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LAST NIGHT

**Keira Knightley
Sam Worthington
Eva Mendes
Griffin Dunne
and
Guillaume Canet**

**A film written and directed
by Massy Tadjedin**

Length: 1 hour 32 minutes

Release:

May 6, 2011- NY/LA/Dallas/Irvine/San Francisco/Pasadena/West Hills, CA

May 13, 2011- Boston/Washington DC

May 27, 2011 – San Diego/Palm Springs

June 3, 2011 – Columbus, OH

June 17, 2011 – Omaha, NE

June 24, 2011 – Miami

July 15, 2011 – Spokane, WA

Additional Markets: TBC

VOD - April 20 - June 23, 2011

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SYNOPSIS

Set in New York City, LAST NIGHT is the story of a married couple, who, while, apart for one night, are confronted by temptation that may decide the fate of their marriage. Joanna (Academy Award nominee Keira Knightley) and Michael Reed (Sam Worthington) are seven years into a successful and happy relationship. They are moving along in their lives together until Joanna meets Laura (Eva Mendes), the stunningly beautiful work colleague whom Michael never mentioned. While Michael is away with Laura on a business trip, Joanna runs into an old but never quite forgotten love, Alex (Guillaume Canet), and agrees to have drinks with him. As the night progresses and temptation increases for the couple, each must confront who they are inside and outside of their relationship. Last Night is ultimately a film about choices – the choice you make to be with someone, to give yourself to them physically, and emotionally, and how to survive after you've made your choice.

CAST

Joanna	KEIRA KNIGHTLEY
Michael.....	SAM WORTHINGTON
Alex.....	GUILLAUME CANET
Laura.....	EVA MENDES
Andy.....	DANIEL ERIC GOLD
Stuart	SCOTT ADSIT
Truman.....	GRIFFIN DUNNE
Sandra	STEPHANIE ROMANOV
Neal.....	ANSON MOUNT
Customer n°1	STEPHEN MAILER
Customer n°2	JOHN TREACY EGAN
Maggie	JUSTINE COTSONAS
Caroline.....	KAREN PITTMAN
Waiter.....	JON NORMAN SCHNEIDER
Hostess	CHRISSELLE ALMEIDA
Waiter.....	ZACH POOLE
Barbara	RAE RITKE
Fred.....	CHRISTIAN LORENTZEN
Employee	WILLIAM CLEMENTE

A Q&A with Filmmaker MASSY TADJEDIN
Writer/Director/Producer

Your film is about a couple faced with temptation, but the man and woman waver in different ways...

Joanna and Michael are in love and are genuinely committed to each other, to such a point that, even though in this day and age marriage is not the next compulsory step, they decide to get married. But when, one evening, Joanna notices that her husband is attracted to Laura, one of his colleagues, Joanna starts to have doubts. And when she bumps into Alex, with whom she once felt a great affinity, she has even more. Michael gets the opportunity to meet Laura again, and both halves of the couple have their loyalty and life choices tested. My approach is not a judgemental one. All the characters have their qualities and their failings. They are human beings, with their faults and weaknesses, with everything that makes them touching and everything that makes them unpleasant. On the one hand, there's physical infidelity, and on the other, there's emotional infidelity. Which is the more serious? I don't know. What I hadn't expected, though, was that the subject would be the cause of so much discussion. Whether among the film crew or the actors, everyone had their own point of view about it. Some were more forgiving of one aspect than another, but everyone had an opinion. And that was my aim—to show things the way they could turn out in real life, while giving the viewer a privileged front-row seat from which to watch it all unfold.

Your way of filming your characters gets right up close to their feelings, but the film has a rhythm almost like a thriller...

From the very start I wanted this story, these 36 hours in which all the action is played out, to be put across in a suspenseful way. You wonder what they're going to do, you find out things about their respective stories, which their partner is sometimes unaware of. You wonder whether or not they'll succumb to temptation, and how. I didn't want people to be able to guess what's going to happen in advance, I wanted it to be more like real life.

How did you choose your actors?

As the movie is based on the characters and their relationships, the casting was absolutely crucial. All of them, however questionable some of their actions may be, had to be able to win the affection of the audience. In this way, the truth of the film would lie in the humanity of the actors, and the richness of their relationships would depend on the chemistry between them. You had to be able to like each one of them and believe in the bonds that link them together.

When I wrote the script, a little over three years ago, I already knew Keira. I'd worked with her on John Maybury's *The Jacket*, and we'd become friends. She was too young for this role at the time, as she was only just 20. But as the project developed, I talked to her about it on a regular basis. And then, one day, I realized that a few years had gone by and there was no longer this problem of her youth. At the time, she wanted to take a little time off, but the script convinced her to play the part of Joanna. I wanted her charm, that spirit which she puts into everything she does. Joanna is an introverted, thoughtful kind of woman, who observes everything and is always asking herself questions. Keira is capable of making these aspects explicit through nuances in her acting, which you only discover when you're doing the editing. She does a huge amount of preparation, immersing herself in every aspect of her character. She devotes an enormous amount of energy to her work. Her choices are always sincere, which means she's able to commit herself all the way. Her success and the public's fondness for her are totally justified. Once she'd signed to do the film, the project took on a completely different dimension.

