

Mongrel Media

Presents

CARNAGE



A Roman Polanski Film
80 min. USA, 2011
Languages: English

Screenplay by Yasmina Reza and Roman Polanski
Based on the play "God of Carnage" by Yasmina Reza

Leoncino Prize Winner, 2011 Venice Film Festival
Opening Night, 2011 New York Film Festival
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CARNAGE | CAST

Penelope Longstreet	Jodie Foster
Nancy Cowan	Kate Winslet
Alan Cowan	Christoph Waltz
Michael Longstreet	John C. Reilly
Zachary	Elvis Polanski
Ethan	Eliot Berger

Telephone Voices

Walter	Joe Rezwin
Dennis	Nathan Rippy
Mother	Tanya Lopert
Secretary	Julie Adams

CARNAGE

Based on the play	“God of Carnage” by Yasmina Reza
Translated by	Michael Katims
Production Designer	Dean Tavoularis
Costume Designer	Milena Canonero
Music	Alexandre Desplat
Casting	Fiona Weir
Director of Photography	Pawel Edelman
Editor	Hervé de Luze
First Assistant Director	Ralph Remstedt
Line Producer	Frederic Blum
Co-Producers	Martin Moszkowicz Oliver Berben Piotr Reisch Jaume Roures
Screenplay	Yasmina Reza and Roman Polanski
Produced by	Saïd Ben Saïd
Directed by	Roman Polanski

SYNOPSIS

CARNAGE is a razor sharp, biting comedy centered on parental differences. After two boys duke it out on a playground, the parents of the “victim” invite the parents of the “bully” over to work out their issues. A polite discussion of childrearing soon escalates into verbal warfare, with all four parents revealing their true colors. None of them will escape the carnage.

PRODUCTION STORY

Carnage stars Academy Award®-winner Kate Winslet (*Mildred Pierce*, *The Reader*) and Academy Award®-winner Christoph Waltz (*Water for Elephants*, *Inglourious Basterds*) as husband and wife Nancy and Alan Cowan, opposite Academy Award®-winner Jodie Foster (*Panic Room*, *The Silence of the Lambs*) and Academy Award®-nominee John C. Reilly (*We Need to Talk About Kevin*, *Chicago*, *Magnolia*) as Penelope and Michael Longstreet, respectively.

Yasmina Reza joined Roman Polanski in adapting her play *God of Carnage* for the screen. Said Ben Said (*The Witnesses*, *Love Crime*) produced the film through SBS Productions. *Carnage* is a French-German-Polish co-production between SBS Productions, Constantin Film Produktion and SPI Poland. Other production credits include: Pawel Edelman (*The Ghost Writer*, *The Pianist*) as director of photography; Academy Award®-winner Dean Tavoularis (*The Godfather*, *Apocalypse Now*) as production designer; costume designer Milena Canonero, Academy Award®-winner for *Marie Antoinette*, *Barry Lyndon* and *Chariots of Fire*; Academy Award®-winner Didier Lavergne (*La Vie en Rose*, *The Ghost Writer*,) as make-up designer and Hervé de Luze (*The Ghost Writer*, *The Pianist*) as editor.

PRODUCTION NOTES

Academy Award[®]-winning director Roman Polanski directs Kate Winslet, Jodie Foster, John C. Reilly and Christoph Waltz in *Carnage*, the screen adaptation of the smash comedy play “God of Carnage” by Yasmina Reza.

The bitterly amusing story of two families who become locked in a showdown after their children are involved in a playground squabble, *Carnage* shines a spotlight on the risible contradictions and grotesque prejudices of four well-heeled American parents.

Shot in real time as the four adults meet to settle the dispute, *Carnage* pits power couple Nancy and Alan Cowan against the liberal writer and campaigner Penelope Longstreet and her wholesaler husband, Michael. Unpredictable and shocking, the film hilariously exposes the hypocrisy lurking behind their polite façade.

Hailed by the critics and public alike, the play enjoyed sell-out runs in Paris, London and on Broadway after its premiere in 2006 and won a slew of awards at both the Olivier Awards and the Tony[®] Awards, including Best Play and Best Direction of a Play.

As soon as he saw the play, Roman Polanski knew it would make an exciting film. “The tone of the play was hilarious and the pace fast-moving. What particularly attracted me was the real-time action. I’d never made a film without the slightest ellipse and I don’t remember ever seeing one either.”

Polanski brought on the author of the play, Yasmina Reza, to adapt it for the screen. Originally set in Paris, the play’s location was moved to New York when it was transferred to Broadway in 2009. It is in Brooklyn that Polanski chose to set his film adaptation.

“The spirit of the play seemed to me more American than French and Brooklyn would be a likely place for this kind of liberal family to live.”

The director also wanted to remain faithful to the play’s real-time setting where the action unfolds over

90 minutes without breaks and in one location - despite the challenges that would mean. “It’s a challenge to make a film in real time,” says Polanski. “Ever since I was a child I enjoyed films that evolved in a single location far more than action films. I like the sensation of the proximity to the characters, similar to the feeling to be found in Dutch paintings such as Van Eyck’s *The Arnolfini Wedding*, where the artist gives the spectator the sensation of being in the room. I’ve made films before set in an enclosed space, but not as rigorously self-contained as on this occasion, so that was a new experience.”

THE CAST

Polanski then assembled his cast - Academy Award[®]-winner Kate Winslet (*Mildred Pierce*, *The Reader*) and Academy Award[®]-winner Christoph Waltz (*Water for Elephants*, *Inglourious Basterds*) as Nancy and Alan Cowan, opposite Academy Award[®]-winner Jodie Foster (*Panic Room*, *The Silence of the Lambs*) and Academy Award[®]-nominee John C. Reilly (*We Need to Talk About Kevin*, *Chicago*, *Magnolia*) as Penelope and Michael Longstreet.

