



TRIBECA FILM in partnership with AMERICAN EXPRESS presents an
ENTERTAINMENT ONE/DVF DISTRIBUTION presentation of a DVIANT FILMS
production in association with THIS IS THAT

COLLABORATOR

Written and Directed by Martin Donovan

Select Theatrical Release

New York: July 6 at IFC Center

Los Angeles: July 20 at Egyptian Theatre

Southern Pines, NC: August 16 at Sunrise Theater

Available on VOD June 20, 2012

Running Time: 87 Minutes

Press Materials can be downloaded at:

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Distributor: Tribeca Film

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Mannheim Heidelberg Film Festival (Germany)
Mill Valley Film Festival
Newport Beach Film Festival
Philadelphia Film Festival
Shanghai International Film Festival
Wurzburg Film Festival (Germany)

FEATURING

MARTIN DONOVAN *as Robert Longfellow*

DAVID MORSE *as Gus Williams*

OLIVIA WILLIAMS *as Emma Stiles*

MELISSA AUF DER MAUR *as Alice Longfellow*

EILEEN RYAN *as Betty*

VIVIAN LANKO *as Janey Hewlit*

with JULIAN RICHINGS *as Maurice LeFont*

And

KATHERINE HELMOND *as Irene Longfellow*

MUSIC SUPERVISOR.....MATT BIFFA
MUSIC BY.....MANELS FAVRE
EDITOR.....KAREN PORTER
PRODUCTION DESIGNERPETER COSCO
DIRECTOR OF PHOTOGRAPHYJULIE KIRKWOOD
LINE PRODUCER.....BILL MARKS
CO-EXECUTIVE PRODUCERMICHAEL FORSEY
EXECUTIVE PRODUCERSTED HOPE
.....PASCAL VAGUELSY
.....BRYAN GLISERMAN
.....CHARLOTTE MICKIE
SUPERVISING PRODUCERJULIEN FAVRE
PRODUCED BY.....LUCA MATRUNDOLA
WRITTEN AND DIRECTED BY.....MARTIN DONOVAN

SYNOPSIS

Robert Longfellow (Martin Donovan, *THE OPPOSITE OF SEX*, “Boss”, “Weeds”) is a famous playwright who can't seem to catch a break. His recent Broadway play was met with horrible reviews and an early cancellation, and his marriage is being tested as an old flame (Olivia Williams, *THE GHOST WRITER*, *RUSHMORE*) has reentered his life during a particular moment of weakness. Retreating back to his childhood home to visit his mother (Katherine Helmond, *BRAZIL*), Robert crosses paths with his childhood neighbor, Gus (David Morse, *THE GREEN MILE*, *DANCER IN THE DARK*, “Treme”). A right-wing, ex-con who still lives at home with his mother, Gus is Robert's polar opposite in every possible way. When Gus holds Robert hostage at gunpoint during a drunken reunion gone terribly wrong, the drama unfolds as social status, celebrity and the imminent threat of violence converge, building up to a climax that will leave both men forever changed.

With an acclaimed acting career spanning over 20 years, including starring roles in a number of iconic Hal Hartley films beginning with *TRUST* in 1990, *COLLABORATOR* marks Martin Donovan's first time behind the camera as a writer and director, and he makes the most of it in this riveting and insightful debut.

DIRECTOR'S STATEMENT

Since the age of about sixteen I have devoted myself to understanding and mastering the parameters and processes of acting. This ongoing project means I have spent my life trying to resolve the question of what *motivates* people. So it should come as no surprise that my first screenplay would turn out to be a character driven story. I had no genre in mind when I began writing. I didn't set out to write a hostage tragicomedy. I merely had a rough idea of two very different characters whom I wanted to force into confronting each other's deeply held beliefs about themselves and the world.

Underneath this simple premise was a passionate desire to somehow distill in as organic a way as possible the post-war American experience from the point of view of a late boomer. I was a young child in the 60's but due to having older siblings, the explosive political and social upheaval of that era slammed into our white, conservative Catholic suburban home with a vengeance. There is no question that my childhood exposure to the cauldron of this period triggered a life-long obsession with how our individual psychological makeup determines our politics and relationship to power. In a recent interview novelist Walter Mosley said that a story without political or social context is a fairy tale. This is an elegant way of articulating what I have tried to avoid (and achieve) with *COLLABORATOR*.

Contrary to recent trends in film and television I very consciously chose to keep the camera as still as possible. Playing the lead in my first film was certainly a factor. So much of my focus had to be about what I did in *front* of the camera. There was also the tremendous responsibility I felt for my very talented and seasoned cast. But I was also strongly determined to create a space and mood where the performances and story and not self-conscious directorial flourishes would be the focus for the audience. My attempt here was to create a “quiet” space in the hope that this quiet would be what draws the audience in.

The humor of the piece seemed to flow naturally from the DNA I inherited from my Irish mother. In our house there was no life crisis up to and including death that couldn't be laughed

over in between the sobs. Being a product of this sensibility I gravitated toward the great comic performers of the 20th century. Icons from Groucho Marx to Richard Pryor were absorbed into my bloodstream and were surely an unconscious guiding force as I wrote.

AN INTERVIEW WITH FILMMAKER MARTIN DONOVAN

A veteran actor, Martin Donovan takes his first step behind the camera with COLLABORATOR. The writer/director has lived with this story for over six years. In what started as an interest in exploring characters with opposing political views transformed into a compelling story about a man who finds himself adrift and is brought back to reality after a life-changing circumstance.

Tell us what the story is about in your own words.

I've been working on this film for six years, and I still don't know how to put it into words. It's really hard to encapsulate it. It's a going home story. It's a guy trying to find himself. It's a hostage tragic-comedy. I have said repeatedly that it's about a playwright who goes home to visit his mother and is taken hostage by the guy who lives across the street, and all secrets are confronted. But at its core, it's a story of a man who finds himself through an extreme circumstance.

What was it like directing for the first time? What were the challenges in terms of the obstacles that you face?

