

Mongrel Media

Presents

TAKE THIS WALTZ



A Film by Sarah Polley
(116 min., Canada, 2011)

Distribution



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MARGOT
I'm scared of connections.

Daniel raises his eyebrows.

MARGOT (CONT'D)
In airports.

DANIEL
You're afraid of flying?

MARGOT
No fear at all of actually being in a plane. Just getting from one plane to another. Running. Rushing. Trying to figure it out. The not knowing. Wondering if I'll make it.

DANIEL
What do you think will happen to you if you don't make it?

MARGOT
I think... I may get lost. And that I may rot and die in some forgotten, empty terminal that nobody even knows exists.

DANIEL
And you'll miss your plane.

MARGOT
That's not really the fear.

DANIEL
So what are you afraid of?

MARGOT
I'm afraid of wondering if I'll miss it. I don't like being in between things.
I'm afraid of...being afraid.

He looks at her a long time.

DANIEL
That sounds like the most dangerous thing in the world.

Take This Waltz – Synopsis

When Margot (Michelle Williams), 28, meets Daniel (Luke Kirby), their chemistry is intense and immediate. But Margot suppresses her sudden attraction; she is happily married to Lou (Seth Rogen), a cookbook writer. When Margot learns that Daniel lives across the street from them, the certainty about her domestic life shatters. She and Daniel steal moments throughout the steaming Toronto summer, their eroticism heightened by their restraint. Swelteringly hot, bright and colorful like a bowl of fruit, TAKE THIS WALTZ leads us, laughing, through the familiar, but uncharted question of what long-term relationships do to love, sex, and our images of ourselves.

* * *

Take This Waltz stars Oscar and BAFTA-nominee Michelle Williams (*Blue Valentine*, *Shutter Island*, *Wendy & Lucy*, *Brokeback Mountain*), Luke Kirby (*The Samaritan*, *Tell Me You Love Me*, *Labor Pains*, *Mambo Italiano*), Seth Rogen (*Green Hornet*, *Superbad*, *Knocked Up*), and Emmy-nominated Sarah Silverman (*The Sarah Silverman Program*).

Take This Waltz is written and directed by Academy Award nominee, Sarah Polley (Oscar nominee for Best Adapted Screenplay for *Away From Her*), and is produced by Accent Entertainment's Susan Cavan (*Kids in the Hall*, *Citizen Duane*) and Sarah Polley. Filming took place in Toronto and Cape Breton, Nova Scotia from July 12-August 31, 2010.

Cinematography by Luc Montpellier (*Cairo Time*, *Away From Her*), editing by Chris Donaldson (*Kids in the Hall: Death Comes to town*, *Slings & Arrows*), production design by Matthew Davies (*The Samaritan*, *Casino Jack*, *Blindness*, *Saddest Music in the World*), music by Jonathan Goldsmith (*Casino Jack*, *Away From Her*), and costume design by Lea Carlson (*This Movie is Broken*, *Tracey Fragments*).

Take This Waltz is produced with the financial participation of Telefilm Canada, TF1 Droits Audiovisuels, Ontario Media Development Corporation and Astral's Harold Greenberg Fund. It is distributed in Canada by Mongrel Media and TF1 International is handling all international sales.

Take This Waltz Production Notes

Take This Waltz begins with heat. Margot is baking muffins in the sweltering humidity of a Toronto summer. Heat radiates from the oven, sunlight filters through the windows, and as Margot leans up against the stove, the film becomes a sensory experience. **Take This Waltz** is the second feature film from writer/director Sarah Polley, based on her screenplay which made the coveted Black List in 2009. Whereas Polley's feature film directorial debut, *Away From Her*, was the tender story of a couple in the winter of their married life, **Take This Waltz** follows a younger couple, married for only a few years, moving from the springtime of their romance, settling into what should be a warm, loving life together.

Set in Polley's hometown of Toronto, she proudly admits that she romanticizes the city, and wanted to show her affection for the tree-lined streets and downtown residential areas tucked

in around neighbourhood restaurants and cinemas. So she placed the story right onto the sidewalks, streetcars and beaches which she walks every day.

The title of the film, ***Take This Waltz***, comes from the Leonard Cohen song of the same name, the words of which Cohen interpreted from “Little Viennese Waltz” by the modernist poet, Federico Garcia Lorca, who was assassinated in 1936 during the Spanish Civil War.

*Now in Vienna there's ten pretty women. There's a shoulder where
Death comes to cry. There's a lobby with nine hundred windows.
There's a tree where the doves go to die.*

“The lyrics are so tragic and romantic,” declared Polley. “You never completely understand it, but it makes perfect sense on some deep, emotional level. I listened to it non-stop while writing the screenplay and it informed the tone of what I wanted to accomplish.”

In the story, Lou is the good husband, durable in his affection for his wife, grounded in his kitchen, as he diligently works his way through his chicken recipes; Margot, however, is a zephyr. Temperate in her self-awareness, untethered by intention, she is easily propelled by gusts of inspiration coming from others. Side by side, making all the proscribed choices young, urban couples are advised to make, they move towards their future. Lou, contentedly – Margot, because she is his wife.

For Polley, this opening scene in the kitchen, domestic, yet dull, approaching claustrophobic; peaceful, yet intensely restless, is a bookend for the film. “I start and end the film with this scene, even though a great deal goes on in between,” said Polley, “I wanted to make a film about desire, not a philosophical essay, but to be inside of it, to feel how delicious it is, and how difficult it is for us, as human beings, to either turn our backs on that sensation or to live with the primal gap it creates, one that needs to be fulfilled. I wanted to show the process of someone trying to escape that essential state of being and how it doesn’t always work.”

In many respects, ***Take This Waltz*** is a coming of age movie about a woman in her late 20s, for whom the veil concealing the reality of romance and relationships truly falls away, revealing an emptiness that cries out to be addressed. “For women like Margot, and most women I know in their 30s,” said Polley, “there is a point when they realize the ‘happily ever after’ relationship fairytales they were told about as a child are not quite true. If you’re lucky, there is a great love, but apart from that, how do you know if a relationship is ‘wrong’ or if needing/wanting/desire is a function of life being complicated? It’s not simple. You may be in a relationship where you are mostly happy, but also sad or angry - and nothing prepares us for that.”

The emotional reality of relationships is complicated by the pervasive happiness imperative that runs through our lives. Relationship guidelines abound in books, magazines and online, dictating the levels of happiness we *should* be experiencing with our partners: are your needs being met? Can you communicate? Do you still laugh? Do you still enjoy being alone with them? Can you still overlook minor annoyances? Polley weighs in on this subject: “I think we live in a culture where if there is something missing in a relationship, then there is something wrong. It can be fixed, we are told, and it’s a failure to not fix it,” she said.

The honeymoon period of Margot and Lou's marriage is over. Their fifth anniversary dinner scene at the restaurant, where they struggle to converse, poignantly highlights this. As the novelist, Robert Louis Stevenson, wrote, the cruelest lies are often told in silence. "There are very few couples who are completely engaged and fascinated by each other years into their relationship," noted Polley. "Once you know someone that well, it's hard to have the space between you to be interested and excited by each other's company."

Margot copes with this by adopting slightly baroque behaviour: irregular in its rules, swinging wildly between baby talk, verbal jousting and perfunctory sex. Lou, who is having a hard time following her playbook, takes the passive approach. "Lou has a belief that if you don't address something head on with words, it has a chance of just going away. I understand why he wants to avoid conversations. From an outside perspective, it's so obvious that talking about the problem would be the better thing to do, but in an intimate relationship, it's the scariest thing in the world to admit that there might be something insurmountable there," explained Polley.

The marriage isn't enough for Margot, but for Polley, the question becomes, "Is anything really enough? My wish is that throughout the film, people will not know what Margot should do and they'll bring their own lives into the decision. There's a tremendous amount of ambiguity in the film. For people who left a stagnant relationship and it was the right decision for them, I hope they'll feel this film supports that. For those who have turned away from temptation, and stayed in a relationship, I hope this film will act as a confirmation that this was the right choice as well."

