

## Capote, (2005)

Directed by Bennet Miller

Biography by Gerald Clarke

Running time: 1 hour 54 minutes



11th Annual Critics' Choice Awards - Backstage, Virginia Madsen, Philip Seymour Hoffman, Bennett Miller

Biography for Bennett Miller (Director) Height 6' 1"

Trivia Graduated Mamaroneck High School, 1985. Classmate of Dan Futterman the screen writer for *Capote*.

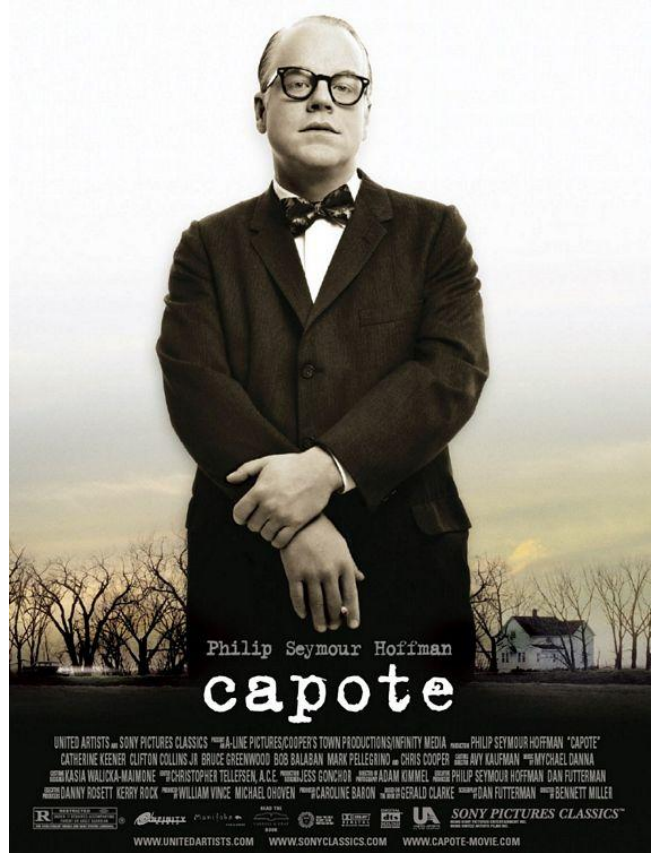
Personal quotes "'Capote' is the kind of film that whispers in your ear. That can have as profound an effect on someone as watching a speech with pomp and circumstance."

Director - filmography

1. Capote (2005)
2. The Cruise (1998)

Cinematographer - filmography

1. The Cruise (1998)



Biography for Dan Futterman (Screenwriter)

Date of birth 8 June 1967, Silver Spring, Maryland, Nickname Danny, Height 5' 9"

Trivia

- Graduated Mamaroneck (NY) High School. Classmate of Bennett Miller. [1985]
- Graduate of Columbia University, New York [1989]
- He met his wife Anya on the set of "Homicide: Life on the Street" (1993) in late 1999 when she was a writer on the show.
- Wrote the screenplay for 2005's "Capote"; Directed by childhood friend Bennett Miller and starring childhood friend Phillip Seymour Hoffman.

Personal quotes

- "The two biggest moments of my life were walking on-stage (as an actor) in Tony Kushner's Angels in America on opening night on Broadway. The second was being nominated for a screenplay Oscar along with him." [on Oscar nomination for *Capote* (2005) on 31 Jan. 06]

Actor - filmography

1. "Related" (2006) TV Episodes as Danny
2. "Judging Amy" Vincent Gray (1999-2001, 2004-2005)
3. Gerald L'Ecuyer: A Filmmaker's Journey (2004) (TV)
4. "Will & Grace" (2003) TV Episodes as Barry
5. Enough (2002/I) Joe
6. Urbania (2000) Charlie
7. "Sex and the City" (1999) TV Episode Stephan
8. "Homicide: Life on the Street" (1999) TV Episode Marcus
9. When Trumpets Fade (1998) (TV) Despin
10. Thicker Than Blood (1998) (TV) Griffin Byrne
11. 1999 (1998) Rufus Wild
12. "Caroline in the City" (1997) TV Episode Seth
13. Shooting Fish (1997) Dylan
14. Far Harbor (1996) Brad
15. Breathing Room (1996) David
16. The Birdcage (1996) Val Goldman
17. "New York News" (1995) TV Episode
18. Tracey Takes on New York (1993) (TV)
19. Class of '61 (1993) (TV) Shelby Peyton
20. "Another World" (1964) TV Series Alan (1992)
21. Big Girls Don't Cry... They Get Even (1992) Josh
22. Passed Away (1992) Tom
23. The Fisher King (1991) Second punk
24. Daughters of Privilege (1991) (TV) Ballard Moss

Writer - filmography

1. Capote (2005) (screenplay)

Producer - filmography

1. Capote (2005) (executive producer)

Miscellaneous Crew - filmography

1. The Cruise (1998) (unit driver)

The following are excerpts from the Bennet Miller, Adam Kimmel and Phillip Seymour Hoffman from the audio commentary on the DVD. Further research has been added by Dr. Jay Seller.

#### Chapter 1: Start

0:01:10 Mychael Danna's restrained music and the credits from the beginning are planned to slow you down to accept the pace of the movie. There is also a little vacuum in the movie to slow you down, as they reveal the date. November 15, 1959

0:01:31 This wheat field is in Winnipeg, Canada, that has the similar landscape as Kansas. They got real lucky in locating this great farm house and with the weather in Winnipeg, as it didn't snow during their time filming. The one day it did snow was the last day of filming exteriors. These shots are all held just a moment longer than you would expect them to be, as they are establishing the pace of the film. The pace of the film will be methodically slow. Factual errors: In the opening shots we see wheat waving in the wind and wheat fields. There is no wheat fully grown and ready for harvest in November in Kansas, the time where the scene is supposedly taking place.

Continuity: When the girl is knocking on the Clutter's front door we can see two large windows on either side of the door. In the inside shot, these windows do not exist, suggesting the inside was filmed in a different house.

0:02:06 This is actress Allie, in the book the sound of her shoes on the stairs caused her great anxiety Susy.

0:02:47 This is a real house, the exterior is a different house that they located. The exterior house had been abandoned for about 40 years and the production designer restored the exterior for the shots that you see in the movie. But the interior you are looking at is a real prairie farm house in Canada.

0:03:06 This shot is shot out of Adam Kimmel's window of his NY apartment, this would be his routine perspective as he lives here.

#### Chapter 2 (0:04:38) Problem Novels

Biography for Philip Seymour Hoffman (Capote)

Date of birth 23 July 1967, Fairport, New York, USA, Nickname Phil, Height 5' 9½"

Mini biography Film and stage actor and theater director Philip Seymour Hoffman was born in the Rochester, New York, suburb of Fairport on July 23, 1967. After becoming involved in high school theatrics, he attended New York University's Tisch School of the Arts, graduating with a B.F.A. degree in Drama in 1989. He made his feature film debut in the indie production *Triple Bogey on a Par Five Hole* (1991) as Phil Hoffman, and his first role in a major release came the next year in *My New Gun* (1992). While he had supporting roles in some other major productions, his breakthrough role came in Paul Thomas Anderson's *Boogie Nights* (1997). He quickly became an icon of indie cinema, establishing a reputation as one of the screen's finest actors, in a variety of supporting and second leads in indie and major features, including Todd Solondz's *Happiness* (1998), *Flawless* (1999), *The Talented Mr. Ripley* (1999), Paul Thomas Anderson's *Magnolia* (1999), *Almost Famous* (2000) and *State and Main* (2000). He also appeared in supporting roles in such mainstream, big-budget features as *Red Dragon* (2002), *Cold Mountain* (2003) and the upcoming *Mission: Impossible III* (2006).

Hoffman is also quite active on the stage. On Broadway, he has earned two Tony nominations, as Best Actor (Play) in 2000 for a revival of Sam Shepard's "True West" and as Best Actor (Featured Role - Play) in 2003 for a revival of Eugene O'Neill (I)'s "Long Day's Journey into Night". His other acting credits in the New York theater include "The Seagull" (directed by Mike Nichols for The New York Shakespeare Festival),

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Compiled by Dr. Jay Seller

"Defying Gravity", "The Merchant of Venice" (directed by Peter Sellars), "Shopping and Fucking" and "The Author's Voice" (Drama Desk nomination). He is the Co-Artistic Director of the LAByrinth Theater Company in New York, for which he directed "Our Lady of 121st Street" by Stephen Adly Guirgis. He also has directed "In Arabia, We'd All Be Kings" and "Jesus Hopped the A Train" by Guirgis for LAByrinth, and "The Glory of Living" by Rebecca Gilman at the Manhattan Class Company. Hoffman consolidated his reputation as one of the finest actors under the age of 40 with his turn in the title role of *Capote* (2005), for which he won the Los Angeles Film Critics Award as Best Actor. In 2006, he was awarded the Best Actor Oscar for the same role.

