd Rock From the Sun." Lithgow received an Emmy nomination for "The Day After," and won the Emmy in 1987 for an episode of "Amazing Stories." He was also nominated for another Emmy that year for his performance in Hallmark's "The Resting Place" and received an ACE Award nomination for his work in the 1989 movie "Traveling Man." More recent television work includes "The Life and Death of Peter Sellers;" "Don Quixote," which he executive produced, and which earned him a Screen Actors Guild Award nomination; "Johnny Skidmarks" and "Redwood Curtain."

Lithgow won his first Tony Award with his Broadway debut in "The Changing Room" and went on to star in dozens of Broadway productions, including the Tony-winning audience favorite "M. Butterfly." He received another Tony nomination and a Drama Desk Award for his performance in "Requiem for a Heavyweight." Last year he received his second Tony Award for the Broadway musical "Sweet Smell of Success." He has also directed for various theater companies, including The Long Wharf, the Phoenix, the McCarter and the Baltimore Center Stage.

Most recently, he starred in the Broadway production of William Nicholson's play "The Retreat from Moscow," and Lithgow also garnered critical acclaim for his recent performance at the Hollywood Bowl in Los Angeles as 'Professor Henry Higgins' in "My Fair Lady."

TIM CURRY (Thurman Rice)

Acclaimed British actor and two-time Tony Award nominee Tim Curry first came to the attention of American audiences in the cult phenomenon THE ROCKY HORROR PICTURE SHOW which was his motion picture debut. He has gone on to a diverse career with film credits that include CHARLIE'S ANGELS, SCARY MOVIE 2, THE SCOUNDREL'S WIFE, ADDAMS FAMILY REUNION, MCHALE'S NAVY, THE MUPPETS' TREASURE ISLAND, CONGO, THE SHADOW, THE THREE MUSKETEERS, LOADED WEAPON 1, HOME ALONE 2, PASSED AWAY, OSCAR, THE HUNT FOR RED OCTOBER, PASS THE AMMO, CLUE, LEGEND, THE PLOUGHMAN'S LUNCH, ANNIE, TIMES SQUARE and THE SHOUT.

On television, Curry has been seen in numerous mini-series and telefilms including starring as Will Shakespeare in "Life of Shakespeare" and in "Attila" for USA Network. Other television credits include "Jackie's Back!" for Lifetime, "Titanic" for CBS, "It" for ABC, "The Worst Witch" for HBO and "Oliver Twist," for CBS. He also starred in several films for the BBC: "Three Men in a Boat" directed by Stephen Frears, "Napoleon and Love" and "Schmoedipus." Curry starred in "Over the Top" and the revival of "Family Affair," was a series regular on "Wiseguy," and had recurring roles in Showtime's "Rude Awakening" and "Earth 2." He has also been a guest host of "Saturday Night Live."

In theater, Curry earned Tony Award nominations for his Broadway roles in "Amadeus," for which he played Mozart, and "My Favorite Year." On the London stage, Curry has starred in "The Pirates of Penzance," and the Royal National Theater productions "The Rivals," "Love for Love" and "The Threepenny Opera." Curry starred in the London, Los Angeles and Broadway productions of "The Rocky Horror Show."

OLIVER PLATT (Herman Wells)

Emmy-nominated actor Oliver Platt stars as Russell, attorney and confidante to psychiatrist Craig Huffstodt (HANK AZARIA) in the new Sony Pictures Television original drama series HUFF, for Showtime.

Platt has enjoyed a successful career in film, television, and on stage. Film credits include FUNNYBONES, BULLWORTH, MARRIED TO THE MOB, WORKING GIRL, FLATLINERS, POSTCARDS FROM THE EDGE, INDECENT PROPOSAL, THE THREE MUSKETEERS, A TIME TO KILL, DOCTOR DOLITTLE, SIMON BIRCH, LAKE PLACID

and DON'T SAY A WORD. He recently received critical acclaim for his starring role in PIECES OF APRIL.

Platt made his producing debut on the indie film BIG NIGHT, which was co-directed by actors Stanley Tucci and Campbell Scott. Platt would later re-team with Tucci in THE IMPOSTERS.

On television, Platt received an Emmy nomination for Outstanding Guest Actor in a Drama Series for his role as White House Counsel Oliver Babish on the popular political drama "The West Wing." Platt graduated from Tufts University with a degree in drama and immediately began working in regional theater, as well as off-Broadway, in such productions as "The Tempest," and John Guare's "Moon Over Miami." He also starred in the Lincoln Center production of "Ubu" and Jules Feiffer's "Elliot Loves," directed by Mike Nichols. Platt most recently received rave reviews for his performance as "Sir Toby Belch" in Brian Kulick's "Twelfth Night."

DYLAN BAKER (Alan Gregg)

Dylan Baker was most recently seen in SPIDER-MAN 2 and will next be seen opposite Robert DeNiro in HIDE AND SEEK. He was honored with an IFP Gotham Award and an IFP West Independent Spirit Award nomination for his starring role as 'Bill Maplewood' in the critically acclaimed film HAPPINESS, directed by Todd Solondz.

Baker's additional feature film credits include HEAD OF STATE, HOW TO DEAL, ROAD TO PERDITION, CHANGING LANES, THE CELL, RANDOM HEARTS, COMMITTED, REQUIEM FOR A DREAM, CELEBRITY, SIMPLY IRRESISTIBLE, TRUE BLUE, DISCLOSURE, PLANES, TRAINS AND AUTOMOBILES, TALK RADIO, THE WIZARD OF LONELINESS, THE LONG WALK HOME, DELIRIOUS, and PASSED AWAY.

Baker earned Tony Award and Drama Desk Award nominations for his role as 'Prince' in the Broadway production of "Eastern Standard" and an Obie® Award for his performance in the Off-Broadway production of "Not About Heroes." He most recently starred in "Sea of Tranquility" at the Atlantic Theatre Company and received rave reviews for his role in the Off-Broadway production of "That Championship Season" at the Second Stage Theatre.

Baker's television credits include Tom Hanks' HBO mini-series "From the Earth to the Moon," Stephen Bochco's courtroom drama "Murder One," "The Pitts," "Feds," "Law and Order," "Miami Vice," the CBS MOW "Deadly Force," the NBC mini-series "The Murder of Mary Phagan," and the CBS mini-series' "The Elizabeth Smart Story," "Mafia Marriage" and "Return To Lonesome Dove."