Enter Daniel

"Originally, Daniel was the object of desire, the thing that makes you question your life," said Polley about this character who lands, ironically, right across the street from Margot's life. The object becomes a catalyst. "From Margot and Daniel's point of view, it's very, very hard to turn away from falling in love and very few people can do it." The dizzying head-over-heels tumble into love is something Polley feels offers lovers the idea that they will be able to reinvent themselves with this other person in a way they were unable to do alone. It affords lovers a state of fulfillment that seemingly exists only in combination with this person.

Ultimately, Polley believes that we are not satisfied beings. "We need. We want. And we desire. And that's part of who we are. You get to the point you've been longing for and then, inevitably, another chasm opens up. I feel these characters are people who mean well and are doing their best, but their best sometimes isn't good enough for the other characters - the way it is in life as well," she explained.

Bringing Polley's Screenplay to Life

Take This Waltz is produced by Polley and Susan Cavan. "Sarah found me in 2009 and showed me the script. This was exactly the kind of material I wanted to be doing," said Cavan, a veteran in the industry. "It's provocative, unique, humourous in places, sad in places, and complicated."

For Cavan, her priority as producer was to provide a safe space within which Sarah and her actors could work. "The best realized movies, especially for auteur filmmakers like Sarah, benefit most from an absence of interference, crisis and chaos. This is an intimate movie, very nuanced

with an emotional underpinning to it. To be able to deliver this successfully, the production was structured with a handpicked, first class crew who had a like-minded approach to the project. Sarah is an enormously talented, perceptive director who is both completely unafraid to explore things that on the surface appear simple. This pertains to both *Away From Her* and ***Take This Waltz***. She is very clear in what she wants, possibly one of the clearest communicators I've ever met."

Michelle Williams

When the story begins, Margot, 28, is a writer who has not written much. Her husband is a cook, creating recipes for an all chicken cookbook. Lou, coming from a solid, supportive family, is kind and adorable. "Lou makes her feel contained," Williams observed. "He makes her feel cozy, safe, secure and a little drowsy. ***Take This Waltz*** is about Margot on the threshold of moving from being a girl, where it is safe, to a woman, where there are no guarantees. It's like she's trying to hang onto something she's losing her grasp on - all subconsciously of course."

A two-time Oscar-nominee, Williams is more apt to emotionalize her roles rather than intellectualize them. After working with Seth Rogen, she had a heartfelt reaction to how their characters interact. "Knowing him and seeing his performance, I thought, 'How am I going to walk away from this marriage? He's so loveable!' Yet, looking out at the world from Margot's viewpoint, she wonders if she's missing out on life and if something's going to pass her by. Margot feels stuck. She's not doing exactly what she wants to be doing. She's not writing exactly what she wants to be writing." In building this character, Costume Designer Lea Carlson found there to be something gentle and slightly quirky about her, but intentionally didn't want her to be too sweet. She just slips on a pair of sneakers and, Margot being Margot, everything looks cool in a haphazard, unplanned way.

Contentment can be as deceptive as desire. When Daniel comes along, Williams sees it as being like a shot of adrenaline for Margot. "I think that falling in love is the closest thing to a religious experience that you can have in Western culture," she professed. "It's such a gentle thing that causes such a great upheaval in your life, rearranging your morals and your values." It certainly was the justification Margot used to motivate herself forward, but whether it was real, or simply *real enough* for her, is the question because Daniel becomes the vehicle for her hopes and dreams and ambitions. "It's like Daniel is a place for Margot to put it all," explained Williams.

It is here where the magic of performance becomes genuine because both actor and character embrace the freedom of ambiguity Polley has written into the script and move forward with optimistic hope. Williams shied away from verbalizing how Margot makes her final decision, instead saying, "Does she want more or is she writing it off as something sexual that she wants to explore with Daniel? I hope she's following her heart, her best heart, her most noble heart. We don't know if it's a mistake or not." The question is, does anyone ever know.

"Margot evolved inside me slowly," acknowledged Williams. "To me, Margot starts out the movie as an innocent. At first I wondered if she was someone to whom nothing bad had ever happened, and this breakup was her first kind of experience into her shadow-self. Maybe it was her walk on the wild side. But that evolved and now I don't think she's entirely naïve - but she does have a kind of unworldly-ness about her so that this experience is a transformation. That's a good thing, but it's transformation through fire, which is painful."

Seth Rogen, whose movie relationships have typically been about either meeting or breaking up with a girl, found the 'happily married' relationship completely novel. "It was really interesting pretending to be married to someone all day. It's amazing how easy it is when you're allowed to be comfortable with yourself when the cameras are rolling - and how awkward it becomes the second they stop rolling. But Michelle made it as easy as it could be, and she's just 100% real at all times. Because it feels kind of real at times and Michelle's so nice, it just sucks to have to even pretend to not get along with her."

Prior to *Take This Waltz*, Michelle has what some would call an interesting, albeit imaginary relationship with Sarah Polley. "This has really has been sort of a dream come true. I told Sarah "You know what I do sometimes before I act, before I met you? I do **WWSPD**: What Would Sarah Polley Do?" You know when you're on take #10 of a scene and you still haven't found your way in, nothing's clicking, and you're calling upon the gods for some sort of help? One of my pull-it-out-the-bag things is, 'How would Sarah Polley do this scene? What would she do?'"

Even from afar, the respect was reciprocated. Polley assessed the talent of Michelle Williams succinctly, "I think Michelle is the greatest actor of her generation and that's not a superlative. What I learned from working with her is the difference between good actors and great actors: great actors don't just surprise their directors or their audience - they surprise themselves. Something about their character blindsides them in the middle of a take and their performance spins off a bit in an incredible, unforeseen direction." So transcendent was Williams' performance that Polley was better able to understand the character she created, and, as a result, was able to allow Margot to travel further in her emotional journey. "Michelle has such wisdom about her, such poetry about her, it was hard to keep a character in the same place if it is Michelle who is playing her."

Seth Rogen

In the chicken-egg world of deciding to take a role because of the script or because of the director, Seth Rogen had not read *Take This Waltz* before meeting Sarah Polley on the set of *The Green Hornet*. "She came to LA and told me about the film. She was so nice and so cool. I'd actually been a big fan of hers for a long time, both as an actor and director. And then I read it and thought it was really awesome and very well written, much better written than I can write," Rogen laughed at his admission. "So I was very thrilled to do it, and yeah, I was very excited."

Rogen, who tends to think of everything in terms of humour, regards the perspective of his character as amusing. Lou is, for the most part, completely unaware of what is happening around him. "For Lou, *Take This Waltz* is a movie about a guy who writes a chicken cookbook and then finds out his wife is cheating on him. It's kind of funny that my character is just not that emotionally involved." Rogen is more familiar with cynical characters who are in on the action, albeit not necessarily in the brightest way possible. But he played Lou "as comfortable. He's just making his chicken and everything is fantastic."

"I did draw on my Dad a little for this role, honestly," he admitted. "My Dad does a thing where he talks with his eyes closed, so I did that a few times."

But getting back to the chicken, Rogen viewed it as, “Slightly symbolic for a guy who’s aspiring to do something, but not something that’s incredibly exciting or daring. Chicken is the middle ground of meat. It’s a good metaphor for the relationship. It’s good, but it’s not the most exciting thing in the world.”

What was exciting was the prep. “I can confidently say I did more research for this movie than any movie I’ve ever done, except maybe *Pineapple Express*. You learn little things from movies, like how to ride a motorcycle or shoot an AK-47. But for *Waltz*, I spent a lot of time learning how to cut up chickens. I had chefs coming to my house in LA and they’d leave me dozens of chickens. I’d cut them up and cook them in different ways, but I would mostly just cut them up. I’d also watch a lot of cooking shows, like *Top Chef*, and steal the way they do stuff.” Rogen was so into his prep, he started having chicken dreams, but confused his chicken-sized Cavalier King Charles Spaniel for the food. “That was weird.”

That said, his wrap gift from the film crew was a magnificent set of carving knives. All reports indicate the dog remains in good health.

While Sarah Silverman, who played Lou’s sister, Geraldine, was dreading the naked shower scene, Rogen had to deal with the scene which has come to be known as ‘The Storm.’ It is when Lou faces the truth about the state of their marriage. “It was pretty brutal, but we did it.”

Scene 102

1 4/8 of a page.