The challenges were mainly getting over my sheer terror, but also, building and gaining confidence from day one. And I've heard many, many directors, great directors who talk about their terror on their first day of a film. I certainly experienced that. I wanted so much to gain the trust of my actors, and my biggest fear is that I would lose that, or somehow get on their nerves, say the wrong thing, impose on them, or invade their space. But, I've been doing this a long time, so I think my instincts are pretty good about that, having dealt with actors and having done it myself. It was really trying to build the confidence and getting comfortable being the director. Because I started out filming with David, he made me feel so comfortable and gave me so much support. He's a huge reason, if the film is good, it should be credited to David.

What led you to develop the story for the script?

I had always wanted to write. But I never had the discipline—my brain wasn't functioning in a manner to which writing is required, and I don't know the answer as to why it took so long, but it did. I finally started writing in 2003, and the starting point was the character Gus. Gus is based on a guy that I think a lot of us know, or have come in contact with. And this isn't a focal point of how I see the film, but certainly initially there was this idea, of what the psychological or the cultural factors are that determine how we, maybe not even consciously, but unconsciously align ourselves politically in the world—accepting narratives that are told to us by official sources. Looking at those people versus those who are very skeptical or highly critical of what they are told. And I wanted to get those two guys in a room. That was the starting point. But basically what I wanted to do was write as interesting and compelling of a film as I possibly could.

Being an actor, it occurred to me as I was writing some notes about the film, that I'd spent my life trying to understand what motivates people. That's my job. It's natural that the screenplay that I write is going to be character driven, and it's really how I wrote the piece. I had some kind of hostage situation in mind, the characters in a hostage situation. But I really did allow the characters to take me along as I got going. And then things began to emerge based on the characters' motivations or needs and that's how it happened really in the writing.

The film could very easily feel like a one sided account, especially in the later scenes when they are improvising. But you feel a great empathy for Gus, and there is an understanding there, as to why he is the way he is.

It would have been a failure if the film had landed on one side or the other. I would have failed as a dramatist. So I didn't want to do that. What I see in Gus is a deeply emotional attachment to a certain kind of honor, or ethic. It's misguided and it's not well informed, but it's human. These are deeply human things, attributes, responses to the world that are legitimate because they are human. We need to raise consciousness and really talk about the issues in life—I mean that's my belief. But I'm not going to condemn anybody who has a firm belief, I mean I'm going to disagree with them, but I have compassion for them.

That does come across in the writing. If anything, your character comes across a little bit colder on his side of things.

I agree. Robert is consumed with a bitterness that Gus somehow doesn't have. I mean, Gus has his anger, but he's not bitter like Robert is. Though you could argue, that Robert lost his older brother and has a reason to be bitter.

It's interesting that he goes home to see his mother. Because she's sick, but not that sick. She's not bedridden. So he's doing it for some other reasons as well.

Well, I think he's doing it first of all because he needs the money. He's looking for work. Then there's the beautiful Emma, who is hovering in the background—there's that. There is also his mother, who I think he is concerned about and probably a little guilt-ridden over. He's also having difficulty with his marriage. I mean the guy is really, this is a classic midlife crisis. He's really stuck on every front and is groping around the dark trying to regain his creative energy. Where is his love-life going? His ego is obviously in a shamble—hugely what sends people looking for affirmation and adoration from a lover. It's definitely one of the old stand bys to rebuild one's ego if someone is feeling vulnerable and depressed. I don't really think he knows, or is conscious of what he is doing. I think he's a mess. He's totally lost. Gus saves his life.

You just said that Gus saved his life—talk more about that.

Well, he's lost. I think he's lost a sense of who he is. He's lost contact with his roots, whatever creative talents. His early plays, according to the story, have him as the potential voice of a generation. He had all of this talent, but that burned out and now he's just a shell. He's hollowed and doesn't have a real identity anymore. And I think he's really trying to reconnect with himself, with his past and Gus represents a genuinely authentic person living in the world. As messed up as Gus is, there's no pretense with Gus, there's no bull. There's none of this cerebral intellectual masturbation with Gus. And Gus shares a very deep and painful loss with

Robert. And they've never addressed that. When it happened, there was no deep commiserating together over the death of Robert's brother. So that hadn't been dealt with. I think that they both needed to do that. But all of these things happened by chance. It just unfolds. Everything has come apart, creative, personal and professional life. He is adrift. There is no doubt about it.

You give a very strong performance. It had to have been difficult because as the director, you have to set up the shots, deal with the cinematographer and the crew, and then you have to quickly put yourself back into that character and that situation that they're in. Talk about having to flip back and forth in regards to that dynamic.

Yeah. A lot of people have done it, back to Chaplin and lots of people since. But it depends on how you work on it. I just don't think I could have done it any sooner than I did. I don't think I was in a place of confidence about my acting, and to be able to switch back and forth, you have to have that. I was in place where I was ready to take that on. It took me a long time, but by the time we got to the set, I was ready to do it and needed to take the chance and I really believed that I could do it. I also wrote a character that was purposely very close to me, so that it wasn't a huge stretch. It was really about Gus—he was the challenge really in terms of acting. But that's not to say it wasn't a huge challenge to concentrate and be present, which is what is required.

You also had an incredible cast. Talk about bringing David on board.

I didn't know David at all before this film, but I was shooting "Weeds" with Mary Louise Parker and I started thinking about David because I knew she'd worked with him on Broadway. I asked her to tell me about David Morse, and she told me he was a genius and that I had to work with him—that I would love him. But at the same time, there was a pressure to bring in a bigger name for Gus. So we went through a few people before going back to David. One of the things about David, that I had a gut feeling about from just watching his work and getting a sense of him, was that I knew I wasn't going to have to deal with an ego. He was just so damn generous with his time and giving himself over to the project and letting me direct the film, and he was just wonderful.

And talk about what he brings to the role.

He brings everything that I wanted. There were the kind of guys that I knew that were like Gus, the sort of not bona fide Hells Angels, but guys that were into motorcycles, tattoos, biker boots, t-shirts and Marlboros and Coors beers. And there were those guys, that whole crowd when I was a kid that used to always scare the hell out of me. But, I also felt and knew that Gus was a sweet guy underneath all the bluster. And so he brings that. He brings the threat of violence, but he also has this soft heart and was exactly what I was looking for. What I wasn't anticipating was how damn adorable he was going to make Gus. I wasn't ready for that. He's just such a teddy bear. I mean the girls just adore him in this film, they are so sad, even though he's a murderer!