In addition to being a charter member of the Drama Department Theatre Co., Baker has enjoyed directing such plays as “The Taming of the Shrew,” “The Importance of Being Earnest” and “A Midsummer Night’s Dream” at the New Jersey Shakespeare Festival.

Baker holds a B.F.A. from Southern Methodist University and an M.F.A. from the Yale School of Drama. While at Yale, he appeared onstage in such Yale Repertory productions as “Rum and Coke,” “Tartuffe,” “About Face” and “Richard III.”

LYNN REDGRAVE (Final Interview Subject)

Lynn Redgrave was born in London into a family of actors. She made her stage debut in 1962 as Helena in “A Midsummer Night’s Dream” and went on to become a founding member of The Royal National Theatre of Great Britain.

Her film debut came a year later in Tony Richardson’s TOM JONES and in 1966 the title role of GEORGY GIRL brought her international fame, an Oscar nomination, the Golden Globe and New York Film Critics Circle Awards. For GODS AND MONSTERS, she won the Golden Globe as Best Supporting Actress and was nominated for an Oscar. Other notable films include SHINE (BAFTA and SAG nominations), GIRL WITH GREEN EYES, THE VIRGIN SOLDIERS, EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX, GETTING IT RIGHT and THE NEXT BEST THING.

More recent films include HOW TO KILL YOUR NEIGHBOR’S DOG, DEEPLY, UNCONDITIONAL LOVE, MY KINGDOM (opposite the late Richard Harris), David Cronenberg’s SPIDER with Ralph Fiennes, ANITA AND ME and the animated WILD THORNBERRYS.

She has twice been nominated for an Emmy and her many television credits include Hallmark Hall of Fame’s “My Sister’s Keeper,” “Whatever Happened to Baby Jane” (with Sister Vanessa), “Different” and “Varien’s War.” Her Broadway credits include “Black Comedy,” “My Fat Friend,” “Mrs. Warren’s Profession” (Tony nomination), “Aren’t We All,” “Moon Over Buffalo,” “Strike Up the Band,” and her one-woman play “Shakespeare for My Father” (Tony nomination). She recently starred off-Broadway as Sonny Jacobs in “The Exonerated” and in Alan Bennett’s “Talking Heads,” for which she received the Drama Desk, Outer Critics Circle and Obie awards. She was seen in the PJ Hogan film of PETER PAN. She has also written the text for Journal, A Mother and Daughter’s Recovery From Breast Cancer, featuring photographs by her daughter, Annabel Clark. The book is scheduled for October release by Umbrage Editions.

JULIANNE NICHOLSON (Alice Martin)

Julianne Nicholson most recently starred in Revolution's LITTLE BLACK BOOK opposite Brittany Murphy, Kathy Bates and Holly Hunter. In 2000, Nicholson was nominated for an Independent Spirit Award for Best Supporting Actress for her work in TULLY.

Nicholson made her feature film debut opposite Michael Caine and James Spader in CURTAIN CALL. Her breakthrough role was the part of a headstrong young feminist in THE LOVE LETTER with Tom Selleck and Kate Capshaw. Her other feature film credits include the independent films I'M WITH LUCY and PASSION OF MIND as well as ONE TRUE THING and LONG TIME SINCE.

Among Nicholson's television credits are a starring role in the television miniseries "Storm of the Century". She most recently starred in "Ally McBeal," and the CBS drama "Presidio Med".

WILLIAM SADLER (Kenneth Braun)

William Sadler is perhaps best recognized for his roles in the feature films THE SHAWSHANK REDEMPTION, THE GREEN MILE and DIE HARD 2. Sadler will next be seen in the independent film CONFESS with Eugene Byrd and Ali Larter. He recently completed DEVOUR, in which he stars opposite Dominique Swain and Shannyn Sossamon. His other feature film credits include roles in BATTLE OF SHAKER HEIGHTS, RUSH, HARD TO KILL, HOT SPOT, ROCKET MAN, TRESPASS, DISTURBING BEHAVIOR, WITNESS PROTECTION and BILL & TED'S BOGUS JOUNEY, for which he won a Saturn Award for the role of 'The Grim Reaper.'

In television, Sadler starred this season in the series "Wonder Falls." Previously, audiences saw him in the series "Roswell." He has also been seen in "Law & Order: Criminal Intent," "Ed," "Star Trek: Deep Space Nine," "Tales of the Crypt" and a recurring role in "Roseanne."

Sadler began his acting career on stage in New York. One of the highlights was starring opposite Matthew Broderick on Broadway in "Biloxi Blues." Recently, he created the role of 'Samuel Clemens' in John Guare's world premiere "A Few Stout Individuals" and appeared opposite Al Pacino, John Goodman and Billy Crudup in "Arturo Ui."

JOHN MCMARTIN (Huntington Hartford)

John McMartin's most recent Broadway appearance was as the Narrator / Mysterious Man in "Into The Woods," for which he received a Tony Nomination. Previously, he starred in the world premiere of Kander and Ebb's "The Visit," opposite Chita Rivera at the Goodman

Theatre. Other Broadway credits: Uncle Willy in “High Society” (Tony nomination), Cap'n Andy in “Show Boat” (Tony Nomination), “Follies” (Original Production), “The Great God Brown” (Drama Desk Award), “Sweet Charity” (Tony Nomination), “Don Juan” (Drama Desk Award & Tony Nomination), “Love For Love,” “Artist Descending a Staircase.”

McMartin’s Off-Broadway credits include “Little Mary Sunshine” (Theatre World Award). TV: "Further Tales From the City" (Showtime), "OZ" (HBO), "Frasier," "Cheers," "Coach," and the Emmy-Award winning specials "Concealed Enemies," "Murrow," "Citizen Cohn," "Separate But Equal."

McMartin’s feature film credits include SWEET CHARITY, ALL THE PRESIDENTS MEN, LEGAL EAGLES, PENNIES FROM HEAVEN, BRUBAKER, BLOW OUT, A SHOCK TO THE SYSTEM, NATIVE SON and the Australian film THE DISH.