Closed set

2.5 hours of continuous close-ups on Seth

“It was about emptiness and emotional lost-ness and a void. When I look at comedy, I can feel if it’s funny or not. But when it’s all based on nuanced emotional moments, it’s a lot harder to gauge whether or not I’m doing a good job. In some ways, I thought it was a lot harder than comedy.”

“The entire scene was primarily scripted with a healthy blend of ad-lib,” said Cinematographer Luc Montpellier. “Sarah only stopped to reload the camera every half hour or so. Only key crew remained on set to give Seth space to breathe.”

“This scene was all on his strong shoulders,” said Williams. “The camera was not on me, so I was improvising off camera, but he was doing it all on camera. Leading up to this, Seth and I had found a nice rhythm together. It’s nothing we had planned on, but just accidentally Sarah would keep the camera rolling after a take and that became a habit that at the end of each scene. I had my crash course in improv on *Blue Valentine*, so I’ve gotten more comfortable with it. But Seth rewards your efforts with his hardy laugh. He’s just such a deeply generous guy.”

“Seth is *such* an easy-going person,” Polley declared. “I’ve never encountered anyone that comfortable in his own skin. He’s got this light touch about being in the world that I envy so much. He happens to be really funny, but everything I have seen him in, he has always done extraordinary acting. From the moment I wrote Lou, (the character I identify with the most) I always knew it was Seth.”

Luke Kirby

Luke Kirby first met Sarah Polley in 2002 when they both starred in Peter Wellington's film, *Luck*. "Now she's the boss," he said. "And it's incredibly lovely. I have a very strong sense with Sarah that if she isn't feeling that we have gotten to where we want to be in a scene, she won't relent, she won't settle. I feel a sense of trust and it's exhilarating. She's like a very strong little bird in a breadbasket who you'd like to take with you on your picnic. She's very calm and grounded and present. Those qualities are exceptional. There's no concern of being embarrassed because of whatever truth she carries."

Playing Daniel just felt right to Kirby. Daniel is an artist, a solitary man who finances his art life by pulling a rickshaw. Once he meets Margot, everything changes. "The relationship between them is a force too strong to even acknowledge any question of integrity. He knows she is married, but there's not enough space for him to think about it, and he's not blind to the spark. It's too exciting. It feels too good to stop and assess because of the game they are playing which, for the most part, is unconscious – that is until the depth of it and the reality of it hits, which it does, *heavily*. It seems free at first, but there is a price tag. It is too frightening to acknowledge that there may be some kind of loss."

There was a happy ease for Kirby moving into playing this role and that had a lot to do with the extensive rehearsal time allotted prior to shooting. "I enjoyed the process mostly for the environment Sarah created, putting us all together. I was very happy just being in a room with Sarah and Michelle and having the space to play and not being at the behest of time constraints," he said.

The rehearsals included everything - except the martini scene.

57 INT CAFE/BAR – AFTERNOON

They sit facing each other - untouched martinis in front of them.

DANIEL

Drink.

MARGOT

You drink.

DANIEL

You first.

MARGOT

I don't want to get drunk with you.

DANIEL

I'm impressed by your consistency.

MARGOT

I want.

DANIEL
You want.

MARGOT
I want to know...

She looks up, bright red.

MARGOT (CONT'D)
I want to know what you'd do to me.

This scene, which continues on to become brazenly explicit, in spite of both actors remaining in public and fully dressed, was a moment of Machiavellian directing. "It was the first time those actors has spent much time with those lines and it was shot on the very first day right after lunch. I think it helped that there was real embarrassment and real awkwardness about that. And yes, I did that deliberately," Polley stated.

"The martini scene anchored something deep between those two," said Kirby, "and that only came up in the doing of it. We were vulnerable that day, but it all feels so vulnerable, always. I couldn't ask for anyone better to play with in this regard. Michelle is entirely there. It's very easy to smile with her. When I first read the script, I thought, they sure laugh a lot. And it's very rare that you read 'laughter' written into a script and it's everywhere. And I thought it could be difficult, but it wasn't."

When asked about working with Kirby, Williams said, "Each time I'm worried about a scene and how I'm going to approach it, I was comforted when I looked into Luke's eyes and realized, 'Oh, I can just relate to what he's offering me.'"

It was this very point that caused Polley to say that Kirby did an incredible job of making that role into a lot more than she originally imagined. "Luke has played eccentric characters, but there is a striking purity and a kindness to him."

Daniel's art is that of Balint Zsako, crisp in contrast to the humid palette of Margot's life, suggestive, in the spirit of both Inuit art and Aubrey Beardsley's erotica, again contrasting the submerged sexuality of Margot's existence. A native of Budapest, now living in New York, Zsako works in several media: collage, sculpture, photography and machines, but for ***Take This Waltz***, Polley selected his bright water colours of surreal almost mystical hybrids of humanity rendered with exaggerated sexual and fertile qualities.

Kirby did spend some time with the artist in New York. "His work is quite stunning, very beautiful and sensual without being crass. As a person, he was very giving in terms of welcoming me into his home, sharing his process and his work." There was one distinct point of overlap between the real artist and the character in the film - both are hesitant about showing their work and Zsako was surprised that Daniel shared the portrait with Margot. Kirby could only explain it by way of the script when Daniel says to Margot, 'There was something about your face that made me want to start talking to people again.'"

Sarah Silverman

“I’d never get read for a part like this,” Sarah Silverman pronounced upfront. Unquestionably, the role of Geraldine is casting against type in the extreme and it is an unabashed masterstroke on the part of both Polley and casting director John Buchan. Silverman elaborated, “Usually when I’m told that someone had me in mind for a part, it’s vulgar and it has shit jokes and it’s gross. It must be what I put out there, but I don’t see myself like that. But when I read this, I got choked up because I couldn’t believe someone would see me this way. I see myself able to play drama. But we put people in boxes and can’t see outside of it, but Sarah did. It was so nice. And I’m so grateful for this.”

Geraldine is Lou’s sister. She is also a recovering alcoholic. While Margot is surrounded by the comfort of Lou’s sprawling family, Geraldine is the only one with whom she shares any personal thoughts. “Margot is like a little sister to Geraldine, although she does view Margot in the context of protecting Lou’s happiness. I also think there’s a self-centeredness in both characters where they’re connecting but only because they’re getting something that they need or giving something that they need to give. Like many friendships, theirs is like two islands in a way - Geraldine has her own shit and she’s seeing everything around her in relation to her own shit, and so is Margot,” explained Silverman.

And to be working with Polley, Silverman declared, “So many directors, great directors, directors I love, are fully socially retarded. Sarah actually isn’t. She has a plan, knows exactly what she wants, and knows how to manipulate exactly how to get it in a way that makes you, the actors and me, feeling like “Oh my God, I’m amazing in this!” instead of shells of ourselves.”

“Sarah Silverman is my favourite living performer and has been for years,” stated Polley. “You know the “If you could have dinner with one person in the world, who would that be?” question? For the last five years, the answer has always been Sarah Silverman. The moment her name was suggested by John Buchan, it was all hands on deck to get her. As much as I knew she was going to be fantastic in this part, nothing could have prepared me for how complicated and nuanced and strange and beautiful her work was. It was such a joy to watch her work.”

The part of Geraldine is that of the proverbial Greek chorus, the wisest character in the film even if her life is a bit of a mess. The key to this wisdom is the cross she bears throughout the film, her alcoholism. “That state of ‘needing, wanting and ‘won’t survive unless you have it’ is something that an addict is very familiar with,” continued Polley, “and they understand what a trap it can be, what an illusion. The rest of us struggle to understand this in increments. As a result, Geraldine recognizes in Margot the qualities of needing a drug, except in Margot’s case love and filling emptiness are more organic to her life. Geraldine tried in vain to fill the emptiness as well - she just does it with something else.”

The progression of shifting from comedy to drama is a subject of perpetual interest to viewers because the funny-actor-turned-serious-actor has to convincingly take audiences, and their previous conceptions, along for the ride. Silverman is adamant that the key to the transition is honesty in performance. “To me, Seth Rogen is the marker of where comedy started being played very real. It was like the anti-Ace Ventura (which was great when it came out). It’s just playing it real and letting the moments be funny. So watching Seth go from comedy to drama is seamless because he’s just playing the lines very naturally in both cases. There’s no difference.”