You'd already met Sam Worthington...

That's right. It was during the shooting of *Avatar*. He wasn't as well known then as he is now, but I'd noticed him in *Somersault*, which I loved. He read the script and said something which immediately made me want to work with him. He said that he felt like he was a little bit of all four characters at the same time. He'd really understood the spirit in which I wanted to make the film. At the same time, he brings something very virile and very grounded to the film. He's an excellent actor, he works a lot. He asks himself a huge amount of questions and he has no hesitations about challenging principles as a way of getting to the bottom of things. His character, Michael, has a clearly defined life-path: he has a situation in life, the suit that goes with it... In fact, we wondered if the explanation of his attraction to Laura is a genuine feeling for her, or if it's just the fact that she's not part of his nicely set-out path.

Laura, played by Eva Mendes, is a particularly moving character.

I see her as the most vulnerable character in the film. She's not a predator or a femme fatale. She's just a young woman who's unlucky enough to fall in love with a man who isn't free. She's beautiful, but she also conveys a fragility and sincerity, which draws empathy from us. This was an aspect of the character which took on a lot of importance in her interpretation. She understood the whole emotional arc of her character, all the sacrifices in her past, her regrets, and she reproduced this with a contained but very perceptible emotion. Eva did a marvellous acting job here.

How did you come to choose Guillaume Canet for the role of Alex?

I met Guillaume in Los Angeles at the showing of his film, *Ne le dis a personne (Tell No One)*. I immediately fell under his charm and from that point on I couldn't get him out of my mind. As I caught up with all his work, I discovered the energy, sensitivity and even humour that he injects into his profession and into his life. When I saw him acting with Keira, there was such complicity between them that it just seemed obvious that Joanna and Alex shared a history. Alex is a writer, a bit of a Bohemian. But underneath his frivolous exterior he's someone deep, someone who loves and thinks. To him, Joanna represents a path in his life which he didn't take. And it took an actor of Guillaume's talent to put all of that across. I really did enjoy working with him. We're on the same wavelength.

Your film takes place in New York, but the actors all have different accents. Was this intentional?

Absolutely. Among the millions of people who live in New York today, whose paths cross every day, very few of them were actually born there. You'll meet English, French, Cubans, Australians... And the different accents reflect the human and cultural mix of the city. And this multitude is a fact of our civilization. As regards Joanna and Michael, the fact that they don't have a New York accent also reinforces the idea that they're not from there, that their families and roots are based elsewhere, and that as a result they are somewhat isolated. It's something they have in common and it provides further explanation of their attachment to each other.

How did the shooting go?

We only had 28 days but because we all got on so well we were able to achieve everything I wanted. The script was very complete, but I always gave the actors space to bring other things into it. They were in character, so at times in a scene I'd be more captivated by what they were doing than concerned with keeping to the script. This gave the film a real feeling of spontaneity, and this brought out the quality of their acting even more.

Out of all the characters is there one to whom you feel the closest?

While I was writing the screenplay, I really tried to understand all four of them. In order to develop the characters, I tried to get into each one's way of thinking. My goal wasn't to judge them. A life can be turned upside-down in no time at all, feelings can suddenly well up without your expecting them. That's the story of this movie. Why does a relationship evolve in such a way? Why does it start, why does it end? I think this is at the very heart of our lives, and people always love this sort of story. A lot of people will identify with the characters.

In your opinion, is emotional infidelity worse than physical infidelity, or is it the other way round?

Everyone has their own opinion, and judging by the lively debates we had on the set, there is no simple answer. Peter, the cinematographer, said, "What *he* does tests their marriage, but what *she* does destroys it." That's one opinion. Others were more understanding of Joanna, who may have regrets. My aim isn't to give my answer but to help everyone find their own. Everyone will decide what is forgivable and what isn't. I didn't try to put one choice in a superior position to the other. I didn't even qualify the two sorts of infidelity as such. To me it was more about the anatomy of a rift, and looking for the meaning in that.

A Q&A with the Cast

Keira Knightley, Sam Worthington, Eva Mendes and Guillaume Canet

How do you describe the character you play?

Keira: Joanna is a writer, and we find her at a moment in her life when she's writing articles for magazines, where she wants to be writing novels. She's already written one which should have been a huge success, but she's come to terms with it, and has taken refuge in a comfortable marriage and lifestyle. Then, one day, someone appears from her past and reminds her of who she used to be. And it all comes flooding back. She's a wonderful character. We all tried to make the story as natural and realistic as possible. Joanna is a woman with a lot of failings, which made it all the more fascinating to play her.

Sam: Michael is an ordinary man, one of those guys who gets up every morning, goes to work and then goes home again in the evening. I think that after several years of marriage, he's feeling fairly complacent about his relationship, taking it for granted. It's all part of his comfortable life, and what he sees as his social success. And maybe because of the routine, maybe because he's at the age where it's still possible, he starts looking elsewhere. Maybe he feels he's missing out on certain things which he hopes he can find somewhere else. Even if he doesn't really know what it is he's looking for, he's going to try.