VERONICA CARTWRIGHT (Sara Kinsey)

Veronica Cartwright began her film career in the classic films IN LOVE AND WAR, THE CHILDREN'S HOUR, directed by William Wyler, Alfred Hitchcock's THE BIRDS, and SPENCER'S MOUNTAIN, with Henry Fonda and Maureen O'Hara. She made her transition into adult roles in such films as INSERTS and GOIN' SOUTH, the first of three films in which she starred opposite Jack Nicholson. Cartwright appeared in two science fiction classics in the 1970s: Philip Kaufman's remake of INVASION OF THE BODY SNATCHERS and Ridley Scott's masterpiece thriller ALIEN.

In the 1980s, Cartwright starred as 'Betty Grissom' in the epic dramatization of NASA's space program based on Tom Wolfe's novel THE RIGHT STUFF, also directed by Kaufman. She made an indelible impression on movie-goers in 1987 with her standout performance in THE WITCHES OF EASTWICK, alongside Cher, Michelle Pfeiffer, Susan Sarandon and Nicholson.

Cartwright's other film credits include MAN TROUBLE, CANDYMAN II, SCARY MOVIE 2, JUST MARRIED, MONEY TALKS, HBO's THE RAT PACK, SPARKLER and A SLIPPING DOWN LIFE.

Cartwright’s many theater credits from New York to Los Angeles include Ezra Pounds' "Electra," the two-character play "Tally’s Folly” at Elitch Gardens in Denver, starring with and directed by Judd Hirsch, and "The Master Builder,” opposite Sam Waterston, for which she received brilliant reviews. Her performances in "The Hands of its Enemy,” “Homesteaders” and “The Triplet Collection” each brought her DramaLogue awards.

She has appeared in numerous television movies and series, including "The Lottery,” My Brother’s Keeper,” opposite John Lithgow; “Dead in the Water,” “Guyana Tragedy,” Robert

Altman's "Tanner '88" on HBO and "RFK: His Life and Times" as 'Ethel Kennedy,' opposite Brad Davis. She had a very memorable recurring television role as the zealous prosecutor, 'Margaret Flanagan,' on NBC's "L.A. Law." Cartwright was recently seen on Showtime in the Stephen King / Clive Barker horror thriller, "Quicksilver Highway," directed by Mick Garris.

Cartwright received an Emmy award in 1964 for her portrayal of 'Paula' in "Tell Me Not in Mournful Numbers." She was nominated again by the Television Academy in 1997 for her guest starring role of 'Mrs. Huston' in very widely acclaimed episodes of "E.R." called "Whose Appy Now?" and "Faith." She starred in a recurring role on "George and Leo," the Bob Newhart / Judd Hirsch series for CBS, as Hirsch's ex-wife, 'Anna.'

Cartwright was nominated two years in a row by the Television Academy for her pivotal role of 'Cassandra Spender' on Fox's "The X Files." She can also be seen as Jack's mother in the hit series "Will and Grace," and in a recurring role on "Six Feet Under."

Cartwright began her career as a child actress in the 1960s appearing in "Leave it to Beaver," as 'Violet Rutherford,' the classic episode of "The Twilight Zone" called "I Sing the Body Electric," as young 'Anne' and NBC's serial, "Daniel Boone."

KATHLEEN CHALFANT (Barbara Merkle)

Kathleen Chalfant is well known for her portrayal of Vivian Bearing in the Off-Broadway, Los Angeles and London productions of the Pulitzer Prize-winning "Wit." For her performance, Chalfant received the Drama Desk Award, Lucille Lortel Award, Outer Critics Circle Award, Drama League Award, LA Ovation Award, Connecticut Critics Circle Award, as well as her second Obie Award. She was also acclaimed for her Tony-nominated performance as Hannah Pitt in Tony Kushner's "Angels in America" on Broadway. This fall she can be seen in the "5 By Tenn" at the Manhattan Theater Company and in "Guantanamo: Honor Bound to Freedom."

Chalfant's recent films include Walter Salles' DARK WATER and George Wolfe's upcoming LACKAWANNA BLUES, RANDOM HEARTS, a Sydney Pollock film starring Harrison Ford; Boaz Yakin's A PRICE BELOW RUBIES, Whit Stillman's THE LAST DAYS OF DISCO, and the critically acclaimed SIDE STREETS. Other recent film work includes COMPANY MEN and THE PORNOGRAPHER.

Chalfant's television work includes her role as Laurie Solt on CBS' drama "The Guardian," as well as co-starring in the Steven King mini-series "Storm of the Century," "The Laramie Project," "Voices from the White House" (PBS) and "A Death in the Family" (American Masterpiece Theatre/PBS). She has had recurring roles on the critically acclaimed "Prince Street"

and “One Life to Live”; and guest spots on “Law & Order,” “Law & Order: Special Victims Unit,” “Law & Order: Criminal Intent,” “Spin City” and “New York Undercover.”

In 1996, she made her Shakespearean debut in the Public Theater's “Henry V” as Mistress Quickly, which garnered her the 1996 Calloway Award for Best Classical Performance of the Year. Other stage credits include: “Bloomer Girl” at City Center Encores!, “The Vagina Monologues” at the West Side Arts Theater in New York and the San Francisco production, “The Last Letter” at Theatre for a New Audience, “Savannah Bay” at Classic Stage Company, “True History and Real Adventures” at the Vineyard Theatre, “Nine Armenians” at the Manhattan Theatre Club; the premiere of David Hare's new play “Racing Demon” at Lincoln Center, “Twelve Dreams” directed by James Lapine, “M. Butterfly” opposite John Lithgow, “The Crucible” as Anne Putnam, “Sister Mary Ignatius...” and “The Party.”