All of the actors were required to be on set all day, every day, throughout the shoot, as they all feature in every scene. “To film in that way you must have actors who can live with each other,” says Polanski. “The four characters they were playing were of such different traits and types. It was a stroke of luck that these four actors could function so well together, in complete harmony. It just doesn’t happen on every production!”

Kate Winslet describes investment broker Nancy Cowan as “an extremely busy working mother, who constantly feels desperately guilty about not being present enough in her child’s life and yet has very forthright opinions about motherhood and parenting when in fact she’s clutching at straws. Although she loves her child, there are certain areas where she doesn’t really know what she’s talking about.”

For Winslet the play’s success resides in how its universal themes are couched in humour. “It’s a window on so many of our worlds,” she says. “It’s about the complexities of parenting, it’s about how children should be raised, and it’s about the endlessly complex dynamic that is marriage. And to have turned it into a comedy in the way that Yasmina did is even more enriching and enlightening for everybody. To be able to laugh at ourselves, to be able to make fun of the human condition, is the thing

that no matter what language you speak or which country you're in or what your personal circumstances are we've all experienced in some way."

"It's very real," continues Winslet. "For example, in the school playground when you're negotiating with other parents there's always an air of 'I have to be nice to you even though I hate your guts.' There's always glossy air of making nice, a fakery that goes on which is part of how you operate as a parent when you're trying to protect your child."

The actress also responded to the piece's savage depiction of how our lives are dominated by technology. "It shows how easy it is to become disengaged from your own reality. It's as though we've gotta get that quick fix you know to plug the gaps in our relationships. We rely on checking our texts or sending a text back or waiting for that 'brruuupp'. We've all become so accustomed to this way of existing and validating our friendships through those non-verbal connections."

Winslet was enthralled by the multi-layered nature of the piece. "What's fascinating about this is that it starts off being about one thing and it becomes very quickly entirely about something else," she says. "I love that about the story; it's very real but it's unpredictable. You think you're watching one type of movie and actually, it changes very quickly into something very different."

For Jodie Foster, who plays campaigner Penelope Longstreet, it was the ideas the story tackles that provided the strongest attraction. "Although it's satirical and outlandish in some respects, the relationship between the characters have a genuine grounding in real psychology, in family psychology, and it's the tapestry of people's lives that I find most fascinating - how they interact with each other, how they drive each other crazy, how they stab each other over and over again, not just in this generation but in the next generation, too. Our ideas about morality are constructs and in fact we're all very primitive. We're all monstrous in some ways and if we took responsibility for that we'd probably be better off."

"The question of morality is interesting," Foster continues. "Four people are trying to figure out what's the right thing to do and is the right thing the right thing? As time goes on, they start revealing just who they really are. They become more and more monstrous, and I guess that's what makes it funny. They

are all polite people, they're all well educated and older and are from upper middle class families and live in a very polite suburb and you'd think that everything would go very well and instead it all goes very badly indeed."

"It's a comedy of manners and how people lose those manners," says Foster. "What really makes it work is that each character is so well drawn and how different they are. So Kate's character is so good at always trying to be the liaison between everybody and yet we know that's not what she's really thinking, so we watch her cover up by becoming more and more solicitous."

Foster says she felt Penelope was "a very good fit." "She's very politically correct and takes everything way too seriously," says the actress. "She starts out as normal, but as the story progresses she becomes more and more of a caricature of a regular person. The character's relationships have a lot of layers. The problems in our marriage get worked out during this negotiation. She's an uptight woman who works in a bookstore but who's writing a book on suffering in Africa and who can't get that out of her mind. She's appalled by these two people who come into her home who, she thinks, don't seem to care about the plight of the world. Her husband is a good guy and he thinks that my uptightness is little too much and the way he avoids that is by drinking his favorite scotch."

Foster relished the twists and turns in the relationships between the four characters. "For much of the time, it is Penelope and Alan who dislike each other because he's a very cocky lawyer who likes to tease me because he's irritated by how politically correct I am. But soon all four are trading sides and by the end of the film we all hate each other. The story underlines the fragility of relationships and how scarred we all are."

The language also drew in the actress and she was intrigued by how Reza has the characters reveal themselves through coded language. "Penelope tends to continually say "that's disgusting" or "that disgusts me." Disgust seems to be my number one thing. And Nancy keeps saying "naturally" and yet she's the least natural person. Michael is the kind of guy who keeps saying "why can't we all just get along," you know, and "why do we have to think about things, why do we have to think about things at all."

For Winslet too, the opportunity to immerse herself in the piece's rich and textural language was an immediate draw. "We hear the characters use really aggressive, robust words as either weapons or ways of explaining their own emotions or their perception of what someone else is thinking," she says. "And none of them take responsibility for the words that come out of their mouths. That's one of the reasons why the story unravels in the way that it does – no one takes responsibility for anything that they say."

John C. Reilly takes on the role of Michael Longstreet, a houseware supply salesman with social ambitions. "He aspires to be a class higher than where he came from. His wife Penelope is much more intellectual, she's a writer, and she's very concerned with global issues and justice in the world. In some ways each of the characters is a hypocrite who thinks that if only everyone thought the way they thought then the world would be perfect. So Michael puts on his best face for the meeting with Nancy and Alan but eventually he can't take it anymore and explodes. It was a refreshing character to play within the piece. Each of the characters unmask themselves at a different point in the story. What's brilliant about Yasmina's writing is that just when you think the story is going to end, someone says, no, I'm not leaving yet, I want to say this and that's what keeps this maelstrom happening until it explodes at the end. It's a pretty devastating portrait of American parenting."

Reilly responded to the satire of the piece. "It's a perfect set up for comedy because whenever you put people in a difficult situation and make them behave in a polite way, that's an age old recipe for comedy."