Eva: Laura is a very lonely woman, who's closed herself off, not from the world but from men. She's lost the man she loved – he died suddenly – and she's still deeply sad about this. What she ends up doing – sleeping with a married man – is born of a need to forget her loneliness for a while. There's nothing nasty about this, even if it is deliberate on her part. She has such trouble getting close to people that when she meets someone at work with whom a relationship could be possible, and they then find themselves out of town on a business trip... she seizes this chance of connecting with another soul. It just so happens that the man in question is married.

Guillaume: Alex is a Frenchman whom Joanna met in Paris a few years before. At the time, he had ambitions to be a writer. He hung on to his idea of writing a novel, while Joanna preferred to earn some money while writing. I found certain similarities between him and me, I felt quite close to him. He and I have some experiences in common.

Talk about how you approached your character, and prepared for the role.

Keira: I thought the screenplay provided an amazingly accurate and subtle portrait of her. All of the characters are blameworthy, including Joanna, so I approached her in that way. It's so easy to blame her, yet we like her too because we understand what she's going through. We feel empathy for her, and I think that is amazing. We feel the same way for all the characters, and that gives you lots of different points of view. This is particularly impressive in Joanna's case because she has a lot of weaknesses. From the moment she gets the phone call from Alex, she can't keep still. She immediately starts flirting with him, she wants to go out and meet him for a drink, she has an argument with her husband... I don't see her as being innocent at all, but she is fascinating.

Sam: I prepared for it solely by concentrating on the screenplay, which was very complete. My starting point was this desire that Michael has, this longing, this search for something different. This implies a certain lack of self-assurance in the character. Michael isn't as confident and sure of himself as I can be, and I tried to put across this lack of self-assurance. Whatever the role might be, you can find things in it that are similar to yourself and dip into your own characteristics in order to interpret and understand the character.

When there's a confrontation, Michael tries to make the peace rather than to attack. He doesn't want to be a leader, he doesn't want the dominant position, he just wants to get by on a day-to-day basis and make sure that no one gets hurt.

Eva: Massy is my friend and she's a wonderful director and scriptwriter. We didn't want to play this character in the easy, obvious way. We wanted Laura to be deeper and more complex than that. She's nothing like a seductress, like a predator, in the way she acts. It's her loneliness that pushes her to do what she does. She never wanted to break up anyone's marriage. When I read the screenplay, I felt close not only to Laura but to all the characters. Massy's writing and vision are very sharp, it was an amazing screenplay which really got you thinking. Once I'd turned the last page I couldn't stop wondering which of the characters was the most to blame. People will be walking out of cinemas asking themselves all sorts of questions. That's the sort of thing I look for in a screenplay. What I'm interested in is the process, the experience that I will gain from making the film. It may sound strange, but the role itself is almost a secondary consideration once I've found something new to do. In general, I agree to do projects which involve amazing people. What matters are the people you'll be working with and the talent of the man or woman directing you.

Guillaume: In order to really pin the character down, Massy and I worked at defining it, and we invented an entire history for him. Then their brief affair came to an end, but they both know they didn't see it through all the way, that they didn't get out of it what they should have. I think this is the reason everything happens the way it does, because they never really finished in the first place. It's impossible for them to say it's over or to see each other again without being mutually attracted. When you're really in love with someone, you're affected by what happens to that person, and you don't want to do anything to make him or her unhappy. All through the film I wanted to feel sure that the audience feels this respect that Alex has for Joanna. By respecting her he respects himself. But when you're in love with someone, even if you don't want to mess up anyone's life at all, you end up doing it because it's your life too. That's what love is, it's selfish. Even if it's all about the other person, it's also about you. The ego is very important in love. Love becomes something truly great when there's no more ego between two people. Even though he knows it may make him sad, Alex goes through with it because he wants to know the truth.

This is Massy's first time directing, what made you get involved with this film?

Keira: Massy and I worked together on John Maybury's film, *The Jacket*, for which she wrote the screenplay, and we've remained good friends since that time. She's one of the most intelligent women I know, she really is extraordinary, and it sounded like a great project. We talked a lot about infidelity, about the relationships between couples and about everything that this story of hers touched on. I thought the story was wonderful, even though at the same time it made me feel uncomfortable. And I thought that the film would have the same effect on audiences. It's an extraordinarily honest portrayal of a couple's relationship in all its complexity. There was a very strong feeling of voyeurism to it, it really gave you the impression that you were entering into the lives of these people for the space of 36 hours. The film doesn't make any judgements, and that's what makes it uncomfortable. It's the way it places you in a situation and leads you to make up your own mind. The scary thing is the way it forces you to ask questions of yourself. It will depend on your own experiences which characters you condemn and which ones you don't. It's a way of making you ask questions about yourself and about the relationship that you're in.

Sam: Directors working on their first films are always keener, they're hungrier for work, they're never satisfied with themselves, they're always fighting harder... and all of that is good for the result. First-time directors fight to get themselves heard. I think that making a film is always a bit of a war. Young directors are all psyched up; they give it all they've got.