HEATHER GOLDENHERSH (Martha Pomeroy)

Heather Goldenhersh's feature film credits include Michael Radford's *MERCHANT OF VENICE*, Chris Terrio's *THE HEIGHTS*, Sydney Lumet's *THOUGHT CRIMES*, Richard Linklater's *SCHOOL OF ROCK*, Doug McGrath's *NICHOLAS NICKLEBY*, PJ Hogan's *UNCONDITIONAL LOVE*, Henry Bean's *THE BELIEVER*, Jennie Yerkas' *SPINNING THE BOTTLE*. Her television credits include “The Great Gatsby” and “Sex and the City.” Goldenhersh's theatre credits include ““Psych,” “Goodnight Children Everywhere,” and “Freedomland” at Playwrights Horizons, “Oy” at the Melting Pot Theatre and “A Devil Inside” at The Soho Rep. Her regional theatre credits include: “Goodnight Children Everywhere” at ACT of San Francisco, “Cherry Orchard” and “Long Days Journey into Night” at the Pittsburgh Public Theatre and “Beast on the Moon” at the Alliance Theatre Co.

Goldenhersh holds a BFA in Acting from The Julliard School.

DAGMARA DOMINCZYK (Agnes Gebhard)

Dagmara Dominczyk's feature film credits include Richard Sheparo's *THE GRIFT*, Robert Harmon's *THEY*, Kevin Reynolds' *THE COUNT OF MONTE CRISTO* and Stephen Hereck's *ROCK STAR*. Her television credits include lead roles in “5 People You Meet in Heaven” and TNT Movie of the Week “Bad Apple”; series regular roles in Fox's “Ricochet” and the WB's “Bull”; a recurring role on NBC's “Third Watch”; and a guest starring role on NBC's “Law & Order: Special Victims Unit.”

Dominczyk's Broadway credits include the role of ‘Rosamund Plinth’ in “The Violet Hour,” the role of ‘Lady Caroline Bramble’ in “Enchanted April” and the role of ‘Alice’ in “Closer.” Other theatre credits include the role of ‘Leena’ in “The Red Angel” for the

Williamstown Theatre Festival and the role of 'The Russian' in "Coyote, Take Me There!" at LaMama E.T.C.

HARLEY CROSS (Young Man in Gay Bar)

Harley Cross' feature film credits include Ridley Scott's SOMEONE TO WATCH OVER ME, John Schlesinger's THE BELIEVERS, ROBBIE'S BROTHER, INTERSTATE 84, SHRIEK IF YOU KNOW WHAT I DID LAST FRIDAY THE THIRTEENTH, A SOLDIER'S DAUGHTER NEVER CRIES, PERDITA DURANGO, CRAZY FOR A KISS, THE BOY WHO CRIED BITCH, STANLEY AND IRIS and THE FLY II.

Cross' television credits include guest starring roles on CBS' "Touched By An Angel" and NBC's "Law & Order," a starring role in the CBS movie of the week "To Dance With The White Dog," and series regular roles on CBS' "Dudley" and NBC's "Sister Kate."

ROMULUS LINNEY (Rep. B. Carroll Reece)

Romulus Linney is the author of three novels and over 30 plays staged throughout the United States and abroad. He is a member of both the American Academy of the Arts and Sciences and the American Academy of Arts and Letters, which gave him its Award in Literature and its Award of Merit Medal for Drama. He was an actor when he was young.

KATHARINE HOUGHTON (Mrs. Spaulding)

Katharine Houghton has appeared on Broadway in "Our Town," "The Front Page" and "A Very Rich Woman." She won the Theatre World award for her performance in "A Scent of Flowers" off-Broadway in 1969. For several seasons she was a member of N.Y.C's Mirror Repertory Co. where she played Mary Stuart ("Vivat, Vivat Regina"), Gabrielle ("The Mad Woman of Chaillot) and Mary L ("The Time of Your Life"). In 1987 she performed at N.Y.C's West Bank Café and at the Ivoryton Playhouse in her own trilogy: "The Hooded Eye."

In regional theatres she has played major roles in over 50 productions including Portia ("The Merchant of Venice"), Kate ("The Taming of the Shrew"), Nina ("The Seagull"), Yelena ("Uncle Vanya"), Nora ("A Doll's House"), Hedda ("Hedda Gabler"), Doreen ("Tartuffe"), Hypatia ("Misalliance"), Louka ("Arms and the Man"), Barbara ("Major Barbara"), Leontine ("13 Rue De L'Amour"), Antigone (Anouilh's "Antigone"), Laura ("The Glass Menagerie"), Catherine ("Suddenly Last Summer"), Isabel ("Ring Round the Moon"), Mrs. Pat ("Dear Liar), Deborah ("A Touch of the Poet").

In film she is best known for her role in GUESS WHO'S COMING TO DINNER, for which she received a Golden Globe nomination. Other films include THE PURSUIT OF HAPPINESS, ETHAN FROME, MR. NORTH, THE NIGHT WE NEVER MET, BILLY BATHGATE and THE GARDENER. On TV she was Nabby Adams in the award-winning "Adams Chronicles." She has appeared in both featured and guest roles in several series and soap operas including "All My Children" and "One Life to Live".

She has performed her one woman show: "To Heaven in a Swing, The Last Day in The Life of Louisa May Alcott," in N.Y.C at the American Place Theatre, The York Theatre, and at Bernard College; as well as in Houston, Amherst and Bowdoin Colleges, Keene State and Penn State; in Connecticut at Ivoryton Playhouse, Roberts' Theatre, and the Ct. Historical Society; in Massachusetts: twice at Orchard House in Concord and at the Vineyard Haven Theatre on Martha's Vineyard. Her play "Buddha" was published in the "Best Short Plays" of 1988. Other of Miss Houghton's plays that have been produced are: "Merlin" (Coterie Theatre, Kansas), "The Marry Month of May" (West Bank Café, N.Y.C), "Mortal Friends", "On the Shady Side", "The Right Number" (W.B.C. and The Ivoryton Playhouse), "Phone Play" (44th St. Theatre, N.Y.C.) and her translation of Anouilh's "Antigone" has been performed at the Advent Theatre in Nashville and Ukiah High Performing Arts. Her new musical, "Bookends", is development in N.Y.C

JOHN EPPERSON (Effete Man in Gay Bar)

John Epperson, aka Lypsinka, was formerly a pianist at the American Ballet Theater and also the composer/lyricist/author of three musicals: "Ballet of the Dolls," "Dial M for Model" and an autobiographical revue "Show Trash."