What I love about the hostage scene, is your character remaining almost eerily calm through the whole experience. At least externally calm—almost using his skills. And almost the same with Olivia's character in that telephone scene. Can you talk about that?

At one point, obviously we shot those scenes separately. We did the interior with David and me in Ontario in early December, and then Olivia's coverage in LA. Olivia had never met David, so she had no idea what he was doing. She had read the script in a sort of way that led her to do the scenes with just a tint of exasperation, frustration or condescension. And I had to help her through that. I had to say, you know you don't want to insult Gus for one thing. The thing about Olivia is, she's such a damn good actress, you give her a note and she's like a Porsche, you put her into the turn and she goes. You don't have to say much. So she got it immediately and was off and running. And I'm just so pleased with how the two of them worked out. I had also thought about Olivia for a very long time as well. I wanted the added ingredient of the English accent because as Americans, we're terminally infatuated with it, and so it adds to the gulf between Gus and Emma. It just gives it that added layer of distance between her and Gus. I am very, very lucky to have worked with such a fantastic cast.

Melissa Auf der Maur is in the film—she plays Robert's wife. Talk about her performance.

Melissa, she's a phenomenal bass player. Most know her as a bassist for Hole, and The Smashing Pumpkins. This was her first speaking role. She is incredibly courageous and those last shots of her, as she listens to the answering machine... I just think she's amazing.

Eileen Ryan plays Gus's mother. How did you go about casting her?

That was a delicate situation. David said I should get Eileen to play Betty, but I really didn't feel comfortable sending a script about a woman losing her son, to a woman who lost her son. But David said she's a pro, so I went out to her house before we shot the film. She made me lasagna and we danced around the notion of losing a son, and how she would deal with it in the film. I'm so glad I got her.

Was there improvisation while shooting?

No. It was all to the word of the page, exactly the way everything was written. David did throw in a few extra toasts; a couple of words were added. But all of the improv in the sketches between David and Robert were written out.

Talk about the music in the film.

We spent a lot of time getting the music right, which I'm very proud of. The composer—Manels Favre—he did beautiful work. PJ Harvey is also an old friend of mine. I was nervous but I gathered up the courage to ask her if she would consider recording this opening. I had the Brahms in mind forever, and I asked her if she'd consider this opening of the first movement of the Brahms and do it in German. And she said sure. She was in England, and got together with an opera coach and worked on it, and laid it down. I'm so thrilled with that.

The end of the movie, talk about the parallels between that and the end of a scene from a play.

I made a clear choice, a poetic choice, of revealing how he imagined his future. This traumatic event, this revisiting of his brother and what he goes through with Gus is a trigger that gets him back to writing. And I do sort of telegraph it, that his next play will involve something with Gus's

life. He's going to return to NY in triumph. He sees the death of Gus as a future work that's going to be a triumph, but it is crushingly bittersweet. In the last frame he looks like a thief. He's stealing. He says that earlier too in the film. So it's very complicated, he's shattered and inspired at the same time.

Where did you shoot the film?

The film was shot in Canada and LA. The exterior shots that were bookends to the film were shot in NY over two days. We spent 18 days in Ontario and four days in Los Angeles. We got tax breaks in Canada because I have permanent residence in Canada. We had rehearsals in the house for about a few days and that was a huge advantage because I got to know David. We blocked all of the scenes and he really got to know the character.

What do you hope audiences take away from this film?

I hope I hold their attention for 80 minutes. After that it's up to them. I've been to a lot of screenings with audiences, and I'm very pleased. They seem to see and find all of the various layers, references and themes in the film, and when we have discussions after, I'm very pleased by that. It's a strange thing this film. It has very simple aspects, a very simple story. I purposely shot it as simply as I could, with no movement in the camera and no single hand shots. We're so inundated by this faux Cinéma vérité madness and use all of that camera motion to keep things interesting. The film didn't call for that, so that means the story and the performances have to carry it.

Are you planning to direct again?

I'm doing everything in my power to do that. I'm working on developing a screenplay now. It's a long hard haul but I hope so, absolutely.

What projects are you currently working on?

I've been shockingly busy for the last year or so. I've been working regularly on "Boss" for Starz as well as appearing in "The Firm" on NBC. Among recent films I had the great pleasure to travel to India last fall to appear in Mira Nair's THE RELUCTANT FUNDAMENTALIST with Liev Schreiber, based on the novel by Mohsid Hamid.

CAST BIOGRAPHIES

MARTIN DONOVAN (Robert Longfellow and Writer/Director)

Martin Donovan's appearance in all episodes of season two of the critically acclaimed Showtime television series "Weeds" playing Mary-Louise Parker's love interest continues a string of collaborations with Ms. Parker, including MGM's SAVED!, the romantic comedy PIPE DREAM and Jane Campion's THE PORTRAIT OF A LADY.

Martin will next be seen in Mira Nair's THE RELUCTANT FUNDAMENTALIST with Kiefer Sutherland, Kate Hudson and Live Schreiber. Other recent film appearances include UNTHINKABLE with Samuel L. Jackson, the Matthew Ryan Hope-directed THE UNITED STATES OF LELAND with Kevin Spacey and Don Cheadle, THE SENTINEL opposite Kiefer Sutherland and Michael Douglas, WIND CHILL with Emily Blunt and Ashton Holmes, and THE QUIET opposite Edie Falco. Martin also starred opposite Al Pacino in director Chris Nolan's INSOMNIA for Warner Bros., as well as MGM's AGENT CODY BANKS. Other film credits include the critically acclaimed THE OPPOSITE OF SEX, as well as LIVING OUT LOUD, IN A SAVAGE LAND, ONEGIN, HEAVEN, HOLLOW REED, and NADJA.

In THE PORTRAIT OF A LADY Martin played Nicole Kidman's doomed cousin and admirer for which he won the National Society of Film Critic's Award for best supporting actor.