Massy was deeply involved with each one of her characters, she didn't lay the blame on any of them, and she juggled all the elements, trying to make sure that audiences won't blame or judge any of the characters. In the end she was able to hold onto this vision which goes beyond simple distinctions, a vision which affected me and which I'd really liked when I first read the script.

Eva: I loved the screenplay and I really wanted to meet an interesting female director and scriptwriter. She was already fighting hard at the time to get the film made. Something clicked between us right away. As an actress I like to be able to depend on a good solid director. I know I can do the work and reach my goal, but I need a guide. Not only did Massy write a fabulous script but her directing of the actors is fantastic too, as is her general behaviour on the set. She's very calm and relaxed. She takes things calmly and she's always available. I tend to talk a lot, I like to discuss my part, talk about her characteristics, and Massy was always there for me, even if she had a million other things to do. She had to juggle everything to get her movie shot in only 28 days. A profound drama like this depends on its characters... And she was always there for everyone.

Guillaume: The way in which Massy, had written her story, the way she'd examined this love story from every angle, drew me to this project. All the situations that the characters find themselves in, the way they behave... everything seemed so real. I really liked the subtle way she handled all that. We've seen lots of romantic comedies on this subject, but this one really is especially astute. I also liked the timing of the story, the fact that everything happens in just one night. Time gets contracted. We can't wait to see what will happen to all the different characters in a period of time which is so short but which will be so important in their lives. Massy sent me her screenplay and offered me the role of Alex. I loved the way she got all passionate about her project, the way she handled the subject and what she had to say about her desire to get the movie made.

Keira, for you, what was the most difficult part about playing this character?

Keira: I'd never before acted in a completely naturalistic way. I'd never been asked to do that. It's a very different way of acting. In her screenplay, Massy had described an American character. I told her I could play her with an American accent, but Massy refused. She said she wanted me to be myself as much as possible, with my own voice and my own gestures. Any actor will tell you that the most terrifying thing is to be yourself, that it's a lot easier to play a character very different from yourself rather than to relate everything to something close to your real self. I didn't feel comfortable with it at all. I needed a good two months to prepare myself, it was really weird. I tried to find a new style, to be ultra relaxed on the set in front of the camera. I watched some films, including a lot with Diane Keaton in, and that helped. Diane has that natural quality, that wonderful fluidity. Massy gave me loads of films to watch, in particular for the shooting style, because *Last Night* – and this is quite unusual for a film made nowadays – was practically all filmed using medium and wide shots. Nowadays, people use lots of close-ups. I'm more used to working close-ups, not wide shots, so all of a sudden I realised that I'd have to use my whole body as an instrument, rather than doing all my acting with just my face. It's a completely different way of working.

Sam, how do you think audiences will react? Will they blame Michael?

Sam: I think they'll judge the characters. When I read the screenplay for the first time, I said so to Massy. They all share the responsibility, and they're all victims. There's nothing clear-cut about it. That's the film's first strength. You witness everything, you're watching everything as it happens, you understand, and then everyone is free to make up their own mind about it. I don't think you can blame Michael for what he does, not really. Passing judgement isn't the intention of the film. I play the one who does the cheating and the one who's cheated on, the one who does the tempting and the one who's tempted. I

liked the characters because I thought they could be you or me. I wanted audiences to like Michael, I didn't want him to seem like one of those too-well-dressed, trendy characters, with dazzling repartee who you only see with gorgeous women. I wanted him to be a normal sort of guy struggling with everything that love can throw at you.

Playing opposite Keira, Eva, tell us about the scene where you meet her character for the first time?

Eva: That's a perfect example of Massy's approach. We could have played it so that Laura was shooting murderous looks at Michael's wife, but she's not that kind of woman. She's curious but she doesn't hide the fact that Michael makes her laugh. And in front of their friends and his wife, she has no compunction about putting him in an awkward situation: when Michael introduces Laura to his wife as his "new colleague", Laura doesn't miss the opportunity for making fun of him, saying, "I'm not new, I've been there for three months already." She doesn't modify what she wants to say because his wife is there. She's just always had this secret wish to spend some time with him.

From your perspective Guillaume, what brings Alex to Joanna?

Guillaume: Time has passed, he realises that he misses her, and he goes looking for her. I think he's also motivated by something a little bit macho: he wants to know if she's missed him too. It's very complicated to become friends after having shared what they did. Joanna has never really forgotten Alex, she hasn't moved on. She says that she sometimes thinks about him just before falling asleep at night. But she's married... That sort of thing really depresses me. When I read the screenplay I thought that that really is what life is like. That's what I liked about the screenplay, it shows that no one ever really belongs to you. No one is your property, and even if you're married you can't stop people having feelings, you can't stop love. This story shows that even though Joanna loves Michael, is married to him, and maybe wants to have children with him, she can't help having these feelings for Alex. It's a powerful thing, you can't fight it. It's the same thing for men and for women. And the naturalness, the simplicity and the force with which Massy portrays this are what make the film so powerful.

With characters on opposing ends on this film, what do you feel Last Night is about?

