



Presents

PARIS CAN WAIT

A film by Eleanor Coppola
(92 min., US, 2016)
Language: English, French

Distribution



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CAST

Anne Lockwood Diane LANE
Jacques Clement Arnaud VIARD
Michael Lockwood Alec BALDWIN

Martine Elise TIELROOY
Carole Elodie NAVARRE
Mechanic Serge ONTENIENTE
Philippe Pierre CUQ
Musée Des Tissus Guard Cédric MONNET
Concierge Aurore CLEMENT
Suzanne Davia NELSON
Alexandra Eleanor LAMBERT

FILMMAKERS

Written, Produced and Directed by
ELEANOR COPPOLA

Produced by
FRED ROOS

Executive Producers
MICHAEL ZAKIN
LISA HAMILTON DALY
TANYA LOPEZ
ROB SHARENOW
MOLLY THOMPSON

Director of Photography
CRYSTEL FOURNIER, AFC

Production Designer
ANNE SEIBEL, ADC

Costume Designer
MILENA CANONERO

Editor
Glen Scantlebury

Sound Designer
RICHARD BEGGS

Music by
LAURA KARPMAN

Synopses

LOG LINE

A devoted American wife (Diane Lane) with a workaholic inattentive husband (Alec Baldwin) takes an unexpected journey from Cannes to Paris with a charming Frenchman (Arnaud Viard) that reawakens her sense of self and joie de vivre.

LONG SYNOPSIS

Eleanor Coppola's narrative directorial and screenwriting debut stars Academy Award® nominee Diane Lane as a Hollywood producer's wife who unexpectedly takes a trip through France, which reawakens her sense of self and her joie de vivre. Anne (Lane) is at a crossroads in her life. Long married to a successfully driven but inattentive movie producer (Alec Baldwin), she finds herself taking a car trip from Cannes to Paris with a business associate of her husband (Arnaud Viard). What should be a seven-hour drive turns into a journey of discovery involving picturesque sights, fine food and wine, humor, wisdom, and much more.

***“I’ve always felt you are on your personal path
and so wherever you find yourself, you need to be
open and observant, and utilize what’s around you.”
-Eleanor Coppola***

In 2009, Eleanor Coppola found herself with a bad head cold which prevented her from flying. She had accompanied her husband, Francis, to the Cannes Film Festival with an expectation of continuing on to Eastern Europe, where he had business. What now?

The dilemma was quickly solved by her spouse’s long-time business associate, a Frenchman, who was driving back to Paris right then. He suggested she come with him. She accepted. By nightfall she’d be sleeping in the Coppolas’ Paris apartment. And, when his meetings were over, Francis would join her *pour de courtes vacances* (for a short vacation).

Weeks later, after returning to her home in Northern California, Eleanor regaled a friend with colorful anecdotes about her jaunt from Cannes to Paris with a cuisine-obsessed Frenchman who took her on a “trip” in more ways than one. A seven-hour sojourn stretched to forty before his gasping vintage Peugeot took its final breath and was exchanged for a rental. “That’s a movie I’d like to see,” her friend said, laughing.

Paris Can Wait is that movie. Written, directed and produced by Eleanor Coppola, it is both her first produced screenplay and her first narrative feature. A wry contemporary comedy, the movie stars Diane Lane and Alec Baldwin as the fictionalized film couple, “Anne and Michael Lockwood.” French writer-director-actor Arnaud Viard portrays the irrepressible “Jacques.” Six years in the writing, the film reflects both the pleasures *and* vexations which stem from hours of close contact between an American woman at something of a crossroads in her life, and a charming Frenchman who utilizes charm and erudition to camouflage life “issues” of his own.