Donovan has enjoyed a long association with celebrated director Hal Hartley, starring in several of his films, including AMATEUR, which was selected for both the Cannes and New York Film Festivals. Other Hartley collaborations are SIMPLE MEN, which was also an official Cannes selection, TRUST, SURVIVING DESIRE, FLIRT, and THE BOOK OF LIFE, which was shown at the New York Film Festival.

Martin's TV credits include starring in the "Masters of Horror: Right to Life" for Showtime, the FX telefilm "RFK," and the Fox series "Pasadena." Other television credits include "Amy and Isabelle," "Ghost Whisperer," "The Great Gatsby," and HBO's "When Trumpets Fade." Donovan made his television series regular debut in the critically acclaimed drama series "Wonderland." He can currently be seen in Starz Network's series "Boss," with Kelsey Grammer.

DAVID MORSE (Gus)

David Morse has long been recognized as an actor of great talent and versatility in film, television and theatre. Morse made his motion picture debut in Richard Donner's acclaimed drama INSIDE MOVES, and then went on to star in two Sean Penn directed dramas, THE INDIAN RUNNER and THE CROSSING GUARD (Independent Spirit Award nomination – Best Supporting Actor). Morse has starred in countless standout film roles such as Alex and Andrew Smith's independent film, THE SLAUGHTER RULE opposite Ryan Gosling; Scott Hicks' HEARTS IN ATLANTIS with Anthony Hopkins and Hope Davis; Frank Darabont's highly acclaimed prison drama, THE GREEN MILE (Screen Actors Guild Award nomination for Outstanding Cast Performance); Lars Von Trier's musical drama DANCER IN THE DARK (which won the Palm d'Or at the Cannes Film Festival) opposite Bjork and Catherine DeNeuve; and Taylor Hackford's thriller PROOF OF LIFE alongside Meg Ryan and Russell Crowe. Morse's other feature film credits include: 16 BLOCKS, DOWN IN THE VALLEY, NEARING GRACE, THE DREAMER, CRAZY IN

ALABAMA, THE NEGOTIATOR, THE ROCK, 12 MONKEYS, THE GOOD SON, PERSONAL FOUL, DISTURBIA, PASSENGERS and the Oscar winning film HURT LOCKER.

Morse was most recently seen in SHANGHAI directed by Mikael Hafstrom and co-starring John Cusack and DRIVE ANGRY with Nicholas Cage. He will next be seen in the Peter Hedges directed film THE ODD LIFE OF TIMOTHY GREEN with Jennifer Garner and Joel Edgerton. Morse recently wrapped production on a trio of films; Nick Cassavettes' YELLOW co-starring Sienna Miller, Melanie Griffith and Ray Liotta, Alex Smith's WINTER IN THE BLOOD and Marc Forster's WORLD WAR Z with Brad Pitt. WORLD WAR Z, based on Max Brooks' best-selling book of the same name, will be released in late 2012.

In television, Morse is currently on the HBO critically acclaimed show "Treme," created by Emmy Award Winner David Simon. As part of an ensemble cast that includes Steve Zahn, Melissa Leo and Khandi Alexander, Morse plays a police Lieutenant in a Post-Katrina New Orleans police precinct.

Morse portrayed George Washington in the HBO mini-series "John Adams" with Paul Giamatti and Laura Linney for which he received an Emmy Nomination for Best Supporting Actor in Miniseries. He played a rival to Hugh Laurie's character in a multi-episode arc on the critically acclaimed television series "House," for which he received an Emmy Nomination for Outstanding Guest Appearance. Morse is best known for his role as Dr. Jack "Boomer" Morrison in the Emmy-winning ensemble drama, "St. Elsewhere." His other TV series roles include CBS's "Hack," ABC's "Our Family Business" and the sitcom, "Big Wave Dave's." Morse also starred in the telefilms "Diary of a City Priest," "Murder Live," "Prototype," Stephen King's "The Langoliers," "When Dreams Come True," "Six Against the Rock," "Down-Payment on Murder," "A Place at the Table," "Winnie," "Brotherhood of the Rose," "Cry in the Wild," "Cross of Fire" and TNT's "Tecumseh: The Last Warrior."

On stage, David starred in the Seattle Rep world premiere presentation of *Redwood Curtain* and worked in over thirty productions from 1971 to 1977 with the Boston Repertory Company. He made his Broadway debut in the role of Father Barry in the theatre adaptation of *On the Waterfront*, and triumphantly returned to the Off-Broadway stage in Paula Vogel's Pulitzer Prize-winning drama, *How I Learned to Drive*. For this starring role, Morse won the Drama League Award, the Lucille Lortel Award, the Drama Desk Award and the Obie Award. Additionally, Morse won Drama League and LA Weekly awards for his performance in the Los Angeles production of *Of Mice and Men*. Other stage appearances include the Off-Broadway productions of *The Trading Post*, *Threads* and *A Death in the Family*. Morse was most recently seen on stage in the Tony Nominated Broadway play, *The Seafarer*, directed by Conor McPherson.

OLIVIA WILLIAMS (Emma)

Williams earned a degree in English at Cambridge University before studying drama at the Bristol Old Vic Theatre School. As a member of the Royal Shakespeare Company, she toured with *Richard III* starring Ian McKellen, a production which brought her to the US and the attention of Kevin Costner who chose her for his film THE POSTMAN in which she made her feature debut.

Since then Williams has appeared in Sundance co-founder Paul Rachman's *FOUR DOGS PLAYING POKER*, Peter Cattaneo's *LUCKY BREAK*, *BORN ROMANTIC*, *THE BODY* opposite Antonio Banderas, *THE MAN FROM ELYSIAN FIELDS*, and *THE HEART OF ME* opposite Helena Bonham Carter and Paul Bettany, for which she was named Best Actress at the 2003 British Independent Film Awards.

Best known to international audiences for her starring roles in M. Night Shyamalan's *THE SIXTH SENSE* and Wes Anderson's *RUSHMORE*, Olivia Williams continues to demonstrate her versatility with a range of projects across film, television and theatre. She appeared in nineteen episodes of Fox's "Dollhouse," the television series from "Buffy the Vampire Slayer" director Joss Whedon, and opposite Paul Bettany in the 2008 feature *BROKEN LINES*. Williams most recently appeared in the 2009 releases *AN EDUCATION*, which garnered a SAG nomination for Best Ensemble Cast, and the Ian Dury biopic *SEX & DRUGS & ROCK & ROLL*, with Andy Serkis and Ray Winstone.