Rogen wasn't quite as convinced. "With comedy, for me, you develop a pretty good gauge of whether it is funny or not. The kind of comedy that we generally have done is naturalistic, conversational, which means it's not like completely based on call-and-response. But I also thought that when you find out what's happening to Lou and to Margot, it's very impactful and there are a lot of really interesting moments that I'd never really seen in a movie before. More than anything, Sarah [Polley] really seemed to think I was going to help her movie a lot and that to me was the most important thing."

A Bowl of Fruit

Polley brought producer Susan Cavan and Luc Montpellier, her Director of Cinematography, with whom she worked on *Away From Her*, in after the first draft of the script. "As the project evolved, Sarah folded her key creative people into the process so her vision became a shared vision. In the case of Luc, alone, he was brought in far earlier than cinematographers are normally engaged. She is meticulous in her planning, and she and the actors had extensive rehearsals - often right on the sets the scenes were to take place. That kind of comprehensive familiarity allows for improvisation, such as with the party scene which was heavily choreographed, but still had a looseness and imperfection that produced a very creative result," said Cavan. Polley has indeed turned imperfection into an art form. "You could walk out of this film and feel quite good about yourself because you don't know and are unsure, are imperfect and unfinished and have grafted your own experiences onto any one of the characters. It happens subtly throughout the film, and you come out breathless."

"One of the first mandatory attributes of the film, in addition to the "bowl of fruit" motif, was that Sarah declared it be shot at the height of the summer in sweaty, hot downtown Toronto," said Montpellier. And after two consecutive summers of cool and wet weather, the jet stream shifted north, allowing warm air from the Gulf to flow at record-breaking levels. Muggy, soaring temperatures were capped off by Hurricane Earl, which made landfall in Nova Scotia, the film's second location, just after 35 days of principal photography wrapped.

In an effort to create a visual language for the film, Polley and Montpellier, with the contribution from a graphic artist, Jessica Reid, began trading images among themselves. "There were a lot of summer city images, paintings with a tremendous amount of chroma in them, a lot of primary colours and night images. On a subconscious level, we always picked images with some kind of wetness to them where you could feel the heat within the frames," recalled Montpellier. "In the end, this is what the film ended up having which is quite a victory when your original intention is actually reflected in the film."

All the creative and visual decisions came from the characters, an organic design strategy which is a function of bringing the creative team in early in the process. "Margot and Lou live together in a wonderful life," Montpellier continued, "but there is something slightly missing in their relationship. So the world of colour and warmth is a celebration of uneasiness as well as satisfaction and every frame needed to tell that story without words." By using a tremendous saturation of colour and working primarily with source light (sunlight) coming in through windows, intruding into interior spaces, which in turn would bounce off objects, floors and ceilings in frame and then washing over the actors, everything appears honest and true to itself instead of looking artificially lit.

Light and heat coming into Margot's home and life is a metaphor for what takes place throughout the story and Montpellier strove to duplicate the poetry of the screenplay on the canvas of his cinematography. The backlighting of Lou during 'the Storm' scene reflects the emotion of what is happening to Lou at that moment. "All you need is a clear idea to start and for me, for the production designers, for costume design, for all of us, it is the dramatic point of view from which we all work. Story informed everything."

It was story, specifically the "Storm" scene which made Polley and Montpellier decide to shoot the film digitally. This allowed them to let the camera roll for over two hours continuously. There's an emotional response to images you get when you are able to film them at certain times of the day. Shooting at magic hour (a misnomer because this is the last 15 minutes of sunlight in a day, as well as the first 15 minutes in early morning) was something Polley wrote into the script. As the sun set on Margot's marriage, it also rose on the potentially new relationship she had with Daniel. "Neither of these scenes would have had the same significance if they were shot at high noon," commented Montpellier.

"For the hero house, where Lou and Margo live, the colours are slightly off prime because I didn't see Sarah's 'bowl of fruit' as being fresh, but rather sticky and over ripe," remarked Production Designer Matthew Davies. "I wanted a sense of heat building up in the house, slightly oppressive, with a treacley, beautiful amber light filtering through the windows. This is in direct contrast to Daniel's apartment which is bright white with high key, primary colours."

As envisioned by Polley, the hero house in Toronto's Little Portugal (which is the scripted neighbourhood) is a fine example of real estate as biography, embodying the spirit of Queen West: a liberal, independent middle class couple would have bought the place when the market took a momentary downturn and then began extensive renovations which dragged on. "Unfinished, like everything else in Lou and Margot's life," continued Davies. "So we see the uneven surfaces, exposed wiring and peeling plaster. Textured surfaces play light in an interesting way so we used grass wallpapers, a shiny, leather sofa, which has a sticky quality and the coffee table made from samples of linoleum. The colours are oranges, greens and a nicotine-khaki." The interior walls of the house are a very saturated, hot, apricot colour and is further intensified by installing amber and lilac glass panels which pick up shafts of exterior light shining through into the house through patterned gobos, lace sheers and wicker blinds. And in every room are oscillating fans. The effect of heat is a result of layer upon layer upon layer of architectural detail."

Davies furnished the house with vintage pieces, re-appropriated from other sources. The art on the living room wall, created specifically for the film, is a photographic triptych of seven graffiti artists (mostly kids from a city project) at one Toronto streetcar stop. This piece is made more significant as a result of the agenda of the new mayor of Toronto, Rob Ford, who had that particular wall painted over a few months after the film was completed. This is also the same streetcar stop in the scene where Daniel, with his rickshaw, passes by Margot.

"To say Sarah is collaborative doesn't do justice to her approach. Sarah is very multi-layered and cultivates very healthy relationships with the crew, allowing everyone to feel like they are a part of the project, to invest themselves in it, and bring something exceptional of themselves to the film," explained Davies.

* * *

“Life has fantastic moments of absolutes, moments where you believe absolutely something, and those moments should be really enjoyed,” concluded Polley. “My general belief is that every decision is ambiguous and it is rare that a decision is clearly right or wrong. Sometimes it can feel that way and those are interesting moments that stand out for me. But I think we are all just muddling through. You never know how a decision will end up so you never know what the right one is. To me, the only real truth is in ambiguity.”

ABOUT THE CAST

MICHELLE WILLIAMS (Margot)

Academy Award® nominee Michelle Williams' range of talents and experience have shaped her career to the point where she has become one of Hollywood's most sought-after and respected actors.

Williams can most recently be seen starring in Derek Cianfrance's *Blue Valentine* opposite Ryan Gosling. The film premiered at the 2010 Sundance Film Festival and was an official selection at the 2010 Cannes Film Festival. *Blue Valentine* was released by The Weinstein Company on December 31, 2010.

Williams also stars in Kelly Reichardt's film *Meek's Cutoff*, marking her second collaboration with the director. Williams recently wrapped *My Week With Marilyn* starring as the iconic Marilyn Monroe opposite Kenneth Branagh.

Williams' riveting performance in Ang Lee's *Brokeback Mountain*, released in 2005, earned her a Broadcast Film Critics Association Award as well as her "Best Supporting Actress" nominations from SAG, Golden Globe, BAFTA and ultimately the Academy Awards®. Williams was then nominated for a 2007 Independent Spirit Award for "Best Actress" for her performance in Wim Wenders' *Land of Plenty*. In her first collaboration with Kelly Reichardt on her critically acclaimed independent film *Wendy and Lucy*, Williams' moving and evocative performance as "Wendy" garnered a Toronto Film Critics Award for "Best Actress" in 2009 and her third Independent Spirit Award Nomination. In 2004, Williams shared a Screen Actors Guild Award nomination with her fellow actors from Thomas McCarthy's *The Station Agent* for "Outstanding Performance by a Cast in a Motion Picture." In 2005, Williams was honored by the Motion Picture Club as "Female Star of Tomorrow."