Bringing the story to cinema life wasn’t without peril. Two weeks into shooting, the actor originally set to play “Michael” bailed, unable to extricate himself from another project. “I was desperate,” recalls Eleanor, who could not find a replacement on such short notice. Then the phone rang. Alec Baldwin was calling to ask Francis for a favor. Seizing the moment, the director asked Baldwin for an urgent favor of his own. Thus did one of the world’s most popular actors arrive in France - on time - to play a hard-charging movie producer whose prototype he well knew.

Then another crisis popped up. Permission to shoot the opening at the Hotel Majestic in Cannes was suddenly withdrawn. A Saudi Arabian prince had belatedly decided to vacation on the Riviera -- with 1,000 guests. Every room was booked. Security was tight across the whole city. Production designer Anne Seibel remembered a hotel about twenty minutes away, where she’d worked with Woody Allen. The owner allowed filming, but only between 11: 00 a.m. and 5 p.m. *after* her guests had breakfast and *before* they returned from the beach. Hooray!

Undaunted

When a grandmother of five calls “action” for the first time, it’s a special moment. It is extraordinarily difficult for women to be accepted in the director’s role, no matter their suitability or experience. Quite aside from her own distinctive career as a mixed-media and installation artist, Eleanor Coppola is the author of two notable non-fiction books, *Notes: The Making of Apocalypse Now* (1979 - still in print) and *Notes on a Life* (2008). More importantly - in terms of film knowledge - she has made nearly a dozen documentaries. Best known of these is *Hearts of Darkness: A Filmmaker’s Apocalypse* (1991), co-directed with Fax Bahr and George Hickenlooper, which garnered a Directors Guild of America nomination and won an Emmy. Over the decades she has been present when her husband created cinema art. Her awareness of the art and craft of filmmaking is quite unique and also vast.

Nonetheless, Eleanor never expected to direct a fiction feature. She’d sought to enlist someone whose aesthetic dovetailed with her own, without success. “One morning at breakfast, Francis said, ‘You should direct it,’” she recalls. Startled but also intrigued by the challenge, “Ellie,” as she’s widely known, began her due diligence - taking classes, screening road movies, seeking financiers.

Eleanor sought collaborators who shared her vision, finding such individuals in cinematographer Crystel Fournier and production designer Anne Seibel. Costume designer Milena Canonero set the costumes. When the 28 day shoot was finished in France, she returned to Northern California to work with Glen Scantlebury, an editor/filmmaker well known to the Zoetrope family. Academy Award winner Richard Beggs designed the sound and, noted composer Laura Karpman created a score.

“The process of making a fiction film is exactly the opposite of a documentary,” she remarks. “For a documentary, you have to be very quiet and observant, look for moments when something interesting might happen, and hope you have your camera turned on and in focus when it does. A fiction film is just the opposite. You have to decide how everything will happen and this was difficult, being by nature an observer of what is ‘already there.’”

A Quiet Creative Force

Far away from the glitter and tumult of the movie world, for decades Eleanor Coppola has been making her own kind of art - diverse works which range from textiles and watercolors to conceptual installations. Some mixed-media pieces incorporate natural materials, such as olive branches, affixed to paper in such a way as to emphasize their beauty “in that moment in time and place.”

Eleanor believes that art transcends galleries and museums; that art is all around us, if only we take notice. “I’ve had instances in my life when I would think that my cans of Italian tomatoes on the shelf were as good as an Andy Warhol, if only I could find a frame.” The Sonoma Valley Museum of Art called a 2014 retrospective exhibition of Coppola’s work “A Quiet Creative Force.” She says, merely, “I am first of all, a visual person.”

Although Eleanor Coppola is well known within a certain artistic community, the film world tends to associate her as the wife of a world-renowned director and mother to two gifted children, Sofia and Roman.

Even Diane Lane, her leading lady in *Paris Can Wait*, was astonished when she came to realize the depth and breadth of Eleanor’s non-film accomplishments. “Artists are catalysts or healers or warriors,” Lane comments. As a director, Ellie displayed “an exceptional sense of trust - trust in herself first of all, and then trust in others to interpret and express her vision. I am delighted to be part of her first film project.”