Williams starred alongside Tim Roth, Dougray Scott and Rupert Everett in *TO KILL A KING*; as Mrs Darling in PJ Hogan's *PETER PAN* (2003), and in *TARA ROAD*, based on the Maeve Binchy bestseller. In addition, her voice was heard as 'Victoria' in the popular animated film *VALIANT*. Williams also starred in Baillie Walsh's *FLASHBACKS OF A FOOL* with Daniel Craig, and Roman Polanski's *THE GHOST WRITER* opposite Ewan McGregor, Pierce Brosnan, and Kim Cattrall. For her work on *THE GHOST WRITER*, Williams won 'Best Supporting Actress' from the National Society of Film Critics, 'British Supporting Actress of the Year' at the London Critics' Circle Film Awards, 'Best Supporting Actress' at the International Cinephile Society, and runner up for 'Best Supporting Actress' at the Los Angeles Film Critics' Awards.

On stage, Williams appeared with Tom Hollander at the Donmar Warehouse in John Osborne's *Hotel in Amsterdam* (2003) and starred in *The Changeling* at the Barbican Theatre and on tour. Williams received excellent reviews for her performance as Kitty in The National Theatre's 2008 production of *Happy Now?* Recently Williams was in Neil LaBute's *In A Forest Dark And Deep* in London's West End opposite Matthew Fox.

On television, Williams recently starred in the title role in the BBC biographical drama "Miss Austen Regrets", based on the life and letters of Jane Austen. She previously starred in the title role in the BBC drama "Agatha Christie: A Life in Pictures" (2004) and docudrama "Kakatoa: The Last Days."

In 2011 Williams was in the Focus Features film *HANNAH* directed by Joe Wright with Saoirse Ronan, Cate Blanchett and Erik Bana. Williams was also in *WILD BILL* written and directed by Dexter Fletcher. More recently Williams finished filming the Focus Features film *HYDE PARK ON THE HUDSON* directed by Roger Michell with Bill Murray and Laura Linney. Williams also recently finished filming *JUSTIN AND THE KNIGHTS OF VALOUR* directed by Manuel Sicilia with Saoirse Ronan, Mark Strong and Antonio Banderas. Olivia is currently filming the Legendary Pictures film *SEVENTH SON* being directed by Sergey Bodrov with Julianne Moore and Jeff Bridges.

FILMMAKER BIOGRAPHIES

DVIANT FILMS

DViant Films is a production company based in Los Angeles and Toronto, dedicated to producing quality-filmed entertainment.

Founding members include Julien Favre, a Sundance Producer's Lab fellow, Luca Matrundola, formerly of media conglomerate Alliance Atlantis, and Pascal Vaguelys, producer of the Academy Award winning film WEST BANK STORY.

DViant Films' first feature film NIGHT TRAIN (YE CHE), written and directed by Diao Yinan, premiered in official competition at the Cannes Film Festival in Un Certain Regard in 2007.

In 2011, DViant Films produced Olivia Silver's first feature ARCADIA, starring Academy Award nominee John Hawkes. ARCADIA premiered in February 2012 at the Berlin Film Festival and won the Crystal Bear. Also in 2011, DViant Films produced Alonso Mayo's first feature STORY OF LUKE, starring Lou Pucci and Seth Green. The film is currently in post-production.

Upcoming projects include Minh Nguyen-Vo's second feature DANCE OF THE EXECUTIONER, which has received a development grant from the French Centre National de la Cinematographie, and Sundance Screenwriting Lab project THE CAVANAUGHS, to be directed by John Morgan.

TED HOPE (Executive Producer)

In the early 90's, American Independent Film burst on the media scene with the promise of new visions, new stories, and new approaches. Ted Hope was among the first producers to emerge from the pack and remains one of the few consistently delivering vital and exciting new work. As times, platforms, and tastes change, Ted's work continues to break new ground, reach new audiences, and define the term "Independent."

A survey of Hope's films-numbering close to seventy-includes many highlights and breakthroughs of the last two decades. As generative as he is with movies, Ted is no less so in business; Ted co-founded and ran the 90's production & sales powerhouse Good Machine, which he and his partners sold to Universal in 2002. Good Machine was honored by a retrospective at the Museum Of Modern Art in 2001. Hope subsequently co-founded the New York production company This is that with his former assistant Anthony Bregman and Anne Carey, whom Hope met on his first day at NYU Film School. In its eight years, This is that produced nineteen features, receiving numerous awards, including four Academy Award Best Screenplay nominations. Most recently, he founded Double Hope with his wife, filmmaker Vanessa Hope.

Hope is one of the film industry's leading social media voices, posting regularly on his HopeForFilm blog, currently hosted on Filmmaker Magazine. He also co-founded HammerToNail.com, a film review site focused on Truly Independent Film. Expanding the definition of what it means to be a community-focused producer, Hope curates a monthly screening series at the Film Society of Lincoln Center, and he will be launching an app this summer, designed to improve film's business and culture. For all of this and more, Hope has

been recognized as one of the most influential people in Independent Film.

Ted's next film will be Ti West's *THE SIDE EFFECT*, starring Liv Tyler, and shooting this summer. He executive produced Sean Baker's *STARLET*, which premiered in competition at SXSW. Among his other recent productions are the Directing Award winner at the 2011 Sundance Film Festival *MARTHA MARCY MAY MARLENE*, written and directed by Sean Durkin and starring Elizabeth Olsen, Hugh Dancy, and John Hawkes; and *DARK HORSE*, Ted's third collaboration with Todd Solondz, starring Jordan Gelber, Selma Blair, Justin Bartha, Mia Farrow, and Christopher Walken, which premiered at the Venice & Toronto Film Festivals. With *COLLABORATOR* and *MARTHA MARCY MAY MARLENE*, Hope now has twenty "first features" to his credit, including those of Alan Ball, Todd Field, Michel Gondry, Hal Hartley, Nicole Holofcener, Ang Lee, and Bob Pulcini & Shari Berman, among others.