### Trivia

- Taught an advanced "Directing the Actor" class for one semester at Columbia University School of the Arts Graduate Film Division during 2003.
- BFA in Drama - New York University, Tisch School of the Arts (1989)
- In his sophomore year of high school, he suffered an injury that prevented him from playing multiple sports.
- Does not drink alcohol. He became sober when he was 22 years old and says that he quit because, "I was 22 and I was panicked for my life."
- After winning his Oscar for *Capote* (2005), he has been working with a filmmaker from his former high school in Fairport, New York, helping him with his project.

### Actor - filmography

1. Charlie Wilson's War (2008)
2. Before the Devil Knows You're Dead (2007) Andy
3. The Savages (2007)
4. Mission: Impossible III (2006) Owen Davian
5. Capote (2005) Truman Capote
6. Empire Falls (2005) (TV) Charlie Mayne
7. Strangers with Candy (2005) Henry
8. Along Came Polly (2004) Sandy Lyle
9. Cold Mountain (2003) Reverend Veasey
10. Mattress Man Commercial (2003) (V) Dean Trumbell
11. Owing Mahowny (2003) Dan Mahowny
12. 25th Hour (2002) Jacob Elinsky
13. Red Dragon (2002) Freddy Lounds
14. Punch-Drunk Love (2002) Dean Trumbell
15. Love Liza (2002) Wilson Joel
16. Almost Famous (2000) Lester Bangs
17. State and Main (2000) Joseph Turner White
18. The Talented Mr. Ripley (1999) Freddie Miles
19. Magnolia (1999) Phil Parma
20. Flawless (1999) Rusty Zimmerman
21. Patch Adams (1998) Mitch Roman
22. Happiness (1998) Allen
23. The Big Lebowski (1998) Brandt

24. Next Stop Wonderland (1998) Sean
25. Montana (1998) Duncan
26. Culture (1998) Bill
27. Boogie Nights (1997) Scotty J.
28. Twister (1996) Dustin Davis
29. Sydney (1996) Young Craps Player
30. The Fifteen Minute Hamlet (1995) Bernardo, Horatio & Laertes
31. Nobody's Fool (1994) Officer Raymer
32. When a Man Loves a Woman (1994) Gary
33. The Yearling (1994) (TV) Buck
34. The Getaway (1994) Frank Hansen
35. Money for Nothing (1993) Cochran
36. My Boyfriend's Back (1993) Chuck Bronski
37. Joey Breaker (1993) Wiley McCall
38. Scent of a Woman (1992) George Willis, Jr.
39. Leap of Faith (1992) Matt
40. My New Gun (1992) Chris
41. Szuler (1992)
42. Triple Bogey on a Par Five Hole (1991) Klutch
43. "Law & Order" (1991) TV Episode Steven Hanauer

### Producer - filmography

1. Capote (2005) (executive producer)

### Miscellaneous Crew - filmography

1. Flat (2005) (super special thanks)

Source: IMDB.com

0:03:13 This is one of the last scenes they shot for the movie, all of this is improvised. This was done three or four months after the principal photography was completed. He, Phillip Seymour Hoffman is so committed to this character, and the supporting actors are also there to create this environment. Phillip Seymour Hoffman does not like to improvise in a film, he wants it to be the last thing that an actor goes to, and you must always improve with purpose and reason.

The James Baldwin novel referred to by Truman Capote in the opening party scene as a "problem novel" is "Another Country".

0:05:31 Throughout the whole film they are trying to impress upon the audience (1) a level of concentration and (2) awareness for their visual themes. The cutting of the film is designed to reflect those levels.

Revealing mistakes: Near the beginning of the movie, Truman is shown reading a newspaper. Notice that on the left hand side of it, the text is reversed, and the photo is on the left also. In the next close-up, the newspaper has been correctly flipped with the text and photo to the right.

Anachronisms: Close-up of photograph in the newspaper Capote is reading shows it to be diffusion-dithered, but should be half-toned, the way all papers of the time printed their photographs.

Anachronisms: In an early scene, Capote is seen reading a copy of the *New York Times* with a six-column wide front page. *The Times* did not drop its eight-column format, however, until twenty years later.

Truman Capote first read about the Clutter murders in *The New York Times* newspaper on Monday, November 16, 1959.

0:05:49 The cutting also emphasizes the duality of Capote, the two sides of this man in the novel they refer to Capote as Ariel and Puck. Truman Capote was 5'4" tall, but when he came into a room the room came alive, as he was so bigger than life. Truman Capote grew up in the south and came to New York in his teens. In his twenties he became known as a short story writer, and was published in the mid 1950's. People wanted him present at events because of his personality, on top of the fact that he was a talented writer.

Puck a mischievous sprite (imaginary being, as a elf) of popular folklore also called Robin Good fellow. Originally an evil demon, he was transformed and popularized in his present form by Shakespeare, who depicts him in "A Midsummer Night's Dream" as a merry wanderer of the night.

Ariel a sprite (imaginary being, as a elf) in Shakespeare's "The Tempest". Ariel has been freed by Prospero from a pine rift in which he was imprisoned by the evil witch Sycorax. Invisible at will, all light and spirit, he seems to symbolize man's imagination. After serving Prospero faithfully, Ariel is at last freed when his master renounces his magic.

The floor length camel hair coat that Capote became known for didn't exist at this time period and through research they discovered that he was so short that the coat probably was not meant to be floor length, but Capote got one and decided not to shorten it. Kasia Walicka-Maimone Costume Designer

5:53 This scene like the previous one was shot in Harlem in New York City. The cutting out of the newspaper is the real *New York Times* article, featuring a photo of the real Herb Clutter that is not an actor in that shot from the newspaper clipping.

6:03 Bob Belman is on the phone talking with him, to assist in the scene.

Danny Futterman is an actor who had never attempted to write a screenplay before and he contacted Bennett Miller to inform him that he heard about a story of Truman Capote going to Kansas to write *In Cold Blood*, and he thought it would make a good film script. Bennett told him ‘Good Luck.’ Dan Futterman said that he read *In Cold Blood* and he thought that the most interesting character in the book was not in the book, but yet you feel his hand in everything you read, that character is Capote.

The movie condenses five years of Capote’s life taken from the biography *Capote* by Gerald Clarke. Bennet contributed to the screenplay, making it more about the relationship with Perry Smith than about observations around the Kansas town.

Caroline Baron the producer on the movie stated that this “is a story about ambition, about artists and a story about writer and subject. It was revolutionary in a way.”

Phillip Seymour Hoffman began preparing for the role six months out from the filming, losing weight (40 lbs) and studying the character. There was two weeks of rehearsal in Winnipeg prior to the filming.

0:06:27 This is about two weeks into the shooting with Katherine Keener, Phillip stated that he was more comfortable in the work by the time he reached this point.

Sandra Bullock was considered for the role of Harper Lee.

The effect of the methodically slow filming process is that it makes you sensitive to the material presented. It is not sedate, as many have claimed. The effect is that it brings you to your toes; you become so sensitive to every image presented visually.

Jess Gonchor, Production Designer on the film stated that the visual approach to the film was to “keep it simple.” It was dictated that way by the budget also, but it was a visual approach.

0:06:39 What they are trying to do with the opening scenes and the different views you get of Truman, is to impress upon the audience that there is more to this person than meets the eye. Part of the challenge of this film is communicating the complexity of this character.

0:08:10 They cast this gentlemen here to break up the cliché of what Kansas folks would look like. This is a small town outside of Winnipeg that gave them the main street and the scale and look of the town that they needed to depict Kansas. This is also their biggest set pieces that had to be dressed. (The term ‘dressed’ refers to decorating something to fit the image that you are attempting to present, in this case they are presenting Holcomb, Kansas in the late 1950’s.) Here as you look outside of the car windows they flipped the car around so that they would only have to dress one side of the street. This is an independent film and thus a way of saving money. The cars are also dressed. There is no establishing shot, as they are following Truman.