In Her Own Words
Q & A with Eleanor Coppola

Q: Your father was a political cartoonist. Did you inherit any of his talent? Do you draw?

My father was such a good artist... in my child's eyes. I was afraid to draw and paint although I was very drawn to color and patterns. My mother taught me to sew when I was six. My favorite thing was to go to the dime store and buy colorful fabric. I thought I wanted to be a fabric designer when I went to college so majored in Applied Design. I was never interested in, or good at, traditional drawing which reproduces reality. I thought a camera could do that. I only discovered my real passion for fine art when I traveled with Francis to New York in the late 60's and saw the work of two abstract/minimalist artists. They changed my life. I discovered I could be expressive without reproducing reality. I've loved to draw and paint ever since - primarily abstract imagery.

Q: You met Francis on *Dementia 13*, the first relatively mainstream film he wrote and directed. Had you become a film enthusiast?

Film is very beautiful and powerful, and some films have been very memorable for me, but I have never been a true film enthusiast. I've watched many fewer films than most people. I have, however, always been curious and adventurous. I went to work on *Dementia 13* because I was dating the cinematographer and asked if he could get me a job. He did but I had to pay my own way over to Ireland, where it was shot, and I got paid \$100 plus room and board for four weeks' work! I was the assistant to the art director. It was fun and challenging. I'd never been on a film set before.

Q: Describe some of your artistic efforts.

I've worked in a variety of media. A sort of fever of keen interest comes over me and I follow that trail, making a series of works, and then it fades away and a new area of interest calls me. It's a continuation of the same urge to make things that I felt as a child, sewing.

Q: In published interviews, you've said you didn't believe an artistic endeavor had to be distinct and separate from one's everyday life. How did you arrive at that ethos?

This was a struggle from the beginning. When Francis and I got married, I hadn't met his family. I didn't realize how traditional he was: the wife's role was to take care of the children and create a happy home. I had some hard times as I was used to being an independent spirit. Eventually, I learned how to do my projects within the structure of home and family. I was like most women artists at the time. There was an influential book by Judy Chicago who found that women artists of the day made art as they could... on top of the washing machine, while the kids were taking a nap, etc. That was my era. I did what I could, when I could. When I had my retrospective art show in 2014/15, I saw the recurring themes in my work over the years even though I used different mediums.

Q: Did you ever have a serious conflict about choice?

Francis and I did clash over the years but we kept the bigger value of maintaining the family together. He was not very encouraging about my artistic endeavors because he saw them as time away from my “real work” -- the family. That was the culture of the times. I was sustained by other women artists.

Paris Can Wait was a break-through for me and Francis as a couple. When I was in Paris in preproduction, he came to give a talk at the Cinematheque. He went with me to meet my French production team. He liked them and jumped in to solve some final difficult problems. He brought in American Zoetrope with an investment and guaranteed the completion bond. He defended me to the financiers when they had objections to some of my choices. (I think he enjoyed the fight.) He gave me wise council when I ran into problems I didn't have the experience to solve. He was crucial to the film getting made.

Q: In real life, you had your own experience where a “Jacques” stretched what should have be a seven-hour drive to Paris into a two-day journey. To what extent were you aware that a kind of “con” was going on? Why didn't you put your foot down? Were you enjoying the whole thing anyway?

I was having a very enjoyable time. I knew and trusted the Frenchman and wasn't fearing a con. That's an aspect of the story developed for the script.

Q: Will the person who inspired the character called “Jacques” recognize himself?

He saw the movie and seems amused but doesn't care to be identified. I want “Jacques” to be a recognizable “type” of Frenchman and Anne to be a kind of “Every Woman” that audiences can identify with.

Q: What, for you, are the most important aspects of the story?