Hope has received numerous awards and honors. In 2009, he was the recipient of the Vision Award from the LA Filmmakers' Alliance, as well as the Woodstock Film Festival's Trailblazer Award. His films have received some of the industry's most prestigious honors: *THE SAVAGES* (2007) earned two Academy Award nominations; *21 GRAMS* (2003), two Academy Award nominations and five BAFTA nominations; and *IN THE BEDROOM* (2001), five Academy Award nominations. Ted holds a record at Sundance: three of his twenty-three Sundance entries (*AMERICAN SPLENDOR* (2003), *THE BROTHERS MCMULLEN* (1995), and *WHAT HAPPENED WAS* (1994)) have won the Grand Jury Prize; no producer has won more. Two of his films, *AMERICAN SPLENDOR* (2003), and *HAPPINESS* (1998), have won the Critics Prize at the Cannes International Film Festival.

Hope consults and lectures throughout the world, including at the Forbes Global CEO Conference and as the Keynote Speaker at both the Power to the Pixel trans-media conference in London and Sundance's Art House Convergence. Many film festival juries, including Sundance, SXSW, and Karlovy Vary have enjoyed Ted's participation. He has appeared on A&E, CCTV 7 (China), CNN, Fox News, NPR, Sundance Channel, and numerous other media outlets. Additionally, Ted is a board member of the IFP and serves on the advisory boards of the Adrienne Shelly Foundation, The Film Collaborative, Power to the Pixel, and the Woodstock Film Festival. Ted teaches "The Future of Film" at NYU Graduate Film School, in conjunction with the think tank he helped found there, The Cinema Research Institute.

Hope lives in New York City with his wife and son.

CHARLOTTE MICKIE (Executive Producer)

Charlotte Mickie is the Executive Vice President of Entertainment One, a Canadian company that produces and distributes film and television. Mickie was previously the Managing Director of Maximum Films, which sold movies in the international market and distributes in all media within Canada. Prior to Maximum Films, Mickie was Managing Director of Celluloid Dreams where she handled films such as Michael Haneke's *FUNNY GAMES USA* and Todd Haynes' *I'M NOT THERE*. Mickie was previously Head of Alliance Independent. Among the movies she acquired and/or sold were *BOWLING FOR COLUMBINE*, *WELCOME TO THE DOLLHOUSE*, and *THE SWEET HEREAFTER*.

Mickie is currently handling a slate that includes, among other films, Sundance 2012 Grand Jury Prize winner *BEASTS OF THE SOUTHERN WILD* by Benh Zeitlin; Errol Morris' upcoming narrative

feature FREEZING PEOPLE IS EASY, with Paul Rudd, Owen Wilson, Kristen Wiig and Christopher Walken; Matt Shakman's CUT BANK, starring Armie Hammer, Sir Ben Kingsley, John Malkovich, Michael Sheen and Teresa Palmer; KEYHOLE, the latest film by Guy Maddin, starring Jason Patric, Isabella Rossellini and Udo Kier; and Paul Andrew Williams' upcoming SONG FOR MARION, starring Terence Stamp, Vanessa Redgrave and Gemma Arterton.

Other recent films on Mickie's slate include ANIMAL KINGDOM, directed by David Michôd and starring Guy Pearce, Ben Mendelsohn and Academy Award® nominee Jacki Weaver; the Oscar®-nominated documentary WASTE LAND directed by Lucy Walker; the Oscar®-nominated drama INCENDIES directed by Denis Villeneuve; and Cannes competition entry SLEEPING BEAUTY by Julia Leigh.

Mickie currently serves on the Board of the AFM, and on Advisory Boards for Images Film Festival, ACE (Les Ateliers du Cinéma Européen), IFP (Independent Feature Project), REEL CANADA, and the TIFF Industry Centre. She also sits on the Gala Committee for the Canadian Art Foundation.

BRYAN GLISERMAN (Executive Producer)

A veteran of the Canadian film industry, with more than 25 years of production and distribution experience, Bryan Gliserman is currently President of Entertainment One Films Canada, a leading independent Canadian distributor. An integral part of the management team since the company's creation almost four years ago, Mr. Gliserman is responsible for the development and acquisition of the company's 50+ theatrical films a year as well as negotiating all partnership, output and licensing deals. As President of eOne Films Canada, Bryan oversees all aspects of the company's business which have included the release of BARNEY'S VERSION, THE TREE OF LIFE, MONSIEUR LAZHAR and THE TWILIGHT SAGA BREAKING DAWN, PART 1.

Prior to joining eOne, Bryan served as president of Odeon Films, a division of Alliance Films, where he oversaw all aspects of distribution. During his fourteen year tenure he oversaw the distribution and marketing of over 300 films including BROKEBACK MOUNTAIN, EASTERN PROMISES, THE BLAIR WITCH PROJECT and ATONEMENT.

Bryan's background in film in distribution also includes positions at Orion Pictures, Columbia Pictures, MGM/UA and Telefilm Canada. He is currently Co Chairman of the Canadian Association of Film Distributors and Exhibitors and a board member of the Academy of Canadian Cinema & Television.

END CREDITS

producer
Luca Matrundola

supervising producer
Julien Favre

executive producer
Ted Hope

executive producer
Pascal Vaguelsy

executive producers
Bryan Gliserman
Charlotte Mickie

co-executive producer
Michael Forsey

line producer
Bill Marks

director of photography
Julie Kirkwood

production designer
Peter Cosco

editor
Karen Porter

costume designer
Nadia "Sunny" Sorge

music by
Manels Favre

Cast
(in order of appearance)

Radio Host - Mary Ward
Radio Host - David Rasche
Robert Longfellow - Martin Donovan
Alice Longfellow - Melissa Auf der Maur
Irene Longfellow – Katherine Helmond
Gus Willians – David Morse
Betty Willians– Eileen Ryan
Maurice LeFont – Julian Richings
Emma Stiles – Olivia Williams
SWAT Cop – Mark C. Fraser
Janey Hewlit– Vivian Lanko
News Anchor – Leslie Sykes
News Anchor – Phillip Palmer
David Piro – Russell Yuen
Officer Revel – Jim Pirri
Detective – Clive Henderson