Foster agrees, saying that the team had long discussions on how to get the tone of the satire just right: "Even if the comedy is outlandish you have to ground it in reality. And here, the comedy is grounded in reality even though, being a satire, it's heightened to a point of exaggeration. So for example, when Penelope is asked about Africa hopefully it's incredibly funny to watch this person start to fall apart while she's telling them. It's the earnestness of the character that really gets the laughs. With the Alan character it's his incredible insensitivity that's really funny."

Polanski organized an intensive, 2-week long rehearsal period both for the actors to acquaint themselves with each other and to investigate the tone of the film, a tone that shifts between satire, comedy and drama.

“I always love rehearsal,” enthuses Winslet. “It’s always such a pleasure to be able to have it, such a luxury. But I don’t think any of us could have predicted that Roman had us all learn the entire script, from start to finish, like a play. I was really thrilled that we staged the whole thing because it meant that when we got onto the set we all knew exactly what our positions were. That’s helpful to us and to Roman because he can structure how he’s going to shoot it. That rehearsal time was a very bonding experience for all of us. It’s just so fun to have to rise to that challenge and to be with these actors who are so accomplished and so brilliant, and to feel the desire to match each other’s ability is really wonderful.”

For Winslet, the rehearsal period allowed her to get to grips with the scene that caused her most trepidation, when she embarks on a drunken rant just moments after projectile vomiting all over Penelope’s precious coffee table art books. “We all knew it felt a bit like a speech,” she explains. “The challenge was making it feel as though it comes out of absolutely nowhere. How we solved that was mostly to do with Roman’s direction which was always so bang on. But having staged it in the rehearsal meant we could see what worked and what didn’t work and that was a real luxury. I was very relieved when it was done because it was a difficult scene. There’s nothing worse than bad drunk acting!”

“The rehearsal gave me a chance to let the ideas settle to find a way for my character to speak the dialogue,” says Reilly. “It also allowed us all to find the rhythms and the way we should interact within the confined space of the set. And there was a great exchange of ideas, particularly about the dialogue. Roman was translating from the French original so he would say how a line would be said in French and we would make suggestions on how to make it sound authentically American. And the fact that there were no egos meant that we could have that frankness of communication.”

“It’s very helpful to be directed by a director who has acted before,” continues Reilly, “because not only are they more sympathetic towards actors but they have a good sense of the truth of the moments. Roman has a great innate sense of what it’s like to have to act something. So he was as much interested in the rehearsal process, in the organic reality of the reactions and the behavior as we were. In rehearsal he would always question why we were doing something one way or another.”

“I think it’s been fun for Roman,” says Foster about the rehearsal process. “Most of the direction was in rehearsals and so when the shoot began, most of his concerns were about how the camera would move, what the camera angles were and occasionally very subtle tweaks for us. Roman is a master technician and he’s a master filmmaker and he has a very specific style and he’s very consistent in the way he works: he puts the marks down and he sets the camera and he’s there with his little viewfinder, which I haven’t seen anyone use in about 20 years, and his is all scratched, it’s from when he made *Knife in the Water*. He has an idea of the look that he wants for the movie but that is also a part of his lexicon too.”

Christoph Waltz concurs: “The rehearsal was almost indispensable with this project. It wasn’t just so we could get used to each other. It gave us the time to experiment, to try this and that, to reject things that weren’t appropriate. On a regular shoot you never have the luxury of time.”

“Shooting the film in real time is the great challenge,” says Foster. “Whatever transitions are being made they’re not being made off camera, they have to be made right then and there, and I think that the play is so beautifully drawn that it’s kind of been easy to go from one feeling to the next. I’ve made a lot of movies in one location like this. What always happens when you do a film where there are only four people is that a closeness develops between the actors that you just can’t get any other way. This has been the most enjoyable camaraderie that I’ve ever had on a movie. I genuinely love these actors and I was actually sad about not seeing them every single day.”

THE LOOK

A director known for his visual panache, Roman Polanski assembled a team of highly-creative behind the scenes collaborators including cinematographer Pawel Edelman, and Academy Award[®]-winning production designer Dean Tavoularis and costume designer Milena Canonero.

The brief for his production and costume designers was straightforward. “I wanted realism for the set design and costumes and a contemporary look,” says Polanski. “Those were the two notes I gave Milena and Dean, they don’t need much advice!”

Almost as important as the four characters was the set. Constructed on the sound stages of Bry-sur-Marne on the outskirts of Paris, the set was created by production designer Dean Tavoularis, best known for his collaborations with Francis Ford Coppola on some of the most visually impressive films of the past 40 years including *The Godfather* trilogy, *The Conversation* and *Apocalypse Now*.

Tavoularis designed a floor plan for a set which would be as authentic as possible, where it was possible to walk from one room to another, or to look from one room down the corridor to another, just as one would do in a real apartment. He also designed the apartment so that it would bring an extra dimension to the narrative at key moments. So the bathroom is accessed only by the bedroom which brings a heightened frisson to the scene where Penelope is helping Alan change out of his wet trousers in the bathroom - they have to pass the bed on their way back to the living room.

Tavoularis, who worked with Polanski on *The Ninth Gate*, had never designed a film of this type, set in one room and with just four characters. “I tried to make it as real as possible. I’m always very concerned about the details of a set because you never know exactly how much the director is going to show, if you’re going to see inside the cupboard or inside the drawer. We had food and other items brought in from New York - and specifically Brooklyn - so that the apartment would be as authentic as possible. I was sure that some things wouldn’t be seen on camera, but I still dressed it properly for the actors. That’s especially important if you’re going to be on the one set for the whole film.”

His efforts certainly paid off. Says John C. Reilly: “When I saw the set, I thought that so much of my work had been done for me. Usually on films, the camera sees what the audience is meant to see so there’s only half a set or if you open a book there’s nothing inside the book...there’s a lot of artifice. But Dean’s set was filled with detail. It was completely realistic down to the strange little knickknacks on the shelves. The kitchen was almost functional. It definitely gave us a sense of place.”