Keira: It tackles the question of infidelity, and above all what sort of infidelity is the worst. Is it a man who spends the night with another woman, who sleeps with her without having any real feelings for her, or is it a woman who spends the night in the arms of a man she's in love with, and who loves her too, even though they don't actually sleep together? Which is the more serious type of betrayal? It's a personal thing for everyone... and that's exactly how it should be. I remember that when Massy showed her film to the people at Miramax, there was a heated discussion around the table. Some of them thought Joanna was a sympathetic character, others understood her very well but disapproved, and others thought she was abominable. I believe that's what gives the film its strength. Everyone has their own opinion.

Eva: It's a story about the bonds that tie human beings together, a story about the relationships between couples and about love. But more than that, it's a story that makes you think. It's a very complex film, which will provoke a reaction in everyone who goes to see it because it goes to the very essence of what we are. We, all of us, are these characters, all of them. This film is life. It talks about the choices we make in life, and where these choices lead us.

ABOUT THE CAST

KEIRA KNIGHTLEY

Joanna

Keira Knightley is one of the biggest stars of the young generation. She was nominated for both an Oscar and a Golden Globe as Best Actress in 2006, for her portrayal of Elizabeth Bennett in Joe Wright's version of Jane Austen's *Pride and Prejudice*. She was also nominated for a Golden Globe and a BAFTA in 2008 for her performance in *Atonement*, another film directed by Joe Wright, this time based on the novel by Ian McEwan.

The daughter of actor Will Knightley and playwright Sharman MacDonald, Keira Knightley was born in Teddington, Middlesex, in England. She made television debut at the age of six in *Royal Celebration*, before going on to play various parts in television productions such as *The Treasure Seekers* and *Coming Home*, the mini series *Oliver Twist*, and the made-for-television movie *The Princess of Thieves*. In 2002 she appeared in the mini series *Docteur Zhivago*.

She landed her first cinema role at the age of ten, in Patrick Dewolf's *Innocent Lies*. After that she appeared in such films as *The Hole*, directed by Nick Hamm, George Lucas's *Star Wars: Episode I - The Phantom Menace*, and *Pure*, directed by Gillies McKinnon.

After her performance in the English cult comedy hit by Gurinder Chadha, *Bend It Like Beckham*, for which she won the London Critics Circle's British Newcomer of the Year Award, audiences all around the world discovered Keira Knightley in 2003 in the role of Elizabeth Swann, which she played in *Pirates of the Caribbean: The Curse of the Black Pearl*, directed by de Gore Verbinski, and also starring Johnny Depp, Orlando Bloom and Geoffrey Rush. She was just 17 years old.

Following this film, she appeared in another Jerry Bruckheimer production, Antoine Fuqua's *King Arthur*, playing Guinevere opposite Clive Owen as Arthur. She was also in *Love Actually*, the film written and directed by Richard Curtis, appearing with Colin Firth, Hugh Grant, Laura Linney, Liam Neeson, Alan Rickman and Emma Thompson. She also played opposite Adrien Brody in the independent thriller *The Jacket*, directed by John Maybury, which also featured Kris Kristofferson and Jennifer Jason Leigh, and she was in Tony Scott's *Domino*, with Mickey Rourke.

In 2006, she worked simultaneously on *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean: At World's End*, once again with Gore Verbinski as director, then headed back to Europe to make François Girard's *Silk*, an adaptation of Alessandro Baricco's bestseller, starring alongside Michael Pitt, Alfred Molina and Koji Yakusho.

We have seen her more recently in *The Edge Of Love*, which found her working again with the director John Maybury, a film about the Welsh poet Dylan Thomas, which also featured Cillian Murphy, Sienna Miller and Matthew Rhys. She also played the title role in *The Duchess*, directed by Saul Dibb, appearing alongside Ralph Fiennes and Charlotte Rampling, which earned her a Best Actress nomination for a British Independent Film Award.

Keira Knightley also appears in *Never Let Me Go*, a film based on a novel by Kazuo Ishiguro and directed by Mark Romanek, which also features Carey Mulligan, Andrew Garfield and Charlotte Rampling.

SAM WORTHINGTON

Michael

In the space of a few films, Sam Worthington has made his mark as one of the most sought-after actors of the moment. He played the hero of James Cameron's groundbreaking movie *Avatar*, which won three Oscars, and shared top billing with Christian Bale in *Terminator Salvation*, directed by McG. He also played the role of Perseus in Louis Leterrier's *Clash of the Titans*. In a somewhat different style, he appeared alongside Helen

Mirren in the dramatic movie *The Debt*, directed by John Madden, the story of three Mossad agents of the post-WWII era who many years later have to face up to the wrongdoing of their past.

Sam Worthington graduated from Sydney's prestigious National Institute of Dramatic Art (NIDA) in 1998. No sooner had he graduated than he was performing in a stage version of *Judas Kiss*, directed by Neil Armfield, with Company B, at Sydney's Belvoir Street Theatre.