Background Performers

| | |
|--------------------------|-------------------|
| George Barrett | Larry Isler |
| Paul Beller | Robert Kestler |
| Barry Berlinsky | Steven Knoll |
| Victor Choi | Michael Knopp |
| Emily Dibinie | Martee La Comette |
| Mitchell Falk | James Land |
| Jeffrey M. Gelman | Jerry Micka |
| Michael Gonzalez-Matsuda | Mark Newsom |
| Patrick Harrigan | Todd Ruffner |
| De Leon Howard | Sina Taylor |
| Doug Huber | |

Introducing
Amber Dunbar
Connor Della Savia

Associate Producers

Jonathan Block-Verk
Rosalie Chilelli
Laurence Kaufmann
Karen Porter
Michael Porter
Constant Pourcelot
Vanessa Vaughan

Production Manager - William Marks

First Assistant Director - Jonathan Katz

Second Assistant Director - Patrick Hagarty

Location Manager – Srdjan Vilotijevic
Assistant Location Manager – Michael Porter

Production Coordinator – Jennifer Mesich
Office Production Assistant – Braiden Xilon
Location Production Assistant – Ian Pozzebon
Location Production Assistant – Luke Grandmont
Trainee Assistant Director – Vanessa Pipoli

Script Supervisor - Joanne Harwood

Art Director – Paul Vernon
Assistant Art Director - Peter Mihaichuk
Art and Graphic Apprentice – Tiffany Thompson

Set Decorator – Jeff Butler
Set Decoration – William “Rusty” McCarthy
Set Decoration Buyer – David Edgar
Set Dresser – Claire Beauchamp

Property Master – Julia Wille
Assistant Property Master – Peter Mihaichuk
Property Daily – Marguerite Lippert

Carpenters Michel Jacob
Gilbert Mirou
Ed Spender
Painters Jean I Dawson
Edward J Dawson
Jason Jacob
Kasper Makowski

Key Hair Stylist & Make Up Artist - Sarah Craig
Hair and Make Up Daily – Indiana Allemang

Assistant Costume Designer – Amy Sztulwark
Costume Daily – Shauna Major

First Assistant Camera – Demetri Portelli
Second Assistant Camera – Amanda Wojtaszek
First Assistant B-Camera – Daniel Abboud

Camera Trainee – Jonathan Holmes
Playback Operator – Michael Chikoski
Playback Assistant – Jeff Turco
Still Photographer – Heather K. Dahlstrom

Gaffer – Paul Soin
Best Boy Electric – Frank Nemeth
Electric – Cory Valentini
Key Grip – Mark Mavrinc
Best Boy Grip – Steve Van Denzen
Dolly Grip – Carl Jenkins
Grip/Electric – Chris Nash
Grip/Electric – Derek Peplow

Sound Mixer – Bissa Scevic
Boom Operator – Michael Kearns

Transportation Coordinator – Bruce Raymer

Drivers Ernie Mackey
Donald McDonald
Dwane “Dewey” Mead

Craft Services – William Mahoney

Production Accountant – Rose Chalker
First Assistant Accountant – Karen Chandler

Assistant to Producer – Amanda Kruschack
Assistant to Martin Donovan – Tracy Cooper
Assistant to David Morse – Barbara Da Dalt

Gun Wrangler – Max MacDonald
Security – Seth Gagnon

Matt Connors
Stand Ins Kim Rose
Chuck Willcocks

Los Angeles Unit

Unit Production Manager - Angela Sostre
Production Coordinator - Erin Bartnik
Second Assistant Director – Bri Hervey
Second Second Assistant Director – Todd “Tex” Manes
Office Production Assistant – Janae Murray
Key Set Production Assistant -Javier Galaviz
Martin Donovan’s Assistant – Quincy Gray

LA Art Director / Set Decorator – David Redier Linsk
LA Production Design Consultant – Sawitree Sirinok
Set Costumer – Joanna Rosen
Asst Hair/Make Up – Keely Maroney

First Assistant Camera – Olivia Kuan
Second Assistant Camera – Colby Festner
Steadicam Operator – Conner Vandeer
B Camera Operator – Andreas Burgess
B Camera First Assistant Camera – Austin Alward
Data Management Technician – Peter Cairns
Still Photography Consultant - Stefano Paltera

Gaffer – Paul Marschall
Best Boy Electric – Eric E. Bader
Electrics Marc-Antoine Serou
Chris Ernst
Darrin P. Nim
Felipe Solares

Key Grip – Matt McKinney
Best Boy Grip – Matt McCarthy
Grip – Gregory Hess
Dolly Grip – Chris D. Chapman

Sound Mixer – Jose Barocio Jr.
Sound Mixer – John Lakin
Boom Operator – Eric Edwards

LA Production Assistants Ian Alloway
Andrew Appel
Angela Boisvert
Jacqui Culler
Michael Rapuano
Mike Rutkowski

LA Production Interns Jonathan Dec
Evan Deery
Devon Friese
Curtis Harrison
James Mahoney
Peter Schindele
Ian Skalski
Chris Sullivan

NY Production Assistants Joshua Jinchereau
Sarah Lollar
Austin Smith

LA Production Accountant – Karen Chandler

Post Production and Mobile Editing services provided by
REDI-2-ROLL

Post Production Supervisor - Michael Forsey

For REDI-TO-ROLL

Post Production Coordinator - Jacqueline Tam
Digital Imaging Technician - Joshua Jinchereau
Data Management Technician – Sarah Lollar

Assistant Editors Dan Nystedt
Christopher Daniel Lasko
Ryan Edwards

Visual Effects and Post Services Provided by
Optix Digital Pictures & Sound

President - George Levai
Colorist – David Hedley
Online Editor – Mark Driver
Visual Effects Sam Javanrouh
Mike Brown

ADR Facilities Ballistic Post
Optix Digital Picture & Sound

ADR Recordists David Drage
Tom Ryan
Mark Appleby

Sound Editors Scott Murdoch
Kerri Silva
Jacqueline Tam
Jason Crowe

Foley Artist – John Elliot
Foley Recordist – Dave Yonson
Audio Assistants Chris McLeod
Philip Young