One of the pleasures for the designer, who had almost retired from the film industry and was enjoying a life as a painter until he got the call from Polanski, was working in France. “I hadn’t done a film for a few years and I was astonished by how extraordinary the French craftsmen were. The carpenters, the painters, the prop makers were all of an exceptional caliber.”

Teaming up with Polanski again brought home to the designer just how broad the director's talents are. It was often Polanski who would see a way out of a problem, says Tavoularis. "His knowledge encompasses every aspect of filmmaking, from the design to the visual effects. He would know exactly how to explain how to put something right. He gets to the reality and to the core. He's one of the greatest working directors in the world."

ABOUT THE CAST

JODIE FOSTER – Penelope Longstreet

Jodie Foster's stunning performances as a rape survivor in *The Accused* and as Special Agent Clarice Starling in the hit thriller *The Silence of the Lambs* earned her two Academy Awards® for Best Actress and the reputation for being one of the most critically acclaimed actresses of her generation.

Foster began her career at age three, appearing as 'The Coppertone Girl' in the television commercial. She then went on to become a regular on a number of television series, including "Mayberry RFD," "The Courtship of Eddie's Father," "My Three Sons" and "Paper Moon." She made her feature debut in *Napoleon and Samantha* when she was eight years old.

However, it was her role in *Alice Doesn't Live Here Anymore* (1975), which brought her to the audience's eyes and her powerful portrayal of a streetwise teenager in Martin Scorsese's *Taxi Driver* (1976) that won her widespread critical praise and international attention. Foster appeared in a total of four films in 1976, *Bugsy Malone*, *Echoes of Summer*, *Little Girl Who Lives Down the Lane* and *Taxi Driver*, which were all presented at the Cannes Film Festival. Alan Parker's *Bugsy Malone*, earned her an Italian Comedy Award.

In total, Foster has appeared in more than 40 films, including recent films *Nim's Island* with Gerard Butler; *The Brave One* for director Neil Jordan and for which she received a Golden Globe® nomination; *Inside Man* with Denzel Washington and Clive Owen; the box-office hit *Flightplan*; Jean Pierre Jeunet's French language film, *A Very Long Engagement*; David Fincher's box-office success, *Panic Room*; *Anna and the King* for director Andy Tennant; *Contact* for director Robert Zemeckis; *Nell*

opposite Liam Neeson; the comedy *Maverick* opposite Mel Gibson and James Garner; and the romantic drama *Sommersby* opposite Richard Gere.

Other select motion picture credits include Woody Allen's stylized black and white comedy *Shadows and Fog*; *Siesta*; *Stealing Home*; *Five Corners*; as well as earlier films such as *Tom Sawyer*; *Freaky Friday*; Adrian Lyne's *Foxes*; Tony Richardson's *The Hotel New Hampshire*; and Claude Chabrol's *The Blood of Others*, for which the multi-lingual Foster looped all of her own dialogue in French.

For her role in *The Silence of the Lambs*, Foster was also awarded a Golden Globe® Award, a British Academy Award®, a New York Film Critics Award and a Chicago Film Critics Award. Foster received her first Oscar® nomination and awards from the National Society of Film Critics and the Los Angeles Film Critics for her role in *Taxi Driver*. She also became the only American actress to win two separate awards in the same year from the British Academy of Film and Television Arts – Best Supporting Actress and Best Newcomer honoring her performances in both *Taxi Driver* and *Bugsy Malone*.

Currently Foster is on location in Vancouver filming *Elysium* opposite Matt Damon for director Neill Blomkamp.

In addition to her acting, Foster has always had a keen interest in the art of filmmaking.

Foster made her motion picture directorial debut in 1991 with the highly acclaimed *Little Man Tate*, in which she also starred. In 1995, Foster directed her second film, *Home for the Holidays*, which she also produced. The film starred Holly Hunter, Anne Bancroft and Robert Downey Jr. Her most recent film *The Beaver*, which stars Mel Gibson, was released in May 2011.

Foster founded Egg Pictures in 1992 and the company produced *Nell* (1994), for which Foster earned an Academy Award® nomination for Best Actress; *Home for the Holidays* (1995); the Showtime telefilm *The Baby Dance* (1998) which received a Peabody Award, four Emmy® Award nominations and three Golden Globe® Award nominations; as well as USA Films' *Waking the Dead*, directed by Keith Gordon starring Billy Crudup and Jennifer Connelly. In 1996, Egg presented the award-winning French film *Hate* in the United States. Egg Pictures most recently produced *The Dangerous Lives of*

Altar Boys (2001).

Foster graduated with honors from Yale University in 1985, earning a B.A. in literature.

KATE WINSLET – Nancy Cowan

Academy Award[®]-winning actress, Kate Winslet has brought to life some of this decade's most captivating and memorable roles. Her resume consists of critically and commercially acclaimed work, as well as a span of awards and honors that illustrates Kate's talent and solidify her as a permanent place in cinema history. Most recently, Kate won her first Academy Award[®] after a stunning past five nominations, for her role as 'Hanna Schmitz' in Stephen Daldry's 2008 film *The Reader*. *The Reader*, an adaptation of German author Bernhard Schlink's best-selling book, showcased Kate's true talent and artistry as an actress in a leading role. Kate also won a Golden Globe[®], Screen Actors Guild, BAFTA, and Critics' Choice Award, among many others, for her role as 'Hanna'. Kate also starred in Paramount Vantage's 2009 *Revolutionary Road*, which re-teamed her with *Titanic* co-star Leonardo DiCaprio. *Revolutionary Road*, based on the critically acclaimed novel by Richard Yates, was directed by Sam Mendes. Kate won a Golden Globe[®] and received many nominations for her portrayal of 'April Wheeler'. This fall, Kate will be seen in Steven Soderbergh's *Contagion* opposite Matt Damon and Gwyneth Paltrow.