Epperson's off-Broadway credits include "I Could Go on Lip-Synching"; "Lypsinka! A Day in the Life," which received two Drama Desk nominations; "Lypsinka! The Boxed Set," which received the LA Drama Critics and Helen Hayes Awards as well as a Drama Desk nomination; and "As I Lay Lip-Synching." His off-off-Broadway credits include "Lypsinka is Harriet Craig!" and "Messages for Gary." His TV credits include the George Michael video "Too Funky," HBO's "Sandra After Dark" with Sandra Bernhard; PBS' "The United States of Poetry," and "Angels in America."

Epperson's film credits include WITCH HUNT with Dennis Hopper, WIGSTOCK: THE MOVIE and RED RIBBON BLUES.

“The Lyp” has appeared in the fashion shows of Thierry Mugler, Matsuda, Pauline Trigere, and helped launch cosmetics lines for Prescriptives and Isabella Rosellini. Additionally, Epperson is the author of a new play “My Deah” and a screenplay PICTURE PEOPLE.

JEFFERSON MAYS (Effete Man’s Friend)

For his role as Charlotte von Mahlsdorf in Broadway's “I Am My Own Wife,” Jefferson Mays won a 2004 Tony Award, a Drama Desk Award, an Obie Award, a Lucille Lortel Award, was an Outer Critics' Circle & Theatre World Winner and was honored by the Drama League. His other New York theatre credits include the role of 'Coulmier' in “Quills,” the role of 'Jeremiah Grady' in “Lydie Breeze,” and 'Diana' in “Culture of Desire,” all at the NY Theatre Workshop; the role of 'Mookie' in “Moe's Lucky Seven” at Playwrights Horizons; the role of 'Orestes' in the En Garde Arts production “Orestes,” for which he won an Obie Award in 1994; and the role of 'Sergei' in “Bella, Belle of Byelorussia” at the WPA.

Mays' regional theatre credits are extensive. Mays has worked frequently at Baltimore Center Stage, where he has played the roles of 'Peter Pan' in “Peter Pan,” 'Lumpkin' in “She Stoops to Conquer,” 'Kipps' in “The Woman in Black,” 'Bersyenev' in “The Lover,” 'Aubrey' in “The Show-Off,” 'Harlequin' in “Triumph of Love,” and 'Clown' in “The Winter's Tale.”

Mays also played the role of 'Charlotte von Mahlsdorf' in the La Jolla Playhouse production of “I Am My Own Wife,” for which he won a 2001 Patte Award and a Garland Award. He also portrayed four other roles at La Jolla: 'Tartuffe' in “Tartuffe,” 'Osric' in “Fortinbras,” 'Richie' in “Life During Wartime,” and 'Jack' in “The Importance of Being Earnest,” for which he received a Dramalogue Award.

Other regional credits include 'Guildenstern' in “Rosencrantz & Guildenstern Are Dead” (Williamstown Theatre Festival); 'Yasha' in “The Cherry Orchard” and 'Algernon' in “The Importance of Being Earnest” (McCarter Theatre); 'Gunner' in “Misalliance” (Long Wharf); 'Elyot' in “Private Lives” and 'Jean' in “Miss Julie” (Actors Theatre of Louisville); and 'Lance Weatherwax' in “The Beauty Part” (Yale Repertory Theatre).

Mays' feature film and television credits include 'Dr. Kulp' in the upcoming ALFIE; 'George Stidmann' in COUSIN BETTE; 'Little John' in THE BALLAD OF BETTIE PAGE; 'Stephen' in THE LOW LIFE; 'Jerry Woolridge' in SOME FOLKS CALL IT SLING BLADE; 'Martin Bradley' in GHOST BRIGADE; 'Ben Franklin' in PBS' “Middlemarch”; and 'Garne Strickland' in Showtime's “The Big Brass Ring.”

ABOUT THE FILMMAKERS

BILL CONDON (Writer/Director)

Bill Condon's previous directing effort, *GODS AND MONSTERS*, was named Best Picture by the National Board of Review, and earned Condon the Academy Award for Best Adapted Screenplay. A poetic meditation on the final days of film director James Whale, *GODS AND MONSTERS* starred Ian McKellan, Brendan Fraser and Lynn Redgrave.

Most recently, Condon wrote the screenplay for the critically acclaimed box-office hit *CHICAGO*. The film, which won six Academy Awards, including Best Picture, also garnered Condon a nomination for Best Adapted Screenplay.

Condon began his career as a film journalist. An analytical piece in *Millimeter* magazine brought him to the attention of producer Michael Laughlin. He subsequently co-wrote the feature film *STRANGE BEHAVIOR* with Laughlin, who also directed the film. The film became a cult hit, leading to an unofficial sequel, *STRANGE INVADERS*. Condon made his directorial debut with *SISTER, SISTER*, which starred Jennifer Jason Leigh, Judith Ivey, and Eric Stoltz.

Condon was born in New York City. He attended Regis High School and Columbia University, where he graduated with a degree in philosophy. He currently serves on the board of IFP/Los Angeles, as well as the recently formed Independent Writers Steering Committee of the WGA.

GAIL MUTRUX (Producer)

Gail Mutrux is partnered with filmmaker Neil LaBute in Pretty Pictures, a production company at Focus Features. Last year she produced LaBute's *THE SHAPE OF THINGS*, which he adapted from his stage play and directed. In 2000, Mutrux produced *NURSE BETTY*, directed by LaBute, and starring Renée Zellweger and Morgan Freeman. The film won the Best Screenplay Award at the Cannes Film Festival and earned Zellweger a Golden Globe for Best Actress in a Comedy/Musical.

Mutrux studied art history at UCLA and, upon graduating, began her career in the film business. She served as associate producer on two films for director Ulu Grosbard: *STRAIGHT TIME*, starring Dustin Hoffman, and *TRUE CONFESSIONS*. Hoffman then recruited Mutrux to associate produce Barry Levinson's multi-Academy Award-winning *RAIN MAN*, after which she joined Levinson's production company Baltimore Pictures.

At Baltimore, Mutrux developed and co-produced Robert Redford's Academy Award-nominated *QUIZ SHOW* and Mike Newell's acclaimed *DONNIE BRASCO*. There, she also developed and produced the Peabody Award-winning television series "Homicide: Life on the Street," which ran for seven seasons on NBC. Mutrux is a board member of IFP/Los Angeles.