Michael is not a perfect husband. Jacques isn't perfect either. I didn't want to pit the “bad” husband against the “fabulous” Frenchman who would make Anne happy forever after. I made the Frenchman inconsistent. He's charming, then asks uncomfortable questions... takes her some place lovely where there's also an ex-girlfriend. He seems to be taking her money... but pays her back.

Anne is at a time in her life -- midway -- when her child has left home. She has turned 50 and become more reflective. She's beginning to realize that she can't look to her husband to make her life perfectly satisfying, and can't look to another man to do it either. Her happiness is up to her. The next step in her growth is to begin an inner journey. A step towards this inner adventure is expressed by her photographs - her individual view/connection to the world around her. I wanted the movie to be entertaining and thought-provoking. I hope the audience will enjoy the characters' trip, and take more notice of the small joys in life... such as a really good tomato.

Q: Why did you feel Diane Lane and Arnaud Viard were the right actors to play “Anne” and “Jacques”?

Diane is a consummate professional who has been working since she was seven. I met her on the films she made with Francis, so I knew from personal experience that she is a terrific actress and great to work with. For *Paris Can Wait*, I was specifically looking for someone who could play "every woman" and I thought Diane would be perfect. When she said "yes" to my movie, I was thrilled! During production, she was always prepared and in good spirits.

As for Arnaud, he possesses that special kind of charm that I needed for the “Frenchman.” You wouldn’t know it to watch him, but this was his first time working in English. Arnaud was always game to try anything and he worked diligently with lots of heart, which he brought to his performance.

Q: How challenging was it to deal with actors?

I told the actors right from the start that I had chosen them because they were such terrific, talented, experienced professionals and they knew better than I how to do their work. I was there to help and give little nudges if their performance was getting too broad or straying from what we had developed in rehearsal.

Paris Can Wait had a complicated, short shooting schedule which only allowed for a limited number of shots for each scene, so it was an absolute joy and necessity to have collaborators like Diane and Arnaud for this film.

Q: As a visual artist in your own right, how involved were you in choosing the other visual elements?

I had seen the work of cinematographer Crystel Fournier in a French film I loved. I met her and hired her. She was the most important person on the crew to me. She had to be my eyes and she totally got my visual sensibility. We spent nearly two weeks going over the script, talking and drawing diagrams of the shots.

The costume designer was over-qualified. Milena Canonero is a multiple Oscar winner whom I knew from films she’d done with Francis and Sofia. She came and set the costumes. They are important because they wear the same thing throughout long parts of the film. Diane has four changes and Arnaud only changed his shirt once in the whole movie. Milena understood how to create costumes that were never boring or annoying on the screen for long periods of time.

The production designer, Anne Seibel, was the art director on Sofia’s film, *Marie Antoinette*. I met her there when I was shooting behind-the-scenes for Sofia; I really liked her aesthetic. We became friends. I went to all the locations and chose them with Anne and Crystel. I had an all-French crew except for a dialogue coach Francis sent over to help Arnaud with his performance in English.

Q: What was the experience like, shooting on location in France?

I felt totally supported by my French production company and my crew, especially since I don't speak the language. As much as possible, I tried to include my favorite picturesque sites. Some of the locations were determined by logistics, and at times we had to find substitutes for the actual places I had in mind.

Not long ago, I screened the finished film in Paris for the French cast and crew. In the light of recent events, it was especially moving that so many of them found it to be “like a postcard of France.”

-Interview by Beverly Walker

ABOUT THE CAST

DIANE LANE

Anne Lockwood

Diane Lane returns to the Coppola fold in *Paris Can Wait*, Eleanor Coppola's fiction-film debut, having previously made four films for Francis Ford Coppola. *The Outsiders* (1982) and *Rumble Fish* (1983) were based on the hugely successful S. E. Hinton novels. *The Cotton Club* (1984) was the first of three films with Richard Gere and she co-starred opposite Robin Williams in *Jack* (1996).