Kate can most recently be seen starring in *Mildred Pierce* for director Todd Haynes and HBO. *Mildred Pierce*, based on the novel by James M. Cain, is the epic story of a proud single mother struggling to earn her daughter's love during the great depression in middle class Los Angeles. Kate grew up in a family of actors and began performing for British television when she was thirteen. At the age of seventeen, she made an international name for herself in Peter Jackson's feature film *Heavenly Creatures*. She followed that in 1995 with her role as Marianne Dashwood in Ang Lee's *Sense and Sensibility*. Kate received her first Academy Award[®] nomination for this performance and was also nominated for a Golden Globe[®]. She then went on to win the BAFTA and the Screen Actors Guild Award for her role.

In her next film, Kate co-starred with Christopher Eccleston in Michael Winterbottom's *Jude* and then

as ‘Ophelia’ in Kenneth Branagh’s *Hamlet*. She next appeared as the amazing ‘Rose’ in James Cameron’s *Titanic* opposite Leonardo DiCaprio. At the age of 22, Kate received her second Academy Award® nomination for this role and the honor of being the youngest actress ever to be nominated for two Academy Awards®.

In 1997, Kate starred as Julia in *Hideous Kinky* directed by Gillies McKinnon, and in 1998 co-starred with Harvey Keitel in Jane Campion’s comedic drama *Holy Smoke*. Kate also starred in Philip Kaufman’s period drama *Quills* along with Geoffrey Rush, Joaquin Phoenix and Michael Caine.

Kate starred in the Richard Eyre production of *Iris* in 2001. In her performance portraying a young Iris Murdoch, Kate received a Golden Globe® and Oscar® nomination. She next starred in Michael Apted’s *Enigma*, a spy drama about code breakers during early WWII period and *The Life of David Gale* with Kevin Spacey. Kate then came to New York and dyed her hair blue and orange for her amazing portrayal as the quirky Clementine in Michel Gondry’s *Eternal Sunshine of the Spotless Mind*, for which she received Academy Award®, Golden Globe® and BAFTA nominations for Best Actress. She then went on to star opposite Johnny Depp in *Finding Neverland*, which was named the 2004 Best Film by the National Board of Review.

In 2006, Kate was seen in *All the King’s Men*, opposite Jude Law and Sean Penn, directed by Steven Zaillian. She then extended her voice to the animated feature *Flushed Away*. Kate finished the year in the romantic comedy *The Holiday* opposite Cameron Diaz, Jude Law, and Jack Black and also starred opposite Jennifer Connelly in Todd Field’s *Little Children*. Kate received her fifth Academy Award® nomination for Best Actress for her portrayal of Sarah Pierce in *Little Children*. This nomination earned Kate the title as the youngest actress to receive five nominations.

CHRISTOPH WALTZ – Alan Cowan

Christoph Waltz received Academy®, Screen Actors Guild, BAFTA, Golden Globe® and Cannes Film Festival awards for his portrayal of Nazi Colonel ‘Hans Landa’ in Quentin Tarantino’s *Inglorious Basterds*.

This fall, Waltz will begin production on Quentin Tarantino's *Django Unchained* opposite Jamie Foxx, Leonardo DiCaprio and Samuel L. Jackson. The film is scheduled to be released in December 2012.

Waltz will next be seen in *The Three Musketeers* for director Paul W.S. Anderson and Summit Entertainment. Waltz plays 'Cardinal Richelieu' alongside an international cast that includes Milla Jovovich, Orlando Bloom, Matthew Macfadyen, Mads Mikkelsen and Juno Temple. The film will be released in October 2011.

In April 2011, Waltz played the animal trainer in *Water For Elephants* opposite Reese Witherspoon and Robert Pattinson. Francis Lawrence directed the Richard LaGravenese-scripted adaptation of the novel by Sara Gruen. Additionally, Waltz starred opposite Seth Rogan and Cameron Diaz in Michel Gondry's *The Green Hornet*. This film was released in January 2011.

Waltz's work in European television, film and theatrical productions spans three decades. His motion picture credits include *Gun-shy*; the Berlin Film Festival entry *Lapislazuli*; *Dorian*; *She*; *Falling Rocks*; *Ordinary Decent Criminal*; *Our God's Brother*; *The Beast*; *Berlin Blues*; and *Angst*. On television, he appeared in the Adolf Grimme Award-winning films "Der Tanz mit dem Teufel - Die Entführung des Richard Oetker" and "Dienstreise - Was für eine Nacht Dienstreise." For his work in "Du Bist Nicht Allein" – "Die Roy Black Story," Waltz garnered Bavarian and German TV awards and the RTL Golden Lion.

JOHN C. REILLY – Michael Longstreet

Academy Award[®] and multi-Golden Globe[®] nominee John C. Reilly has made an impact in both the comedic and dramatic worlds of cinema. He has received Academy Award[®] and Golden Globe[®] nominations for "Best Supporting Actor" for his standout performance as 'Amos Hart' in the Academy Award[®]-winning film, *Chicago*. For that role, he was also named Best Supporting Actor by the Las Vegas Film Critics, and was nominated by the Chicago Film Critics in the same category. That same year, Reilly starred in two other Academy Award[®]-nominated films: Martin Scorsese's *Gangs of New York*, and Stephen Daldry's *The Hours*, making it the first time that a single actor had been part of three of the five films in this prestigious category.

Reilly's other Golden Globe[®] nominations were for Columbia Pictures' *Walk Hard: The Dewey Cox Story* for Best Performance by an Actor in a Motion Picture - Musical or Comedy and Best Original Song - Motion Picture, for "Walk Hard" which he co-wrote. Furthermore, this song was nominated for Best Song Written for Motion Picture, Television or Other Visual Media at the 51st Annual Grammy[®] Awards.