MICHAEL KUHN (Executive Producer)

In 1999, Michael Kuhn formed London-based Qwerty Films, which has produced five feature films in its first four years of operation. Kuhn also has investments in a music company, theatre and a film development joint venture with the Film Council.

Kuhn joined Polygram N.V. (now part of Universal) in 1975 and in 1991 set up Polygram Filmed Entertainment, which made and distributed over 100 feature films that won a total of 14 Academy Awards. They include: FOUR WEDDINGS AND A FUNERAL, NOTTING HILL, DEAD MAN WALKING, THE USUAL SUSPECTS, LOCK, STOCK AND TWO SMOKING BARRELS, ELIZABETH, TRAINSPOTTING and PRISCILLA, QUEEN OF THE DESERT.

Kuhn is the recipient of the Michael Balcon Award for services to British Cinema. His book 100 Films and a Funeral was published in 2001; and in 2002, he was appointed Chair of the National Film and Television School in England.

FRANCIS FORD COPPOLA (Executive Producer)

Francis Ford Coppola is a five-time Academy Award-winning director, writer and producer, who won his first Oscar at age 31 for the screenplay of PATTON, which he co-wrote with Edmund H. North.

Coppola's body of work includes directing credits for 20 films including THE GODFATHER trilogy, APOCALYPSE NOW as well as THE CONVERSATION, THE OUTSIDERS, RUMBLEFISH and BRAM STOKER'S DRACULA.

Throughout his career, Coppola has always searched for better tools for filmmakers and is considered a pioneer of electronic cinema. Many of the techniques he developed have become the industry standard. His San Francisco-based film company, American Zoetrope, develops and produces film projects for the large and small screen.

BOBBY ROCK (Executive Producer)

A 24-year veteran in the film industry, Bobby Rock currently heads American Zoetrope's Los Angeles offices. Since taking the helm as Senior V.P. of Production and Development, Rock has guided PUMPKIN, JEEPERS CREEPERS II, and **KINSEY** through to completion. Currently Rock is shepherding a variety of projects, including adaptations of Jack Kerouac's On The Road and several short stories from Zoetrope's All-Story magazine.

Before Zoetrope, Rock worked as a V.P of Acquisitions at Trimark Pictures (EVE'S BAYOU, CUBE), Triton Pictures (A BRIEF HISTORY OF TIME, HEARTS OF DARKNESS), and Atlantic Releasing (WISH YOU WERE HERE).

KIRK D'AMICO (Executive Producer)

Kirk D'Amico is President of Myriad Pictures with offices in Los Angeles.

D'Amico has served as executive producer or producer on a diverse slate of successful theatrical feature films including: the award winning THE GOOD GIRL starring Jennifer Aniston, and released by Fox Searchlight Pictures; PEOPLE I KNOW, starring Al Pacino; NATIONAL LAMPOON'S VAN WILDER starring Ryan Reynolds; and the critically-acclaimed SARAFINA! starring Whoopi Goldberg.

D'Amico also served as executive producer on the #1 hit JEEPERS CREEPERS 2, which set box office records for the biggest Labor Day weekend opening in history. The film is the sequel to the highly successful original that grossed nearly \$50 million in US box office.

D'Amico's upcoming slate of high profile productions includes; the family comedy EULOGY, starring Hank Azaria, Ray Romano and Debra Winger set for a theatrical release in the US in October 2004; the thrilling drama IMAGINING ARGENTINA, starring Antonio Banderas and Emma Thompson; Marc Evans' TRAUMA, starring Colin Firth and Mena Suvari; PICCADILLY JIM, a comedy written by Academy Award winner Julian Fellowes and starring Sam Rockwell and Tom Wilkinson; and the supernatural thriller THE RIVER KING, starring Edward Burns and Jennifer Ehle.

FREDERICK ELMES, A.S.C. (Director of Photography)

Frederick Elmes is best known for his work with the critically acclaimed filmmakers Ang Lee and David Lynch. For his work on David Lynch's seminal film BLUE VELVET, Elmes received numerous awards including the National Society of Film Critics Award for Best Cinematography. His subsequent work on WILD AT HEART, winner of the Cannes Film Festival Palme D'Or, brought Elmes his first Independent Spirit Award. His multi-film collaboration with Lee began with THE ICE STORM and includes the Civil War drama RIDE WITH THE DEVIL, the innovative short THE CHOSEN, from the BMW internet film series, and THE HULK.

Elmes has also worked on films by other cutting edge directors such as Jim Jarmusch's COFFEE AND CIGARETTES, NIGHT ON EARTH and TEN MINUTES OLDER; Tim Hunter's RIVER'S EDGE and SAINT OF FORT WASHINGTON; Norman Rene's RECKLESS; and Barry Hersey's THE EMPTY MIRROR. More recently, Elmes photographed Todd Solondz's STORYTELLING, the third

feature from the provocative director, which was a selection for *Un Certain Regard* at last year's Cannes Film Festival.

After studying photography at the Rochester Institute of Technology, Elmes' pursued graduate film studies at New York University. The offer of a fellowship at the American Film Institute brought him to Los Angeles in 1971, where he began his long-term collaboration with David Lynch. While at the AFI, Elmes photographed Lynch's cult classic ERASERHEAD, as well as director John Cassavetes' THE KILLING OF A CHINESE BOOKIE and OPENING NIGHT.

Elmes also has been the director of photography on films for television, commercials and music videos. He's worked extensively in Europe, where his work is highly regarded. In 2000, Elmes was honored for his body of work with David Lynch at the Camera Image Festival in Poland.

RICHARD SHERMAN (Production Designer)

Richard Sherman re-joins writer/director Bill Condon, following their collaboration on GODS AND MONSTERS as well as several other films. Most recently he was production designer on KISS THE BRIDE and PUMPKIN. Sherman's other feature credits include I'M LOSING YOU, HOMEGROWN, ABOVE SUSPICION, NO PLACE TO HIDE, THE ADVENTURES OF HUCKLEBERRY FINN, TROUBLE BOUND, CUTTING CLASS and Condon's SISTER, SISTER.