### Chapter 3 (0:08:12) Alvin Dewey, KBI

Biography for Chris Cooper (Alvin Dewey)

Date of birth 9 July 1951, Kansas City, Missouri, Height 5' 10"

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Mini biography Educated at the University of Missouri school of drama, Cooper has appeared on Broadway in "Of the Fields Lately (1980)", off-Broadway in "The Ballad of Soapy Smith (1983)" and "A Different Moon (1983)". He debuted in films in the John Sayles movie *Matewan* (1987). Although his performance was well received, the picture was not successful. Other films he has appeared in include *Guilty by Suspicion* (1991), *Money Train* (1995) and *A Time to Kill* (1996). On television, Cooper has been featured in the mini-series "*Lonesome Dove*" (1989) (mini) and "*Return to Lonesome Dove*" (1993) (mini), as July Johnson. He has also appeared in a number of Television Movies. In 1996, he appears in his third John Sayles movie *Lone Star* (1996), where he plays Sam Deeds, the sheriff whose lawman father becomes a posthumous suspect in a murder investigation.

### Trivia

- Studied ballet at Stephens College in Columbia.
- He majored in agriculture and acting at the University of Missouri, Columbia, Missouri

### Actor - filmography

- |  |  |
|--|--|
| 1. The Road Back (2007)                                    | 28. Boys (1996) Mr. John Baker                           |
| 2. Marriage (2007) Philip Bartels aka Barty                | 29. The Deliverance of Elaine (1996) (TV) Charile Skyler |
| 3. Conquistadora (2006) Salem                              | 30. "Law & Order" (1996) TV Episode Roy Payne            |
| 4. The Kingdom (2007)                                      | 31. Money Train (1995) Torch                             |
| 5. Breach (2007) Robert Hanssen                            | 32. Pharaoh's Army (1995) Captain John Hull Abston       |
| 6. Syriana (2005) Jimmy Pope                               | 33. One More Mountain (1994) (TV) James Reed             |
| 7. Jarhead (2005) Lt. Col. Kazinski                        | 34. "Return to Lonesome Dove" (1993) (mini) July Johnson |
| 8. Capote (2005) Alvin Dewey                               | 35. This Boy's Life (1993) Roy                           |
| 9. "Nature" (2004) TV Episode Narrator                     | 36. Ned Blessing: The True Story of My Life (1992) (TV)  |
| 10. The Bourne Supremacy (2004) Conklin                    | 37. Bed of Lies (1992) (TV) Price Daniel, Jr.            |
| 11. Silver City (2004) Dickie Pilager                      | 38. City of Hope (1991) Riggs                            |
| 12. Seabiscuit (2003) Tom Smith                            | 39. Darrow (1991) (TV) Eugene Debs                       |
| 13. My House in Umbria (2003) (TV) Thomas 'Tom' Riversmith | 40. Thousand Pieces of Gold (1991) Charlie               |
| 14. Adaptation. (2002) John Laroche                        | 41. Guilty by Suspicion (1991) Larry Nolan               |
| 15. The Bourne Identity (2002) Alexander Conklin           | 42. In Broad Daylight (1991) (TV) Jack Wilson            |
| 16. Interstate 60 (2002) Bob Cody                          | 43. "Lifestories" (1990) TV Episode Father               |
| 17. The Patriot (2000) Col. Harry Burwell                  | 44. A Little Piece of Sunshine (1990) (TV) Ernie Favaro  |
| 18. Me, Myself & Irene (2000) Lt. Gerke, Massena PD        | 45. To the Moon, Alice (1990) (TV) Frank Wiliker         |
| 19. American Beauty (1999) Col. Frank Fitts, USMC          | 46. "Lonesome Dove" (1989) (mini) TV Series July Johnson |
| 20. October Sky (1999) John Hickam                         | 47. "Miami Vice" (1988) TV Episode Jimmy Yagovitch       |
| 21. The 24 Hour Woman (1999) Ron Hacksby                   | 48. Journey Into Genius (1988) (TV) Louis Halladay       |
| 22. The Horse Whisperer (1998) Frank Booker                | 49. "The Equalizer" (1987) TV Episode Michael            |
| 23. Great Expectations (1998) Uncle Joe                    | 50. Matewan (1987) Joe Kenehan                           |
| 24. Alone (1997) (TV) Gus Jr.                              | 51. Non date da mangiare agli animali (1987)             |
| 25. Breast Men (1997) Dr. William Larson                   |  |
| 26. A Time to Kill (1996) Deputy Dwayne Powell Looney      |  |
| 27. Lone Star (1996) Sheriff Sam Deeds                     |  |

Source: IMDB.com

Anachronisms: The rental car is a 1955 Chevrolet Bel Air sedan. In November of 1959, this car would be too old to still be in a rental fleet. The 1960 Pontiac sedan used by the state of Kansas certainly had an unrealistically long service life as well - into 1965. Continuity: In the early scene of Capote riding in the passenger seat of the Chevy, a passenger-side mirror is seen. All exterior shots of the car show no passenger-side mirror.

Crew or equipment visible: As Truman and Harper drive to Danny Burke's residence you can see the reflection of the (modern day) towing car in Truman's side mirror.

Continuity: The car they use to drive around town keeps changing from a turquoise Chevy to an earlier model yellow and white Chevy. Sun shades on the windows are visible from inside the turquoise car, while the yellow car has none.

0:09:00 Phillip Seymour Hoffman stated that this was before he was totally comfortable with the character, and that he was extremely nervous and even sweating profusely during the filming of this scene. He was grateful for Chris Cooper sticking with him throughout the takes and being so consistent with what he delivered to the shots. This is the beginning of the second week of filming and Phillip was getting this character down. Phillip Seymour Hoffman did three things to achieve the look of Truman Capote, (1) he lost weight, (2) imitated his body postures and (3) voice, and he also had the advantage of a plethora of research and videos available of the real Truman Capote.

0:10:00 Look at this group of extras, they found an amazing casting director that assisted in bringing in over 1,000 extras to this production, and every single face was selected. 90% of the people in this film came from a five mile radius of Winnipeg. Chris Cooper is a pretty amazing actor, what you see him giving the camera is exploratory work, right there on film.

In a short period of time you understand how these two will work together and what they know about it each other. Even Katherine walk is original to this character.

0:11:35 They are shooting with what is known as a Static Frame, meaning that the camera moves very little and the characters move through the scenes. As a result Adam Kimmel is doing everything he can to devise shots that are interesting to look at, but at the same time not allowing the camera to be manipulated through the scene.

The color palette of the film was selected from a photograph found by both Bennet Miller and Adam Kimmel independently. They decided there would be no red, no blue. The color palette included only olive, yellow, grey and brown. Thus the visual look of the film would be stark, muted deprived of strong colors, yet complex and very textured.

Chapter 4 (0:11:45) People Here Won't Talk To Me

0:12:15 This is the first day of the shoot, it was about zero degrees outside and it appeared to be a very confusing day, as they had over scheduled the day. They started filming in late October.

“Truman Capote believed that the sight of a notebook, or worse still, a tape recorder, inhibited candor. People would reveal themselves in seemingly casual conversations.” He trained himself to memorize everything a person said, thus his interviews are extremely accurate.

After the book was published a jealous author and newspaper reporter went to Holcomb to see if he could dig up anything in the book that was false. Everyone he talked to in the town that appeared in the book stated that Truman was dead on with the truth, even when they were not happy at how they looked in the book.

Anachronisms: A school bus shown in the background parked during the school scene shows an International hood and grille style from the late 1960s to early 1970s.

0:12:34 The costume designer came up with that camel hair coat and it is from photographs of a coat that Truman actually wore. Definitely not what Kansas folks were wearing in 1959. *In Cold*

*Blood* was Truman Capote's greatest success and his greatest failure, something happened to him as he was writing this story, something that he was unable to recover from. Truman was known for how much fun he was to be around.

0:12:59 This scene was added late, and replaced a diner scene. This is meant to be more tonal to set the mood. A lot of journalists said that they appreciated these tonal moments that you get to see the writer think. This is where the actor makes up his mind and is moved by an experience.

0:13:27 This is a real funeral home that we are filming in here; as a result there was not a lot to change. This was day two and this is when the audience gets its first chill.

0:14:30 Here he is allowed to express how he feels with his lover. But you can see here how Capote is even testing with his lover how to write what he has already experienced. These scenes set up that Capote is an outsider to this event that he is going to report on. Bruce Greenwood plays the lover Jack Dunphy here and you can see the difference in his character shift as he talks to Capote and then how he deals with others around him.

0:14:53 You have to look at the radio or the phone to realize that the camera is even moving into the subject here.

#### Chapter 5 (0:15:36) Pretty Shattered

0:16:16 This was also shot on the first day of filming and the only one confident at this point was the girl Alie McNichol (18 years old) playing Susan Kidwell.

0:16:50 This close up of Phillip was shot on a little stage six months after this initial scene was shot and none of the other actors are present. Movie Magic, actually called a pick up shot. (Filming completed in the post-production stage of the film making project, normally done to fix an early inconsistency.)