After playing small roles in a series of international films – *Hart's War*, directed by Gregory Hoblit, John Dahl's *The Great Raid*, and Greg McLean's *Rogue* – Sam Worthington did film tests for the part of James Bond in *Casino Royale*, the role for which Daniel Craig was chosen. While Sam didn't land this highly-coveted job, the experience was an ideal rehearsal for the following year, when he was chosen by James Cameron, after an intensive search, for the lead role in *Avatar*.

Sam Worthington had his big-screen debut in the Australian film *Bootmen*, directed by Dein Perry, in which he played Adam Garcia's gloomy older brother, for which performance he was nominated for an Australian Film Institute Best Actor Award in 2000. Among his other Australian films were *Dirty Deeds*, directed by David Caesar and featuring John Goodman, Toni Collette and Sam Neill, Jonathan Teplitzky's *Gettin' Square*, with David Wenham, and Geoffrey Wright's modern adaptation of *Macbeth*, in which he played the title role.

He won great acclaim for his complex portrayal of Joe in Cate Shortland's film *Somersault*, both a critical and commercial success which won him the Australian Film Institute Best Actor Award as well as a Best Actor nomination from the Film Critics Circle of Australia in 2004. The film itself caused a huge stir at the AFI Awards, winning a record 13 categories, a first in the history of the Australian Film Institute.

On television, Sam Worthington played in award-winning Australian productions such as *Love My Way*, which won the AFI Best Television Drama Series Award, and *The Surgeon*, which got an AFI nomination for Best Telefeature or Mini Series. He also appeared in *Delivery Man*, an episode of *Two Twisted*, an anthology series in the tradition of *The Twilight Zone*, produced by Bryan Brown.

GUILLAUME CANET

Alex

Actor, scriptwriter and director, Canet has made his mark as one of the most complete and popular artists of his generation.

Guillaume Canet was born on 10th April 1973 in Boulogne-Billancourt, just outside Paris. His parents were horse-breeders in the region of Rambouillet forest. In 1983, aged 10, he joined a travelling circus and did his conventional schooling in the afternoon while working out his comic potential in matinee performances. A few years later, he'd appear on stage at the Café du Trésor in Paris.

And yet, from a very early age his first love had been horses and he seemed destined for a career as a horseman. He took part continually in horse-riding competitions and was a member of the French jumping team. After a serious fall at the age of 18, however, he was forced to give up this dream. He turned full-time to acting and took classes at the Cours Florent in Paris.

In 1993, he was spotted by Christophe Malavoy and given a role in his TV adaptation of *La Ville dont le prince est un enfant (The Fire that Burns)*, based on the play by Montherlant. But it was an encounter with Jean Rochefort which gave Guillaume his first big screen experience, after appearing in several made-for-television films. His role in *Barracuda*, directed by Philippe Haïm, and playing opposite Rochefort, won him the Best Actor Prize at the St-Jean-de-Luz Festival.

He cropped up next in 1998's *En Plein Cœur (In All Innocence)*, a film directed by Pierre Jolivet, for which he was nominated for a Most Promising Actor César in 1999. Then he played opposite Jean Yanne in Rémy Waterhouse's comedy, *Je règle mon pas sur le pas de mon père (I Follow in My Father's Footsteps)*. In 1999 he appeared in Danny Boyle's *The*

Beach, with Leonardo DiCaprio, and then in *La Fidélité (Fidelity)*, directed by Andrzej Zulawski and starring Sophie Marceau.

After that he strung together film after film: Jerry Schatzberg's *The Day the Ponies Come Back*, *Les Morsures de l'aube (Love Bites)*, directed by Antoine de Caunes, Pitof's *Vidocq*, *Le Frère du guerrier (The Warrior's Brother)*, directed by Pierre Jolivet, and Rémy Waterhouse's *Mille millièmes (The Landlords)*.

In 2002, he moved behind the camera to direct his first feature-length film, *Mon idole (Anything You Say)* – his first film and also a first hit: it was nominated for a Best First Work César. He was then back in front of the camera in *Jeux d'enfants (Love Me If You Dare)*, directed by Yann Samuell, *Narco*, by Gilles Lellouche and Tristan Aurouet, Christian Carion's *Joyeux Noël (Merry Christmas)*, *L'enfer (Hell)*, directed by Danis Tanovic, and *Un Ticket pour l'espace (A Ticket to Space)*, by Eric Lartigau.

In 2006, Guillaume Canet confirmed his talent as a director with *Ne le dis à personne*, a film, for which he also wrote the screenplay, based on Harlan Coben's novel *Tell No One*. He also appeared in the film along with François Cluzet, Marie-Josée Croze, André Dussollier, Kristin Scott-Thomas, Nathalie Baye and Jean Rochefort... He was nominated for a César for Best Screenplay, won the one for Best Director, and the movie itself got a nomination for Best Film. Guillaume Canet was the youngest filmmaker ever to win the Best Director César.

He was then in Claude Berri's *Ensemble, c'est tout (Hunting and Gathering)*, with Audrey Tautou, winning the Best Actor Award at the Cabourg Romantic Film Festival. In *Darling*, directed by Christine Carrière, he played a much more unpleasant character, and then starred in Guillaume Nicloux's thriller, *La Clef (The Key)*.