His made-for-television movies include "A Different Kind of Christmas," "A Face to Die For," "Ed McBain's 87th Precinct: Lightning," "Eyes of Terror," "Donato and Daughter," "Double Edge," "Dead in the Water," "Paris Trout," "Murder 101," "People Like Us," "Rock Hudson," "Dark Holiday" and "Original Sin."

Sherman began his career in the film industry as an assistant to the set decorator on Merchant/Ivory's THE EUROPEANS.

VIRGINIA KATZ (Editor)

Virginia Katz re-teams with director Bill Condon, following her work on GODS AND MONSTERS. Katz's other film credits include HER MAJESTY, TILL THE END OF THE NIGHT, ULTERIOR MOTIVES and OPPORTUNITY KNOCKS, directed by Donald Petrie (on which she served as co-editor).

For television, she edited the first two seasons of the hit series "Alias" for CBS, and "Felicity" for WB. Her first series as an editor was CBS' "Blue Skies." Previously, Katz worked on numerous made-for-television movies, including Showtime's "Damaged Care," The Wonderful World of Disney's "Geppetto," MTE/Universal's "Dead in the Water" and "White Lie," HBO's "Esperanza: Woman in Prison" and "Traveling Man."

BRUCE FINLAYSON (Costume Designer)

Bruce Finlayson re-teams with director Bill Condon for a fourth time, having been the costume designer on GODS AND MONSTERS and two earlier Condon films. Finlayson has also worked on five films with acclaimed Australian director Fred Schepisi: A CRY IN THE DARK starring Meryl Streep; MR. BASEBALL starring Tom Selleck; THE CHANT OF JIMMY BLACKSMITH; THE DEVIL'S PLAYGROUND and LIBIDO." Finlayson most recently designed the box-office hit THE ROOKIE starring Dennis Quaid.

Finlayson's other film credits include FIRESTORM, HOTEL DE LOVE, FRANKENSTEIN SINGS (on which he was also production designer), LIGHTNING JACK, COMRADES, CAREFUL, HE MIGHT HEAR YOU (for which he won an Australian Film Institute Award for Best Costume Design), STRANGE BEHAVIOR, MAD DOG MORGAN and THE MAN FROM HONG KONG.

RICHARD GUAY (Co-Producer)

Richard Guay has co-written and produced several films with his partner Nancy Savoca including TRUELOVE (Grand Jury Prize: 1989 Sundance Film Festival, Independent Spirit Award nominee for Best Picture), DOGFIGHT (River Phoenix and Lili Taylor), HOUSEHOLD SAINTS (Lili Taylor, winner of Independent Spirit Award for Best Actress, Guay nominated for Best Screenplay), THE 24 HOUR WOMAN (Rosie Perez), the movie version of the hit one-woman show REBEL WITHOUT A PAUSE (Winner of The Prize for Peace & Liberty from the City of Florence) and DIRT (Winner Best Director, Los Angeles Latino Film Festival).

In addition to **KINSEY**, Guay has also produced for directors Jonathan Demme, Abel Ferrara and Alison MacLean (SUBWAY STORIES), Jim Jarmusch (GHOST DOG, nominated for a Spirit Award for Best Picture).

Guay is developing several projects, including an adaptation of Elizabeth MacCracken's THE GIANT'S HOUSE. He is currently in post production on CHERRY VALLEY, a documentary about a ghost town; in production on WHAT DID I DO?, a documentary on famed bad boy artist Larry Rivers; and prepping BUILDING GIRL, an indie feature shooting in the fall.

CARTER BURWELL (Music by)

Carter Burwell has composed the music for the feature films BLOOD SIMPLE, RAISING ARIZONA, MILLER'S CROSSING, BARTON FINK, WATERLAND, THIS BOY'S LIFE, ROB ROY, FARGO, CONSPIRACY THEORY, THE SPANISH PRISONER, GODS AND MONSTERS, VELVET GOLDMINE, THREE KINGS, BEING JOHN MALKOVICH,

HAMLET, BEFORE NIGHT FALLS, THE MAN WHO WASN'T THERE, ADAPTATION,
THE LADYKILLERS and THE ALAMO.

His theater work includes “The Celestial Alphabet Event,” Mabou Mines’ “Mother” and
Cara Lucia and Henry Miller’s “The 14th Ward.”

CAST

Alfred Kinsey	LIAM NEESON
Clara McMillen	LAURA LINNEY
Wardell Pomeroy.....	CHRIS O'DONNELL
Clyde Martin	PETER SARSGAARD
Paul Gebhard	TIMOTHY HUTTON
Alfred Seguire Kinsey.....	JOHN LITHGOW
Thurman Rice.....	TIM CURRY
Herman Wells.....	OLIVER PLATT
Alan Gregg	DYLAN BAKER
Alice Martin	JULIANNE NICHOLSON
Kenneth Braun	WILLIAM SADLER
Huntington Hartford.....	JOHN McMARTIN
Sara Kinsey.....	VERONICA CARTWRIGHT
Barbara Merkle.....	KATHLEEN CHALFANT
Martha Pomeroy.....	HEATHER GOLDENHERSH
Agnes Gebhard.....	DAGMARA DOMINCZYK
Young Man in Gay Bar.....	HARLEY CROSS
Staff Secretary	SUSAN BLOMMAERT
Kinsey at 19	BENJAMIN WALKER
Kinsey at 14	MATTHEW FAHEY
Kinsey at 10	WILL DENTON
Ben.....	JOHN KRASINSKI
Emily.....	ARDEN MYRIN
Rep. B. Carroll Reece	ROMULUS LINNEY
Mrs. Spaulding	KATHARINE HOUGHTON
Robert Kinsey.....	DAVID HARBOUR
Mildred Kinsey.....	JUDITH J.K. POLSON
Anne Kinsey.....	LEIGH SPOFFORD
Joan Kinsey.....	JENNA GAVIGAN
Bruce Kinsey.....	LUKE MacFARLANE
Kenneth Hand	MIKE THURSTLIC
Grocer	JARLATH CONROY
Dr. Thomas Lattimore.....	BILL BUELL
Gall Wasp Class Coed.....	MICHELE FEDERER
Black Student.....	ALVIN KEITH
Marriage Class Coed	AMY WILSON
Female Assistant Professor.....	MARYELLEN OWENS
Clerical Worker.....	RODERICK HILL
Retired Teacher	PEG SMALL
Middle-aged Businessman.....	DON SPARKS
Janitor.....	JOE ZALOOM
Female Student #1.....	KATE REINDERS
Female Student #2.....	MARA HOBEL
Female Student #3.....	LINDSAY SCHMIDT
Male Student #1	JASON PATRICK SANDS
Male Student #2.....	MARCEL SIMONEAU
Male Student #3.....	BOBBY STEGGERT
Male Student #4	JOHNNY PRUITT
Effete Man in Gay Bar.....	JOHN EPPERSON
Effete Man's Friend.....	JEFFERSON MAYS
Slavic Man.....	MARK MINEART
Bartender.....	MARTIN MURPHY
Marjorie Hartford	KATE JENNINGS GRANT
IU Reporter #1.....	BARRY DEL SHERMAN
IU Reporter #2.....	FRED BURRELL
NYC Reporter #1.....	MICHAEL ARKIN
NYC Reporter #2.....	DANIEL ZISKIE
NYC Reporter #3.....	TUCK MILLIGAN
Mr. Morrissey	EDWIN McDONOUGH
Bookstore Clerk.....	JOHN ELLISON CONLEE
Sharecropper	ARTHUR FRENCH
Prison Inmate	CHANDLER WILLIAMS
Hispanic Man	JAIME ROMAN TIRELLI
Ballet Teacher	DRAPER SHREEVE
Bellhop	PHILLIP KUSHNER
Radio Repairman	JOE BADALUCCO
Poet.....	HENRIETTA MANTOOTH
Old Woman	DORIS SMITH
Male Impersonator	RENO