Biography for Catherine Keener

Date of birth 26 March 1960, Miami, Florida, USA, Height 5' 9"

#### Trivia

- Attended a Catholic high school, Monsignor Edward Pace High School, Miami, Florida.
- Graduated from Wheaton College in Norton, Massachusetts in 1983. Graduated from Immaculate Conception in Hialeah, Florida
- Has been close friends with Brad Pitt since they both starred in 1991's *Johnny Suede* (1991) together, and they often attend each other's movie premieres.

#### Actress - filmography

1. Where the Wild Things Are (2008)
2. Into the Wild (2007) Jan Burres
3. An American Crime (2007) Gertrude Baniszewski
4. Friends with Money (2006) Christine
5. Capote (2005) Harper Lee
6. The 40 Year Old Virgin (2005) Trish
7. The Interpreter (2005) Dot Woods
8. The Ballad of Jack and Rose (2005) Kathleen
9. S1m0ne (2002) Elaine Christian
10. Full Frontal (2002) Lee
11. Death to Smoochy (2002) Nora Wells
12. Lovely & Amazing (2001) Michelle Marks
13. American Arts & Culture Presents John Horatio Malkovich 'Dance of Despair & Disillusionment' (2000) (V) Maxine
14. Simpatico (1999) Cecilia
15. Being John Malkovich (1999) Maxine Lund
16. 8MM (1999) Amy Welles
17. Your Friends & Neighbors (1998) Terri
18. Out of Sight (1998) Adele
19. The Real Blonde (1997) Mary
20. If These Walls Could Talk (1996) (TV) Becky
21. Box of Moon Light (1996) Floatie Dupre
22. Boys (1996) Jilly
23. Heroine of Hell (1996) (TV) Magda
24. Walking and Talking (1996) Amelia
25. The Destiny of Marty Fine (1996) Lena

26. Living in Oblivion (1995) Nicole Springer
27. Journeys North (1994) (TV) Magda
28. The Gun in Betty Lou's Handbag (1992) Suzanne
29. "Seinfeld" (1992) TV Episode Nina
30. Johnny Suede (1991) Yvonne
31. Switch (1991) Steve's Secretary
32. Catchfire (1990)Trucker's girl
33. Arduous Moon (1990)
34. Survival Quest (1989) Cheryl
35. Curse of the Corn People (1989) (TV) Jan Engle

Source: IMDB.com

36. "Ohara" (1987) TV Series Lt. Cricket Sideris (1987)
  37. "L.A. Law" (1986) TV Episode Waitress
  38. About Last Night... (1986) Cocktail Waitress
  39. The Education of Allison Tate (1986) Linda Kellogg
- Miscellaneous Crew - filmography
1. Where the Day Takes You (1992) (special thanks)
  2. About Last Night... (1986) (casting assistant)

### Chapter 6 (0:19:04) Just Talk

0:17:18 This diary was given to Danny Futterman as a memento of the movie and a few days later he sold it on Ebay.

Truman Capote never took a tape recorder or notes during his interviews. He had trained himself to memorize word for word the responses that people gave him during his interviews and then recorded them in the book. Truman Capote claims that the book *In Cold Blood* is 100% true and no one has ever accused him of one false word in the book.

The purpose of that last scene was to make the audience aware of the fact that nothing gets by Truman that he doesn't record to memory.

### Chapter 7 (0:22:56) 94% Recall

Amy Ryan is a great stage actress, playing Alvin Dewey's wife.

Continuity: As Capote and Harper Lee converse with Alvin and his wife at the table near their kitchen, Capote's cigarette is almost finished. In the close-up of Capote, the cigarette is longer. Anachronisms: Truman's eyeglasses have multi-colored anti-reflective coatings, which were not invented at the time of the film's events. Anachronisms: The light switch on wall was modern toggle-type "snap switch" with narrow profile handle and smooth plastic ivory colored cover plate with curved edges. I would have expected a wide profile handle (or perhaps even a push-button type switch) and a dark backlit cover plate with the fine grooves, etchings and engravings common in houses of that era.

0:18:22 They never wanted snow in the picture as it was supposed to Kansas, but they were filming in Winnipeg, Canada so they were just crossing their fingers that they would not get snowfall. It took two months to find this home that was stuck in time.

This film was shot in 36 days and the film opened on September 30, 2005, which is Truman Capote's birthday.

0:21:15 Notice the actor's choice to remove his glasses, making the character more vulnerable to the audience's perception of him in this monologue.

0:22:07 A lot of people inquired if these were the real crime scene photos here and they are not, these were made by the studio. At this point you have relaxed into the pace of the movie and

these little looks really do register with the audience, and they say 1,000 words. Now they are switching tones here. Great use of the widescreen shot with the over the shoulder shot here.

0:23:40 Here you get the authors jealousy and then the typical Truman act; he realizes that he has hurt his lover's feelings and then tries to make up to him. There was a lot of other stuff here with Phillip prancing around the room in the robe, but he was uncomfortable with that level of depiction, as a result it was cut and only what was necessary to the scene was left intact.

0:24:22 The assistant director was running across the field screaming at these birds to get them to fly for the shot you just saw.

0:24:28 A Compare and Contrast, as we change the energy from the laughing to the reminder of what this story is about.

0:24:57 Adam Kimmel came up with the idea of adding the names on the wall of the set, marking the heights of the growth of the children. There is no knowledge that the Clutter's actually did this in their home.

0:25:00 Sometimes a shot can come to a director in unusual ways, for example this shot of Truman in the chair. Bennet was kneeling down next to Phillip talking to him and he realized that his position made for a great shot, thus you see it here.

0:27:15 End of Act One

0:27:21 And then another vacuum, "January 6, 1960"

## Chapter 8 (0:27:20) Apprehended

Biography Clifton Collins Jr. (Perry Smith)

Date of birth 16 June 1970, Los Angeles, California, Birth name Clifton Craig Collins Jr., Height 5' 8"

Mini biography An acting chameleon who can easily lose himself in the life of his film and TV characters, Clifton Collins Jr. is a native Angeleno who grew up destined to become a part of the Latino entertainment industry. His great-grandparents on his mother's side were a Mexican trumpet player and Spanish dancer who formed a traveling family act, and his grandfather was well-known character actor Pedro Gonzalez Gonzalez, most famous for his humorous sidekick roles in 1950s/1960s John Wayne westerns (he played the excitable hotel keeper in *Rio Bravo* (1959)) and in TV sitcoms. His uncle and aunt dabbled in the business at one point as well. While his famous granddad was unable to break out of the old unflattering Latino stereotypes, Collins Jr. has done Pedro proud in the new millennium. Playing everything from cops to boxers to serial killers, he has managed to transcend the typical racial trappings of his grandfather's era and play flesh-and-blood, three-dimensional characters. It was not always that way. Born short, lean and mean on June 16, 1970, he started his career in 1988 using his real name of Collins, but two years later began billing himself as "Clifton Gonzales-Gonzales" as a tribute to his aged grandfather and his early accomplishments. Pedro, who died in 2006, lived long enough to witness his grandson's achievements. Toiling in typical "barrio" roles at the beginning of his career, Collins Jr. found himself stuck in bit parts either as a struggling blue-collar worker or urban thug. In the mid-'90s he began to search out and wing standout roles that enabled him to break the confines of the Latino stereotype. He slowly moved up in billing, even in mediocre material such as the futuristic prison flick *Fortress* (1993) and the mindless '70s rock-era comedy *The Stoned Age* (1994). His breakout role as Cesar, the vicious student and gangbanger in *One Eight Seven* (1997) opposite L.A. substitute teacher Samuel L. Jackson, set him on the right path. This led to a mesmerizing collection of other portrayals, both good-guy and bad-guy, in such films as *The Replacement Killers* (1998), *The Wonderful Ice Cream Suit* (1998) and *Tigerland* (2000). His versatility finally tested, he played everything from a gay Mexican hitman in the critically acclaimed *Traffic* (2000) to a psychological profiler for the FBI in the mainstream actioner *Mindhunters* (2004). A number of top guest appearances came his way (on such shows as *"NYPD Blue"* (1993) and *"The Twilight Zone"* (2002) and he had recurring roles on *"Resurrection Blvd."* (2000) and *"Alias"* (2001). A monumental shift forward in his career happened recently with his hypnotic portrayal of killer Perry Smith, the object of writer Truman Capote's obsession, in the art-house favorite *Capote* (2005). Decades ago Robert Blake played the same part in the gripping Capote book-to-film *In Cold Blood* (1967). This heralded achievement has enabled Collins to move into the co-producer's chair of late, notably for *Rampage: The Hillside Strangler Murders* (2006), in which he inhabits the role of serial killer Kenneth Bianchi. Obviously, there's plenty more in the works for this major talent.