Williams' other film credits include Sharon Maguire's *Incendary*, Charlie Kaufman's *Synecdoche, New York*, Todd Haynes' *I'm Not There*, Dan Harris' *Imaginary Heroes*, Richard Ledes' *A Hole in One*, Ethan Hawke's *The Hottest State*, Julian Goldberger's *The Hawk is Dying*, Sandra Goldbacher's *Me Without You*, and Andrew Fleming's *Dick*. Williams was last seen in Martin Scorsese's *Shutter Island*, opposite Leonardo DiCaprio. On television, Williams starred opposite Chloë Sevigny in Martha Coolidge's critically acclaimed HBO movie "If These Walls Could Talk 2." She also had a six-year run as "Jen Lindley" on the WB's hit television series "Dawson's Creek." The series premiered in 1998 and remained one of the WB's top-rated shows throughout its run. On stage, Williams received glowing reviews for her portrayal of Varya in Chekhov's *THE CHERRY ORCHARD* at the Williamstown Theatre Festival. She also achieved critical acclaim for her run in

Mike Leigh's *SMELLING A RAT* at the Samuel Beckett Theatre and her off-Broadway debut in *KILLER JOE*.

LUKE KIRBY (Daniel)

Luke Kirby has been performing since his teen years after he was accepted at this country's most respected conservatory, the National Theatre School of Canada. He graduated in May 2000 and after two auditions found himself working on two separate projects in major roles; the CBS/Alliance miniseries "Haven" and Director Lea Pool's feature, *Lost and Delirious*.

Soon after, Luke performed the role of "Morgan" in the Factory Theatre's production of *GEOMETRY IN VENICE* in Toronto, a performance that garnered him a Best Actor nomination at the Dora Mavor Moore Awards. This was quickly followed by the role of "Patroclus" in Theatre for a New Audience's production of *TRIOLUS and CRESSIDA* directed by Sir Peter Hall in New York City. In 2006, he gave a critically acclaimed performance in The Women's Project's production of *JUMP/CUT*. Other theatre credits include Judith Thompson's premiere of *HABITAT* at Canadian Stage followed by Daniel Brook's premiere of *THE GOOD LIFE* at the Tarragon Theatre (both in Toronto). His latest theatre venture was in NYC where he performed the lead role in *DEFENDER OF THE FAITH* (Irish Repertory Company).

Luke's first feature film lead was the role of Jim in *Halloween 8: Resurrection*. Other film credits include lead roles in Peter Wellington's feature, *Luck* and *Mambo Italiano* directed by Emile Gaudreault. *Mambo Italiano* received a gala presentation at the 2003 Toronto International Film Festival to a standing ovation and earned Luke a Canadian Comedy Award Nomination. Following on the success of *Luck* and *Mambo Italiano*, Luke ended up with a part that was written for him in the feature film *Shattered Glass* produced by Cruise/Wagner. In 2007, Luke played the lead role of Ray Dokes opposite Rachel Leigh Cooke and Keith Carradine in the Canadian feature *All Hat* and followed with a lead role opposite Lindsay Lohan in a feature titled *Labor Pains*. Luke was cast as the lead opposite Samuel Jackson in *The Samaritan*, David Weaver's latest feature also set to premiere in 2011.

In television, one of Luke's favourite roles was in the critically acclaimed TMN/Showcase miniseries, "Slings & Arrows," featuring some of Canada's top actors and directed by his friend Peter Wellington. "Sex Traffic," a miniseries for Channel 4 and CBC that aired in the fall of 2004, had him working with one of Britain's top directors, David Yates and earned him a Gemini nomination. That same year he received a second Gemini nomination for his guest-starring role in the dramatic series "The Eleventh Hour." In the fall of 2005, Luke landed a role as a series regular for HBO's "Tell Me That You Love Me," directed by Patricia Rozema. The first season aired on HBO in September of 2007. Luke also had the lead as Jimmy Burns in the critically acclaimed Canwest Global television series "Cra\$h & Burn."

SETH ROGEN (Lou) Seth Rogen has emerged leading a new generation of comedic actors, writers and producers. Rogen demonstrated his wide-ranging ability as he co-wrote, executive produced and starred as the main character, Britt Reid, from the comic book turned action film, *The Green Hornet*. Directed by Michel Gondry, Rogen stars opposite the Academy Award®-winning actor Christoph Waltz, who plays the villain Chudnofsky. Rogen most recently completed *50/50*, a film based on the real life experience of Vancouver native Will Reiser. Starring alongside Joseph Gordon-Levitt, the film unfolds the comedic perspective of the 25-year-old's (Gordon-Levitt) cancer diagnosis and subsequently, his best friend's desire for him to

beat the disease. Furthermore, Rogen starred as the voice of the title character in the comedy, *Paul*, teaming once again with *Superbad* director, Greg Mottola which was released by Universal Pictures in January 2011 and will be out on DVD in August, 2011. Written by Nick Frost and Simon Pegg, and co-starring Jane Lynch, Kristen Wiig and Jason Bateman, Rogen voiced an alien who has escaped outside of Area 51 and his encounters with two geeks on their way to Comic Con.

Nominated for an Emmy Award in 2005 for Outstanding Writing for a Variety, Music or Comedy for "Da Ali G Show," Rogen began his career doing standup comedy in Vancouver, Canada at the age of 13. After moving to Los Angeles, Rogen landed supporting roles in Judd Apatow's two critically acclaimed network television comedies, "Freaks and Geeks" and "Undeclared," the latter for which Rogen was also hired as a staff writer at the age of 18. Shortly after, Rogen was guided by Apatow toward a film career, first with the box office smash hit, *The 40-Year-Old Virgin*, which opened No. 1 at the box office and remained at the top perch for two weekends in a row. The film went on to gross more than \$175 million worldwide and helped put Rogen on the map as a future film star. The film was named one of the 10 Most Outstanding Motion Pictures of the Year by AFI and took home Best Comedy Movie at the 11th annual Critics' Choice Awards. Rogen was a co-producer on the film as well.

Rogen headlined two summer blockbusters in 2007. First, with *Knocked Up*, co-starring Katherine Heigl, Paul Rudd and Leslie Mann; the Apatow project grossed more than \$140 million domestically. Distributed by Universal Pictures, Rogen was also an executive producer. Shortly thereafter, Rogen starred in *Superbad* (a semi-autobiographical comedy), that he co-wrote and executive produced with writing partner Evan Goldberg. The film grossed more than \$120 million domestically for Sony Pictures. The duo also found success the following summer in the action-comedy *Pineapple Express*. Starring opposite James Franco and Danny McBride, the No. 1 box-office hit went on to make more than \$100 million worldwide for Sony Pictures.

Rogen has also found great success lending his voice for animated films. He began with *Kung Fu Panda* as "Mantis" alongside Jack Black, Dustin Hoffman and Angelina Jolie. The Academy Award®-nominated film earned more than \$626 million worldwide. He reprised his role as the sarcastic insect in the following summer's sequel, *Kung Fu Panda: The Kaboom of Doom*. The following year came the 3-D animation phenomenon, *Monsters vs. Aliens*. Rogen voiced "B.O.B." and was joined by Paul Rudd, Rainn Wilson and the Academy Award®-winning actress, Reese Witherspoon. The film was released by DreamWorks Animation and has grossed nearly \$370 million at the worldwide box office. Other film credits for Rogen include *Horton Hears a Who!*, *Zack and Miri Make a Porno*, *Observe and Report* and *Funny People* opposite Adam Sandler.

SARAH SILVERMAN (Geraldine)

Emmy winner Sarah Silverman is as versatile of a performer as they come. Her repertoire includes everything from film and television, stand-up comedy, to iconic online videos and she added author to this list when she released her first book last spring. Silverman was most recently seen starring in the third season of "The Sarah Silverman Program," on Comedy Central and her *New York Times* bestselling book, *The Bedwetter: Stories of Courage, Redemption, and Pee*, was recently released in paperback.

Silverman was nominated for a 2009 Primetime Emmy in the Outstanding Actress in a Comedy Series category for her portrayal of a fictionalized version of herself in “The Sarah Silverman Program.” This marked Comedy Central’s first ever Emmy nomination in a scripted acting category. She also received a WGA nomination last year for her work on the show. Silverman won a Primetime Emmy in 2008 in the Outstanding Original Music and Lyrics category for her musical collaboration with Matt Damon. In addition, she was honored with a Best Actress Webby Award for her online video “The Great Schlep,” in which she persuaded young Jewish kids to encourage their grandparents in Florida to vote for President Obama prior to the 2008 election.

On the film side, Silverman appears in the comedy *Peep World* opposite Michael C. Hall and Rainn Wilson about a group of dysfunctional adult siblings who are fighting over a novel that one of them is writing, about the family. The film premiered at the 2010 Toronto International Film Festival and was released in theaters in 2011.