This fall, Lane will play 'Mme. Ranyevskaya' in The Roundabout Theatre Company's production of *The Cherry Orchard* - also a homecoming of sorts because she previously appeared in Joseph Papp's 1977 revival of the play. That same year, she was in Lincoln Center's *Agamemnon* as well as the original production of Elizabeth Swados' musical, *Runaways*.

The legendary La Mama Experimental Theatre served to launch the six-year-old tot's career. Her most recent stage work includes Lincoln Center's *The Mystery of Love and Sex* by Bathsheba Doran, and the Tennessee Williams' classic, *Sweet Bird of Youth*, at Chicago's Goodman Theatre.

Diane Lane made her film debut in *A Little Romance*, (1983) opposite Laurence Olivier. Just one year later she graced the cover of Time magazine and has since created an enduring cinema career, appearing in more than fifty features and numerous television productions. She received Oscar and Golden Globe nominations for *Unfaithful* (2002), opposite Richard Gere, along with best actress citations from the New York Film Critics Circle and National Society of Film Critics. She was nominated for an Independent Spirit Award for her work in *A Walk on the Moon* (1999), opposite Viggo Mortensen and enjoyed a SAG 'Best Ensemble' nomination as part of the cast of *Trumbo* in 2015.

She co-starred opposite superstars Robert Downey, Jr. in *Chaplin* (1992) and George Clooney in *A Perfect Storm* (2000). Her lengthy filmography also includes *Under the Tuscan Sun* (2003 - for which she was Golden Globe nominated), *Nights in Rodanthe* (2008), *Hollywoodland* (2006) and the canine-themed films, *My Dog Skip* (2000) and *Must Love Dogs* (2005). In the sports drama, *Secretariat* (2010), her focus was on a horse which became a Triple Crown winner.

Lane has received two Emmy nominations for her television work - for the miniseries *Lonesome Dove* (1988) and for *Cinema Verite* (2011), for her portrayal of Pat Loud, matriarch of the first American family to be the subject of a reality television show.

In addition to *Paris Can Wait*, her most recent pictures are the Watergate-themed thriller, *Felt*, opposite Liam Neeson, and a return to the screen as 'Martha Kent' in *Justice League*, third in the sequel of *Man of Steel* (2013) and *Batman v Superman: Dawn of Justice* (2016)

Born in New York City on January 22, 1965, Diane split her growing-up years between Manhattan and Georgia. Her mother, Colleen Leigh Farrington, was a nightclub singer and her father, Burton Lane, a

drama teacher who also served as her manager when she was young. She has one child, Eleanor Lambert, who appears in *Paris Can Wait* as the character's daughter.

ALEC BALDWIN

Michael Lockwood

A versatile and charismatic star of stage, film and television, Alec Baldwin is equally effective in comedy or drama. He occasionally sings - a concert version of *South Pacific* in 2005 - and is a much-in-demand host of just about anything. In 2010, he co-hosted the *82nd Academy Awards* with Steve Martin and he has a standing invitation to host *Saturday Night Live* whenever his schedule permits. At present, he is delighting TV watchers as host of a revival of *Match Game*.

Above all, Baldwin is beloved for his portrayal of Jack Donaghy on *30 Rock*, the NBC sitcom which ran from 2006 to 2013. He won two Emmys, two Golden Globes and a record seven Screen Actors Guild awards for his work on the show. He is also well known as a political and animal rights activist who has speculated about running for elective office.

A born-and-bred New Yorker (April 3, 1958), Alec is the eldest son in a family of seven, which includes two sisters. Three younger brothers are also actors. He graduated from New York University's Tisch School of the Arts in 1994 and also studied at the Lee Strasberg Theatre; he is a member of the Actors Studio.