Re-recording Mixers Rob Andres
Eugene Bryan

Score recorded and mixed at KER SOUND studios

Orchestrator/Music Arranger – Greg Yu
Music Recording Engineer – Benjamin L’hotellier
Music Scoring Mixer – Benjamin L’hotellier
Score Engineer Assistant – Eric Yue Zheng

Violin – Yi Ying Zhang
Cello – Min Zhe Wu
Piano – Wang Shun Ying
Trumpet – Olivier Palai

Music Supervisor - Matt Biffa

Music services provided by Cutting Edge

Score published by Resonant Music (1) Limited Partners

“Selig sind, die da Leid tragen” from “A German Requiem”
Performed by John Parish and PJ Harvey
Written by Johannes Brahms
Arranged by John Parish
Published by Resonant Music (1) Limited Partners.
PJ Harvey appears courtesy of Island Records

On behalf of DViant Films

Business Manager – Frank “Paco” Hannigan

On behalf of This is that corporation

Business & Legal Affairs - Diana Victor
Assistant to Ted Hope – Joshua Stern

Production Consultants
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Jesse Ikeman
Guilhem Pratz

Post-Production Accounting
Sara Holmes & Nadia Day
Complete Post Ltd.

Completion Bond
Jim Sternberg
Film Finances Canada Ltd. .

Production Legal
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Lewis Birnberg Hanet, LLP.

Production Insurance
Jarrett Miller
Multimedia Insurance Brokers

Production Financing
Charlene Paling
National Bank of Canada

Northern Ontario Production Services
Michael Porter
North Port Productions

Production Auditor
Joe Iacono
Weisbord Del Gadio Iacono

Produced with the participation of
The Ontario Media Development Corporation
The Northern Ontario Heritage Fund Corporation

The Northern Ontario Media Fund
administered by Music and Film in Motion
and the Nickel Basin Federal Development Corporation

CAVCO (Canada Wordmark)

The Ontario Production Service Tax Credit

The Director wishes to thank:
Mom and Dad – wish you were here

Vivian Lanko
Austin Smith
Micah Smith
Kevin Regan Smith
Kevin and Peggy Lee
Polly Jean Harvey
John Parish
David Lewis
Tim Angle
Marc Epstein
Jay Anania
Elizabeth Knapp
Hal Hartley
Alan Wade

The Producers wish to thank

| | | |
|------------------------------|-----------------------------|-------------------------|
| Stephen Alexander | Annette Grot | Peter Perri |
| Lori Amendola | Frank "Paco" Hannigan | Kitty Pipatcharoenkij |
| Dr. Stephen Andrews | Martin Harbury | Vanessa Pipoli |
| Riccardo Baldini | Michael Hennessey | Michael & Susan Porter |
| Elizabeth Becker | Phil Hope | Guilhem Pratz |
| Jennifer Bellerose | Vanessa Hope | Saverio Principini |
| Alex Boden | Tony Kang | Chief Marcel Provenzano |
| Christopher Borde | Jennifer Kawaja | Curt & Judy Ralston |
| Helen Brown | Lisa Kussner | Wayne Repich |
| Bora Bulajic | Deborah La Torre-Matrundola | Wayne Rodrigues |
| Steve Butland | Bruce Lafleur | David & Jennifer Ruscio |
| Rosalie Chilelli | Dennis Landry | Joe Ruscio |
| Frank Campo | Paul Laufer | Daniel Sabatier |
| Holly Cybulski | Joe Lauzon | Mark & Victoria Santana |
| Chief Bob Davies | Nina Leidersdorff | John & M.C. Santana |
| Joe Della Savia | Tara Levesque | Theresa Schwartzman |
| Corey Diotte | A. J. Lewis | Julia Sereny |
| Aime J. Dimatteo | Mary Ludlow | Frank and Jane Shunock |
| Rob DiRenzo | John Martella | Sawitree Sirinok |
| Fausto DiTommaso | Michael May | Martha Sparrow |
| Mike & Jennifer Dunbar | Petra & Tony Matrundola | Bruce Strap |
| Lisa Essary | Susan Meyers | Leslie Sykes |
| Cheryl Fair | Gerard Michel | John Symington |
| Kristin Fieldhouse | T.W. & Robin Miller | Thyrale Thai |
| Todd Fleet | Aaron Morrison | Dan Theotto |
| Dr. Kent & Francine Floreani | Susan Morrison | Silenn Thomas |
| Irene Forsey | Sunny Naqvi | Laurent Turlure |
| Jesse Fowler | Lawrence K. Nisker | Julian Vaguelys |
| Benny Garcia | Michael D. Norman | Paul Vella |
| Enrique Garcia | Phillip Palmer | Tracey Warner |
| Ron Garret | Mark Palumbo | Thomas Woodrow |
| Ken Goodship | Debbie Paradis | Jacqueline Yong |
| Gerald Green | Jame & Bianca Pedro | |
| Jenna Graham | Vesna Pejic | |

The Producers wish to thank the following organizations for their support

ABC 7 Los Angeles
Apple
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Central Casting
Chapman/Leonard Studio Equipment
City of Sault Ste. Marie, Ontario
Entertainment Partners

Goldcrest Studios
Great Northern Hotel and Conference Centre
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National Film Board of Canada
Pedro Hotel
Quality Inn Sault Ste Marie
Research in Motion
Sault Ste Marie Economic Development Corporation
Sault Ste Marie Fire Department
Sault Ste Marie Police Force
Sault Ste Marie St Mary's College
Steakhaus Productions
Tourism Sault Ste. Marie
The Canadian Bushplane Heritage Centre

The Producers wish to thank the following artists
for allowing their work to be showcased in our film

Michael Adamson
Thorn Anthony
Phyllis Burrell-Elyk
Pat Gladu
Lori Mirabelli
Roberto Romei Rotondo
Pennie Smith
Joyce Tenneson
Paul Walde
Olivia Williams

Filmed on location in Sault Ste. Marie Ontario, Los Angeles and New York.

| | | | |
|-----------------|-------------|-------------|-------|
| SSM | SSM EDC | SSM Tourism | |
| SAG | ACTRA | DGC | IATSE |
| Chapman Leonard | Technicolor | Dolby | |

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