John can be seen currently in *Terri*, which premiered at the 2011 Sundance Film Festival. He also recently co-starred in *Cedar Rapids* opposite Ed Helms. In 2010, Reilly released *Cyrus* opposite Marisa Tomei and Jonah Hill, earning him an IFP Spirit Award nomination for Best Male Lead and also a Satellite Award nomination for Best Actor in a Motion Picture, Musical or Comedy. Directed by Jay and Mark Duplass, Reilly plays 'John,' a divorced, 40-something who meets 'Molly' (Tomei) the woman of his dreams, until he meets her son, 'Cyrus' (Hill) who refuses to let him get close with his mother.

In 2008, Reilly reunited with Will Ferrell and producer Judd Apatow in the comedy *Step Brothers*. Released in July 2008, *Step Brothers* went to earn over \$100 million domestically for Columbia Pictures.

Reilly's first film role came in Brian De Palma's 1989 motion picture, *Casualties of War*. That was followed by appearances in a wide array of films, including *Days of Thunder*, *Shadows and Fog*, *We're No Angels*, *What's Eating Gilbert Grape*, *Hoffa*, *Georgia*, *Dolores Claiborne*, and *The River Wild*. However, as a regular in director Paul Thomas Anderson's films, Reilly began attracting attention for his roles in *Hard Eight*, *Boogie Nights*, and *Magnolia*.

It was in 2002 when Reilly scored well with audiences and critics with acclaimed performances in a number of high-profile films, including *The Hours*, *Gangs of New York*, and *Chicago*. His role as Jennifer Aniston's husband in *The Good Girl* garnered him an IFP Spirit Award nomination.

Other film credits for Reilly include *Talladega Nights: The Ballad of Ricky Bobby*, *A Prairie Home Companion*, *Dark Water*, *The Aviator*, *Criminal*, *The Perfect Storm*, *For Love of the Game*, *Never Been*

Kissed, Anger Management, State of Grace and The Thin Red Line.

Reilly returned to his theatre roots in 2000 when he starred in Sam Shepard's Tony[®] Award-nominated Broadway production, *True West*, starring opposite Philip Seymour Hoffman, garnering an Outer Critics Circle Award and Tony[®] Award nomination for Best Performance by a Leading Actor. In April 2005, he starred in the Broadway production of Tennessee Williams' classic *A Streetcar Named Desire*. His other stage credits include the Steppenwolf Theater productions of *Othello*, *A Streetcar Named Desire* and *The Grapes of Wrath* where he starred alongside Gary Sinese. In addition, Reilly produced and played the title role in Ionesco's *Exit the King* at the Actors Gang Theater in Los Angeles.

Reilly will be seen later this year as the husband of Academy Award[®] winner, Tilda Swinton in the indie-drama, *We Need to Talk About Kevin* directed by Lynne Ramsey due out late 2011, and also in the comedy *Tim and Eric's Billion Dollar Movie* with Will Ferrell. John also voices the title character in the upcoming Disney animated film *Wreck it Ralph*.

Born in Chicago and raised as the fifth of six children in an Irish-Lithuanian family, Reilly studied at the Goodman School of Drama at DePaul University.

ABOUT THE CREW

ROMAN POLANSKI | Director/Co-screenwriter/Co-producer

Roman Polanski was born in Paris of Polish parents on 18th August, 1933. When he was three years old, the family moved to Krakow. In 1941, Polanski's father was deported to the Mauthausen labor camp in Austria and his mother to Auschwitz, from which she never returned. Polanski himself was subsequently taken in by a succession of Polish families. Of this period in his life, Polanski recalls in his autobiography, Roman (1984), "that movies became my ruling passion – my sole escape from the depression and despair that so often overwhelmed me." After the war, Polanski was reunited with his father who later remarried. At the age of fourteen, Polanski took up acting, appearing in the theatre, on radio, and later in films.

In 1955, Andrzej Wajda cast Polanski in a small role in *Pokolnie (A Generation)* and later in *Lotna* (1959), *Niewinni czarodzieje (Innocent Sorcerers, 1960)* and *Samson* (1961). He also appeared in several other feature films including *Ewa* and Czeslaw Petelski's *Wraki (Sunken Ships, 1957)*, Julian Dziedzina's *Koniec nocy (End of the Night, 1957)* and Janusz Morgenstern's *Do widzenia do jutra (See You Tomorrow, 1960)*. During this time Polanski attended art school in Krakow, studying painting and graphics.

In 1955, he was accepted on the directing course at the Lodz film school. His first film, *Rower (The Bicycle, 1955)*, was based on his own experience of being robbed by a man wanted for three murders. Unfortunately, due to blunders at the laboratory only half the film stock was processed and the project was abandoned. Two years later Polanski created a stir in the school with a sensational one-minute short, *Morderstwo (A Murder, 1957)*. This and another sketch, *Uśmiech zedbiczny (Toothy Smile)* presaged the more disturbing themes of Polanski's outstanding films of the sixties and seventies. But his other short films at the Lodz film school reveal a wider range of subject matter to which he brought an approach that was often mischievous, witty and reflective. Of these *Dwaj ludzie z szaf (Two Men and a Wardrobe, 1958)*, a light-hearted avant-garde masterpiece, he made to order for the Brussels Festival of Experimental Film and won a bronze medal. However, the most striking aspect of these early shorts is their nostalgia, often critical, of which *Lampa (1959)* and his graduation film *Gdy spadaja anioly (When Angels Fall, 1959)* are the most outstanding.

Because Polanski did not complete the theoretical thesis required by the school, he never formally graduated. Nevertheless, 'Kamera', a production company, employed him as an assistant director and, because of his fluency in French he was given the job of assistant to Jean-Marie Drot, a French director working in Poland, who was making a series of documentaries on Polish culture. Polanski was also employed as an assistant to Andrzej Munk on *Zezowate szczescie* (*Bad Luck*, 1960).