He teamed up again with François Cluzet, whom he had directed in *Tell No One*, this time as a fellow actor, in *Les Liens du sang (Rivals)*, directed by Jacques Maillot. He was in Guillaume Cotillard's *La Clé du problème*, and *Voyage d'affaires (The Business Trip)*, directed by Sean Ellis. In 2009, he played a character forced to act as a secret agent in Nicolas Saada's *Espion(s)*, and he found himself being directed by Christian Carion once again, in *L'Affaire Farewell (Farewell)*. He also played opposite Marion Cotillard in Karim Dridi's *Le dernier vol (The Last Flight)*.

Guillaume Canet wrote and directed his third film, *Les petits mouchoirs (Little White Lies)*, with François Cluzet, Marion Cotillard, Benoît Magimel, Gilles Lellouche and Jean Dujardin.

His was the voice of the hero in the French version of John Lasseter's animation movie, *Cars*, and he did the French narration of James Honeyborne's documentary *The Meerkats*.

EVA MENDES

Laura

Eva Mendes recently appeared in Werner Herzog's *The Bad Lieutenant: Port of Call – New Orleans*, with Nicolas Cage and Val Kilmer. Before that, she played the role of Sand Saref in Frank Miller's *The Spirit*, and that of Crystal Allen in the remake of the classic film *The Women*, directed by Diane English. She got Best Actress nominations for her performances in both these films at the ALMA Awards.

Eva Mendes is of Cuban-American heritage. She was born in Miami and grew up in Los Angeles. She was discovered in Los Angeles while still a student at Cal State University, Northridge. She quit university to study acting with the coach Ivana Chubbuck, the mentor of Elisabeth Shue and Halle Berry.

After playing small roles in John Fortenberry's *A Night at the Roxbury* and John Ottman's *Urban Legends: Final Cut*, her breakthrough came with *Training Day*, directed by Antoine Fuqua, in 2001. The same year, she was in Kevin Bray's *All About the Benjamins*, and *Exit Wounds*, directed by Andrzej Bartkowiak.

She next appeared in John Singleton's *2 Fast 2 Furious*, with Paul Walker and Tyrese, *Once Upon a Time in Mexico*, by Robert Rodriguez and also starring Johnny Depp, *Stuck on*

You, directed by Bobby and Peter Farrelly, with Greg Kinnear and Matt Damon, and Carl Franklin's *Out of Time*, with Denzel Washington.

Since then, she has shared top billing with Will Smith and Kevin James in Andy Tennant's comedy, *Hitch*, and appeared in *Trust the Man*, directed by Bart Freundlich, and *The Wendell Baker Story*, both directed by and featuring Luke Wilson.

She was in 2007's *Cleaner*, by Renny Harlin, and the independent movie *LIVE!*, directed by Bill Guttentag, for which she also took her first steps as an executive producer. She got a Best Actress nomination at the Imagen Foundation Awards for her performance in *Ghost Rider*, written and directed by Mark Steven Johnson and also starring Nicolas Cage, and appeared in *We Own the Night*, written and directed by James Gray, and also featuring Joaquin Phoenix, Mark Wahlberg and Robert Duvall.

GRIFFIN DUNNE

Truman

Griffin Dunne, an accomplished actor and producer, has also established himself as a director. Dunne made his foray into directing with the short film *Duke of Groove*, for which he received an Academy Award nomination. The film starred Tobey Maguire and Kate Capshaw. His feature film directorial debut was *Addicted to Love*, starring Meg Ryan and Matthew Broderick, which he followed with *Practical Magic* starring Sandra Bullock and Nicole Kidman. He has also directed *Fierce People* with Diane Lane and Donald Sutherland, *Accidental Husband* with Colin Firth and Uma Thurman, and has contributed a short to the Farrelly Bros comedy, *Movie 43* starring Emma Stone to be released this summer.

As an actor he is best known for *An American Werewolf in London*, directed by John Landis, *Johnny Dangerously* with Michael Keaton, and most notably *After Hours*, directed by Martin Scorsese, which Dunne also produced. He has most recently been both acting and directing episodes of *The Good Wife* for CBS and stars in *The Discoverers*, opening Fall of 2011.

As an original board member of The Creative Coalition, he started a committee to address Gun Control, which led to his meeting Dan Gross as he was founding PAX. Dan invited him to sit its board and Mr. Dunne has been a committed advocate to finding common sense solutions to gun violence in America. He also works closely with Scenario's USA which funds film production for shorts written by urban teenagers about issues that most impact their lives such as gang violence, birth control and discrimination.

ABOUT THE FILMMAKER

MASSY TADJEDIN

Writer/Director/Producer

Born in Tehran in 1978, Massy Tadjedin is an Iranian-American filmmaker. She grew up in Orange County, California, and studied English literature at Harvard University.

In 2002, she wrote and produced *Leo*, a drama directed by Mehdi Norowzian, featuring Joseph Fiennes, Elisabeth Shue and Justin Chambers. In 2005, she won acclaim for the screenplay of *The Jacket*, a fantasy thriller directed by John Maybury and featuring Adrien Brody, Keira Knightley and Kris Kristofferson. The film was nominated for a Saturn Award as Best Science Fiction Film in 2006.