In 2004 Silverman made an impressive splash with her concert film, *Sarah Silverman: Jesus is Magic*. Directed by Liam Lynch, the film garnered major attention at the Toronto Film Festival and created huge national buzz. Silverman also garnered critical praise in the documentary feature, *The Aristocrats* in which 100 of the industry’s most prominent comedians tell a version of the same joke. Her other film credits include, *Saint John of Las Vegas*, *I Want Someone to Eat Cheese With*, *School for Scoundrels*, *The School of Rock*, *There’s Something About Mary*, *The Way of The Gun*, *The Bachelor*, and *Say It Isn’t So*.

Silverman co-starred on the Fox comedy “Greg the Bunny”, and has guest starred in a slew of acclaimed and notable television shows such as “Monk,” which earned her an Emmy nomination in 2008 in the Outstanding Guest Actress in a Comedy Series category, “The Larry Sanders Show,” “Seinfeld,” and “Mr. Show with Bob and David.” Silverman also lent her voice to the Comedy Central show, “Crank Yankers.”

Silverman was dubbed “the most outrageously funny woman alive,” by *Rolling Stone*. With her comedic timing and stage presence it’s no surprise that Sarah has been asked to host major award shows. In 2007 she hosted the MTV Movie Awards and she has also twice hosted the Independent Spirit Awards.

Silverman grew up in New Hampshire and attended New York University. In 1993 she joined “Saturday Night Live” as a writer and feature performer and has not stopped working since.

ABOUT THE FILMMAKERS

SARAH POLLEY (Writer, Director, Producer) has been writing and directing in Canada since 1999 when she made her directorial debut with short films. She wrote, directed and produced, *Don’t Think Twice*, starring Tom McCamus and Jennifer Podemski and then *The Best Day of My Life*. In 2001, she wrote, directed and co-produced, *I Shout Love*, starring Kristen Thomson, who won an Actra Award for her performance in the short. The film also won a 2003 Genie Award for Best Live Action Short Drama. In 2002, Sarah wrote and directed *The Harp*, one of the episodes of “The Shields Stories” for television.

In 2007, Sarah wrote and directed *Away From Her*, starring Julie Christie, Gordon Pinsent, and Olympia Dukakis, adapted from the Alice Munro short story "The Bear Came Over the Mountain." In addition to two Academy Award® nominations (Best Adapted Screenplay, Best Actress), *Away From Her* garnered a long list of awards including the London Critics Circle Film Award (British Actress of the Year), Los Angeles Film Critics Association (New Generations Award), National Board of Review (Best Actress), National Society of Film Critics (Best Actress), New York Film Critics Circle (Best First Film, Best Actress), Online Film Critics Society (Breakthrough Filmmaker, Best Actress), as well as from the Central Ohio, Dallas-Forth Worth, Phoenix, Portland, Robert, San Diego, San Francisco, Sarasota, Sedona, Toronto, and Washington film critics associations. Additionally, *Away From Her* earned a Chlotrudis Award for Best Adapted Screenplay, SAG Award (Best Actress), Golden Globe (Best Actress), seven Genie Awards including Best Picture, Best Actor, Best Actress, Best Director, Directors Guild of Canada (Best Feature Film, Best Direction) and Best Feature Film from the Writers Guild of Canada.

SUSAN CAVAN (Producer) is one of Canada's leading independent film and television producers. She has developed, packaged and produced over one hundred million dollars of critically acclaimed and commercially successful film and television. She is passionately committed to producing material with an original creative point of view. Cavan has been a long time collaborator of Bruce McCulloch's (*Kids in the Hall*), and has produced all of his feature films as a director. Their shared projects include the CBC/IFC commercial and critical hit mini-series "Kids in the Hall: Death Comes to Town"; *Comeback Season* starring Ray Liotta, and *Stealing Harvard*, a comedy for Imagine Entertainment and Revolution Studios starring Jason Lee and Tom Green, and released by Sony Pictures. Cavan also acted as Executive Producer for Lorne Michaels and Paramount Pictures on the feature film *Superstar* starring Molly Shannon and Will Ferrell.

Cavan's other credits include *Citizen Duane*, a comedy written by Jonathan Sobol and starring Doug Smith, Donal Logue and Vivica A. Fox; Peter Wellington's Sundance Festival film *Joe's So Mean to Josephine* starring Sarah Polley; and *MESMER*, co-executive produced with David Bowie and starring Alan Rickman. Television credits include Gemini winner "Waking Up Wally: The Walter Gretzky Story" starring Tom McCamus; critically acclaimed "Dead Aviators" a cable feature for CBC, Showtime and Hallmark and the Gemini award-winning series and cult hit "Twitch City" written by and starring Don McKellar and directed by Bruce McDonald, broadcast on Bravo in the US. Cavan was previously a founding partner and President of Alliance Communications, and a Vice President of Business and Legal Affairs for Cineplex Corporation prior to founding her own independent production company, Accent Entertainment, in 1990.

LUC MONTPELLIER (Director of Cinematography) is an award-winning Cinematographer whose work has entertained and engaged feature film audiences, festival cinophiles and television viewers alike since 1994. He is equally at home interpreting the perspective of avant-garde directors such as Guy Maddin for *The Saddest Music in the World*, auteur directors such as Sarah Polley, Ruba Nadda and Clement Virgo as well as seeking a broad commercial audience for Greg Spottiswood, Ken Finkleman. Luc's many film credits including Sarah Polley's Academy Award® nominated directorial debut, *Away From Her* (Lions Gate) which premiered at the 2007 Toronto International Film Festival, as well as Polley's Genie and ACTRA Award-winning short film, *I Shout Love*, Ruba Nadda's *Sabah* and *Cairo Time*, which won Best Canadian Feature at the 2009 Toronto International Film Festival, as well as Nadda's upcoming feature, *Inescapable*, the multi-award-winning *Poor Boy's Game* for Clement Virgo, Jamie Thraves' thriller, *Cry of the Owl* (BBC/Myriad/Sienna), Stephen Kay's horror film, *Cell 213* (Access), Paolo Barzman's *Emotional*

Arithmetic, for which Montpellier received a Cinematography nomination from the Canadian Society of Cinematographers, and Asghar Massombagi's 2001 FIPRESCI Award winner, *Khaled*, which also earned Montpellier the Haskell Wexler Award. In 2000, Montpellier won a CSC Award for Best Cinematography for Phillip Barker's *Soul Cages*. His television credits include such shows as "King," the new police drama from Shaw Media, "Flashpoint," (CTV/CBS), "Being Erica" (Temple Street/BBC/CBC), *Crash & Burn*, (Showcase) Gary Burns' "Northern Town," (CBC/Foundry Films) for which he received a 2007 Genie nomination, "Hemingway vs. Callaghan," (CBC) for which he won a 2003 Genie for Best Photography, the Ken Finkleman mini-series "At the Hotel" (CBC) and "Foreign Objects," and "Dark Oracle" (Shaftesbury).

CHRIS DONALDSON (Editor) Christopher Donaldson's work as an editor spans an extensive variety of dramatic and documentary features and television. His recent credits include Nelofer Pazira's *Act of Dishonour*, and Kevin McMahon's *Waterlife*. Other credits include Peter Wellington's *Luck*, Alan Zweig's Narcissism Trilogy (*Vinyl, I, Curmudgeon* and *Lovable*), Kevin McMahon's *McLuhan's Wake* and Asghar Massombagi's *Khaled*. His work for television includes "Flashpoint" for CBS/CTV, "The Kids in the Hall: Death Comes To Town" for CBC, "The Bridge" for CBS/CTV, "Slings & Arrows" for TMN/Showcase, and "The Border" for CBC. Christopher is the writer and director of the film *2:14pm*, part of a compilation entitled *Little Films About Big Moments*, and he previously directed *25x25*, one of 25 short films produced to celebrate the 25th anniversary of the Toronto International Film Festival. Christopher received two Director's Guild of Canada awards for his work as an editor on "Slings & Arrows" and a Gemini Award for "The Border."