Between 1960 and 1961, Polanski worked in Paris where he directed and played in another short, *Le Gros et le Maigre* (*The Fat and the Lean*). A year later he returned to Poland determined to make his first feature film based on a script written by himself, Jakub Goldberg and Jerzy Skolimowski. However, approval by the authorities was delayed by bureaucratic red-tape and so Polanski made another short, *Ssaki* (*Mammals*, 1962), financed illegally with private money from Andrzej Kostenko, who was also the cinematographer, and Wojtek Frykowski.

In due course, Polanski started on his first feature, *Noz w Wodzie* (*Knife in the Water*, 1962). Despite restricted domestic distribution and public condemnation by Wladyslaw Gomulka, the First Secretary of the Polish communist party, the film was a huge success abroad, receiving in 1963 an Academy Award® nomination for Best Foreign Film.

Turning down an offer to remake the movie in Hollywood, Polanski chose to pursue his career elsewhere. In Holland he shot *La Riviere de Diamants*, an episode of the portmanteau film, *Les Plus belles Escroqueries du Monde* (*The Most Beautiful Swindlers in the World*, 1964). It was the first time he collaborated with the writer Gerard Brach.

Deeply impressed by *Noz w Wodzie*, the producer Gene Gutowski tracked Polanski down in Munich and persuaded the young director to follow him back to England. In 1965, financed by Compton Films, Gutowski produced Polanski's first English language film, *Repulsion*, from a screenplay by Polanski and Brach. The movie won the Silver Bear at the Berlin Film Festival and propelled Polanski into a director of international importance.

Next came *Cul-de-sac*, a pet project of Polanski and Brach, shot on location on Holy Island, which in 1966 won the Golden Bear in Berlin. This was followed in 1967 by an Anglo-American co-production,

a pastiche of vampire horror films, *The Fearless Vampire Killers* also known as *Dance of the Vampires*. Polanski himself was brilliant in a cameo role and the film starred Sharon Tate whom he later married.

Despite the movie being re-cut by the American co-producer and re-titled, *Pardon Me, But Your Teeth Are in My Neck*, and failing at the US box office, Polanski was approached by Robert Evans, the newly-appointed vice-president in charge of production at Paramount Pictures, to direct Ira Levin's *Rosemary's Baby*. Released in 1968, the film is one of Polanski's finest and certainly one of his most commercially successful.

Tragedy struck in August 1969. Sharon Tate, then heavily pregnant, Wojtek Frykowski, Abigail Folger and Jay Sebring were senselessly and brutally murdered in Beverly Hills by the Manson gang. In mourning and deeply distressed, Polanski was unable to focus on work and so abandoned a United Artist project, *Day of the Dolphin*, and the development of the French novel, *Papillon*.

But in 1971, he returned to directing with *Macbeth*, which he adapted from Shakespeare's play in collaboration with Kenneth Tynan. The film was more successful in Britain than in the US, and Polanski resolved to remain in Europe to direct *Che? (What?, 1972)*, produced by Carlo Ponti. The film failed both critically and commercially but Polanski followed it with his most critically acclaimed movie, *Chinatown* (1974) starring Jack Nicholson. The film received 11 Academy Award® nominations, including Best Director. Robert Towne won an Oscar® for Best Original Screenplay.

Polanski's next project he describes as 'a flawed but interesting experiment,' *The Tenant* (1975) based on the novel *Le Locataire* by Roland Topor. Polanski not only directed but also played the tortured central character, Trelkowski, a Pole with French citizenship, and whose descent into paranoia ends in suicide. The film is still the subject of controversy, but regarded by many as a masterpiece.

His next movie would be based on Thomas Hardy's novel *Tess of the d'Urbervilles*. *Tess* (1979), starring Nastassia Kinski, is the story of innocence betrayed, seduction and of human behavior governed by class barriers and social prejudice. *Tess* proved to be an outstanding critical and commercial triumph, earning 6 Oscar® nominations, again for Best Director, and winning for Cinematography, Art Direction and Costume Design.

A long absence from the cinema was ended in 1986 when Polanski directed *Pirates* with Walter Matthau, a comedy swashbuckler, which he followed with *Frantic* (1988), a thriller set in Paris, starring Harrison Ford and Polanski's future wife, Emmanuelle Seigner.

Next came *Bitter Moon* (1992) based on a novel by Pascal Bruckner, uncompromising, candid and funny; followed by the critically acclaimed *Death and the Maiden* (1994) adapted from Ariel Dorfmann's highly regarded play. In 1999, Polanski directed a thriller, based on Arturo-Perez Reverte's *El Club Dumas*. Re-titled *The Ninth Gate*, the film starred Johnny Depp.

Polanski's next movie was an adaptation of a memoir of the Warsaw Ghetto by Wladislaw Szpilman, entitled *The Pianist*. An autobiographical account of courage and survival in the face of inhuman conditions, *The Pianist* (2002) allowed Polanski to explore his Polish roots and his own childhood experiences. Unsentimental and objective, the film was universally acclaimed, winning many awards including three Oscars[®], Best Actor for Adrian Brody, Best Adapted Screenplay for Ronald Harwood and Best Director for Roman Polanski, the film also won the Palme d'Or at the Cannes Film Festival and the BAFTA for Best Film and Best Director.

In 2005, Polanski directed Ronald Harwood's adaptation of Charles Dickens' *Oliver Twist*, starring Ben Kingsley as Fagin. In 2009, he directed, co-produced and co-wrote the screenplay for *The Ghost Writer*. The film, which starred Ewan McGregor, Pierce Brosnan, Kim Cattrall and Olivia Williams, won the Silver Bear at the 2010 Berlin International Film Festival as well as Polanski receiving the award for Best Director. *The Ghost Writer* also won six European Film Awards that year including Best Film and Best Director.

YASMINA REZA | Co-screenwriter

Yasmina Reza is a French playwright and novelist, based in Paris, whose works have all been multi-award-winning, critical and popular international successes. Her plays, *Conversations After a Burial*, *The Passage of Winter*, *Art*, *The Unexpected Man*, *Life x 3*, and *A Spanish Play*, have been produced worldwide and translated into thirty-five languages.