Baldwin's best-known films include *The Hunt for Red October* (1990), *Glengarry Glen Ross* (1992), and a re-make of *The Getaway* (1994). As the new century began, he shifted toward character acting, appearing in *Pearl Harbor* (2001) as well as two Martin Scorsese pictures, *The Aviator* (2004) and *The Departed* (2003) - all of them huge box office successes. *The Cooler* (2003) brought Oscar and Golden Globe nominations - and the Screen Actors Guild Award. Most recently he starred in *Mission: Impossible - Rogue Nation* (2015). He and co-star Diane Lane previously worked together in a television version of *A Streetcar Named Desire*.

Alec Baldwin has an adult daughter, Ireland, from his first marriage to actress Kim Basinger and a son and daughter with Hilaria Thomas.

ARNAUD VIARD

Jacques Clement

In *Paris Can Wait*, Arnaud Viard plays Jacques, a charming Frenchman who shows the rather staid wife of his business partner the time of her life. It is his English language film debut.

The son of a surgeon in Dijon, Viard initially considered a career in business, working for extended periods in both New York and London. But he was so inspired by the Peter Weir film, *Dead Poets Society* (1989) that he impulsively decided to study drama at Cours Florent, a prestigious drama school in

Paris. Since then he has juggled a multi-faceted career as an actor, writer and director while making commercials on the side.

Viard commenced the directorial side of his career with short films - *La Fleur a la bouche* (1996), *Oui, d'apres Bourbon Busset* (2001) and *Haiku, Rose Victoria* (2002).

In 2004, he wrote and directed *Clara et moi*, a love story set in Paris which starred Julien Boisselier and Julie Gayet. It was not until 2015 that he made a second feature, appropriately titled, *Arnaud fait son 2e film* (Arnaud makes his second film). The subject: the trials and tribulations of a director making his second film!

In between his first two features, Viard starred in a TV show on TFI for eighteen months, giving him the highest visibility of his career to date. He also worked frequently as an actor, primarily on television. Most recently, he completed *Carole Matthieu*, a film starring Isabel Adjani, directed by Louis-Julien Petit.

ABOUT THE FILMMAKERS

ELEANOR COPPOLA

Director, Writer, Producer

The daughter of a political cartoonist and home-maker, Eleanor Coppola attributes her love of the natural world to the environment in which she grew up, on Sunset Beach, an oceanfront community south of Los Angeles. The myriad patterns and moods created by light and shadow on sand and water, as framed by her home's front window, were important in the development of her aesthetic.

Eleanor's mother further enhanced her daughter's (paternal) visual inheritance by teaching her how to sew, and permitting her to experiment with a variety of textiles purchased from the local dime store. "I love the experience of making something with my hands and seeing a visual image emerge," she explains.

Born as Eleanor Neil in Long Beach, California in 1936, she graduated from the University of California, Los Angeles in 1959 with a Bachelor of Arts in applied design. William Brice was among her teachers. She also studied with Sisters Corita Kent and Magdalene Mary during summer sessions at Immaculate Heart College (L.A.). Work as a freelance designer followed. She created fabric collages and stitchery murals for architectural installations, and began teaching design classes at UCLA - while also doing graduate studies.

Eleanor met her future husband, Francis Coppola, in 1962, while working on *Dementia 13*, the first feature film he wrote and directed. Their son, Gian-Carlo, was born the following year. Another son, Roman Francois, came along in 1965. The family re-located to San Francisco in 1969. Daughter Sofia was born two years later.

Family responsibilities made the practice of art ever more challenging. Ellie credits other women artists for support, inspiration and practical guidance. A book by feminist artist Judy Chicago, *Through the Flower*, was especially useful. Increasingly, she came to embrace the artistic possibilities of everyday life, allowing her to "do what I could, when I could," even as she fulfilled her role within her family. She developed a creative ethos, "the art of the everyday."