JONATHAN GOLDSMITH (Composer) Jonathan Goldsmith is a highly sought-after and award-winning composer, having written the score for dozens of film and television projects. His film debut *Visiting Hours* earned him the first of three Genie nominations for Best Original Score, the others coming from his work on *Diplomatic Immunity*, *Such A Long Journey* and *High Life*. Goldsmith has also earned 14 Gemini Award nominations and won three for "Pit Pony", "Dead Silence" and "Trudeau II: The Making of a Maverick". He also won a BAFTA for the CBC/Channel 4 co-production "Sex Traffic". Other credits include the feature films *Down the Road Again*, *Casino Jack*, *Score: A Hockey Musical*, *Away From Her*, *Rare Birds* and the documentary *Wiebo's War*. His television work has been heard on CBC, CBS, HBO, Showtime, VH1, Lifetime, Channel 4, and many more. Goldsmith is also a renowned record producer and has worked with a range of artists including The Nylons, The Bourbon Tabernacle Choir, Martin Tielli, Jane Siberry, Sarah Slean, Bruce Cockburn and Steven Page.

MATTHEW DAVIES (Production Designer) With degrees in both architecture (*University of London*, UK) and screen design (*National Film and TV School*, UK), Matthew made Canada his home in 2002. Since then, he has completed a total of fifteen projects, ten of which have been features for theatrical release. Recent cinema highlights include *Fugitive Pieces* (dir. Jeremy Podeswa), which opened the *2007 Toronto International Film Festival* and *Snow Cake* (dir. Marc Evans) which opened the *2006 Berlin Film Festival*. In 2004 Matthew received the DGC Award for Outstanding Achievement in Production Design for his work on Guy Maddin's visually ambitious *The Saddest Music in the World* - in the last five years, Matthew has been nominated for this same award a total of four times. His television work has been equally well regarded with Gemini nominations for "Elizabeth Rex" (dir. Barbara Willis Sweete) and "The Incredible Mrs. Ritchie" (dir. Paul Johansson). Recent box office releases include *Cry of the Owl* (dir. Jamie

Thraves), *Blindness* (dir. Fernando Meirelles) which was selected for the 2008 *Cannes Film Festival*, George Hickenlooper's *Casino Jack* and *The Samaritan*, starring Samuel L. Jackson.

LEA CARLSON (Costume Designer) has been designing costumes and doing production design for film, television and theatre for over 15 years. Her work includes multiple projects with Bruce McDonald (*Tracy Fragments*, *Picture Claire*, *Pontypool*, *This Movie is Broken*, "Twitch City"), Don McKellar (*Last Night*, the upcoming "Michael, Tuesdays and Thursdays") and three seasons of "Slings & Arrows." She has been nominated for 4 Gemini awards for outstanding costume design.

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Astral's The Harold Greenberg Fund

Take This Waltz

Michelle Williams

Seth Rogen

Luke Kirby

Sarah Silverman

Casting by

John Buchan C.S.A. and Jason Knight C.S.A.

Music Supervisor

Jody Colero

Music by

Jonathan Goldsmith

Costume Designer

Lea Carlson

Editor

Christopher Donaldson

Production Designer
Matthew Davies

Director of Photography
Luc Montpellier c.s.c.

Line Producer
D.J. Carson

Produced by
Susan Cavan and Sarah Polley

Written and Directed by
Sarah Polley

Cast

Margot	Michelle Williams
Lou	Seth Rogen
Daniel	Luke Kirby
Geraldine	Sarah Silverman
Karen	Jennifer Podemski
Harriet	Diane D'Aquila
Tony	Vanessa Coelho
James	Graham Abbey
Aquafit Instructor	Damien Atkins
Aaron	Aaron Abrams
Dyan	Dyan Bell
Albert	Albert Howell
Danielle	Danielle Miller
Matt	Matt Baram
Avi	Avi Phillips
Diane	Diane Flacks
Flight Attendant	Cheryl MacInnis
Soldier	Ciaran MacGillivray
Period Priest	Roy MacNeil
Town Crier	Sandy MacLean
Tourist	John Dunsworth
Shower Lady #1	Barnieta Runnings
Shower Lady #2	Mary Pitt
Shower Lady #3	Rosalind Feldman
Man on the Porch	Mike Follert
Police Officer	Jean-Michel Le Gal
Threesome Lady	Samantha Farrow
Threesome Dude	Dustin Peters
Stunt Coordinator	Alison Reid

Stand-ins Julie McLeod
Jay Melnychuk
Mike Follert

Produced in association with
The Movie Network Movie Central
Super Écran

and

The Canadian Broadcasting Corporation (CBC)

Original Artwork provided by Balint Zsako
Associate Producer David Sandomierski
Post Production Supervisor Douglas Wilkinson

Crew

Unit Production Manager D.J. Carson
Production Manager Joanne Jackson
First Assistant Director Daniel J. Murphy
Second Assistant Director David Forsyth
Supervising Sound Editor Jane Tattersall
Dialogue & ADR Editor David McCallum
Supervising Re-Recording Mixer Lou Solakofski
Camera Operator/Steadicam Sean Jensen
1st Assistant Camera Robert Mountjoy
2nd Assistant Camera Michael Blatchford
2nd 2nd Assistant Camera Max Armstrong
B Camera Operator Dino Laurenza
B-Camera 1st Assistant Camera Akira Nishihata
B-Camera 2nd Assistant Camera Robyn Clarke
Underwater Camera Operator George Willis
Stills Photographer Michael Gibson
Camera Trainee Augustina Saygnavong
Playback Operator Greg Whiteside

Sound Mixer	John Thomson
Boom Operator	Alan Zielonko
3rd Assistant Director	Adam "Bucky" Bocknek
TAD	Missy Dingman
Set P.A.	Matt Hunwicks
P.A.s	Jonathan Gajewski
	Justin Gajewski
Executive Project Coordinators	Lucy Veale
	Jamie Minns
Production Coordinator	Andrea Nesbitt
Assistant Production Coordinator	Paul Mark
Script Supervisors	Dug Rotstein
	Samantha Armstrong
Dialogue Coaches	Diane Pitblado
	Eric Armstrong
Production Accountant	Paul Jennison
1st Assistant Accountant	Kevin Alakas
Payroll Accountant	Alex Kontsalakis
Director's Assistant	Mazi Khalighi
Office Production Assistants	Tricia Echlin
	Tom Pepper
Art Director	Aleks Marinkovich
1st Assistant Art Director	Neil Floyd
Set Draftsperson	Elis Lam
Storyboard Artist	Rob McCallum
Art Department Production Assistant	Rachel Woroner
Set Decorator	Steve Shewchuk
Lead Dresser	Carlos Caneca
On Set Dresser	David Evans
Set Dressers	Malcolm Byard
	Robert Olah
	Aaron Codd
Set Buyer	Alexandra Hooper
Property Master	Jim Murray
Assistant Property Master	Mario Moreira
Food Stylist	Selwyn Richards
Assistant Costume Designers	Roslyn Hanchard

Set Supervisor	Madeleine Stewart
Truck Coordinators	Isabel Debiasio Ciara Brennan Michele Harney
Head of Department - Make Up	Leslie Ann Sebert
Head of Department - Hair	David R. Beecroft
1st Assistant Make Up	Jo-Ann MacNeil
1st Assistant Hair Stylist	Sondra Treilhard
Gaffer	Terry Kelly
Best Boy	Pierre Berube
Lamp Operators	Byrd Dickens Bill Campbell
Generator Operators	Allan Angus Bob Poole
Key Grip	Robert Johnson
Best Boy Grip	James Holmes
Dolly Grip	Ron Renzetti
Grips	Marc Purdy Andrew Caney Jason McGowan
Unit Publicist	Cynthia Amsden
Background Casting	Zameret Kleiman
Special Effects Coordinator	Laird McMurray
Key Special Effects	Matthew Tulk
Special Effects Technician	Tim Lidstone
Locations Manager	Fred Kamping
Assistant Locations Managers	Mark McFadden Stanley Lidon
Location P.A.s	Gord Pong Mike Mullen
Transportation Coordinator	John Ozolins
Transport Captain	Jason Leeking
Transport Co-Captain	Patrick Batchelor
Drivers	Shelley Mansell Stuart Hughes Joe Norris Sr. Maurice Tremblay Norm Henderson Hugh McCallum