Her play, *Le Dieu du Carnage (God of Carnage)*, opened on December 8, 2006 at the Schauspielhaus in Zurich, directed by Jurgen Gosch, and in Paris on January 25, 2008 at the Theatre Antoine, directed by the author, with Isabelle Huppert. She is a two-time Tony[®] Award winner for *God of Carnage* (2009) and *Art* (1998) which also won the Laurence Olivier Award (U.K.). *God of Carnage* has been performed around the world.

Her novels include: *Hammerklavier, Une Desolation, Adam Haberberg, Dans la Luge d'Arthur Schopenhauer, Nulle Part* and *L'Aube le Soir ou la Nuit*. Her latest play *How you Talk the Game* was published earlier this year. Her play *Le Pique-Nique de Lulu Kreutz* was also made into a film, directed by Didier Martiny. In 2009, Reza directed her first film, *Chicas*, with Emmanuelle Seigner, Carmen Maura, and André Dussolier.

SAID BEN SAID | Producer

Said Ben Said started his working life in film as Sales Director at UGC before becoming a sales director at Polygram Television. He returned to UGC as CEO of International and Video in 2003. Through SBS productions he produced: *Ruby & Quentin* by Francis Veber (2002), *Lucky Luke and the Daltons* by Philippe Haïm (2003), *The Witnesses* by André Téchiné (2006), *Inju : The Beast in the Shadow* by Barbet Schroeder (2007), *The Great Alibi* by Pascal Bonitzer (2008), *The Girl on the Train* by André Téchiné (2009), *Chicas* by Yasmina Reza (2009), *Lucky Luke* by James Huth (2009), *Love Crime* by Alain Corneau (2010) and *Impardonnables* d'André Téchiné (2010). He is currently working with Brian de Palma on an English language re-make of *Love Crime*.

HERVÉ DE LUZE | Editor

Entering the film industry as assistant to Henri Langlois at the French Cinematheque, Hervé de Luze became director of newsreels and short films for “Gaumont Newsreels” and, later, music supervisor and music editor for an historical TV series made from stock-shots and produced by “Gaumont et Telecip.” His previous collaborations with Roman Polanski are on *Tess, Pirates, Bitter Moon, Death and the Maiden, The Ninth Gate, The Pianist* (for which he was nominated for an Academy Award[®]), *Oliver*

Twist and *The Ghost Writer* (for which he was nominated for a European Film Award). Other credits include *Jean de Florette* and *Manon des sources* (dir. Claude Berri), *City of Joy* (dir. Roland Joffe) and *On Connait la Chanson* (dir. Alain Resnais) for which he won the French Cesar for Best Editor in 1998.

PAWEL EDELMAN | Director of Photography

Award-winning cinematographer Pawel Edelman was born in Lodz, Poland and made an immediate impact when his second film *Kroll* won the ‘Best Cinematographer’ award at the 1991 Polish Film Festival.

His international reputation was firmly established in 2002 when he lit *The Pianist*, Roman Polanski’s harrowing story of the Warsaw ghetto of World War II. Edelman was nominated for an Academy Award®, a BAFTA Film Award and the prestigious American Society of Cinematographers (ASC) Award for ‘Best Cinematography.’ He also won a French ‘Cesar’ Award, a European Film award and a Polish ‘Eagle’ Award in the same category.

He subsequently worked with Polanski on *Oliver Twist* as well as *The Ghost Writer*.

His most recent credits include *Zemsta (The Revenge)*, shot in the USA, a television production of *Hamlet* and Taylor Hackford’s film *Ray*.

DEAN TAVOULARIS | Production Designer

Dean Tavoularis studied architecture and painting before landing a job at Disney Studios working in the animation department as a storyboard artist. In 1967, Arthur Penn hired him as the artistic director of *Bonnie and Clyde*. He again worked with Penn on *Little Big Man* in 1970. In 1972, he began his long collaboration with Francis Ford Coppola with *The Godfather*, followed by *The Godfather: Part II*, for which he was awarded the Academy Award®. In 1979, they worked on the infamous Vietnamese odyssey *Apocalypse Now*, for which Tavoularis created a nightmare jungle kingdom, inspired by Angkor Wat.

From 1967 until 2001, he worked on over thirty movies and landed five Academy Award® nominations. His films with Coppola include *Rumble Fish*, *The Outsiders*, *Tucker: The Man and His Dream* (for which he won a BAFTA), *Peggy Sue Got Married* and *One from the Heart*, for which he recreated the Las Vegas “strip” and McCarran International airport on the sound stages of Zoetrope Studios. They reunited to make *The Godfather: Part III*, in 1990.

Tavoularis also worked with Michelangelo Antonioni on *Zabriskie Point*, Wim Wenders on *Hammett* and Warren Beatty on *Bulworth*. He previously worked with Roman Polanski on *The Ninth Gate* in 1999.

MILENA CANONERO | Costume Designer

Born in Italy, Canonero studied art and design in Genoa before moving to England where she began working in theatre and film. Her first major role as costume designer was Stanley Kubrick’s *A Clockwork Orange* in 1971. She worked with Kubrick again in 1975 on *Barry Lyndon* for which she won her first Academy Award® (shared with Ulla-Britt Soderlund). Her second win came in 1981 for her work on Hugh Hudson’s multi-award-winning *Chariots of Fire* and her third in 2006 for *Marie Antoinette*, directed by Sofia Coppola. Canonero also received nominations for her work on *Titus*, *The Affair of the Necklace*, *Dick Tracy*, *Tucker: The Man and His Dream* and *Out of Africa*.

Her other film credits include *The Shining*, *Midnight Express*, *The Godfather: Part III*, *The Life Aquatic with Steve Zissou* and *The Darjeeling Limited*. She previously collaborated with Roman Polanski on *Death and the Maiden* in 1994.