## Literature to Film, Lecture on Capote (2005)

Compiled by Dr. Jay Seller

### Actor – filmography

1. Superheroes (2006/I) Ben Patchett
2. TV: The Movie (2006)
3. Babel (2006) Cop
4. "Thief" (2006) TV Episodes as Jack "Bump" Hill
5. Rampage: The Hillside Strangler Murders (2006) Bianchi
6. Little Chenier (2006) T-Boy Trahan
7. Dirty (2005) Officer Armando Sancho
8. Capote (2005) Perry Smith
9. Bounty Hunters (2005) (TV) Mouse
10. Life of the Party (2005) Kipp
11. Tom 51 (2005) Tom Picasso
12. Grand Theft Auto: San Andreas (2004) (VG) Vialpando
13. Mindhunters (2004) Vince Sherman
14. "Alias" (2003) TV Episode Javier Parez
15. Undefeated (2003) (TV) Loco
16. I Witness (2003) Claudio Castillo
17. "The Twilight Zone" (2002) TV Episode Andy Perez
18. American Girl (2002/I) Buddy
19. The Rules of Attraction (2002) Rupert Guest
20. Hip, Edgy, Sexy, Cool (2002)
21. The Last Castle (2001) Cpl. Ramon Aguilar
22. "Resurrection Blvd." (2000) TV Episode James Garcia
23. Traffic (2000) Francisco Flores
24. Tigerland (2000) Pvt. Miter
25. Price of Glory (2000) Jimmy Ortega
26. Road Dogz (2000) Raymo Serrano
27. "Martial Law" (1999) TV Episode
28. Light It Up (1999) Robert 'Rivers' Tremont
29. Mascara (1999)
30. My Sweet Killer (1999) Horton
31. "Diagnosis Murder" (1998) TV Episode Boyd Harcourt
32. The Defenders: Taking the First (1998) Nelson Rodriguez
33. The Bad Pack (1998) Townsman 1
34. The Wonderful Ice Cream Suit (1998) Martinez
35. The Replacement Killers (1998) Loco
36. "Crisis Center" (1997) TV Series Nando Taylor (1997)
37. One Eight Seven (1997) Cesar Sanchez
38. "NYPD Blue" (1997) TV Episode Jimmy Cortez
39. "ER" (1997) TV Mr. Brown, Handicapped Jaywalker
40. Sgt. Bilko (1996) Soldier
41. "Walker, Texas Ranger" (1996) TV Episode Fito
42. "Land's End" (1996) TV Episode
43. Dead Presidents (1995) Betancourt
44. "Live Shot" (1995) TV Episode Carlos Sandoval
45. Milestone (1995) Clif
46. One Tough Bastard (1995) Jarhead #2
47. Witch Hunt (1994) (TV) Tyrone
48. The Stöned Age (1994) Tack
49. "Acapulco H.E.A.T." (1993) TV Episode David Kern
50. Poetic Justice (1993) Mailroom supervisor
51. Menace II Society (1993) Vato #2
52. Sworn to Vengeance (1993) (TV)
53. Fortress (1993) Nino Gomez
54. For Richer, for Poorer (1992) (TV) Co-worker
55. Grand Canyon (1991) Carlos' Friend #2
56. "Veronica Clare" (1991) TV Episode Latino Manager

### Producer - filmography

1. TV: The Movie (2006) (co-producer)
2. Rampage: The Hillside Strangler Murders (2006)
3. Little Chenier (2006) (co-producer)
4. Tom 51 (2005) (producer)

Source: IMDB.com

0:27:34 This was Chris Cooper's first day of filming and Clifton's first day. This type of filming is a rather boring day of filming. If you think about it, there really isn't too much excitement filming cars approaching and people getting out of the cars over and over again.

Bennet stated that he walked up to Chris Cooper and asked how he was doing and he stated, "Nervous." Bennet thought he was kidding, but he was dead serious.

0:29:00 Perry Smith had a motorcycle accident and as a result walked with a limp, they felt it was okay not to explain stuff like that to the movie going audience; as if they read the book they would know this information about the character. Philosophically the movie will never go out of its way to explain anything to the viewer, as a result it makes sense not to explain Perry's limp.

0:29:18 This is shot Observational, so that the audience observes the story, thus the avoidance of subjective shots in the film. They are telling you where to look they are giving you information and allow you to scrutinize what you see and what Truman experiences.

Mention Truman's military academy school, where he was raped as a boy at the age of 12, sent there by his mother as she didn't want a fairy son. Previously he had also been molested by a

school teacher in a private southern school run by the Catholic Church. Truman suffered abandonment issues from his upbringing.

0:29:36 Notice that after Truman sees Hickock and Perry Smith he changes as a character, there is a new level of desperation in Truman, as he needs to meet these two and find out more about them.

Biography for Mark Pellegrino (Richard Hickock)

Date of birth 9 April 1965, Los Angeles, California, USA, Height 6' 1"

Actor - filmography

1. The Number 23 (2007) Kyle Finch
2. Caffeine (2006) Tom
3. "The Unit" (2006) TV Episode Gary Soto
4. "Without a Trace" (2006) TV Episode Sadik Marku
5. "CSI: Crime Scene Investigation" (2005) TV Elliot Perolta
6. Capote (2005) Dick Hickock
7. Ellie Parker (2005) Justin
8. National Treasure (2004) Agent Johnson
9. Twisted (2004/I) Jimmy Schmidt
10. Spartan (2004) Convict
11. NYPD 2069 (2004) (TV)
12. "CSI: Miami" (2003) TV Episode Jed Gold
13. Zelda (2003) Reginald
14. Moving Alan (2003) Alan Kennard
15. The Hunted (2003) Dale Hewitt
16. "The Practice" (2003) TV Episode Herrick Smoltz
17. "NYPD Blue" (2002-1997) TV Episode Fran Watkins
18. Ronnie (2002) Keith Schwann Actor
19. "Thieves" (2001) TV Episode Bill
20. Fault Lines (2001)
21. "The Beast" (2001) TV Bobby James/Robert Tibideau
22. Mulholland Dr. (2001) Joe Messing
23. Say It Isn't So (2001) Jimmy Mitchelson
24. Ellie Parker (2001) Justin
25. Monsters (2001) Sally Spinelli
26. Something Else (2000) (V) Julian
27. Certain Guys (2000) Cal
28. Lost in the Pershing Point Hotel (2000) Tripper
29. Drowning Mona (2000) Murph Calzone
30. Astronauts (2000) (TV) Hollywood
31. "The X Files" (1999) TV Episode Derwood Spinks
32. Clubland (1999) Lipton T
33. A Murder of Crows (1999) (V) Prof. Arthur Corvus
34. Honest Injun (1999)
35. "Brimstone" (1998) TV Episode Rabbi Samuel Weisburg
36. The Big Lebowski (1998) Blond Treehorn Thug
37. Movies Kill (1997)
38. The Lost World: Jurassic Park (1997) Tourist #6
39. Born Into Exile (1997) (TV) Walter, Owner of Eatery
40. Soul of the Avenger (1997)
41. The Temple of Phenomenal Things (1997) Dodd
42. Macon County Jail (1997) Dan Oldum
43. The Cherokee Kid (1996) (TV) Frank Bonner
44. "The Sentinel" (1996) TV Episode Ray Weston
45. "Nash Bridges" (1996) TV Episode Ferguson
46. "ER" (1996) TV Episode Nathan Conley
47. For Life or Death (1996)
48. "Deadly Games" (1995) TV Episode
49. Little Surprises (1995) (TV) Jack
50. Knight Rider 2010 (1994) (TV) Robert Lee
51. "Viper" (1994) TV Episode Yuri
52. F.T.W. (1994) Deputy Sommers
53. Bank Robber (1993) Motorcycle Cop
54. Class of '61 (1993) (TV) Skinner
55. "The Commish" (1993) TV Episode Joe Edward Lund
56. Midnight Witness (1993) Patterson
57. Trouble Bound (1993) Deputy Roy
58. "The Hat Squad" (1992) TV Episode D. W. Strong
59. "Northern Exposure" (1992) TV Episode Rolf Hauser
60. Lethal Weapon 3 (1992) Billy Phelps
61. Inside Out (1992) (V) Jack - segment "Doubletalk")
62. Blood and Concrete (1991) Bart
63. Prayer of the Rollerboys (1991) Bango
64. "Tales from the Crypt" (1990) TV Episode Punk
65. "Hunter" (1990) TV Episode John Reynolds
66. Night Life (1989) Allen Patumbo
67. No Holds Barred (1989) Randy
68. Death Wish 4: The Crackdown (1987) Punk
69. Fatal Beauty (1987) Frankenstein
70. "L.A. Law" (1987) TV Episode Punk

Chapter 9 (0:31:44) First Impressions

0:30:38 And again notice how they slow things down and hopefully you are on the edge of your seat as the camera approaches Perry Smith in his cell. In the movie, once again you see this odd jail cell in the kitchen of the Deputy Sheriff's quarters and you wonder about it. The explanation lies in the book. They wanted to keep Richard Hickock and Perry Smith apart so they placed Perry into the woman's cell, which was in the kitchen quarters of the Deputy Sheriff's quarters. Normally Garden City didn't have very many woman that were arrested so this arrangement

made sense. The men's quarters are on the other side of that wall and were about four cells. Thus Perry spent his time talking a lot to the sheriff's wife and Hickock had the opportunity to talk to other male inmates that came in and out of the cell block housed on the second floor of the court house.