	John Cocks
Construction Coordinator	Dwight Doerkson
Head Carpenter	Rob Bonney
Key Scenic	Dave Rosa
Head Painter	Victor "Chikko" Quon
Catering	En Route Catering Ginger Island Catering
Craft Service Provider	Focused on Foods Barbara Hancock
Set Servers	Samantha Kates Sharon Gliklich
Animal Wrangler	Jim Lovisek

Louisbourg Unit

Production Manager - Louisbourg	Claude Nearing
Production Manager - Halifax	Craig Cameron
BG Casting Consultant	Wendy Cohen Ross
BG Casting	Matthew Campbell
Production Coordinator	Cailin O'Neil
B-Camera Operator	Forbes McDonald
B-Camera 1st Assistant	John Cochrane
B-Camera 2nd Assistant	Darcy Fraser
Camera Trainee	Riley Turner
Set Decorator	Rob Grani
On-set Dresser	Raymond MacDonald
Set Dresser	Samuel MacDonald Lemoine
Assistant Props Master	Sasha Jergejewski
Set Costumer	Charlotte Reid
1st Assistant Make Up	Catherine Boyd
1st Assistant Hair	Jim MacDonald
Gaffer	Jordan Schella
Best Boy Electric	Alan Sweet
Lamp Operators	Matt Eakin Rob Eshelby Gerald Gillis
Genny Op	Lori Bellefontaine
Key Grip/Dolly Grip	Scott MacDonald
Best Boy Grip	Dean Skerrett
Grips	Terry Daly Jason Capstick Craig Stewart Todd Voogt
Key Locations P.A.	Michael Horechuk

Locations P.A.s	Cathy MacDougall
	Scott Beckman
Set P.A.s	Cory Pioveson
	Brian Backman
	Shaun Whitford
Office Production Assistant	Colette Thomas
Transport Coordinator	Paul MacEachern
Transport Captain	Michelle MacEachern
Head Driver	Bruce Stewart
Drivers	Fred Campbell
	Kent MacDonald
	Gilbert Russel
Caterers	Action Catering
	Lisa Barry
	Shauna Barry
Craft Service Servers	Rodger Pike
	Alan Hollett

Post Production

First Assistant Picture Editor	Luis Freitas
Music Editor	Kevin Banks
Foley Editor	Kathy Choi
First Assistant Sound Editor	Steve Medeiros
Second Assistant Sound Editor	David Caporale
Re-Recording Mixer	Kirk Lynds
Studio Assistant	Joe Morrow
Foley Artist	Steve Hammond
Foley Recording Mixers	Erik Culp
	Ian Rankin
ADR Recording	John Naslun
	Paul Talbott
	Travis MacKay
	Wade Barnett
	Brian Gallagher
Background ADR Performers	Jordan Pettle
	Tony Nappo
	Richard Lee
	Colombe Demers
	MaeV Beatty
	Norma Jean Jones

Patricia Hamilton
Tanja Jacobs

Visual Effects by Rocket Science VFX
VFX Supervisor Robert Crowther
VFX Coordinator Corina Clarin
Compositors Tony Cybulski
Gary Couto
Iqbal Zafar
Kaitlyn Lovatt
Joel Skeete

Dailies and Digital Intermediate by Technicolor Toronto

Dailies Colourist Mike Dobroski
Dailies Assistant Kurt Reid
Front End Supervisor Graham Hoselton

DI Colourist Mark Kueper
DI Online Editor Rev. Rob Gyorgy
Film Timer Joscelyn Goode
Digital Film Supervisor Andrew Pascoe
Digital Film Technician Margaret Mansell
Sales Executive James Fraser
DI Producer Darcy Arthurs

Score Mixed by Michael Banton-Jones
at Wanted Studios, Toronto

Musicians

Hurdy Gurdy Ben Grossman
Violin, Baritone Violin Hugh Marsh
Guitars, Keyboards, Programming Jonathan Goldsmith
Nylon String Guitar Rob Pilitch

Music Licensing Christine Leslie
on behalf of Silent Joe

Music

"Green Mountain State"
Written & Performed by Corinna Rose and
The Rusty Horse Band

Used by permission of Corinna Rose & The
Rusty Horse Band (SOCAN)

"Close Your Eyes"
Written & Performed by Micah P Hinson
Publishing Courtesy of Universal Music
Publishing Group a division of Universal
Music Canada Ltd.
Master Courtesy of Micah P Hinson

"Mahi Ve"
Written by Rup & Q
Performed by JoSH

Publishing Courtesy of Josh Entertainment
c/o Awesome Productions & Management
Master Courtesy of EMI Music Canada o/b/o
Awesome Productions & Management

"Wide Open Plain"

Written & Performed by Doug Paisley
Publishing Courtesy of Domino Publishing
Company of America Inc.
Master Courtesy of No Quarter Records

"Vittoria"

Written & Performed by Charles Spearin
Publishing Courtesy of Charles Spearin
(SOCAN)
Master Courtesy of Arts & Crafts
Productions Inc.

"Rave On Sad Songs"

Written & Performed by Jason Collett
Publishing Courtesy of Gallery AC Music
(SOCAN)
Master Courtesy of Arts & Crafts
Productions Inc.

"Secret Heart"
Written by Ronald Eldon Sexsmith
Performed by Feist
Publishing Courtesy of Universal Music
Publishing Group a division of Universal
Music Canada Ltd.
Master Courtesy of Arts & Crafts
Productions Inc.

"Rise Up"

Written by Billy Bryans, Lauri Conger, Lynne
Fernie, Lorraine Segato & Steve Webster
Performed by The Parachute Club
Publishing Courtesy of Pclub Songs and
Children of Paradise Music
Master Courtesy of Sony Music
Entertainment Canada Inc.

"Santa Lucia"

Written by Alexander Andresen, Marco
DiFelice
Performed by A Man Da Band Feat. Marco
DiFelice
Publishing Courtesy of Einstein Brothers
Inc.
Master Courtesy of Einstein Brothers Inc.

"Video Killed The Radio Star"

Written by Bruce Wooley, Trevor Horn,
Geoff Downes
Performed by The Buggles
Publishing Courtesy of Universal Music
Publishing Group a division of Universal
Music Canada Ltd.
Master Courtesy of Universal-Island
Records LTD., under license from Universal
Music Canada Inc.

"Closing Time"
Written by Leonard Cohen

Performed by Feist

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"Stand Tall"

Written & Performed by Burton Cummings
Publishing Courtesy of Shillelagh Music
(SOCAN)
Master Courtesy of KAYPM Entertainment
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"Don't You (Pt. 1 & 2)"

Written & Performed by Micah P Hinson
Publishing Courtesy of Universal Music
Publishing Group a division of Universal
Music Canada Ltd.

Master Courtesy of Micah P Hinson

"Take This Waltz"

Written by Leonard Cohen, Federico
Garcia-Lorca

Performed by Leonard Cohen

Publishing Courtesy of Stranger Music

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Mike Munn
Sarah Manninen

Martha Burns	Gaby Morgerman
Celia Chassels	Edith Myers
Thierry Cheze	Joe Pantalone
Blair Cohan	Sandy Pereira
Jason Collett	Jordan Pettle
Olivia Corman	Anton Piatigorsky
Glenn Daigle	Laura Pripstein
Kevin Drew	Harry Raymond Kennedy
Atom Egoyan	Jessica Reid
Frank Frattaroli	Jeffrey Remedios
Leslie Feist	Ava Roth
Veronica Gabriel	Jeanne Marie Robillard
Michelle Giroux	Jim Russell
Matt Gourlay	Megan Sandomierski
Emily Hampshire	Michelle Szemberg
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	Cathy Worden

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The Fortress of Louisbourg - Mark Sajatovich and Peter Chiasson

Film Nova Scotia

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Production Facilities	Pinewood Toronto Studios
Script/Title Research Services	Eastern Script Inc.
Insurance Broker	Multimedia Risk Inc.
Production Insurance	Chubb Insurance Company
Completion Bond	Film Finances Canada
Production Auditor	Weisbord, Delgaudio, Iacono
Production Bank	Royal Bank of Canada
Legal Services	Stohn Hay Cafazzo Dembroski Richmond

Camera Equipment provided by
Digital Cinematography
Grip and Lighting Equipment provided by
Grip Services provided by
Cranes and Lifts provided by
AVID Picture Editing Facilities
Sound Editing & Mixing Services
Payroll Services
Dolby Sound Consultant
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