Young Black Woman	PASCALE ARMAND
Staff Photographer	SEAN SKELTON
Reverend.....	STEVEN EDWARD HART
Professor Smithson.....	CLIFFORD DAVID
Student.....	RANDY REDD
AND	
Final Interview Subject.....	LYNN REDGRAVE
Unit Production Manager	DIANA SCHMIDT
First Assistant Director	JUDE GORJANC
Second Assistant Director.....	LINDA PERKINS
Production Executive for N1 and Qwerty Films	JILL TANDY
.....	MALCLOM RITCHIE
For N1	PETER LUKE
Executive in Charge of Production for N1	MARK WOLFE
Associate Producers	VALERIE DEAN
.....	ADAM SHULMAN
ANIMAL FOOTAGE COURTESY OF KINSEY INSTITUTE	
Art Director	NICHOLAS LUNDY
Set Decorator	ANDREW BASEMAN
Location Manager	KATHY CIRIC
Script Supervisor	MARY CYBULSKI
Assistant Editors	JIM BRUCE
.....	LAURA CONGLETON
Gaffer	JONATHAN LUMLEY
Key Grip	ROBERT A. ANDRES
Camera Operator	PATRICK CAPONE
First Assistant Camera.....	CARLOS GUERRA
Sound Mixer	T.J. O'MARA
Boom Person	MICHAEL SCOTT
Still Photographer.....	KEN REGAN
Music Supervisor.....	FRANKIE PINE
Post Production Supervisors.....	STEVEN KAMINSKY
.....	TIM PEDEGANA
Music Editors.....	TODD KASOW
.....	BARBARA McDERMOTT
Visual Effects Supervisor	MARLO PABON
Graphic Artist	ELTON GARCIA
Leadman	RICHARD J. TICE
Set Dresser	JOANN ATWOOD
.....	JONI FINLAY
Second Second Assistant Director	AMANDA TAYLOR
Second Assistant Camera	BRADEN BELMONTE
Loader	ANGELA BELLISIO
Steadicam Operator	STEPHEN CONSENTINO
.....	TOM LOHMANN
Cable Person	DANIEL PAIKIN
.....	KIM MAITLAND
Video Playback	DENNIS GREEN
Property Master.....	ANTHONY DIMEO
Assistant Property Masters	JOE BADALUCCO
.....	JUSTINE DOLAN-COTE
Best Boy Electric	RALPH CROWLEY
Rigging Gaffer	WILLIAM ALMEIDA
Rigging Best Boys.....	MICHAEL PAPADOPOULOS
.....	MARK VAN ROSSEN
Genny Operators.....	CLAY LIVERSIDGE
.....	JAMIE GALLAGHER
Company Electrics	TOM SHINN
.....	SAM FRIEDMAN
.....	CHRIS LISCINSKY
.....	SCOTT KINCAID
Best Boy Grip	ALISON BARTON
Dolly Grip.....	TONY CAMPENNI
Rigging Grip	CHRIS SKUTCH
Company Grips	KEITH BUNTING, JR.
.....	LAMONT CRAWFORD
.....	MEL CANNON
.....	PAT TAISTRA
.....	PETER DONAHUE

Assistant Costume Designer.....	HILARY NIEDERER
Men's Costume Supervisor.....	J. KEVIN DRAVES
Women's Costume Supervisor.....	DEIRDRE WILLIAMS
Set Costumer.....	KELLY LEE GREGSON
Makeup for Mr. Neeson.....	MICHAEL LAUDATI
Makeup for Ms. Linney.....	MINDY HALL
Key Makeup Artist.....	CARLA WHITE
Additional Makeup Artist.....	JAMES SARZOTTI
Special Effects Makeup Artist.....	TODD KLEITSCH
Key Hairstylists.....	JEFFERY SACINO
.....	ROY BRYSON
Hairstylist.....	WAYNE HERNDON
Production Coordinator.....	MONTZ A. MONROE
Assistant Production Coordinator.....	JEN CRAMMER
Special Effects.....	CONNIE BRINK, SR.
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Greensperso.....	AMY SAFFHAY
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.....	FRANCESCO SCIARRONE
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Score Recorded By	ALAN SILVERMAN
Score Recorded At	RIGHT TRACK RECORDING , NEW YORK
Musician Contractor	SANDRA PARK
Music Prepared By	TONY FINNO
Score Production Manager	DEAN PARKER
Musicians	
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ROBERT RINEHART	ALAN STEPANSKY
JOHN PATITUCCI	JON MANASSE
TOM SEVCOFIC	SHELLY WOODWORTH
NADINE ASIN	KEN BICHEL
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"LINDY HOP"
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