This is such a strange thing but this description is right out of *In Cold Blood* of the woman's cell.

0:31:49 Again, look at all of these great faces, every one of them handpicked by the director.

Two sources they had were Richard Brooks movie *In Cold Blood*, which was filmed in the actual courtroom that the trial took place and the Clutter home. Plus they had the historical photos by Richard Avedon.

0:32:19 Something they got was reference photos from Richard Avedon, a few weeks before he passed away. Richard knew Capote almost all of his professional life and photographed him numerous times. Phillip Seymour Hoffman had met him and spoke with him about Truman, prior to the filming of the movie. Richard was in Kansas when the killers were caught and he came down and took all of the photographs. Thus the images you see in this film are influenced by the photographs that he took of Dick and Perry in the courthouse. The Dewey home is also out of those photos.

0:33:34 this set is built in an office space in a Catholic Girls school in Winnipeg. Perry chewed aspirin almost all the time. Truman Capote became connected with Perry Smith due to their similar backgrounds, both had a disruptive childhood, Perry's much more than Truman's, but that was one thing they had in common.

0:34:23 Mychael Danna's musical scores comes in here to emphasis the beginning of a connection here, between these two. Cliff was the hardest person to cast for this movie and the last principle role to be filled for the movie. His sister had videotaped him and sent it to Bennet and while he was in LA called him down to audition.

0:35:30 That is Adam Kimmel the cinematographer for this movie playing the camera man Richard Avedon here. Bennet stated that he wanted to operate the camera a little bit so he cast his cinematographer in the movie.

0:36:32 Here they are emulating the Avedon photos. Anachronisms: When we see the "prints" of the Richard Avedon photographs, the type of film can be seen in the black border - it reads as "Agfa APX 400". Agfa did not begin manufacturing their APX line of films until the 1990s. Moreover, Richard Avedon's preferred film for shooting portraiture at the time was Kodak Plus-X.

0:37:23 Lie number six, Sherman lying about the art set.

Chapter 10 (0:36:54) Guilty

The trial began on March 22, and concluded March 29, 1960 the jury brought a verdict forward in 40 minutes.

0:37:41 The film establishes a pace which allows for them to sit on this close-up for an extended period of time. It is probably four or five times longer than a normal close up would last in a movie.

0:38:00 Nice lighting effects by Adam Kimmel here. Kind of a tricky moment as you have to see that Capote is trying to figure out how he can do this job as it is taking on a new angle and all of these things are beginning to grow. He has feelings for knowing the killers and he has emotions involving the family that was lost.

0:39:20 Great transition of Capote's private moments to his public face here, as we go from the plains of Kansas to the big city lights of New York. This one shot is from Adam Kimmel's NY apartment 39:24.

Danny wrote the kernel of what this scene was about and then Capote as played by Phillip Seymour Hoffman improvises the conversation.

Chapter 11 (0:39:11) Worlds Converge

0:41:03 Evelyn Wright of the Winnipeg Ballet on Truman's left sitting in on the conversation.

0:41:30 Sometime scenes that appear to be the easiest to film can be very difficult. This scene was started at 4 a.m. in the morning and was not completed until 7 p.m. that evening. Capote had the ability to captivate his audiences and this is an example of him pulling someone into his world view. This scene was accomplished with about 18 takes, before they were content with the shot. Phillip Seymour Hoffman is really quite brutal on himself, wanting each take to be deeper and more meaningful than the previous take.

0:42:56 This is the last exterior shot that they filmed in Canada and it started to snow after they finished the shot in Winnipeg. Just minutes after they called the final cut they had large snowflakes falling and one hour later they had an inch of snow on the ground. Bruce is very Alfa and he had difficulty doing this scene and appearing so vulnerable.

Chapter 12 (0:43:33) Unlimited Visitation

Filming Location here is Stony Mountain Penitentiary, Rockwood, Manitoba, Canada.

This is shot in an Armory. Very few sets in the film, as a result the camera is jammed into very small real rooms.

“The Kansas State Penitentiary was built in 1864. Death row had only twelve cells, which measured seven by ten feet, furnished only with a cot, a toilet and a basin; and a light bulb that burned twenty-four hours. Inmates were let out just once a week for a three-minute shower and a change of clothing; during the summer when temperatures inside sometimes reached 110 degrees, they were disgusted by their own odor.” Capote pg. 343

0:44:04 The great Marshall Bell. Phillip Seymour Hoffman was trying to depict a macho Capote in this scene, thus the choice to place his arm up on the back of the chair. Capote offered a bribe to an elected official which he would not name of \$10,000, which back at this time was a huge amount of money. Notice when he offers the bribe forward that Hoffman's fingers are shaking, revealing that he is a little bit unsure of the territory he has entered into. Truman never revealed who he bribed; he would only say that he was a state official.

0:45:54 Look at the placement of the eagle on the desk at the lower left hand corner of the frame that Capote is in, it does give that scary America feel to the image and what is going on in this room.

0:45:58 These guys are real guards and he was frisked for real here. Phillip Seymour Hoffman stated that it was not a comfortable feeling. This is death row, obviously and two days before they shot this they did a survey of the set, it was built in a warehouse in Winnipeg, they could not afford to shoot in an actual sound stage. Director Bennett Miller had selected paint and then when he saw the finished look he didn't like the color he had selected so they repainted the whole jail set a second time, just days before they began shooting in it. Seven or eight days of filming in the jail set that they built.

The frisking scene was not in the script and was added by Bennett Miller, Danny Futterman, the screenwriter, noticed it in the editing stage and said it was good, but also commented that it was not in the script.

Here is a disturbing moment to photograph this child with the gun in the grocery store. Please ignore the bar codes on the Campbell soup cans in this shot that would be an anachronism.

Budget \$7,000,000

Filming Dates 25 October 2004 - 1 December 2004

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0:47:45 Perry did go on a hunger strike for approximately six weeks, and lost a considerable amount of weight. They had to modify the time period for the movie. This is a liberty that Dan Futterman, the screenplay writer that what if Capote came in and feed him back to health. There is no evidence that Capote did this for Perry. In reality Perry went to intensive care within the prison.

The art department created a book of about 1,000 portraits that they could use in the movie, each by a different artist, so credit is uncertain as to who created the portrait that is visible in Perry cell. There are some actual photos created by Perry Smith. What happened is that Perry Smith gave some of his drawings to his lawyer and that lawyer passed the drawings down to his son. No doubt they will show up on EBay sooner or later.

Perry Smith saw himself as an artist as did Capote, thus a similarity that they shared.

For the location, Winnipeg had the look of Kansas in the 1960's. When they were looking for the location of the Clutter home they used a helicopter and flew around for two days observing homes outside of Winnipeg. One third of the budget went into the construction and repair of the Clutter home. Adam Kimmel shot the landscape shots that appear in the movie.

0:48:27 One third of the movie is filmed inside the prison and it is a difficult choice to do widescreen in such a tight environment. The compositions would really lose their power, if they didn't do the widescreen format. The widescreen also allows them to show three walls inside the prison.

Truman Capote took over 4,000 pages of notes for the book *In Cold Blood*.

Chapter 13 (0:49:27) Not so Different

Up to this point we are focused on looking for Perry and then we have a twist in the story, sort of a deviation as we discover Perry.

0:49:59 All of the prison scenes were shot in order, chronologically, so this is the first of the death row scenes that you will see. This is what Capote did he told people about his life and it disarmed people. It is sincere; he makes himself vulnerable and offers himself up here. The other side of Capote uses that sincerity to manipulate his journals out of him. As Capote sees that he has gained the trust of his audience then he goes right back to questioning them. Capote was being monitored during these visits, as a result the need to get close and tight to communicate with each other.

Chapter 14 (0:53:35) In Cold Blood

Anachronisms: When Truman Capote is speaking on the telephone in one scene, the handset is clearly connected by an RJ22, four pin connector. These "Registered Jacks" were not invented until the 1970s and the scene takes place in the early 1960s.

Anachronisms: The bottle of soda in Capote's hotel room is a plastic bottle which was not available during the sixties.