The artist became a documentary filmmaker by happenstance. While living in the Philippines during the making of *Apocalypse Now* (1976-77), she began shooting off-camera activity. *Hearts of Darkness: A Filmmaker's Apocalypse*, which she shot and co-directed with Fax Bahr and George Hickenlooper, was released in 1991 to great acclaim, winning an Emmy among other honors. She has since made behind-the-scenes documentaries on seven films directed by her family and, indeed, laughingly says she "probably holds the world's record" for such work. She has written two well-received books, *Notes on the Making of Apocalypse Now* (1979) and *Notes on a Life* (2008). For some years, she designed costumes for ODC/Dance, a contemporary dance company centered in San Francisco. She created "Circle of Memory," an international installation, in memory of her late son, Gian-Carlo. She assists in management of the Inglenook Winery owned by her family.

Paris Can Wait is Eleanor Coppola's first fiction film.

FRED ROOS

Producer

Oscar winning producer Fred Roos has worked his various talents on many of the most important and seminal films of the past 50 years, with a current and upcoming production schedule carrying forward his tradition of making great films and discovering great stars. The legendary motion pictures he helped shape include The Godfather trilogy, Star Wars and its descendants, Black Stallion, Lost In Translation, and The Conversation, while the future stars first recognized by his sharp eye and handed star-making roles by his casting acumen include Harrison Ford, Jack Nicholson, Nicolas Cage, Al Pacino, and Richard Dreyfuss.

First as a casting director, a skill that quickly made him legend, and then as producer, Fred Roos has worked with many of the film world's most gifted moviemakers and actors. His long-term collaboration with Francis Ford Coppola has brought him an Academy Award, for producing Best Picture winner The Godfather Part II. Also with Mr. Coppola, he was again a nominee for producing Apocalypse Now; co-produced two other Best Picture Oscar nominees, The Godfather Part III and The Conversation, the latter of which won the top prize, The Palme d'Or, at the Cannes International Film Festival; as did Apocalypse Now and executive-produced another Best Picture Oscar nominee, Sofia Coppola's Lost in Translation.

Among the other features directed by Francis Coppola on which Mr. Roos has been a producer are One from the Heart, The Outsiders, Rumble Fish, The Cotton Club, Gardens of Stone, Tucker: The Man and His Dream, The Life Without Zoe segment of New York Stories, Youth Without Youth, and the recent Tetro. Mr. Roos' producing credits also include Jack Nicholson's Drive, He Said; Carroll Ballard's The Black Stallion; Wim Wenders' Hammett; Barbet Schroeder's Barfly; Agnieszka Holland's The Secret Garden (1993); and Sofia Coppola's The Virgin Suicides as co-producer as well as executive producer on Marie Antoinette, Somewhere, and The Bling Ring. He received a Cable ACE Award, as well as an Emmy Award nomination, as executive producer of the documentary Hearts of Darkness: A Filmmaker's Apocalypse.

Roos produced St. Vincent, released in 2015 with Bill Murray, Melissa McCarthy, Naomi Watts, and Chris O'Dowd. St. Vincent was nominated for two Golden Globes: Best Picture and Bill Murray for Best Actor. Naomi Watts was nominated for a SAG award for Best Supporting actress.

Roos currently is Executive producing Music, War and Love (directed by Martha Coolidge) which is in post-production, The Beguiled (directed by Sofia Coppola, starring Colin Farrell, Nicole Kidman, Kirsten Dunst, Elle Fanning and Wonderwell which is shooting in Italy, starring Carrie Fisher and Rita Ora. Scheduled for filming in 2017 are: The Black Stallion in China, Fairyland and Making Babies.

Before he began producing films, Mr. Roos had a notable career as a casting director, on such films as Richard Lester's Petulia; Michelangelo Antonioni's Zabriskie Point; George Cukor's Travels with My Aunt; John Huston's Fat City; Bob Rafelson's Five Easy Pieces and The King of Marvin Gardens; Francis Coppola's The Godfather; and George Lucas' American Graffiti and Star Wars, as casting consultant on the latter, each of those films catapulting a half-dozen stars into Hollywood's most-wanted list of talents.