Since then she has written, directed and produced *Last Night*, and is at present working on two films, *Long Lost* and *Wednesday*.

CREDITS

Writer/Director	MASSY TADJEDIN
Producers.....	NICK WECHSLER MASSY TADJEDIN
Producer.....	SIDONIE DUMAS
Executive producer.....	CHRISTOPHE RIANDEE
Executive producer.....	BUDDY ENRIGHT
Co-producer	SATSUKI MITCHELL
Cinematography	PETER DEMING, A.S.C.
Production designer	TIM GRIMES
Editor.....	SUSAN E. MORSE, A.C.E.
Costume designer	ANN ROTH
Composer.....	CLINT MANSELL
Music supervisor	RANDALL POSTER
Casting director	LARAY MAYFIELD
Production manager	BUDDY ENRIGHT
1st assistant director	TIM BYRD
2nd assistant director	JENNIFER TRUELOVE
Production manager	SERGE TOUBOUL
Production supervisor	FRANSES SIMONOVICH
Art director.....	KATYA DEBEAR
Postproduction supervisor	LUCA BORGHESE
Steadicams	KYLE RUDOLPH STEVE CONSENTINO LARRY McCONKEY
Gaffer	JAY FORTUNE
Key grip	ERIC GEARITY
Set dresser.....	ROBERT COVELMAN
Property master.....	JEFF BUTCHER
Sound engineer	DANNY MICHAEL
Hairstylist.....	JERRY POPOLIS
Make-up	LOUISE McCARTHY
Script supervisor.....	MARY KELLY
Production accountant.....	CHRISTOPHER CONKLING
Location manager.....	JEAN CHIEN
Construction coordinator	RICHARD TENEWITZ
Sound re-recording mixers	ROBERT FERNANDEZ ROBERT HEIN
Supervising sound editor	ROBERT HEIN
Music composed and produced by	CLINT MANSELL
For.....	PRECISION ENGINEERING MUSIC INC (BMI)
Recorded and mixed by.....	GEOFF FOSTER
At	HENSON STUDIOS et RCP, LOS ANGELES
Orchestrations.....	BRUCE FOWLER
Piano	RANDY KERBER
Cello.....	VANESSA FREEBAIRN-SMITH
Bass and guitar	CLINT MANSELL
Visual effects.....	GUERRILLA FX
Visual effects supervisor.....	JOHN BAIR
Visual effects producer	VIVIAN CONNOLLY

MUSIC

“Club Night”

Words and music by Johnny Hawksworth
Performed by studio musicians
With the agreement of 5 Alarm Music

“Minor JC”

Words and music by Clifford Hugo and Michael Campagna
Performed by studio musicians
With the agreement of 5 Alarm Music

“Filthy And Free”

Words and music by Shilpa Ray
Performed by Shilpa Ray and Her Happy Hookers

“Symphony N° 16 en C Major KV 128 – Allegro Maestoso”

Composed by Wolfgang Amadeus Mozart
Arrangements by Jim Long
Performed by the Mozart Festival Orchestra conducted by Alberto Lizzio
With the agreement of Crucial Music

“Daniel”

Words and music by Natasha Khan
Performed by Bat For Lashes
With the agreement of Astralwerks
Under licence of EMI Film & Television Music

“Take Your Time”

Word and music by Steve Gray
With the agreement of APM Music

“House Of Gods”

Words and music by Sophie Hunger
Performed by Sophie Hunger
With the agreement of Two Gentlemen

“Mothers Of The Night”

Words and music by Moby
Performed by Moby
With the agreement of Mute Records
Under licence of EMI Film & Television Music

“He Lays In The Reins”

Words and music by Sam Beam
Performed by Calexico and Iron & Wine
With the agreement of Overcoat Records
And Bank Robber Music

“Seeds Of Night”

Words and music by Derek Fudesco, Marty Lund and Peter Quirk
Performed by The Cave Singers
With the agreement of Matador Records

“There Is A Place?”

Words and music by Michael Reisenauer

Performed by Pale Young Gentlemen
With the agreement of Science Of Sound

“Parasalene”
Words and music by Ryan Harper
Performed by Rhyme Nor Reason

“Changing Colours”
Words and music by Tony Dekker
Performed by Great Lake Swimmers
With the agreement of Netzwerk Productions

“I Guess I’m Floating”
Words and music by Anthony Gonzalez
Performed by M83
With the agreement of Mute Records
Under licence of EMI Film & Television Music

“A Place In Displacement”
Words and music by Joel Cadbury, Jamie McDonald and Brett Shaw
Performed by South
With the agreement of Young American Recordings

“Still”
Words and music by Moscow Olympics
Performed by Moscow Olympics
With the agreement of Fraction Discs

“So Long, Lonesome”
Words and music by Chris Hrasky, Michael James, Munaf Rayani and Mark T. Smith
Performed by Explosions In The Sky
With the agreement of Temporary Residence Limited

“Not At Home (Last Night)”
Composed and performed
by Peter Broderick and Clint Mansell

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