Capote had to be incredibly patient for the five and a half years that he interviewed Perry Smith.

0:53:44 This is a pickup scene, which was done months later after they wrapped the principal photography. The side of Capote that Perry would of course never see would be the materialistic side of Capote. The line where he says "When I think about how good my book can be, I can hardly breathe" came from a letter that Truman wrote to a friend. He was daunted by how big this thing could be and he knew it. Truman Capote's letters are in a book collected by Gerald Clarke entitle *Too Brief a Treat*. Clarke also has some of the letters that Perry wrote to Capote.

0:54:55 The visual blueprint for the director and the cinematographer was to pairing everything down to the essentials. Common terms that supported this pairing down visual blueprint are sparse, empty and shallow.

0:56:28 This is the second scene that was shot between these two guys. Chris Cooper is known to be one of those actors that show up to work and he will not leave until he feels like he has captured the moment correctly. When you have that attitude it really raises the bar for all of the other actors involved in the project. It also gives you the license to know as an actor that you can fail at your attempts to catch the character and you are in a safe working environment to try things. It was a huge relief to the production team when Chris Cooper agreed to do the film and signed on to the project. Chris Cooper's grandmother aspired to be a writer and did in fact meet Capote. One of her garden club books was *In Cold Blood*.

#### Chapter 15 (0:57:41) One Missing Piece

0:58:56 This is the type of film that a second viewing actually helps to see the richness of the characters presented in Perry Smith and Truman Capote.

1:00:20 It was 30 below when they filmed this exterior shot in the phone booth, and they had electric heaters in the phone booth to keep Hoffman warm, if you look carefully you can barely make out the heaters.

There was a scene which featured Truman cruising a gay in a club and then going into the bathroom stall and getting rather sexually explicit. The scene was never filmed and never used. They did however interview some gay men in Kansas about what the gay scene was like in the 50's in Kansas, and Phillip Seymour Hoffman said it was fascinating to learn about what gay men had to do to meet in the 50's. They were not 'gay bar's' per say, but they were bars where you had to know the language of what to do and how to meet men, very secretive. Bennet regretted that the scene was lost, but he also realized it was not needed to tell the story. The scene with the phone booth simply indicates how lonely Truman was as an individual.

#### Chapter 16 (1:02:18) You've Got Your End

1:02:19 Shot in Malibu California, they almost didn't get that shot. The studio stated that if they were happy with the dailies they would let them shoot the scene in Malibu and pay for it, but if they were not happy with the dailies then they would not pay for the shot in Malibu and they would have to accomplish it in Winnipeg. They ended up with two days at the end of the shoot in Malibu for these shots, which is supposed to represent Spain.

1:04:00 The slow camera moment is meant to transfer as he arrives at this euphony; it really sinks in what Shawn says to you. This was the 18<sup>th</sup> take, the first 17 were worthless. The duality of what is happening here is that his book is near finished and he is also hearing that the killers are going to die.

Another lucky find was this house in Malibu that was not polluted with modern things, and allowed for these shots. Ignore the label on the bottom of Phil's glass, it was a choice.

1:04:06 This shot is Truman absorbing the reality of the situation. In filming usually the opposite is true, what you think will be accomplished in a short take can take a long time and then what you assume will be a long take can be the opposite on the take. Not really something you can gauge.

There was a scene filmed to fit prior to this moment of the luncheon, where the two guys are dancing and then romantically involved with each other. The scene was cut for two reasons, 1) they showed a final cut of the movie to Gerald Clarke, who is the autobiographer of Truman Capote's life and he said that public displays of affection would not have happened between these two with the presence of Harper. Gerald was adamant about the fact that these two would not have shown any public displays of affection. 2) It messed with the rhythm. It is of interest to note that in the film Capote is not the recipient of any physical affection.

Continuity: When Capote's luggage is placed on the roof of the taxicab in Spain, it is clear that the position of the rope used to tie down the luggage changes between cuts. In some shots the rope tightly runs across the luggage. In other shots the rope is falling off the luggage. In addition, when the cab pulls away, the rope is not even there.

Errors in geography: Harper Lee is being picked up by a taxi in the Costa Brava, Spain, yet the taxi seems to have French license plates.

Audio/visual unsynchronized: When Harper Lee is leaving Spain; she briefly chats with Capote then gets into a cab to leave. We hear the engine start, however both of the Cabbie's hands are on the steering wheel.

Errors in geography: The plate number of the cab that picks up Harper Lee when she leaves the villa in the Costa Brava is red. The plate numbers have always been white in Spanish cars.

1:06:57 You get this introduction here that Capote is powerless to helping himself, or in stopping anything that is set in motion around him. He is tied to Perry in a very deep way and that excites him about his writing and about his relationship with Perry.

#### Chapter 17 (1:07:43) The Outsider

1:07:56 The gift of *Walden*, by Henry David Thoreau a great gift Capote knows what to give. Thoreau was an artist and another outsider, who also did time in jail. Capote was known for his great gifts to people, gifts that were right on the money for what people wanted or needed in their lives.

1:08:31 The story of Lowell Lee Andrews is left out of the movie, but in the book they described this guy who was a genius and came home from college and murdered his family. He was a died-in-the-wool psychopath, who killed his family and had no feelings about what he did.

Six months to edit this film.

1:09:58 Here you get to see the terror in Capote as he is about to perform a reading of his new book for the public. Also this is Bennet Miller's favorite shot in the film. Truman Capote was a very complex man and this is a great way to show the different faces of Capote.

#### Chapter 18 (1:09:44) The First Public Reading

Audio/visual unsynchronized: When Capote is in the car on his way to the reading, his glass makes an ice-like clank noise. But there is no ice in the glass.

1:10:42 This is the largest crowd scene for the movie with 800 to 1,000 extras being used in this shot. They all came out on their own time and got dressed up and did not get paid. This would not be possible in American. They all had their hair done and their wardrobe done and it took the better part of a day, starting at 5 a.m.

There are a lot of tapes of Truman Capote doing readings of his works from very early on in his life, and Phillip Seymour Hoffman watched several of the tapes to prepare for this moment in the film. The way, in which Capote read was different from the way that he spoke, he would give a certain level of sophistication to his voice when he was reading. He was so nervous about this reading in particular, that he did not allow for any recordings of the evening to be made.

Danny Futterman asked Bennet Miller to select a passage that he thought would be particularly good to use for the reading and Bennet picked the coffin scene from the book to read. Thus you had the inclusion of the coffin scene in the movie that you have already previously seen.

Writers in the 1950's were celebrated as like a rock star is today.

Chapter 19 (1:13:24) What he's Got to Lose?

1:13:40 This story that Phillip Seymour Hoffman is telling here is a true story from his life as an actor. He was in a Shakespeare play and he didn't wear any underwear under his costume as he had to appear naked later on in the play, and he slipped on the stage and ripped his pants from the tip of his ball sack to his lower back, while he was on stage.

1:14:44 Compare and Contrast, numerous times this affect is repeated in the film, where we go from laughter to a serious moment.

Hoffman tells his directors that he wants to know what he is doing that is working and he wants to know what he is doing that is not working. Here we push in for the look of Capote in thought.

A director's job is to cultivate an atmosphere for the actor to work in comfortably to express the character and to feel safe to try different things. As an actor you are hoping to achieve that one or two amazing moment in front of the camera and to have that captured on film.

Chapter 20 (1:15:58) One Singular Reason

1:16:41 There are only two moments in the film when Truman has any physical contact with another human being, one is when he is frisked and the second is here in the jail cell as Perry hugs him. There is one other moment with Katherine but at the time of the contact, she is telling him that he is not being truthful and that he is pulling away.

1:18:50 This is one of the cruel and calculated moments that Capote carries off with Perry, as he has to know the details in order to finish his book.

All of the exterior shots were filmed first, as they wanted to avoid shots with snow.

1:19:16 The kids in the background playing outside behind Capote are the producer's kids. This was the last scene shot before they did the retakes.

Chapter 21 (1:19:35) How could I?

These are real guards and they only had one costume for a six foot man, so they had to keep changing and using a different man that would fit the costume. Some of the prison guards in this movie are real correctional officers from Hedingley Correctional Center.

Danny Futterman spent two and a half years to write the screenplay.

This is a real primal scene you see Perry here who has been hurt, they love each other and he has been hurt by the news of the title of the book. And then how Capote recognizes his hurt and saves him by telling him this lie. It is a tricky moment for Truman as he could lose it all here. But Perry has to believe him; he has no one else to turn to.

Perry Smith was the hardest role to cast. Clifton Collins, Jr. had his sister videotape him in his apartment and then he sent it to Bennet Miller. Perry Smith was always in trouble in his life, with his first arrest taking place on his eighth birthday. Clifton studied photos of Perry Smith, he stated that Perry's eye reflected his loneliness in life. Clifton admits to several emotional breakdowns while filming this character.