CRYSTEL FOURNIER

Director of Photography

Crystel Fournier's credits as DOP stretch back to the early 2000s. Emmanuelle Bercot's *Clément*, Delphine Gleize's *Carnages* were the two early notable ones. Came after Fabienne Godet's *MY Greatest Escape* and *A PLACE TO BE*, Alain Gomis' *Tey* or Ognjen Svilicic's *These Are The Rules*. She started to work with Celine Sciamma in 2007 for the shooting of *Water Lilies*. Their collaboration kept on with *TOMBOY* in 2011 and *Girlhood* in 2013. She made in 2015 her first American movie with *Paris Can Wait* the fiction feature film from Eleanor Coppola. She worked in 2016 with the Italian director Suzanna Nicchiarelli on *NICO*, 1988 a biopic about the singer Nico who began her career with the Velvet Underground.

GLEN SCANTLEBURY

Editor

Glen is a film editor, who has worked on a number of studio feature films including Francis Ford Coppola's *Godfather III*, & Bram Stoker's *Dracula*, Michael Bay's *The Rock*, *Armageddon* & *Transformers*, Simon West's *Conair*, *The General's Daughter* & *Tomb Raider*, John Dahl's *Joyride*, *D.J. Caruso*'s drama *Two For The Money*, starring Al Pacino and Matthew McConaughey. He has also cut Independent films for Jim Sheridan, *Dream House*, Gia Coppola, *Palo Alto*, Eleanor Coppola, *Paris Can Wait*, Kimberly Peirce's *Carrie*, *Papa: Hemingway In Cuba* for Bob Yari Films, *Pele* for Jeff & Michael Zimbalist and currently has finished up working for James Cox on *The Billionaire's Boy's Club*. Glen has also cut documentaries by Werner Herzog and Neil Young, and was an additional editor on *Montage Of Heck*, the Kurt Cobain story.

Together with his wife, Lucy Phillips, he has written and directed four independent films.

In 2008 he shot and edited a documentary directed by Lucy Phillips on the ongoing reconciliation of war torn Sierra Leone.

The first feature Glen ever cut was Tom Wait's 1988 Concert film *Big Time*. As a small footnote in the history of editing, it was the first film to be completely cut digitally on a computer and then conformed on film for theatrical release.

LAURA KARPMAN

Music

Four-time Emmy award winning and composer of the Grammy award winning album, *Ask Your Mama*, Laura Karpman maintains a vibrant career in film, television, videogame, concert and theater music. Her distinguished credits include the hit series *Underground* which debuted last year, where she collaborated with Raphael Saadiq and John Legend. Additionally, she has worked on Kasi Lemmons' *Black Nativity*, Spielberg's miniseries *Taken*, the Showtime series *Odyssey 5* and *Masters Of Science Fiction* (both Emmy-nominated). She has received two GANG awards and an additional nomination for her videogame

music which has been performed by orchestras internationally. Commissioned by Carnegie Hall, Karpman collaborated with soprano Jessye Norman and The Roots on *Ask Your Mama*, a multimedia opera on a text by Langston Hughes, which received its sold out premiere at Carnegie Hall in March 2009, and its West Coast premiere at The Hollywood Bowl and was revived at the Apollo Theater in Harlem. The recording received 3 Grammy nominations and won two Grammys. Last summer Wilde Tales premiere, a children's opera commissioned by the Glimmerglass Festival. She has been awarded a grant from Opera America to develop an opera with NY Times columnist Gail Collins called Balls! based on the match between Billie Jean King and Bobby Riggs. She has served as an advisor for the Sundance Film Scoring Lab and on the Music Branch Executive Committee of the Academy of Television Arts and Sciences. She is the newly elected governor of the Academy of Motion Picture Arts and Sciences Music Branch. She is proud to be the founding President of the Alliance for Women Film Composers. For Sundance 2017 she teamed up again with Raphael Saadiq to score STEP.