Perry's only option is to believe him, as without him he has no one. Cliff's acting is so tremendous in this scene. Only three takes with Cliff to get this scene, everyone was amazed, as we are watching him tell this story of a man's crime. Cliff auditioned with this scene and he didn't cry in the scene, but after the scene he did cry.

Chapter 22 (1:23:33) November 14, 1959

This confession is filmed in a tight shot, but Cliff is looking directly at Hoffman during the scene.

The Prison Set. The death row block was torn down in the late 1960's so they didn't have the original to compare with for this movie. The book describes each cell, the size the furnishings, the window, etc. Film is shot in Super 35 Widescreen. This allows for seeing all three walls in the cell, which does relate the size of the cell to the audience.

1:27:12 The music (Mychael Danna's restrained music score) here is to acknowledge the part of them or at least of Perry that has lost his humanity that night. You also see the camera cut to Hickock who is not the killer and how horrified he is in the moment.

There is a side story here, as you are witnessing the progression of an alcoholic, which is the side story. So you get the introduction again and again of the amount of alcohol being consumed by Truman. Truman also realized that his book was not going to see the light of day, unless these two guys were executed and that was too much to bear.

Themes in Capote's writings include; (1) loneliness, (2) the death of innocence, and (3) the danger that lurks in every shadow.

#### Chapter 23 (1:28:05) Desperate to be Done

1:29:58 This scene right here is what the movie is about as he explains it to Shawn.

They give you these images of quite digestion (time to think about what has just happened) of what has just happened, the camera lingers on a shot, the characters linger at a desk in a room, etc.

Truman wanted nothing more than for these guys to die so that he could finish his book and that thought eventually killed Truman.

Factual errors: Although Hoffman is seen in several places typing furiously on a typewriter; Truman Capote was famous for writing everything in longhand. He never typed any of his novels or short stories.

1:30:38 This is an invention of Danny Futterman that Capote would add Scotch to baby food. It is a great metaphor. Then you get this shot of Capote in his silky pajamas and his comfy couch curling up with his alcohol and his baby food miserable.

#### Chapter 24 (1:31:42) Torture

1:32:14 Truman Capote on the red carpet where he salutes the photographer is from a historical archive of Truman doing that gesture.

Biography for Harper Lee

Birth name Nelle Harper Lee *To Kill a Mockingbird* (1962) (novel)

Mini biography Harper Lee grew up in Alabama, the daughter of a lawyer. She was educated in the South, moved to New York in the 1950s, took a job as an airline reservations clerk, and wrote her first and only novel during that time. "To Kill a Mockingbird," published in 1960, won a Pulitzer Prize, and is still admired, widely-taught, and beloved. *To Kill a Mockingbird* (1962) received several Academy Awards. Lee has insisted that the novel is a work of fiction, not autobiography. She protects her privacy, speaks through her literary agent, McIntosh and Otis, does not appear on television and does not give interviews. She lives in Monroeville, Alabama and New York.

Trivia Is portrayed by Catherine Keener in *Capote* (2005) and by Sandra Bullock in *Infamous* (2006)

Where are they now (May 2005) Made a rare appearance at the invitation of Veronique Peck, widow of Gregory Peck. She was honored by the Los Angeles Public Library at a benefit dinner to raise funds for computers and literacy programs. The award was presented by Brock Peters, who portrayed the black man falsely accused of rape in the film "To Kill A Mockingbird".

Anachronisms: Capote first visited Kansas in late 1959 (right after reading about the murders). In a later scene, he tells his publisher "I've put four years into this." That would make it late 1963. In the next scene, however, he goes to the premiere of Harper Lee's movie *To Kill a Mockingbird*, which in fact opened in 1962.

Bennett selected every extra that appears on screen, as he wanted an American face not a Canadian face. All of the extras came from Winnipeg. For the auditorium shot, the first reading of *In Cold Blood*, only the first ten rows of extras were costumed, the rest were told what colors to wear to the filming.

This is foreshadowing for what Truman Capote will become a brutal drunk and a biting conversationalist. He didn't pull any punches and he hurt a lot of people. Nice focus pulls by Patrick Stephen as Nell walks away.

The black blank shots are meant to represent the vacuum the void that cannot be filled.

1:34:47 Jackson Polickey painting here. A movie gets made in the editing process and the editor on this film was Christopher Tellefsen.

1:35:13 As Jack shuts the door; it is his moment to say that he is done.

1:35:46 Tough moment for an actor to play is when they get a new bit of news, and it has to appear that it is new. Scenes are shot in two modes Objective where the audience is outside of it and Subjective where the audience is right there.

1:36:43 Nice period airplane that was at their disposal in Winnipeg. Capote did not want to go to Kansas and watch these guys hang. In reality Joe Fox, his publisher went with him to the execution. William Shawn would never go in public with Capote, never leave New York. So they are taking a bit of license with the character.

Capote did have dirty finger nails. There is a nice Polanski shot, similar to *Rosemary Baby* through the doorway shot.

Chapter 25 (1:35:09) Unable to Make It

1:40:07 Capote begins to break down, but then he remembers that he is there for them and not for himself, so he tries to subdue his own feelings, but you have unbridled grief, that he is going to die and you don't want it. This is also Capote's pray coming true, and he is truly sorry that it is happening.

Perry and Dick received five stays of execution before they were finally sent to the gallows.

Perry and Dick worried about how they would appear in Capote's book, (1) one concern was practical their appeals rested on their claim that the Clutter murders had not been planned and they were afraid that Capote would tell a different story. (2) Second, they did not want to be remembered as psychopathic killers.

Chapter 26 (1:39:24) Goodbyes

For this scene there was no marks on the floor, they was very little communication that went on about the scene. They wanted it to appear raw, as if it was unfolding in front of your eyes. Of course, they knew what they were doing. For the first time you get a handheld camera movement.

Factual errors: A scene opens with "April 14, 1965" on the screen; Capote is shown preparing to go to the prison. Smith and Hickock had been put to death by 1:19 AM on April 14.

The hanging gallows were referred to the “Big Swing” by the inmates on death row.

Chapter 27 (1:43:34) For the Life of Me

1:43:32 Adam Kimmel improvised this camera move here where he spins around the room 360, it gives a sense of immediacy.

It was very cold in this warehouse for the filming of this scene. Chris Cooper flew back to be a part of this scene, even though he doesn't have any lines. There is an extra here that also appears behind Chris Cooper in the dinner scene and in the courtroom, oops.

1:44:54 Jump cuts here are meant to unsettle the audience. This process is very accurate. From the time the criminal gets to the platform to when the door drops open, it is about 90 seconds, they just don't mess around. They visited a real gallows in Canada and heard the sound of the doors dropping, which is a violent sound. Even though you know it is coming it is really shocking in the manner in which it is cut.

It takes a person 15 to 20 minutes to die from a hanging, and a doctor continues to check to see if they are dead. Short drop and the Long drop, shot performed in America for the entertainment value of the audience.

Capote was not in favor of the death penalty he called it “institutionalized sadism”, Capote pg. 368

1:47:35 The movie ends in silence and you don't need to know what is happening. Here Capote has gotten everything that he ever wanted and his own life is also over.

Days later, at a cost of \$70.50 each, he ordered simple granite markers for their graves.

1:48:21 On Screen: *In Cold Blood* made Truman Capote the most famous writer in America. He never finished another book. The epigraph he chose for his last unfinished work reads. “More tears are shed over answered prayers than unanswered ones.” He died in 1984 of complications due to alcoholism and an overdose of pills. He died alone in Johnny Carson's house in Los Angeles. It ended as it began, with Truman calling for his mother and Babe Paley? Desperate and abandoned guy went to the greatest heights and then returned.

Truman Capote had succeeded where no one else had gone, and that was to write a book of nonfiction that could be read as a novel. Thousands of writers since have borrowed this technique.

Six years to complete *In Cold Blood*, from start to finish.

Chapter 28 (1:48:57) End Credits

DVD Special Features

Answered Prayers, 6:32 (No new information, but some nice shots of Capote.)

Making of Capote – Part I, 17:10 (Not worth showing the class, all information included in the lecture.) Topics include; Concept to Script, Recreating Truman

Making of Capote – Part II, 18:21 minutes

Topics include; Defining a Style, Location, Costumes, The Prison Set, Editing Process, A Charmed Film.

Goofs for Capote

- Factual errors: During a visual of the city at night a car is at the side of the road with its four way hazard flashers on. They were not available in the early 1960s.

Trivia for Capote

- Visa d'exploitation en France: # 114656.